

The Chautauquan Daily

The Official Newspaper of Chautauqua Institution | Thursday, July 1, 2010

VOLUME CXXXIV, ISSUE 5
CHAUTAUQUA, NEW YORK 50¢



Fadiman

Essayist Fadiman to sit with Rosenblatt

by Sara Toth
Staff writer

So far this week, Roger Rosenblatt has spoken to a journalist, a novelist and an actor — all of them close personal friends. Continuing the week's morning lecture theme, "Roger Rosenblatt and More Friends," today Rosenblatt is talking with one of his former students.

Rosenblatt will converse with writer, editor and teacher Anne Fadiman at 10:45 a.m. in the Amphitheater. Fadiman is the inaugural Francis Writer in Residence at Yale University. The position is the university's first endowed appointment in nonfiction writing. Fadiman is the former editor of *The American Scholar* and author of *The Spirit Catches You and You Fall Down: A Hmong Child, Her American Doctors, and the Collision of Two Cultures*.

Fadiman is a graduate of Harvard University's Radcliffe College, where she was one of Rosenblatt's students.

"Because Anne was my student at Harvard, I've known her since she was a child — or a kid, anyway," Rosenblatt said. "I've known her for a very long time, and I'm just absolutely thrilled at the work that she's done and the success that she's had."

See **FADIMAN**, Page 4

Life & death

Dance Salon will experiment
with some heavy themes

by Mallory Long | Staff writer

The North Carolina Dance Theatre will begin its 2010 Season at Chautauqua Institution with an exploration of life, death and eternity, keeping with this week's "Eternal Life: A New Vision" Interfaith Lecture theme for its annual Dance Salon.

The salon takes place at 8:15 p.m. tonight in the Amphitheater, and will feature members of the North Carolina Dance Theatre and choreography by Mark Diamond, associate artistic director, and Sasha Janes, guest choreographer and rehearsal director.

The salon, a small and more intimate event, is traditionally the first dance event of the season.

"The salon is very conducive to experimentation, and I think the Chautauqua audience is so appreciative of choreographers trying new things," Janes said. "It's a great venue to try innovative things and ideas."

Although the salon is an annual event, this year's performance will be different from previous salons. It will feature eight dancers instead of the traditional six, and prerecorded music will take the place of a small group of live musicians, a change that benefited the choreographers because they were able to mix songs and use some of their favorite musical pieces, Diamond said.

Diamond will present four ballet or contemporary ballet pieces. His pieces "Cycles," "Eternity," "The Immortal" and "The Circle" all address different aspects of life and death.

Diamond's first piece, "Cycles," features three female soloists, each of whom will dance onstage with a little girl that represents either the dancer's young self or her daughter. His second piece, "Eternity," focuses on what happens to a person after death.

"It's a look at limbo, or souls in eternity, spirits moving around in an afterlife or people in an after world," he said. "(They are) either reviewing what they've done in their life, regretting what they've done in their life or reveling in being in the essence of eternity. It's also very abstract."

Diamond's third piece, "The Immortal," features one male soloist and addresses the idea of immortality by moving from lifetime to lifetime in a mime-like style, making it less serious than his other pieces. His final piece, "The Circle," addresses the circle of life and will be danced in a circle.

"It starts from the beginning of man and goes



Photo by Rachel Riley

"I do like (the salon) just being a few dancers because it is more intimate ... They're more storytelling pieces."

— **Sasha Janes**
rehearsal director

through his follies and triumphs, he said. "This piece is serious and comedic at the same time."

Diamond's dances will alternate with Janes' during the salon. Janes has created one ballet that will be performed in four parts.

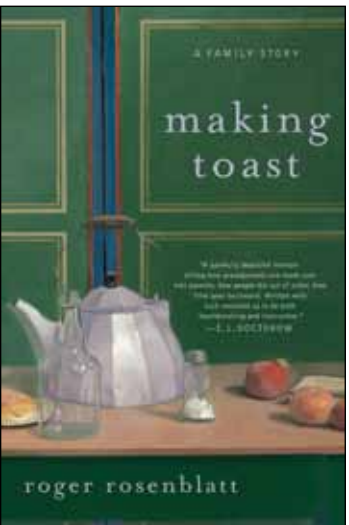
For this year's salon, Janes decided to choreograph one ballet, titled "Resolutions," which he has broken into four parts instead of creating four different pieces.

Janes' ballet features a cast of three female and two

male dancers, all of whom will be featured in one of the first three vignettes, "Resolution I," "II" and "III," and will come together for the final piece, "Resolution IV."

The pieces will address issues such as death and dying or ideas of reincarnation as a woman struggles to break free from her pattern of abusive relationships. He said the small number of dancers in the show allows more room for creativity.

See **DANCE**, Page 8



More grace than pain

Rosenblatt presents
'Making Toast'

by Sara Toth
Staff writer

For art and literature, a mark of quality comes from words of praise — not from the mouths of critics or readers, but from the pens of colleagues.

A shining example of this quality and praise is on the front cover of Roger Rosenblatt's latest work, *Making Toast: A Family Story*, which features the words of writer E.L. Doctorow: "A painfully beautiful memoir telling how grandparents are made over into parents, how people die out of order, how time goes backward. Written with such restraint as to be both heart-breaking and instructive."

Rosenblatt will present *Making Toast* at the Chautauqua Literary & Scientific Circle Roundtable at 3:30 p.m. today in the Hall of Philosophy.

Making Toast is the third book penned by Rosenblatt to be named a CLSC selection. Rosenblatt has written more than 10 books, including *Beet*, *Lapham Rising*, *Rules for Aging* and *Children of War*.

A graduate of Harvard University and the youngest House Master in the school's history, Rosenblatt has been a teacher, journalist, playwright and editor, working for such publications as *The New Republic*. He has also contributed to numerous publications and media, most notably *Time* and PBS' "NewsHour."

Despite all the different genres to which Rosenblatt has contributed, he said his favorite medium is books, and that he has no plans to revisit his article-writing past.

"Now, it's better, given my situation and our lives now, to only write books," he said. "I can work on them, then drop them off, then pick it up again. I can have the satisfaction of holding something in my hands. The problem with articles and columns is that they might please people, but generally they are read and forgotten."

Rosenblatt's situation and his life "now" is in Bethesda, Md., with his wife, Ginny, and their son-in-law and three young grandchildren. The couple moved from Quogue, Long Island, after the December 2007 death of their daughter, Amy.

See **CLSC**, Page 4

NPW playwright ready for her close-up

'Close Up Space' opens tonight

by Kelly Petryszyn
Staff writer

"Close Up Space" is an editing symbol that means to get rid of space and bring two letters together. It is also the title of the play that opens at 8 p.m. today at Bratton Theater as part of Chautauqua Theater Company's New Play Workshop, relating to the literary theme of this week's morning lecture series, "Roger Rosenblatt and More Friends."

Playwright Molly Smith Metzler said she wanted to write a play about closing up the space between a father and daughter. The father in "Close Up Space," Paul, is an obsessive book editor who is estranged from his daughter, Harper, until she walks back into his life and he finds himself at a loss for words. Paul knows how to perfectly communicate words on paper, but lacks the ability to verbally communicate with people in real life — primarily his daughter.

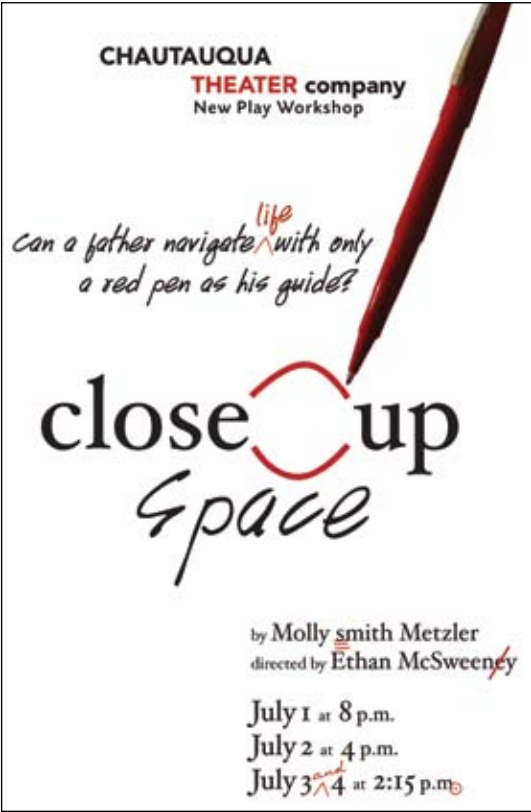
Brown Bag discussion

- What: Discussion about Season 27 and an inside look at "Close Up Space." Bring your brown bag lunch.
- When: 12:15 p.m. today
- Where: Bratton Theater

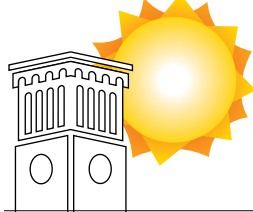
"It is a play about love, loss, communication and how we close up the spaces in our own lives," Metzler said.

"Close Up Space" grabbed the attention of director Ethan McSweeney right away during the play selection process for the New Play Workshop. He appreciated the deeper themes of the play and felt Metzler's voice stood out while he was reading the play.

See **CTC**, Page 4



TODAY'S WEATHER



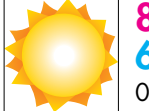
HIGH **70°**
LOW **53°**
RAIN: 0%
Sunny

FRIDAY



75°
58°
0%

SATURDAY



81°
62°
0%



Tense process

School of Art
instructor on
lecture on his
approach to
making art.
PAGE 5



Tarts from the heart

Keyser
begins
another
season of
selling
famous
treats.
PAGE 9



Taking on Bible literalism

Recap of
Spong's Tuesday
lecture; his
series continues
at 2 p.m. today.
PAGE 11

NEWS



NEWS FROM AROUND THE GROUNDS

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

CLSC Alumni Association events today

The Chautauqua Literary & Scientific Circle's Class of 2010 will hold a meeting at 9:15 a.m. at Alumni Hall in the Kate Kimball Room.

The Scientific Circle will sponsor a Brown Bag discussion, "Podiatry," with Dr. Rich Marcott at 12:15 p.m. on the porch. The theme this summer is the musculoskeletal system.

CWC sponsors Artists at the Market today

The Chautauqua Women's Club is sponsoring Artists at the Market from 1 to 4 p.m. today at the Farmers Market, benefiting the Chautauqua Women's Club Scholarship Fund. Come meet the artists and see their beautiful creations. New artists will arrive daily. The CWC is looking for new artists to join. Please call Hope at (412) 682-0621 to inquire.

Community Band needs musicians

Players of all instruments are welcome to play in this summer's Chautauqua Community Band, which celebrates its 20th anniversary this season. The rehearsal will take place from 5 to 6 p.m. today in Elizabeth S. Lenna Hall. The concert will be held at 12:15 p.m. on Saturday, July 3, at Bestor Plaza. Band shirts and lunch will be provided. Call conductor Jason Weintraub at (716) 357-6217, or simply show up.

Department of Religion Brown Bag lunch

Come at 12:15 p.m. every Thursday and Friday in the Hall of Christ for a Brown Bag conversation. This week we address fears in a complex and changing world. What spiritual resources enable you to live with hope, and even love?

Dance Circle presents pre-performance lecture

Before the North Carolina Dance Theatre's Dance Salon, the Chautauqua Dance Circle will present a pre-performance lecture with a surprise guest at 7 tonight in the Hall of Philosophy.

Daily to form alumni network this summer

All former employees of the business and editorial offices of *The Chautauquan Daily* are invited to join an alumni network that will gather for special events during the Chautauqua Season. If interested, please contact *Daily* editor Matt Ewalt at mewalt@ciweb.org or (716) 357-6205.

SINGING OUT AT THE SING-IN



Photos by Tim Harris

Above, Anna Murrin of New York City sings in front of a packed McKnight Hall during the Voice Program's annual Sing-in. At right, Mary Feminear, also of New York City, performs.



Bulletin BOARD

The **Bulletin Board** is available to volunteer organizations who are at Chautauqua but are not one of the Institution's official organizations and do not have access to the Institution's usual promotional vehicles. Listing in the community **Bulletin Board** is limited to event (speaker), date, time, location, sponsor and cost, if there is one. The **Bulletin Board** will be published whenever there is a listing.

