

The Chautauquan Daily

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CHAUTAUQUA, NEW YORK 50¢



by Stacey Federoff | Staff writer

Stu Cook, bassist for Creedence Clearwater Revisited, said that no matter how many times he has played a song, in his mind, it always could be played better.

Even with songs like “Down On The Corner,” “Fortunate Son” and “Who’ll Stop The Rain” that have been heard and recognized by millions of people around the world, he said he becomes obsessive with one particular song and plays it like it’s brand new.

For now, he said that song is “Up Around The Bend.”

“It has a good feeling to it,” he said. “It has a unique rhythmic composition that when we really nail it, it feels great.”

Then again, he added, “Whatever one I’m playing is the one I like.”

Cook and Doug “Cosmo” Clifford formed Creedence Clearwater Revisited in 1995 to be able to continue performing such songs. The two original

members of Creedence Clearwater Revival, along with guitarist/lead singer John Tristano, guitarist Tal Morris and percussionist Steve Gunner, have since played up to 100 shows a year and released a live album called “Recollection.”

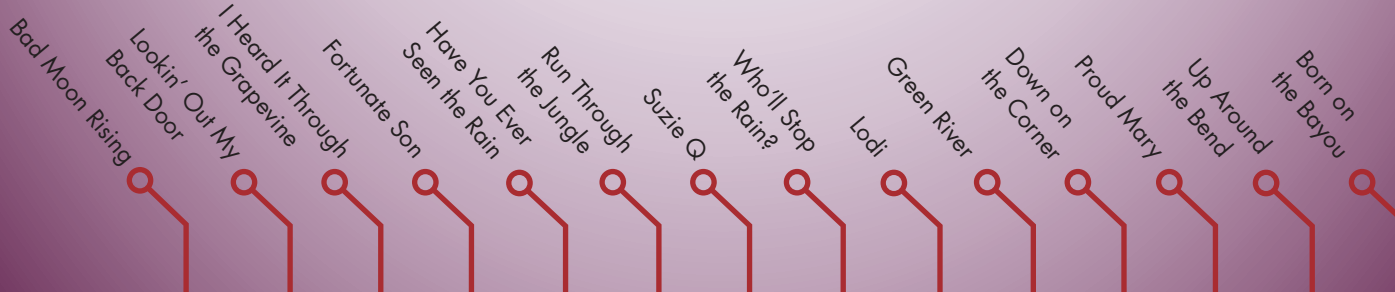
Cook and Clifford, along with Tom and John Fogerty, were originally members of Creedence Clearwater Revival from El Cerrito, Calif., despite their now-legendary swamp rock sound.

John Fogerty wrote and sang many of the band’s most well-known songs, catapulting them to the height of popularity in the late ‘60s and early ‘70s. The band since has been inducted into the Rock and Roll Hall of Fame and has

three albums on *Rolling Stone’s* 500 Greatest Albums of All Time.

See **CCR**, Page 4

Creedence Clearwater Revisited



Armstrong to present her doctrine of compassion

by Judy Lawrence
Staff writer

Well known to Chautauqua audiences, Karen Armstrong, contemporary and historical religion’s most prolific author, will present the afternoon Department of Religion Interfaith lecture. The lecture begins at 2 p.m. in the Hall of Philosophy.

A former Catholic nun, Armstrong entered the convent as a teenager and struggled during her years there. She wrote of her struggles in the autobiographical *Through the Narrow Gate: A Memoir of Spiritual Discovery*, published in 1982. She also went through a difficult period after leaving

the convent, an experience she wrote about in *The Spiral Staircase: My Climb Out of Darkness*, published in 2004.

After leaving the convent, Armstrong studied at Oxford University and taught at London University and London’s Leo Baeck College for the study of Judaism.

Her primary area of study was Islam and its relationship to other Abrahamic faiths, and after 9/11 she became a sought-after lecturer.

She has authored 22 books and several journal articles. Her other books include *Holy War: The Crusades and Their Impact on Today’s World*; *Muhammad: A Biography of the Prophet*; *Islam: A Short History*; *The*



Armstrong

Battle for God: Fundamentalism in Judaism, Christianity and Islam; and *Muhammad: A Prophet For Our Time*. Her most recent book is *The Case for God*, published in 2009.

In 2002, Armstrong served as theologian in residence at Chautauqua. She has lectured here frequently since then.

See **ARMSTRONG**, Page 4

Piano Program hosts Sonatina Festival

by Elise Podhajsky
Staff writer

No longer do you have to be enrolled in the Chautauqua School of Music to perform on the grounds. Beginning at 12:30 p.m. Sunday, Aug. 23, pianists of all ages will get the chance to participate in the Piano Program’s first Sonatina Festival. Pianists on a non-professional track will be able to compete for certificates and a chance to take part in a master class led by chairwoman Rebecca Penneys.

A sonatina, Penneys said, is a short movement from a larger four-movement work, a sonata. The sonatina repertoire spans across several centuries and typically lasts five to 10 minutes. Most of the composed sonatinas are written for beginning to intermediate-level pianists,

Piano Program’s first Sonatina Festival

- 12:30 p.m. Sunday, Aug. 23
- Amateur pianists of all ages are invited to join but:
 - Must be currently studying with a teacher
 - Must perform chosen sonatina from memory
- One pianist from each category will be chosen as a winner
- Chance to take part in a master class led by Piano Program chairwoman Rebecca Penneys
- Registration deadline is Thursday, Aug. 20
- Sign up at Sherwood-Marsh Studios or contact Sarah Malinoski-Umberger at (716) 357-6233 or at smalinowski@ciweb.org

which makes it the perfect competition piece for the new festival crowd.

From toddlers to seniors, all amateur pianists are invited to enter the festival as

long as they are currently studying with a teacher and perform their chosen sonatina from memory.

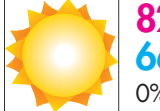
See **FESTIVAL**, Page 4

TODAY’S WEATHER



HIGH **81°**
LOW **65°**
RAIN: 10%
Mostly sunny

SATURDAY

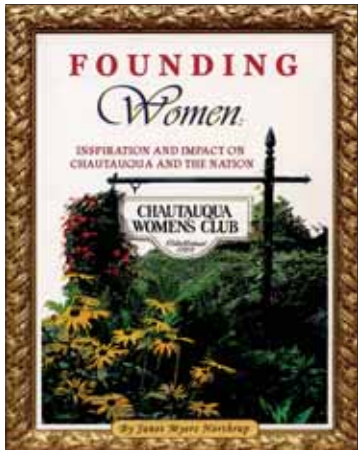


82°
66°
0%

SUNDAY



84°
68°
40%



Inspirational women

CWC releases book on its 120-year history
PAGE 3



Illuminating silence

CTC lighting design fellow shares how she overcomes deafness
PAGE 5



13 rows for a good tutu

Giannini looks back on 20 years of costuming for Chautauqua Dance
PAGE 10

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 presents Nature Walk today

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

CDC holds annual meeting

The Chautauqua Dance Circle will hold its annual membership meeting at noon today in the Hall of Philosophy. Next year's board members will be announced.

CWC Flea Boutique open

The Flea Boutique will be open from noon to 2 p.m. Mondays, Wednesdays, Fridays and Sundays behind the Colonnade. Shop while supporting the Student Scholarship Fund and the CWC Clubhouse.

Meet the CSO musicians

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

APYA sponsors Muslim prayer service

At 1 p.m. every Friday at Miller Bell Tower, APYA Muslim coordinator Hassan Raza will lead the community in Jum'a, the Muslim prayer service recited on Friday afternoons. Our Jum'a service, open to all, combines the traditional elements of the Muslim worship experience with the opportunity to engage Raza and Annum Gulamali, also an APYA Muslim coordinator, with questions to further understanding about Islam. The Jum'a prayer will be available in Arabic, English and transliteration with detailed explanations for those who wish to join in prayer or understanding. No special dress or reservations are required.

CWC offers Mah Jongg for CWC members

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

Rivo presents 'The Dybbuk' at Chautauqua Cinema

Join Sharon Rivo from 2 p.m. to 4:30 p.m. this afternoon to watch "The Dybbuk," the story of a young bride possessed by a malicious spirit on the eve of her wedding. The movie will be followed by a discussion.

Jammers players hold free baseball clinic

Players from the Jamestown Jammers, a Class A minor league affiliate of the Florida Marlins, will offer a free baseball clinic from 9 a.m. to 11 a.m. Saturday at Sharpe Field. Any interested youths between ages 8 and 12 are invited to attend. Bring your glove and a water bottle.

Friends of Joe Rait hold memorial excursion

Friends of Joe Rait are sponsoring a tour of the Robert H. Jackson Center followed by a trip to a minor league baseball game in Jamestown on Sunday, Aug. 16. Join us at the Tasty Acres parking lot at 3:15 p.m. for the Jackson Center tour, and/or at 4:15 p.m. for the ball game. Both options include a picnic dinner and other amenities. Cost is \$15 for adults and \$10 for children, and game time is 6 p.m. Contact Mark Altschuler at (716) 357-2239 for information.

CWC holds annual meeting

Chautauqua Women's Club announces its 2009 annual meeting, to be held at 9 a.m. Monday. All members are encouraged to attend.

Chautauqua accepts non-perishable food

Chautauquans can dispose of their sealed, non-perishable foods, such as boxed and canned items, in the gold-papered carton on the floor inside the north entrance of the Post Office. The Mayville Food Pantry makes the food available to needy individuals and families in the Chautauqua Central School District. For more information contact Lou Wineman at (716) 357-5015.

CWC continues 'Walk of Friends' Brick Project

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

Israelievitch to hold master class

At 9:30 a.m. today in Fletcher Music Hall, Chautauqua's resident violinist Jacques Israelievitch will give a master class to four string students in the School of Music Instrumental Program. The class is open to the public, but a \$5 fee is required for entry.

