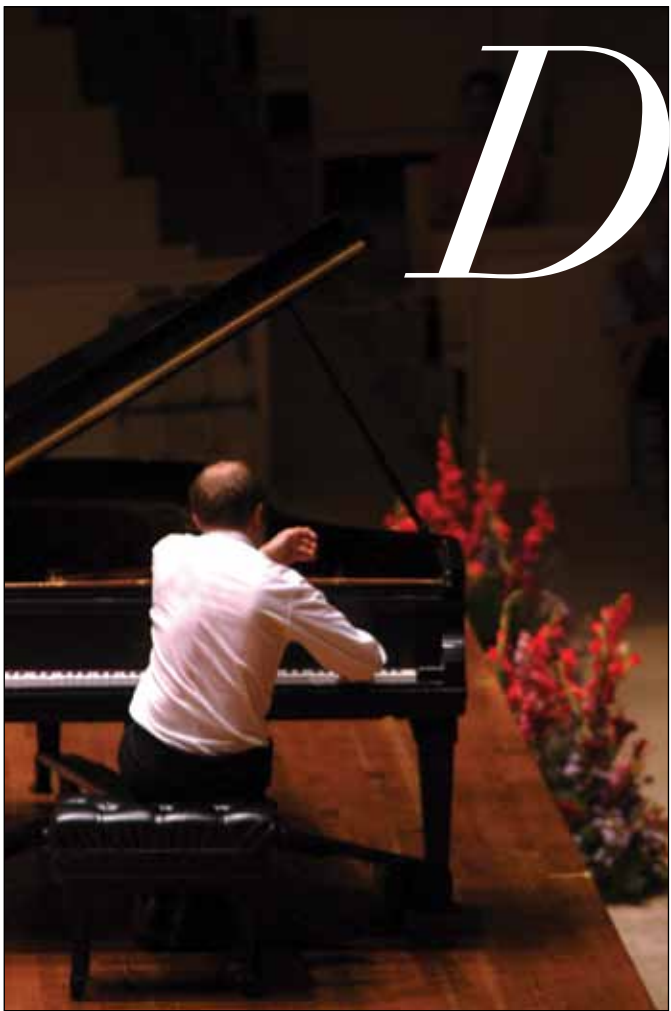


“Music for me is just a tool that expresses the whole range of human feelings and inner worlds. There is color and pictures, but more than anything, it is experiences of the inner world.”

— Alexander Gavrylyuk



Pianist Alexander Gavrylyuk will perform Chopin’s “Piano Concerto No. 1 in E. Minor” with the CSO at 8:15 p.m. tonight in the Amphitheater.



Segal enjoys conducting without borders

Serving as the music director of the Chautauqua Symphony Orchestra from 1989 to 2007 was a major part of Uriel Segal’s life. But for eight years while Segal, the guest conductor of tonight’s CSO concert, was music director at Chautauqua, he was also building an orchestra in Japan — from scratch.

When Segal was on tour in Osaka, Japan, in 1989, government officials invited him for dinner after a concert to offer him the job of turning an Osaka brass band into a full-sized symphony, and then of course, rehearsing, conducting and performing with the orchestra; the Japanese econ-

omy was strong at the time, and the government could afford to invest in the ensemble.

Between 1989 and 1990, Segal started visiting Japan as chief conductor of the Century Orchestra Osaka three to four times a year for concentrated periods of one month or longer. He worked with professionals to hold auditions in Japan for slots in the orchestra. The orchestra was composed mainly of young Japanese musicians who had recently finished college; only a few of the original players in the brass band were able to remain in the symphony.

See SEGAL, Page 4

Stories by Kathleen Chaykowski | Staff writer

Tonight’s Chautauqua Symphony Orchestra concert may convince Chautauquans that more heaven than hell is here on Earth. Chautauqua’s beloved pianist, Alexander Gavrylyuk, will join the CSO for the second time this season at 8:15 p.m. in the Amphitheater for a night of dreamy, ethereal music.

Uriel Segal, former music director of the CSO, a position he held for 18 years, and principal guest conductor at the Jacobs School of Music at Indiana University, will guest conduct. The program will open with Claude Debussy’s “La Mer,” followed by Gavrylyuk taking the stage for Frederic Chopin’s Piano Concerto No. 1 in E Minor, Op. 11.

“La Mer,” or “The Sea,” which consists of three symphonic sketches and is one of the major pieces of the French impressionist style, revolutionized harmony. Chords were traditionally composed of three notes until impression music like “La Mer” added a fourth note to the chord. The expansion of the chord, which widened the distance between the lower and higher notes, redefined orchestral coloring. The wealth of overtones in Debussy’s music opened up orchestral thinking and significantly impacted compositions to come, Segal said.

See CSO, Page 4

MORNING LECTURE

Allison addresses imminent threat of nuclear attacks

by Kathleen Chaykowski
Staff writer

If our nation continues along the same path, Dr. Graham Allison warns, a nuclear disaster is not a question of *if*, but a question of *when*.

Director of Harvard’s Belfer Center for Science and International Affairs and a leading analyst of U.S. national security and defense policy for the past three decades, Allison will speak as part of this week’s morning lecture platform at 10:45 a.m. today in the Amphitheater, continuing the week’s theme, “Nuclear Power and Nuclear Weapons: The Right to Have and to Hold.”

Allison has devoted most of his life to analyzing issues of national security and advising the United States government on defense policy. His most recent book, *Nuclear Terrorism: The Ultimate Preventable Catastrophe*, was selected by *The New York Times* as one of the “100 most



Allison

notable books of 2004.”

Today’s lecture will revolve around one particular question: “Could the global nuclear order today be as fragile as the global financial order was two years ago, when conventional wisdom declared it to be sound, solid and resilient?” he said.

“And my answer is yes,” he added.

See ALLISON Page 4

INTERFAITH LECTURE

Wigg-Stevenson links faith, disarmament

by Laura McCrystal
Staff writer

It is far too easy to dismiss the discussion of nuclear weapons as a technical or political issue that is inaccessible to everyday citizens, according to the Rev. Tyler Wigg-Stevenson. That is why he works to relate the issue to Christian theology and the ordinary human experience.

Wigg-Stevenson will deliver the Interfaith Lecture today at 2 p.m. in the Hall of Philosophy as part of this week’s Interfaith Lecture Series theme of “Nuclear Disarmament.” As a Baptist minister with a background in the field of nuclear disarmament, he sees the issue as the “ethical question of our day.”

He is founder and director of the Two Futures Project, an American Christian movement for the elimination of nuclear weapons. He also works as chairman of the Global Task Force on Nuclear Weapons for the World Evangelical Alliance and as policy director for Faithful Security, a multifaith coalition.



Wigg-Stevenson

For the past 20 years, Wigg-Stevenson said the topic of nuclear weapons has been “out of the spotlight,” which is why he is thrilled that Chautauqua Institution has dedicated a week to this theme.

Rather than oversimplifying nuclear disarmament into a black-and-white question of morality, he said he plans to address crucial questions in today’s lecture.

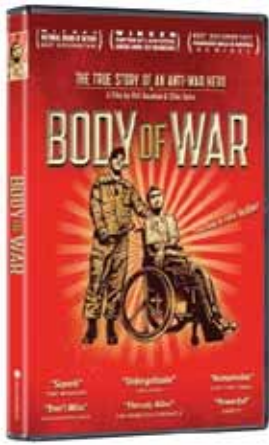
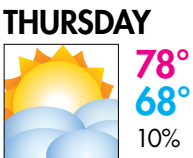
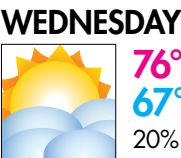
“So what I’m going to do in my lecture ... is to ask the question of what difference does morality make, and what difference does ethics make to security?” he said. “What do we uncover when we start to ask those questions? And then where does that lead us in terms of thinking through how we as citizens should be engaging in (these) issues?”

See WIGG-STEVENSON Page 4

TODAY’S WEATHER



HIGH 76°
LOW 66°
RAIN: 60%
T-Storms



The harm of war

Phil Donahue to screen documentary at Chautauqua Cinema

PAGE 3



Little journeys

BTG ventures to homes of Chautauquans

PAGES 6 & 7



Welcoming personal interpretation

Painter Larry Brown to give VACI lecture

PAGE 13

NEWS



NEWS FROM AROUND THE GROUNDS

BTG sponsors Bird Talk and Walk Today

Meet Tina Nelson, nature guide, at 7:30 a.m. today at the entrance to Smith Wilkes Hall, rain or shine. Binoculars are optional. The walk is sponsored by the Bird, Tree & Garden Club.

Last day for Strohl Center exhibition

Today is the last day for the Strohl Art Center’s 53rd Chautauqua Annual Exhibition of Contemporary Art. The gallery is open from 11 a.m. to 5 p.m today.

Chautauqua Women’s Club activities

- Sixty-somethings (or then some) can escape to the CWC at 9:15 a.m. for its Koffee Klatch on Wednesdays.
- The CWC Young Women’s Group will meet at 9:30 a.m. today at the Clubhouse. All Chautauqua women ages 55 and under are welcome.
- The CWC offers Duplicate Bridge sessions for both men and women. Games begin at 1 p.m. at the Clubhouse. Single players are welcome. A fee is collected at the door, and membership is not required.
- CWC is sponsoring Artists at the Market from 1 to 4 p.m. today at the Farmers Market, benefiting the CWC Scholarship Fund.
- A.R. Gurney’s “Love Letters” will be performed by President Tom Becker and Ann Fletcher at 4 p.m. on Thursday, Aug. 5, in Fletcher Music Hall. Plan to come for the preview party at 4 p.m. Sunday, Aug. 1, at the Clubhouse, as well as the cast party following the performance. Reservations are limited and are filled on a first-come, first-served basis.
- Look for the new Chautauqua tote bags this summer at the Clubhouse, 30 South Lake Drive, and at CWC events. The \$35 donation benefits the CWC Property Endowment.

Music student recital this afternoon

There will be a student recital featuring young artists from the School of Music at 2 p.m. today in McKnight Hall. The event is free, but donations will be accepted to benefit the CWC Scholarship Fund. Student performers will include Moa Karlsson, cello, Krume Andreevski, piano, Daniel Ross, tenor, Joshua Sawicki, piano and James LaVelle, piano.

Subagh to present Heritage Lecture

At 3:30 p.m. today in the Burgeson Nature Classroom, Subagh, Chautauquan and traveler, will present “Going South: Subagh’s trip from Chautauqua Lake down the Mississippi.” Jon Schmitz, Institution archivist and historian, will give a historical introduction.

BTG sponsors Garden Walk today

Meet Joe McMaster, horticulturist, at 4:15 p.m. today under the green awning at the low (back) side of Smith Wilkes Hall. These walks vary each week and are sponsored by the Bird, Tree & Garden Club.

College Club hosts free live music

Singer-songwriter Adam Day will perform at the College Club at 9 p.m. tonight. Admission is free and open to all ages.

Symphony Partners hosts Meet the CSO sections

Immediately following tonight’s Chautauqua Symphony Orchestra concert, come to the Amphitheater back porch to meet and chat with the brass, percussion, harp and piano players. The event is sponsored by Symphony Partners.

Chamberlin to speak on electric vehicles

The CLSC Scientific Circle presents its weekly “Science at Chautauqua” program with chemist Bill Chamberlin speaking on the impact and future of electric vehicles at 9 a.m. Wednesday in the Alumni Hall Garden Room.

CLSC class news

- The CLSC Class of 1984 will not be meeting as planned this evening.
- The CLSC Class of 1999 will meet at 9 a.m. Thursday at Alumni Hall. Drinks will be provided.
- The CLSC Class of 2001 will meet for breakfast at 10 a.m. Saturday at the Hotel Lenhart in Bemus Point. For information and reservations, call Karin Johnson at (716) 753-7049 by Thursday.
- The CLSC Class of 2010 will hold a meeting from 9:30 to 10:30 a.m. Wednesday at Alumni Hall. Members will make plans for graduation on Aug. 4.

Team tennis offered during Week Four

Team tennis on Saturday. The entry deadline is Thursday, and all interested may sign up at the Chautauqua Tennis Center or by calling (716) 357-6276. All participants should attend a short meeting at 4:45 p.m. Friday at the Farmers Market lot-tery to receive uniforms, rosters and instructions.

Opera Guild hosts Connolly Memorial Golf Tournament

The Chautauqua Opera Guild presents the Marcia Connolly Memorial Golf Tournament, Sunday, Aug. 8, at the Chautauqua Golf Club to benefit the Young Artist Program. Golf, dinner, event finale and combination packages are available. Register now — forms are available at the Colonnade information desk, in the brochure rack and at the Main Gate Ticket Office. Register by contacting Virginia Cox at (716) 357-5775 or WAVACOX@verizon.net.

Community Picnic Wednesday

The Chautauqua Community Picnic, sponsored by the Chautauqua Property Owners Association, will take place from 5:30 to 7:30 p.m. Wednesday. Institution residents interesting in attending can find their neighborhood area locations in the weekend edition of *The Chautauquan Daily*.

