

# The Chautauquan Daily

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CHAUTAUQUA, NEW YORK 50¢

'Amadeus' photos by Tim Harris  
Blake Segal as Mozart  
and Irene Sofia Lucio  
as Constanze.

## Amadeus

Musical rivalry will  
play out onstage tonight

by Kelly Petryszyn  
Staff writer

Tonight the arts at Chautauqua will come together. Chautauqua Theater Company, Chautauqua Symphony Orchestra and School of Music students from the Voice Program will collaborate for a special, one-night-only performance of “Amadeus.”

“Amadeus,” by Peter Shaffer, will be performed as a fully staged reading at 8:15 p.m. tonight in the Amphitheater. Following tonight’s show, the vocalists and actors will also give their first performance outside of the gates of Chautauqua with the Buffalo Philharmonic Orchestra on Saturday at Artpark in Lewiston, N.Y.

This is the second time CTC has done such a collaboration with the CSO. The first was in 2008 with “Every Good Boy Deserves Favor.” CTC Co-artistic Director Vivienne Benesch said it was very successful the first time, so “Amadeus” was a way for CTC to continue ventures in collaboration.

See AMADEUS, Page 5



Michael Stuhlberg as Antonio Salieri



Sanderling

by Kathleen Chaykowski  
Staff writer

Wolfgang Amadeus Mozart is a mystery, and a genius one at that. In the 35 years of his life, which was cut short by an unidentified illness, he composed 626 pieces that were later catalogued by Ludwig von Köchel. From sparkling to dramatic to lyrical, Mozart’s music left a legacy that continues to perplex and intrigue today. Mozart had a gift like no other composer the world had seen before. His compositions were impeccable, yet they seemed to flow effortlessly from the depths of his consciousness. He was brilliant, but inexplicable.

It is the very mystery surrounding Mozart that is at the center of tonight’s performance of “Amadeus,” which takes place at 8:15 p.m. tonight in the Amphitheater. The Chautauqua Theater Company; Chautauqua Symphony Orchestra, conducted by Music Director Stefan Sanderling; and six students from the School of Music’s Voice Program will collaborate for the production.

See CSO, Page 4

8:15 P.M. – CHAUTAUQUA AMPHITHEATER

Cirincione to discuss politics  
of disarmament in lecture

by Laura McCrystal  
Staff writer

In 1985, Joe Cirincione, who was at the time a staff member of the House of Representatives’ Committee on Armed Services, was assigned oversight of President Ronald Reagan’s Strategic Defense Initiative, known as “Star Wars.” He thought it was the future of the U.S. military, but instead he realized that more nuclear weapons existed than could ever be necessary.

Now, as president of Ploughshares Fund, a global security foundation, he seeks to spread the word about the dangers of nuclear weapons.

Cirincione will lecture at 2 p.m. today in the Hall of Philosophy as part of this week’s Interfaith Lecture Series on “Nuclear Disarmament.” The title of his lecture is “The Policy and Politics of the New U.S. Strategy.”

See CIRINCIONE, Page 4



Cirincione

Williamson looks at feasibility  
of alternatives to petroleum

by Mallory Long  
Staff writer

Middle East Institute scholar Molly Williamson will present her lecture “Getting Beyond the Politics of Petroleum” at 10:45 a.m. today in the Amphitheater, where she aims to help the audience understand more about the current and future status of energy resources.

“My own goal is to get us past the barrage of data points that we all get through various media, whether it’s the 10-second

and sound bite or 30-minute read that just throws a lot of data and methodology at us,” she said. “The point is how to get from data to knowledge, to understand it.”

Williamson said her lecture will address what goes into the analysis of whether or not the planet has sufficient materials for the production of petroleum and what these analyses mean for the planet from an environmental and economic standpoint.

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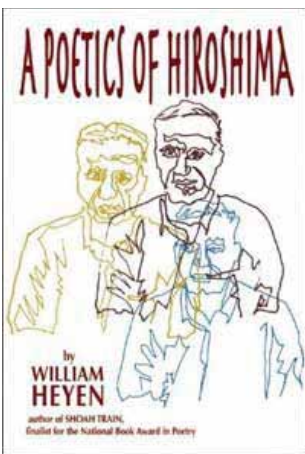
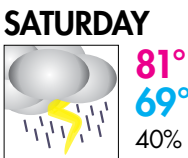
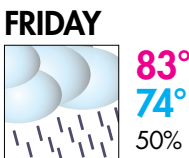
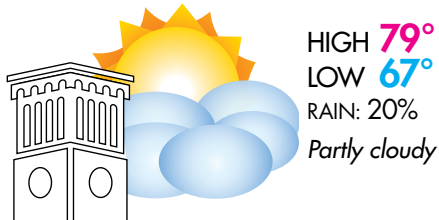


Williamson

The Daily online is all Chautauqua, all the time — view select stories from the print edition, plus big, beautiful photos and plenty of exclusive multimedia content.

WWW.CHQDAILY.COM

### TODAY’S WEATHER



‘A Poetics of  
Hiroshima’  
William Heyen  
presents book of  
poetry for CLSC  
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Chamber  
music in  
McKnight  
School of Music  
hosts recital  
PAGE 8



Art in  
anatomy  
Carolyn Henne  
to give VACI  
lecture  
PAGE 11



NEWS

Briefly

NEWS FROM AROUND THE GROUNDS

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

Chautauqua Women's Club activities

- The CWC is sponsoring Artists at the Market from 1 to 4 p.m. today at the Farmers Market, benefiting the CWC Scholarship Fund. CWC is also looking for new artists to join. Please call Hope at (412) 682-0621 to inquire.
- A.R. Gurney's "Love Letters" will be performed by President Tom Becker and Ann Fletcher at 4 p.m. Thursday, Aug. 5, in Fletcher Music Hall. Plan to attend the preview party at 4 p.m., Sunday, Aug. 1, at the Clubhouse, and 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.

CLSC class news

- The Chautauqua Literary & Scientific Circle Class of 2010 will have a class meeting at 9:15 a.m. today in the Alumni Hall Kate Kimball Room.

CLSC Alumni Association events

- The Scientific Circle will sponsor a Brown Bag discussion on "Diet and Nutrition" with Barbara Halpern at 12:15 p.m. today on the Alumni Hall porch.
- At 5 p.m. Friday the Guild of Seven Seals will hold a dinner meeting in the Alumni Hall dining room. Tickets are \$5 and are available at the Alumni Hall desk, or you may RSVP to [clscsevenseals@yahoo.com](mailto:clscsevenseals@yahoo.com) and pay at the door. Call (716) 357-4279 for information.

Last day for Fowler-Kellogg art show

Today is the last day for Fowler-Kellogg Art Center's show of "Don Kimes + Five: Celebrating 25 Years." The gallery is open from 11 a.m. to 5 p.m. today.

Department of Religion hosts Brown Bag lunch

Come at 12:15 p.m. every Thursday and Friday in the Athenaeum Hotel Parlor for a Brown Bag conversation. This week we are honoring shared ideals. When issues of belief and doctrine divide us, how can the ideals we have in common strengthen relationships between religions?

Friends of Chautauqua Theater Company news

- All Friends of Chautauqua Theater Company members should get new 2010 blue button on the porch of Bratton Theater at the Friends desk before the Brown Bag or any performance. Please wear your buttons on Thursdays.
- Friends of Chautauqua Theater Company will host members in discussions of "Amadeus" at 12:45 p.m., followed by "You Can't Take It With You" at 1:45 p.m. on Sunday on the second floor of the Hultquist Center. Because of limited space, members are encouraged to come early. All interested can purchase memberships at the door for \$10.