Violist Slowik to give recital

At 4 p.m. today in Fletcher Music Hall, violist Peter Slowik will give a free recital featuring several difficult works written for his instrument. Donations to benefit the Chautauqua Women's Club Scholarship Fund will be accepted at the door.

Memories of Chautauqua

From 9 a.m. to 10:15 a.m. today at the Chautauqua Women's Club, the Men's Club will present "Memories of Chautauqua" with Dick Karslake. Come hear this longtime Chautauquan share a wealth of Old Chautauqua stories.

SUNNY DAY



Photo by Roger J. Coda
Five-year-old Olivia Strother, savoring a long-awaited sunny morning, slides down a playground corkscrew at the Children's School.

Georgescu Lectureship Endowment sponsors Kembel's morning lecture at Amphitheater

The Barbara A. Georgescu Lectureship Endowment sponsors this morning's lecture featuring George Kembel, co-founder and executive director of Stanford's Hasso Plattner Institute of Design.

Mrs. Georgescu established this permanent endowment fund in 2007 through gifts to the Chautauqua Foundation to help Chautauqua expand the reach of its morning lecture platform.

She received a bachelor's degree in psychology from Douglass College at Rutgers University in 1962. After graduation, she worked as a research analyst for Young & Rubicam Inc. and later at Monroe Mendelson. From 1976 to 1978, she worked with Wicker Garden, where, with the owner, she launched a unique retail format for antique wicker furniture and for children's clothing. From 1982 to 1999, Mrs. Georgescu worked

closely with her husband, Peter, chief executive of Young & Rubicam, developing new business and organizing professional and social events, both nationally and internationally.

She is currently on the board of directors and the executive committee of the International Tennis Hall of Fame, receiving the Chairman's Award for outstanding board contributions in 2003. She was a board director at Lincoln Center Theater, A Better Chance and the John Jay College of Criminal Justice Foundation. She was also a committee member for the Boys and Girls Club of New York and served as benefit chairman for Tony Randall's National Actors Theatre. Formerly, Mrs. Georgescu was a member of the Advisory Board Outreach for WNET/Channel 13. She also has been a com-

mittee member for the Junior League, a Woman's Board member at the Rush Presbyterian St. Luke's Hospital (Chicago), the Rehabilitation Hospital (Chicago), the Young Women's Christian Association and the Brick Presbyterian Church. With her husband, she has been honored by the Episcopal Charities New York for her extensive outreach work.

She has been married for 43 years to Peter Georgescu. They have lived in Amsterdam and Chicago and now reside in Manhattan, Palm Beach, Fla. and Chautauqua, N.Y.

At Chautauqua, Mrs. Georgescu is a 2003 graduate of the Chautauqua Literary & Scientific Circle, a property owner, a trustee for the Bird, Tree & Garden Club and serves on the board of trustees for the Institution.

Low Hembree Fund supports afternoon lecture

The Myra Baker Low and Katharine Low Hembree Fund provides funding for today's 2 p.m. lecture featuring Karen Armstrong.

The fund was established in the Chautauqua Foundation by the late Katharine Low Hembree of Gaithersburg, Md. Kay was born at home in Tarkio, Mo., in 1918. She was the first child of Myra and Olan Low, farmers, fond readers, devout Methodists and graduates of Tarkio College.

Kay was an avid reader and graduated from Tarkio High School at age 16 and from Oklahoma City Univer-

sity at age 19. In the midst of the Depression she worked as treasurer, registrar and bookkeeper at a large vocational high school in Oklahoma City. It was in Oklahoma City that she met the tall, ambitious young electrical engineer who became her husband and lifelong companion, Howard Hembree.

In her quiet way, Kay was a woman of firsts. In 1946, seeing no day care facilities for busy mothers, she started the first day care program in Fairfax, Va. Later, in 1969, she helped spearhead the first integrated vacation bible school, bringing together the

children of urban and suburban Methodist churches in the Rock Days program held in Rock Creek Park.

For more than 40 years, Kay generously contributed her intelligence, passion and organizational talents to the Methodist Church. She was president of the United Methodist Women at St. Paul's United Methodist Church in Kensington, Md., and later served as an officer on the district and conference levels of the United Methodist Women. She served on church administrative boards and committees, taught Sunday school and managed and modern-

ized church libraries.

In 1969, Kay graduated cum laude with a master's degree in religious education from Wesley Theological Seminary in Washington, D.C. Kay's love of learning finally found its match at Chautauqua, which was introduced to her by her mother who attended into her 80s. Kay carried on the tradition and celebrated her 80th birthday at Chautauqua surrounded by family and friends.

Her daughter, Laura Hembree of New York City, and son, Gilbert Hembree of Grand Blanc, Mich., survive Kay.

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Jessica Trapasso Poster Signing Today 12-1 p.m. at Chautauqua Bookstore. Your last chance this season!

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Friday at the Movies
Cinema for Fri, August 14

⦿ **THE DYBUK** (1937) 2:00 Jewish Film Festival 123 min, "One of the most solemn attestations to the mystic powers of the spirit the imagination has ever purveyed to the film reel." -Parker Tyler, *Classics of the Foreign Film*

UP (PG) 5:00 & 7:10 96 min. Pixar raises the bar to wondrous new heights with the exciting, hilarious, and heartfelt adventure about 78-year-old balloon salesman Carl Fredrickson (voice of **Ed Asner**), who fulfills his lifelong dream when he ties thousands of balloons to his house to make it fl . "There are not words enough to express how good Up is." -Tom Long, *Detroit News* " This is a wonderful film." -Roger Ebert

SUMMER HOURS (NR) 9:15 103 min. In French with subtitles. Director **Olivier Assayas** digs deep with this empathetic drama about the fading relevance of objects as generations pass from one to the next. "**Charles Berling**, **Juliette Binoche** and **J  r  mie R  nier** all play off each other effortlessly... you feel comfortable spending time with their family, too." -Christy Lemire, *Associated Press*

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HISTORY

PENNING INSPIRATION

Northrup documents the history of influential ladies and the founding of the Chautauqua Women's Club

by **Lori Humphreys**
Staff writer

This summer the Chautauqua Women's Club published *Founding Women: Inspiration and Impact on Chautauqua and the Nation*, a 120-year history of the CWC. How it came to be is its own history, or 'her-story,' if you will.

It began as an idea that circulated among CWC members for a few years, but remained an idea. Suddenly, in the summer of 2006, the stars seemed to align.

"It was time to happen," CWC President Barbara Vackar said. "Everything came together, the idea, the money, the writer."

Maybe it was the stars. More likely it was the confluence of a triptych of CWC members — Vackar, who encouraged the idea; Denise Fugo's \$5,000 contribution from Cleveland's Charter One Bank for the furtherance of the CWC's mission; and Janet Myers Northrup, a retired high school English teacher with a love of history, who was willing to write the book.

The first plan would pick up where Alfreda Locke Irwin's history ended in 1989. Irwin's work complemented former CWC President Dr. E. Dorothy Dann Bullock's history completed in 1974. However, both were brief, bird's eye overviews and did not explore in depth the different textures of the decades since the CWC's beginnings in 1889. So the scope became panoramic, focused on the tenure of the 20 presidents, a great women's history.

The focus on the presidents served two purposes. First, it imposed a chronological structure. Second, and arguably most important, it provided a records' reservoir of a group of for-

midable women who were not only reacting and participating in the national movements of their era, but were also leaders in the national debate. Though a history of a particular organization in a particular locale, *Founding Women* transcends local history. It can be viewed as a microcosm of 120 years of American debate. The book's photographs expand the sense of evolving time as they change from black and white to color.

The book's content also is designed to answer the question Northrup poses in her introduction, "Some publications show what men accomplished at Chautauqua in the early days, but what successes did the women have?"

There actually are quite a few, as Northrup discovered. It seems impossible from the vantage of the 21st century that the first battle Chautauqua women fought was the prohibition against women speakers. Chautauqua co-founder Bishop John Heyl Vincent, until 1896 when he relented and allowed temperance leader Frances Willard speak, enforced this policy.

Why he changed his mind may have something to do with his sister-in-law Sarah Vincent, who was the second CWC president, serving from 1896 to 1916. From then on, the CWC has brought speakers, men and women, to Chautauqua who can speak authoritatively about the issues of the day.

Northrup is quick to acknowledge the help she received on the way to completing this 130-page book.

"I would conclude that it takes a house of women to write a 120-year history," she said.

Certainly she relied on Vackar, Mary McCabe, Jane

Lahey, Marjorie Kemper, Tibb Middleton, Anita Ferguson and Joan Keogh to help choose the scope and focus of the book and essential editing assistance. Vackar's insistence that the presidents be identified by their first names, not their husbands' — nor Mrs. or Ms. — proves that conventions really do change in 120 years, even if it took a women's rights movement to do it.

Other members came to the rescue in almost miraculous ways. CWC member Cathy Bonner had just purchased a portrait photograph of Susan B. Anthony just when Northrup needed one for the book. Anthony, a prominent suffragette leader, visited Chautauqua and spoke in 1882, 1883 and 1900.

Ann Walsh, CWC member and Mayville, N.Y., resident, braved the winter snow and retrieved the picture from the Clubhouse of CWC members at the White House with Eleanor Roosevelt. No history of the CWC would be complete without that photograph, which hangs in the CWC's living room.

But ultimately, writing is a solitary activity. The author was alone with her mind and a blank computer screen. It was Northrup who lived with the project for three years, researching CWC minutes and *The Chautauquan Daily*, finding pictures in scrapbooks and the Chautauqua Archives and interviewing people. The presidents became her 20 new best friends — friends she came to know and respect. The bonus of her meticulous research was uncovering the presidents' significant and, in some instances, forgotten contributions, not only to Chautauqua but also to the country.