The cost for each listing is \$5, or three listings for \$10. Submissions to the **Bulletin Board** should go to the Daily Business Office in Kellogg Hall.

Event	Date	Time	Location	Sponsor
Open Chess Session for All Ages	Every day through July 9	3 - 5 p.m.	CLSC Alumni Hall Lawn	with Dr. Nicolas Long

Weis Family Fund supports New Play workshop

The Edris and David H. Weis Family Fund provides funding for Chautauqua Theater Company's New Play Workshop.

The arts and Chautauqua are two very important parts of the lives of those in the David Weis family.

During their years in Pittsburgh, while David Weis was the president and CEO of Thermal Industries, Inc., a window manufacturing company, his wife and youngest daughter were involved in

theater, music and dance.

Edris was part of the founding group and president of a local community theater with ties to Carnegie Mellon University drama students. Later she became the booking agent and personal representative to Columbia Artists for several classical musicians. Their daughter, Topaz, was co-host of the first live children's television program on KDKA-TV in Pittsburgh.

For 38 continuous summers, the Weis family has

been involved in the various arts programs offered at Chautauqua. Edris Weis was on the first board of the Friends of Chautauqua Theater Company, handling all of its publicity for two years. She took a sabbatical for four years to serve as president of the Chautauqua Property Owners Association.

Their other daughter, Elise, spent her early Chautauqua years becoming a silversmith at the Arts Quadrangle. In college, she taught at the Children's School. Her two daughters, Samantha and Emily O'Leary, attended Children's School and now attend Boys' and Girls' Club. They also took ballet classes through the School of Dance.

Topaz spent her first sum-

mer in Chautauqua as a full-time ballet student and continued to take dance classes each summer as a teenager. As a singer/songwriter, she performed as an opening act in the Amphitheater one summer when the scheduled performer was detained. Topaz's children will attend Children's School this summer.

David and Edris continue to be patrons of the Chautauqua Symphony during the summer and supporters of the Florida West Coast Symphony and many of the theater and art programs in Sarasota, Fla., during the winter.

By setting up a flexible endowment to support all of the arts programs in Chautauqua, the Edris and David H. Weis Family Fund has enabled the Institution to effectively plan the season's programming with the knowledge that a portion of the required revenue is in place.

Happy Canada Day

ENGLISH

O Canada!
Our home and native land!
True patriot love in all thy sons command.
With glowing hearts we see thee rise,
The True North strong and free!
From far and wide, O Canada,
We stand on guard for thee.
God keep our land glorious and free!
O Canada, we stand on guard for thee.
O Canada, we stand on guard for thee.

FRENCH

Ô Canada!
Terre de nos aïeux,
Ton front est ceint de fleurons glorieux!
Car ton bras sait porter l'épée,
Il sait porter la croix!
Ton histoire est une épopée
Des plus brillants exploits.
Et ta valeur, de foi trempée,
Protégera nos foyers et nos droits.
Protégera nos foyers et nos droits.

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Thursday at the Movies

Cinema for Thu., July 1

UP IN THE AIR (R) 6:30 109m
6 Oscar Nominations including **Best Picture** and **Best Actor**. **Jason Reitman's (June)** high-flying adaptation of **Walter Kirm's** comic novel stars **George Clooney** as a businessman obsessed with reaching five million frequent-flyer miles and **Vera Farmiga** as the gorgeous woman he meets at airports around the world. "It's light and dark, hilarious and tragic, romantic and real... everything that Hollywood has forgotten how to do." -*Owen Gleiberman, Entertainment Weekly* "A classic in the making" -*A.O. Scott, At the Movies*

CHLOE (R) 4:25 & 8:50 96m In this high-toned erotic thriller director **Atom Egoyan (Exotica, The Sweet Hereafter)** once again examines sexual attraction confused by financial arrangements. Starring **Amanda Seyfried, Julianne Moore** and **Liam Neeson** "Chloe is an astute character study in the form of an erotic suspense story." -*Colin Covert, Minneapolis Star Tribune* "Beats the French at the genre they do best." -*Mick LaSalle, San Francisco Chronicle*

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MUSIC

ENJOYING HER 15 MINUTES



Audience member Marie Weaver holds up her copy of Alan Alda’s *Things I Overheard While Talking to Myself* at the beginning of Wednesday’s lecture (full coverage, Page 7). Since providing Jim Lehrer, who had forgotten to bring something of his to read at the close of Monday’s lecture, with a copy of his book *The Franklin Affair*, Weaver, of Elizabethtown, Ky., has become something of a celebrity at the Week One morning lectures.

Young Artists to present first Artsongs

by Alison Matas
Staff writer

The Chautauqua Opera Company will welcome three new members to its Young Artists program as they give an Artsongs recital today at 4 p.m. in the Athenaeum Hotel parlor.

Soprano Kelsey Betzelberger, a 22-year-old originally from Portland, Ore., came to Chautauqua Institution because of Jay Lesenger, the Chautauqua Opera Company’s artistic/general director, whom she met at Northwestern University. “I just can’t get enough of him,” she said.

Today, Betzelberger will perform two Franz Schubert pieces and an English set by various composers. She will also be singing a trio piece from the comedic opera *H.M.S. Pinafore*, by Arthur Sullivan and W.S. Gilbert, with the other performers.

Betzelberger particularly enjoys her English set, which features the pieces “Take, O Take Those Lips Away,” “The Bird,” “When I Have Sung my Songs to You” and “The Singer.”

“They’re all about unrequited love and wanting something you can’t have,” she said. “It’s so sad.”

The soprano hasn’t always desired to be an opera performer.

“I first wanted to be a veterinarian, and then I saw blood, and then it was a bad idea,” she said.

High school brought experience singing in choir and a voice teacher who would pelt her with objects if she sang incorrectly.

“You know, in fear of getting hurt, I just did things right,” Betzelberger said. Thus, her love for studying music was born.

This summer, Betzelberger looks forward to the Young Artists scenes program, *Shakespeare, The Play’s the Thing!* She’ll appear as Helena in scenes from *A Midsummer Night’s Dream* and Ophelia in scenes from *Hamlet*. The work will give her an opportunity to practice her character development.

“I usually play the old, sad, distraught-about-something

woman, and, you know, now I get to play younger people. It’s kind of refreshing,” she said, “but I don’t really know how to do it, so it’ll be kind of interesting.”

In the fall, Betzelberger will be pursuing a master’s degree in voice performance and operatic literature at Northwestern University. Eventually, she hopes to sing opera in Europe.

“If not, I would gladly be a beggar on the street if I get to hang out and spend my whole time in Germany,” she said.

Twenty-five-year-old Adam Ulrich is a novice in the Young Artists program, but he is no stranger to the Institution. The tenor grew up near Rochester, N.Y., and saw his first opera, *Madame Butterfly*, at Norton Hall.

“I loved the place, I loved the work that the opera company did, and reading about the Young Artists,” he said. “I just thought, ‘Gosh, I want to be one of those Young Artists.’”

Now that he’s realized his dream, Ulrich looks forward to having his family close so they can come hear him sing.

At the recital, Ulrich will be performing a French set by Henri Duparc.

“I love his music,” he said. “To me, it just reflects so much emotion and oftentimes pain, but sometimes beautiful, wonderful love so uniquely.”

Ulrich is also singing three Italian songs by Pietro Cimara.

“His music, to me, reminds me very much of (Giacomo) Puccini, so it’s like Puccini condensed into art song,” he said.

This season, Ulrich eagerly anticipates being a chorus member in *Norma*.

“My favorite opera is bel canto opera, so *Norma* is really great because that’s what that is,” he said. He’s also excited for the networking opportunities the show will provide.

Ulrich hopes his time with the Young Artists program teaches him how to transition from singing in a school setting to being a professional performer and serving as his “own boss.” After leaving the Institution, he will be performing with Opera Colorado.

A seasoned singer, Ulrich

has lessons to teach others. He would advise young singers to be patient and thorough.

“There’s a time for everyone and everything,” he said. “If you’re meant to be singing, you will be, and it may not come when you would like it to.”

The final performer singing on the recital this afternoon is bass-baritone Stephen Fish. The 25-year-old is taking a break from his work as a graduate student and apprentice artist with the Lyric Opera of Kansas City, Mo.

“I wanted to come to Chautauqua because I knew it was a prestigious place to be, I knew the training was excellent and I’d had friends that have come out here before,” he said.

Today, Fish will be singing three contrasting Tchaikovsky pieces and two Schubert songs. The first set was given to him by his teacher when he studied abroad in Russia. The songs range from describing the adventures of a “womanizer” to praising nature and life’s blessings to lamenting unreciprocated feelings.

“Not a lot of people know them, and the music is so beautiful,” Fish said. “That’s exciting.”

In contrast, the Schubert pieces are better known, giving Fish and the audience the opportunity to enjoy the songs together.

“They’ve been favorites of mine forever, so I hope I can just share that, my joy with the music, with them,” he said.

Fish was originally introduced to opera by a high school voice teacher, and now it’s the genre he feels most comfortable singing.

“It’s work. It’s not like I don’t enjoy other styles of music, but it can be stressful singing other types of music just because I don’t know what I’m doing,” he said.

During the 2010 Season, Fish hopes to show off a new side of his repertoire and voice.

“I guess it’s a more serious side,” he said. “There have been some who have pushed me in a direction of more character work, and that’s not bad — it doesn’t mean you can’t sing it well. I’m just trying to diversify.”



Betzelberger



Fish



Ulrich

Milbauer to give first 2010 solo recital

by Beth Ann Downey
Staff writer

Chautauqua Institution has become a place that unites the young and the old, history and modernity, wisdom and learning. Piano Program instructor John Milbauer will channel this same unification in his solo recital at 7 p.m. tonight in Fletcher Music Hall.

The program for Milbauer’s recital will combine the classic genius of the celebrated composers Robert Schumann, Frédéric Chopin and Franz Schubert with the contemporary work and innovative techniques inspired by George Crumb.

Milbauer said he is delighted to pay homage to some of his favorite composers and feature pieces that are outside the established repertoire.

“It’s good for piano concerts that we don’t become like a museum and only play old things,” he said.

Milbauer will play Schumann’s *Papillons* Op. 2 and a selection of short works by Chopin alongside Crumb’s “A Little Suite for Christmas” and Schubert’s *Sonata in C Minor* to display how older composers can benefit from being played next to contemporary composers and vice versa. He said he would be quite happy playing just the classics, but he also said very compelling music has been written in the post-WWII era.

In his rendition of Crumb’s piece, composed in 1979, Milbauer will display such innovative techniques as the plucking and strumming of the piano strings, and the further

exploration of unusual timbres.

“Half of the piece is done not on the keyboard,” Milbauer said. “(Crumb) really knocked the lid off of the piano. He opened a new sound world.”

Playing Schubert’s *Sonata in C Minor* will also be enjoyable for Milbauer, as it is a piece that he started working on as a student 20 years ago at Chautauqua and returned to just recently. Now, as a full-time staff member for a second summer, he hopes this piece and the rest of his recital will be a good way to welcome this year’s students to the program.

“When students first meet you, they don’t know what you can do,” Milbauer said. “I hope there are things in (the faculty’s) playing that they listen to and say, ‘That’s something I want to add to my playing.’”

Tonight’s performance marks the first of the Piano Program’s annual solo faculty recitals. The next faculty event will feature program head Rebecca Penneys at 4 p.m. on July 8 in Elizabeth S. Lenna Hall.

Milbauer said he is excited to play his first solo recital in one of the larger halls, adding that Fletcher will serve as a great space for this comfortable program.

“It’s a summer full of piano,” Milbauer said. “I think piano lovers will have a good time.”

The event is free of charge. Donations for the Chautauqua Women’s Club Scholarship Fund will be accepted at the door.



Milbauer

Letters to the Editor

CORRESPONDENCE FROM OUR READERS

Dear Editor:

Every summer I am impressed to see the quality and dedication of the young people at Chautauqua who serve and support this institution in so many ways.

We love and often take for granted all of the students who are here with the ballet, music programs, the art school, Boys’ and Girls’ Club, *The Chautauquan Daily* and so many other Chautauqua programs.