‘A Serious Man’ actor to speak

Actor Michael Stuhlbarg will be appearing at the Chautauqua Cinema today for a “talk-back” following the 9:15 p.m. showing of “A Serious Man,” for which he earned a Golden Globe nomination for his role as Larry Gopnik. Stuhlbarg is starring as Antonio Salieri in the Chautauqua Theater Company’s production of “Amadeus,” a one-night-only concert event with the Chautauqua Symphony Orchestra on Thursday.



PLEIN AIR

Photo by Greg Funka
A painter finds inspiration in the morning mist.

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	Title / Speaker	Date	Time	Location	Sponsor
PEO Reunion	PEO Reunion	Today	12:15 p.m.	The Season Ticket	Sisters
LBGT Brown Bag Lunch	Developmental Sexuality with Doris Hammond	Today	12:15 – 1:15 p.m.	Alumni Hall Garden Room	Metropolitan Community Church and Chautauqua Gay & Lesbian Community

Booth fund supports Allison morning lecture

The Dr. Edwin Prince Booth Memorial Lectureship Fund provides funding for today’s 10:45 morning lecture. Graham Allison, director of the Belfer Center for Science and International Affairs at Harvard, will speak. The Booth Lectureship honors the memory of Dr. Booth — a minister, theo-

logian, teacher and author. As a historian and a citizen, he was intensely interested in international affairs, and his biographical and historical lectures at Chautauqua made him one of the most popular Institution speakers in the 1950s and 1960s. Dr. Booth, a Chautauquan since boyhood, was an ob-

ject of Chautauqua pride, as were his lectures. He appeared at the CLSC Roundtable in the summer of 1969 shortly before his death. The Pittsburgh native was an Allegheny College graduate who earned his seminary and Ph.D. degrees at Boston University. He spent his teaching career as a professor in Boston University’s Theological Seminary and was professor emeritus when he died in December 1969. Dr. Booth was president and lecturer of the Institute on Religion in an Age of Science, and a member of the American Academy of Arts and Sciences. He authored seven books.

Both of his sons, Harry and Frances, have lectured at Chautauqua. His sister, Helen Booth, was an active Bird, Tree and Garden Club member at Chautauqua. Miss Booth and her brother William Wallace Booth Sr., a Pittsburgh attorney, are deceased. The Booths are sixth generation Chatauquans.

If you would be interested in discussing the possibility of establishing an endowed lectureship or supporting another aspect of Chautauqua’s program, please contact Karen Blozie, director of gift planning, at 357-6244 or e-mail her at kblozie@ciweb.org.

Logan Fund supports CSO performance

The Logan Fund for the Chautauqua Symphony Orchestra provides funding for tonight’s Chautauqua Symphony Orchestra performance featuring guest conductor Uriel Segal and pianist Alexander Gavrylyuk.

The fund was established by generous gifts from Harry and Kay Logan in 1988 as part of Chautauqua’s “Overture to the Future Campaign.” This fund was created to express the deep appreciation and commitment of the Logans to the Chautauqua Symphony Orchestra to highlight its centrality to the artistic life of Chautauqua.

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Tuesday at the Movies

Cinema for Tue, July 20

LOOKING FOR ERIC (NR) 3:30 116m **Director Ken Loach's** new film is "about low-rent failures who survive by finding optimism through humor and friendship... its optimistic message - lost causes can find strength through friendship and bonding - is contagious." -Rex Reed, NY Observer

BODY OF WAR **Meet the Filmmaker** (NR) 6:00 87m TV personality, writer and film producer **Phil Donohue** will host a screening and discussion of his intimate and transformational feature documentary about the true face of war today. Follow **Tomas Young**, 25 years old, paralyzed from a bullet to his spine after serving in Iraq for less than a week and his evolution into a powerful voice against the war. Features original music by **Eddie Vedder**.

A SERIOUS MAN (R) 9:15 106m **Special Guest** "[The Coen Brother's] most personal, most intensely Jewish film, a pitch-perfect comedy of despair that, against some odds, turns out to be one of their most universal as well." -Kenneth Turan, Los Angeles Times Actor **Michael Stuhlbarg** will appear for a talk-back after the show!

Correction: The Daily misspelled the name of former Illinois congressman Daniel Rostenkowski in the transcription of David Brooks’ Q&A session that appeared in the July 6 edition.

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NEWS



From Today's Lecturer

GUEST COLUMN BY GRAHAM ALLISON

A failure to imagine the worst

Since the British Petroleum (BP) oil rig exploded 91 days ago, millions of gallons of oil have gushed into the Gulf of Mexico. As President Obama has noted, this is “the worst environmental disaster America has ever faced.” Who thought this catastrophic scenario was possible on April 19? The answer: nobody. As BP spokesman Steve Rinehart later said, no containment devices were built before the spill because it “seemed inconceivable.”

Less than two weeks after oil began pouring into the Gulf, the U.S. narrowly averted another catastrophic terrorist attack in New York, this time in Times Square. A car bomb prepared by Faisal Shahzad, a former analyst at a marketing firm in Connecticut and American of Pakistani descent, failed to detonate. In his troubling courtroom tirade last month, Shahzad revealed that he was prepared to launch “any kind of attack” on America: there is no doubt that he has thought beyond propane tanks, fire-works and batteries.

Before the 9/11 attack on the World Trade Center and the Pentagon, who could have imagined that terrorists would mount an operation on the American homeland that would kill more citizens than Japan did at Pearl Harbor? As then-Secretary of State Condoleezza Rice testified to the 9/11 Commission: “No one could have imagined them taking a plane, slamming it into the Pentagon ... into the World Trade Center, using planes as missiles.” For most Americans, the idea of international terrorists conducting a successful attack on their homeland, killing thousands of citizens, was not just unlikely. It was inconceivable.

As is now evident, assertions about what is “imaginable” or “conceivable,” however, are propositions about our minds, not about what is objectively possible.

Prior to 9/11, how unlikely was a megaterrorist attack on the American homeland? In the previous decade, Al Qaeda attacks on the World Trade Center in 1993, U.S. embassies in Kenya and Tanzania in 1998, and the USS Cole in 2000, had together killed almost 250 and injured nearly 6,000. Moreover, the organization was actively training thousands of recruits in camps in Afghanistan for future terrorist operations.

Thinking about risks we face today, we should reflect on the major conclusion of the bipartisan 9/11 Commission established to investigate that catastrophe. The U.S. national security establishment’s principal failure prior to 9/11 was, the commission found, a “failure of imagination.” Summarized in a single sentence, the question now is: Are we at risk of an equivalent failure to imagine a nuclear 9/11?

The thought that terrorists could successfully explode a nuclear bomb in an American city killing hundreds of thousands of people seems incomprehensible. This essential incredulity is rooted in three deeply ingrained presumptions. First, no one could seriously intend to kill hundreds of thousands of people in a single attack. Second, only states are capable of mass destruction; nonstate actors would be unable to build or use nuclear weapons. Third, terrorists would not be able to deliver a nuclear bomb to an American city. In a nutshell, these presumptions lead to the conclusion: inconceivable.

Why then does Obama call nuclear terrorism “the single biggest threat to U.S. security, short-term, medium-term, and long-term?” Why the unanimity among those who have shouldered responsibility for U.S. national security in recent years that this is a grave and present danger? In former CIA Director George Tenet’s assessment, “the main threat is the nuclear one. I am convinced that this is where Osama bin Laden and his operatives desperately want to go.” When asked recently what keeps him awake at night, Secretary of Defense Robert Gates answered: “It’s the thought of a terrorist ending up with a weapon of mass destruction, especially nuclear.”

Leaders who have reached this conclusion about the genuine urgency of the nuclear terrorist threat are not unaware of their skeptics’ presumptions. Rather, they have examined these plausible assumptions but found them wanting. Specifically, who is seriously motivated to kill hundreds of thousands of Americans? Osama bin Laden, who has declared his intention to kill “4 million Americans — including 2 million children.” The deeply held belief that even if they wanted to, “men in caves can’t do this” was then Pakistani President Pervez Musharraf’s view when Tenet flew to Islamabad to see him after 9/11. As Tenet took him step by step through the evidence, he discovered that indeed they could. Terrorists’ opportunities to bring a bomb into the United States follow the same trails along which 275 tons of drugs and 3 million people crossed U.S. borders illegally last year.

In 2007, Congress established a successor to the 9/11 Commission to focus on terrorism using weapons of mass destruction. This bipartisan Commission on the Prevention of WMD Proliferation and Terrorism issued its report to Congress and the incoming Obama administration in December 2008. In the commission’s unanimous judgment: “It is more likely than not that a weapon of mass destruction will be used in a terrorist attack somewhere in the world by the end of 2013.”

Faced with the possibility of an American Hiroshima, many Americans are paralyzed by a combination of denial and fatalism. Either it hasn’t happened, so it’s not going to happen; or, if it is going to happen, there’s nothing we can do to stop it. Both propositions are wrong. The count-down to a nuclear 9/11 can be stopped, but only by realistic recognition of the threat, a clear agenda for action, and relentless determination to pursue it.

WHAT’S MORE AMERICAN THAN A PICNIC



Photo by Greg Funka

A large crowd enjoys food and games at the CLSC Alumni Association’s Great American Picnic, held in the front lawn of Alumni Hall.

Haven explores Dickinson’s ‘Truth and Contradiction’

by Sara Toth
Staff writer

Emily Dickinson wrote and died more than 100 years ago, and never ventured much further beyond her hometown of Amherst, Mass., living what was essentially an isolated life.

But Week Four poet-in-residence Stephen Haven is bringing Dickinson’s life and work back to life, and to the grounds of Chautauqua Institution with his Brown Bag lecture “Truth and Contradiction in Dickinson” at 12:15 p.m. today on the front porch of the Literary Arts Center at Alumni Hall.

Haven, director of the Master of Fine Arts in creative writing program at Ashland University, first fell for Dickinson when he was an undergraduate at Emerson College — “right across the street.”

“For as long as I’ve been reading literature, I’ve been interested in Dickinson,” he

said. “I love her work.”

To speak to Haven about Dickinson includes being audience to a recitation or two of Dickinson’s poems; his favorite, he said, is “There’s a Certain Slant of Light.”

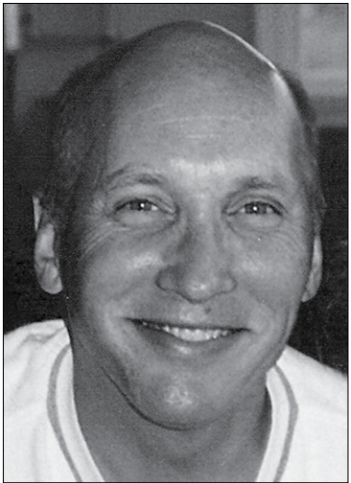
“I always think of it in December, when the light is just so, because the sun is setting very early in the day,” Haven said. “That’s a very dark, dark poem, but a beautiful poem. There are many, many poems I know by heart.”

In addition to being a full-time Dickinson fan, Haven is the author of two books of poems, *Dust and Bread* and *The Long Silence of the Mohawk Carpet Smokestacks*, as well as the memoir *The River Lock: One Boy’s Life along the Mohawk*.

Haven’s lecture will focus on two Dickinson poems: “There’s a Certain Slant of Light” and “I heard a Fly buzz — when I died —,” which both exhibit the emotional range and deep spiritualism in the poet’s work, particularly “I heard a Fly buzz.”

“It seems to be a pessimistic poem — the speaker is dramatizing her own death, and here comes this agent of decay,” Haven said. “There are other layers of meaning that may be less harsh than that. Maybe Dickinson is suggesting that people need to directly look at the fact of their own physical death and their own physical decay before they could ever arrive at any perception of the light, and everything we associate with light. You have to look at that fly if there’s ever going to be any kind of spiritual understanding.”

The engaging quality to Dickinson’s work springs from her willingness to question her own spiritual assumptions, Haven said, similar to the work of fellow American poet Walt Whitman. “They even entertain the possibility that there is no spiritual world at all, yet at the same time the two remain deeply interested in a



Haven

spiritual basis for art,” Haven said.

Dickinson created work of contradictions, Haven said, between life and death, light and dark and love and loss. But it’s those contradictions that give the poetry great depth.

“Truth is present in her poems in complex ways,” Haven said. “The contradiction may be true in the dramatic moment.”

Donahue documentary sheds light on the harm of war

by Sara Toth
Staff writer

Phil Donahue is perhaps best known for his work as a talk show host, and understandably; “The Phil Donahue Show” — or simply, “Donahue” — ran for 26 years, during which Donahue became a household name and, indeed, was considered a member of those households.

Now, the Emmy Award winner is a film producer, and one of his first works, addressing the atrocities of the Iraq War through the eyes of one soldier, is showing tonight at Chautauqua Institution.

Donahue will host a screening and discussion of his film, “Body of War,” at 6 p.m. tonight at Chautauqua Cinema. The film was directed and produced by Donahue and documentary filmmaker Ellen Spiro.

According to the film’s website, “Body of War” tells two stories in a parallel fashion. One is that of 25-year-old American soldier Tomas Young, who served in Iraq for less than a week before a bullet struck his spine, paralyzing him. “Body of War” follows Young as he finds a new home in his body and becomes an anti-war activist.