Team tennis entry deadline is today

Today is the last day to register for Saturday's team tennis tournament at the Chautauqua Tennis Center. To register, call the center at (716) 357-6276. All participants should attend a short meeting at 4:45 p.m. Friday at the Farmers Market lottery to receive uniforms, rosters and instructions.

Hebrew Congregation schedules choir practice

Anyone interested in becoming part of a choir for the Friday night Kabbalat Shabbat service on July 30 is invited to meet with leader Susan Pardo at noon Saturday in the sanctuary of Hurlbut Church for choir practice.

Chautauqua Opera Guild events

- The Chautauqua Opera Guild is sponsoring its next pre-opera dinner at 6:15 p.m. Saturday at the Athenaeum before the Opera Highlights Concert. Choose one of four entrees, plus salad and dessert, for \$25, with proceeds benefiting the Opera Guild. Call the Athenaeum at (716) 357-4444 to reserve, or send checks, made out to Chautauqua Opera Guild, to PO Box 61, Chautauqua, N.Y., 14722. Future dinners will be July 30, Aug. 2 and Aug. 7.
- The Chautauqua Opera Guild presents the second annual Marcia Connolly Memorial Golf Tournament, Sunday, Aug. 8, at the Chautauqua Golf Club. Golf, dinner, event finale and combination packages are available. Register now for this special event benefiting the Chautauqua Opera Company Young Artists Program. Forms are available at the Colonnade's 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](mailto:WAVACOX@verizon.net).

Berkman to present for Lazarus Speaker Series

At 8 p.m. Sunday in the sanctuary of Hurlbut Memorial Community United Methodist Church, the Hebrew Congregation will present speaker Bob Berkman. His topic is "Klezmarola," and everyone is welcome.

**Correction:** In the recap appearing on Page 7 of the June 21 edition, the Daily confused Tuesday morning lecturer Graham Allison's accounts of A.Q. Khan and Mohamed ElBaradei. ElBaradei is the former director of the International Atomic Energy Agency who, according to Allison, said nuclear terrorism is the most serious danger the world — not just the U.S. — is facing. Khan, "the father of the Pakistani nuclear bomb," Allison said, is the most popular person in Pakistan, noting that nuclear capability enhances Pakistani security. "He was also, as Mr. ElBaradaï said, the leader of the 'Walmart' of private sector proliferation," Allison said. Having become accustomed to dealing in the black and gray markets to buy and steal materials for Pakistan's nuclear weapons program, Khan decided to begin selling nuclear materials as well, for his benefit, Allison said. Upon being caught, Khan had amassed 17 houses and a substantial personal bank account. The Daily regrets the error.



CHQ CRIBS

Photo by Greg Funka  
**2010 Chautauqua House Tour**  
participants queue up outside Rice Cottage at 6 Cookman Ave. The biennial tour is sponsored by the Bird, Tree & Garden Club.

Chautauqua archivist and historian to address the conundrum of miracles being historical facts

by George Cooper  
Staff writer

It might be the creation of the earth, simply by saying it. It might be the parting of the Red Sea, where a strong east wind turned the sea into dry land. It might be Lot's disobedient wife suddenly becoming a pillar of salt. Lazarus raised from the dead. The cure of a withered hand. The Resurrection. All are miracles of the Bible. All are events difficult to reconcile with reality. All are parts of the signature we (believers and nonbelievers alike) call history. Or are they? The question has been considered on the Chautauqua platform, directly or indirectly, since the Institution's opening, but still, the

question of how miracles coincide with fact remains to be considered. Such is the nature of good questions: They persist. Mindful of the question's legacy, Jon Schmitz, Chautauqua archivist and historian, will give a lecture at 3:30 p.m. Friday in Truesdale Hall within Hurlbut Memorial Community United Methodist Church. The lecture is titled "Facts of Faith: Can the miracles of the Bible be considered historical facts?" Schmitz said that miracles are an important part of religion. However, he said, "It is not a matter of whether the miracles are true." Schmitz is a student of history and a Christian. He said that people "do not have to di-

voce faith from history. A lot is written about how history is used in religion." Not enough has been written regarding "how religion can be used in history." Whether they are true or not, whether they are probable or improbable, "miracles are historical events," Schmitz said. While much effort has been put into scientific explanations of miracles, less has been done to understand them as elements in history, he added. In understanding miracles as elements of history, Schmitz will examine how the nature of miracles seems to change with different methods of historical practice. At one time, history relied entirely on hu-

man testimony, Schmitz said. Hermeneutics and philology provided a new way of approaching history in the 16th century — a kind of "reading between the lines." Pope Benedict XIV, in his rigorous vetting process for sainthood, and later David Hume, in his essay "An Enquiry Concerning Human Understanding," shaped the way miracles were understood in time. In the end, Schmitz said, there is a problem with the effort to entirely reconcile science and religion. To do this is to reduce the plausible wonder that energizes religious practice. "It results in an impoverished image of God, requiring God to be in control at all times," Schmitz said.

Jackson Fund supports today's Interfaith Lecture

The Dr. William N. Jackson Religious Initiative Fund supports today's 2 p.m. Interfaith Lecture by Joseph Cirincione, president of Ploughshares Fund. He previously served as vice president for national security and international

policy at the Center for American Progress and director for nonproliferation at the Carnegie Endowment for International Peace. He is the author of *Bomb Scare: The History and Future of Nuclear Weapons and Deadly Arsenal*s: Nuclear, Biological and

*Chemical Threats*. He teaches at the graduate School of Foreign Service at Georgetown University. Friends of Jackson established the Jackson Fund in 1992 upon his retirement as director of Chautauqua's Department of Religion.

*If you would be interested in discussing the possibility of establishing an endowed lecture-ship or supporting another aspect of Chautauqua's program, please contact Karen Blozie, director of gift planning, at (716) 357-6244 or e-mail her at [kblozie@ciweb.org](mailto:kblozie@ciweb.org).*

Wissel Lectureship helps fund Williamson lecture

The Dorothy M. Wissel Lectureship provides funding for the 10:45 a.m. lecture with Molly Williamson, current scholar with the Middle East Institute and former senior foreign policy adviser to the Secretary of Energy. Dorothy Wissel's father brought his two daughters and their families to Chautauqua in the mid-1950s. He settled both families into 9 Cookman Ave., which be-

came Dorothy's summer home for the next 40 years. Dorothy and her husband, Roy, had a son, Daniel, and a daughter, Sally, who were lucky enough to call Chautauqua their summer home while growing up. Their winter home was Upper St. Clair, Pa., until Dorothy and Roy, suffering from empty nest syndrome, retired to sunny Naples, Fla., in 1979. She was immediately drawn to Naples, saying it was the

closest thing to Chautauqua she could find. Not to mention that the winters were a whole lot better! Dorothy was a highly intelligent woman with a keen intellect and thirst for knowledge. She loved all the intellectual advantages that Chautauqua had to offer, from writing classes to bridge games, and, most of all, the 10:45 a.m. lectures. She absolutely thrived on the lectures and attended religiously.

Dorothy passed away in her sleep in November 1997. Her husband and daughter wanted to make a fitting tribute to her memory. Sally called Chautauqua to inquire about the possibilities, and when she heard about a lecture sponsorship, she knew they had found the perfect match. Roy Wissel passed away in May 2002. Daniel and Sally Wissel are continuing to support the Dorothy M. Wissel Lectureship in tribute to both their parents.