Therefore, I am concerned when I hear criticism that is occasionally placed on the students who choose to serve Chautauqua as gate keepers, servers in the local restaurants, and summer employees throughout the grounds. These young men and women are similar to their counterparts in the arts or sports. They are simply trying to finance their education, learn new skills and participate in our community.

It is the responsibility of all Chautauquans to appreciate all of the young adults who choose to work here, to engage them in conversation, and to offer constructive, gentle corrections when appropriate.


Please remember that these are our children, grandchildren, and Chautauquans of the future if they are treated appropriately. Respect their talents and interact with them graciously.

Yvonne McCredie

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FROM PAGE ONE



Photo courtesy of Ginny Rosenblatt
Ginny Rosenblatt captured this moment of her husband, Roger, and their grandson, James — or “Bubbies” — during a 2008 family vacation to Disney World. The photograph appears on the book jacket of Rosenblatt’s *Making Toast*.

CLSC
FROM PAGE 1

Making Toast is as much Amy’s story as it is that of Rosenblatt and his new immediate family members. The book is slim, but heavy in its content. Told in brief vignettes of Rosenblatt’s new daily life, *Making Toast* is starkly segmented, giving the illusion of a brisk read. But rather than running through Rosenblatt’s book, the reader is walking with rocks in his or her pockets, slowly trudging through the pages. The walker — or reader — has to pause for breath after each section, and Rosenblatt intended it to be that way.

“It just felt right, writing it that way,” he said. “There are some pieces of prose that feel better the closer to poetry they are. The sections that I did, one following another, give you the kind of breathing space of poems, and that gives you time to think about it more, make you feel it a little deeper, and then you go on to the next. ... It really is like breathing.

It’s like singing: You know when the phrase is over, and you know when the effect of the phrase is over. It’s not a science; I didn’t really calculate it. I felt it.”

Some sections display all the traits of a socio-normative, suburban family; others are heartbreaking. All are plain, the words simple and the tone restrained, which makes the story all the more powerful.

“The book is almost replete of imagery, in a sense,” said Jeff Miller, coordinator of CLSC activities. “He’s trying to make sense of a tragedy in his life that has caused chaos, that has made every moment different.”

Making Toast had its genesis in a conversation Rosenblatt had with David Remnick, editor of *The New Yorker* — the publication that first ran segments of what would be *Making Toast*. Remnick asked if Rosenblatt ever wanted to write about Amy. Rosenblatt didn’t know, at first.

“It was too raw at the time, and David said, ‘Well, when you do write, write with more grace than pain,’”

Rosenblatt said. “I sent in the first piece ten months later.”

At that time, Rosenblatt said, he wasn’t sure if he’d ever feel more grace than pain, but the writing followed Remnick’s words. In a way, Rosenblatt said, the notion of grace and pain made the move from the page to life in Bethesda, Md.

“The notion does apply to life, even with life being more complicated than prose — it has a way of turning backwards as well as forwards,” Rosenblatt said. “But the idea of grace in writing means that it has to be useful to others, and that’s why I wrote *Making Toast*. I wrote it principally for my family and for my friends, but ... I thought others might profit from it. I was surprised and a little shaken, but in the long run, gratified, by the fact that it became a best-seller.”

Since the publication of *Making Toast*, Rosenblatt said he has received perhaps 1,000 letters from readers sharing their own stories of loss. Now, the book is set for release in Germany, England, Spain, the Neth-

erlands and Korea, and Rosenblatt said that a few key things unite all of the readers across the globe.

“The thing that you realize when you write about such a subject is that you are really sharing a terrible secret with most of the world,” Rosenblatt said. “Unfortunately, what holds all these disparate places together is mortality and grief.”

Rosenblatt said that over the course of writing *Making Toast*, he felt that he had regained some level of control, the control that death had taken from his family. In the process of living and writing — of simply doing what he could do, he said — Rosenblatt connects his readers with his family to the point of shocking familiarity and empathy.

“If I had been a carpenter, I might have made a bench,” he said. “If I was a painter, I would have done a painting of Amy. As a writer, I deal with the tools I have. I think that anybody who reads the book will get a good picture of Amy.”

CTC
FROM PAGE 1

Metzler drew from her own experience as an associate editor at TCG Books to write this play. She has met editors, who, like Paul, speak a different language than people in the rest of the world. Although she is an editor, Metzler does not feel that she has an erratic persona like Paul. She can relate more to Bailey, the publishing intern, because she is always trying to do her best and is eager to succeed, Metzler said.

Currently, Metzler is a book editor by day and a playwright by night. However, her passion lies with writing. She can’t wait for the day when she is able to write plays full-time.



Metzler

“It inspires me and gets me excited like nothing else,” she said. “Writing a play — it is just thrilling.”

When Metzler is up at 3 a.m., writing late into the night, she receives support from her husband, Co-

lin McKenna, who is also a playwright.

“What’s wonderful about being married to a playwright is he’ll come bring me my coffee and say, ‘What you’re doing is the most important thing,’” Metzler said. “He understands what I’m doing in there, being crazy. Then when he is in rehearsal, then I do the dishes or bring him coffee, so it works out really well.”

The two edit each other’s work, but write different styles of plays. He writes dark, moody plays, while she writes mostly comedies, she said.

The performance of “Close Up Space” will be a staged reading with costumes, lights and sets by CTC design fellows. Following the Thursday performance, the play will run at 4 p.m. on July 2 and 2:15 p.m. on July 3 and 4 in Bratton Theater.

This is Metzler’s first time in the New Play Workshop, and she is anxious to see how the play is received.

Each performance is followed by a chance for the audience to give feedback to the director, playwright and actors. Metzler is taking note of suggestions.

“I really plan to rewrite and polish it,” she said. “I want to have a lot of fun.”

Metzler expects to come out of the workshop with a new draft of the play.

It is likely that audiences will see a different version of the play each night, McSweeney said. He described the New Play Workshop as “kamikaze theater.” With only four days of rehearsal, the actors, playwright, director and design team don’t have much time to practice, so everyone has to jump into the production.

The purpose of the workshop is to help the playwright. McSweeney said he is very confident that this play will get produced soon. He has high expectations for the play and Metzler. Only time will tell.

FADIMAN
FROM PAGE 1

Fadiman and Rosenblatt both worked for Time Inc. — he at *Time* and she at *Life* — so the friendship continued after Harvard.

The founding editor of the Library of Congress magazine *Civilization*, Fadiman is perhaps best known for her 1997 book *The Spirit Catches You and You Fall Down*. Rosenblatt called the book “beautiful,” and *The New England Journal of Medicine* wrote that Fadiman’s book will compel readers “who can find inspiration in one family’s devotion to a chronically ill child.”

The book follows a family of Hmong immigrants in California with a young, epileptic daughter as they deal with medical struggles, as well as social ones.

The Spirit Catches You and

You Fall Down — the phrase Fadiman uses to describe an epileptic seizure — won the National Book Critics Circle Award for general nonfiction.

Fadiman is also the author of two books of essays, *Ex Libris: Confessions of a Common Reader* and *At Large and At Small: Familiar Essays*. Rosenblatt said much of their discussion would more than likely focus on Fadiman’s work as an essayist.

“Anne’s essay collections have been superb,” Rosenblatt said. “We want to look at what constitutes an essay, the difference between a personal essay and a memoir, and the importance of the essay form in a competition with poems, novels and plays, which always leaves essays in the dust. Essays are worth preserving and we’re going to look at what their special qualities are.”

Ticket Refund/Replacement Policy

Long-term tickets will be refunded to the original form of payment until June 25, 2010 (\$10 service fee applies). No refunds will be processed after this date.

2010 single event tickets are nonrefundable and non-replaceable. Exchanges are allowed but must be made at least 24 hours prior to performance time. No exchanges are allowed if either performance is sold out. A \$10 service fee applies to any change requested after the initial order has been processed.

Long-term tickets (overnight and longer) or parking permits that have been lost, stolen or misplaced will be replaced. A non-refundable fee of \$25 will be charged for this service. Single opera and theater tickets can be replaced at a charge of \$2 per ticket. Theater and opera tickets will be refunded ONLY with corresponding long-term ticket refund requests.

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Published by Chautauqua Institution, P.O. Box 1095, Chautauqua, N.Y. 14722, daily, Monday through Saturday, for a period of nine weeks, June 26 through August 28, 2010. The Institution is a not-for-profit organization, incorporated and chartered under the laws of the state of New York.

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

55 issues; home delivery by carrier, \$37.50; mail, \$59.50.

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LECTURES / MUSIC

Speaker to shed light on Douglass' last great speech

by George Cooper
Staff writer

Frederick Douglass was known as the Lion of Anacostia, Anacostia being a neighborhood in Washington, D.C., where he lived and from which he could look over the Capitol. But the 1880s had stolen some of the Lion's roar. He was getting old, and his stint as ambassador to Haiti did not bring the results he had hoped for. But the 1893 Chicago World's Fair provided him a last great stage.

To describe that stage and what Douglass did on it, David Cope, documentary historian and public speaker, will present "The Lion's Last Roar: Frederick Douglass at the Chicago World's Fair" at 3:30 p.m. Friday in the Hall of Christ.

The Chicago World's Fair attracted the world's attention. Named in honor of Christopher Columbus, "the Columbian Exposition was

our coming out party," Cope said. "We were not taken seriously as a world manufacturing power." Moreover, the recent and popular exhibition in Paris, France, provided a daunting precedent that most people felt would be difficult to equal.

For Douglass, it was an opportunity to publicize Haiti. In 1889 President Benjamin Harrison had appointed him Minister Resident and Consul General to Haiti. When he failed to negotiate a treaty to acquire Môle St. Nicolas, Cope said he came home in disgrace. "But he acquitted himself, showing that the government had mishandled the situation." Douglass planned to retire, but then Haitian President Louis Mondestin Florvil Hyppolite asked him to serve as commissioner of the Haitian exhibit at the World's Fair in Chicago.

Cope said that during the first two months, May and

June, the Exhibition was disappointing to Douglass, as there was very little African American presence. Moreover, events in the country revealed persistent strains of racism and prejudice. John James Ingalls, a United States senator, politician and editor of the Atchison newspaper, *Freedom's Champion*, had written an inflammatory letter regarding the proper place of black people. On July 7, 1893, based on circumstantial evidence, African American C.J. Miller was lynched in Bardwell, Ky.

In the midst of these events, efforts were made to raise the African American profile at the Exhibition. There were plans for a colored people's day, also called Jubilee Day. However, the proposal divided the African American community, some of its members fearing it would be a burlesque representation. Douglass ar-

gued that the day should be among the very finest and include presentations by the most respected and talented African American citizens.

For his own part, Douglass was to make a speech on Jubilee Day, Cope said; "It was to attack what they called at the time 'The Negro Problem.'" But in the course of its delivery, members of the audience shouted criticisms and insults. What followed has not been documented well in American history. Cope said Douglass departed from his prepared text and extemporaneously began what was to become his last great speech. Although there were reporters to cover Douglass's lecture, no one really captured it. In the last years of his life, Douglass repeated and revised the speech some 18 times. The evolution of this speech, its context and its content, will be the subject of Cope's presentation.

Wolfe, two students to perform first Women's Club recital

by Laura McCrystal
Staff writer

Saxophonist George Wolfe will perform in the season's first Chautauqua Women's Club recital for his 10th consecutive year at 4 p.m. today at the Hall of Christ.

The recital, titled "George Wolfe and Friends: Explorations in Contemporary Improvisation," will benefit the Chautauqua Women's Club Scholarship Fund.

Wolfe, a professor of music at Ball State University, will perform alongside cellist Eric Edberg, percussionist Timothy Van Cleave and two of his saxophone students: Aaron Alexander and Ethan Edwards.

Wolfe, Edberg and Van Cleave have been performing improvisational concerts together for a year and a half. Edberg is a professor of music at DePauw University and Van Cleave is a doctoral candidate in percussion at Ball State University.

Improvisational music, unlike previously composed music, is like having a conversation, Wolfe said.

"When people talk, ... very rarely do they memorize a script," Wolfe said. "The same type of rapport is at work when we improvise in a musical setting. ... We're just using the language of music rather than the language of words."

Musicians use different improvisation strategies that allow them to vary or contrast different rhythms and sounds, Wolfe said.

The audience at today's recital will hear three different kinds of saxophones, Wolfe said. Wolfe will play



Wolfe

both the alto and soprano saxophone, and one of his students will play the tenor saxophone in addition to the alto saxophone.