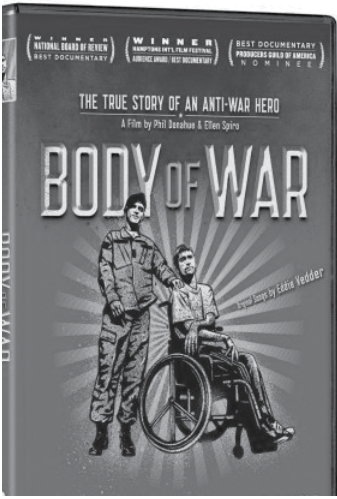
Interspersed with Young’s story, according to the website, are scenes from “the historic debate unfolding in the Congress about going to war in Iraq.”

“Body of War” premiered in 2007 — after three years in the making — at the Toronto International Film Festival, and won Best Documentary later that year from the National Board of Review of Motion Pictures. It was nominated for Best Documentary by the Producers Guild of America, and was part of the original list of Oscar-nominated documentaries in 2007 before being shortlisted.

“Body of War” is presented by the Department of Religion, The Robert H. Jackson Center and the Chautauqua Peace and Justice Society.

In an article appearing in *Time* on Sept. 11, 2007, called “9/11 at the Toronto Film Festival,” Richard Corliss described the movie as “a superb documentary” and “almost unbearably moving.”

Driving home the intensity of the film are two original songs from Pearl Jam front man Eddie Vedder, who wrote the entire soundtrack for the 2007 film



“Into the Wild,” for which he won a Golden Globe. The soundtrack, composed of songs handpicked by Young, features music from John Lennon, Tom Waits, Against Me!, Neil Young, Bruce Springsteen and Bright Eyes.

Additionally, the cover art of both the two-disc soundtrack and movie is politically charged, as it was done by artist Shepard Fairey, known for his public art, stenciling and printmak-

ing — notably, the “HOPE” poster used during Barack Obama’s 2008 campaign.

In an interview for “Bill Moyers Journal” in 2008 — a nearly hour-long ordeal that includes numerous clips from “Body of War” — Donahue said he likened Young’s story to the 1972 Pulitzer Prize-winning photograph by Nick Ut from the Vietnam War, which features a young, naked girl fleeing a napalm attack. Viewers need to see the pain, Donahue said.

“Don’t sanitize the war,” he said. “If you’re gonna send young men and women to fight for this nation, tell the truth. That’s one of the biggest reasons for the First Amendment, and we haven’t been. And so I thought ‘I will tell the story, the real story of the harm in harm’s way.’”

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FROM PAGE ONE

CSO

FROM PAGE 1

The piece is not structured with an A to B progression or a clear climax. It is instead more about mood and recreating human perception of the ocean, Segal said. The first symphonic sketch, “De l’aube à midi sur la mer” (From Dawn Till Noon on the Sea) is atmospheric and full of color, Segal said. The second movement, “Jeux de vagues” (Play of the Waves), depicts the motion of the waves; the third, “Dialogue du vent et de la mer” (Dialogue of the Wind and the Sea), recreates the wind through a high, sustained whistle played by the piccolo, under which the orchestra plays the melody. The movement develops into a kind of contemplative hymn, reminiscent of the first movement, played by the entire brass section.

“It’s one of the most important orchestral pieces ever written to date, and one of the most

impressive ones,” Segal said.

Although Chopin’s style is very different from Debussy’s, the two pieces are similar in that both require great control and concentration in the orchestra, Segal said. The result of such careful attention to sound and color is a dreamlike quality, capable of transporting listeners to another world.

The Chopin Concerto No. 1, which was actually composed after what is now titled Chopin’s Concerto No. 2, was composed relatively early on in Chopin’s composing career. Despite this, the concerto is strikingly mature and original, Segal said.

“His piano music is studied in music schools as exemplary pieces of expression and form, even though they sound so free,” Segal said.

Gavrylyuk described the Chopin as delicate and spiritual, and “way above the clouds” in terms of lyricism and Romanticism, an exploration of “strong human emotions — love, sadness, sorrow and the beauty

of the human soul.”

The first movement contains an extended orchestral introduction in which all of the themes are displayed. “The piano enters full of pathos and drama,” and then transitions to very lyrical, “Chopin-esque music” in the second movement, Segal said. The third movement is lighter and more humorous.

Although the orchestral part is more of a backdrop to the piano than the focus of the piece, Segal said the part is “beautifully written, and quite tricky to do.” The right balance between the orchestra and piano is difficult to achieve, partly because the pianist has license for some interpretive freedom, requiring careful concentration from the orchestra to follow the piano on turns and ritardandos.

The concerto is a “separate world of its own,” Gavrylyuk said, where the meaning of the space between the notes is just as important as the notes actually played.

“It is a very subtle mat-

ter to understand the reason of Chopin, the music in between the music of the notes,” he said. “I think that’s one of the most important things in terms of playing Chopin, but also the most rewarding.”

The concerto is one of Gavrylyuk’s favorites because it “uplifts the listener and the performer to a new level — a very nice world to be in,” he said.

Gavrylyuk grew up in the Ukraine, and lived there for 13 years. He began playing piano at the age of 7, and gave his first performance at the age of 9, all while being surrounded by music, Russian folk instruments, and his grandparents’ singing. At the age of 13, he moved to Australia for nine years to follow his teacher, Victor Makarov.

Gavrylyuk decided around age 18 that he wanted to devote his life to piano. He recalls his years before that as extremely challenging, as he was making huge strides to become more comfortable on stage and with the instrument.

“I don’t really look at it as a profession,” he said. “It just became part of life.”

He went on to win first prize at the Horowitz International Piano Competition in 1999. He was acclaimed as “the best 16-year-old pianist of the late twentieth century” by critics in Japan after winning first prize at the Fourth Hamamatsu International Piano Competition, and has performed on both ABC Classic FM and ABC television. In 2005, he won first prize at the Arthur Rubinstein International Piano Masters Competition, after which Segal introduced him to Chautauqua. He made his solo recital debut in 2007 in the Great Hall of the Moscow Conservatorium.

Among other renowned orchestras, Gavrylyuk has performed with the Moscow Philharmonic Orchestra, the Russian National Orchestra, the Toyko Symphony Orchestra, the Sydney Symphony Orchestra and the Seoul Philharmonic Orchestra.

“Music for me is just a tool that expresses the whole range of human feelings and inner worlds,” he added. “There is color and pictures, but more than anything, it is experiences of the inner world.”

Gavrylyuk met his wife, Zorica Markovic, while he was in Sydney, when he sat down with her when she was a piano student, accompanying her on a music exam. “We played four hands,” he recalled, smiling.

Gavrylyuk said he loves to return to Chautauqua in the summer because “there is a real sense of passion for music-making here, which makes it so rewarding.”

The prodigious pianist said he doesn’t like to look too far into the future, and instead, he prefers to take one concert at a time, viewing each piece as a new experience.

“Every piece is like a separate planet,” he said. “It’s like a separate life of its own to discover; it has a separate past and place it can take you.”

SEGAL

FROM PAGE 1

“It was a unique opportunity for me to choose players in the sense that they would suit each other stylistically and in temperament,” Segal said.

While he was music director, he persuaded Donna Dolson, French horn player in the CSO, to join Century Orchestra. “She accepted the Osaka position only on condition: that she would be allowed to continue to work at Chautauqua without interruption,” he said.

Although Dolson was one of the few non-Japanese musicians in the orchestra, Segal said, one of the main goals in the orchestra was crossing international borders through the universal language of music.

As it turned out, the lan-

guage barrier was never an issue.

“Japanese people are so attuned,” he said. “They only needed the smallest hint in order to understand what I mean; I could sing a phrase, and I would need no further words.”

Segal was struck by the unity of the players in the orchestra. “Their sense of ensemble and togetherness is beyond words,” he said. Observation led him to believe, that as a generalization, the Japanese musicians he worked with were less inclined to show their individuality as musicians in orchestral settings compared to their American counterparts.

“In Japan, it is even a stronger cohesion because Japanese are more shy in bringing out individuality, and they’d rather put their energy in being part of a whole and

not stick out,” he said.

Although Segal left the position in 1997 because of a downturn in the Japanese economy, he described his experience in Osaka as one of the “major components of my life.” The orchestra grew from a few players to a full orchestra, and took its place as one of the major orchestras in Japan and one that “everyone was talking about,” he said.

Conducting was something Segal had dreamed of doing since childhood.

“I had nothing to do with rational decision-making,” he said. “The chances of making it as a conductor are so slim that no one in their right mind would want me to do that. But for me, it came out of a certain urge that was uncontrollable.”

Segal, who was born in Jerusalem, started playing violin as a 7-year-old and then switched to viola before fo-

cusing his energy on the baton. Segal went on to earn first prize at the International Mitropoulos Conducting Competition in New York in 1969, and he has guest-conducted the Berlin Philharmonic, Orchestre de la Suisse Romande, the Royal Stockholm Philharmonic Orchestra, and the Orchestre de Paris, among others. He is currently in his fifth year as principal guest conductor at the Jacobs School of Music at Indiana University.

While Segal was conducting in Osaka, one of the most meaningful parts of the experience was being immersed in Japanese culture; he was fascinated by Japanese food.

One of Segal’s favorite dishes was zaru soba, a dish of cold buckwheat noodles prepared on a bamboo mat, the same type of mat that is used for making sushi. Segal said the sauce for the noo-

dles is composed of diluted soy sauce, wasabi, freshly cut green onion and finely grated radishes. The dish is excellent for hot summer days, and it is extremely healthy and nutritious.

“It is so easy to prepare and so wonderful to eat; it is one of my favorites,” he said. “It goes very well with beer.”

Also among Segal’s favorite things about Osaka were the outdoor mineral hot springs, which usually form as a result of volcanic eruption. In Osaka, which was surrounded by mountains, the springs were

an escape from the stickiness of summer; the springs had “a spiritual aura,” he said, “not only something that you go to for fun, but almost something that is sacred.”

“It was the happiest adventure to discover some of those spots,” he said.

For Segal, dividing his time between Chautauqua and Osaka was one of the most enjoyable times of his life.

“For me, to share times with that orchestra and with Chautauqua all year was really kind of a dream come true,” he said.

WIGG-STEPHENSON

FROM PAGE 1

Wigg-Stevenson began his work in the field of nuclear disarmament under the former Democratic Sen. Alan Cranston of California, who, after four terms in the Senate dedicated his retirement to the elimination of nuclear weapons. Wigg-Stevenson served under Cranston at the Global Security Institute, and has been engaged in the issue ever since. He took time away to pursue theological training and formation, but in the past three years has been working full-time in the field of nuclear disarmament.

Wigg-Stevenson works to bring a Christian theological perspective into the

nuclear disarmament discussion because it “humanizes the issue,” he said. American Christians have a growing interest in this topic because it has become more common for people to apply religion to every aspect of life, he said.

It is especially important to highlight the role of evangelical Christians on this topic because nuclear disarmament has traditionally been perceived as an agenda for only left-wing politics, Wigg-Stevenson said.

“That’s part of what (my work is) all about, is trying to change that perception and really reinforce that this is a nonpartisan agenda,” he said.

While Wigg-Stevenson said he knows the term “evangelical” can be politicized, he

hopes his lecture will demonstrate that evangelicals are a diverse group, and that many evangelicals are committed to the common good and issues such as nuclear disarmament.

In order to eliminate nuclear weapons, Wigg-Stevenson said, bipartisan groups must collaborate on a “bold, long-term vision” that can set immediate reduction steps into action. The present moment is important for this goal because the highest levels of government have agreed on the necessity of nuclear disarmament, he said.

“I’m encouraged by the fact that this paradigm is really gaining traction as a serious policy option under discussion in Washington,” he said.

The legislative branch of

U.S. government, however, has not completely embraced this issue, Wigg-Stevenson said. He said he finds it especially important to continue engagement at the grassroots level through organizations because constituents on the local level constantly influence their congressmen.

Wigg-Stevensen said he hopes the audience at today’s lecture will learn how engagement in the issue of nuclear disarmament is accessible to all people, particularly from moral, ethical and theological perspectives.

He aims to help people think “beyond a simple ... ‘is something bad or good?’ but, what’s at stake in thinking morally about those issues in national security?” he said.



The Chautauquan Daily

Celebrating 134 Years of Continuous Publication
The Chautauquan Daily Online: www.chqdaily.com

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Published by Chautauqua Institution, P.O. Box 1095, Chautauqua, N.Y. 14222, 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. Postal regulations require that mail subscriptions be paid in advance.

ALLISON

FROM PAGE 1

More specifically, his talk will focus on nuclear terrorism and the possibility that terrorists could successfully deploy a nuclear bomb. According to Allison, the United States’ ability to assess systemic risk is poor. As a result, it should be cautious in making judgments and be conscious that even the most seemingly inconceivable things can actually happen, like the Deepwater Horizon oil spill, he said.

Allison emphasized the importance of two key words in the subtitle of his most recent book: ultimate, but preventable.

“Nuclear terrorism is a real, genuine immediate threat, not an exaggeration. This could really happen in the same way we know for sure that on 9/11, these guys hijacked four airplanes and crashed them into the Pentagon (and World Trade Center) and killed 3,000 people,” he said.

Allison’s mantra, however, is not “This is a real threat, let’s despair,” but rather, “This is a real threat, let’s try to fix it.”

