

The Chautauquan Daily

Photo by Sara Graca

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CHAUTAUQUA, NEW YORK 50¢

Rawlings examines definitions of 'liberty,' 'freedom' in lecture

by **Lori Humphreys**
Staff writer

From Patrick Henry's incendiary challenge, "Give me Liberty or give me Death," to the final words of the Pledge of Allegiance, the guarantee of liberty has been fundamental in defining the American idea. But how exactly do we define liberty? Is it like "beauty in the eye of the beholder"

or should our understanding be firmer, more closely aligned to our understanding of the mutual relationship between citizen and government? If the synonym is "freedom," is it freedom from or freedom to do, or is it both?

Hunter R. Rawlings III, president emeritus of Cornell University and professor of the departments of Classics and History, begins this final

week's series of Amphitheater lectures devoted to the "History of Liberty." His 10:45 a.m. lecture, "Two Strands of Liberty in the Western Canon," should serve as a starting point for Chautauquans to reevaluate and perhaps reformulate their personal definitions and understandings of liberty. Rawlings will describe the Greek and Roman or Classical and the 18th century Enlight-

enment definitions of liberty, how each affected the founders and ultimately America's contemporary understanding of the word "liberty."

He suggested that the American concept as expressed in the Bill of Rights is a statement of freedom from government control. The Athenians would describe freedom as the freedom to do things, namely to

contribute to society.

"To Americans, freedom means individual freedom. The Greeks and Romans defined liberty as the free exercise of public responsibility by citizens participating vigorously in the life of their city," he wrote in a guest column for today's issue of *The Chautauquan Daily*.



See **RAWLINGS**, Page 4

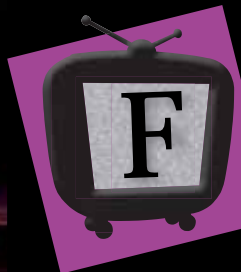
Rawlings

'Stay Tuned' for tonight's show

Five By Design to pay variety shows homage in 'blast from the past' performance



by **Beverly Hazen** | Staff writer



or those who remember with delight the variety TV shows of the '50s and '60s, come at 8:15 p.m. tonight to the Amphitheater and be entertained by the singing group Five By Design presenting "Stay Tuned."

Sheridan Zuther, performer and manager of the group, said they would be singing music representing the days of Dinah Shore, Carol Burnett and Judy Garland's variety TV shows. Not only will the group be singing the songs of yesteryear, but they also will be acting out skits while dressed in clothing of the times.

"'Stay Tuned' looks at songs and music that came from variety shows; we integrate skits with it and make people laugh," Zuther said. "We stick with being lighthearted and having a fun evening with really fun music from that era."

She said they research into footage from the time of Lucille Ball's television shows and look at commercials as well. The production list planned for this evening includes "Charade," "The Girl From Ipanema," "The Lion Sleeps Tonight" and the song sung by Shore during the Chevrolet commercial. Zuther said that fashions from the '50s, including hats, gloves and updos, would be part of their performance.

See **VARIETY SHOW**, Page 4

Haynes focuses on religious side of liberty

by **Judy Lawrence**
Staff writer

Charles C. Haynes, senior scholar at the First Amendment Center, will keynote this week's Department of Religion Interfaith Lectures on "Religious Liberty and the Faith of the Founders." Haynes is best known for his work on First Amendment issues in public schools, and he writes and speaks extensively on religious liberty and religion issues in American public life.

He will speak at 2 p.m. in the Hall of Philosophy and will focus on the history of religious liberty, pointing to the roots of the First Amendment. The title of his lecture is "A Story of Two Arrivals: The Birth of Religious Freedom in America."

In an exciting and unusual week presented in partnership with Colonial Williamsburg, audience members will experience important events in the history of religious liberty in the U.S. through



Haynes

reenactments of some of the great debates and conversations with character-interpreters from Colonial Williamsburg.

Haynes has been the principal organizer and drafter of consensus guidelines on religious liberty in schools over the past two decades. In January 2000, three of these guides were distributed by the U.S. Department of Education to every public school in the nation.

See **HAYNES**, Page 4

Logan Series closes season with quirky quartet

by **Alexandra Fioravanti**
Staff writer

Today's 4 p.m. concert in Elizabeth S. Lenna Hall will wrap up the Logan Chamber Music Series with something a little different.

With this being the first time today's performers ever have visited the grounds, they will add their name to the long list of Logan Series performers. The Hammer/Klavier Quartet is just like any other quartet to don the status: it travels, it records, it performs, etc.

So what's different? The difference will be obvious once they step on stage, bringing with them no strings, no woodwinds, no horns. Instead, two pianists and two percussionists will rule the stage today.

This burgeoning quartet got its start just last year. All four members share the same alma mater: Yale University.

Pianists Tanya Bannister and Stephen Buck are no strangers to playing together, being that they are husband and wife. So when one percussion professor from Yale approached Bannister and Buck about forming a group, two parts keyboard, two parts hammer, they

were all game.

The remaining two members to complete their foursome: percussionists Eduardo Leandro and Svet Stoyanov.

As Buck put it, the hardest part of forming any group is coming up with the name. So when the four members found their somewhat unique

ensemble without a name to call its own, they turned to the classics for inspiration.

Beethoven wrote a piano sonata in the early 1800s titled "Hammerklavier." The hammer, Buck said, represents the percussion side of the group's personality. The klavier then, of course, covers the piano.

"It's a name that sort of nods to the traditions of Western music at the same time by also nodding to the piano/percussion nature of the ensemble," Buck said. "And [it's] also kind of forward looking."

See **QUARTET**, Page 4

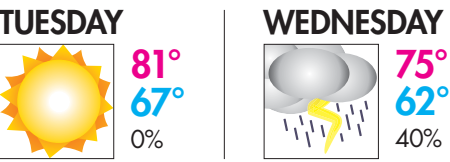
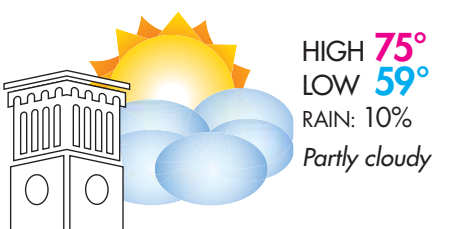


Submitted photo

The Hammer/Klavier Quartet will perform at 4 p.m. today in Elizabeth S. Lenna Hall.

TOP PHOTO: The daughters of the Major-General Stanley present themselves in Chautauqua Opera's production of *The Pirates of Penzance*. The show closes tonight at 7:30 p.m. at Norton Hall.

TODAY'S WEATHER



Growing eager readers

Chautauquan gives back as Children's School's volunteer librarian
PAGE 6



A rousing exclamation point

Donald Rosenberg reviews CSO's final performance of anniversary season
PAGE 7



Looking back

CTC leadership reflects on 2009 season
PAGE 9

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.

Tennis Center holds weekday ‘Dawn Patrol’

Tennis players are invited to join a doubles round-robin each weekday from 7 a.m. to 9 a.m. at the Tennis Center. Sign up the evening before at 4:50 p.m. near the Farmers Market at the tennis lottery. For more information, call (716) 357-6276.

Library hosts children’s storytime

Children ages 5 and 6 are invited to storytime at 10:45 a.m. every Monday in the Meeting Room of Smith Memorial Library.

Closeout sale at Flea Boutique

The Chautauqua Women’s Club thrift shop, the Flea Boutique, will hold a final, closeout sale from noon to 2 p.m. today. Come visit us behind the Colonnade — all you can bag for \$2, and 75 percent off large items.

Library hosts investing discussion

An informal investment discussion group will meet from 12:10 p.m. to 1 p.m. today in the Meeting Room of Smith Memorial Library.

EJLCC hosts Brown Bag discussion

Join scholar in residence Richard Cohen at 12:15 p.m. today for a Brown Bag lunch and discussion of “Martin Buber and I and Thou.”

CLSC presents Brown Bag lunch, book discussion

The Chautauqua Literary & Scientific Circle Brown Bag lunch and book review will be held at 12:15 p.m. today on the Alumni Hall porch. The ninth CLSC book selection is *The Hemingeses of Monticello: An American Family* by Annette Gordon-Reed, and will be reviewed by Bijou Clinger. Jeff Miller, CLSC coordinator, will then lead a discussion on the book at 1:15 p.m.

Opera Guild offers Pre-Opera Dinners

Chautauqua Opera Guild continues its Pre-Opera Dinner series, starting 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, or by contacting Virginia Cox at (716) 357-5775.

BTG presents Nature Walk

Join Naturalist Bob Sundell at 6:45 p.m. this evening for a Bird, Tree & Garden Club-sponsored Nature Walk. Meet at the benches between the Main Gate and Welcome Center.

BTG holds early Bird Walk & Talk

At 7:30 a.m. every Tuesday, nature guide Tina Nelson leads a Bird, Tree & Garden Club-sponsored Bird Walk & Talk. Meet at the entrance to Smith Wilkes Hall, rain or shine.

CLSC class news, reminders

The **CLSC Class of 2010** will hold its final organizational meeting of the season at 9:30 a.m. Tuesday at Alumni Hall. Please come help us plan next summer’s events.

The **CLSC Class of 2001** Class Coffee will be at 9:30 a.m. Tuesday on the Alumni Hall porch.

Please pick up the new/old diplomas that you ordered last season. If you would like to order a new/old diploma, you may do so at Alumni Hall. Diplomas ordered this season will be available for pick up during the 2010 Season. CLSC graduates who have ordered a stole or earned patches also should pick those up at Alumni Hall. To reserve dates and times for your class events at Alumni Hall in 2010, please see house manager Barbara Bumsted to make reservations.

Nine-hole golf games for women

Any women interested in a nine-hole golf game Tuesdays at Chautauqua Golf Club, please call (716) 357-4243 for further information.

Thorbies group invites Chautauquans for golf social

Visitors to Chautauqua who play golf are welcome to join fellow Chautauquans at noon Tuesday and Thursday for a friendly, social round of golf. Call the Pro Shop at (716) 357-6211 for information.

Mah Jongg at Sports Club

The Sports Club offers Mah Jongg at 1:30 p.m. every Tuesday at no cost. Tiles and cards are available on a first-come, first-served basis. If you have questions, please call the Sports Club at (716) 357-6281.

Chautauqua Connections seeks 2010 sponsors

If you are interested in being a Chautauqua Connections Sponsor for performing arts students in 2010, please contact Susan Helm at 357-5799 or smhelm@clockwinders.net.

Photo gallery open at Presbyterian House

Don’t miss the current photography show at the Presbyterian House Gallery. Juanell Boyd has hung a new black and white photo collection. All pictures are framed and for sale, with proceeds going to the Phillips Fund.