For example, Northrup,



Photo by Jordan Schnee

Author Janet Myers Northrup signs *Founding Women: Inspiration and Impact on Chautauqua and the Nation*, the 120-year history of the Chautauqua Women's Club, at the clubhouse earlier this season.

with Internet help, retrieved the papers of Josephine Schain, CWC president from 1938 to 1943, in the Smith College Archives. The college awarded Schain an honorary Doctor of Laws in 1937. Her resume is a blockbuster.

"Schain also served as National Director of the Girl Scouts of America 1930-1935, chaired the National Committee on the Cause and Cure of War 1936-1941, was the Director of International Relations in the National League of Women Voters and participated in the International Alliance of Women for Suffrage and Equal Citizenship," Northrup wrote.

Arguably the most important hard evidence Northrup uncovered was documentary proof that the accepted CWC lore that their mythic President Anna J. Pennybacker helped save the Institution was true.

According to Jeffrey Simpson's *Chautauqua, An American Utopia*, Anna Pennybacker, "a Texas dowager who directed the Women's Club with an iron fist in a velvet glove" approached John D.

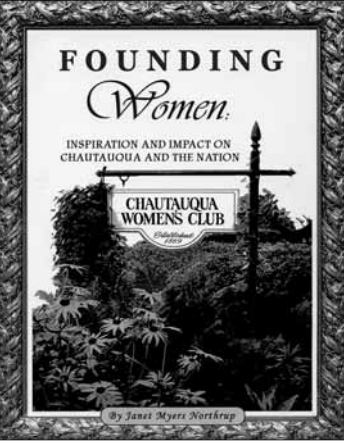
Rockefeller, Jr. who gave the remaining \$37,000 to pay off Chautauqua's debt on the "next to last day of the 1936 Season," Northrup quoted from Simpson's earlier work.

The completion and publication of *Founding Women* was not only a professional accomplishment for Northrup; it was a personal one. In 2003 she contracted Guillain-Barré Syndrome, a disease that affects the peripheral nervous system.

"It affected my speech and mobility and I had to learn to walk and speak again," she said. "One of the reasons that I took on this project was to prove that I could do it."

Northrup grew up in Jamestown, N.Y., and often came to Chautauqua with her parents, Gladys and Erskine Myers. As a young woman she was influenced by Dr. Helen Overs, a longtime Chautauquan. The book is dedicated to her.

She is a graduate of the State University of New York at Fredonia and did graduate work at SUNY Albany and the University of Rochester.



For 34 years she taught English at Fairport High School in Fairport, N.Y., where she served as the English department lead teacher. She also published articles on teaching research techniques in high school in *English Journal*.

Northrup deserves the final word. After all, she probably knows the CWC better than anyone.

"The CWC is not a stuffy group. The women are active, warm and vital. One of the things I tried to show is that they are still Founding Women," Northrup said.

Founding Women was published by Mountain Air Books and is available at the CWC Clubhouse for \$15 during the season. It will be available at Chautauqua Bookstore after the season for \$19.95.

Roosevelts at the 1939 World's Fair: a political and social future

by **George Cooper**
Staff writer

April 1939. Not a particularly optimistic time. The Depression. Rumbly of European war. Yet, it was springtime and the beginning of the World of Tomorrow: The 1939 World's Fair. Eleanor and Franklin Roosevelt were there, and David Cope, documentary historian and retired high school history teacher, will talk about their presence as New Yorkers in New York and as leaders of this country. Cope's talk is part of the Oliver Archives' Heritage Lecture Series and will begin at 3:30 p.m. today in the Hall of Christ.

The World's Fair was a great fit for the Roosevelts, and the Roosevelts a great fit for the Fair, Cope said. The enterprise was a money-making venture and intended to make money for New York City.

"They had to sell the Fair concept at a very difficult

time," he said.

Cope said there was a lot of corporate interest in the "Building the World of Tomorrow" theme.

"Ford, GM and Westinghouse — everybody bought into it." And there was a great deal of international participation.

Even so, it would have been a tough sell if the government and the Roosevelts were not behind it. The Roosevelts were native New Yorkers, and for them there was a native's loyalty to the city. But the Fair also was fertile political landscape that the Roosevelts used to promote optimism for the future and the theme of peace.

Franklin Roosevelt thought that the Fair, in bringing together so many nations, would create a culture of peace.

"Roosevelt used the fair to promote a promising outlook for the future and the country's future," Cope said.

Eleanor Roosevelt took a turn as promoter, describing the fair in her "My Day" column, identifying elements of international culture, cuisine and custom that U.S. citizens might best emulate.

The 1939 World's Fair was not the economic windfall it was hoped to be. Nor, in the end, did it create peace. But then, there is the television, freeway cloverleaf interchanges and cars that travel 60 mph.

Cope said that in difficult times, American ingenuity can bring optimism, and, "If we think we can be better we can be motivated to make things better." To some degree, the Roosevelts catalyzed just that motivation.

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Tribute to Jimmy Buffett with Jim & Dave ~ 7:00 - 9:30 pm

SATURDAY DINNER CRUISE
7:00 - 9:30 pm featuring Entertainment By "Harbour Knights" or "Take2"
BEMUS BAY POPS, Saturday Sept. 5 ~ 5:30-10:30 pm Picnic Buffet ~ Docking at Bemus Point
"LIGHT THE LAKES" Evening Cruise ~ Sunday Sep 6

Fishing

The waters of Chautauqua Lake provide an abundance of game and food fish. Muskellunge create the greatest excitement, and the muskie season, from late June to October, draws fishermen from all over the United States and Canada. Large and smallmouth bass, calico and rock bass, walleyes and perch are among other fish in good supply. Bait is available at the Sports Club.

A fishing license may be purchased at Hogan's Hut on Route 394 near the entrance to Route 17/1-86 in Stow or at the town clerk's office in Mayville.

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FROM PAGE ONE

CCR
FROM PAGE 1

Each song presents itself differently, Cook said, and the band must take that energy and spread it to the audience.

“There’s always little challenges, and that keeps it interesting for us,” he said.

The bassist said Chautauqua’s Amphitheater, where the band will perform at 8:15 p.m. tonight, is just the right size for a great show — be-

tween 2,000 and 8,000 people.

“You’re still close enough where you can get some interaction,” Cook said, confident that tonight’s concert will be no exception.

The band has a string of concert dates continuing through October.

Cook said the members have worked well together in their 14-year history.

“Nobody’s high-strung,” he said. “We’re having a pretty good time and we’re able to keep it together.”

Cook also said sometimes

he tires of the travel, but never the performing.

“We joke that we get paid to travel and play for free,” he said.

In the future, the band hopes to record more. Cook said the band usually records during sound checks because they spend so much time on the road.

“We don’t need a studio to do it,” he said.

The group just recorded the Christmas song “Run Rudolph Run,” originally by Chuck Berry, for a compila-

tion album benefiting the Juvenile Diabetes Research Foundation.

“We plan to do more recording,” Cook said. “I guess it’s time to do some more.”

Familiar tunes like “I Heard It Through The Grapevine,” “Bad Moon Rising” and “Lookin’ Out My Back Door” will emanate from the Amp’s stage over the audience, just as it does every night when the band is on tour.

“All Creedence, all night — that’s what they should expect,” Cook said.

KEMBEL
FROM PAGE 1

The d.school philosophy of design innovation sits at the crux of technology, business and an often-ignored third component — human values. Kembel, who has taught on human values and innovation in design, said d.school students have assisted in real projects for for-profit, non-profit and social entrepreneurship organizations.

They have used their design thinking experience to help in a breadth of areas, including agriculture, education, diet enrichment, health and wellness, financial services and technology. They have even advised the Mozilla Foundation on marketing its software, such as the wildly popular Internet browser Firefox, Kembel said.

Born in Florida, Kembel bounced around nine states with his family before set-

tling in Portland, Ore., though he has now called California home for 20 years. He graduated from Stanford with a bachelor’s degree in engineering and, later, a master’s in design. From there, Kembel worked with several companies, then went off on his own as an entrepreneur and later as a venture capitalist before joining forces with his alma mater to form the d.school.

Kembel said his time in education has been a won-

derful experience.

“Stanford realized multidisciplinary teaching was its biggest opportunity,” Kembel said. “The school has been aggressive in making it happen.”

The success of the d.school, which relies on the collaboration of many academic programs, reflects the tenets it instills in its students.

“Innovation,” Kembel said, “requires people innovating well together.”



SEASON’S SEVENTH SABBATH

Above, Week Seven chaplain Tony Campolo delivers Sunday’s Morning Worship sermon in the Amphitheater. At right, organist Jared Jacobsen leads the Chautauqua Choir.

Photos by Sara Graca



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Register cats and dogs at the Chautauqua Police Department (located behind the Colonnade Building) 9 a.m. to 5 p.m. Monday through Saturday (357-6225). There is a \$1 fee. Leashing and cleaning up after your dog are mandatory and will be appreciated by walkers, joggers and barefoot sunbathers. Dogs should be restrained from frolicking in formal gardens, Bestor Plaza, the lake-front promenade, playgrounds, beaches, Miller Park and areas around public buildings.

A “dog park” has been created at the north end of the Turner Community Center. Dogs can run inside a fenced area and play with fellow canines. Hours are 6 a.m. to 8 p.m.

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FESTIVAL
FROM PAGE 1

“It’s a chance for people to get to know one another and have a good time at Chautauqua,” Penneys said. “It’s just a fun, informal way for pianists who are not professional to come together and share.”

Penneys said she started a similar Sonata Festival two years ago at St. Petersburg College in Florida, where she holds a visiting artist position. The competition already has been enormously well-received, expanding from 12 entrants the first year to 50 for the second year. Penneys said she hopes this new festival at Chautauqua will do just as well and become an annual event.

“We hope that it’ll grow and be a healthy, nice thing added to Chautauqua for vacationers and residents of the area,” she said.