He said the threat of nuclear terrorism can be reduced to nearly zero through a strategy he has identified as the “Three No’s”: no loose nukes, no new

nascent nukes and no new nuclear states. Iran threatens the second “No,” as it is currently enriching uranium, and North Korea threatens the third “No” because it has obtained plutonium, conducted nuclear tests and is a self-declared nuclear weapons state.

The good news, Allison said, is America has a “president who gets it,” referring to his belief that Barack Obama understands the serious risks posed by nuclear threats.

When it was the United States’ turn to chair the United Nations General Assembly meeting last September, Obama chose the topic of national security despite complaints from other attendees who thought a meeting about the financial crisis was more important. Similarly, last April, Obama held the first-ever nuclear security summit in Washington, D.C. There was only one topic at the nuclear security summit: nuclear terrorism.

Allison became fascinated with the problem of national security as a college student. One class he took at Harvard about the nuclear age exposed him to the concept that there could be a nuclear war that would end the lives of hundreds of millions of people. Furthermore, while

he was a student at Oxford, the Cuban Missile Crisis happened, which he said was the “most dangerous moment in human history.”

“The risks for nuclear war were something like one in three,” he said, “and I remember thinking as a student, ‘My God — this would be something horrible.’”

Allison became fascinated by the conditions that could lead to a nuclear catastrophe, and wrote his seminal book, *Essence of Decision: Explaining the Cuban Missile Crisis* in 1971. The book was revised in 1999 with Philip Zelikow and is a best-seller in political science.

Allison said he has learned two main lessons over the course of his career. Firstly, that the potential for catastrophe leaves no room for complacency. And secondly, that “hard work and good strategy” are a big part of addressing the problem; disasters in the past were not avoided by sheer luck. He remains optimistic, however, about the United States’ ability to address the crisis.

“These potential catastrophes are not inevitable, and we can actually work on them successfully,” he said.

Allison was raised in Charlotte, N.C., and was educated at Davidson College; Harvard

Today is the 2010 House Tour sponsored by the Bird, Tree & Garden Club. This is a walking tour requiring an advanced ticket purchase. There is no BTG lecture in Smith Wilkes Hall.

L I T T L E J O U R N E Y S T O T H E
HOMES OF CHAUTAUQUANS

Compiled by Beverly Hazen, staff writer | Photos by Norman Karp and Tim Harris | Co-authors of *Little Journeys* booklet: Marjorie Gingell and David Williams McKee, AIA architectural consultant



President's Cottage and Gardens
55 North Lake Drive
Jane and Tom Becker

The home of Jane and Tom Becker at 55 North Lake Drive is a combination of styles, with the heaviest influence being an adaptation of Eastlake. It was designed with wide porches that welcome and provide an easy flow on the main floor for the public functions of the Institution. The family home provisions are on the upper floor.

Red Cottage
20 South Avenue
Jay A. Summerville

The home of Jay Summerville at 20 South Ave. was purchased in 1977 to provide a welcoming home for family and friends at Chautauqua. Renovations have transformed what was an original tent platform cottage to accommodate modern technology, but the exterior 19th century structure and the look and feel of the interior have been preserved. A "bat condominium" is provided for the bat colony that summers in the attic.



Doebke Cottage
31 Wythe Avenue
Roger and Judy Doebke

The home of Judy and Roger Doebke at 31 Wythe Ave. is a new home designed with two dwellings, separated by a concrete wall in this structure. It was built with a concept of creating a turn-of-the-century design in the Queen Anne tradition with a modern all-season core.



FrenchWood
15 North Lake Drive
Debra Wood and Jeanna French

The recently renovated home of Debra Wood and Jeanna French at 15 North Lake Drive reflects the Queen Anne Vernacular style and has Brazilian cherry hardwood on the first and second floors. Restored antiques—many from the original owner—are placed throughout, and an antique nickel dining room chandelier gives a commanding nod to the art deco movement of the '40s.



Shea Cottage
46 Hurst
Susan and Kevin Shea

The home of Susan and Kevin Shea at 46 Hurst Ave. is a craftsman style cottage built from plans thought to be from a pattern book, a popular source of house designs at the time. Last year, the discovery of shingles under the clapboard siding prompted a project to restore it to its original shingle style. Oriental rugs, artwork and eclectic furnishings adorn the home.

The House
43 Root
Janet and Av Posner

The home of Av and Janet Posner at 43 Root Ave. was designed with an interest in what a Chautauqua house for the next century could be. A recyclable metal roof, a high-density fiber cement panel siding and porch columns complement this three-story structure that was given the Chautauqua Institution Green Technology Housing Merit Award for 2009. A floor-to-ceiling inset of glass blocks in a south-facing wall provides a dramatic backdrop to a floating steel wood stair.



McClure Cottage
22 South Terrace
Sally and Bob McClure

The home of Sally and Bob McClure at 22 South Terrace is located in the center of Chautauqua's historic district. The home began as a small tent platform board and batten summer cottage, but now is a year-round home. The McClures purchased the home in 1993 and have added a patio and deck on the outside for summer living. A collection of Chautauqua memorabilia adorns the indoor spaces, especially reflecting support for the arts at Chautauqua.



Smith Wilkes Hall
Janes and South Terrace
Home of the Bird, Tree and Garden Club

Located at Janes Avenue and South Terrace, Smith Wilkes is home to the Chautauqua Bird, Tree & Garden Club (BTG) and hosts programs for other groups during the Chautauqua season as well. It was a gift of Mrs. C.M. (Addie May Smith) Wilkes and reflects the classical Greek tradition of seating the audience into the hillside. House Tour visitors are invited to stop by for refreshments and see this open-air lecture hall.

Sherwood-Park Cottage
5 South Avenue
Bob and Barbara Park

The home of Bob and Barbara Park at 5 South Ave. began as a tent platform summer cottage. William Sherwood, head of the Department of Piano in the Chautauqua Music School in 1889, built the cottage and he and his wife, Estelle, called it "Green Shadows." The cottage has remained in the family and many of the furnishings originally belonged to the Sherwoods.



Bissell Cottage
22 Emerson
Caroline Van Kirk Bissell

The home of Caroline Van Kirk Bissell at 22 Emerson Ave. is celebrating its centennial this year. This bungalow style home with spacious gardens has a Dutch revival roofline and is located on the Chautauqua overlook. Bissell's mother bought the property in 1949 and Caroline hosts the weekly "Bat Chats" sponsored by the BTG. Various collections, bat memorabilia and a needlepoint screen in front of the fireplace are on display.



Rice Cottage
6 Cookman Avenue
Bill and Laura Rice Dawson

The home of Laura Rice Dawson and Bill Dawson at 6 Cookman Ave. is a Carpenter Vernacular style summer home that has been in the family for 48 years. The owners describe it as "a porch with a cottage attached." A photograph taken in 1930 was used as a guide for renovations, and the home now has a similar look to its original state. The picture is on display at the bottom of the stairs to the lower level.

Basingstoke
24 Center
Ann P. Winkelstein

The home of Ann P. Winkelstein at 24 Center Ave. is named after the calming mantra voiced by a Gilbert and Sullivan character, Mad Margaret in the 1887 opera *Ruddigore*. A place of relaxation and refreshment, this board and batten cottage was built in the Carpenter Gothic style on its tent platform. The original wide wooden planks in the living room floor were preserved during renovations and upgrading.



Literary Arts Center at Alumni Hall
37 Wythe

This structure at 37 Wythe Ave. serves as home for the Chautauqua Literary & Scientific Circle, the CLSC Alumni Association and the Chautauqua Writers' Center. After renovations in 2008, the facility became known as the Chautauqua Literary Arts Center at Alumni Hall. Antiques and banners from the graduating classes of CLSC are on display on the first floor. (Tours begin at 1:30 p.m.)

Everett Jewish Life Center at Chautauqua
36 Massey

Located at 36 Massey Ave., this new inclusive center of Jewish life in Chautauqua offers programs throughout the season in the community room, and the center serves as a guest house as well. The building incorporates some of the newest energy-saving building features, such as solar panels, sun-shading devices and cork and bamboo flooring.



Jones-Cooper Cottage
19 Emerson
Thelma and William Cooper

The home of Thelma and William Cooper at 19 Emerson was originally built as an artist's studio by Henrietta Ord Jones, a founder of the Bird, Tree & Garden Club and has remained in the family. The shingled body of this Craftsman Style cottage evokes a more natural and picturesque tradition with crisp lines and simple detail. Furnishings of note are an 1894 Steinway piano and an antique étagère in the living room.

Today is the day for the walking Chautauqua House Tour on the grounds of the Institution. The official ticket for this is the "Little Journeys to the Homes of Chautauquans" booklet. There are 15 places featured; all are marked and numbered on the back cover of the booklet. The ticket permits entry to the grounds from 8 a.m. to 8 p.m. today, and the homes may be viewed in any order from noon until 5 p.m. The Thursday Morning Brass will be playing music on the lawn across from the Everett Jewish Life Center from 12:15 to 1:30 p.m. The Bird, Tree & Garden Club is appreciative to the homeowners who generously share their "cottages" for this popular event of the season, as well as to the managers of the community buildings who open their doors for the tour. No photography, food, drinks or smoking are permitted inside the homes or buildings. When provided, shoe coverings are to be worn.

LECTURE



Nunn: Arms reduction essential for future generations

by Karen S. Kastner
Staff writer

Sam Nunn wants the international community to try to anticipate what, the day after a nuclear disaster, we would collectively wish we had done to prepare for it or to prevent it.

"Why aren't we doing that now?" the former longtime U.S. senator from Georgia asked the audience attending Monday's 10:45 a.m. lecture at the Amphitheater, with many attendees audibly answering, "Right!"

The speech began Week Four's series on "Nuclear Power and Nuclear Weapons: the Right to Have and to Hold," which Institution President Thomas M. Becker explained is intertwined with the Week Three lectures on Asia and the Middle East.

Nunn, now co-chairman and CEO of the Nuclear Threat Initiative, a charity working to reduce global threats from nuclear, biological and chemical weapons, served as co-sponsor, with Sen. Richard Lugar of Indiana, of the Cooperative Threat Reduction Program of 1992.

The NTI was originally conceived by Nunn, former Secretary of State George Shultz, former Defense Secretary William Perry and former national security adviser and Secretary of State Henry Kissinger. Nunn is also the former chair of the Senate Armed Services Committee and the Permanent Subcommittee on Investigations.

Nunn said a law partner had stated that if Nunn felt "nervous and apprehensive" anticipating his talk to Chautauquans, "That's normal."

Nunn, who employed the metaphor of mountain climbing for nonproliferation and elimination of nuclear weapons, said many strides have led him to believe that "it's true that we can ... take higher ground." He went on, "Chances of all-out nuclear war have deceased" in the last several years.

Nunn called the world "very, very lucky" that nuclear war has been averted, as in the Cuban Missile Crisis. He also pointed to ongoing conflicts between India and Pakistan, saying that we cannot rely on "divine providence" alone.

Currently, he reported,



Photo by Tim Harris

Sam Nunn, former U.S. Senator (D-Ga.) and co-chair and CEO of the Nuclear Threat Initiative, gives his lecture on nuclear weapons Monday morning in the Amphitheater.

there are nine countries that have nuclear weapons — that is, that have the capacity to enrich uranium. But that number is "growing," he said, referring later in his talk to efforts by Iran and North Korea to begin nuclear programs. Nunn pointed out that the same process whereby uranium is enriched for nuclear energy production is the same as the process used to produce nuclear weapons.

Worrying aloud that nuclear technology is "widely available," Nunn said that terrorists "would use (nuclear weapons) if they have them." He also said that, post-9/11, Russia has built numerous nuclear weapons that are "transportable ... a terrorist's dream."

Nunn said, "I believe that the world must think anew" of the dilemma.

The current situation "creates the conditions for a perfect storm," Nunn said. However, he stressed, "this does not mean catastrophe is inevitable. ... All the clouds are not dark."

Enumerating many positive steps, Nunn pointed to America's nuclear arms reduction agreements with the Czech Republic and Russia in April. Nunn said he remains "cautiously optimistic" that the U.S. Senate will ratify the Russia-U.S. strategic arms reduction pact that replaced a 1991 agreement.

Nunn said he was also encouraged when 40 heads of state met in April for the Nuclear Security Summit in Washington, D.C.

He said that "not many people know about" the agreement by former Soviet states Ukraine, Kazakhstan and Belarus in the 1990s to give up uranium that now fuels the world's nuclear power plants.

"Although we have made substantial progress," Nunn said, there are any "number of paths up the mountain" that remain to be climbed. He called Iran and North Korea "avalanches ... major threats" to world security. Continuing and increasing "cooperation between the United States and China is not just important — it's vital" for calming the world's hotspots, he said.