Wolfe, who grew up not far from Chautauqua Institution, looks forward to returning to the grounds each year.

"It's a wonderful interdisciplinary environment," he said. "As a college professor, ... I have a very interdisciplinary view of education, and so I like to bring students to Chautauqua because it's an interdisciplinary experience."

Wolfe's two students, who are visiting Chautauqua for the first time, will perform previously composed saxophone duets.

When Wolfe offered his students the chance to spend a week at Chautauqua, Alexander said he accepted the opportunity because other students told him it was both unique and rewarding.

Edwards anticipates a similarly great experience.

"I've just been looking forward to ... experiencing new ways of thinking and listening to some great performances," Edwards said.

Returning School of Art teacher to speak on tense process

by Laura Lofgren
Staff writer

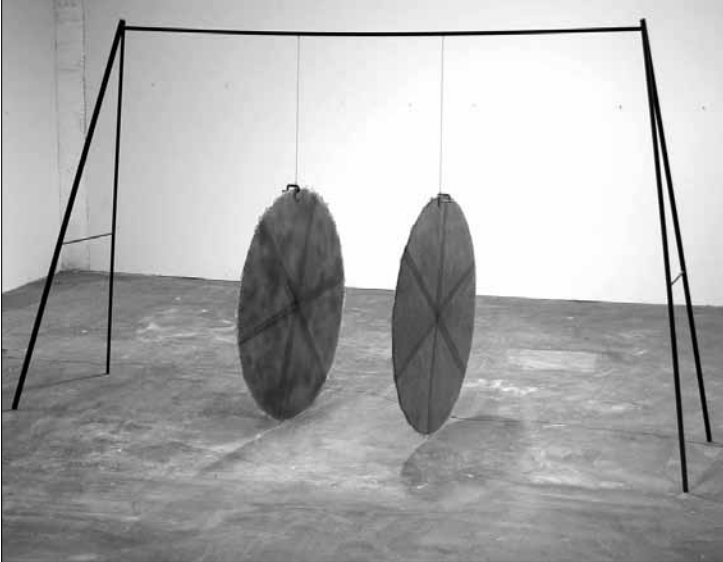
Sculptor, painter, teacher. Whichever occupation Tom Butter adopts, he incorporates multiple media into his work.

Speaking at 7 p.m. today in the Hultquist Center as part of the visual arts program's lecture series, Butter will talk of his approach to his artwork and the process of creating sculptures with the help of others.

Having taught at Chautauqua off and on for several years beginning in the '90s, Butter will be teaching students sculpture this summer. His personal work consists of metal, fiberglass and dyed plastics. His forms conduct light and create tension as they stand freely, approximately 6 to 7 feet high, depending on the piece. The sculptures are created in relation to the human body.

"I like the contrast of things in my work," Butter said. "One of the reasons to make art is to learn about yourself, gain knowledge and find out who you are."

His dualistic tensions between systems and materials suggest the functional incompatibility of many things in our world, including representation and reality, life



Submitted photo

"Set," 2009. 7'8" x 13'6" x 4'5". Fiberglass, steel and wire.

"I like the contrast of things in my work. Art is to learn about yourself, gain knowledge and find out who you are."

— Tom Butter
artist

and death, and relationships between people.

"My sculpture is divided in fundamental ways in order to focus on the means of opposition as well as the means of joining," Butter said in his online artist's statement. "This duality requires and produces both doubt and hope. Elements are combined so they can work together, but they do not become part of a seamless whole."

Born in Long Island, N.Y., Butter learned his craft first at Philadelphia College of Art, earning his Bachelor of Fine Arts in 1975. He then attended graduate school at Washington University in St. Louis, Mo., and received his Master of Fine Arts in 1977.

During his lecture and throughout his teachings, Butter will use multimedia to express the art of sculpture to students. In previ-

ous classes, he's used poets and musicians to help students express themselves. In one setting, he played a song by Patti Smith that spoke of the interest in being an artist.

Butter said his thoughts on teaching are eclectic.

"It's not material based. It's more 'idea' based," he said.

Butter said the first few days of his sculpture class consist of everyone going together to obtain materials. He will orient students to the shops and where to get supplies.

"It's a community activity," he said. "The great thing about sculpture is you work in a shop. Sculptors tend to share labor."

Currently, Butter is the coordinator for the Parsons Master of Fine Arts program in New York City.

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RELIGION

Abrahamic Program for Young Adults

The APYA coordinators have enjoyed getting to know the Chautauqua community over the past week and are grateful for their warm reception. As they continue to get to know the 2010 Chautauquans, they look forward to continuing to engage in conversation. In the following week they plan to have a porch chat, movie night and a variety of other programming. You can find more details on the posters posted around the Institution. As you see them around the grounds they encourage you to stop them to ask questions or just to say hello.

Baptist House

The Rev. Thomas Clifton, retired president of Central Baptist Theological Seminary, Kansas City, Kan., speaks on “Stay Well and Go Well ... a Discussion of Health” at 7 p.m. tonight at the Baptist House.

Blessing and Healing Daily Service

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

Catholic Community

Daily masses are at 8:45 a.m. and 12:10 p.m. Monday through Friday, and at 8:45 a.m. Saturday in the Episcopal Chapel of the Good Shepherd.

Back issues of The Chautauquan Daily

If you would like any back issues of the Daily from the 2009 season please stop in to the Business Office of the Daily in Logan Hall by noon, August 23.

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Interfaith News

COMPILED BY MEG VIEHE

Msgr. James Kolp speaks on “Music is the Spice of Life — Even Eternal Life” at 12:45 p.m. today at the United Methodist House chapel at the corner of Waugh Avenue and the Red Brick Walk.

The Rev. James McKarns speaks on the subject, “The Apostle Paul (In Person)” at 12:45 p.m. Friday in the United Methodist House chapel.

All are welcome to attend these free lectures.

Chabad Lubavitch

Rabbi Zalman Vilenkin leads a class titled “Maimonides — a Guide to the Perplexes” at 9:15 a.m. today in the Library Room of Alumni Hall.

Vilenkin also leads a class titled “Bible Decoded” at 9:15 a.m. Friday in the Library Room of Alumni Hall.

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

Chapel of the Good Shepherd

Holy Communion is celebrated at 7:45 a.m. weekdays. The chapel is wheelchair-accessible via an elevator on the Park Avenue side of the church.

Christian Science House

All are welcome to use our study room 24 hours a day.

Ecumenical Community of Chautauqua

Pack yourself lunch and share lunch with friends at 12:15 p.m. today at the Hall of Christ as we openly discuss “Addressing Fears.” We are a community in conversation. This event is cosponsored by the Ecumenical Community of Chautauqua and the Department of Religion.

Hebrew Congregation

The Hebrew Congregation holds a Kabbalat Shabbat service, a service to welcome the Sabbath, from 5 to 5:45 p.m. Friday at the Miller Bell Tower. Rabbi John Bush of Temple Anshe Hessed, Erie, Pa., conducts the service with Joanna Bush, soloist. For information about the memorial or healing portion of the service, call (716) 357-5042. The rain venue is the Pier Building.

The Hebrew Congregation holds a Sabbath morning service at 9:30 a.m. Saturday in the sanctuary of Hurlbut Memorial Community United Methodist Church. Rabbi John Bush and soloist Joanna Bush conduct this service. Following services, a light Kiddush lunch is served sponsored by the Hebrew Congregation.

Hurlbut Church Meal Ministry

The weekday lunches offer a choice of homemade soup and sandwich; turkey salad plate; fresh fruit plate, or a special-of-the-week quiche, taco salad or crab salad. One special is offered throughout an entire week, with a new

special replacing it the following week. All lunches are served with a beverage and a freshly baked cookie for \$6.

Thursday evening turkey dinner offers roast turkey breast, stuffing, mashed potatoes, gravy, cranberries, vegetables, a delicious homemade dessert and a beverage. The cost is \$10 for adults and \$5 for children.

Lutheran House

The Rev. Frank S. Podolinski Jr. presides at a service of evening prayer at 7 p.m. today in the Lutheran House. Marvin Huls serves as accompanist on piano.

Metropolitan Community Church

Pat Collins, a recognized lay minister of the United Church of Christ, facilitates the 7 p.m. vesper service today in the Hall of Christ. The title of the talk is “What the Bible Says about Homosexuality.” Collins pastored churches for five years before coming to Chautauqua. This is her 10th year here.

Presbyterian House

The Rev. James D. Brown leads an open forum on “Reflections on the Beatitudes” at the 7 to 7:45 p.m. vespers service today in the Presbyterian House chapel. All are invited to attend.

United Church of Christ

The Rev. Donna Schaper continues with her theme of the week “Greener than Thou: Studying the Agriculture Parables of Matthew” at the 7 p.m. vespers today in the Randell Chapel.

United Methodist

The Rev. Duane Morford speaks on “In the Steps of Sainthood” at the 7:30 p.m. service today. All are welcome.

Unity of Chautauqua

The Rev. James Stacey presents a lecture titled “Letting Go and Letting God” at 6:30 p.m. today in the Hall of Missions.

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Morning Worship

COLUMN BY JOAN LIPSCOMB SOLOMON

Making sense of existence

Cartoons sometimes can capture what sermons cannot. Chaplain Alan Jones began Wednesday’s sermon with such an example from *The New Yorker*. Two men are at a bar (of course) and one says to the other, “I know I’m nothing, but I’m all I can think about.”

“That,” Jones said, “sums up the human predicament pretty well — a sense of infinite smallness, yet grasping at significance. We are living in the context not only of deep space, but of deep time, too.

“Each of us is an instance of wild improbability,” he continued, “and the unlikelihood of existing at all might make us humble enough to listen to each other, and exhilarated enough for us to respect and enjoy one another.”

Jones illustrated with the fable of a frog living in a well, who accepted the invitation of his friend to visit the sea. Trouble was that the wonder of the ocean so expanded his well-limited brain that his head exploded. The moral of the story is that our longing for answers, solutions and certainties can get us into trouble, unless our minds can expand with our vision.

On a more cosmic scale, Astronomer Royal Martin Rees wrote: “The odds are no better than 50-50 that our present civilization will survive to the end of the present century.” (Unless, Jones added, we get out of the tiny well, make the journey to the ocean and risk having everything we thought about ourselves, and the world, explode!) Rees further predicted that it won’t be humans who watch the sun’s demise some six billion years hence, but creatures differing as much from us as we differ from bacteria.

Professor Walter Alvarez asked the question: “If we are manifestly not the center of everything, if we are a tiny speck lost in time and space, how can we make sense of our human existence?” He considered that we have a choice of how to live, knowing that the odds of our being here dwarf the number of atoms in all the stars in all the galaxies in the entire universe — each of us a demonstrated winner who has survived the most ruthless culling process ever devised.

Jones referenced Department of Religion Interfaith Lecturer Bishop John Shelby Spong’s analysis of “a spent and lifeless theology that needs to proclaim that the good news is that all creation can be renewed in the love of God, not the distinctively bad news that most people will go to hell forever.” Jones’ repeated plea throughout his sermon was, “Please pray for my conversion as I pray for yours: a conversion to seeking the truth wherever it may be found.”

Novelist Julian Barnes wonders if our choice is between crazy religion and a secularism of breathtaking shallowness. Choreographer Agnes de Mille reminds us: “Living is a form of not being sure. The artist never knows, but we take leap after leap into the dark.” St. Bonaventure said that Jesus is the art of God and God is the artist of the world.

Given this, Jones asked, “What would happen if we began to understand ourselves as artists and works of art — each of us radically unique and unrepeatable?”

The chaplain concluded with a conversion story from the middle of the 19th century. The Rev. William Haslam, an English priest, wrote in his journal of the wonderful light and joy that came into his soul following an insight arising from the sermon he was delivering. It may have been his changed demeanor that prompted a congregant to stand, wave his arms and proclaim: “The parson is converted. Hallelujah! And that by his own sermon in his own pulpit.” And, Jones affirmed, “It can happen to any of us. Pray for my conversion as I pray for yours.”

Jones is dean emeritus of San Francisco’s Grace Episcopal Cathedral. Department of Religion Associate George Wirth was liturgist. Nancy Roberts, administrative assistant in the Department of Religion, read Psalm 8.