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**Thursday at the Movies**

Cinema for Thu, July 22

**A SERIOUS MAN (R) 3:30**  
106m Starring **Michael Stuhlbarg** (Salieri in CTC's *Amadeus*) this black comedy from Joel and Ethan Coen is "A seriously funny film about an angst-ridden Jewish professor seeking the answers to life's questions and getting a metaphysical pie in the face." -Kirk Honeycutt, *Hollywood Reporter* "[The Coen'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*

**LOOKING FOR ERIC (NR) 6:00 & 8:40 116m** Director **Ken Loach**'s new film is "about low-rent failures who survive by fin- ing optimism through humor and friendship... its optimistic message - lost causes can find strength through friendship and bonding - is contagious." -Rex Reed, *NY Observer* "A pick-me-up that suggests how hard and how rewarding it can be to set a life back on course." -Ty Burr, *Boston Globe*



NEWS

Getting beyond the politics of petroleum

From Data to Knowledge

When I joined the diplomatic service in the '70s, the intense challenge of the day was getting more information to confirm or clarify events or assertions of whatever was commanding our policymakers' attention. By the time I retired from government two years ago, we had an indigestion of information, more data points than one could shake a stick at, and the challenge was to understand what they meant. Trying to go from data to knowledge.

In this morning's discussion about energy, I am mindful of just how packed this topic is and that we have an hour together to work through some key concepts. It is the conceptual perspectives that I hope you will keep in mind when you are bombarded with the plethora of data points, media sound bites, and pandering promises, in the effort to get from data to knowledge.

To the extent you may be interested in the details, the data and the methodologies, I call your attention to the following websites. Careful before hitting the print button, though, because some of these charts, reports and studies go for hundreds of pages:

*www.IEA.org* — The International Energy Agency is an organization of 28 advanced economies, headquartered in Paris, established in 1974, and aimed at international cooperation to respond to major disruptions of oil supply. That cooperation was particularly constructive in the aftermath of Hurricane Katrina, for example, in maintaining calm in the energy marketplace. The IEA conducts research regarding global supply and demand estimates, among other things, and has promoted greater integration of energy and environmental policies.

*www.EIA.doe.gov* — The Energy Information Administration was established in 1977 and is physically



# From Today's Lecturer

GUEST COLUMN BY MOLLY WILLIAMSON

housed in the U.S. Department of Energy headquarters in Washington, D.C. Its independence of research, data and analyses is protected by law. While it also conducts studies of a global nature, the EIA provides detailed examinations of our national consumption, domestic infrastructure, energy type and state policies.

There are also many think tanks and private sector studies that examine global energy needs, supplies and trends. They also produce studies on the interrelationships of global energy, environment and economic health. I recommend you take a look at *www.CSIS.org* and BP's annual Statistical Review.

Of particular interest to

this week's topic on nuclear energy, I think you may find the International Atomic Energy Agency's most recent study (Nuclear Technology Review of 2009) of value. The IAEA was established in 1957 as the Atoms For Peace project. It is the monitoring and inspecting body tasked with nuclear safety issues, as well as the primary body to promote peaceful and safe nuclear technologies.

**The Trade-offs**

The world of alternative energy and renewable energy technologies is very exciting and easily can take over any discussion. As we encounter the almost magical claims that can be associated with some of these

ideas, I ask you to keep in mind three key elements:

a) *"compared to what"*: The traditional petroleum and associated industries have succeeded over the decades to make energy available, reliable and affordable. We have a network of roads, infrastructure and ancillary services that depend on that availability. Thus, any new technology will be evaluated in large part by these existing characteristics. Traditional hydrocarbons have become the standard to beat if any new energy source or technology is to make substantial inroads into the American way of life.

b) *"energy, environment, economy"*: These concerns are interrelated and the actual maneuvering room available to the country's decision-makers is limited to the relatively small area in which all three concerns can be met, rather like a Venn diagram with overlapping circles. Continued use of abundant, cheap coal, for example, increasingly requires examination of en-

vironmental consequences. And no matter how clean an innovative technology may be, if the amount of energy it produces is less than is required to produce it, it is unlikely to be successful in the marketplace.

c) *The political space for policy decision-makers might encompass considerations well outside the merits of any specific energy case.* The factors that are included in policy proposals regarding taxation, for example, might have little to do with the goals of modifying consumer behavior, achieving energy efficiency or financing innovation. Similarly, efforts to invoke international sanctions, for example, might require sustaining strains in energy markets while the goal is focused on international behavior and foreign policy.

These are just a few things I wanted you to have before our discussion later this morning. The topic is dense, and we could talk more than we have time. I look forward to meeting you!

Heyen to present 'A Poetics of Hiroshima' for CLSC Roundtable lecture

by Sara Toth  
Staff writer

Trying to find "art" in "atrocities" sounds like playing some kind of word game — the letters "A-R-T" are certainly found in "A-T-R-O-C-I-T-Y," but the similarity seems to end there.

Or does it? This week's Chautauqua Literary & Scientific Circle author, William Heyen, will spend the CLSC Roundtable lecture discussing his book *A Poetics of Hiroshima* — whose subject matter is chock full of atrocities — at 3:30 p.m. today in the Hall of Philosophy.

Set toward the tail end of Week Four and the theme "Nuclear Power and Nuclear Weapons: The Right to Have and to Hold," Heyen's talk directly ties into nuclear disaster, and disaster in general — *A Poetics of Hiroshima* is divided into two sections of poems, the first of which centers on the Holocaust, and the second of which focuses on the dropping of the atomic bomb on Hiroshima and Nagasaki. It's not the first time Heyen's written on the atrocities of World War II; rather, it's a common theme prevalent in all his work, which is an expansive collection to begin with.

Heyen, professor of English and poet-in-residence emeritus at State University of New York at Brockport, has written 30 books, including at least four about World War II — *The Swastika Poems*, *Erika: Poems of the Holocaust*, *Shoah Train* and *A Poetics of Hiroshima*. He has written another poetry collection in the last year called *Hiroshima Suite*.

"All writers like to think that they don't choose subjects; that would be sort of artificial, but that the subjects choose them," Heyen said. "I like to think that these themes are choosing me, otherwise I'd feel like I was ex-

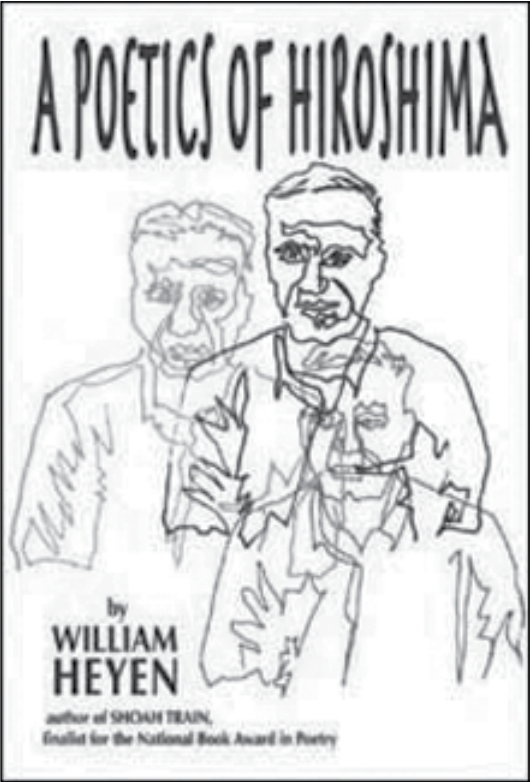
ploiting, or using, these materials."

Heyen is of German descent and has family ties to World War II; his parents immigrated to the United States in the 1920s (Heyen was born in Brooklyn, N.Y.) and his father had two brothers who fought — and were killed — on the German side in World War II. His wife was born in Berlin in 1940; her father — a German soldier — was captured in Stalingrad and died in a Russian war camp. Her mother then married an American soldier in order to get herself and her children out of Germany; they immigrated to the United States a few years after the war ended, Heyen said.

"It was always part of the mix of this general background, and I guess I was always predisposed to those subject matters," Heyen said. "I really don't know why."