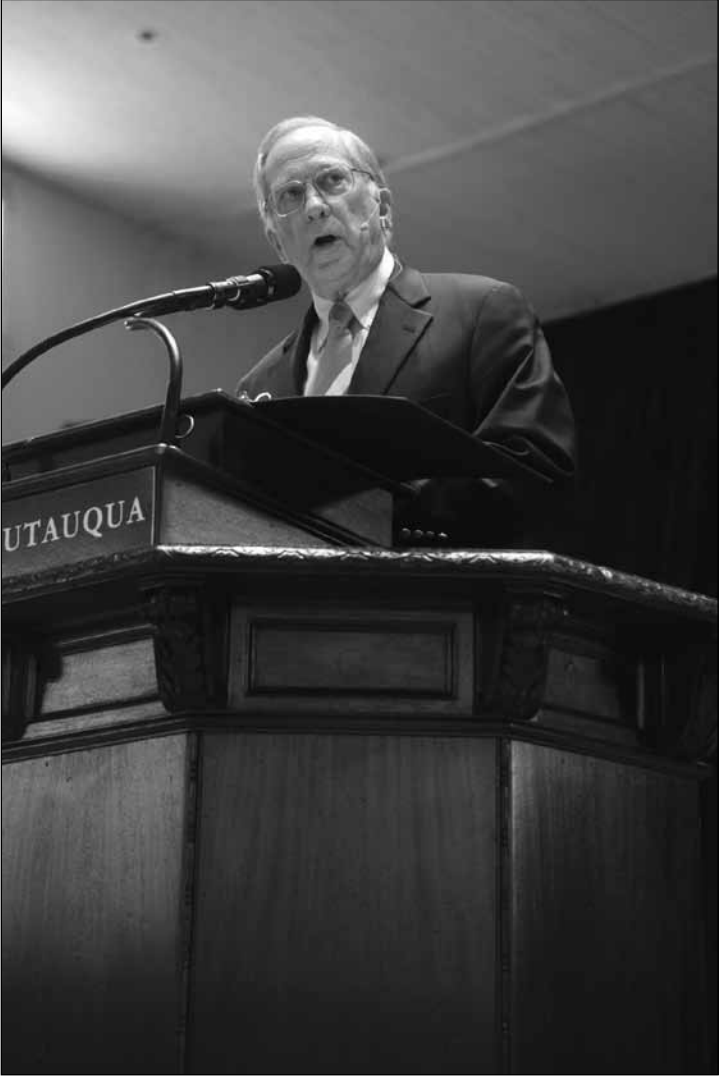
Although the arms reduction pact "has strong critics ... in both Washington and Moscow," it also has critics who have an apparent "nostalgia for the Cold War," Nunn said.

"We need worldwide vision," Nunn said. "My bottom line is, we are all in a race between cooperation and catastrophe," he said, adding that, "if we want our children and grandchildren ... to see the top of the mountain," global cooperation is the key.

Q&A

Q. *The first question is on a broader topic, but one that isn't irrelevant. Sen. Nunn, is the U.S. Senate a broken institution?*

A. My father-in-law used to say, "I ain't broke, but I'm badly bent." I don't think the Senate is a broken institution. I think the Senate of the United States is a very powerful institution and a very important part of our republic. I do believe, however, that the partisanship that we see there now is an impediment to dealing with America's most serious problems, and this applies whether you are a Democrat or a Republican. Young people ask me, if they're going to get involved in a campaign, or if they're going to try to decide who to vote for, what they should look for in a candidate, what would be my view. I say — well this is a simplistic answer, but I would look for someone who lets the facts have a bearing on the conclusions. And the second thing I would look for is someone — this is hard to detect because everybody claims they're doing it — but I would look for someone who puts the interests of America before their political party. I understand my friend David Boren, president of the University of Oklahoma, for-



mer colleague in the senate spoke last week, and I share with David a view that at some point, the center has to rise up in America and say, "We're tired of being flapped by the wings." I really believe that. I think the center has to rise up. But it's going to be up to us. We're the ones who control our government; we elect the members of Congress; we elect the Senate. We either respond or don't respond to the 30-second ads; we either get involved in campaigns or we don't. We either sit on the sidelines or we let the activists on the left and the right dominate the primary and the process. So I basically think that it's going to be up to us. There are all sorts of reasons for the partisanship, I won't go into

them now, but it has grown tremendously over the years. It's not that parties are going to agree on everything, it's that when you believe that your colleague is a basic human being, when you respect your colleague and when you're willing to listen, then it's amazing what you can learn when you listen. I think today more and more of our representatives and senators and all us has probably have to listen to lead. So yes, it's a problem, but the Senate will survive, democracy will survive, the republic will survive because the American people will assure it, I'm confident, in the long run.

See Q&A, Page 12

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Claude Debussy
(1862-1918)

La Mer (The Sea), Three Symphonic Sketches (1903-05)

Debussy's lifelong fascination with the sea was a legacy from his father. Manuel-Achille Debussy had enlisted in the Marine Infantry at age 18 and had spent seven years overseas before returning and settling down to married life. He and his bride decided to try their hand at shopkeeping, running a china and porcelain store in the royal town of Saint-Germain-en-Laye, about a dozen miles west of Paris. Their first child was born in their apartment over the store in 1862. They called him Achille-Claude. His father intended that the boy would become a sailor. The apartment is now the Claude Debussy Museum.

Within a couple years the business had failed and the Debussy family virtually disintegrated.

Years later the composer wrote a friend, "I was destined for a sailor's life. It was only by chance that fate led me in another direction. But I have always held this passionate love for her [the sea]."

In fact, beyond visits to relatives in Cannes and the imaginative tales of his father, Debussy actually had very little experience of the sea. Yet in 1889, when asked what career he would have chosen if he had not become a musician, he answered, "A sailor." He was enthralled by Impressionist seascapes, especially by those of the English painter J. M. W. Turner that convey the awesome might and expanse of the sea. "The sea is mother of us all!" he wrote.

Also in 1889, about fifteen years before composing La Mer, Debussy convinced a reluctant Breton fisherman to take him and a group of friends out in a storm. Thrilled by the adrenaline rush, Debussy could vividly recall the memory all his life, "...here is a passionate feeling I have not before experienced — Danger! It is not unpleasant. One is alive!" Once they landed safely, his friends went off to recover, but Debussy went back out on the boat for another fix.

La Mer encapsulates some of that excitement of being inside a stupendous force of nature. When he began composition of La Mer in 1903, he was vacationing in Burgundy at the estate of his in-laws, far inland. Debussy explained that the distance from the water did not handicap his composing. He revealed that he had to get away from the seaside in order to compose. He said that the sea had such a power over him that, when it was



close by, his creative faculties were paralyzed. For him it was better to compose the work by recalling the indelible impressions the sea had left on his memory.

In 1904, while in the midst of work on La Mer, Debussy wrote, "The primary aim of French music is to give pleasure." His advice to potential audience members was, "There is no theory. You have only to listen. Pleasure is the law." This remains an excellent suggestion today.


La Mer is subtitled "Three symphonic sketches," but the work is considerably more radical than the title suggests. It amounts to a musical revolution.

Melody? Discarded. Tonality? Overthrown. Traditional scales? Replaced. Harmony? Redefined. Rhythm? Thoroughly confounded. Structural design? All but abandoned.

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SYMPHONY

Symphony Notes

BY LEE SPEAR

The final sketch is titled "Dialogue of Wind and Sea." The surprise here is that we can sense (if not truly identify) an architecture that draws the work together by recalling and reconciling materials from the first movement. It is more than sonic scenery after all.

La Mer so thoroughly oversteps the boundaries that define "symphonic" music, that it should have outraged the listening public. But Debussy overthrows tradition ever so gently, fondling our ears with delicate caresses as he strips us of our defenses. We hardly notice the seduction until it is complete. And by that time, of course, it's too late to go back.

Frédéric Chopin
(1810-1849)

Piano Concerto No. 1 In E Minor, Op 11 (1830)

Already by the age of seven, Chopin was being compared to Mozart and advertised as a child prodigy in his home city of Warsaw. As he matured, he found the attention and adulation increasingly confining, and by his late teens, the constant demands of celebrity were galling. Both of his two piano concertos were composed to feed the demands of a ravenous public. He finished one in F minor at the end of 1829, and began the E minor concerto almost immediately afterward.

Chopin reserved both concertos for his personal use. Before copyright, composer-performers regularly declined to publish their concertos until they had tired of performing them. And works were traditionally numbered in the order of publication, not necessarily the same as the order of composition. So this E minor concerto, completed about nine months after the F minor, is called No. 1 because it was published first.

Chopin's public may have

been confident that he was destined to a life as a concert performer, but the prospect of that path disheartened him. Almost as soon as he left Warsaw in 1830 on his first concert tour, he began withdrawing from concert performing. When he reached Paris, the culturally savvy aristocracy welcomed him into their homes. Teaching their children and playing at musical soirees were so much more to his liking than giving large public concerts that he quickly turned away from the concert hall. By the end of 1838 he had abandoned public concerts altogether, and he did not return for 10 years.

He discovered his perfect milieu in the intimate audience of the Parisian salon.

No one before Chopin had come close to understanding the piano so completely. Largely self-taught, Chopin developed his new techniques by observing what worked, which moves created what effects. He was the Thomas Edison of the piano — an innovator who arrived at new ideas through tireless experimentation. His inventive fingering and pedaling schemes were practically unplayable by anyone else. Everything about his work was intensely personal, even introverted.

How can a personality like that fulfill the demands and expectations in a piano concerto? Chopin succeeds in replacing the acrobatics of the "flying trapeze" school of playing with nuance and flexibility. His friend Liszt said of his playing, "He requires an atmosphere of tranquility and composure to yield up the musical treasures within him." Ultimately that helps explain why Chopin quit composing for orchestra after only a handful of works, why we have only the two concertos from him. Yet the hallmarks of his mature style show



through in this young concerto. Principal among these is beauty, and its details are all to be found in the piano.

He was 20 when he composed the E minor Concerto. He completed the it on September 22, 1830, just in time to feature it on his farewell concert on October 11, before leaving on the concert tour from which he would never return. Robert Schumann was one of the many listeners to hear Chopin on the tour — his very first review contains the famous line "Hats off, gentlemen — a Genius!" And later Schumann wrote specifically about Chopin's concertos, saying, "If Mozart were born today, he would write concertos like Chopin, not like Mozart."

Chopin directs our attention to the solo writing as the essence of this concerto. The orchestra is neither an equal partner, nor an adversary — the usual choices for a Classical or Romantic concerto composer. Their relationship is more like that between the singer and the orchestra in a Rossini opera aria. The orchestra acts the gracious host, introducing the soloist and then retiring to a comfortable chair nearby, ready to put in a word occasionally, to comment, to reiterate, to ask a question, or to engage the audience whenever the soloist needs a drink of water.

Chopin's conservative orchestration (his friend Berlioz could find nothing good to say about it) has invited much comment over the years, especially when contrasted with the innovations

that riddle the piano part. Whenever there is a hand-off from soloist to orchestra in the concerto, the relatively bland orchestra part suffers by comparison. Yet, the dissimilarity emphasizes the adventuresome piano part. Chopin brought youthful freshness and spontaneity back into the virtuoso realm that had become, at least to his mind, overly populated by the mastery of acrobatic effects and clichéd "fingers of steel" formulas.

1. Allegro maestoso. The first movement follows the traditional format of Classical concertos. It begins with the orchestra alone stating all the themes — there are three of them — before the piano takes control.

2. Romance - Larghetto. Chopin provided a description, saying that the second movement is "... of a romantic, calm and partly melancholic character. It is intended to convey the impression which one receives when the eye rests on a beloved landscape that calls up in one's soul beautiful memories — for instance, on a fine moonlit spring night."

3. Rondo: Vivace. The serious and aggressive orchestral introduction is a bit of misdirection. Once the piano arrives the mood turns light-hearted. Chopin adopts the syncopated rhythm of a Polish national dance known as the Krakowiak that features leaping and stamping steps. He sets this into a traditional rondo format, where the first theme alternates with a pair of secondary themes.

"Symphony Notes" are by Lee Spear, retired music professor at the University of Pittsburgh-Bradford. For more specific musical detail on these works, readers are invited to tonight's pre-concert lecture, where Spear will provide musical examples and strategies for listening. Hurlbut Church sanctuary, 6:45 p.m. Admission is free.

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THE ARTS

Guest artists come ‘home’ again and again to CTC

by Kelly Petryszy
Staff writer

Carol Halstead lives the life of a “gypsy performer.” She is constantly traveling, but amongst the flurry of new places and faces, one place is consistent: Chautauqua Institution. When she comes here in the summers as a Chautauqua Theater Company guest artist and yoga instructor, “it feels like coming home,” she said.

“It’s a very special group of people that come together every summer to make this theater company happen,” she said. “I think there is an element of the personal relationships and the feeling that comes from working with good friends to create art. It’s a joyous kind of feeling. Couple that with a beautiful, natural environment.”

The Institution is a nice departure from the hustle and bustle of New York City she is accustomed to the rest of the year. Halstead said she enjoys that everyone at the Institution “is pursuing a passion and all these passions are coexisting for a limited amount of time.” She likes that CTC members are able to live separate lives during the year and then live “one big theater life” together



Photo by Emily Fox

The Grand Dutchess Olga Katrina played by CTC guest artist Carol Halstead arrives at the Sycamore household by the invitation of Kolenkhov, played by CTC guest artist Andrew Weems, in “You Can’t Take It With You.”

in the summers.

Halstead plays Mrs. Kirby and Olga in the current CTC production of “You Can’t Take It With You,” which runs through July 25. Mrs. Kirby is the emotionless mother of Tony Kirby, who falls in love with the Sycamores’ daughter Alice. Olga is the former Grand Duchess

of Russia, who now lives in the city and works as a waitress at Childs Restaurant.