Trunk Show benefits Opera Young Artists

Sandy D’Andrade’s seventh annual Special Trunk Show and Sale, to benefit Chautauqua Opera Young Artists, will be held from 9 a.m. to 4 p.m. today at the Athenaeum Hotel Blue Room.

Lemon tarts and other treats now available

Chautauquans can place their orders for Dr. Herb Keyser’s famous lemon tarts, summer pudding and a chocolate surprise through the Chautauqua Fund office. The tarts serve eight and cost \$50; the summer pudding serves 14 to 16 and costs \$100; the chocolate surprise is made in batches of eight and costs \$25. Orders can be placed at the Chautauqua Fund office by calling (716) 357-6407. One hundred percent of the proceeds benefit the Chautauqua Fund. Individual-sized lemon tarts and chocolate surprises can be purchased for \$4.95 and \$3.45 at The Refectory.

Farmers Market continues through Saturday

Fresh vegetables, fruits, cut flowers, breads, pastries and preserves and other homemade items may be purchased 7-11 a.m. Monday through Saturday during the season. The Farmers Market is located just south of the Main Gate Welcome Center.



Photos by Jordan Schnee

The visiting choir from Chicago’s Trinity United Church of Christ performs Sunday afternoon in the Amphitheater. The guitarist for the choir’s band hits a soulful note at the Sunday Morning Worship service earlier in the day.



Monday, Aug. 24

At 5:15 p.m. Monday at the Author’s Alcove, **Martin Indyk** will be signing copies of his book *Innocent Abroad* after his 4 p.m. Hall of Philosophy lecture.

Tuesday, Aug. 25

At 1:15 p.m. Tuesday at the Author’s Alcove, professor **Gordon Wood** will be signing copies of his book *The Radicalism of the American Revolution*.

Wednesday, Aug. 26

At 1:15 p.m. Wednesday at the Author’s Alcove, **Jim Leher** will be signing copies of his newest book, *Oh, Johnny*.

Also on Wednesday at 3:30 p.m. at the Author’s Al-

cove, **David McCullough** will be signing copies of his books *John Adams* and *1776* among others.

Thursday, Aug. 27

On Thursday, following her 3:30 p.m. CLSC lecture in the Hall of Philosophy, **Annette Gordon-Reed** will be signing copies of her book *The Hemingeses of Monticello* at the Literary Arts Center at Alumni Hall.

Friday, Aug. 28

At 3:15 p.m. Friday, following their 2 p.m. lecture in the Hall of Philosophy, **Imam Feisal Abdul Rauf** will be signing copies of his book *What’s Right with Islam: is What’s Right with America*, and the **Rev. Oliver “Buzz” Thomas** will be signing copies of his book *10 Things Your Minister Wants to Tell You: (But Can’t, Because He Needs the Job)* in the Hall of Missions.

Connolly Family Fund for Opera supports *Pirates*

The Connolly Family Fund for Opera provides support for this evening’s performance of *The Pirates of Penzance*.

Jack and Marcia Connolly established this family fund to express their love of all music at Chautauqua, particularly the opera. Marcia died in March 2008.

Jack attended Chautauqua Central School, as did his mother, his uncles and his grandmother, Cornell, a teacher in the system. The Connollys purchased their Chautauqua cottage in 1974. The family’s Chautauqua tradition is being carried on by

their daughter, Melissa Orlov, and her family, who also owns a home on the grounds, and by their son, John, and his family.

Both Jack and Marcia served as trustees and active solicitors on behalf of multiple capital campaigns. Between 2002 and 2005, they served as co-chairs of the Chautauqua Fund. Jack serves as a Foundation director. Jack also has served on the board of governors of Chautauqua Golf Club and is an enthusiastic member of the Thursday Morning Brass.

The Connolly family enjoys being involved with “adopted” apprentice and studio artists and other opera support activities. Their granddaughter, Katrina Theo Orlov, has appeared in six different Chautauqua Opera Company productions.

Monday at the Movies

Cinema for Mon., August 24

FROST/NIXON (R for some language) 3:50 & 9:05 122 min. Ron Howard brings **Peter Morgan**’s acclaimed play to the screen starring **Frank Langella** as steely ex-president Richard Nixon and **Michael Sheen** as British showman David Frost with whom he agreed to sit for one all-inclusive interview to confront the questions arising from his time in office and the Watergate scandal. “The film begins as a fascinating inside look at the TV news business and then tightens into a spellbinding thriller.” - Roger Ebert. “Works even better on screen (than on stage).” - David Ansen, *Newsweek*

SÉRAPHINE (NR, in French with subtitles.) 6:30 125 min. Winner of 7 Cesar Awards including **Best Picture**, **Best Actress**. Based on the true story of **Séraphine de Senlis (Yolande Moreau)**, a simple and profoundly devout housekeeper whose brilliantly colorful canvases now adorn some of the most famous galleries in the world. “Examines the alchemy by which perception is transformed into vision.” -A.O. Scott, *New York Times*

A SOULFUL SUNDAY



Anderson Lecture Fund supports Rawlings lecture

The Malcolm Anderson Lecture Fund of the Chautauqua Foundation provides funding for today’s 10:45 a.m. lecture by Hunter Rawlings, classical history professor and president emeritus at Cornell University.

The Malcolm Anderson Lecture Fund was established in 1987 to honor D. Malcolm Anderson of Chautauqua and Pittsburgh. Mr. Anderson was

a fourth generation Chautauquan and a trustee of the Institution from 1982 to 1990. He served as U.S. attorney for the Western District of Pennsylvania and later as assistant attorney general for the Department of Justice. He was founding partner in the Pittsburgh law firm of Anderson, Moreland & Bush. He retired to Bradenton, Fla., and passed away Oct. 9, 1998.

McCarthy Religious Lectureship funds Haynes Interfaith lecture

The Eugene Ross McCarthy Religious Lectureship provides funding for this afternoon’s 2 p.m. lecture by Dr. Charles Haynes, senior scholar at the First Amendment Center. Haynes extensively writes and speaks on religious liberty and religion in American public life.

The Joseph H. and Florence A. Roblee Foundation of St. Louis contributed to 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. McCarthy 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. Mrs. Duhme served as a trustee of Chautauqua from 1971 to 1979, and her husband, H. Richard Duhme Jr., taught sculpture.

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WEEK NINE

Campbell to introduce week on ‘History of Liberty’

Colin G. Campbell, president and chief executive officer of The Colonial Williamsburg Foundation, will introduce Chautauqua's week on "The History of Liberty" prior to today's 10:45 a.m. lecture. The Institution has partnered with The Colonial Williamsburg Foundation for Week Nine's morning and afternoon lecture platforms.



Campbell

Colonial Williamsburg, which provides accurate historic information about the colonial period of American history, will bring its character-interpreters to participate in programming throughout the week. Campbell was introduced to Chautauqua when he lectured on the "Obligations of Citizenship" during Week Three of the 2006 Season.

"I became very aware through that experience and the conversations that followed of the richness of the programming and the very impressive engagement of the audience," Campbell said in an interview for the fall 2008 *Chautauquan*. "And it was clear to me that the subject of the history of liberty would be a very important subject to people."

He said the lecture platform is an opportunity to bring together two organizations that share values, attracting a similar audience that cares about related subjects.

Campbell was appointed president and CEO in April 2000. He was elected a member of the Foundation's board of trustees in 1989 and served as its chairman from 1998 to February 2008.

Until July 31, 2000, Campbell was president of the Rockefeller Brothers Fund, a position he assumed in September 1988. The fund was created by John D. Rockefeller Jr., who also was principal benefactor of Colonial Williamsburg.

Before joining RBF, he was president of Wesleyan University, a position he held for 18 years. Campbell came to Wesleyan in 1967 from his post as vice president of the Planning and Government Affairs Division of the American Stock Exchange. Before joining the stock exchange, he was an associate at the law firm of Cummings & Lockwood of Stamford, Conn.

Among his many civic activities, he is a member of the board of visitors of the College of William & Mary, a trustee for the college's Mason School of Business Foundation and a director of WHRO and of the Virginia Foundation for Community College Education. He has served as a trustee of the New-York Historical Society and chairman of the PBS board of directors.

Campbell is a graduate of Cornell University and of the Columbia University School of Law.

“Liberty” constitutes one of the major themes of Western culture, dating from ancient Greek to contemporary democracies and encompassing religious as well as secular thought.

“Give me Liberty or give me death,” Patrick Henry’s powerful challenge to his fellow Virginians, resounds in American history, just as Christ’s teaching, “And ye shall know the truth and the truth shall set you free,” occupies a central position in the doctrine of the Christian Church. In 20th century America, there was no movement more momentous than the one dramatized by the Freedom Rides of 1961 and the “Freedom Walk” across Edmund Pettus Bridge in 1965. That combination of religious and civic motivation and courage engendered the second American Revolution that culminated, in an important sense nine months ago with the election of Barack Obama, America’s first African-American president.

In spite of the centrality of “liberty” in the Western tradition, or perhaps because of its centrality, the term has many meanings and is subject to many interpretations, some of them contradictory. Rather than attempt to survey them all, I want to pull apart two important strands that have characterized thinking about liberty in the West: what I shall call the Classical and Enlightenment concepts of freedom. Both have had a strong impact upon American political philosophy, and it is useful to analyze them separately in order to understand some of the tensions we find in contemporary American views on liberty.

As we all know, our founders were Enlightenment thinkers, heirs to the tradition created by Europeans like John Locke, John Stuart Mill, David Hume, Montesquieu, Diderot and Rousseau. These philosophers developed crucially important concepts such as the natural rights of man, the social contract, the fundamental value of personal liberty and the protection of private property. On this philosophical base, Americans like Adams, Hamilton, Jefferson and Madison built our political principles and our form of government. Central to these principles is the absolute value of individual *freedom*. To Americans, the most sacred words in the Declaration of Inde-

From Today's Lecturer

GUEST COLUMN BY HUNTER RAWLINGS

Two strands of liberty in the Western canon

pendence are these: “We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, *Liberty* and the pursuit of Happiness. — That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed...” And the preamble to the Constitution says, “We the People of the United States, in order to form a more perfect union, ... and secure the blessings of *liberty* to ourselves and our posterity, do ordain and establish this Constitution of the United States of America.”

Individual liberty is the goal, government by the people the means of attaining the goal. Liberty in America was defined in the 18th century as *individual* liberty, and it was protected by fundamental, inviolable *individual* rights. One of the first acts of the new government established by our Constitution was the creation of the Bill of Rights, which, for the most part, codifies the *individual* rights essential to American life. Many Americans believed then, and most would agree today that the Constitution would be incomplete, and in fact inoperable, without such a guaranteed, enumerated set of *individual* rights. To Americans, “freedom” means individual freedom.