In Heyen's first book, 1970's *Depth of Field*, he included a few poems about his uncles, but that's as close as he got to the Holocaust, he said. But as he read and studied more of the subject, he became more and more absorbed in the matter.

"The Holocaust really does raise ultimate questions, doesn't it?" Heyen said. "About what we are, about what we would do in other circumstances, how politics fail us. All of human civilization seems to approach it and fall away from it in one way or an-



Heyen

has all it needs. I want to remember what Archibald MacLeish said: 'Our poems have to be smarter than we are.' They have to have inside themselves symbolic depths that we ourselves don't understand."

Heyen referred to the anchor poem of *A Poetics of Hiroshima* — also titled "A Poetics of Hiroshima" — when he discussed how he wants to know all that he can about one of his poems, but when he goes back to read it, it is full of surprises. "A Poetics of Hiroshima" opens with the image of Imperial Air Force pilot Sachio Ashida cycling through the city of Hiroshima after the atomic bomb was dropped, and coming across a woman holding a bucket with the woman's daughter's head in it. By the end of the poem, the narrator leaves the reader with beautiful philosophies: "I have no faith except in the half-life of poetry./ I seek radiation's rhythmic sublime./ I have no faith except in atrocity./ I seek the nebulous ends of time./ This is the aria those cities have made of me./ I hope my centered lines re-

tain their integrity./ I have no faith except in beauty."

"When I was caught up in the throes of composition, all of these things began to come together," he said.

When Heyen refers to the speaker of the poem, he describes it as a third-person entity; in actuality, when Heyen uses a first-person narrator in a poem, he and the speaker are one and the same — unless he's using some sort of obvious persona, he said.

"When I'm using the first person 'I,' I'm writing as deeply and truly out of myself as I can," Heyen said. "But now, a year or five away from the poem, when I talk about the poem, I have to think about the 'he.' That's the thing. I'm trying to evoke my unconscious when I write out of the 'I,' and again, I'm trying to be as honest as I can."

It's a distancing between Heyen the reader and Heyen the writer that allows him to think more deeply about the work on the page, even long after it's been written.

"I could have ended that poem with the word 'atroc-ity,'" Heyen said. "When that guy gives you that poem, and then he says 'I have no faith except in beauty,' what is he talking about? What is on his mind? What is his faith? Look at how he plays with metaphor! It's obscene! He

realizes the obscenity here to make a poem out of this woman who's carrying her daughter's head in a bucket."

Acknowledging that his own work is, in a way, obscene, Heyen said that artists, throughout history, are constantly engaged in a kind of obscenity.

"The artist is voracious," Heyen said. "We'll do anything to get that painting right, that sculpture right. Anything. (James) Audubon killed those birds to pose them."

Quoting his favorite writer, Heyen said that Ralph Waldo Emerson wanted nothing more from the American poet than wildness. Maybe, Heyen said, it would have been better to end "A Poetics of Hiroshima" with the line "I have no faith except in atrocity," rather than the line "I have no faith except in beauty." Just maybe.

"I understand what that guy says," Heyen said. "If he says 'I have no faith except in atrocity,' he would be showing faith in himself, wouldn't he? I've been atrocious here in what I've rendered. It doesn't matter here what I say about one of my poems — but what matters is that someone is engaged in this process of trying."

CLSC Endowment funds Heyen lecture

The Chautauqua Literary & Scientific Circle Endowment provides funding for today's CLSC Roundtable presented by William Heyen, author of *A Poetics of Hiroshima*. This fund was created by an anonymous donor to help support Chautauqua's literary arts programming.



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FROM PAGE ONE

CSO  
FROM PAGE 1

The play was originally written in 1979 — and adapted for film in 1984 — by English dramatist Peter Shaffer; the music, naturally, is by Mozart, along with a few excerpts from the work of Salieri.

The fictional plot revolves around Antonio Salieri’s competition with Mozart. At the beginning of the play, Salieri, who is also a composer, is a deep admirer of Mozart. He greatly anticipates meeting the genius composer, but when he does, he is appalled to see Mozart flirting with Mozart’s future wife, Constanze Weber, in a way that Salieri deems indecent. Salieri, a devout Catholic, is bitter that God has bestowed such superior, extraordinary talent on such an unworthy man. The plot follows Salieri’s schemes to bring Mozart’s downfall, exploring Salieri’s proclamation at the beginning of the play that he poisoned Mozart and caused his demise.

Sanderling compared the plot to the likes of an Agatha Christie mystery or “CSI: Miami,” emphasizing that the plot is “not a history lesson”; and that although the storyline is wonderful, it is not historically proven. He described the probability that it is actually accurate as “very unlikely.”

“The only thing that is not fictional is the music — everything else is fictional,” he added.

Although the play is historical fiction, Sanderling said it still has value because it exposes audiences to Mozart’s genius, giving the m an opportunity to appreciate the composer.

Even though the music in “Amadeus” was primarily chosen based on how well it tailored to the plot and the action on stage, it is still “an evening with Mozart,” Sanderling said. For example, on several occasions, pieces mentioned in the dialogue are summarily played by the orchestra. Dramatic pieces are played to help build the drama in the plot, resulting in a score mainly composed

of pieces from the later part of Mozart’s life, as opposed to some of the lighter pieces he wrote in his teens. Few complete works will be played, but the score includes 15 to 20 of Mozart’s finest pieces.

“We have chosen the 1AA+ Mozart,” Sanderling said. “It’s one hit after the other.”

In delivering this music, Sanderling said, it is important to find the right balance between “drama and not becoming vulgar,” floating, but not running, and having direction, but not pushing the music.

To Sanderling, Mozart is so complex and enigmatic, both as an artist and as a personality, that he can’t be condensed into a few sentences, or even a biography. But, “If I would have to name one composer who was a genius,” Sanderling said, “Mozart was the genius — genius is the unexplainable.”

Not only did Mozart manage to write such “eternal” music with such little life experience, Sanderling said, but he had a mysterious ability to

completely detach his music from the world around him, making it “as far from autobiographical as music can be.”

The fact that Mozart’s internal life is so removed from his pieces is why Sanderling described Mozart as “more of a medium than a composer”; his music simply seems to lack a source or a beginning, as if some external body wrote Mozart’s music in the ether, and transmitted it to earth through the composer’s pen.

With Mozart, “we don’t see an urge,” Sanderling said. “We know why Bach composed — we don’t know why Mozart wrote the last three symphonies. Most of the time, we know the occasion — he was commissioned. But we don’t know why Mozart wrote certain things the way he wrote them.”

Like the mysterious source of Mozart’s compositions, the music itself has a perpetual newness and sense of surprise. Sanderling described Mozart’s music as being filled with “calculated” surprises;

a piece always feels new the second time around, and as much as one might search for answers in Mozart’s music, they don’t exist.

Sanderling marveled at Mozart’s brilliance.

“What a beautiful mind that must have been,” he said, “who could come up with music, which is intentional, but not predictable.”

Six members of the School of Music’s Voice Program — two sopranos, one mezzo-soprano, one tenor and one bass — will join the CSO to provide the vocal part of Mozart’s music. The vocal part is a combination of choral and solo sections, and includes excerpts from “Requiem,” *The Magic Flute* and *The Marriage of Figaro*.

Elizabeth Reiter, who is a graduate student at the Curtis Institute of Music and a performer at Chautauqua for her fifth summer, is looking forward to singing the soprano part. The vocal part captures both the darker and lighter sides of Mozart’s life, she said.

Tonight’s production is a rare collaboration between students from the School of Music’s Voice Program and the Chautauqua Theater Company. Reiter said it is a unique opportunity for the vocalists because they get to be “in between” the “brilliant” actors and the music flowing over from the orchestra. “We definitely have the best seats in the house,” she said.