“I really enjoy the contrast between the two,” she said. “When we first started working on them in rehearsal, my initial thought was, ‘Where are they different?’ I wanted to make them as different as possible. Mrs. Kirby comes

from a very restrained, controlled place. Olga comes from a much more emotionally free place.”

In addition to acting as a guest artist for six seasons, Halstead also has been teaching yoga and meditation to CTC conservatory members since 1996.

Halstead thinks yoga is

an important tool for actors to learn because it allows them to investigate humanity through the union of the mind, body and spirit.

“As an actor, you have to be able to bring yourself to a neutral place to create a character from,” she said. “And yoga is one of the best ways.”

Her favorite Chautauqua memory is a moment she experiences each year as a yoga instructor: sunrise meditation with the conservatory members. Halstead enjoys coming out of meditation on the dock by Miller Bell Tower with the whole conservatory as the sun is rising.

Another returning guest artist appearing in “You Can’t Take It With You” is Andrew Weems, back for a second season, as Boris Kolenkhov. Weems likes coming to the Institution because it is a beautiful place to be in the summer. He also comes for the experience of working with the conservatory actors.

“I enjoy their energy, their enthusiasm, their spirit and talent,” he said. “They’re all kind of scarily talented people. I like them. I like being around them. It makes me think about not just my own work ... but, also in a weird way, reminds me and makes me think about my life and

what I’m doing with it.”

His character, Kolenkhov, is the Russian ballet teacher of the eldest Sycamore daughter, Essie. Weems describes him as an “adjunct member of the family.” Throughout the play, Kolenkhov invites himself into the house, invites himself to dinner and even invites a friend to dinner.

To become Kolenkhov, Weems did learn a Russian accent, but more importantly, he examined Kolenkhov’s presence in the Sycamore family. Weems thinks Kolenkhov is involved with the Sycamores because he gains the love of a family, which is something he lacks, since he left his home in Russia. The Sycamores welcome Kolenkhov into their family, even though they don’t know much about him.

In a way, Weems’ experience as an actor has been similar to that of Kolenkhov and the Sycamore family members.

“I love the theater,” he said. “I like the type of people who do plays. There’s sort of an Island of Misfit Toys quality to the theater. Talk about an inclusive family. The theater is a really inclusive family and it’s one that keeps going, no matter what.”

Israelievitch, Matsumoto to play an entirely French recital

by Beth Ann Downey
Staff writer

Great minds think alike. Well, at least when they’re thinking about music.

An example would be what happens as violinist Jacques Israelievitch and collaborative pianist Kanae Matsumoto rehearse the program for their upcoming Faculty Artist Recital.

Both agree that there is little need to talk about what’s going on. They never have to tell each other to play faster or slower, or discuss what works or what doesn’t work. When they’re not playing together, all they do is laugh.

“I’ve played with quite a lot of pianists, and often you have to explain things. That’s not the case with us,” Israelievitch said. Matsumoto agreed, adding that, somehow, it always

falls into the right place.

To make it short, the two musically just click, and others can witness what this dynamic creates in their recital, “An Afternoon of French Sonatas,” at 4 p.m. today in Fletcher Music Hall. The event is free, but donations will be collected at the door to benefit the Chautauqua Women’s Club Scholarship Fund.

The program for the event will feature all French composers, Israelievitch’s countrymen. Each piece was written between 1900 and 1938, which Israelievitch would describe as “modern” music, rather than contemporary.

The selections range from the widely played and recorded to the seldom played or known. One piece, Claude Debussy’s Sonata for Violin and Piano in G Minor, is one Israelievitch shares a special con-

nection with. His early teacher in Paris, Gaston Poulet, was a great friend of Debussy’s and the violinist who gave the first performance of the Sonata with Debussy at the piano in 1917, the same year it was composed. Debussy died shortly after in 1918, and this was his last public performance.

Israelievitch remembers the day, when he was about 13 or 14 years old, when Poulet took him to the Passy Cemetery in the 16th arrondissement, or district, in Paris. They were there to visit Debussy’s tomb. This was the first time Israelievitch had ever been to a cemetery.

“(Poulet) was bent over the tomb, and tears were just pouring out of his face,” he said of that day. “It was instant, we get to the tomb and he was like a fountain.”

In addition to the sonata being linked to such a strong memory in his life, Israelievitch said it is just a wonderful piece.

Next on the program is Gabriel Pierne’s Sonata for

Violin and Piano in D Major, Op. 36, in which Israelievitch said he hears influences of Richard Wagner.

“It’s romantic, incredibly virtuosic, and Kanae has to play millions of notes,” he said.

Matsumoto explained that this is because of how unpredictable the pattern is, and that the language of the piece is subtle and hard to relate to. This may be a reason hardly anyone knows of it. Israelievitch said it is no match for Matsumoto’s incredible sight-reading skills.

After intermission, the two musicians will play one of the most obscure numbers on the program, Francis Poulenc’s Sonata for Violin and Piano. Israelievitch said it’s a beautiful song with a sense of melody comparable to those in the works of Franz Schubert. He added that is has “absolutely magical” moments of “soaring” melody, but that it is seldom performed because it ends tragically.

“It’s a downer, and for that reason, perhaps its not performed because most performers like to play something brilliant that ends loud and fast so they can get maximum applause,” Israelievitch said. “Usually with Poulenc, you don’t get much applause,



Daily file photo

Violinist Jacques Israelievitch and collaborative pianist Kanae Matsumoto practice for a Beethoven recital last summer. They will perform together again at 4 p.m. today in Fletcher Hall.

but hopefully you get reflection and thoughtfulness from the audience, and hope they will listen really attentively and try to put themselves in the situation and the mood of the situation.”

The duo will conclude with one of Maurice Ravel’s lesser-known works, his Sonata for Violin and Piano in G Major, which has a quite different ending than that of the Poulenc piece.

“It ends very brilliantly, with movement and perpetual motion,” Israelievitch said.

Matsumoto and Israelievitch debuted the program in May with recitals in Los Angeles and San Diego. They

chose it and began working on it much earlier last season at Chautauqua.

Matsumoto said the music of these French composers is something she loves because of their color and sensuality.

“Everything is so special and magical,” she said. “Getting the notes, finding the color, finding the style, that was a very interesting process for me.”

For Israelievitch, he’s just glad to have a collaborative partner who brings so much to those silent rehearsals.

“It’s always nearly perfect, as if she’s already worked on it,” he said.

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RELIGION



Morning Worship

COLUMN BY JOAN LIPSCOMB SOLOMON

What is civility? Chaplain George Bryant Wirth made “A Case for Civility” in Monday’s sermon. He drew from the words of Jesus and of St. Paul, both of whom were firm in their support of respect for those in authority and for other people, even those we consider our enemies.

Wirth underlined his words with many illustrations — first, a humorous story of the country preacher who hid behind the door of his son’s room to see whether he’d pick up the Bible, the silver dollar or the bottle of whiskey he’d left to test the boy’s career preferences. When his son chose all three, the father groaned, “Lord help us. He’s going to be a politician.”

Just so, Wirth said, throughout our nation’s history we’ve greeted our political leaders with both cheers and jeers. The politicians also denigrate each other.

In the case of Alexander Hamilton’s refusal to apologize for having called Aaron Burr “despicable,” Burr defended his honor in a duel, killing Hamilton but also dooming his own public image.

How different this was from two other disagreeing statesmen. When Republican “dove” Mark Hatfield heard on his car radio that Democratic “hawk” John Stennis was undergoing life-saving surgery to repair the gunshot wounds inflicted by two young robbers, he drove straight to Walter Reed Army Medical Center, where he assisted overwhelmed telephone operators by taking over a switchboard. In the morning, Hatfield introduced himself, saying, “I’m glad to help out on behalf of a man I deeply respect.”

“As a Christian,” Wirth said, Hatfield felt compelled to be there, to come to the aid of another personally, without fanfare, committed to the dignity of human life, regardless of how somebody votes.

“So, what does it take to follow Hatfield’s example?” Wirth asked. “It takes being free of grudges, pettiness, vengeance and prejudice, seeing another in need and reaching out, just because you care.”

The chaplain offered Christian author Os Guinness’ definition of civility: “Civility is a virtue and a habit of the heart, a style of public discourse shaped by respect for the humanity and dignity of all people, as well as for truth and the common good, which is imbedded in the American constitutional tradition.”

Wirth deplored the lack of civility displayed last week at the Hall of Philosophy during the question and answer session following Interfaith Lecturer Hanan Ashrawi’s presentation when “people started shouting at each other, and one man even began a lecture of his own.”

Such controversy is rife on the Internet, Wirth commented. He quoted editorialist Thomas Friedman’s account of a Facebook poll asking respondents: “Should Obama be killed?” The Secret Service is now investigating.

“If we could restore civility in America,” Wirth said, “we could provide a model for the rest of the world. But we have to begin right here and right now. Sam Nunn will be speaking on this platform on ‘Civility,’” Wirth said. “Let us listen with open minds and open hearts.”

“When Jesus said, ‘A kingdom divided against itself cannot stand,’” Wirth concluded, “he was right. United we stand. Divided we fall. Let us be one nation under God, with liberty, justice and civility for all.”

Wirth is Department of Religion associate and senior pastor of Atlanta’s First Presbyterian Church. He replaced Bishop Peter Storey of the Methodist Church of South Africa who was unable to come to Chautauqua. Chautauqua’s Pastor Joan Brown Campbell was liturgist. Pastor John Morgan, senior pastor of the First Presbyterian Church, York, Pa., read Romans 12:14-18; 13:1-7.

Jared Jacobsen led the Motet Choir in Grayston Ives’ setting of Isaac Watts’ “There is a Land of Pure Delight.”



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Baptist House

All are welcome to attend our 3:15 p.m. social hour today at the Baptist House. Judy Bachleitner, flute; Richard Kemper, bassoon; and Joseph Musser, piano, provide the entertainment for the afternoon. Members of First Baptist Church of Jamestown provide refreshments.

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. in the Chapel of the Good Shepherd.

All are invited to attend the social hour at 3:15 p.m. at the Catholic House. Hostesses are chairpersons Meg Flinn and Cheri Anderson assisted by Ellen Pfadt, Mary Alice Greco, Gail Ambrecht, Lois McCreary, Connie Meimes, and Rose Raines of St. Mary of Lourdes Parish, Bemus Point.

Chabad Lubavitch

Tisha B'av Service is held from 8:30 to 10:30 a.m. today in the Library room of the Everett Jewish Life Center. The Torah reading is from the Book of Lamentations.

No class will be held Wednesday.

Chapel of the Good Shepherd

The Rev. Canon Albert Keeney celebrates the Episcopal service of the Holy Eucharist at 7:45 a.m. weekdays in the chapel. The chapel is handicap-accessible via an elevator on the Park Avenue side of the church. More information about the Chapel can be found at: www.chautauquepiscopalchapel.org

Christian Science House

Join us at our 3:15 p.m. social our today at the Christian Science House.

Everyone is welcome to use the study room, which is open 24 hours every day, to study, borrow, or purchase the Bible and Christian Science books and literature.

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Interfaith News

COMPILED BY MEG VIEHE

Memorial Library and for purchase at the Chautauqua Bookstore.

A testimony meeting is held at 7 p.m. Wednesday in the chapel.

Disciples of Christ

Judy Toner presents “Helping in Honduras” at the 3:15 p.m. social hour today at our headquarters house. Members of California United Christian Church (DOC), California, Pa., are hosts for the social hour.

Learn about the fifth trip to this mission taken by Toner, a retired social studies teacher, along with other retired teachers, doctors and nurses. A new school as well as other ongoing projects were funded totally by volunteers. Judy is a member of United Congregational Methodist Church of Salamanca, N.Y. She and her sisters are long time visitors at Chautauqua.

Ecumenical Community of Chautauqua

All are invited to come and see what ECOC is all about at our 3:15 p.m. social hour today in our front courtyard and porch.

Call Kurt or Kathy at the ECOC office, (716) 357-3814 or (716) 581-3659, by Wednesday to order a box lunch for Thursday’s Community in Conversation brown bag lunch. The lunches will be delivered to the Hall of Christ. The cost is \$5.

Episcopal Cottage

The Rev. Canon Albert (Al) Keeney and his wife Linda are introduced at the 3:15 p.m. social hour today at the Episcopal Cottage.

Everett Jewish Life Center

A special exhibition from the ongoing photographic exhibit of the Maltz Museum of Jewish Heritage featuring an abridged photo montage of their latest show, “Women and Spirit” begins at 12 – 5 p.m. Wednesday at the Everett Jewish Life Center. The

photos are on exhibit Weeks Four and Five.

Bill Schlackman discusses “Key Jewish Issues” at the 12:15 p.m. Brown Bag lunch Wednesday at the Everett Jewish Life Center.

Hebrew Congregation

The Hebrew Congregation invites everyone to attend a social hour at 3:15 p.m. today in the Truesdale room of Hurlbut Church. Please note the change in location for this week only. Join friends for interesting discussion and light refreshments.

Rabbi Harry Rosenfeld conducts Tisha B'av services at 5:30 p.m. today in the sanctuary of Hurlbut Church

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.