But it is important to remember that our founders were also heavily influenced by Classical culture, in particular by ancient Greek and Roman history, philosophy and rhetoric. Men like Washington, Jefferson and Madison, Adams and Hamilton to a great degree modeled their public lives, their political careers, upon those of Cicero, Cato and Brutus; and they modeled some of their politi-

cal thinking upon the works of Greek lawgivers like Solon and Lycurgus, of philosophers like Plato and Aristotle and of historians like Polybius and Plutarch. If we examine the Greek and Roman notion of liberty, we find an entirely different concept from that of the Enlightenment, premised on entirely different principles. Though ancient Greeks and Romans sometimes defined “liberty” as freedom from slavery or tyranny, just as we do, they almost never talked about individual freedom as a conscious political ideal, or about protecting individual rights as a legal obligation of the state. Instead, they defined “liberty” as the free exercise of public responsibility by citizens participating vigorously in the life of their city. The Athenians, for example, made an annual community ritual out of praising the demanding public nature of Athenian life, which included mandatory political, religious, civic and military duties for the life of the individual citizen. The Romans associated “*Liberitas*” with “*Virtus*,” that is, with the preeminent Roman virtue of manliness, martial courage, and public ambition and service. Liberty to a Greek or Roman meant not personal freedom or

private rights, but the constant fulfillment of public duty. How can one feel free when one spends his life fulfilling obligations to the community?

Here is Pericles in his famous “Funeral Oration” praising the Athenian character: “Our public men have, besides politics, their private affairs to attend to, and our ordinary citizens, though occupied with their own work, are still fair judges of public matters; for, unlike any other people, we regard the citizen who takes no part in these duties not as unambitious but as useless.” Greeks and Romans defined freedom and virtue purely in public terms. Freedom meant “the right to participate in the public life of the community,” not “freedom from state control” or a life lived in privacy. Virtue meant public prowess, not private goodness. Aristotle called man a “political animal,” by which he meant “a man who lives in, and takes his entire identity from, the polis, his community.”

At its heart, freedom enables “self-realization.” But what is the nature of the “self” that is to be realized? What is the true purpose of our human nature? Is it a private one, or a public one? The answers we give to these questions determine our definition of freedom. We in America are heirs to both strands of “liberty,” and many of our current debates concern which one we feel more allegiance to, which one we value more highly. Though they are not irreconcilable, they are often in tension with each other. Whether the issue is health care or taxes, abortion or gun control, what kind of freedom we want is crucial to our point of view. Thinking about Classical vs. Enlightenment “freedom” might enable us to think more deeply about these issues and help us sort out our differences.

Notice about The Chautauquan

In an effort to reduce printing and postage costs of off-season publications, Chautauqua Institution will not be printing a fall *Chautauquan* in the coming months. The Institution Relations office will continue to provide Chautauquans with the most recent programming information and community news through its bi-weekly e-newsletter. If you are currently not subscribed to receive Chautauqua Institution's e-newsletter, please sign up at www.ciweb.org. The winter *Chautauquan* will be mailed and available online in late January 2010. The deadline for submitting materials for the winter *Chautauquan* is Friday, Dec. 4, one month earlier than in previous years.

LAST 3 DAYS!

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New Designs • New Colors

Adorn yourself & help support young singers

Artist D'Andrade presents couture at trunk show to raise scholarship money

Sandy D'Andrade thinks couture and opera should be seen and worn by everyone. To illustrate the point, she is having the **final** trunk show this season to raise money for Chautauqua Opera scholarships.

This much anticipated Chautauqua tradition takes place **today** at the Athenaeum Hotel and coincides with this week's Chautauqua Opera *The Pirates of Penzance*.

D'Andrade makes unique, wearable knits and has created both “non-

operatic” garments and designs specifically based on all four of this season's operas. A portion of all proceeds will be donated to the Chautauqua Opera Guild's Young Artists Program.

Sandy comes up with her opera designs by researching the librettos (lyrics) for all the operas. She and her husband, Matthew Alperin, are both opera fans and originally came to Chautauqua in 2003 for a one weekend trunk show, to benefit the Opera Guild.

“It was so successful that year, and each year since, that it has become our favorite place to show our work. And, over time, we expanded the benefit trunk shows to both coincide and tie-in to each of the four operas per season.”

D'Andrade wants Chautauquans to know all her designs, both her “non-operatic” creations and her opera ensembles, can be made in a variety of colors and custom sizes.

D'Andrade knits all her own designs and thinks Chautauquans are ideal customers because, “They get it. They know knits are durable and travel well. They're interested in art, travel and want something that's unique,” she said.

D'Andrade hails from Philadelphia, and her work has been displayed at the Philadelphia Museum Show and permanent costume collections at various museums. Bergdorf Goodman has purchased her designs in the past.

She views her profession as the natural extension of her background

and interest in art, as well as her genetic tendencies toward clothing.

“My mother was always interested in clothing, and the minute she found out I sold some designs to Bergdorf Goodman, she started respecting my choice,” she said.

D'Andrade's glamorous grandmother was an even bigger influence. Her maternal grandmother, Sarah Slakoff, was an independent buyer during the Depression.

“She would go to Paris and New York and sell the designs to little stores and boutiques,” D'Andrade said.

Her grandmother was “wilder than the family lets on,” she said. D'Andrade remembers a Victorian-era dish with a nude or semi-nude woman on it that her grandmother gave her. D'Andrade was told it was a cheap item from Woolworth's and to keep it in her room out of sight. She later found out it was a gift to her grandmother from F.W. Woolworth himself and quite valuable.

Slakoff also may have passed on her tendencies

toward doing well with one's talents.

“She would call on wealthy Philadelphians to sell her designs and pick up their discarded clothing. Then she would make a regular run through the shanty towns to deliver the clothes and food to people who needed them,” D'Andrade said.

D'Andrade is a graduate of the Philadelphia College of Art (now known as University of the Arts). For a special preview of the garments D'Andrade will be showing and selling **today**, please visit her Web site at www.sandydandrade.com.



Sandy D'Andrade of Red Hook, the owner of Sandy D'Andrade Designer Knitwear, has set up shop today in the Athenaeum Hotel for the Chautauqua Opera Guild's Benefit Art-to-Wear Couture Trunk Show and Sale.



Wearable Artist Sandy D'Andrade has made special designs for all four operas this season to raise money for the Young Artists Program of the Opera Guild. These designs, including *Tosca*, pictured right, are available for purchase or custom order.

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NEWS

Indyk to give special lecture on Middle East peace-making

by **Alexandra Fioravanti**
Staff writer

At 4 p.m. today in the Hall of Philosophy, Martin Indyk, acting vice president of Foreign Policy at Brookings Institution in Washington, D.C., will lecture and present his book *Innocent Abroad*. The lecture is titled “Will There Ever be Peace in the Middle East?”

Indyk, who visited Chautauqua Institution once before, served as Middle East adviser during former President Bill Clinton’s administration. During that time, he worked closely with Clinton to achieve an end to the Arab/Israeli conflict, and in 1995 he traveled to Israel as the U.S. ambassador to work on Israeli/Syrian negotiations.

After returning to the United States, he served as assistant secretary of state for the Middle East and continued peace efforts before returning again to Israel to serve as ambassador. This last effort for peace on behalf of Clinton, Indyk said, was unfortunately a failed and disastrous attempt.

After staying for six months as ambassador during former President George W. Bush’s administration, Indyk left the government and settled at Brookings Institution, where he established the Saban Center for Middle East Policy.

According to its Web site, the Saban Center, like the institution it is a part of, conducts extensive research to develop original programs and apply them practically to American government and international affairs. Specifically, the Saban Center aims to establish a better understanding of the policy choices facing American decision-makers in the Middle East.

After his intensive professional experience in the matter, Indyk spent six years writing his book, which focuses on how America, as a country, attempted to foster peace in the Middle East, and, just as importantly, why the U.S. failed.

The title, Indyk said, was taken from Mark Twain’s, similarly titled *The Innocents Abroad*, which is based on letters Twain wrote to newspapers outlining his voyage to the Holy Land.

“I borrowed the title because he was describing the encounter between innocent, naive Americans and this strange ancient land in the Middle East,” he said. “And what it captured was this quintessential innocence that is both what leads Americans to want to try to transform the Middle East but which also is responsible for the assumptions that always seem to trip us up as we try to transform the region, whether through peace-making or through democracy promotion.”

In his book, Indyk works to explain the often-misunderstood relations and efforts between America and the Middle East.

“One way or another, our failures seem to overwhelm us,” he said. “And what I try [to] do in this book is to understand what it is about

the nature of the American encounter in the Middle East that it always seems to go awry and what it is that we can do better in order to be more successful.”

In Indyk’s opinion, he said, there are many different reasons why it is so difficult for America to achieve what it so wants to: establish peace.

In particular, he emphasized the challenge of leadership in that part of the world, describing the Arab leaders’ hesitance to take risks and the Israeli leaders’ difficulty in sustaining political support.

“[That is] one set of problems,” he said. “The second set of problems is in the way that Americans tend to approach the region with [these] can-do [solutions], which tend not to take account of the great differences in culture and in history and in experience between the United States and the people of the Middle East.”

In his book, he also outlines different lessons learned that political leaders can bear in mind while attempting another shot at peace. In today’s lecture also, he will focus on these lessons.

This topic holds a great deal of importance right now, Indyk said, as the newest U.S. president plans to attempt what Indyk said could be America’s last opportunity at resolving this conflict.

“Those on both sides who argue there is no chance in resolving the conflict are gaining in strength and credibility,” he said. “And in the broader context, those who argue that the way to resolve the conflict is through violence and terrorism have much greater credibility than those who argue that the way to resolve it is through peace and negotiations.”

While Indyk said many remain skeptical, he said he believes establishing peace is possible even when it is unclear how. In his book and in his lecture, Indyk said he wants to achieve a greater understanding of the complexities of the region and America’s relationship with it.

With a greater understanding and a broader education to back it up, the U.S. can begin to make the difference it set out to, he said.

“What will resolve the conflict is a willingness on the part of leaders in the region on both sides to reach for peace and be able to convince the people to follow them down that path,” he said. “And an American president who is able to provide a safety net for that effort. Those are the critical ingredients. They’re not sufficient, but they’re absolutely necessary.”

Andrew S. Robinson

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Letters to the Editor

CORRESPONDENCE FROM OUR READERS

Dear Editor:
After having studied hand weaving here at Chautauqua over forty years ago, it has been my privilege to teach the current hand weaving classes for two decades. Until this summer, we were located in the Pier Building. This year, we are at the Turner Community Center, which is the reason for this letter.