The festival is divided into five age categories: children ages 3 to 12; teens 13 to 19; adults 20 to 35; adults 36 to 54; and seniors 55 and older. Players in each category will perform their chosen sonatinas for Penneys at specified times throughout the afternoon. One pianist from each category will be chosen as a winner, awarded a certificate at a special awards ceremony and perform his or her piece during the master class at the end of the day.

“Whether you’re 90 or 9,” Penneys said, “it’s nice to have a goal, and it’s nice to be able to play and get a critique, maybe even win a little award.”

The registration deadline for the festival is Thursday, Aug. 20. Interested parties may sign up by visiting Sherwood-Marsh Studios or contacting Sarah Malinoski-Umberger at (716) 357-6233 or smalinoski@ciweb.org. Entry to participate in the festival or to come and observe is free. More information about the competition can be found at <http://music.ciweb.org/sonatina-festival>.

ARMSTRONG
FROM PAGE 1

She was a winner in 2008 of the TED Prize, chosen for her world-changing work and continuing potential to inspire others to do something great for the world. She asked the TED Community to help her build a Charter for Compassion to help restore the Golden Rule as the central global religious doctrine.

In her acceptance speech, Armstrong said, “Religion is about behaving differently. Instead of deciding whether or not you believe in God, first you have to do something. You behave in a committed way. And then you begin to understand the truths of religion. And religious doctrines are meant to be summons to action; you understand them when you put them into practice.”

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Photo by Roger J. Coda
Annie Wiegand,
CTC lighting design fellow

As lighting design fellow, Wiegand illuminates silence

by **Stacey Federoff**
Staff writer

A computer program that spits out lines of type like a strand of ticker tape might not be an answer to accessibility, but for Annie Wiegand, Chautauqua Theater Company lighting design fellow, it is at least a step in the right direction.

Wiegand is Deaf, and has been since birth. She studied at Gallaudet University in Washington, D.C., and earned her undergraduate degree in theater at Appalachian State University. Afterward, she worked professionally in theater in D.C. for three years before enrolling in the master's program at Boston University in 2007.

"Deaf people are very visual, we use our eyes," Wiegand said. "I think that contributes to my sensitivity to light. I think that's why I've developed a fascination with light over the years."

Most of the time in technical rehearsals the theater is completely dark and the lighting designer relies on a headset to communicate with his or her assistant.

Tyler Micoleau, lighting designer for "Arcadia" and "The Glass Menagerie" earlier this season, spoke through a headset, which was relayed to Wiegand and her interpreter in their own headsets. The interpreter then signed to Wiegand, who would then usually speak out loud to Micoleau.

She has used interpreters throughout the summer at Chautauqua, but can read lips and speak proficiently.

"The sad fact is, when I go out in the real world, who's going to pay for the interpreter? I can't afford them myself and a lot of theater companies only have so much money," Wiegand said. "Interpreters are very costly."

This summer Wiegand has had the opportunity to use two interpreters at a time, rotating after about a week, through an agreement with Boston University. CTC has provided housing for the interpreters.

CTC Co-Artistic Director Vivienne Benesch said she

is glad the two institutions could work together and allow Wiegand to work at her fullest potential.

CTC associate Jane Cox reviews the applicants to the design fellows program and assists Benesch and Co-Artistic Director Ethan McSweeney in selecting the best candidates for the summer. As Wiegand became an apparent choice for the lighting design fellow this year, Benesch said she knew she wanted to make the situation work as best as possible because Wiegand's passion was apparent.

"For anyone with the dedication and love of the art form itself to weather the obstacles that Annie has had to weather, anyone who's that dedicated, to me, has the soul of an artist," she said.

Micoleau said he was curious how he and Wiegand, as his assistant on the first two shows, would communicate at first, but that it then became apparent they had several options, including e-mail, which is how they initially corresponded at the beginning of the summer.

"What's different about me is that I speak very well, and Deaf people choose not to do so," Wiegand said. "[But] I'm different because they don't have to be in the dark all the time like me."

Micoleau said after he and Wiegand met, they were able to work together without any difficulties.

"There is a grace period where learning each other's personalities and quirks is important," he said of getting to know the working style of an assistant.

Micoleau and Wiegand searched different ways they could improve their communication without an interpreter, including voice recognition software called Dragon NaturallySpeaking.

They talked about experimenting with the computer software and incorporating it in their work together.

The software uses a microphone to pick up a user's voice then converts it to text in documents or completed computer commands.

"Deaf people are very visual, we use our eyes. I think that contributes to my sensitivity to light. I think that's why I've developed a fascination with light over the years."

— **Annie Wiegand**
Chautauqua Theater Company lighting design fellow

The program, however, is not made to recognize complete thoughts without the user specifically saying commands such as "comma" or "period" or "new paragraph." So when Wiegand would use NaturallySpeaking in the theater, she would end up with a string of words without separate new thoughts. Micoleau likened it to the jibberish in a spam e-mail message.

"The problem right now is that with any voice recognition program, the human voice is so intricate, how do you translate that to a computer? It's very, very difficult," Wiegand said.

The microphone Micoleau tried also picked up other voices in the theater like the actors onstage during technical rehearsals.

"We have more questions now than we have answers," he said. "Basically, I think we've just scratched the surface."

Micoleau asked Wiegand to also assist him in the fall, when he hopes to continue experimenting with the technology while producing shows in D.C., Dallas, Texas, and Chapel Hill, N.C.

"I find it fascinating and I find her fascinating, and she's a good assistant," Micoleau said.

The design fellows take over responsibilities during the two New Play Workshops held earlier in the season. Working with Wiegand as a director during "Rx," Benesch said it forced her to reassess the way she communicates and reflect on the way she gives direction.

"Being around Annie this summer has somehow made it clear to me that there is no obstacle there at all as long as you're willing to communicate directly," she said.

Benesch said Wiegand definitely has talent as a designer.

"Her innate understanding for the look, feel and sound of a piece of theater is far greater than I would have imagined," Benesch said. "It's been sort of revelatory to watch her work here and realize that her perspective and understanding of the work is at least as much as my own, I think."

Wiegand grew up in Des Moines, Iowa, and was born Deaf. She said her family was never able to tell if her deafness was because she was born three months premature or because of the medicine she was given at the time.

She always has used hearing aids, starting with a large box she wore strapped around

her chest at age 3. Wiegand said she can hear sounds — for example, she knows when the telephone is ringing — but they are not clear.

Her speaking abilities are a product of years of speech therapy as she grew up.

She also began to foster her love for theater during that time, when her mother enrolled her in a mime class at a community theater near her home at 5 years old.

She said she even traveled with her high school drama club to the Edinburgh Festival Fringe in Scotland.

While studying at Gallaudet, Wiegand had a professor who worked as a lighting designer in D.C.

"I was fascinated by him, and I loved his job," she said.

After wanting a program that focused more on design, Wiegand transferred to Appalachian State in 2001 and graduated in 2004 from their program, which concentrated on theater design and technology.

She then worked as a freelance technician, as both a seamstress and an electrician for three years before enrolling at BU. Wiegand also worked as a fellow at the Hangar Theatre in Ithaca, N.Y., last summer.

With CTC, Wiegand still needs to set up interpreters when they are in large meetings, where she has some difficulty, especially when other designers are talking on top of one another.

"It's very hard for me to jump in and say something, but for the most part the director and other people that I work with will develop a vocabulary that helps us understand each other," she said.

Micoleau said he would have to consider where he positioned himself in a large to group to accommodate Wiegand.

He said sometimes he would forget about Annie's need to see him speaking.

"Ultimately you end up relaxing into it," he said. Then he would remember that she did not understand what he was saying because he was not in the right light, or positioned correctly in a group.


Micoleau said he personally was shocked to find that no other more accurate voice recognition program exists. He and Wiegand also will be working with one of her BU professors, Mark Stanley, with the hope to improve a system that works for her.

No matter what, Wiegand will continue working in the theater. She said that she realizes this is her art form and many in the theater are supportive.

"Theater people are very open-minded," she said. "That's probably one of the biggest reasons I get along in this business, because theater people are very accepting."

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RELIGION



Morning Worship

COLUMN BY JOAN LIPSCOMB SOLOMON

The three fruits of prayer

Joy! Chaplain Tony Campolo had preached about it. Following his benediction Thursday morning, the congregation, instead of filing out, unexpectedly and spontaneously burst into song. They chorused: “I’ve got that joy, joy, joy, joy down in my heart” and went on for two more verses.

The chaplain, obviously elated at their response, exclaimed, “Now, let’s sing ‘Joy to the World!’” and organist Jared Jacobsen, still seated at the organ bench, led off. The familiar words washed over the Amp and into the surrounding area, and it wasn’t even Christmas! After two verses, the crowd was, at last, willing to disperse and to carry that joyful aura with them. Campolo said, afterward, that this was a first for him.

But back to the sermon that inspired that response.

Campolo addressed the value of prayer and its three fruits, complete with a heartwarming story for each. He began with Mother Teresa’s comments to an interviewer, “In prayer, I listen and God listens. If you don’t understand, I can’t explain.”

For a visual representation of silence as the proper milieu of prayer, Campolo recommended the current exhibit at the Hall of Christ, “Through the Lens: Evoking ‘Thin Places,’” featuring the photography of Larry Rankin with reflections by Ruth Becker.

But after silence, what’s next? What is the first fruit of prayer? Campolo suggested that surrender to the resurrected Christ, in the silence, confers the power to make connections to others on a deep and intimate level. He described the ever-so-brief deliverance of the University of Pennsylvania “Duck Lady” from her constant quacking while they looked deeply into each other’s eyes. He regretted the bump from a passerby, which broke the link, for he said, “if I’d had another few minutes, God could have healed her permanently.”

The second fruit of prayer, he noted, is the power to build community. A pastor friend did just that in a “greasy spoon” diner. He called upon the “regulars” to tell who they were and what they did. Surprisingly, they did — even the Iraqi owner. When the first bombs fell in the first Gulf War, the newly formed “community” that the pastor had inspired gathered to comfort their host, Hassim. Through his tears, Hassim invited the pastor to pray and offered free coffee all around.