Lutheran House

Jason Vassiliou, age 11, from Berwyn, Pa., performs on his violin at today’s 3:15 p.m. social hour at the Lutheran House. He started studying the violin when he was 3 ½ years old. Vassiliou now studies with Ellen DePasquale, former assistant concertmaster of the Cleveland Symphony. Women of Tabor Lutheran Church in Kane, Pa., host the event, serving Lutheran punch and homemade cookies.

Presbyterian House

All Chautauquans are invited to coffee hour between morning worship and the morning lecture each week-day at Presbyterian House. The house porch overlooking the Amphitheater provides a good place to find old friends and make new friends.

Join us for conversation, good fellowship, and that traditional Presbyterian coffee with a little extra something (cocoa). Lemonade is also served.

Unitarian Universalist

Please join us for conversation and refreshments at 3:15 p.m. today at our denominational house at 6 Bliss Ave.

United Church of Christ

All Chautauqua guests are welcome to a 3:15 p.m. social hour today at our headquarters house. Refreshments are served as you visit with the chaplain of the week, the Rev. Ronald Cole-Turner.

United Methodist

All are welcome at our chaplain’s chat at noon today on the porch when the Rev. Gretchen Hulse discusses “Welcome Home: Life Beyond Bars.”

Members of Lander United Methodist Church of Sugar Grove, Pa., provide a cool drink and a sweet treat at our 3 p.m. social hour today.

The Rev. Paul Womack, pastor at Hurlbut Memorial Community United Methodist Church, leads a bible study at 7 p.m. today in our chapel. All are welcome.

Join us for coffee on our porch each day between the morning worship and the morning lecture.

Unity of Chautauqua

Unity holds a weekday morning meditation 8 to 8:30 a.m. Monday through Friday in the Hall of Missions.



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 <p>3 Root #2 - 3 bdr, 2 ba 2nd floor, private location Karen Goodell \$398,000</p>	 <p>30 Elm - 3 bdr, 2 ba Part of Packard Manor GH Karen Goodell \$299,000</p>	 <p>9 Root 3A - 1 bdr, 1 ba Furnished, cheerful porches! Becky Colburn \$239,900</p>	 <p>9 Root 3B - 1 bdr, 1 ba Neighboring/can purchase w/ 3A Becky Colburn \$190,000</p>	 <p>15 Ames #2 - 1 bdr, 1 ba 1st floor condo, lrg windows Karen Goodell \$239,900</p>	 <p>15 Ames #3&#4 - 1bdr, 1ba Central, lovely porches! Karen Goodell \$159,900/189,900</p>



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Skateboarding

Skateboarding is not permitted on the grounds.

CROSSWORD

By THOMAS JOSEPH

ACROSS

- 1 Sulks
6 Go bad
11 Musical drama
12 Hooded snake
13 “West Side Story” star
15 Bullfight cry
16 Great weight
17 Finish
18 Nice guys
20 Run, as color
23 Personnel
27 Tiny bit
28 Pennsylvania port
29 Sleepy or Sneezy
31 Bangor’s state
32 Oregon’s capital
34 TV spots
37 Wager
38 Naughty
41 “This Will Be” singer
44 Commerce
45 Crazy talks
46 Transmits
47 Haunted house resident

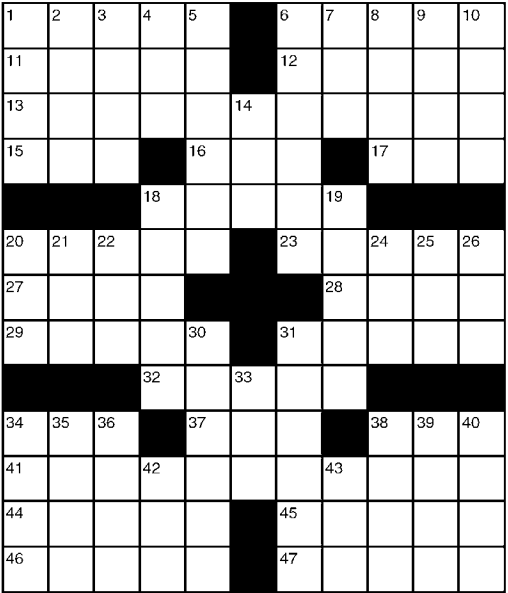
- 4 Period
5 Like some peanuts
6 Perfumes
7 Comics sound effect
8 Bassoon’s kin
9 Wrinkle remover
10 “Shane” star Alan
14 Charged atom
18 Wheels with teeth
19 Teakettle output
20 Bridge act
21 Despondent
22 Seventh Greek letter
24 “Entourage” agent
25 Shark feature
26 Fixed charge
30 Aesop’s output
31 Gauges
33 Maui souvenir
34 Tiny



Yesterday’s answer

- 24 “Entourage” agent
25 Shark feature
26 Fixed charge
30 Aesop’s output
31 Gauges
33 Maui souvenir
34 Tiny
workers
35 Be bold
36 Jazz’s Getz
38 U2’s lead singer
39 Choir voice
40 Office sight
42 Sum
43 Beanie or beret

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DOWN

- 1 Stereo precursor
2 October birthstone
3 Singer Seeger

A X Y D L B A A X R
is L O N G F E L L O W

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

G Q Q Z S P U W M L Q G M W A N G A W

E C Q C O F J G Q . Y Z W M U O S R

W O F Q C N Z G O B L A S V G O C Y M .

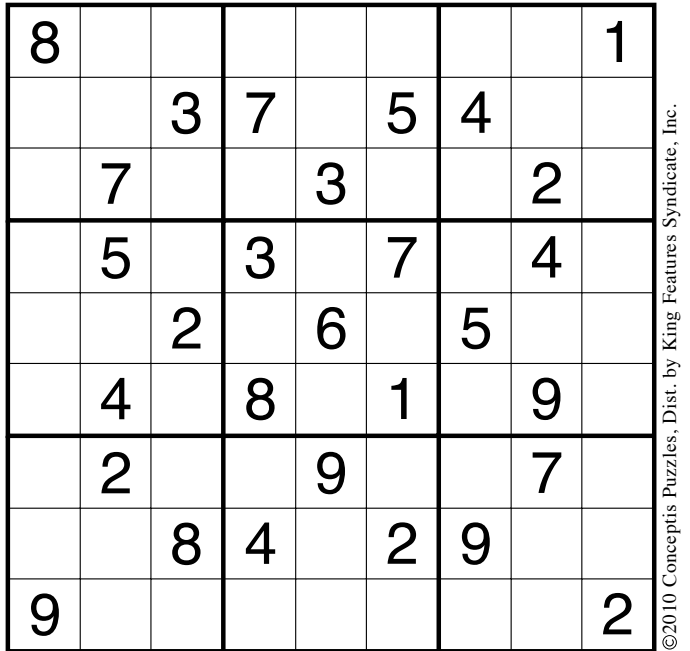
— F S A B C W Z S R W
Yesterday’s Cryptoquote: ADVERSITY CAUSES SOME MEN TO BREAK; OTHERS TO BREAK RECORDS. — WILLIAM ARTHUR WARD

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.

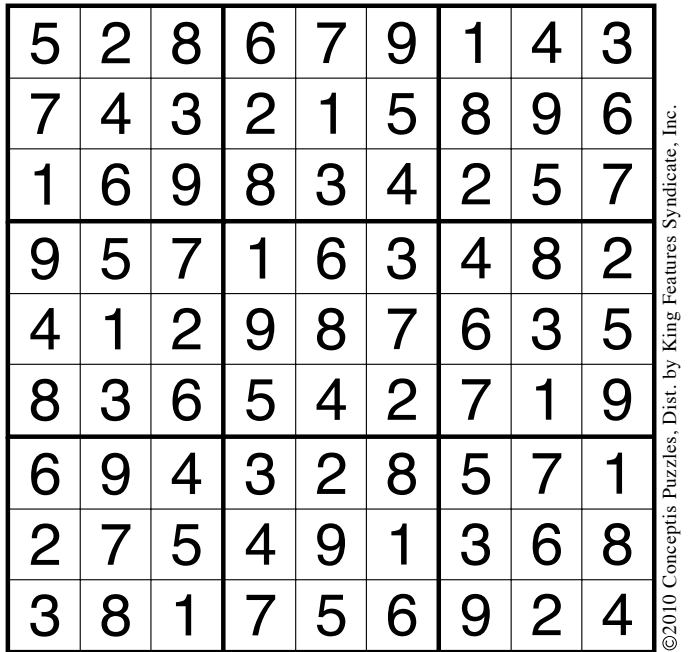
Conceptis Sudoku

By Dave Green



Difficulty Level ★★

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Difficulty Level ★

7/19

Q&A

FROM PAGE 8

Q. *This question has to do with Russia, specifically in seeking better cooperation with Russia. Is there involvement in NATO, either a possibility or a furtherance of that cooperation? And then the follow-up to that is, Should cooperation with Russia reach another whole level? Does that inspire China toward cooperation or scare them into destructive action?*

A. That’s a great question in all of its component parts. I’m part of a process now sponsored by the Carnegie Endowment, and where we have a group of East Europeans, Central Europeans, U.S., and Russians that have a commission over the next two years, working on exactly these questions. What is the future of Russia and the Euro security alliance? Is Russia ready to step up to the plate, not use energy as a political weapon? Are they ready to have a real dialogue? Is NATO ready to acknowledge that if we keep expanding NATO right up to Russia’s borders, they’re going to react just like we would react, which is they’re going to get more and more paranoid, more nationalis-

tic, more and more dangerous? Those are fundamental questions. After World War I, as we all know, we did not handle it very well; we ended up with World War II. After World War II, on the other hand, we had extraordinary leadership. They did things that were not necessarily popular—the Marshall Plan. Who ever heard of turning around after the worst war in history and helping your two adversaries, Germany and Japan. But it basically enabled freedom to survive, in our country and in the world, and freedom to grow in Japan and Germany, and Europe. We’ve got to understand we’re at another one of those junctions in history. So far we haven’t done very well with it, nor has Russia. But the fundamental question is, What do Russians themselves want to be? In my view there is no denying we have a lot of mutual security interests. We’re not going to agree with them on all of the values; we’re not going to agree on some things they do. We’re not going to have identical interests. But I believe we have a vital interest in cooperating with Russia, and I believe they have a vital interest in cooperating with Russia, and I think they have

a vital interest in cooperating with us. We both have a vital interest in having a dialogue and a communication with China so they do not believe U.S., Russia, NATO, Russia, are in any way aligning against China. China is the new emerging economic power in the world, and the history is replete with examples where the new emerging power clashes with the existing power, which is of course the United States, and to a large degree, Europe. So, we have a big challenge with China, dialogue and discussions, including military-to-military discussions, are enormously important. The major area of conflict with China could be Taiwan. That situation is getting better, not worse. That’s the good news. The Taiwanese and the Chinese are working together everyday on economic matters, and those are building bridges, which, in my view, will be increasingly stable in terms of preventing conflict with each Taiwan and China. The U.S., Russia, China are all enormously important; I think good leadership is required in all countries.

Q. *You talked about the importance of improving the early warnings signals and response time in terms of the*

United States and Russia’s cooperative progress on all these matters. Could you explain a bit about what you mean by that, and is there a space-based component to those improvements?

A.... space is where we get a lot of our intelligence. So do the Russians. The early warning systems in space, the missile defense systems that we are now talking about creating in Europe are aimed at primarily limited-range ballistic missiles, not long-range ballistic missiles. The Russians, as we did back in decades past, see that missile defense is a threat to their strategic outfits of weapons.

— Transcribed by
Kathleen Chaykowski

Area Information

Information about nearby attractions outside the Chautauqua Institution grounds is available at the Welcome Center and Colonnade lobby. The Chautauqua County Visitors’ Bureau is located at the Welcome Center (www.tourchautauqua.com or 716-357-4569 or 1-800-242-4569).

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ART / MUSIC

Painter Brown welcomes personal interpretation of his work

by Laura Lofgren
Staff writer

Every artist puts him or herself into the public eye, ready for outright criticism and judgment. Some flounder beneath the critical words of the public, but painter Larry Brown is open to the individual interpretations of his work.

"I would rather people try to interpret ... on their own scale without me really dictating too much," Brown said.

His lecture at 7 p.m. tonight in the Hultquist Center will revolve around his oil and acrylic paintings, his feelings about the relationship of man to science and nature, and the viewer's emotional responses to his work.

Larry Brown is a first-time teacher at the School of Art. Having begun his two-week Advanced Painting Seminar class July 12, Brown will conclude his stay with a slide-show lecture.

During his discourse, Brown will speak about emotional, symbolic and reciprocal relationships among science, nature and human beings in his past 20 years' worth of work.

"When you start looking at the imagery in conjunction with the color combinations, it has something to do with very formal elements like composition," Brown said.



Photo by
Brittany Ankrum
At left, artist
Larry Brown
stands in his
studio at the
School of
Art. He will
lecture at 7
p.m. tonight in
the Hultquist
Center on his
work.

Submitted photo
At right,
"Architecture,"
oil and
acrylic, 2004,
60" x 48"



For example, Brown said, when the color red is seen, how does an individual interpret red? Is it seen as anger? As love? The thought process is based on personal experiences and individual personalities.