There is no way to adequately thank those who helped with the move and relocation. I don’t know all their last names, but here goes: Sean and his crew transported the looms, some quite large, and other pieces of equipment. They expended considerable effort getting some of the larger looms through the essentially small (compared to the Pier Building) classroom doors. Bill installed the brackets and wooden shelves donated by one of the students. Now the boxes of yarns are no longer on the floor. Room 206 is on the hot, sunny side of Turner. The heat is lessened by the fans, which Frank Finnerty turns on each morning, and Carl turns off each evening. Frank also vacuums the rug to get up the many threads.

We are adapting to the new space, made comfortable and usable by Frank, Sean, Bill, Carl, and others who have helped over the years. Thanks, as well, to Teresa Alonge for arranging for these wonderful helpers.

Mathilda C. Murphy
Instructor
Meadville, Pa. and Chautauqua, N.Y.

Dear Editor:
The review of the 52nd Annual Exhibition of Contemporary Art at the Chautauqua Institution’s Strohl Art Center, which appeared Wednesday, July 8, although well-intentioned, I feel was uninformed. I am sure Mr. [Tony] Bannon is well-qualified, but perhaps was not aware that this was an open call competition with no dictated conceptual theme. As the juror, my role was to choose approximately 35 of what I felt were the best-executed and original of the several hundred works given to me for review. Unlike a show which is curated thematically, wherein the role of the curator is enlarged to research and exhibit work which is conceptually linked, the challenge presented to a juror is simply to choose the strongest work from that which is presented. That being said, Mr. Bannon agreed with my award-winning selections for the most part, as he notes he too finds them interesting. I enjoyed jurying and speaking at Chautauqua. I’m pleased that the *Daily* allocated so much space for the review. The Strohl Art Center is a beautiful gallery, with a talented director, Judy Barie, and staff. The center has mounted, and will continue to mount, curated thematic exhibitions as well as its annual juried competition. It’s a must see every summer.

Sincerely,
Denise A. Bibro
New York, N.Y.

Dear Editor:
I work as an afternoon monitor for the commuting families who come to Boys’ and Girls’ Club using the Bryant Gate. We open the gate for their convenience and also provide safely for those living on the grounds by restricting their driving through the grounds.
We are careful to have the 12 mph speed limit enforced with slow signs. Recently, however, someone took our large Kid Alert/Step 2 figure which indicated SLOW and had a small orange extended flag.
Since the season is not yet over, and we would also like to have this safety figure for next year, I request that the person who borrowed it return it to the Bryant Avenue and Wythe Avenue corner as soon as possible.

Thank you,
Joan Smith
Chautauqua, N.Y.

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Dear Editor:
Although the bookstore has always been a favorite “haunt” for us, it achieved new heights yesterday. With our daughter at the Cleveland airport early in the morning, Donna Dominick went out of her way to help us when she needed some information faxed to her in order to be able to get on the plane for Florida.
She went out of her way to be helpful and pleasant.
Thank you, Donna.

Frank Weinstock
Canton, Ohio

To all of the folks who make the Amphitheater happen, thanks for a great 2009 season:

Amphitheater Manager.....	Keith Schmitt
Amphitheater Crew	Mark Peelman, Scott Barton, Bill Crane, Zac Hoyer-Leitzel, Mike Lee, Gavin Paterniti, Adam Wancha, Issac Williamson
Audio Crew.....	Chris Dahlie, Sarah Ibrahim, Melissa Widszinzki
Orchestra Stage Manager.....	Sam Jividen
Assistant to the Manager:	Alex Turner
IATSE Local 266.....	Mel Swanson, Gordy Pugh, Eric Bolling, Dave Damcott, Daryl Damcott, Jim Jones, Irvin King, John Samuelson, Jim Wilson
House Manager:	Jennifer Jansen
Ushers	Sally Aamot, Dennis Abrahamson, Jon Anderson, Deanie Berg-Thorsell, Bob Boell, Steve Card, Connie Cash, Fred Conrad, Sally Conrad, Pat Crupi, Janet Day, Mike Day, Julie Dougherty, Cathy Floriani, Fran Heath, Travis Heath, Anna Henderson, Linda John, Cindy Kolpien, Fran Miller, Gary O'Brien, Marlene Thibault, Barbara Turner, Sherwood VanDewark, Alma Wohlhueter
Artist Coordinator	Sheryl Thayer
Accommodations	Jamie Kranak
Driver Coordinator	Molly Kubic
Drivers	Scott Brasted, William Brockman, Jeffrey Carlson, Martha Hendrickson, Robert Hendrickson, Erwin Howard, Jerry Ireland, John Jackson, Ronald Kellner, Sid Lyons, Samuel Prinzi, David Shideler, William Storey, Gordon Wahlgren
Backstage Cleaning.....	Grace Lipman, Steve Lipman
Sweepers.....	Annika Borg-Sundstrum, Christine Bowman, Adam Ferguson, Kyle Hillbinger, David Lyon, Tayler Shomo, Zach Stahlsmith, Carley Taylor
Audio/Lighting Contractor	Advanced Production Group Dunkirk, NY
A/V Contractor.....	Grisé Audio-Visual Erie, PA
Catering/Hospitality	Ulla Larsen, Jeannie Dann

Keith Schmitt
Amphitheater Manager

Filming today

- **WNED, the public television station in Buffalo, is producing a one-hour documentary on the Chautauqua Institution this season for national public television broadcast.**
- **The WNED crew will be on the grounds today videotaping various activities, including the people and events.**
- **If for some reason you encounter the WNED crew and do not want to be videotaped please inform one of the members of the crew.**
- **And remember, no waving at cameras!**

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YOUTH

Children’s School librarian grows next crop of eager readers

by Drew Johnson
Staff writer

Lynn Moschel starts preparing for the season long before the first student sets foot at Children’s School. As the Children’s School librarian, Moschel works with teachers from each class, finding books that work with the themes the school has picked for the season.

“I work closely with the teachers before the season starts,” Moschel said. “I sit down with them and discuss what we’re going to be doing for the full nine weeks.”

She has experience as a librarian. Before moving to Chautauqua full time seven years ago, Moschel spent almost 20 years working as librarian for the Amherst Public Library in Buffalo, N.Y.

Eleven years ago, the Moschels bought a home here, and Children’s School Director Kit Trapasso, whom Moschel had known for years, told her that if she ever started spending summers at the Institution, the Children’s School could use a librarian.

“At that time, I was still working up in Buffalo,” Moschel said. “But once I started spending my full summers here I became the librarian for the Children’s School.

“They never had that before.”

Seven years ago, after Moschel retired, she and her husband moved to Chautauqua year-round. They have never looked back. Working at the Children’s School — for which she does not receive a salary — is her way of giving back to the community, she said.

“It’s something I can give, and I love working with the kids,” she said.

Becoming a librarian happened by accident. Moschel has a Master of Fine Arts in theater and a degree in teaching, but for the first part of her career she stayed home to raise her family.

“[Then] when our two children were starting in high school I realized they weren’t going to be home, so I started working in the local library because I was there all the time,” she said.

Moschel, who managed children’s programming for

“If you don’t read, if you don’t keep yourself informed, you’re going to have a hard time in the world today.”

— Lynn Moschel
Librarian

the Amherst Library system, was convinced by her boss that she should get another degree. So, while still working at the library, she went to the University at Buffalo to get her master’s degree in library science.

“I did that, and I just stayed there until we moved here seven years ago,” Moschel said.

Living at the Institution all year has allowed her to become more involved with groups outside of the Children’s School. Her husband, who serves on the board of the Everett Jewish Life Center in Chautauqua, volunteered her to be the librarian for that organization during the summer.

“I spent the whole winter cataloguing about 400 books for that library [at the EJLCC],” Moschel said.

Since most of her preparation for the Children’s School library is done pre-season, Moschel gets to just have fun once the children start arriving.

“During the summer, I just come in and read books that go with the week’s activity in each of the classrooms,” Moschel said. “So it’s more of a storyteller thing while I’m [at Children’s School].”

Each week has a specific theme at Children’s School, some of which are repeated year after year. Week Eight’s theme was “Adventure,” and Moschel picked stories about Paul Bunyan and Davy Crockett.

But the books she picks are not always tall tales. For the 5-year-olds, Moschel picked the children’s picture book *Listen to the Wind* by Greg Mortenson, which is about building schools in Pakistan.

“What bigger adventure could you have than going to Pakistan to build schools?”



Photos by Roger J. Coda

Children’s School volunteer librarian Lynn Moschel works with instructors preseason to select books for the young students. During the season, Moschel says her main duty is as a storyteller.

Moschel asked.

Inspiration for new books comes from varying sources: *The New York Times* children’s book review, teachers’ suggestions, the children’s book section at Barnes & Noble, her children and, of course, her grandchildren. Chautauqua

Bookstore provides books for the Children’s School at a discount.

Students here are a pleasure to read to, Moschel said. Many of the children who attend Children’s School are read to regularly, which gives Moschel an eager audience of good listeners.

“That makes our job easier in picking out books to read to them,” Moschel said.

And in America’s increasingly distracted, media-driven society, engendering a love for reading is more important than ever.

“If you don’t read, if you don’t keep yourself in-

formed, you’re going to have a hard time in the world today,” Moschel said.

At Chautauqua, where generations have come from around the world to learn and share ideas, Moschel is laying the groundwork for a future of community thinkers, creators and readers.

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A list of available babysitters is available to families who are looking for child care while on the grounds. The list is updated each week during the season, and is available in the Colonnade lobby, at Smith Memorial Library, at the Main Gate Welcome Center and at the Turner Community Center, or by calling the Office of Recreation & Youth Services at 357-6290. All arrangements are made between the family and the sitter, and the office does not rate or recommend individuals.

Kaye Lindauer

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SYMPHONY



Photos by Sara Graca
Guest violinists Philippe Quint and Vadim Gluzman, left, put their Thursday duel aside and perform on Stradivarius violins for Bach’s “Concerto for Two Violins in D Minor” Saturday night. Above, a couple cuddles up in the Amphitheater for the Chautauqua Symphony Orchestra’s last performance of the season.

A rousing exclamation point on an anniversary season

by Donald Rosenberg
Guest reviewer

The four E-major chords with which Tchaikovsky winds up his “Symphony No. 5” couldn’t be more decisive: “We’ve had quite an adventure, surveyed many moods and emotions, but now we’re done!”

The statement also could apply to Chautauqua Symphony Orchestra, which placed a rousing exclamation point on its 80th anniversary season Saturday as it said farewell with the Tchaikovsky Fifth under the baton of Music Director Stefan Sanderling. Everyone onstage seemed hyped for the occasion. Were they anticipating the trip home after a summer making music near an idyllic lake?

Perhaps, but the players and Sanderling gave no indication during their final program that they were eager to hightail it out of the gates. Soon after an intimate group from the orchestra teamed with violinists Vadim Gluzman and Philippe Quint for a patrician account of Bach’s “Concerto for Two Violins in D Minor,” the entire ensemble applied intense concentration and spaciousness to the Tchaikovsky, allowing its mysteries to unfold, its lyricism to soar and its majestic splendors to ring forth.