Even though rehearsal time is limited for all parties, the work Reiter has heard so far bodes well for the performance.

“Even hearing their read-through, they’re so inspiring,” Reiter said of the actors.

To Reiter, “the magic starts happening” when all of the artists weave their parts together.

“It’s totally new,” she said. “I think it’s going to be exciting for everybody — for the actors, singers and the orchestra. We will really be able to draw off of each other and use that even after “Amadeus” is finished.”

WILLIAMSON  
FROM PAGE 1

“(I will explore) the concepts of energy security, energy independence, which are terms that we hear every day, and then try to take a look at what does that give us to work with as policy,” she said. “Formulators of policy and decision-makers look to the scope of the problem and the options available to it, so I’m really talking about what we have out there, over, say, the next 20, 25 years.”

A native Californian, Williamson has been awarded two Presidential Service Awards, the Secretary of Energy’s Exceptional Service Award, the Department of Commerce Performance Award, the Secretary of Defense’s Service Award, and 14 awards from the Department of State.

Williamson retired from the Foreign Service in 2007 with the rank of Career Minister, having served six presidents. From 2005 to 2008, Williamson was the senior foreign policy adviser to the

Secretary of Energy, with global responsibilities at the nexus of foreign policy and energy policy. Prior to that, Williamson served as U.S. interim ambassador in Bahrain, and was assigned to special projects regarding Israel-Palestine, Iraq, and the United Nations.

Williamson has held posts within the departments of Commerce, State and Defense, as well as numerous posts in the Middle East.

Williamson said she has visited Chautauqua during the offseason, but this will

be her first time lecturing at the Institution.

“I consider it a huge honor, a huge privilege to be given this opportunity to meet with and exchange ideas with the Chautauqua environment,” she said. “(Chautauqua has) had some extraordinary speakers, and I pinch myself constantly (because I’ve been) given this terrific opportunity and honor to be considered among them. It’s an extraordinary thing.”

Williamson said there is no single solution to the

world’s energy crisis, which can leave many feeling discouraged about the future.

“This is a multi-pronged approach to respond to global issues. No one country can fix it. ... We can all make a mess, but it isn’t resting on one sort of Band-Aid or solution, or magic,” she said, adding this is why she thinks people tend to become anxious about the future. “If there’s no one thing, then we have to be conscientious and we have to promote energy ef-

ficiency, we have to do all these things.”

Williamson said that despite there being no fix-all to the world’s energy crisis, she has hope for the future and hopes the audience will as well.

“I am optimistic about our ability to address the challenges of the future in energy,” she said. “Now, whether we choose to do that, of course, is a different issue, but that we can do it is clear to me, and I hope that will be clear to them too.”

CIRINCIONE  
FROM PAGE 1

He works with Ploughshares Fund to promote the issue of nuclear disarmament, raise funds for the organization, lobby government officials for disarmament policy and develop strategies to guide grants the foundation gives to arms control and national security groups.

Cirincione said his position at Ploughshares Fund, which he began over two years ago, is the best job he has ever had. He left congressional staff in 1994 and began to work for various think tanks in Washington, D.C., including the Carnegie Endowment for International Peace and the Center for American Progress.

“It was clear after the Cold War that the existence and spread of nuclear weapons

was the No. 1 threat to our country,” he said. “And I decided to focus the rest of my life on reducing and eventually eliminating that threat.”

Today’s lecture will present audience members with information to form their own opinions, Cirincione said. It is important to understand both the dangers and the opportunities related to this issue, he said.

When people learn how simple it would be for a committed terrorist group to destroy an entire U.S. city with a nuclear weapon, they tend to feel fear and helplessness, Cirincione said. On the other hand, he said the present moment is the most hopeful time in the past 20 years for nuclear disarmament.

“It’s not that we’re going to hell in a handbasket and there’s nothing we can do,” he said.

Cirincione said he is currently hopeful because President Barack Obama is committed to nuclear disarmament and to a growing bipartisan consensus of national security experts and officials. Leaders around the world are also endorsing the ultimate goal of “global zero,” he said.

The greatest present challenge to nuclear disarmament “is that people are playing politics with our national security,” he said. Some U.S. senators are blocking action on arms reduction because they do not want Obama to succeed, he said. Overall, he said, he will try to use his lecture to “create images in people’s minds” about both the dangers and the solutions for the future of this issue.

Cirincione said he expects the Q&A period after his lecture to address a variety of topics within the issue of nuclear disarmament, and that he will represent the best possible expert, consensus view in his answers.


As is apparent from his multiple media appearances, Cirincione does not shy away from difficult questions. He said the most challenging questions he ever faced came from Stephen Colbert, with whom he filmed a one-hour interview. Six minutes of that tape appeared on the Nov. 30, 2009, episode of “The Colbert Report.” He will also appear in “Countdown to Zero,” a documentary film about nuclear weapons that will premiere Friday.

Whether he is in a film, trying to respond to Stephen Colbert’s imitation of a nuclear weapon or speaking at Chautauqua Institution, Cirincione said he wants people to know that there is nothing inevitable about the threat of nuclear weapons.

“This a unique moment in nuclear policy history where, if we’re smart enough and strategic enough, we can fundamentally change U.S. nuclear policy, and with it, the policy of the world,” he said.


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Business telephone (716) 357-6206  
Advertising telephone (716) 357-6206  
Circulation telephone (716) 357-6235  
Fax number (716) 357-9694  
Editorial telephone (716) 357-6205 or 357-6330  
E-mail address daily@ciweb.org

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**Blake Segal** • WOLFGANG AMADEUS MOZART  
CTC: *Arcadia, The Winter's Tale*. REGIONAL: Williamstown Theatre Festival/ Fellowship Project: *The Corn is Green, Wing It, Big Money, Cold Hard Cash*; Paper Mill Playhouse: *Carousel*; Heritage Theatre Festival: *Don't Hug Me*.

**Michael Stuhlbarg** • ANTONIO SALIERI  
NEW YORK: Broadway: *The Pillowman, The Invention of Love, Cabaret, Taking Sides, Saint Joan, Timon of Athens, The Government Inspector, Three Men On A Horse*; Off-Broadway: Delacorte Theater: *Hamlet*; Public Theater: *Measure for Pleasure, Twelfth Night, The Winter's Tale, A Dybbuk*, title role in *Richard II, Henry VIII, All's Well That Ends Well, Woyzeck, As You Like It*; Atlantic Theater Company: *The Voyage Inheritance*; Lincoln Center Theater: *Belle Epoque*; Classic Stage Company: *The Mysteries*; National Actors Theater: *The Persians*; Royal Shakespeare Company/Theatre For A New Audience: *Cymbeline*; Manhattan Class Company: *The Grey Zone*; Playhouse 91: *Old Wicked Songs*; Playwrights Horizons: *Sweetbitter Baby*; Manhattan Theater Club: *Mad Forest*. FILM/TV: Joel and Ethan Coen's *A Serious Man, Cold Souls, The Man From Reserva, Body of Lies, Afterschool*, "Ugly Betty," "Damages," "Studio 60 on the Sunset Strip," "The Grey Zone," "Solidarity," "A Price Above Rubies," "The Hunley," "Law and Order," "Law and Order: Criminal Intent," "The American Experience: Alexander Hamilton," "The Trials of J. Robert Oppenheimer," "The Gold Rush."

**Irene Sofia Lucio** • CONSTANZE WEBER  
CTC: First season. REGIONAL: Yale School of Drama: *Master Builder* (Yale Rep), *The Droll, Orlando, Measure for Measure, Elijah, Jelly's Last Jam, The Bedtrick*; Yale Cabaret: *Antibiosis, Surrender Tree, Passing, The Maids*; Williamstown Theatre Festival: *Golden Gate, After the Revolution*; Princeton: *Hedda Gabler, Laughing Wild, Romeo and Juliet*. FILM: *Casi Casi*.