"Whether it's emotional or whether it's personal or whether it's compositional, all those things are tied together somewhat," he said.

Brown uses spherical shapes and darker colors in his art as symbols for the world as a whole.

"(The spheres are) metaphors for basically the world we live in," Brown said.

This comprehension is based on interest in Greek philosophy that Brown has come to liken to his work. He spoke of Epicurus and Democritus, both ancient philosophers from about 2,000 years ago. Their ideas of atoms and molecules were revolutionary for their time, he said.

"That kind of got me started. I thought it was fascinating that somebody was talking about these things, you know, over 2,000 years ago," Brown said.

Epicurus' "philosophy combines a physics based on an atomistic materialism with a rational hedonistic

ethics that emphasizes moderation of desires and cultivation of friendships," according to *epicurus.net*.

Democritus "was one of the two founders of ancient atomist theory," according to the online "Stanford Encyclopedia of Philosophy." "He elaborated a system originated by his teacher Leucippus into a materialist account of the natural world. The atomists held that there are smallest indivisible bodies from which everything else is composed, and that these move about in an infinite void space."

"The model, say, of what we talk about is the cosmos

or the universe," Brown said, "or what might be the model that we normally think of as atoms and molecules and the world we live in today — putting all those things together in a simultaneous interaction."

Brown said we live in these worlds, but we don't think about them on separate levels; we think about them as one thing.

"There are certain symbols I've put together that tend to try to speak to that," he said.

Brown got his foot in the arts door at an early age. Growing up in the states of

Idaho and Washington, his parents were never artistically inclined, but once they saw his growing interest in drawing, they sent him to art classes. Brown eventually received his Bachelor of Fine Arts in painting, sculpture and drawing at Washington State University, Pullman, in 1967. He received his Master of Fine Arts in painting and drawing from University of Arizona, Tucson, in 1970 and now teaches at The Cooper Union for the Advancement of Science and Art in New York City as an adjunct drawing professor.

VIEW THE REVUE



Photos by Tim Harris

Above left, Chautauqua Opera studio artists perform "Bernstein's New York." The last chance to see this show is at 10:30 p.m. tonight in Elizabeth S. Lenna Hall. Above right, Eric Neuville, who plays Tony in tonight's performance of "Bernstein's New York."



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PROGRAM



Henry Fonda (left) and Lee J. Cobb confront each other as jurors deliberating in a murder trial in “12 Angry Men.” The 1957 movie won high acclaim from critics, including Roger Ebert, who lists it as one of his “great” films. David Zinman, author of “50 Classic Motion Pictures,” will speak and lead a discussion after the movie. There will also be a lottery for his film book. It starts at 6 p.m. Wednesday (note the early start) at Chautauqua Cinema, located at Hurst and Wythe.

Tuesday, July 20

- 53rd Annual Exhibition of Contemporary Art closes. Strohl Art Center
- “Women and Spirit” exhibition from Maltz Museum of Jewish Heritage begins. Everett Jewish Life Center
- 7:00 (7–11) Farmers Market
- 7:15 (7:15–8) Mystic Heart Meditation. Leader: George Welch (Christian Centering Prayer). Main Gate Welcome Center (Bring gate pass)
- 7:30 Bird Walk & Talk. (Programmed by the Chautauqua Bird, Tree & Garden Club) Tina Nelson. Meet at Smith Wilkes Hall entrance. Rain or shine. Bring binoculars.
- 7:45 Episcopal Holy Eucharist. The Rev. David Meyers, Holy Spirit, Belmont, Mich. Chapel of the Good Shepherd
- 8:00 Morning Meditation. (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:30 (8:30–10:30) Tisha B’Av Service. Chabad Lubavitch of Chautauqua. Everett Jewish Life Center
- 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. Scott Maxwell, pastor of St. Paul’s Lutheran Church, Erie, Pa. Amphitheater
- 9:30 Young Women’s Group. (Programmed by the Chautauqua Women’s Club) Women’s Club porch
- 10:15 Service of Blessing and Healing. UCC Chapel
- 10:45 LECTURE. “Nuclear Terrorism: Who Could Imagine?” Graham Allison, director, Belfer Center for Science and International Affairs, Harvard. Amphitheater
- 12:10 Catholic Mass. Chapel of the Good Shepherd
- 12:15 (12:15–1:15) Brown Bag Lunch/Lecture. (Programmed by the Writers’ Center) “Truth and Contradiction in Dickinson,” Stephen Haven, poet-in-residence. Alumni Hall porch.

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- 12:15 (12:15–1:15) Brown Bag Lunch. (Sponsored by Metropolitan Community Church and Chautauqua Gay & Lesbian Community). “Developmental Sexuality” with Doris Hammond. Alumni Hall Garden Room
- 12:30 (12:30–2) Mystic Heart Meditation Seminar. “Disarming Yourself: Peace and Contemplation.” George Welch (Christian Centering Prayer). Hall of Missions. Donation
- 1:00 (1–4) Artists at the Market. (Sponsored by the Chautauqua Women’s Club) Farmers Market
- 1:00 Duplicate Bridge. For men and women. (Programmed by the Chautauqua Women’s Club) Women’s Club. Fee
- 2:00 INTERFAITH LECTURE SERIES. Tyler Wigg-Stevenson, founding director, Two Futures Project. Hall of Philosophy
- 2:00 Student Recital. (Benefits the Chautauqua Women’s Club Scholarship Fund.) McKnight Hall
- 2:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 2:30 (2:30–4:30) Piano Master Class/Lessons. (School of Music). Sherwood-Marsh Studios. Fee
- 3:15 Social Hour Denominational Houses
- 3:15 Hebrew Congregation Conversation & Refreshments. Hurlbut Church
- 3:30 (3:30–5) Seminar. (Sponsored by the Department of Religion). “Groping for God.” LaDonna Bates, M.S.W. Hall of Missions (No fee—limited to 25. Daily registration at the door)

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- 3:30 Chautauqua Heritage Lecture Series. “Going South: Subagh’s trip from Chautauqua Lake down the Mississippi.” Subagh Singh Khalsa, Chautauquan and traveler, with a historical introduction by Jon Schmitz. Burgeson Nature Classroom
- 4:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:00 Faculty Artist Recital. Jacques Israelievitch, violin, with Kanae Matsumoto, piano. Fletcher Music Hall. (Benefits the Chautauqua Women’s Club Scholarship Fund)
- 4:15 Garden Walk. (Programmed by the Chautauqua Bird, Tree & Garden Club) Joe McMaster. Meet under green awning at back of Smith Wilkes Hall
- 5:30 Tisha B’Av Services. (Programmed by Hebrew Congregation). Hurlbut Church sanctuary
- 6:45 Pre-Chautauqua Symphony Orchestra Concert Lecture. Lee Spear. Hurlbut Church Sanctuary
- 7:00 Visual Arts Lecture Series. Larry Brown, professor of art, The Cooper Union. Hultquist Center
- 7:00 Bible Study. (Sponsored by the Department of Religion). “Chapters in the Life of Jesus.” The Rev. Dr. J. Paul Womack, leader. United Methodist House
- 8:00 THEATER. Moss Hart and George S. Kaufman’s *You Can’t Take It With You*. Paul Mullins, director. Bratton Theater (Reserved seating; purchase tickets at Main Gate Welcome Center, Colonnade lobby and Turner Community Center ticket

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- Frédéric Chopin
- 10:00 Meet the CSO Section. (Sponsored by Symphony Partners). Brass, Percussion, Harp and Piano. Amphitheater Back Porch
- 10:30 Musical Theater Revue. “Bernstein’s New York.” Chautauqua Opera Studio Artists. Elizabeth S. Lenna Hall
- Wednesday, July 21
- 7:00 (7–11) Farmers Market
- 7:15 (7:15–8) Mystic Heart Meditation. Leader: George Welch (Christian Centering Prayer). Main Gate Welcome Center (Bring gate pass)
- 7:45 Episcopal Holy Eucharist. The Rev. David Meyers, Holy Spirit, Belmont, Mich. 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 CLSC Scientific Circle. (Programmed by the CLSC Alumni Association). “Electric Vehicles: Will They Reduce Global Warming?” Bill Chamberlin. Alumni Hall Garden Room
- 9:15 Koffee Klatch.

- (Programmed by the Chautauqua Women’s Club). For women 60 years and older. Women’s Club
- 9:15 DEVOTIONAL HOUR. The Rev. William Lytle, retired pastor, Madison Square Presbyterian Church, San Antonio, Texas. Amphitheater
- 9:30 (9:30–10:30) Chautauqua Institution Trustees Porch Discussion. “The Strategic Agenda: Creating a Greater Interdisciplinary Approach to Program.” Marty Merkley, Joan Brown Campbell, Sherra Babcock. Hultquist Center porch
- 9:30 (9:30–12) Club Carnival. Boys’ and Girls’ Club campus
- 10:00 (10–11) Voice Master Class. (School of Music). Marlena Malas, presenter. McKnight Hall
- 10:15 Service of Blessing and Healing. UCC Chapel
- 10:45 LECTURE. James Rogers, chairman, president and CEO, Duke Energy. Amphitheater
- 12:00 (noon–2) Flea Boutique. (sponsored by Chautauqua Women’s Club) Behind Colonnade
- 12:00 (12–1) Women in Ministry. Hall of Missions
- 12:10 Catholic Mass. Chapel of the Good Shepherd
- 12:15 Massey Organ Mini-concert. “The Macguffin.” Jared Jacobsen, organist. Amphitheater
- 12:15 Brown Bag Lunch. (Sponsored by the Chautauqua Dance Circle) Carnahan-Jackson Dance Studios
- 12:15 Brown Bag Lunch/Book Review. (Programmed by the Chautauqua Literary and Scientific Circle Alumni Association). Gary Doeblor, *American Lion: Andrew Jackson in the White House* by Jon Meacham. Alumni Hall porch
- 12:15 (12:15–1:15) Brown Bag Lunch/Discussion. “Key Jewish Issues.” Bill Schlackman. Everett Jewish Life Center
- 1:00 Chautauqua Literary and Scientific Circle Alumni Hall and Pioneer Hall Docent Tours.
- 1:00 (1–4) Artists at the Market. (sponsored by the Chautauqua Women’s Club) Farmers Market
- 1:15 Language Hour: French, Spanish, others if interest. (Programmed by the Chautauqua Women’s Club). Women’s Clubhouse
- 2:00 INTERFAITH LECTURE SERIES. The Rev. Jim Wallis, founder, editor, *Sojourners* magazine. 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 (2:30–4:30) Piano Master Class/Lessons. (School of Music). Sherwood-Marsh Studios. Fee

- 3:30 Contemporary Issues Dialogue. (Programmed by the Chautauqua Women’s Club). Geoffrey Kemp, director of Regional Strategic Programs, The Nixon Center. (Today’s Dialogue is an opportunity to be a part of a conversation with one of the morning lecturers. Admittance is free, but limited to the first 50 people). Women’s Clubhouse
- 3:30 (3:30–5) Seminar. (Sponsored by the Department of Religion). “Groping for God.” LaDonna Bates, M.S.W. Hall of Missions (No fee—limited to 25. Daily registration at the door)
- 4:00 AFTERNOON CONVERSATION. Thomas Reed, co-author of *Nuclear Express*. Followed by book signing. Hall of Philosophy
- 4:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:15 Young Readers Program. *Fairst* by Gail Carson Levine. Presenters: Chautauqua Opera artists. Location: Norton Hall
- 4:15 Bat Chat. (Programmed by the Chautauqua Bird, Tree & Garden Club) Caroline Van Kirk Bissell. Smith Wilkes Hall (Children under 12 accompanied by adult.)
- 5:00 (5–7) Chautauqua Property Owners Association Area Picnics. All Chautauquans welcome. Various locations to be published in *The Chautauquan Daily*
- 6:45 Eventide Travelogue. (Programmed by the Chautauqua Literary and Scientific Circle Alumni Association) “Africa: North and South.” Steve and Gwen Tigner. Hall of Christ
- 7:00 Christian Science Service. Christian Science Chapel
- 7:00 Theater event. “Fore-Play.” An in-depth look at the background and historical setting of *You Can’t Take It With You*. Hurlbut Church
- 7:30 Voice Program Performance. Vocal chamber music with Donald St. Pierre. (Benefits the Chautauqua Women’s Club Scholarship Fund.) Fletcher Music Hall.
- 7:30 SPECIAL. FES: Fireworks Ensemble presents “Cartoon.” (Community Appreciation Night) Amphitheater
- 8:00 THEATER. Moss Hart and George S. Kaufman’s *You Can’t Take It With You*. Paul Mullins, director. Bratton Theater (Reserved seating; purchase tickets at Main Gate Welcome Center, Colonnade lobby and Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)

Building on the Foundation

And one of the scribes came and heard them arguing, and recognizing that He had answered them well, asked Him, “What commandment is the foremost of all?” Jesus answered, “The foremost is, ‘Hear, O Israel; The Lord Our God Is One Lord; And You Shall Love The Lord Your God With All Your Heart, And With All Your Soul, And With All Your Mind, And With All Your Strength.’ The second is this, ‘You Shall Love Your Neighbor As Yourself.’ There is no other commandment greater than these.”

– Mark 12: 28-31

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