The Fifth Symphony stands between two other Tchaikovsky edifices in the genre that is equally familiar and susceptible to warhorse status. But even pieces that may appear to show up too frequently on concert programs deserve to be treated as if they are special events. Sanderling and his musicians made sure that nothing in the Tchaikovsky Fifth was taken for granted.

From the brooding clarinet figures that open the work and establish the symphony’s rhythmic character, the performance Saturday probed the impulses and momentum that Tchaikovsky built into his ardent and charming narratives. Sanderling avoided any hint of routine, choosing judicious tempos that enabled phrases to breathe or sweep ahead. Where fury was suggested, conductor and players added the requisite intensity. Where poetry needed to find eloquent expression, the placid or fervent aura was provided.

A beeper somewhere in the audience that was determined to intrude at the start of the slow movement couldn’t compete with

R • E • V • I • E • W

Tchaikovsky’s blanket of warm strings leading to the famous horn solo. Roger Kaza shaped the solo beautifully as a yearning song that conveys dignity, wisdom and maybe a hint of regret. The various wind solos laced through the movement were delivered handsomely by other distinguished Chautauqua messengers.

Sanderling emphasized the lilting aspects of the waltzing third movement, which benefited from Jeffrey Robinson’s winsome bassoon solo and the strings’ fleet vibrancy. Where some conductors neglect the contrast between the slow and propulsive sections in the finale, Sanderling placed them in striking context. He provided ample room for the orchestra to reiterate the first-movement clarinet theme before settling forcefully into the bold thrusts in the allegro vivace.

From here to those final, exhilarating chords, Sanderling and the musicians gave exciting urgency to every

racing pattern and majestic proclamation. The brasses were bright but never bombastic, the winds full of vinegar, the strings suave and the timpani pointed.

And Sanderling achieved something that eludes many in his trade: the audience didn’t move a muscle the moment Tchaikovsky arrived at the gargantuan chord that often is mistaken for the end. The coda, among the greatest triumphal marches in the literature, was more thrilling than usual for having survived the possible distraction. The audience left the Amphitheater with a memorable experience lodged in ears and souls.

Coming before such orchestral extravagance, the Bach could have been completely overwhelmed. The fact that the concerto held its own was testament to the music’s transcendence, the soloists’ charismatic artistry and one other not insignificant matter: Gluzman and Quint were playing Stradivarius violins on loan from

Bein & Fushi in Chicago.

The effect of great instruments on a performance can be overstated. If the players aren’t up to the sonic wonders at their fingers and bow arms, the priceless equipment won’t matter. But Gluzman and Quint are superb musicians, who sent the tonal focus and beauty of the Strads into marvelous orbit. Every note could be heard in lucid juxtaposition or overlap. The violinists answered one another as if they were sharing evident truths.

In order for the dazzling music and solo instruments to reveal themselves to the max, Sanderling reduced the ensemble to a small string section and harpsichord. A bit of rhythmic insecurity marred the opening of the first movement, but the musicians quickly hit the groove and found the buoyancy and plaintive radiance in Bach’s writing. Gluzman and Quint

were ideal partners, trading lines with the confidence of colleagues engaged in congenial debate, eager to savor the slow movement’s rapturous lyricism and firm in their resolve to agree on all sorts of subtle nuances.

Before a note sounded on Saturday, Chautauqua President Thomas M. Becker announced that the concert was being broadcast live and asked the audience to greet radio listeners with “Hello, Buffalo!” The crowd complied heartily, and then Bach, Tchaikovsky and a passionate group of musicians and guests served up their most fervent “Goodbye, Chautauqua!”

Donald Rosenberg writes about music and dance for The Plain Dealer in Cleveland. He is author of The Cleveland Orchestra Story: Second to None and president of the Music Critics Association of North America.

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Chautauqua County’s only professional sports franchise returns for the final home stand of the 2009 season:

Tuesday, August 25, 7:05 p.m. - FINAL Smith’s Dollar Night of the season: The final Smith’s Dollar Night of 2009 will take place on Tuesday, when the Jamestown Jammers host the State College Spikes, affiliate of the Pittsburgh Pirates, at 7:05. Where else can you get the greatest deal on dirt? The night features as always: \$1 general admission tickets, Smith’s hot dogs, Coca-Cola products, and Budweiser drafts. Jammers Baseball is now as cheap as a gallon of gas!

Thursday, August 27, 7:05 p.m.- Space Night at Diethrick Park: Be a part of the first-ever Space Night at the stadium, when the Jammers wrap up a three-game set with State College at 7:05. The evening’s festivities will include a DVD giveaway, an observation area with a telescope and a family campout on the field after the game. Bring your stake-less tents and spend the night under the stars at Diethrick Park!

For more information on these great events, contact the Jammers at 716-664-0915. The club is also streaming online at www.jamestownjammers.com.

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YOUTH

Local children’s museum effort has Chautauqua connection

by Christina Stavale
Staff writer

About 20 miles down Chautauqua Lake, volunteers have been working hard to bring a children’s museum to Jamestown, N.Y.

When the efforts began a few years back, Jack Voelker, director of Recreation and Youth Services, took part in a feasibility study to examine the potential for such a project in the area. He said he was contacted as a Chautauqua employee to offer his knowledge of the area.

“I talked about the area and services for young people,” Voelker said. “The feasibility study was very positive in terms of seeing both the need and potential for success in developing such a facility in the region.”

Since then, the group has made steps toward making this children’s museum a re-

ality. When it formed a board of directors, Voelker joined as vice president. The Rev. Susan Williams, of St. Luke’s Episcopal Church in Jamestown, serves as president of the board.

She said two other important steps were obtaining not-for-profit status in 2006 and 501(c)(3) status in 2008. They can now receive tax-exempt donations from individuals, groups and foundations.

Still, both Voelker and Williams said the group needs much more support before the plan becomes a reality.

“It is a difficult proposition to bring about a full-fledged organization and to wrestle with the very challenging issues of fundraising and finding a site and developing the community partnerships,” Voelker said. “... But that takes time, and it often needs a few acts of good fortune along the way: the right

timing, the right prospective fundraising forces.”

The limited start-up funds were another challenge, he said.

Williams added that once the museum does open, they would not be able to charge a profitable price for tickets. To combat this, she said they hope to build up an endowment, something that she said Chautauqua has proven very valuable.

But that is not the only similarity between the children’s museum and Chautauqua Institution that Williams said she sees.

“Both the Chautauqua community and our group here in Jamestown are really interested in providing educational opportunities that are entertaining for the whole family — high-quality activities that improve the minds, hearts and persons of our families and our societies,” she said.

She said she sees Voelker as a valuable asset in this respect, and that this is why she sought him out for the feasibility study about four years ago.

“[We] invited him as someone who was knowledgeable about youth in Chautauqua, which has the best and brightest ideas every summer,” Williams said. “We thought this was a good idea. We saw ways we could connect Jamestown’s activities with Chautauqua people’s ideas.”

Voelker said the connections between the two organizations’ missions were very clear to him in that both encourage lifelong learning through exhibits and activities.

“I knew that this was certainly something very consistent with what I have tried to devote myself to now in Chautauqua and through

most of my working career,” he said. “I saw the opportunity to draw on some of my experience to be helpful to this organization.”

Some of that experience includes developing brand new projects, which he has done here in Chautauqua with the John R. Turney Sailing Center and the fitness center in Turner Community Center.

He said he could see himself staying involved once the museum opens, drawing on his experience with staff oversight.

“There are certain things you learn when you go through the process, and hopefully I can be helpful to the volunteers in that regard,” Voelker said.

Ultimately, he said, a children’s museum would be a tremendous asset to the area, and that there are opportunities to highlight

Chautauqua County’s history, especially in terms of the lake and environment.

“What all comes out of this is something that the entire region can be very proud of, that draws attention to this very wonderful part of the state,” Voelker said. “It tends to be what benefits one organization benefits all of them.”

He said there is no definite timeline as to when this could become a reality, but in the meantime, volunteers will continue to work hard to raise awareness.

“Things [like this] require great patience. And [they] do require that special connection somewhere — some person, some organization, some partnership that could move it forward in a more brisk way,” Voelker said.

THAT CHAUTAUQUA CHARM



Photo by Roger J. Coda
Nicole Lindblom, 8, and her older sister, Sarah, 10, join their mother, Katarzyna Lindblom and grandmother, Hanna Wlazlo, for ice cream on the Plaza.

Photo by Roger J. Coda
A pair of young Chautauquans show they can easily climb the long hill on Vincent that leads to the Post Office.



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Children's School final week themed 'Summer Camp'

Hike, ice cream social highlights of planned events

by Drew Johnson
Staff writer

It's Week Nine at Chautauqua Institution and the 136th season is winding down. Chautauquans are stowing away their bikes, boats and scooters. Cottages are being winterized for the cold months ahead. The bats, fat and happy after a summer of mosquito feasts, are girding themselves for the end of the warm months.

Not all is calm, though, in the waning days of the season. At Children's School, it's time to get crazy. Week Nine's Children's School theme is "Summer Camp."

Three-year-olds' special events will be a wild and crazy Teddy Bear Picnic at 10 a.m. in Bestor Plaza. Stories, songs and snacks are on the agenda for the 3s and their stuffed significant others. Non-bears are welcome, but IDs will be checked at the door.

The 3s' creativity will be fully expressed when they

make sunflowers, shape sailboats, spray paint fish, paint golf balls and create handprint sunshine. The Guggenheim Museum awaits the output of these young Picassos.

Books the 3s will read include *Camille and the Sunflowers* (a story about Vincent Van Gogh), *Hooray for Fish* and *I See a Song*.

Both 4- and 5-year-olds will engage in the same activities this week at Children's School. A hike to the ravine will test the young explorers' mettle.

Great effort merits great rewards: Thursday, there will be an ice cream social at the school for all the trekkers. The 3s also will attend. The 4s and 5s will create camp bandanas, sing camping songs and read camping stories this week at Children's School.

It has been a fantastic season at Children's School. As the students finish their summers and return to their homes away from the Institution, the sadness of leaving is undoubtedly tempered by the knowledge that another summer of fun and learning awaits next year.

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THE WINTER'S TALE

Photos by Jordan Schnee, Roger J. Coda and Sara Graca
CTC's 2009 season included productions of Tom Stoppard's "Arcadia," Tennessee Williams' "The Glass Menagerie" and Shakespeare's "The Winter's Tale," as well as two New Play Workshops. Above, crew members prepare "The Winter's Tale" set between acts.