“I wondered,” the pastor said, “if ever at my communion table I’d ever felt the presence of Jesus more strongly.”

The third fruit of prayer, joy, also evoked an unexpected gathering at an unexpected place. Campolo, suffering from jet lag after a flight to Honolulu, found himself at 3 a.m. in a Hawaiian “greasy spoon” in the company of the city’s “ladies of the evening.”

One of them, Agnes, mentioned wistfully to her colleagues that the next day was her birthday and that she had never had a party, a cake or a celebration.

Campolo, Harry the owner and Janet, his wife, put their heads together to plan a birthday party she would never forget. Campolo decorated with streamers and a “Happy Birthday, Agnes” sign. Janet baked a cake and Harry provided refreshments.

When the girls came in, everyone shouted, “Happy Birthday!” After blowing out her candles, Agnes asked, through her tears, if she could go to her home two doors down and show the cake to her mother.

After Campolo’s prayer for Agnes to be delivered and born again in Jesus, Harry commented that Campolo’s church, which “threw birthday parties for whores at 3 a.m.” was one he could join.

“That’s the kind of church Jesus meant to create,” the chaplain concluded — a church filled with joy. You know, “I’ve got that joy, joy, joy, joy down in my heart.”

Campolo is founder of the Evangelical Association for the Promotion of Education. The Rev. Natalie Hanson, superintendent of the United Methodist Niagara Frontier district, was liturgist. Patrick Duggan, United Church of Christ chaplain, read Philippians 3:12-16. The Chautauqua Motet Consort: Judy Bachleitner, flute; Debbie Grohman, clarinet; Richard Kemper, bassoon; and Willie LaFavor, piano, played, as prelude, Albert Andraud’s arrangement of the Andantino and Andante Moderato movements of Georges Bizet’s “Two Pieces.” Worship coordinator Jared Jacobsen led the Motet choir in Joseph A. Erwin’s “How Lovely is Your Dwelling Place, O Lord.”

by Judy Lawrence
Staff writer

The way to begin to imagine a world of peace through compassion is to begin where the world’s great religions began, Robert Thurman said. His Wednesday afternoon lecture was titled “Infinite life: A Buddhist View.”

Buddhism started with the Buddha’s discovery of Nirvana, he said. What Buddha meant is a world at peace through compassion. This is the vision all the world’s religions began with, a vision of the world completely interfused with God. Thurman said that Buddha’s reason for imagining a world at peace is the ability to actually see the world at peace.

Buddha first experienced suffering, but then he discovered the real nature of the world is that suffering was less real than freedom from suffering. It is a field of uninterrupted bliss, Thurman said.

“The spiritual vision of the strong force of the universe is the force of bliss, which is the same as the force of love,” he said.

Love wants the beloved to be happy, but a person must know happiness in order to want the beloved to be happy. Only a person who has some sense of happiness in their own being can genuinely love another in terms of wishing them to be happy, he said. Otherwise what people call love is greed or attachment or some other meaning.

“You might be used to complaining your way in your own mind through life ... but if you didn’t have happiness in your selves you’d be sick,” he said. “Happiness is health; sickness is misery.”

People feel they have to be miserable, Thurman said. They feel it is not even safe to be happy. If one’s mate comes home and says he or she is incredibly happy, one feels a little jealous. Then if one is happy, one feels one does not deserve it, he said.

We start with the vision of infinite life. Death is not even a problem, Thurman said. When one identifies with a deeper vision of the soul, there is no death. So death is not a problem, he said.

Many great people saw this and were willing to give their bodies, Thurman said.

“The thing about Jesus is they couldn’t kill him,” he said. “He was in a place where he saw eternal life. To visualize

a world at peace ... we have to touch back to what many wiser, more holy beings than ourselves have seen and have thought, that is the world really is at peace. Our failure to live in enjoyment of that peace is our inability to understand it.

“We begin that the deeper reality is bliss, and if we really knew the nature of that we would feel that in our hearts.”

All great things that happen in life happen when something wells up from the heart of people, he said. When they make a gesture that creates some peace it is because they are drawing from that reality, he added.

The rest of us are living in this situation where I am me and I’m not you and in some deep sense, it’s me versus the universe, he said. And death will get me.

“Who’s going to be the victor if it’s you versus the universe?” Thurman asked. “Basically, you versus the universe — you lose.”

But that is an illusion. People are the universe. When they cannot understand that, Thurman said, they have to try to imagine it. It is easy at Chautauqua to imagine a world at peace. But, he suggested, we “imagine the world one giant Chautauqua.” Imagine a Chautauqua on top of the Temple Mount in Jerusalem and on the Pakistani-Indian border.

“What’s great about Chautauqua?” he asked. For one thing, there is a beautiful environment here, but industrialization has ruined much of the world’s environment, he said. But imagine if the government took one-tenth of the money spent on the military or took all the soldiers and had them fix the environment, he said. It would improve.

Visualize the world with not too many people, Thurman said. How do you get fewer people?

“Empower the women to say ‘no’ to the men,” he said. “One or two, that’s enough.”

Wherever women are poor, where they cannot say “no” to the men, there is a population explosion. Once women get more educated, he said, they want other things out of life besides having lots of children.

“Not too many people is very simple,” Thurman said. “It’s empowering the women.”

Imagine enough good food to eat, he said. People are trained to think they cannot share or they would not have enough. But 85 percent of agricultural land is used to create vegetable protein to create animal protein, he said. Animals are not eating grass or plants. If they did, there would be enough for everyone in the world to eat, he said.

Imagine good health care. Americans are cared for by industrial medicine, Thurman said.

“We need health care, not just disease care, and that isn’t



Photo by Roger J. Coda
Robert Thurman tells an overflowing audience at the Hall of Philosophy Wednesday afternoon that imagining a world at peace is an essential if that goal is ever to be realized.

even on the table,” he said.

Good health care means people knowing about their own bodies.

Imagine a climate of trust and friendliness and not fear, he said.

“We’ve been living under an umbrella of fear in our country to justify a far too big military industrial complex that has been really unnecessary for a long time,” Thurman said.

Now people have a war of choice.

“It’s a sign of desperation of our military industrial complex that they’re cooking up useless wars,” he said.

The government said it cannot afford health care or nice roads or schools, but it just gave Wall Street billions of dollars. We are “pushing a trillion in Iraq” and we cannot afford for people to have health care, Thurman said.

“This atmosphere of trust is critical,” he said.

It is a matter of imagining, of coming back to the deeper nature of things. A key way is the contemplation of death. Every day think about oneself dying, then imagine people without one and things going on, he suggested. Then “when you’re not dead, you’re going to be really cheerful.”

Thurman’s slogan is “it is our job actually in life to be happy.” That is why people come to Chautauqua, he said. They should be happy, he added. They should be counting their blessings in this global Chautauqua and they should visualize other Chautauquas happening all around the world and contribute to things that help them happen, he said.

Nobody gets out of here by dying, Thurman said.

“It’s impossible for something to become nothing,” he said.

People have infinite lives, he said, and if they have infinite lives, it is the quality that matters. If an individual will be continuing after death, Thurman said, will he or she

get back to Chautauqua in his or her next life?

“Compassion means the way to get to that Nirvana,” he said.

If people are stuck in their habits of self-preoccupation and self-concern, that is the prescription for misery. Individuals are not happy when they think about whether they are happy or not, he said. As long as the mind is thinking about whether it is happy or not, there is misery. What do people replace those thoughts with? Thurman asked. Others’ happiness, he answered. Compassion is sensitivity with the unhappiness of others and love is the wish for that other to have happiness, he said.

Compassion is the motive for effective action, but it is not necessarily action, he said. One can be forceful and compassionate.

“Compassion is not doormatting,” he said. “If you are abused by someone it’s compassionate to let them know. It’s not compassionate to let them abuse you.”

Compassion is intervening without being angry, he added. It is having empathy for the other, and putting oneself in the other’s shoes. Artful, creative, helpful actions arise from compassion, but compassion is not action, he said.

Thurman repeated a quotation by Albert Einstein. He said a human being is a part of the whole, a part limited in time and space. Einstein said he experiences himself as separated from the rest, an optical illusion. Delusion is a kind of prison for people. Their task is to free themselves from this prison by widening their circle of compassion, Thurman said.

The Dalai Lama said, “If you want others to be happy, practice compassion. If you want yourself to be happy, practice compassion,” Thurman said. “The world is at peace.

“Let us not disturb it, let us only coordinate with it.”

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LECTURE

Actress Smith talks of the importance of listening to each other

by Alice R. O’Grady
Staff writer

“If you say a word often enough, it becomes you.”

This is what Anna Deavere Smith’s grandfather said.

Smith, an actor, writer and teacher, opened her Amphitheater lecture on Thursday morning with a poem by Dorothy Sinclair on the subject of listening.

“I went to visit a woman/ who listened/ and while she listened/ I spoke/and as I spoke/ I found answers/ and as I answered/ I healed.”

“I do think there’s something in listening that has that potential,” she said.

Smith said the idea of her one-woman show, “Let Me Down Easy,” started at the hospital at Yale University School of Medicine. She sat with patients, turned on the recorder and had to ask only one question, “What happened to you?”

The patients responded enthusiastically, showing their scars and singing hymns. Smith said the fact that people do want to have the exchange has animated her work for the last eight years.

A Thomas Jefferson scholar once told Smith, “Jefferson could never be found in verbal undress.” In contrast to the Yale hospital, this is the kind of situation she had found in Washington, D.C., when she interviewed 520 highly placed politicians, writers, journalists, politicians and historians.

When she later went back to the hospital, she saw former patients who had come back to see her. There was an extraordinary connection, Smith said, that comes when two people really have an exchange. That, she said, is what the above poem is about.