Worship coordinator Jared Jacobsen led the Motet Choir in Howard Helvey’s arrangement of “Joshua Fit de Battle of Jericho” for choir and piano, 4-hands. Jacobsen remarked that he, his fellow pianist Jason Maynard and the composer represented three generations of piano scholarship at Chautauqua.

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LECTURE

Things Alda overheard while talking to himself, Rosenblatt and others

by Karen S. Kastner
Staff writer

Alan Alda’s life seems to revolve around dialogue. And chutzpah. It seems to revolve around chutzpah, too. The iconic actor and best-selling author served Wednesday as the third in a series of five morning lectures given in the form of conversations among “Roger Rosenblatt and More Friends.” This season’s series constitutes the sequel to the successful “Roger Rosenblatt and Friends,” launched in 2008.

Although both “PBS NewsHour” executive editor and anchor Jim Lehrer and Pulitzer Prize-nominated novelist Alice McDermott spoke to standing-room-only crowds Monday and Tuesday, respectively, several hundred spectators stood and sat in the perimeter of the Amphitheater as well outside the fence Wednesday.

Alda spoke with Rosenblatt, whose memoir *Making Toast: A Family Story* is this season’s first Chautauqua Literary & Scientific Circle selection, by virtue of Alda’s memoirs *Never Have Your Dog Stuffed: And Other Things I’ve Learned* and *Things I Overheard While Talking to Myself* — both of which sold out at the bookstore by Wednesday afternoon. (They are on order, a spokesman said.)

Rosenblatt began the program by making reference to enthusiastic writer and audience member Marie Weaver, who sits in the front row each day. It was she who provided Lehrer with Lehrer’s own book when the two speakers realized the prolific novelist had forgotten.

Elizabethtown, Ky., native Weaver, Rosenblatt quipped, has achieved acclaim among regular forum-goers “based on one man’s incompetence.”

Later on, when Alda stumbled on a word and asked Rosenblatt and the audience to help, Rosenblatt, much to the delight of the crowd, publicly called upon Weaver for assistance.

The importance of dialogue — of talking with and interviewing people — proved a theme in the public chat.

Alda, who said he does not watch much television because he prefers to view “people talking,” said Lehrer’s show is “the best news program ever on television.” Alda — who won an Emmy in 2006 for his portrayal of Republican presidential candidate Arnold Vinick in the television series “The West Wing” — agreed when Rosenblatt said the Lehrer show facilitates “regular people wanting to know something.”

Alda, the star of such movies as “Same Time, Next

Year,” “The Four Seasons” and “The Seduction of Joe Tynan,” which he also wrote, said he accepted PBS assignments with the long-running series “Scientific American Frontiers” and the three-part series “The Human Spark” only on the condition that he would be able to interview the scientists himself.

“I read science. I don’t read novels,” he said, adding facetiously to Rosenblatt, “Except yours, of course!”

Alda, who has the distinction of being nominated for an Oscar, Tony and Emmy all in 2005, told Rosenblatt, “Poetry takes the top of your head off. That’s what science does for me.”

Alda said his method in interviewing world-class scientists is to ask them a barrage of questions. Once the scientists eventually realized Alda really didn’t understand but was trying to, “they became more human” and the “human interaction” began, the actor said.

Once, Alda said, he was interviewing a Boston scientist, and she stopped conversing with him and began to lecture into the camera. In “lecture mode,” the “vocabulary isn’t the same.” Alda, who has been nominated for a total of 33 Emmys, also observed that, even when intelligent people read aloud, they tend to mispronounce simple words.

True to himself and his “curiosity,” he said he has questioned neuroscientists to try to determine what changes physically when people speak in different modes.

Alda has also had unique experiences as a public speaker.

He ended the morning lecture by reading aloud the speech he had given when his daughter Eve graduated from college. “I spoke to her directly. Through her, I was talking to them,” he said, referring to the other graduates.

“There are so many things I want to tell you, Eve,” Alda said. He went on to encourage the group, saying, “Life is absurd and meaningless ... unless you bring meaning to it.”

Alda, who made it clear he is opposed to war, also told the young graduates, “Love your work. ... Making people laugh can be noble work. I notice when people are laughing, they are not killing anyone.”

Alda, a supporter of the failed Equal Rights Amendment to the Constitution, encouraged the new graduates to “pass on the torch from Seneca Falls.”

Above all, he encouraged Eve’s class to “be brave” and “have chutzpah!” He also said, “You can’t get there by bus — only by hard work.”

Alda also described another speaking engagement, say-

ing he had unwisely agreed to speak on the topic of Thomas Jefferson to a group of historians gathering at Monticello. After agreeing, he said he realized it was “insane” for him to have taken the booking.

“I admired him (Jefferson) and knew he had written the ‘Gettysburg Address,’” Alda said jokingly, asking himself how he could possibly tell anything new to people who had literally written the books on Jefferson.

Try as he might, Alda said he could not find anything new to present.

Right before the lecture, however, Alda said he had had to travel to China for PBS, and, “reaching into the dark,” hoped he would find the magical information on Jefferson there.

Remarkably, Alda met a Chinese biologist who had risked his life to study biology with a flashlight under his blankets at night. Similarly, Jefferson had traveled to Italy and had risked penalty of death to smuggle out of the country a certain protected variety of rice he wanted to grow at his plantation. “I realized they (the Chinese biologist and Jefferson) had the same story,” Alda said.

He made the comparison for the historians at Monticello, he said. “They loved it, and I got away with it again!”

In answer to the first question of the morning posed by Rosenblatt, “‘M*A*S*H,’” Alda jokingly said, “did something for my soul; it made me richer” financially. Later reading from a memoir that mentions a \$60-a-week job at the Cleveland Playhouse that he once had as a young husband and father, Alda likened his work on the hit 1970s and 1980s show to that of a painter, “messaging around and doing what I do ... experimenting.”

His playing surgeon Hawkeye Pierce on the classic television series “M*A*S*H,” for which he wrote and directed as well, led him to share several anecdotes with the enthusiastic audience.

For example, a friend’s husband fell in the bathroom and hit his head in the middle of the night, and “her first thought at 2 a.m. was to call me.”

In addition, Alda said that when he had become ill in Chile while working on the PBS series, a medical worker — Alda said “medic” in what might have been a “M*A*S*H” flashback — agreed with the actor’s self-diagnosis of appendicitis. Having never taken anything stronger than aspirin until then, Alda observed morphine was “much better.”

When a Chilean physician explained to Alda in layman’s terms that, because a section of the author’s intestines



Photo by Brittany Ankrom

Alan Alda speaks with Roger Rosenblatt at the Wednesday morning lecture.

had lost its blood supply, the medical team would have to remove the damaged section and sew the two ends together, Alda replied, “Oh! You’re going to do an end-to-end anastomosis!”

“You should have seen his face!” Alda exclaimed. Since the doctor, he said, had watched “M*A*S*H” when he was young, both he and Alda approached the situation “from a fictional background.”

Q&A

Q: How is your satisfaction different between acting a role and directing a project?

A: ALDA: I had a friend, Bert Convy, the actor, of you probably remember, you may remember, who directed a movie once, and he said you know the nice thing about directing is that you’re the best actor on the set. In your head, you know how everything should be done and you can actually do some version of it. The satisfaction about being a director is limited because you don’t have the ecstasy of acting. Really acting is an ecstatic moment. I think George Lucas said it best, if in fact he really said this. He quit directing because you had to talk to actors.

ROSENBLATT: Hitchcock would have said that, too.

ALDA: No, Hitchcock said actors are *like* cattle. He didn’t say they *were* cattle. He always defended — that’s funny — you know he got called down for that by actors saying how dare he say actors were cattle. He said, “Oh, no, no, no” — he thought this was a real defense — “oh no, I just meant I said they were *like* cattle.” I don’t know how he thought that was a good thing to say.

Q: When you sought the presidency as a right-winger seeking to work in the West Wing, how did you reconcile the character’s beliefs with your own?

A: ALDA: Well that was amazing to me. People would say to me, “you’re going to play a conservative Re-

publican. How would you be able to do that?” Nobody ever asked me that when I played a murderer.

ROSENBLATT: Alan was a very effective murderer as a matter of fact. There is one film, I forget the name, I think it was a Woody Allen film where everything was going along swimmingly and Alan is a psychiatrist.

ALDA: It wasn’t Woody Allen but I was a homicidal psychiatrist.

ROSENBLATT: Yes, you certainly were. Over dinner, he takes a bottle of wine and smashes it over his wife’s head and kills her and Arlene has never been the same after having watched that.

ALDA: You know what was interesting about that, at the end of the movie, the young woman, played by Annabella Sciorra, who I was trying to murder at one point, manages to take this big axe and hit me in the head with it and she kills me. Now, of course this is not a real axe but I had to play a scene lying in the water, in the ocean, with the axe stuck in my skull. So, they had a rubber axe that they glued to my head. It took like three hours to stick there. So now this axe is sticking out of my head like this, and they called lunch. So if I took the axe off, I would miss lunch, and they would take three hours to put it back on again, so I go with my tray to the lunch wagon, and I’m standing with this axe coming out of my head and I’m trying to act like nothing and I say, “What comes with the steak?”

Q: How much of Hawkeye were your ad-libs? We’re your lines spontaneous or not at all?

A: ALDA: None. That’s a very complimentary question we get asked a lot. Did you improvise? Did we ad-lib a lot? We didn’t. We were all trained in the theater where the word is the word, and you respect it. There was one program, one show where we all improvised and it was limited to that one show. It was an interview show where we were interviewed by a reporter called Clete Roberts. We were so determined not to ever say anything that wasn’t written. Early in the season, Wayne Rogers and I were out at the location in the mountains. You know about an hour and a half by car away from the studio. The studio didn’t know we were going to be a hit and they hadn’t arranged for a telephone out there. So, we had no way to get in touch with Larry Gelbart who had wrote the show, and we’re looking at this line of dialogue, and it doesn’t seem to make any sense, and Wayne said to me, “Do you know what that means,” and I said, “No, do you know what that means? I thought you’d know.” He said, “No, I don’t know what it means.” So we both thought this must be a Larry Gelbart joke we just don’t get. So we’ll say it the way he wrote it. So the next day we’re looking at the rushes, and Larry was sitting right next to me and this scene comes up where I say this totally unintelligible thing and he says to me, “Why did you say that?” I said, “That’s what you wrote!” He said, “That was a typo!” I say what’s written, and that’s it.

ALDA: He was very proud of me. The older I get, the more, you know, you know, you look down at your hand and you see your fathers fingers on your hand. His thumb especially. We had to bury him without one of his thumbs...Is this getting too edgy for you?

ROSENBLATT: No. In a matter of speaking because your father also appeared in a movie called “The Beast with Five Fingers.”

ALDA: That’s right. You see how things are working in the background in the brain. It’s so wonderful. So, the older I get, the more I see him for who he really was, not seeing through the eyes of his son because they had a competitive relationship with him in real life. I really value how he hard he worked. He came, as a Depression kid, he was studying to be an architect and he realized that he could make a few dollars singing at fake amateur nights. You would go in and really could do it and you’d win the prize and that would make it look like there was a good amateur night, so he started out as a singer and went into burlesque singing. He went into the role as a straight man, and I would at the age of two or three stand at the wing and watch my father act in burlesque sketches. I’ve watched the comics, and the strippers and the half-naked chorus girls. It gave me a lifelong interest. But enough about me, what’s the next question?



Photo by Emily Fox
Attendees give actor, author and veteran comedian Alan Alda a standing ovation after his 10:45 a.m. conversation with Roger Rosenblatt.

DANCE

Chautauqua Dance Salon

Thursday, July 1, 2010 • Amphitheater, 8:15 p.m.