CTC leadership reflects on 2009 Season

by Stacey Federoff
Staff writer

The curtain calls of "The Winter's Tale" on Saturday ended Chautauqua Theater Company's 26th anniversary season. As the company members leave the grounds, CTC artistic directors Vivienne Benesch and Ethan McSweeney and general manager Robert Chelimsky will begin reflecting on this season and planning for 2010.

But right now it is too early to sum up this year in any brief way, or categorize it, Benesch said.

"Every season winds up having a character of its own, but sometimes it's hard to know what that is until we reflect back on it," she said. "Right now we're still in the midst of it, in many ways."

This season, two of the main stage shows became two of the best-selling shows in CTC's history.

The first production of the 2009 Season, "Arcadia," took the number one spot previously held by last season's production of "Reckless." McSweeney jokingly gave all credit to Benesch, who acted in both plays. This season's "The Glass Menagerie" came in third overall in ticket sales.

McSweeney said "Arcadia's" popularity is a testament to the caliber of the Chautauqua audience.

"Arcadia" was not perceived as an easy bit of programming. It's a complicated, language-based, thought-based play by Tom Stoppard that our audiences responded to," he said. "The fact that they turned out in droves for it really encouraged me about what the Chautauqua audience is and how great they are."

McSweeney also noted that both of the New Play Workshop productions — "Rx" by Kate Fodor and "Further Adventures of Suzanne and Monica" by Alex Lewin — sold out all three performances.

McSweeney said he expected interest in returning playwright Fodor, whose play "100 Saints You Should Know" was performed with the NPW in 2006, but was pleasantly surprised by the high turnout for Lewin's play.

"I've got to say, the fact that we could sell out the second New Play Workshop and that audiences would come and take a chance on this young writer, what a boost that gives him as a writer, as a creative person," McSweeney said. "That was really, really exciting."

CTC's leaders also commended "The uniVERSE project," the one-night, spoken word performance by conservatory alumnus Clifton Duncan, which garnered 400 audience members and positive feedback.

Chelimsky said as an actor, Duncan certainly matured last season, but that he also noticed the actor's growth upon his return for the semi-autobiographical project.

"I thought it was also amazing to see one of our conservatory members who had, in coming back here, made a continued leap," he said.

The performance, which was a combination of singing, rapping, acting and beatboxing, was the first of its kind at Chautauqua. Chelimsky said this is one attribution to the belief that CTC will not back down from ambitious programming because of economic pressure.

"While there have been a

lot of companies that retreat into safe programming, this was not at all a season that was about safety for us. We kind of rejected the easy comfort of 'let's do the all-Neil Simon season' or what have you," he said. "We did not use this as an excuse to back down on our mission to engage our audiences, and our audiences responded to that in a way that makes us proud of the work that we're doing."

McSweeney said next year programming across the Institution may feel greater effects of the nationwide economic change and that CTC is no exception, but that this does not mean the company's objectives will change.

"I would say that among other things, if our current plans hold up for next season, that we've been encouraged to maintain our sense of theatrical adventure and wonder ... even as we rethink some of our organizational paradigms," he said. "We hope that we'll be able to offer the same quality and diversity of theatrical accomplishment next year as we have this year."

Chelimsky said while the shape of the company may change, its nature will not.

"We don't feel in any way like we need to back away from the way we have engaged audiences in the past because we've been told very clearly through ticket sales ... that this is the type of programming that this audience wants to see," he said. "There may be change, but not in our artistic core."

Benesch agreed, saying the artistic directors' future should progress from this season.

"I see our charge as a dual responsibility: as respond-

ing to the economic times to be responsible to maintaining the breadth and depth of what we've created in the last five years," she said. "There are lots of challenges ahead in doing so."

McSweeney said for him and Benesch, this anniversary year is a foundation from which they can build the company's future.

"This ends our fifth year," McSweeney said. "There's a marker there. We are so proud of what we have ac-

complished in those five. I feel now that five years is a time to take a fresh breath in to take you to a new place."

Chelimsky said an audience survey completed earlier in the season found that many patrons are coming to the theater based on word of mouth and play selection.

McSweeney said the artistic directors have not made any programming decisions for next year quite yet, but that they have a running list of plays they would like to see

the CTC perform.

McSweeney also said the off-season holds much planning and organization, but that the details are difficult to explain.

"Someone I know compared programming a theater season to making a sausage, insofar as you don't really want to know what goes in to it, but you can enjoy the results," he said.

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RELIGION / LECTURE



Morning Worship

COLUMN BY JOAN LIPSCOMB SOLOMON

‘Everybody has issues’

When Chaplain Otis Moss III came to Chautauqua, he didn't come alone. He brought his choir and church musicians — percussion, horn and piano — what Chautauqua Pastor the Rev. Dr. Joan Brown Campbell called his “fan club” in her introduction. Their cheers enlivened the Amphitheater and, following their pre-sermon anthem, “I’m in Love with Jesus,” congregants who’d begun to stand and wave their arms were joined by the whole clapping, screaming throng in a standing ovation. Moss asked his listeners to “smile at your neighbor and say, ‘Everybody has issues.’”

The issues of the figures in the day’s scripture lesson, as those of today, affect everyone and only can be solved when everyone pulls together and seeks, through prayer, the grace and guidance of God.

Jesus’ friends Mary, Martha and Lazarus lived in Bethany, a poor village separated from wealthy Jerusalem by a mountain. Moss joked that the mountain protected the rich folks from having to look at the poor folks — an activity no more popular than it is now.

Lazarus had a health issue, Moss said. He was “sick unto death.” The sisters, knowing they needed Jesus’ help, sent for him. Just so, Moss said, we need to realize that when our issues are more than we can handle, God wants us to turn them over to Divine Providence.

Jesus delayed coming for four days. “We don’t know why he waited, but God’s time is always the right time — then and now,” Moss said. What, Moss asked, did Jesus do first?

“He prayed, and in that prayer, he stressed that he was praying for the benefit of the ones gathered at the tomb so they would believe God had sent him and give glory to God,” Moss said.

The next thing Jesus did was rally the people to roll away the stone from the tomb. Moss said it takes a whole community working together under God’s direction to resolve the community’s issues.

The chaplain noted that it was crucial that Jesus call Lazarus by name because if he hadn’t, Abraham and all the others who’d ever died also would have “come forth.”

When the resurrected Lazarus emerged from the tomb, he was still enshrouded in grave clothes.

Jesus’ next instruction to the crowd was, “Unwrap him and let him go.”

Too often, Moss said, when faced with smelly, unpleasant situations, we don’t want to get our hands dirty. But the work is not over until we put our hands on the resurrected person to complete the task of liberation.

The putrid smell of death, Moss said, must be mingled with the sweet smell of life. That was true in Lazarus’ case and it’s still true today. And when we disturb the status quo, by making the undertaker give a refund, we risk the same fate as Jesus. He was crucified because he raised Lazarus from the dead.

Moss concluded with an illustration from football. The player who crosses into the end zone turns and waves in celebration to his teammates who made it possible.

“The blocker takes a three-point stance,” Moss said. “So does God — God the Father, God the Son and God the Holy Spirit block for us. We, in turn, must block for one another, for the poor, for those who need our protection. Praise God!”

Moss is senior pastor of Chicago’s Trinity United Church of Christ. Chautauqua Pastor Campbell presided. Maggie Snyder, member of the board of directors of the Chautauqua Catholic Community, read John 11:1-16.

Worship coordinator Jared Jacobsen led the Chautauqua Choir in Randall Thompson’s setting of former President Thomas Jefferson’s “The Testament of Freedom” and Dayton W. Nordin’s arrangement of Giovanni Gabrieli’s setting of Psalm 95, “Come, Let Us Sing a Song of Joy.” Janet Miller was paginator.

Robert Wooten led the Sanctuary Choir and church musicians from Trinity United in “I’m in Love with Jesus.” They also presented a concert at the Amp following the service.

The Amp’s floral arrangements, which commemorated America’s noble experiment in liberty, were designed by H. Thomas Wineman.

Sweig finishes week with ‘The Way Forward’

by Judy Lawrence
Staff writer

Week Eight was spent learning to live with Cuba’s contradictions, said Julia Sweig, senior fellow and director for Latin American Studies at the Council on Foreign Relations. Cubans spend their days embracing and living within those contradictions. Sweig concluded the week on Cuba with a lecture Friday afternoon titled “The Way Forward.”

She began by discussing some of her personal history with Cuba in response to a number of questions she received during the week. She first went to Cuba in 1984 with a group, many members of which were Jewish. They were taken to meet a kosher butcher in old Havana, she said, and she became fascinated with the history of Jews in Cuba. She decided to do her undergraduate thesis on that subject.

By the time she was working on her doctoral research, about 10 years later, she already had been doing interviews with political prisoners in Cuba and had gotten to know people running the prisons and the justice system. She had earned a reputation for being an honest broker, Sweig said, and she enlisted the support of these people in getting permission to go into former President of Cuba Fidel Castro’s archives.

Her work there, she said, “seared in me a sense of digging into history to understand the present and the future.”

In 1998, Sweig moved from studying history to thinking about how the U.S. could craft a policy toward Cuba. She worked with the Council on Foreign Relations and published two reports. The first laid out a roadmap and was well-received by the Cuban government. The second report was much more hard-line in tone, she said. While the recommendations were sensible, the rhetoric was tough and had no historical perspective. Members of the Cuban government tore it to pieces, she said.

Afterward, she went to the bathroom and just started to cry, she said.

“The historian in me [came] into direct conflict with the newly minted politician in me,” she said.

She had to merge two distinct professions, in which she was “a weird hybrid of historian and policy wonk.”

The remainder of Sweig’s lecture focused on three areas: her picture of the best-case scenario for the duration of President



Photo by Roger J. Coda

Julia Sweig, of the Council on Foreign Relations, outlines the numerous contradictions that characterize Cuba and its relationship with the United States during her Friday afternoon lecture at the Hall of Philosophy.

Obama’s presidency; her sense of the debate in Washington, D.C., in Havana and in the South Florida Cuban community; and American exceptionalism and Cuban exceptionalism.

With regard to the first area, “I am very worried right now,” she said.

She tends to be an optimist but is worried because things are moving so slowly. In the United States over the next five to 10 years, she sees an economic recovery, new health care and energy policies, and immigration reform that would enable this White House to see some benefit to investing more political capital in Cuba, she said.

The travel ban would be lifted in large measure or fully; there would be cooperation on neighborhood security issues; the president’s initiative on telecommunications would be well under way; Cuba would be off the terrorism list, commerce would be growing, there would be a plan for the Guantanamo Bay facility; and we would see “[Chautauqua pastor the Rev. Dr.] Joan Brown Campbell as the first

American ambassador.”

“This is the best case scenario that we could be moving toward,” she said.

Sweig said that in Cuba this is tougher. President of Cuba Raúl Castro would be serving out his first term, maybe his second, and leave office in 2017.