**Jimmy Kieffer** • VENTICELLO  
CTC: First season. REGIONAL: UNC/Playmakers Rep: *The Importance of Being Earnest, All My Sons, Nicholas Nickleby, Opus, Pride & Prejudice, The Little Prince, Pericles, The Flu Season*; Open Fist Theatre Company: *Autobahn, The Threepenny Opera*; Alliance Theatre Company: *To Kill a Mockingbird, A Christmas Carol, Livin' In the Garden*.

**Daniel Pearce** • VENTICELLO  
NEW YORK: Broadway: Circle in the Square: *The 25th Annual Putnam County Spelling Bee*. Off-Broadway: Epic Theatre: *Sarah Ruhl's Passion Play*; New York Shakespeare Festival/ Public Theater: *King Lear, Measure for Measure, Henry V, Henry VI*; Irish Repertory: *The Picture of Dorian Gray*; Dodger Stages: *A Mother, a Daughter, and a Gun*; Public: *Love's Fire*. NATIONAL TOUR: Acting Company: *Romeo and Juliet* (Mercutio). LONDON: The Barbican: *Love's Fire*. REGIONAL: Long Wharf, McCarter, New York Stage and Film, Chautauqua Theater Company, Guthrie, Cleveland Playhouse, Great Lakes Theatre Festival, Berkshire Theatre Festival, George Street Playhouse, Alabama Shakespeare Festival, Geva (solo show: *Underneath the Lintel*). FILM: *Salt, An Invisible Sign Of My Own, Clowns, Godzilla*. TELEVISION: "Law and Order," "Law and Order: SVU," "Law and Order: Criminal Intent," "Damages," "Queens Supreme," "Chapelle's Show," "All My Children," "As The World Turns."

**Philip Goodwin** • EMPEROR  
NEW YORK: Broadway: *Tartuffe, The Diary of Anne Frank, The School for Scandal*; Off-Broadway: *New York Shakespeare Festival*; NY Theatre Workshop; Signature Theatre; Theatre for a New Audience: *Henry VI*; Atlantic Theatre Co. REGIONAL: Shakespeare Theatre Company: *Henry V, An Enemy of the People, The Tempest, The Winter's Tale, Timon of Athens, King John, Henry VI, Measure for Measure, Twelfth Night, Julius Caesar, King Lear, Richard II*; Kennedy Center: *Golden Child, Passion*; Studio Theatre: *The Seafarer, Ivanov, The Lisbon Traviata*; Olney Theatre: *Night of the Iguana*; Hartford Stage; Intiman Theatre; Guthrie Theater; Great Lakes Theatre Festival; Williamstown Festival; The Acting Company. FILM: *The Pink Panther, The Pink Panther 2, Diary of a Country Priest*. TELEVISION: "Law and Order," "Law and Order: Criminal Intent," "As the World Turns," "Hamlet."

**Vivienne Benesch** • DIRECTOR  
Sixth season as Artistic Director of Chautauqua Theater Company and 15th at Chautauqua Institution. Since 1989, when she began as a member of the Conservatory, she has returned to direct: *Rx, Sick, Much Ado about Nothing, Measure for Measure, A Soldier's Tale, New Burlington, Skin of Our Teeth, Power of Three, Love by the Water, The September 11th Project*. In addition, she has performed in *Arcadia, Reckless, 100 Saints You Should Know, Iphigenia and Other Daughters, Waiting for the Parade, No Exit, Iysistrata*.

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**Roz Fulton**  
LIGHTING DESIGN

**Bonnie Brady**  
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**Johanna Thelin**  
ASSISTANT STAGE MANAGER

**Katherine McGerr**  
ASSISTANT DIRECTOR

**PLEASE NOTE:**  
Tonight's performance contains adult language and subject matter

by Beth Ann Downey  
Staff writer

Eun Mi Ko never really planned on coming to the U.S. She never planned on studying at Eastman School of Music with Chautauqua Piano Program head Rebecca Penneys, nor did she plan on being drawn to the creative freedom of contemporary repertoire.

But planning on coming to Chautauqua was what helped the rest of Ko's life unfold the way it did.

After studying at Chautauqua for the first time in 2002 and visiting last in 2007, Eun Mi Ko will once again return to Chautauqua to perform her program "Complete Études by Frédéric Chopin," including Twelve Études, Op. 10, and Twelve Études, Op. 25, at 4 p.m. today in Fletcher Music Hall. The event is free, but donations will be accepted to benefit the Chautauqua Women's Club Scholarship Fund.

Ko said she heard from a friend about the Chautauqua School of Music while she was still studying in Korea, then decided to apply, and ultimately had an experience that she said really changed her life.



Ko

She wasn't even sure at the time if she wanted to continue studying music, especially as an undergrad in university. Even if she did continue, Ko didn't know if she wanted to study music in the U.S. or in Europe. The summer of 2002 made Ko see things more clearly. This is when she met "Miss Penneys."

"When I just started, I was actually very scared of her," Ko said of that first summer, although she eventually chose to study with Penneys for her master's degree at Eastman. "But I think her teaching is very unique — eventually she makes you an independent artist. Now I feel like because I'm almost done with my [master's degree]

tion directly for the roles they want in company productions. Segal already had a working relationship with Benesch from his previous year as a CTC conservatory member, so he felt comfortable taking the risk. "Amadeus" is his favorite play, and Mozart is his favorite character.

"He was a person that is fully himself one hundred percent of the time," Segal said. "And that is the most freeing feeling. And to live that way for two-and-a-half hours is so thrilling and so exciting that I can't pass up the opportunity."

As Segal spoke with *The Chautauquan Daily*, his admiration for Mozart was apparent. His eyes lit up, his hands waved with excitement and his expression turned into a wide smile.

Segal's Yale School of Drama classmate and friend, Irene Sofia Lucio, is playing Mozart's wife, Constanze. Lucio, a CTC conservatory member, said the two have acted together before and naturally have a playful dynamic with one another. The two showed their friendship during the interview with the *Daily*, as they often turned to each other and laughed, and sometimes one would put an arm around the other.

Lucio thinks Constanze is a good match for Mozart because she has some of his playful nature. Constanze also takes care of Mozart as a mother would because, in her eyes, he can't take care of himself. Lucio said she is working to balance out Constanze's boisterous side with her maternal nature.

**Collaboration is woven together, as rehearsal time is limited**

Benesch characterizes the collaboration as "very thrilling." She has been working for some time with the conductors, Stefan Sanderling of the CSO and JoAnn Falletta of the BPO, to select the music for the play. After the selections were made, the challenge was working with the conductors and actors to put all the elements together during the eight-day rehearsal period, Benesch added.

Performing the show in the Amphitheater instead of the

program and about to graduate, I'm not as worried about making music by myself. It's not like I need lessons always; it's not like I need help. I can try whatever I want to do; I felt like I grew up as an artist by studying with her."

Penneys described Ko as being "wonderful" in many ways: as a teacher, a pianist and a person. She said that Ko went from a young girl who barely spoke any English that first summer in Chautauqua to a girl to whom Penneys has taught some of the most difficult techniques.

"There are probably a handful of students who have wanted to learn everything I know," she said, and Ko is one of them.

The skills Ko learned from studying with Penneys will undoubtedly come out in tonight's program. Ko said the program is very skillful and can look showy, but it's about a lot more than the quickness of her fingers.

"You have to carry a certain character of color through fast fingers and louder sounds," she said. "I'm certainly not doing it to show people what fast fingers I have. I want my audience to know how beautiful it is and how many differ-

ent characters the piece has. I want them to feel certain things and I want them to see the music, not how fast my fingers are."