North Carolina Dance Theatre

Jean-Pierre Bonnefoux
Artistic Director

Patricia McBride
Associate Artistic Director

Mark Diamond
Dance Salon Program Director
and NCDT2 Program Director

Sasha Janes, Guest Choreographer and Rehearsal Director

Resolution Part I
Choreography: Sasha Janes
Music: Johann Sebastian Bach

Kara Wilkes and Justin VanWeest

Cycles
Choreography: Mark Diamond
Music: Johann Sebastian Bach and Johannes Brahms

Traci Gilchrest, Jamie Dee, Kara Wilkes

Resolution Part II
Choreography: Sasha Janes
Music: Johann Sebastian Bach

Dustin Layton, Traci Gilchrest, Justin VanWeest

Eternity
Choreography: Mark Diamond
Music: Maurice Ravel

Max Levy, Anna Gerverich, David Morse,
Traci Gilchrest, Kara Wilkes, Jamie Dee

•• INTERMISSION ••

Resolution Part III
Choreography: Sasha Janes
Music: Johann Sebastian Bach

Jamie Dee and Dustin Layton

The Immortal
Choreography: Mark Diamond
Music: Edvard Greig, Richard Strauss, Frédéric Chopin,
Ethnic traditional, Sound effects

Justin VanWeest

Resolution Part IV
Choreography: Sasha Janes
Recycled Costumes: Johann Sebastian Bach

Jamie Dee, Traci Gilchrest, Kara Wilkes,
Dustin Layton, Justin VanWeest

The Circle
Choreography: Mark Diamond
Recycled Costumes: Pyotr Ilyich Tchaikovsky

Jamie Dee, Anna Gerberich, Traci Gilchrest, Dustin Layton,
Max Levy, David Morse, Justin VanWeest, Kara Wilkes

Production & Artistic Staff
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Janice Wells, Managing Director
John Woodey, Lighting Designer
Edna Mae Berkey, Stage Manager
Arlene Lyon, Costume Mistress
Lindsey King, Administrative Assistants

Pianists
Kazuko Adachi, Arkadiy, Figlin, Nataliya Pinelis

Abstract choreography encourages audience to create own interpretation

by Mallory Long
Staff writer

When North Carolina Dance Theatre’s Associate Artistic Director Mark Diamond began planning this season’s Dance Salon, he initially wanted to use a theme of notorious women in history, but changed his mind after discovering the first week’s Interfaith Lecture Series theme, “Eternal Life: A New Vision.” He decided to explore a less structured method of storytelling.

“I didn’t change my mind right away, but I started to think this was going to be hard to do, some of these historical figures might demand costuming and scenery and might not be as exciting for a choreographer to do,” Diamond said. “The theme ‘Eternal Life’ is going to be a rather abstract and ethereal topic, eternity, life cycles.”

Producing an abstract ballet is different from a story ballet because the choreographer must create his or her own interpretation, whereas in a more traditional ballet, such as “Sleeping Beauty” or “Cinderella,” the story is established and well-known.

“If I’m doing a story ballet, you’d have moments where there’s less dance going on and there’s more walking and introducing, or people meeting and bowing,” Diamond said. “You won’t do that in an abstract piece.”

Diamond said once the choreographer has decided on a storyline for a piece, the challenge is to make sure the audience will understand the message.

“If I’m saying something specific, I really want it to be clear. All that really matters is that I don’t have a secret from the audience, and that they don’t go away confused,” he said, adding that even abstract dances will include specific movements to help the audience. “You’ll find some meaningful gesture that the choreographer will use that will be obvious and everyone will understand what that means, or there will be a signature



Photos by Rachel Kilroy

North Carolina Dance Theatre presents Chautauqua Dance Salon at 8:15 p.m. tonight at the Amphitheater.

movement that should really say what the piece is about.”

Although choreographers can create stories and messages in their dances, many would rather the audience take a feeling away from a piece rather than a specific idea.

“Many choreographers don’t have a clear idea what they’re doing but they want to express something in movement, which is like a non-language,” Diamond said. “I, as an artist, don’t really like to tell what (a dance) about, but if you don’t get anything, I haven’t done my job. It’s really important that it’s a good experience for the audience and that they come away with a feeling.”

North Carolina Dance Theatre member Kara Wilkes will be dancing in her third salon this season, and said she draws on the music and her own personal experiences to engage the audience.

“It’s dance, and sometimes we get very wrapped up in the individual steps and executing them well and doing tricks and wowing the audience,” she said. “What the audience really recognizes is if you have some emotion, some thought in your head that can remind them



of something. That’s the challenge, to move them, but not just by being in their face, but by being in your own world.”

For the salon, choreographer Sasha Janes decided not to give the audience too much direction on the meaning of his ballet so that the audience members can relate to the ballet in their own way.

“I’ve made the mistake of saying, ‘This is what I think the ballet it going to be about,’ then people come to the ballet and say, ‘Well, it wasn’t about that at all,’ and that’s art,” he said. “I can have an idea and that can be a loose interpretation on what it’s going to be about, but some people want to take it very

literally and then it doesn’t make sense to them.”

Diamond said audience members will often get too distracted by the messages in a piece, but that dance should be a visual experience.

“It’s like you’re watching fireworks. When you’re watching fireworks you might say, ‘Oh, there’s a horse,’ but you’re really not going to be saying, ‘What did you see in the fireworks?’” he said. “What people want when they want dance explained is totally different than what dancers and choreographers are trying to say, because we just want you to watch. It’s just something to experience.”

DANCE

FROM PAGE 1

“I do like (the salon) just being a few dancers, because it is more intimate,” he said. “You don’t do the big pieces you would normally want to do, like blockbuster-type pieces. They’re more storytelling pieces.”

Traci Gilchrest has been with the company for 16 years and has performed in

about eight salons. She will perform this year in both Diamond’s and Janes’ pieces, and said the small cast is just as enjoyable for performers as choreographers.

“There are usually so many people in front of (the choreographers), and even though they have time to coach, it’s not as much as you would like,” she said. “It’s easier to make something your own because they get more time with you.”

Janes said he hopes the audience will take different ideas about life away from the performance.

“When I do something, if it moves people that’s great. If it takes them to another place (or) if it makes them think about things in a different way, that’s great,” he said. “What I hope people will take away from it primarily is that death isn’t that terrifying. At the end of the day, the last section of this

piece will be based on resolve. You can’t avoid it, so embrace it, I guess.”

Diamond said the Dance Salon is one of his favorite events to choreograph and he tries to plan it early, despite a hectic schedule.

“It’s really (the event) I enjoy the most,” he said. “It’s with a small group of dancers who are all soloists and they’re all very, very receptive and very fast and very talented.”

Wittenberg-Cox discusses ‘Womenomics’

By Lori Humphreys
Staff writer

Avivah Wittenberg-Cox, founder and chairman of the Chautauqua Professional Women’s Network, will discuss “A Walk Around Womenomics” at 1 p.m. this afternoon at the Chautauqua Women’s Clubhouse. She is replacing Linda Tarr-Whelan, who was unable to attend because of illness.

Wittenberg-Cox describes herself as “a passionate global activist for more gender balance in business.” She will use this first program of the nine-week CPWN series to explain her motivation for developing the series and introduce the season’s upcoming speakers. Wittenberg-Cox will also discuss her latest book, *How Women Mean Business: A Step by Step Guide to Profiting from Gender Balanced Business*.

Her basic thesis is simple: Women have economic clout, and they should be



Wittenberg-Cox

recognized as important to a company’s bottom line. As CEO of a leading gender consultancy business, 20-first, Wittenberg-Cox is able to translate her passion into action. Though definitely an advocate for women’s recognition, her firm works with companies to maximize all employee contributions — both male and female.

Though Wittenberg-Cox grew up in Toronto and mar-

ried a “boy from Buffalo,” she now lives in Paris, where her business is based. She is something of a globetrotter, and her comments reflect an international perspective on gender issues. As the 20-first website articulates, “the 21st century will see a new balance in business between men and women.”

Wittenberg-Cox is founder and honorary president of the European Professional Women’s Network. She has published articles in *Harvard Business Review*, the *International Herald Tribune* and *Financial Times*. *Elle* magazine recognized her as one of the top 40 women leading change.

Wittenberg-Cox’s husband introduced her to Chautauqua and she has been coming ever since. Last summer was her first, and she stayed for the entire season. Not one to sit and rock on the porch, she began the CPWN series which begins its second year this afternoon.

Former television host goes behind the lens

by Lori Humphreys
Staff writer

Have you ever wondered what celebrities are “really like” when the cameras stop? Chautauqua Women’s Club member Marilyn Ciano offers her take on this question from a Chautauquan’s perspective. Her presentation, “Behind the Lens with Chautauqua Celebrities ... and More,” will launch the Chautauqua Speaks series (formerly Thursday Morning Coffee) at 9:15 a.m. today at the CWC Clubhouse.

Ciano was host/producer of “Artscope,” a two-time national Telly Award-winning half-hour show focusing on the arts in Western New York. The program was broadcast for 14 years; ten years on Adelphia Cable and subsequently on Time Warner Cable. Chautauqua was featured every summer, and for 10 years, Ciano and her team filmed on location.

Ciano film library is a visual archive of Chautauqua and Chautauquans. The



Ciano

interviews include Carol Channing, Mark Russell, mime Marcel Marceau and WJTN radio personality Jim Roselle, who broadcasts from Chautauqua every morning. Chautauqua personas include former presidents Daniel Bratton, Scott McVay and current president Thomas Becker.

Ciano has had a love affair with Chautauqua since she was 14. Raised in Jamestown, her dad owned the Chautauqua Taxi Company and she was in charge of the phones. It was here that

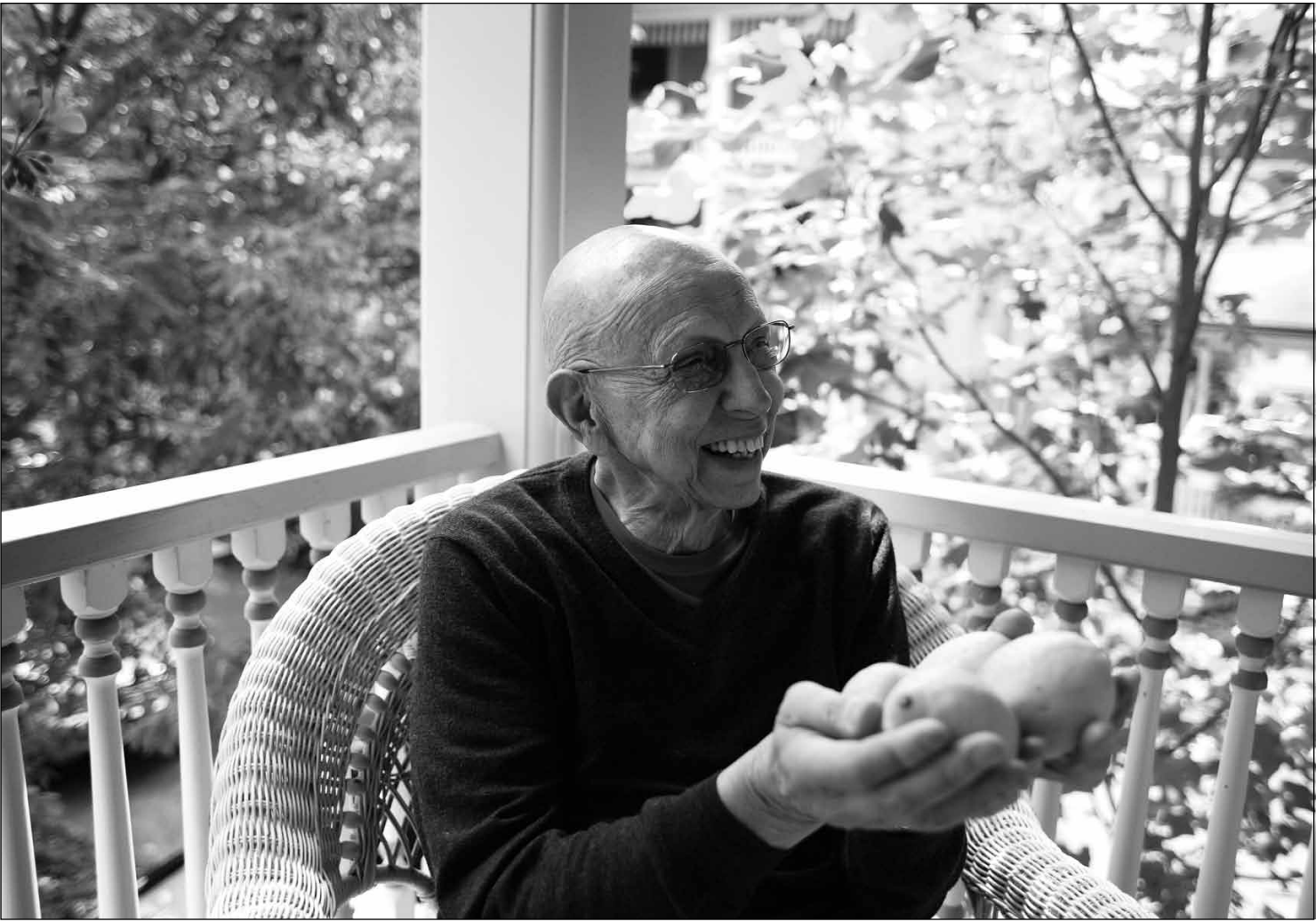
she was introduced to performance art.