There would be some evidence of his successor and a successor group of individuals ready to come into office; state reform process outlined in his inaugural speech would have begun to take root, especially around opportunities for Cuban entrepreneurial efforts; access to information in the digital age would be greater; there would be a state of siege mentality reduction; maybe the internal debates of the Communist Party would get some airing; there would be an elimination of permission slips to travel; and agricultural lands would be more productive.

In Miami, people are already seeing the demographics, voting patterns and attitudes changing, she said. But the voices of the Cuban American community in Congress remain committed to slowing change as much as possible.

Sweig said she thinks her scenarios are probably too hopeful because of the global economic environment.

“[In D.C.] it’s never the right time for Cuba,” she said.

It is never really a priority. In Miami, even putting aside the old generation, there is in Cuban American businesspeople a sense that the

solution for Cuba is going to take place “only among the family,” she said. They seem to think Raúl Castro will have a secret meeting with Miami Cuban leaders where they will settle the conflict among Cubans. But Sweig said she does not see the Cuban regime as having any interest in cutting a deal with the Miami Cubans.

“There is this problem in Washington about how we think about Cuba,” she said, in terms of her sense of the debate in D.C., Cuba and Miami.

There are two schools of thought. In one, there should be a unilateral deconstruction of policy while in the other, the U.S. cannot unilaterally give something away but should practice conditional engagement. In this latter view, the U.S. should only make small moves and wait to see what happens.

That is what people see in President Barack Obama’s administration, she said. Sweig said she thinks the U.S. needs to debunk the notion that change from D.C. will elicit change in Cuba. Cuba is very much itself, she added.

“Cuba’s Cuban-ness is going to stay and remain and evolve,” Sweig said.

American exceptionalism and Cuban exceptionalism are not unique to these countries, she said. The last 50 years of history have demonstrated a remarkable sense that one can have an idea and seek to implement it well outside one’s borders. There is an ambitionness about that exceptionalism that is very strong in Cuba and in the U.S.

Sweig is hopeful that recognizing this can allow people to understand that this movement toward a more natural relationship could take another 50 years.

During the question and answer period, an audience member asked Campbell if Chautauqua could plan a trip to Cuba by Chautauquans.

“I think, yes we could,” Campbell said. “[But] that’s not a promise.”

Asked if Cuba truly needs the U.S. to be successful, Sweig said the impact of a removal of the embargo would be largely psychological and, in terms of policy, not economic.

What senator or congressman, another asked, is the most supportive? Senator Christopher Dodd of Connecticut and Senator Richard Lugar of Indiana are the most supportive, Sweig said. The others are on the fence and need more encouragement.

What would you advise Raúl Castro to do, another asked, in order to promote more social contact with U.S. society? It’s simple, she said. America actually has a template. It happened in the 1990s when the U.S. administration made issuance of licenses to travel to Cuba easy, and the Cuban government did not get in the way. That would not be hard to get going again, she said.

Cuba does not seem to be any threat, an audience member said, so what is the reason for the embargo and sanctions? This is the most simple and most difficult question, Sweig responded. Maintaining the status quo is easier than creativity, she added.



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6 Sweeping story

10 Origami bird

11 Dunkable ring

13 Slugger Maris

14 Declare

15 French friend

16 Metal source

18 Young fox

19 Doesn't buy from the cafeteria

22 Without delay

23 Golf goal

24 Christmas song

27 More adorable

28 Baldwin of "30 Rock"

29 Black goo

30 Is powerful

35 Use a crowbar

36 Place

37 In the style of

38 Game-show host

40 Satellite path

42 River feature

DOWN

1 Throw away

2 Kitchen output

3 Orlando team

4 Low number

5 Can type

6 1950s car

7 Kitchen vessel

8 Tangled

9 Finger-nail's neighbor

12 Tie up

17 Unrefined

20 Rap on the door

21 Peace, in Swahili

24 Put a lid on

25 Worried

26 Be eco-friendly

27 Ones with prisoners

29 Letter after sigma

31 Lance muck-a-muck

33 Singer Patsy

34 Misanthrope

39 Pilot's guess: Abbr.

41 Letter after pi

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8-24

AXYDLBAAXR is LONGFELLOW

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

8-24 CRYPTOQUOTE

CVY LJEEJNTRC JX CVPC OVJNV NPB DY LHBY JAAYLJP CYRZ; CVY JAMHXXJDRY CVPC OVJNV CPUYX P RJCCRY RHB FYK. — F Y H K F Y X P B C P Z P B P

Saturday's Cryptoquote: NO MAN LIKES TO HAVE HIS INTELLIGENCE OR GOOD FAITH QUESTIONED, ESPECIALLY IF HE HAS DOUBTS ABOUT IT HIMSELF. — HENRY BROOKS ADAMS

SUDOKU

Sudoku is a number-placing puzzle based on a 9x9 grid with several given numbers. The object is to place the numbers 1 to 9 in the empty squares so that each row, each column and each 3x3 box contains the same number only once. The difficulty level of the Concepts Sudoku increases from Monday to Sunday.

Conceptis Sudoku By Dave Green

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

Difficulty Level ★ 8/24

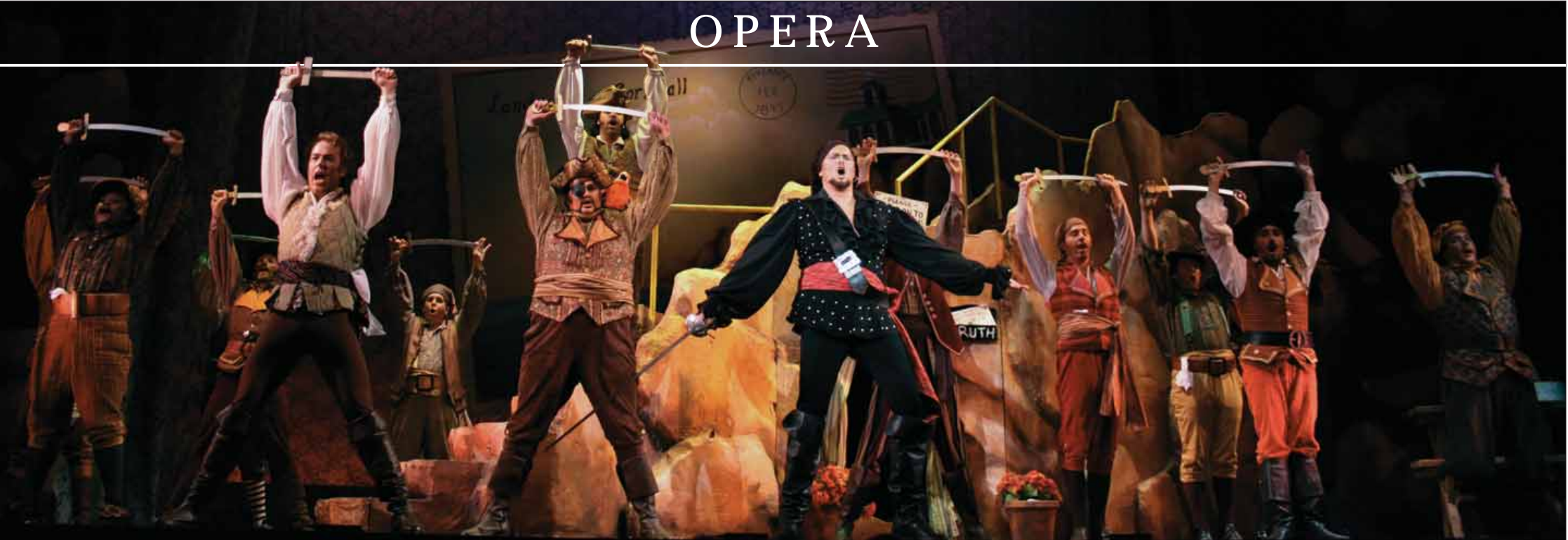
8 7 5 4 1 2 3 6 9 9 6 2 8 7 3 5 1 4 4 3 1 5 6 9 7 8 2 1 5 8 9 4 6 2 7 3 6 4 3 2 8 7 9 5 1 2 9 7 3 5 1 6 4 8 7 2 6 1 3 8 4 9 5 5 1 9 6 2 4 8 3 7 3 8 4 7 9 5 1 2 6

Difficulty Level ★★★★★ 8/22

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A happy ending under a golden glow

by Anthony Bannon
Guest reviewer

A silly opera about pirates finishes the season for Chautauqua Opera Company. (The production closes tonight at Norton Hall.) The brigands were lovable, clumsy louts, who came from a place called Penzance, a site for tourists at the ocean in Cornwall, an unexpected place for buccaneers. When *The Pirates of Penzance* was written 130 years ago, it was a satire, though now it has lost many of its teeth, not an uncommon state for something so old.

The opera also features a heroine who sang while doing cartwheels and a villain who couldn't get his tongue around big words. I don't think these effects were in the original, written by the famed Gilbert and Sullivan, though they did have it that the villain could be moved by poetry. And to even things out, that part is highly unlikely today.

An odd assembly on the British beach includes a daffy major general, timid policemen and 13 nubile women. As you could have guessed, the opera ends up with everybody getting happily married — the pirates, the police and the 13 nubiles.

It must be said that at the beginning, this odd bunch didn't understand one another at all. But deep down they wanted to understand one another, particularly the pirates, who in modern terms had a profound compassion for The Other, whom they called The Orphan.

If you were an orphan, inasmuch as all the pirates were also orphans, then all goodnesses and kindnesses were yours. Forget the piratic "grrrrs" and growls and bad manners. If the pirates overtook and seized your ship and you told them that you were an orphan, they would quickly beg your pardon and skeddaddle just as fast as they could.

In this respect, the pirates were very unsuccessful businessmen because everyone caught on to their kindness to The Orphan.

After a bit, it comes out

R • E • V • I • E • W

that the pirate orphans were really of the manor born, true peerage. So that birthright qualified them for love, real and true love, as a sort of bonus of respectability.

Therefore, half of the nubile women, the half that didn't run off with the timid policemen, were willing to plight their troth and marry up. I think that convinced the pirates to give up the ghost of pirating, marrying up being a desired state.

There are several subtexts, as you might imagine: One being that *Pirates* was designed as a satire, created by Englishmen late in 1879 for touring in America and Britain during 1880. In its time, *Pirates* was fairly scathing about the army, the police, the government, so-called polite society and even opera itself.

1880 was the year Benjamin Disraeli resigned as prime minister of England. His successor William Gladstone did not share Queen Victoria's imperialist views. It was a pretty good year, therefore, for the send-up. Tchaikovsky wrote the "1812 Overture"; Brahms wrote the "Academic Festival Overture" from college drinking songs; Carlo Collodi wrote "The Adventures of Pinocchio"; and Johanna Spyri wrote about "Heidi's Years of Wandering and Learning."