Creativity

Smith said she hoped there would be some disagreement about what she was about to suggest regarding the conditions that foster creativity.

Any modest amount of creativity she has experienced in her adult life required certain conditions. But, she said, in a school or community fostering creativity, one might see conditions that are often opposite to those she found.

Her experience of restricted environment contrasts with a school environment where possibilities seem endless.

Smith found uncertainty or a limbo state, whereas steadiness and a firm foundation might be found in, for example, an art school.

She had independence and responsibility, and in a school there probably would be strong mentorship.

In Smith’s adult life, there was a lack of safety, while safety is a large concern at a school.

She was poor and needy much of the time, but a school would be expected to supply provisions.

Smith’s world was full of contradictions, while a school would make every effort to insure clarity.

Doubt about the world and about her art was part of Smith’s environment, but a school would attempt to inspire confidence in its students.

And richness of inner life and physical beauty appear on both of her lists.

A creative time

Artist Chuck Close told Smith that one effect of a poor economy is that a person realizes he does not need a house in the Hamptons, but might focus on process.

Smith said she thinks he is saying that sometimes the shrewd entrepreneurial mind comes out in front of the intuitive, original mind.

Philanthropist Agnes Gund told Smith that Close was dyslexic, and when she mentioned this to Close, it opened up their interview. Because he did not have good motor skills as a child, he could not run with the other children, so he became a magician to make them come to him.

He also has face blindness, which, Smith said, is surprising in view of Close’s many large portraits broken up into small parts.

Smith said this made her think about art in education. She quoted artist Robert Rauschenberg’s phrase, “to have other venues to absorb your intelligence.”

Life in San Francisco

Smith trained in San Francisco in the 1970s. She went to the American Conservatory Theater led by Bill Ball, who, she said, could make people think they could do anything.

Her plans did not include acting as a career, which, rather, was to be something about social change. But when she saw fellow students change she thought this was a perfect way to study social change.

There were new ideas everywhere in this vast new world, she said, with all kinds of things going on in the building, and an abundance of expression.

“I immersed myself in that world,” Smith said.

She said she was very suggestible. No school or study had ever brought out her full sensory and intellectual participation.

But a year later, after she got accustomed to it, that world seemed small and restricted.

“That is when my real creative phase began,” she said. The moment she walked outside that world, she tapped into a new creativity, and it was frightening, she said.

The order of the new environment was not satis-

factory for her “exploding imagination.”

Here in San Francisco, she said, there was a wide variety of ethnicities. But she noticed in the theater, where she worked as an usher, that everyone on stage and in the audience was Caucasian. She also remembered that in school, they had always referred to white male playwrights.

In college, she said, they had begun to question the canon of the white male world, but here, the question had not yet been asked.

Smith’s reaction was to leave that world and read the beat poets and avant-garde plays from the cultural revolution of the 1960s.

“I read ... perhaps trying to train my mind to find its own organic order,” she said. “I had to at least put effort into finding another path.”

Her yoga teacher’s offer of a meal whenever she needed one made Smith feel less panicked about her future, but she said she still had a profound feeling of unsteadiness and uncertainty.

She was thinking about going to New York City when Ball told her she should stick around. He said they wanted to have a Master of Fine Arts program there, but did not have any students.

“You could be our first student,” he said.

During her MFA studies, Smith had a Japanese mime teacher, who told her, “Have a rich life and haiku will come.”

On to New York

In New York City, Smith was given small parts on soap operas and worked as a waitress. On the back of a studio pay envelope was written “It’s not creative unless it sells.” She wondered what she would have to do to bend herself around that idea.

The sensual richness of New York City sparked her creativity, she said, “and that’s what really cultivated my imagination.”

She did have a friend, another waiter, who taught her about food, and they looked at pictures of paintings, listened to music together and went to art galleries.

It was important to think of oneself not just as an extension of commerce but as on a quest for excellence, and see how others had achieved it, Smith said.

She listened to all kinds of things, and remembered a swim coach telling her, “A diamond is a lump of coal that stuck with it.”

A very good job

At age 28, Smith got a job as an assistant professor at Carnegie Mellon University in Pittsburgh. Even though it was a wonderful job, after a year of academic politics and eager students, she decided



Photo by Katie Rourke

Anna Deavere Smith speaks Thursday morning in the Amphitheater.

she would “rather return to the jungle in New York and walk dogs.”

Everyone said it was a huge career mistake, but she went back to the “unsafe, uncertain, doubt-filled environment of New York City.”

After getting a string of little acting jobs, Smith said her big break came. She got mononucleosis.

“My world became extremely restricted ... I had to sleep and make a living,” she said.

She loved her job reading letters of complaint and summarizing them. She said she could hear the voices of the letter writers coming off the page.

They reminded her of Shakespeare’s admonition to speak the speech trippingly on the tongue.

Smith listened to recordings of President Franklin D. Roosevelt’s fireside chats. She decided his influence had as much to do with the rhythm of his delivery as the words themselves.

“He was getting his audience to waltz with him ... waltzing, not talking,” Smith said.

She thought of interviewing people and getting actors to perform them, and a linguist gave her three questions to ask. Do you know the circumstances of your birth? Have you ever been accused of something you did not do? Have you ever come close to death?

When she did interviews asking those questions, “Lo and behold, they would start to sing as they spoke!”

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Q&A

Q. Tell us what you teach law students about listening.

A. Well I work with a wonderful teacher there named Peggy Cooper Davis. She and I work also with Carol Gilligan and really a better way [of] saying

it is we’re trying to teach young lawyers how to really engage with their clients, and so the first part of that is listening. And there are a number of exercises that she has developed, and I kind of just give my two cents here and there.

Q. This person wants to know, or observes that you did not mention that this audience is predominantly Caucasian and what you might have to say about that.

A. You know, I don’t know. You’d have to tell me what the history is. I can’t imagine that it will be so in 50 years just because of how the demographics of the country have changed, and I’m sure that you have a number of diversity initiatives — am I correct? [Sherra Babcock: Yes.] — that you’ve probably explored, so you could probably answer that question better than I. But it’s also true that most communities of culture still tend to be predominately Caucasian and predominantly over a certain age. And so, I mean I don’t think that that’s unique to Chautauqua. I think that if we went to most theaters this would be the demographic and obviously many arts institutions are concerned about that.

—Transcribed by
Gail Burkhardt

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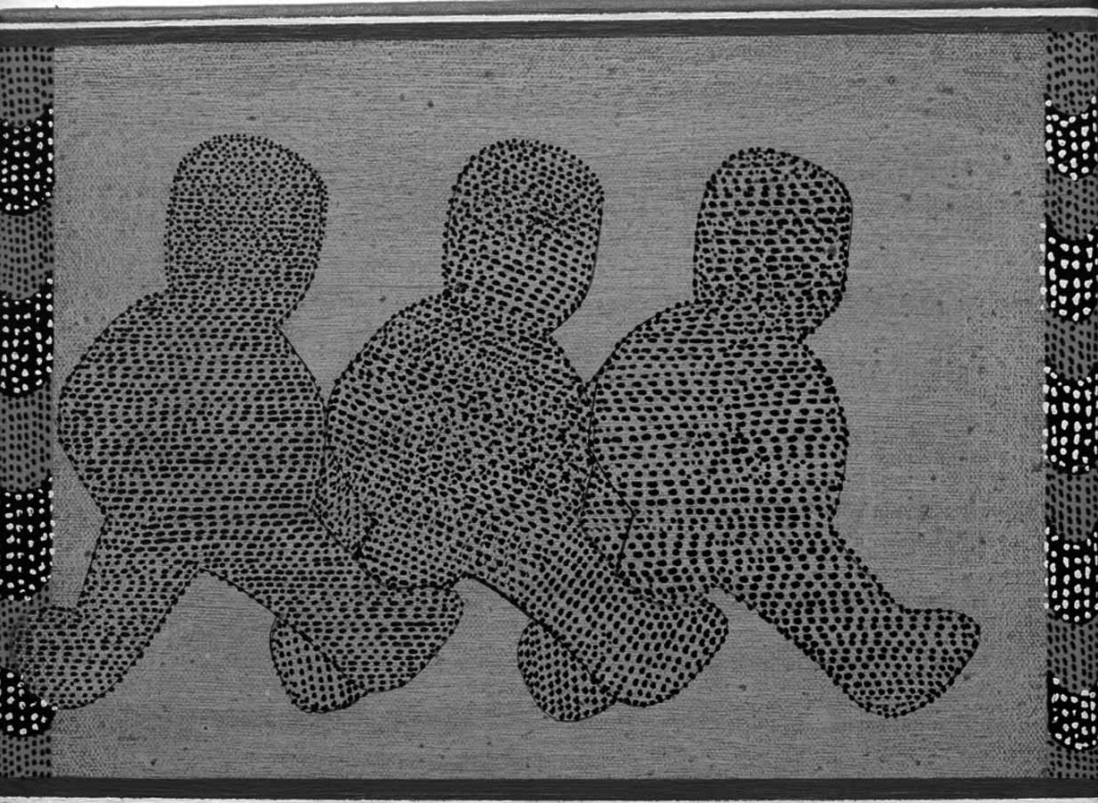
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LECTURES



Glenn Goldberg's "Seekers," 12 in. X 16 in., watercolor and acrylic on cloth

Goldberg to deliver Visual Arts lecture

by Regina Garcia Cano
Staff writer

Artist Glenn Goldberg will deliver tonight's Visual Arts at Chautauqua Institution lecture at 7 p.m. in the Hultquist Center.

According to information provided by VACI, Goldberg's work is part of a variety of museums' permanent collections including the Metropolitan Museum of Art in New York City, the National Gallery of Art in Washington, D.C., and the Museum of Contemporary Art in Los Angeles.