“I used to run down to the Amphitheater to see performances every chance I had,” Ciano said.

Her professional career and volunteer positions reflect her love for, and vigorous support of, the arts. In 2005, the New York State Senate named her as a “Woman of Distinction,” recognizing her contribution to the arts and cultural community of Western New York. Additional awards include the Outstanding Advocate and Supporter of the Arts Award from the Arts Council in Buffalo and Erie County and a University at Buffalo Gala Service Award.

Ciano received a bachelor’s degree in sociology and a master’s degree in education from the State University of New York at Buffalo. Her resume lists her as an arts correspondent for Adelphia and Time Warner Cable and narrator for Procter & Gamble Satellite and Actisite Satellite symposiums.

LECTURES



Herb Keyser poses with the key ingredient to his locally famous specialty. Keyser spent time in France training with top Parisian pastry chefs to learn the art of perfecting the lemon tart.

by Anthony Holloway
Staff writer

Parlez-vous français?
Well, renowned Chautauquan “King of Tarts” Herb Keyser doesn’t, but it didn’t stop him from traveling to France with his wife 10 years ago to learn the art of the lemon tart from some of the most famous pastry chefs in Paris. Keyser, who is a practicing San Antonio obstetrician and gynecologist, is selling his tarts again this season with all proceeds going to the Chautauqua Fund, which helps fund programming and scholarships. He said each season he raises between \$5,000 and \$10,000.

Well before he was a lemon tart fundraising dynamo, Keyser started researching the tarts and the secrets behind them.

He said he wrote to 100 pastry chefs in Paris in hopes that one would respond to his call. To his disbelief, 14 chefs told him he was welcome to come.

“Fourteen percent isn’t bad,” Keyser said.

He and his wife, Barbara, embarked on the adventure of going to Paris and traveling from kitchen to kitchen, learning how to craft the lemon tart. Keyser documented his experiences in each kitchen and neighborhood he visited.

When he returned home, Keyser said he decided he would write a book about his experiences to accompany the tart recipes he learned. In 2005, his book *A Chautauquan Searches Paris for the Best Tarte au Citron* was released. He donated the book to the Institution to sell for the benefit of the Chautauqua Fund.

TARTS APPEAR AT FARMERS MARKET

Herb Keyser’s regular and sugar-free lemon tarts are available to order for delivery through the Chautauqua Foundation Office. They can also be ordered from 9 to 10 a.m. every Thursday at the Farmers Market, located by the Chautauqua Volunteer Fire Department. Chautauquans can also buy individually sized tarts at the Farmers Market.

In addition to the lemon tarts, Keyser’s summer pudding and chocolate surprise cookies are available to order.

Keyser’s tarts, unlike in the past, are not available at The Refectory.

- ▶ Lemon tarts, which serve eight, cost \$50. Sugar-free lemon tarts are \$55.
- ▶ Summer pudding, which serves 14 to 16 people, costs \$100.
- ▶ Chocolate surprise cookies are made in batches of eight and cost \$25.

Although he learned from pastry experts and collected their recipes, Keyser, a 25-year native of Chautauqua, said he was far from crafting the lemon tart into a delectable treat.

“When I came back and started baking them, they were god awful,” he said. “I made hundreds and hundreds of them.”

Keyser said he kept notes of all the mistakes he made and, in fact, put the list in the first chapter of his book, noting that no one should attempt to make a lemon tart without reading chapter one.

Since 2005, Keyser has published a total of five books, including an anthology of famous composers and lyricists, and he is working on two more. In addition to his book writing, he is a

world traveler — he’s been to Europe, South America, Africa and Antarctica.

A part of Keyser’s travels includes cruises where he is a guest lecturer. On the cruises, he said, he talks about portions of his composer anthology and performs musical numbers. He said that for the short time he is on a cruise, he is somewhat of a celebrity.

Keyser, also known to perform during the Chautauqua Season, said he started performing when he was 16 years old.

“I went into the local television station and told them, ‘I want to be on TV,’ ” he said.

Keyser said his reason for going wasn’t really too complex.

“I watched TV, and I thought, ‘I could do that as good as they could,’ ” he said.

Keyser said he got his chance to be on TV, after working his way through small jobs, to read for commercials. Later, although his show business career only lasted five years, he was able to emcee for his own show one night a week on the radio and perform music.

Much to his family’s dismay, he said, his career ended.

“A horrible thing happened,” said Keyser, hesitating as to bring suspense. “I was accepted to medical school.”

While he looks back fondly on the old days, Keyser said he loves practicing medicine and actually attributes his performing days to part of his success.

“I think the years I spent in show business made me more confident in what I do,” he said, referencing doctoral obligations such as lecturing at conferences. “I don’t get nervous.”

Historian Lipstadt speaks at EJLCC on Holocaust deniers

The distinguished American historian Deborah Lipstadt, author of *Denying the Holocaust: The Growing Assault on Truth and Memory*, will be the featured speaker at 3:30 p.m. today at the Everett Jewish Life Center at Chautauqua.

Lipstadt is considered one of the most articulate critics of Holocaust deniers in the United States and abroad.

The most notorious of those deniers, David Irving, sued Lipstadt and her publisher, Penguin Books, for libel in an English court for her book’s characterization of Irving as a Holocaust denier. After a lengthy and highly publicized trial, the judge issued a 334-page judgment in favor of Lipstadt, accusing Irving of systematic distortion of the historical record. *The Times* of London said of Lipstadt’s victory, “History has had its day in court and scored a crushing victory.”

When an Austrian court sentenced Irving to three years in prison in 2005 for his Holocaust denials, Lipstadt openly criticized that decision, saying, “I am uncomfortable with imprisoning people for speech. Let him go and let him fade from everyone’s radar screens.”

She was equally blunt in her criticism of those



Lipstadt

who engage in what she has characterized as “soft-core denial.” During a London speech in 2007, she

said, “When groups of people refuse to commemorate Holocaust Memorial Day unless equal time is given to anti-Muslim prejudice, this is soft-core denial.”

Lipstadt has been similarly critical of President Jimmy Carter’s latest book, *Palestine Peace, Not Partheid*, saying, “When a former president of the United States writes a book on the Israeli-Palestine crisis and writes a chronology at the beginning of the book in order to help (readers) understand the emergence of the situation and in that chronology lists nothing of importance between 1939 and 1947, that is soft-core denial.”

Lipstadt, a native New Yorker, is the Dorot Professor of Modern Jewish History and Holocaust studies at Emory University. She is a graduate of the City College of New York and holds masters and doctoral degrees from Brandeis University. She has been a consultant to the Holocaust Memorial Museum and was appointed by President Clinton to the U.S. Holocaust Memorial Council in 1994.

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1 River vessels
6 Caruso, e.g.
11 “Cats” creator
12 Cuprite or zincite
13 Singer Callas
14 Used a sponge
15 Draw out
17 Punch sound
19 Squirrel snack
20 Chestnut
23 Lets up
25 Old Italian coin
26 Summer park attractions
28 Flock response
29 Hidden
30 Salt
31 Apiece
32 Method
33 Book blunders
35 River crosser
38 Words to live by
41 Baja buddy
42 Lethargic
43 Grape-vine item
44 White wader

DOWN

1 “Stand” band
2 As done by
3 Whiskey, in slang
4 Drudgery
5 Wood-worker, at times
6 Namely
7 Highway ramp
8 Tiny taste
9 Poet's product
10 Wine choice
16 “Raise the Titanic!” author
17 Handle clumsily
18 44th

C	A	M	P	S		S	T	A	T
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Yesterday's answer

president co-star
20 It laps the shore
33 Therefore
34 Chinese secret society
35 Distant
36 Flightless bird
37 Crater feature
39 Three, in Torino
40 Baseball's Mel

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1	2	3	4	5	6	7	8	9	10
11					12				
13					14				
		15			16				
17	18			19			20	21	22
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26					27				
28				29					
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		33				34			
35	36	37			38			39	40
41					42				
43					44				

7-1

A X Y D L B A A X R
is LONGFELLOW

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

CRYPTOQUOTE

I G R J R H D U Y I G H U M F Y Z R
L Q U Y I A Q L R ; I G R J R H D U Y
F H O H I I Y H I D A Q H I G , H I D
G Y V R , Q U E R U E P J Q U L R .

— L Y J H U I G H Q U D
Yesterday's Cryptoquote: KNOW WHEN TO TUNE OUT. IF YOU LISTEN TO TOO MUCH ADVICE, YOU MAY WIND UP MAKING OTHER PEOPLE'S MISTAKES. — ANN LANDERS

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

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

Difficulty Level ★★★

7/01

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

Difficulty Level ★★★

6/30

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RELIGION

Spong takes on Bible literalism in Tuesday lecture

by Elizabeth Lundblad
Staff writer

During Tuesday's 2 p.m. Interfaith lecture, the Rt. Rev. John Shelby Spong further expanded on Monday's lecture points of deconstructing the images of what he called the "literal Bible."

Spong titled his lecture "The Bible: It Ain't Necessarily So" to illustrate the problems of using the Bible in a literal sense.

The written word is finite, mortal, human and filled with error, Spong said. Words are bound to the time in which they were first penned. Those constraints do not, he stressed, produce unchanging truth or literalism.

"You cannot literalize any written words," he said. "There may be experiences that are eternal, but there's no explanation of any experience that is eternal. We need to understand that when we approach our sacred story."

Descriptions of epilepsy, Spong explained, would vary greatly between a person from the first century and someone from the present time, although the condition itself would have remained the same.

Over time, literal interpretation of the Bible has been used repeatedly to champion causes for which it is not worthy, Spong said. Although all too common, the use of the Bible as a defense is a sign that the defender has already lost.

"The Bible was quoted to justify anti-Semitism through the ages, and the Bible lost," he said. "The price that Jewish people have had to pay for Christian anti-Semitism is almost impossible to calculate."

The Bible has also gone to bat for the second-class status of women, the divine right of kings, slavery and segregation. It has lost all of those battles.

One war still being waged with the Bible is that against gay and lesbian people. Fred Phelps, a well-known minister from Wichita, Kan., picketed the funeral of Matthew Shepard, a gay college student who was murdered in 1998.

Phelps' views are a long way from proclaiming the love of God, Spong said. The battle over homosexuality has already been lost, except in certain areas of the country.

"The times, they are a-changing," Spong said, quoting Bob Dylan, and resolutely added that same-sex marriage will be universally accepted in his lifetime.



The Rt. Rev. John Shelby Spong listens to a question during the Q&A section of his lecture at the Hall of Philosophy Tuesday afternoon.

Photos by Tim Harris

Spong used these examples of how the Bible has been manipulated in a literal sense to illustrate the role the Bible has played in the waning conviction about the concept of life after death fading from human consciousness.

Expanding human knowledge caused the notion of life after death to ebb from the shores of our conscious mind. One could chart the receding eternal waters over the past 500 years, Spong said, from Nicolaus Copernicus in the 16th century, to Albert Einstein in the 20th and to Stephen Hawking in the 21st.

"What this knowledge revolution has done is to render the possibility of believing in life after death to be more and more fragile," Spong said. "It is getting harder and harder to believe."

One visible example of this change is the modern funeral service. Instead of the traditional affirmations of faith in the presence of death, funerals are now wrapped in the secularism of a memorial service dedicated to the deceased, Spong said.

During one funeral Spong attended, the liturgy suggested that as long as all in attendance remembered the deceased, she would live.

"Well that's a pale vision of eternal life," he said. "That might get her through three generations at most,

but that's not eternity."

Knowledge, specifically scientific breakthroughs, made it impossible for people to continue believing the same ideas in the same way as before. This made the Bible's grasp on truth more fragile, Spong said.