William S. Gilbert wrote the libretto and Arthur Sullivan wrote the music for *Pirates*, or *The Slave of Duty*, as it was called in the original subtitle, and premiered it in New York City on Dec. 31, 1879. It followed quickly on the heels of Gilbert & Sullivan's huge success, *H.M.S. Pinafore*, and it even incorporates reference to *Pinafore* in the text.

Pirates was more successful than *Pinafore* and has thrived through the ensuing 130 years, including in a rock 'n' roll version, produced in Central Park by Joseph Papp, and a film version, starring Kevin Kline, Angela Lansbury and Linda Ronstadt.



At top, Sean Anderson, center, as the Pirate King, sings "For I Am a Pirate King" with (left to right) Vale Rideout as Frederic and Benjamin Bear as Samuel. Above, guests artists Vale Rideout and Kathryn Cowdrick play Frederic and Ruth in Chautauqua Opera's *The Pirates of Penzance*.

Jay Lesenger, artistic/general director of Chautauqua Opera, directed *Pirates* in this Chautauqua production. He makes the points of satire and humanity, but his staging acknowledges the opera has, like many old things, lost a good bit of its political zing. It's very, very British manners remain, and this includes an indulgent sense of its own cuteness.

Still, Lesenger holds back. He doesn't bury his audience in the prattle that animates the rapid fire, sometimes too precious diction that marks other *Pirates* productions, such as the annual mock opera extravaganza at the finest private schools and golf clubs in America.

Lesenger plays *Pirates* for fun and clarity, with great costumes, perfect voice and clear speech, slowing down the patter to insist upon diction easy for the American ear.

Vale Rideout, former Chautauqua Opera Young Artist, plays Frederic, a young man struggling with his sense of duty. Mistakenly indentured to the pirates, he fulfills his responsibility

and then dutifully informs the band that he is leaving the merry bad boys to campaign against them. He has a backslapping charm and handsome carriage ideal for G&S and Noel Coward, as well. Duty and honor are his middle name. He shines.

This duty business is a calling card for the show, and everyone takes a whack at his or her chest at the sound of the word, like a basketball player who just pulled off a slam dunk.

Rideout also makes it his duty to locate a wife, and Mabel is the one, played by Sarah Jane McMahon, in her Chautauqua debut. She is far more alive than anyone else on stage, and it isn't just in her cartwheels or (believe it or not) splits. Vitality is in her voice and the looks she throws over her shoulder and the joy that is unmistakable in singing so well.

Keith Jurosko as Major-General Stanley has the vitality, too. His duty is to his 13 daughters and his ancestors and to the ages of goofiness embedded in military leadership. He carries the fine

tradition of a stuffed shirt soldier, plain out ridiculousness, whether in his night-shirt or uniform. He has this character so well because he has G&S cold, too. Jurosko is a member of New York Gilbert & Sullivan Players, with 24 roles now under his belt. His is wonderful in a nicely paced version of the famous song about his "Model of a Modern Major-General."

Sean Anderson is the Pirate King. His echo of the general's tune, "It is a Glorious Thing to be a Pirate King," is perfect. Jorell Williams is the Sergeant of Police. Kathryn Cowdrick is Ruth, Frederic's nurse as a child, who mistakenly indentured the boy as a pirate rather than as a pilot, as his parents wished. Rejected as Frederic's wife, she reappears

as a full-fledged pirate and is a stitch brandishing a pistol.

Bill Fabris is choreographer, and Jerome Shannon is conductor of Chautauqua Symphony Orchestra players in the pit for the opera. Helen E. Rodgers is the costume designer and Peter Dean Beck is the set and lighting designer, who cleverly put a golden hour glow to the stage for its come-together happy feeling last scene — a good golden hour way to signal the end of the season, too.


It was a happy ending.

Anthony Bannon was a staff critic for The Buffalo News and director of Cultural Affairs for State University College at Buffalo. He now is director of George Eastman House International Museum of Photography in Rochester, N.Y.

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Photo by Jordan Schnee

Above, the Beach Boys get the audience clapping Friday night in the Amphitheater. Below, Mike Love, original lead singer of the Beach Boys, sings with his band.

Monday, August 24

- 7:00 (7:00–11:00) **Farmers Market.**
- 7:45 **Episcopal Holy Eucharist.** **The Rev. Nancy Roth,** Diocese of Ohio. Chapel of the Good Shepherd
- 8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:30 **Ticket distribution for today's 4 p.m. Logan Chamber Music concert.** Line forms on the red brick walk in front of Colonnade. 8 a.m. in case of rain.
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55–9) **Chautauqua Prays for Peace.** Hall of Philosophy Grove
- 9:15 **DEVOTIONAL HOUR.** **The Rev. Otis Moss III,** pastor, Trinity United Church of Christ, Chicago. Amphitheater
- 9:15 **Class.** "The Jewish Wedding." (Programmed by Chabad Lubavitch of Chautauqua). **Esther Vilenkin.** Alumni Hall Library Room
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** "The Foundation of Western 'Liberty' in Ancient Greece." **Hunter Rawlings,** classical history professor, President Emeritus, Cornell University. Amphitheater. With introduction by Colin Campbell, president and CEO, Colonial Williamsburg Foundation.
- 12:00 (noon–2) **Flea Boutique Close Out Sale.** (sponsored by Chautauqua Women's Club) Behind Colonnade
- 12:10 (12:10–1) **The Art of Investing.** Informal investment discussion group, all welcome. Meeting Room, Smith Memorial Library.
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 **Chautauqua Literary and Scientific Circle Mini-Reviews and Book Discussions.** *The Heminges of Monticello* by Annette Gordon-Reed. Reviewed by **Bijou Clinger.** Alumni Hall porch
- 12:15 **Brown Bag/Discussion.** (Sponsored by the Everett Jewish Life Center) "Martin

- Buber and I and Thou" with **Richard Cohen.** Everett Jewish Life Center
- 12:15 (12:15–1:15) **Knitting.** (Sponsored by the Department of Religion) "Women4Women – Knitting4Peace." Hall of Missions
- 1:00 **Chautauqua Literary and Scientific Circle Alumni Hall and Pioneer Hall Docent Tours.**
- 1:15 **Chautauqua Literary and Scientific Circle Book Discussion.** *The Heminges of Monticello* by Annette Gordon-Reed. **Jeffrey Miller,** CLSC coordinator, moderator. Alumni Hall
- 2:00 **INTERFAITH LECTURE SERIES.** **Charles Haynes,** senior scholar, First Amendment Center. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.
- 4:00 **CHAMBER MUSIC.*** **Hammer/Klavier Quartet.** Elizabeth S. Lenna Hall
- *Free tickets – two per person – for today's concert will be distributed, first-come, first-served, on the red brick walk in front of the Colonnade at 8:30 a.m. (8 a.m. if rain). The line begins to form around 7:30 a.m. Ticket holders will be admitted to Elizabeth S. Lenna Hall until 3:50 p.m. After that time, all empty seats become available on a first-come basis. No seats may be saved.
- 4:00 **Lecture.** "Will There Ever be Peace in the Middle East?" (Sponsored by the Department of Religion). **Martin Indyk,** director, Saban Center for Middle East Policy, Brookings Institution; author, *Innocent Abroad.* Hall of Philosophy
- 6:45 **Nature Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Bob Sundell.** Meet at benches between Main Gate and Welcome Center. (Bring gate pass)
- 7:00 **Palestine Park Program.** "A Journey Through Biblical Times." Palestine Park



- 7:30 **OPERA.** Gilbert and Sullivan's *The Pirates of Penzance.* **Jerome Shannon,** conductor; **Jay Lesenger,** 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.)

Tuesday, August 25

- **Cuban Connections: Works by Contemporary Cuban Artists** closes. Strohl Art Center
- **Director's Choice: Tribal Art and Selected Works from the Franks Tribe Collection** closes. Strohl Art Center
- 7:00 (7:00–11:00) **Farmers Market**
- 7:30 **Bird Walk & Talk.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Tina Nelson.** Meet at Smith Wilkes Hall. Rain or shine. Bring binoculars.
- 7:45 **Episcopal Holy Eucharist.** **The Rev. Nancy Roth,** Diocese of 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

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- Community. "Improving Communication with Your Partner & Friends." **Kate & Beth Robson.** Alumni Hall Garden Room
- 12:15 (12:15–1:15) **Brown Bag Lunch/Lecture.** (Programmed by the Writers' Center) "Music Swims Back to Me: The Power of Music to Rescue, Renew and Remember." **Pamela Gemin,** poet-in-residence. Alumni Hall porch.
- 12:30 (12:30–2) **Mystic Heart Meditation Seminar.** Meditation class for all levels of experience. **Subagh Singh Khalsa.** Hall of Missions. Donation
- 1:00 (1–4) **Artists at the Market.** (sponsored by the Chautauqua Women's Club) Farmers Market
- 1:00 **Duplicate Bridge.** For men and women. (Programmed by the Chautauqua Women's Club) Women's Club. Fee
- 2:00 **INTERFAITH LECTURE SERIES.** "That Godless Constitution. **The Rev. Oliver "Buzz" Thomas** and **The Rev. James Dunn,** Baptist ministers, with Colonial Williamsburg character-interpreters portraying Jefferson and Mason. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.
- 3:00 (3–4) **Property Owners Who Rent Meeting.** Smith Memorial Library, 2nd Floor
- 3:15 **Social Hour** Denominational Houses.
- 3:15 **Hebrew Congregation Conversations & Refreshments.** Everett Jewish Life Center
- 3:30 **Chautauqua Heritage Lecture Series.** "The Assembly Herald." **George**

- Cooper,** reporter for *The Chautauquan Daily.* "The Chautauqua Newspaper Digitization Project." **Jon Schmitz,** Institution archivist and historian. Hall of Christ
- 4:00 (4–5:15) **Discussion.** (Sponsored by the Everett Jewish Life Center) "Franz Rosenzweig and Jewish (and Christian) Renewal" with **Richard Cohen.** Everett Jewish Life Center
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:00 **Special Lecture.** "African American Liberation Tradition during the American Colonial and Antebellum periods." **Samuel Livingston,** Morehouse College. Hall of Philosophy
- 7:00 (7–8) **Ecumenical Bible Study.** (Sponsored by the Department of Religion). "The Parables of Jesus: Recovering the Art of Listening." **The Rev. Dr. J. Paul Womack,** leader. Methodist House
- 7:00 **Introduction to the Labyrinth.** (Bring gate pass) Circle of Peace Labyrinth next to Turner Community Center.
- 8:15 **SPECIAL.** (Community Appreciation Night). **Jay Ungar** and **Molly Mason Family Band.** Amphitheater

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