Goldberg received grants from the Edward F. Albee Foundation Inc., the National

Endowment for the Arts and the Guggenheim Foundation Fellowship. He earned his Master of Fine Arts from the City University of New York, Queens College.

Goldberg is a faculty member at The Cooper Union and resident faculty of the Chautauqua School of Art this season.

Leone has written numerous books, *The Horse Fiddle: Stories of the Chautauqua Spirit*, *Chautauqua Ghosts* and *History of the Underground Railroad*. Some of his books are available at Chautauqua Bookstore. Leone is a historian, educator and founding member of the Southern Tier Storytellers and member of the National Association for the Preservation and Perpetuation of Storytelling.

This will be Leone's final

Leone's final storytelling this season

by Beverly Hazen
Staff writer

Come enjoy Paul Leone's Native American Storytelling at 4:15 p.m. today at the Mabel Powers Firecircle. This is an opportunity to connect with the grounds of Chautauqua that were formerly Seneca lands and part of the Iroquois Confederation. Leone said he believes that telling stories is the best way to connect with the past.

nal storytelling for the Bird, Tree & Garden Club's Ravine Lecture program this season. The Firecircle is located creekside, below the east side of Thunder Bridge. It may be reached by the path next to the creek from Boys' and Girls' Club or from the lake-side ravine path at the bridge. An adult should accompany children less than 12 years of age. Rain location is Smith Wilkes Hall.

Expressing appreciation for the retiring president of the Chautauqua Foundation board of directors, Steve Percy, and the current president, Valerie Parker, and Bob Battaglin, the current president. With the financial challenges ahead it is hoped that others will emulate the practice of expressing appreciation by gifts to the Chautauqua Fund.

Prose writer in residence taps into creativity through artist books

by Sara Toth
Staff writer

There is art, and there is literature. Separately, both are important cultural assets, but together, they form a hybrid: artist books.

Not the kind one can find on a coffee table, nor an art textbook or an illustrated novel but, in the words of Kristin Kovacic, Chautauqua Writers' Center prose writer in residence, "conceptual art pieces fashioned as books ... an artistic re-imagination of the book."

Kovacic, a teacher at the Creative and Performing Arts High School in Pittsburgh and published poet, will give her lecture, "It's a Poem! It's a Painting! ... It's an Artist's Book!" at 12:15 p.m. today on the front porch of the Literary Arts Center at Alumni Hall.

Kovacic said she has found that by assigning artist books to her students, she has a way to tap into their brains as thinkers, and their creativity in ways that traditional teaching methods cannot. She will bring examples of artist books with her to the lecture — the ones created by her high school students.

The concept of the artist book dates back to William Blake, who published *Songs of Innocence and Experience* by himself in the late 17th century. Blake wanted to take back the production of his own material, Kovacic said, and incorporate his own illustrations and engravings in

a way that printmakers of the day could not accommodate. While the art form has been around for centuries, Kovacic said it became a truly American art form in the 1960s.

"The artist takes over the means of production and works independently," Kovacic said. "That was part of the revolutionary quality of the art books in the '60s, when people were trying to take art back from galleries and institutions in the same way that writers were trying to take writing back into their own hands."

While it is easier to talk about what an artist book is by talking about what it is not, Kovacic said, she did give examples, like the popular Web site *Postsecret.com* and its subsequent publications. In Kovacic's work with Carnegie Mellon University's collection of artist books, she found a "teeny tiny little" artist book made out of "very fluffy material."

"It was a book about clouds," Kovacic said. "It was the lightest thing you have ever held, so it was almost a cloud in your hand. There was also [a] flipbook that was all lip-reading. It was pictures of mouths, and as you flipped the book the mouths moved, so you could read the book if you could read lips. Flipping the book gave you the feeling of being talked to."

When she gives her students the assignment of creating a book, Kovacic said, she finds that they bask in the physical pleasures of writing and text making,



Kovacic

which then spurs a new level of creativity in them. This physical aspect of writing and book making is often lost today, she said.

"The poem used to be part of the body because it was written for the body and you held it in your body," Kovacic said. "Everything you wrote you held in your body; it was a more physical relationship you had with your creativity than in this era of virtual writing, where we write on computer screens and the physical text goes elsewhere."

The physicality of books opens up another important aspect of creativity needed today, Kovacic said: sharing.

"From one person to another, books are very intimate objects, especially when they're not mass-produced," she said. "When one person hands a book to another, they're giving them a very personal experience."

EXPRESSING APPRECIATION



Submitted photo

At its annual picnic Sunday, Aug. 2, The Pines community made a contribution to the Chautauqua Fund in appreciation of its retiring president Carlyle "Connie" Ring (2005-2009). Pictured, left to right: Steve Percy, Pines resident and president of the Chautauqua Foundation board of directors, receiving the check; Ring; Valerie Parker; and Bob Battaglin, the current president. With the financial challenges ahead it is hoped that others will emulate the practice of expressing appreciation by gifts to the Chautauqua Fund.

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IN MEMORIAM

Mildred Lesenger
Mildred Lesenger, 91, passed away on July 27, 2009, after a brief illness.
Born in 1917 in Brooklyn, N.Y., she lived in Paterson, Verona, and most recently Maplewood, N.J. She was predeceased by her husband of 54 years, Benjamin, and her son, Arthur. She is survived by her son, Jay, artistic/general director of Chautauqua Opera Company, and many loving nieces and nephews. Mildred came to Chautauqua for the first time during the 1993 Season and returned for the next 15 seasons. She was a member of the Chautauqua Opera Guild and a contributor to the Opera Endowment and the new Connolly Residence Hall. The funeral service was held on July 29 at Robert Schoem's Menorah Chapel in Paramus, N.J. Brenda Harris, leading soprano with Chautauqua Opera, sang in her memory. Interment followed at the Temple Emanuel Cemetery in Saddle Brook, NJ. In lieu of flowers, memorial contributions may be made to the Chautauqua Opera Endowment Fund, P.O. Box Q, Chautauqua, NY 14722.



Lesenger

David B. Orr
Dr. David B. Orr, 78, passed away on July 7, 2009, in Fredericksburg, Va., after a long illness. Born in Miami to Marce J. and Edithe (Bram) Orr, he was a 1948 graduate of Miami High School. He received his doctorate from Columbia University in 1956. Orr lived in the Washington, D.C., area for nearly 40 years. A highly regarded research psychologist, he had an outstanding career in the private and public sectors. He was an educator, author and nationally recognized expert in time-compressed speech. Orr traveled widely, loved music and was an avid supporter of the performing arts.
He and his wife first came to Chautauqua for a weekend visit in 1992. Completely enamored, they returned each year to eventually spend the entire season on the grounds. After 2004, Orr's health precluded further visits. He was a benefactor of Chautauqua Symphony Orchestra, supported the Chautauqua Women's Club scholarships for young artists, attended most operas, plays and recitals and belonged to the Chautauqua Literary & Scientific Circle Class of 1997. In a 1999 letter, he said of Chautauqua, "Marvelous — as usual — with its daily offerings of music, art, lectures, classes and its lovely setting."
He is survived by his wife of 31 years, Barbara Barrett of Fredericksburg; a son; two stepchildren; and six step-grandchildren. In lieu of flowers, donations may be given to the Fredericksburg Festival of the Arts, P.O. Box 7816, Fredericksburg, Va., 22404 or Chautauqua Institution, P.O. Box 28, Chautauqua, NY 14722-0028.
A full obituary with picture and online guestbook is available at covenantfuneralservice.com.



MAKING A (CREEK) BED

Photos by Sara Graca
Molly Arnn (left) and Eve Marie Blasinsky (right) work together to create their first rock sculpture of the season in the creek under Thunder Bridge — something the girls try to accomplish every year.



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DANCE

How many rows does a good tutu need?



A. Christina Giannini has become a staple to the Dance program and is celebrating her 20th season at the Institution today. At right, Giannini fits Alessandra Ball, a member of the North Carolina Dance Theatre.

After 20 years with Chautauqua Dance, Giannini knows

by Christina Stavale
Staff writer

When she saw a production of “Peter and the Wolf” as a young girl, A. Christina Giannini remembered looking through her mother’s binoculars and counting the number of rows on the duck character’s tutu.

“At the back end of that show, I said, ‘I want to do that,’” she said, referring to the costumes she saw onstage. “My mother said, ‘Get another idea because you’ll never make a living doing that.’”

Today, she knows exactly how many rows you need to make a good tutu (13), and how long it takes to make one from scratch (about 40 hours). She also has become a staple to the Dance program at Chautauqua and is celebrating her 20th season at the Institution today.

That first summer she spent here 20 years ago was quite unlike her recent summers.

She came for just a few weeks to put on one ballet, and her working space con-

sisted of a skinny table in the church basement and a room full of bugs above the Boat-house (where the Dance program was then located).

As the program itself grew, so did what Giannini was doing for Chautauqua.

This is now her second summer working in the new costume shop on the second floor of the Carnahan-Jackson Dance Studios. Before that, she said, she had just a small room, with costume stations set up along the porches of the studios. The outdoor stations were great for scenery, but not for Chautauqua’s natural habitat.

“It’s very beautiful, but the rain situation, the raccoon situation — [we had] all kinds of really serious problems, all the time,” Giannini said.

Now, the costume shop is lined with racks of costumes in every color of the rainbow. Giannini remains hard at work, day after day, making sure costumes are in tip-top shape for performances.

She estimated that the department uses about 500 costumes over the course of the summer. She does everything she can to reuse them, including creating large side seams in each costume.

“You make huge seams on

the side so things can be let in and let out,” she said. “We always think ahead; don’t make something that only one person is going to wear.”

Artistic Director Jean-Pierre Bonnefoux said he is amazed with the way Giannini works within the dance program’s small costume budget.

“Christina really makes magic with the smallest budget I’ve seen,” he said, adding that she has never wished for more money. She just makes the very best of what she has.