In relation to life after death, the conviction itself rested on the idea that the Earth was the center of the beginning and that God lived just above the sky, where he was an all-seeing and all-knowing God who kept people's personal record books up to date. It is in that narrative in which the Bible was written, Spong emphasized.

"Apart from that narrative, so much of the Bible makes no literal sense," he said. "Most of our ideas of life after death are tied, more than we realize, into those literal presuppositions. But you and I live on the other side of Copernicus and Johannes Kepler and Galileo."

Galileo challenged a worldview where faith was secure. Remove that security and the faith would fail. Theologically, Spong surmised, Galileo rendered God homeless.



"We no longer knew where God lived," Spong said. "We no longer knew how to translate the words of God into our everyday language, and our conviction about life after death began to fade dramatically."

After Galileo came Sir Isaac Newton, who was destined to explain the workings of the universe in a way they had never been explained before — and with-

out any reference to God as a supernatural being manipulating the world, Spong said.

"Newton gave us an ordered world," he said. "A mathematically precise universe bound by natural law, and we had to begin to adjust to that definition, and as that idea emerged the concept of miracle began to fade. ... If Galileo rendered God homeless, then Isaac Newton rendered him unemployed."

Spong's lectures on Wednesday, today and Friday focus on how the concept of life after death now fits into our modern secularized society.

"I cannot artificially (resuscitate) yesterday's symbols that are not in touch in the reality by which I live today," he said. "And so I have an alternative. I must go forward; I cannot go backwards."

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PROGRAM

Thursday, July 1

CANADA DAY

- 7:00 (7–11) **Farmers Market**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **Subagh Singh Khalsa** (Sikhism/Kundalini Yoga Meditation). Main Gate Welcome Center (Bring gate pass)
- 7:45 **Episcopal Holy Eucharist.** **The Rev. Fr. Paul Dominiak**, St. Francis of Assisi, Ingleby Barwick, England. Chapel of the Good Shepherd
- 8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55–9) **Chautauqua Prays for Peace.** Hall of Missions Grove
- 9:15 **DEVOTIONAL HOUR.** **The Very Rev. Alan Jones**, dean emeritus, Grace Cathedral, San Francisco. Amphitheater
- 9:15 **Chautauqua Speaks.** (Programmed by the Chautauqua Women’s Club) **Marilyn Ciano.** Women’s Clubhouse
- 9:15 **Class.** Maimonides–“A Guide to the Perplexed.” **Rabbi Zalman Vilenkin**, Chabad Lubavitch of Chautauqua. Alumni Hall Library Room
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** **Anne Fadiman**, author, *The Spirit Catches You and You Fall Down*; in conversation with author **Roger Rosenblatt.** Amphitheater
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 (12:15–1) **Brown Bag: Curtain Up on Season 27.** Artistic directors **Ethan McSweeney** and **Vivienne Benesch** and inside look at New Play Workshop *Close Up Space* with writer, director and cast.
- 12:15 (12:15–1:15) **Knitting.** “Women4Women–Knitting4Peace.” UCC Reformed House Porch
- 12:15 (12:15–1:45) **Communities in Conversation Brown Bag Lunch.** (Co-sponsored by the Ecumenical Community of Chautauqua and the Interfaith Alliance). “Addressing Fears.” Jewish, Christian and Muslim presenters. Hall of Christ
- 12:15 **CLSC Scientific Circle.** “Podiatry.” **Dr. Rich Marcott.** Alumni Hall porch
- 12:30 (12:30–2) **Mystic Heart Meditation Seminar.** “Visualizing the Eternal Self.” **Subagh Singh Khalsa** (Sikhism/Kundalini Yoga Meditation). Hall of Missions
- 12:45 **Catholic Community Seminar Series** “Music is the Spice of Life–Even Eternal Life.” **Msgr. James Kolp**, Pastor Emeritus, St. Mary Church, Massillon, Ohio. Methodist House Chapel



Photo by Rachel Kilroy

Marcy Levy sings “My Funny Valentine” with Corky Siegel’s Chamber Blues Tuesday night at the Amphitheater.

- 1:00 **Professional Women’s Network.** (Programmed by Chautauqua Women’s Club). “A Walk Around Womenomics.” **Avivah Wittenberg-Cox.** Women’s Clubhouse
- 1:00 (1–4) **Artists at the Market.** (sponsored by the Chautauqua Women’s Club) Farmers Market
- 1:15 **Duplicate Bridge.** Herb Leopold, director. Sports Club. Fee
- 2:00 **INTERFAITH LECTURE SERIES.** **John Shelby Spong**, retired Episcopal Bishop of Newark; author. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center)
- 2:30 **Piano Mind/Body Class.** (School of Music). Sherwood-Marsh Studios. Fee
- 3:30 **CLSC ROUNDTABLE/LECTURE.** **Roger Rosenblatt**, *Making Toast.* Hall of Philosophy
- 3:30 (3:30–5) **Special Conversation.** (Sponsored by the Department of Religion). “A Conversation with Alan Jones and John Shelby Spong.” Smith Wilkes Hall
- 3:30 (3:30–5) **Lecture.** “Holocaust Denial in the 21st Century: A Clear and Present Danger or the Contemporary Equivalent of Flat Earth Theory?” **Deborah Lipstadt.** Everett Jewish Life Center
- 4:00 **Guest Artist Recital.** **George W. Wolfe**, saxophone, with students from Ball State University. Hall of Christ. (Benefits the Chautauqua Women’s Club Scholarship Fund.)
- 4:00 **Artsongs at the Athenaeum.** Recital with Chautauqua Opera Studio Artists. Athenaeum Hotel parlor
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 5:00 **Chautauqua Community Band Rehearsal.** Jason Weintraub, conductor. Anyone who plays a band instrument is invited to join. Elizabeth S. Lenna Hall
- 6:30 **Unity Class/Workshop** (Programmed by Unity of Chautauqua) “Letting Go and Letting God.” **The Rev. James Stacey**, Fayetteville, N.Y. Hall of Missions
- 7:00 **Devotional Services.** Denominational Houses
- 7:00 (7–7:45) **Metropolitan**



Week One: Addressing Fears

In a complex and changing world, there is much that evokes fear in us. We may well fear change, political and social dysfunction, environmental degradation, and, the “other” who represents different or unfamiliar religious and cultural beliefs. What do you fear, and what are the religious and spiritual resources that enable you to live with hope and even love?

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Communities in Conversation 2010

Brown Bag Lunch
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- Community Church Vespers Service.** Hall of Christ
- 7:00 **Visual Arts Lecture Series.** **Tom Butter**, associate professor of sculpture, Parsons School of Design. Hultquist Center
- 7:00 **Faculty Artist Recital.** **John Milbauer**, piano. (Benefits the Chautauqua Women’s Club Scholarship Fund). Fletcher Music Hall
- 7:00 **Pre-Performance Lecture.** (Sponsored by the Chautauqua Dance Circle). **Dance faculty.** Hall of Philosophy.
- 8:00 **NEW PLAY WORKSHOP.** *Close Up Space* by **Molly Smith Metzler**, directed by **Ethan McSweeney**, with post-performance discussions with author, director and cast. (Reserved seating; purchase tickets at Main Gate Welcome Center, Colonnade lobby, Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 8:15 **CHAUTAUQUA DANCE SALON.** Members of North Carolina Dance Theatre. **Mark Diamond**, associate artistic director. Amphitheater

Friday, July 2

- 7:00 (7–11) **Farmers Market**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **Subagh Singh Khalsa** (Sikhism/Kundalini Yoga Meditation). Main Gate Welcome Center (Bring gate pass)
- 7:45 **Episcopal Holy Eucharist.** **The Rev. Fr. Paul Dominiak**, St. Francis of Assisi, Ingleby Barwick, England. Chapel of the Good Shepherd
- 8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55–9) **Chautauqua Prays for Peace.** Hall of Missions Grove
- 9:00 **Nature Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Jack Gulvin**, BTG naturalist. Meet under green awning at back Smith Wilkes Hall
- 9:00 (9–5) **Sigma Alpha Iota Piano Competition Preliminaries.** Sherwood-Marsh Studios. Fee
- 9:15 (9:15–10:15) **Men’s Club.** Women’s Clubhouse
- 9:15 **DEVOTIONAL HOUR.** **The Very Rev. Alan Jones**, dean emeritus, Grace

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of Chautauqua
“Letting Go and Letting God”

Rev. James Stacey
Fayetteville, NY
July 1, Thursday
6:30 p.m.
Hall of Missions
YOU'RE INVITED

- Cathedral, San Francisco. Amphitheater
- 9:15 **Class.** “The Bible Decoded.” **Rabbi Zalman Vilenkin.** Chabad Lubavitch of Chautauqua. Alumni Hall Library Room
- 10:00 **Children’s School Independence Day Parade.** Bestor Plaza
- 10:00 **Voice Master Class** (School of Music) **Marlena Malas**, presenter. McKnight Hall.
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** “Writing Life for the Wicked Stage.” **Marsha Norman**, Pulitzer Prize-winning playwright, *‘night, Mother* and *The Secret Garden*; in conversation with author **Roger Rosenblatt.** Amphitheater
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 (12:15–1:15) **Brown Bag Lunch/Lecture.** “Alchemy: Transforming Personal Tragedy into Art.” **Zelda Lockhart**, prose writer-in-residence. Alumni Hall porch.
- 12:15 (12:15–1:30) **Brown Bag Lunch/Information and Support Meeting.** (Sponsored by the Chautauqua Chapter of Parents, Families and Friends of Lesbians & Gays and the Metropolitan Community Church) Chautauqua Women’s Club
- 12:15 (12:15–12:55) **Communities in Conversation Brown Bag Lunch.** (Co-sponsored by the Ecumenical Community of Chautauqua and the Interfaith Alliance). “Addressing Fears.” Jewish, Christian and Muslim presenters. Hall of Christ
- 12:45 **Catholic Community Seminar Series** “The Apostle Paul, (In Person).” **Rev. James McKarns**, Pastor Emeritus, St. Paul Church, N. Canton, Ohio. Methodist House Chapel
- 1:00 **Jum’a/Muslim Prayer.** Hall of Philosophy
- 2:00 **INTERFAITH LECTURE SERIES.** **John Shelby Spong**, retired Episcopal Bishop of Newark; author. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 3:30 **Dance Lecture.** “The Art of Dancing: Edgar Degas, Part One.” (Programmed by Chautauqua Dance Circle.) **Elaine Wertheim.** Smith Wilkes Hall.
- 3:30 **Chautauqua Heritage**

- Lecture Series.** “The Lion’s Last Roar: Frederick Douglass at the Chicago World’s Fair.” **David Cope** documentary historian and public speaker. Hall of Christ
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:00 **NEW PLAY WORKSHOP.** *Close Up Space* by **Molly Smith Metzler**, directed by **Ethan McSweeney**, with post-performance discussions with author, director and cast. (Reserved seating; purchase tickets at Main Gate Welcome Center, Colonnade lobby, Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 4:00 (4–6) **Women’s Club Seasons Greetings Party & Buffet.** Memberships available at the door. Women’s Clubhouse
- 4:15 **Purple Martin Chat.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Jack Gulvin**, BTG naturalist. Purple Martin houses between Sports Club and Bell Tower
- 5:00 (5–5:45) **Hebrew Congregation Evening Service.** “Kabbalat Shabbat: Welcome the Sabbath.” Service led by Rabbi John Bush. Joanna Bush, soloist. Miller Bell Tower (Pier Building in case of rain)
- 6:00 (6–7:45) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- 6:45 **Pre-Chautauqua Symphony Orchestra Concert Lecture.** **Lee Spear.** Hurlbut Church Sanctuary
- 8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA.** (Community Appreciation Night). **Stefan Sanderling**, conductor; **Jason Vieaux**, guitar. Amphitheater
- *Danzón* No. 2
 - Arturo Márquez
 - *Concierto de Aranjuez*
- Joaquín Rodrigo
- Selection of Tangos
 - Astor Piazzolla
 - *La noche de los Mayas*
- Silvestre Revueltas (Live broadcast on WNED-FM)

But know this first of all, that no prophecy of Scripture is a matter of one's own interpretation, for no prophecy was ever made by an act of human will, but men moved by the Holy Spirit spoke from God.

– 2 Peter 1: 20-21

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**** Last Airbender (PG) ****
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