Although today's program was composed in the 19th century, Ko said she identifies better with contemporary music. At Eastman, she recently started an ensemble that only plays works written post-1900. Ko said she enjoys the freedom of interpretation in contemporary music, and the ways in which she can put more imagination into her playing.

"I can relate myself to the music better than old repertoire because I live in this century, in 2010, not in 1876," she said. "Sometimes it's hard for me to have imagination about a piece that was composed 200 years ago because I don't feel the same way or think the same way (as) people who lived in the 17th or 18th century."

Penneys said she always encourages her students to play music of our time, and that the programs at Eastman and Chautauqua help to foster such specialized curiosities for young musicians.

"I think it's remarkable that she's making that a part of her life," she said.


rehearsal, and other rehearsals without the CSO, CTC practiced with a CD of rehearsal music. A joint seated rehearsal between the vocalists and the orchestra — often referred to as a sitzprobe — was held Wednesday morning. Then, stage crews worked on determining sound and lighting cues starting Wednesday night at 11 p.m. and lasting until 4 a.m. this morning. Today, the vocalists, CSO and CTC finally get to rehearse together for three hours on the Amphitheater stage for the first time before the performance tonight.

The limited combined rehearsal time sounds intimidating, but Lucio said she found that the presence of the CSO and vocalists actually makes her job easier.

"Sometimes, from an actor's perspective it feels like cheating," she said. "So if I have to go into a scene immediately after hearing them sing, it feels like they've just played me like a harp and I'm just in tune with all of it. I'm quickly going to laugh or cry — whatever the scene needs — because they just played me."


Although the production is an incredible challenge for all parties involved, Benesch said the final product will be worth all of their hard work.

"The material is great, the artists are great and the music — the music is unbelievable," she said.



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RELIGION

Baptist House

The Rev. Richard Schultheis will hold a chaplain's chat at 7 p.m. today at Baptist House. All are welcome to attend.

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. This service is one opportunity that provides a time for quiet prayer in the midst of a busy Chautauqua schedule. It is sponsored by the Department of Religion.

Catholic Community

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

The Rev. Matthias Doyle, OFM, will speak on "A Franciscan Approach to Peace-Making" at 12:45 p.m. today in the chapel of the United Methodist House.

The Rev. John Loncle will speak on the topic "Reconciliation" at 12:45 p.m. Friday in the United Methodist House chapel.

All are welcome to attend these free lectures.

Chabad Lubavitch

Rabbi Zalman Vilenkin will lead a class titled, "Maimonides — a Guide to the Perplexed" at 9:15 a.m. today in the library room of Alumni Hall.

Vilenkin will lead a class titled "Bible Decoded" at 9:15 a.m. Friday in the library room of Alumni Hall.

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

Come for a delicious four-course community Shabbat dinner in a warm and welcoming atmosphere at 7:15 p.m. Friday at the Everett Jewish Life Center at Chautauqua. Space is limited, so for reservations, please call (716) 357-3467 or e-mail [zevilenkin@aol.com](mailto:zevilenkin@aol.com).



Interfaith News

COMPILED BY MEG VIEHE

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 wheelchair-accessible via an elevator on the Park Avenue side of the church. More information about the chapel can be found at: [www.chautauquaepiscopalchapel.org](http://www.chautauquaepiscopalchapel.org).

Christian Science House

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

Ecumenical Community of Chautauqua

"Honoring Shared Ideals" is the topic of the 12:15 p.m. Brown Bag lunch today at the Hall of Christ. Lunch is offered when ordered in advance. This event is co-sponsored by Ecumenical Community of Chautauqua with the Department of Religion.

Everett Jewish Life Center at Chautauqua

Charlie Shuman will moderate a Brown Bag lunch for Yiddish speakers from 12:15 to 1:45 p.m. today at the Everett Jewish Life Center at Chautauqua.

Hebrew Congregation

The Hebrew Congregation will hold a Kabbalat Shabbat service, a service to welcome the Sabbath, from 5 to 5:45 p.m. Friday at the Miller Bell Tower. Rabbi Harry Rosenfeld, Temple Beth Zion, Buffalo, N.Y., will conduct the service. Susan Pardo will be the soloist. For information about the memorial or healing portion

of the service, call (716) 357-5042. The rain venue is the Pier Building.

The Hebrew Congregation will hold a Sabbath morning service 9:30 a.m. Saturday in the sanctuary of Hurlbut Memorial Community United Methodist Church. Rabbi Rosenfeld will conduct this service. Susan Pardo will be the soloist. Following the service, a light Kiddush lunch will be served. This Kiddush is sponsored by Rosalie Williams in memory of her husband, Herbert Williams, and by Len and Judy Katz in honor of their parents, Sam and Minnie Katz and Bill and Miriam Horowitz. Everyone is welcome to attend.

Hurlbut Church Meal Ministry

The weekday lunches offer a choice of homemade soup and sandwich, turkey salad plate, fresh fruit plate, or a special-of-the-week quiche, taco salad or crab salad. One special is offered throughout an entire week, with a new special replacing it the following week. All lunches are served with a beverage and a freshly baked cookie for \$6.

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

Lutheran House

The Rev. Ruby M. Wiles will preside at a service of evening prayer at 7 p.m. tonight in the Lutheran House. Anita Ferguson of Pompano, Fla., will provide the music.

Metropolitan Community Church

Pat Collins, a recognized lay minister of the United Church of Christ, will facilitate the 7 p.m. vesper service today in the Hall of Christ. The title of the talk is "The First Christian Sermon." Collins pastored churches for five years before coming to Chautauqua. This is her 10th year at Chautauqua.

Presbyterian House

The Rev. Peter C. Smith will lead the 7 to 7:45 p.m. vespers service tonight in the house chapel. "Who is our Neighbor?" a group meditation, is based on Deuteronomy 30:11-14 and Luke 10:25-37. All are invited to attend.

All Chautauquans are invited to the Presbyterian House porch following morning worship, during the period preceding the morning lecture. Coffee, hot chocolate and lemonade will be available. This coffee time is a great opportunity to meet and greet old and new friends.

United Church of Christ

Our chaplain of the week, the Rev. Ronald Cole-Turner, will lead the 7 p.m. vesper service today in the Randell Chapel of the United Church of Christ headquarters house.

United Methodist

The Rev. Gretchen Hulse will discuss a "Garden of Hope" at 7 p.m. tonight. She will explore a folktale from the land of Khan. All are welcome.

Come for coffee on the porch each day between the morning worship and the morning lecture.

Unity of Chautauqua

Betty Martin-Lewis will present a class titled "Disarming Ourselves, Disarming Our World through Non-violent Communication" at 6:30 p.m. today in the Hall of Missions.



Morning Worship

COLUMN BY JOAN LIPSCOMB SOLOMON

Remember those who cast shadows

Shadows. In Chaplain William Lytle's Wednesday sermon, "The Shadow We Cast," shadow was synonymous with influence. And the Bible, especially the Psalms, is full of references to "shadows." Lytle has been casting his shadow at Chautauqua since 1950 — first, as a visitor who "enjoyed the smorgasbord of events."

Later, he sang in the Motet Choir, he led Bible Studies on Tuesday nights at the Methodist House with George Wirth, he directed the Palestine Park Program and, 11 years ago, he served with his daughter, the Rev. Ruth Hamilton, as chaplain of the week. Lytle presented Jesus as the premier shadow-caster, who said of his life: "I came that you might have life, and have it abundantly."

The chaplain paraphrased writer Clarence Jordan: "God raised Jesus not as an invitation for us to come to heaven, but as a declaration that God has established permanent residence on earth. The proof that God raised Jesus from the dead is not an empty tomb, but transformed disciples."