And the best she can do with a small budget is often top-of-the-line.

This season, the George Balanchine ballet “Western Symphony” has been performed by the dance students in the School of Dance Gala, and will be performed again Saturday by the North Carolina Dance Theatre in residence. The costumes are nearly replicas of what was used in the New York City Ballet.

“I was going to rent, but it costs more than half my budget to rent it,” Giannini said. “And I said, ‘I can’t [rent]; I’m going to make it.’”

Among all the costumes used for just that ballet, which included more than 30 dancers, Giannini said she

used 1,400 yards of ribbon.

“With Balanchine rep, there’s no ifs, ands or was; you do it as they did it, or you don’t do it at all,” she said. “And that adds lots of money sometimes.”

Sometimes, she said, she begins with normal eveningwear, or even street clothes, and converts it into something dancers can dance in. Even if it looks like modern clothes, chances are it has been converted to become “danceable.”

Creating dance costumes takes special care because one must work with the choreographer to be sure the costume will move in a way suitable for dance. Giannini said it is like sculpting, which always has been her second love.

“I always felt I lucked out because I work with living sculptures,” she said. “Clothes you do for dance are sculptural. And that’s the hard part about it — to make them work, to function. And I often will say we’re doing a combat sport in chiffon, and often we are. [Costumes] have to be very strong; they have to be fragile, light, move. They have to be tough sometimes, it depends on the choreography. They’re tricky to make.”

She said a costume is successful when it adds to the total picture and choreography that the choreographer is trying to pull across.

“You’re thinking about the total sculpture,” Giannini said. “What are we trying to do? Every fabric has its own choreography.”

In her 20 years at Chautauqua, Bonnefoux said she has added great insight to the dance program. She has done everything from creating medieval costumes out of a bed comforter to putting together costumes at the last minute when something in a dance changed.

“In 20 years, I can’t imagine how many costumes she’s made,” he said.

For her, though, time is not an issue.

“20 years?” she said. “It’s scary, sort of incredible ... [But] I don’t look at time. It will get too scary. It’s just there.”

As she talks, it’s clear she is proud of how far Chautauqua Dance has come during her time here.

“Chautauqua Dance transformed, totally, to a really important training program,” she said, “a nationally and internationally recognized training program.”

CDC HONORS GIANNINI

The Chautauqua Dance Circle will host a celebration today to honor A. Christina Giannini’s 20 years at Chautauqua Institution.

The celebration will begin at 5:30 p.m. in the Carnahan-Jackson Dance Studios, and it is free and open to the public.

CDC President Charlie Higgins said light snacks will be provided, and Giannini will be speaking and presenting panels of her work.

Giannini said she will be discussing what it takes to build a costume and how dance can inspire life — “how dance can reach the soul, how it can reach people, how it can illuminate your life,” she said.

Higgins said he thinks the Institution is lucky to have Giannini.

“She is a world-class, world-renowned costume designer,” he said. “It’s a great deal of pleasure that we get to honor her for her 20 years at Chautauqua Dance.”

— Christina Stavale



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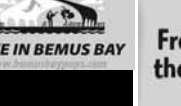
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Photos by Sara Graca
Chautauquans participate in some “firework clapping” while a young one rocks out during the two Tuesday night Family Entertainment Series performances of Billy Jonas (far right) and his band in Smith Wilkes Hall.

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PROGRAM



FACE TO FACE

Photos by Jordan Schnee

Playwright Anna Deavere Smith performs an excerpt from her one woman play “Let Me Down Easy” Wednesday in the Amphitheater. In her act, Smith reenacts interviews she’s had, getting into character as both herself and her interviewees.

Friday, August 14

- 7:00 (7:00–11:00) **Farmers Market**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leaders: **Muinuddin and Sharifa Norton-Smith** (Sufism / Islam). Hultquist Center
- 7:45 **Episcopal Holy Eucharist. The Rev. Canon Karl Ruttan**, Diocese of Southern Ohio. 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 on the lake side of Smith Wilkes Hall
- 9:00 (9:00–10:15) **Men’s Club.** “Memories of Chautauqua” with **Dick Karslake**. Women’s Club
- 9:15 **DEVOTIONAL HOUR.** The **Rev. Tony Campolo**, founder, Evangelical Association for Promotion of Education. Amphitheater
- 9:15 **Class.** “The Bible Decoded.” **Rabbi Zalman Vilenkin**. Chabad Lubavitch of Chautauqua. Alumni Hall Library Room
- 9:30 **Violin Master Class.** (School of Music). **Jacques Israelievitch**, presenter. Fletcher Music Hall. Fee.
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** “Awakening Creativity: Activating a Latent Human Capacity to Innovate Our Way Forward.” **George Kembel**, executive director, Hasso Plattner Institute of Design, Stanford University. 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 **Meet CSO Musicians.** Bring a bag lunch and come talk

- with musicians from the Chautauqua Symphony Orchestra. Smith Wilkes Hall
- 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) “Catholic Parents: From Angst to Advocacy” with **Casey & Mary Ellen Lopata**, Fortunate Families. Chautauqua Women’s Club
- 12:15 (12:15–1:15) **Brown Bag Lunch/Lecture.** (Programmed by the Writers’ Center) “It’s a poem! It’s a painting! ... It’s an artist’s book!” **Kristin Kovacic**, prose writer-in-residence. Alumni Hall porch.
- 12:45 **Chautauqua Catholic Community Seminar.** “Stewardship: It Ain’t Just About Money.” **Rev. James Lawlor**, retired, Sacramental Team Minister, residing at St. Thomas More Rectory, Rochester, N.Y. Methodist House Chapel
- 1:00 **Jum’a/Muslim Prayer.** Miller Bell Tower
- 2:00 **INTERFAITH LECTURE SERIES.** **Karen Armstrong**, author, Charter for Compassion; winner, TED prize. Hall of Philosophy
- 2:00 (2–4:30) **Movie/Discussion.** “The Dybbuk” (Sponsored by the Everett Jewish Life Center) **Sharon Rivo**, leader. Chautauqua Cinema
- 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.** “Eleanor and Franklin in the World of

- Tomorrow: A visit with the Roosevelts at the 1939 New York World’s Fair.” **David Cope**, documentary historian. Hall of Christ
- 3:30 (3:30–5) **Seminar.** (Sponsored by Department of Religion). “Christian Responses to Living in a Violent World.” **Rev. Dr. J. Paul Womack**. Hall of Missions
- 4:00 **Guest Faculty Recital.** **Peter Slowik**, viola. Fletcher Music Hall. (Benefits the Chautauqua Women’s Club Scholarship Fund)
- 4:00 **Studio Performance.** Choreographer’s Workshop Performance. Carnahan-Jackson Dance Studios.
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.
- 4:00 **Chautauqua Catholic Community Annual Meeting.** Hall of Philosophy
- 4:15 (4:15–5:15) **Native American Storytelling.** (Programmed by the Bird, Tree & Garden Club). **Paul Leone**. Mabel Powers Firecircle (South Ravine on lake side of Thunder Bridge). (Children under 12 accompanied by adult)
- 5:30 **Christina Giannini 20th Anniversary Celebration.** (Programmed by the Chautauqua Dance Circle) Carnahan-Jackson Dance Studios.
- 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)
- 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.** **Glenn Goldberg**, painter; faculty, City University of NY, Queens College. Hultquist Center
- 8:15 **SPECIAL. Creedence Clearwater Revisited.** Amphitheater
- Saturday, August 15**
- 7:00 (7:00–11:00) **Farmers Market**
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 9:00 **Chautauqua Property Owners Association General Meeting.** Hall of Philosophy
- 9:30 **Hebrew Congregation Sabbath Service.** **Rabbi Harry Rosenfeld**, Temple Beth Zion, Buffalo, N.Y.; **Julie Newman**, cantorial soloist. Hurlbut Church
- 9:30 **Chabad Lubavitch Community Shabbat Service.** **Rabbi Zalman Vilenkin**. Kiddush will follow. Everett Jewish Life Center
- 12:00 (12:00–2:30) **Social Bridge.** (Programmed by the Chautauqua Women’s Club) For men and women. Women’s Club.
- 2:00 **Student Recital.** McKnight Hall. (Benefits the Chautauqua Women’s Club

- Scholarship Fund)
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 3:00 **LECTURE.** (Programmed by Chautauqua Women’s Club). “American Politics and the Obama Presidency.” **David Kozak**, political analyst and professor, Gannon University. Hall of Philosophy
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:45 **Student Recital.** Double bass students of Curtis Burris. McKnight Hall. (Benefits the Chautauqua Women’s Club Scholarship Fund.)
- 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.) Fletcher Music Hall
- 7:00 **Pre-Performance Lecture.** (Sponsored by the Chautauqua Dance Circle) **Dance faculty.** Smith Wilkes Hall

- 8:00 **THEATER.** William Shakespeare’s *The Winter’s Tale*. **Anne Kauffman**, director. Bratton Theater (Reserved seating; purchase tickets at Main Gate Welcome Center, Colonnade lobby and Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 8:15 **NORTH CAROLINA DANCE THEATRE IN RESIDENCE WITH THE CHAUTAUQUA BALLET COMPANY.** **Jean-Pierre Bonnefoux**, director. **CHAUTAUQUA SYMPHONY ORCHESTRA.** **Grant Cooper**, guest conductor. Amphitheater

PROGRAM PAGE CHANGES
Please submit 3 days before publication by 5 p.m.

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**** District 9 (R) NO PASS ****
Daily (12:00, 3:15), 6:45, 9:15

**** 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 ****
Presented in Real D 3D
Daily (11:30, 1:40, 3:50), 6:20, 8:30

**** The Time ****
Traveler's Wife (PG-13)
Daily (12:15, 3:30), 6:50, 9:20

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

BANDSLAM (PG)
Daily (1:45, 4:15), 6:45, 9:15

FUNNY PEOPLE (R)
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