"Our purpose in life," Lytle stressed, "is to be witnesses of God's love wherever we go, whatever we do, to whom-ever we meet." He praised an Amish man whose response to the question: "Are you saved?" was "Ask my neighbor." The chaplain instanced activist and nun Helen Prejean of *Dead Man Walking* who said, "I watch what I do to see what I really believe."

Turning to the scripture of the day, the chaplain related the faith of early believers who laid their sick on mats on the street where St. Peter might pass by, hoping his healing shadow would fall upon them, for "his life radiated the loving, healing power of God," Lytle said.

Dr. Leslie Morgan, a medical missionary to Bangladesh, learned the truth of the power of his unconscious influence when, at a crowded train station, three Muslim men, having heard him speaking in their native tongue and admiring his ministry among them, picked up his bags and helped him make his way through the crushing mass and onto the train."

Another great "shadow-caster" Lytle recalled from his youth was literacy pioneer Frank Laubach. The impression the young Lytle brought away from meeting Laubach was not his words, but the message Laubach conveyed when, before beginning his presentation, he placed a picture of Jesus on the mantelpiece "to remind myself that he is here."

"If only we had time to hear your stories of the women and men who cast a shadow on your life," Lytle told his listeners. "One of the regrets of our scheduled chaplain's absence is that we can't hear his stories of his experiences with Nelson Mandela."

Lytle went on to quote from Mandela's *Long Walk to Freedom*: "I have walked that long road to freedom ... but I can rest only for a moment, for with freedom come responsibilities, and I dare not linger, for my long walk is not yet ended."

The chaplain concluded with Week Five Chaplain Barbara Brown Taylor's quotation of Philo of Alexandria in her book, *Leaving Church*. Philo urged: "Be kind, for everyone you meet is fighting a great battle." Lytle continued, "We are called to be God's witnesses. The shadow we cast depends on our relationship to the light."

Lytle, a retired Presbyterian minister, is active in the Bird, Tree & Garden Club's Native American Storytelling Program. He replaced Bishop Peter Storey of the Methodist Church of South Africa, who could not come to Chautauqua. Senior Pastor John Morgan, First Presbyterian Church, York, Pa., was liturgist. Two representatives of the International Order of the King's Daughters and Sons Scholarship Program read Acts 1:6-8; 5:12-16, Samuel Rizkalla in Arabic and Ian Good in English.

Worship coordinator Jared Jacobsen led the Motet Choir in Thomas Tallis' setting of John 14:15-17, "If Ye Love Me."

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<p><b>13 Wiley - 3 bdr, 2 ba</b> Perfect wrap around porch, 1 block from lake. Fin. attic <b>\$489,000</b> <b>Becky Colburn</b></p>	<p><b>13 S. Terrace - 5 bdr, 3 ba</b> 3 levels each w/ own entrance. Large porch, great rental history <b>\$465,000</b> <b>Jane Grice</b></p>	<p><b>48 Peck - 4 bdr, 2 ba</b> Updated cottage, fp in LR, front porch, back terrace, prkg <b>\$439,000</b> <b>Karen Goodell</b></p>	<p><b>52 Cookman - 3 bdr, 2.5 ba</b> Artsy &amp; comfortable yr round cottage, good location, CI prkg <b>\$425,000</b> <b>Gerd Brigiotta</b></p>
<p><b>13-15 Simpson#302-2bdr, 1ba</b> Prime 1st flr condo. Open floor plan, large porch w/ lake view <b>\$365,000</b> <b>Jane Grice</b></p>	<p><b>NorthShore F1 - 2 bdr, 2.5 ba</b> Open living/dining/kitchen areas. Loft, laundry &amp; parking! <b>\$335,000</b> <b>Jane Grice</b></p>	<p><b>30 Elm Lane - 3 bdr, 2 ba</b> Updated condo, part of Packard Manor Gatehouse! <b>\$299,000</b> <b>Karen Goodell</b></p>	<p><b>17 Simpson 3A - 2 bdr, 1 ba</b> Year round Jubellee penthouse condo <b>\$279,000</b> <b>Karen Goodell</b></p>
<p><b>15 Ames - 1 bdr, 1 ba Condo</b> Prime 1st floor condo, lovely porch, large new windows <b>\$239,900</b> <b>Karen Goodell</b></p>	<p><b>1 N. Pratt - Efficiency</b> <b>St. Elmo #310</b> Built-in storage, private balcony <b>\$235,000</b> <b>Karen Goodell</b></p>	<p><b>20 Simpson 3C - 1 bdr, 1 ba</b> Condo w/ great location, lake view from porch. Furnished <b>\$180,000</b> <b>Neil Karl</b></p>	<p><b>Garden District Lots</b> 3 central location building lots. Feel old Chaut. in a new home <b>\$235,000 - \$262,500</b> <b>Jane Grice</b></p>

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LECTURE

Rogers: Recapturing America’s ‘mojo’ via nuclear power boost

by Karen S. Kastner  
Staff writer

James Rogers says America can choose either to lead or to follow the ongoing world-wide “renaissance” of the nuclear power industry.

The Duke Energy chairman and CEO told the morning-lecture crowd Wednesday that the U.S. — which he said could rebuild its middle class via nuclear plant construction on a grand scale — had better make its determination “in ‘China time,’” that is, quickly.

Rogers, whom *Newsweek* named one of the most powerful people in the world in 2009, told the crowd in the Amphitheater that he is “blessed to have discovered this place.” He added that it was “meaningful” that he was visiting a place once frequented by Thomas Edison.

He also pointed to the Institution’s connections to Theodore Roosevelt, whom Rogers termed a “personal hero” for the late president’s creation of the national parks. Rogers alluded to Roosevelt’s April 1910 speech at the Sorbonne in which Roosevelt dashed critics in favor of “the man who is actually in the arena,” who may err but does so as he “strives valiantly.”

He called Chautauqua a “setting ripe for storytelling,” and began to tell of his “conversion from nuclear energy skeptic to nuclear energy advocate.”

Rogers said he began his career as a lawyer arguing against utility rate increases for the Kentucky state attorney general’s office. At 40 years of age, he took on the “impossible” job of serving as CEO of embattled Public Service of Indiana.

Before Duke and Cinergy merged in 2006, Rogers served as Cinergy’s chairman and CEO.

Having also worked in both the Carter and Reagan

White Houses, Rogers told the audience that this “shows you how flexible I am.”

Considering the average tenure of a CEO of a major corporation is five or six years, Rogers said of his 22-year stint as CEO, “If anything, I know how to survive.”

Saying that Edison “could not have envisioned” what electricity would come to mean worldwide, Rogers said the current state of world affairs is “at the same pivotal point” as in the early 19th century.

Considering that alternatives to nuclear power have both advantages and drawbacks, Rogers said, “Nuclear energy is the only energy that can produce energy 24/7 with zero greenhouse gases.”

Calling himself a “hard-hearted businessman” who is devoid of “polar bear moments” stemming from global warming, he said he hopes his decisions pass “the toughest test ... the grandchildren’s test” as to whether the decisions would “stand the test of time.”

America’s investments in wind energy are limited in that “where the wind blows” in vast places like Texas is “not where people need” energy in metropolitan areas, Rogers said. Solar power also requires considerable land use that nuclear plants do not.

He pointed to the “safety culture” at the fore in all nuclear power plants, saying that his grandson is serving an internship in a nuclear plant so that the young man could witness firsthand that safety “is ingrained in every decision.”

Even in the 1979 Three Mile Island partial core meltdown, Rogers pointed out that “no one died.”

Rogers said one of his main purposes is “to mold and shape energy legislation not just for this generation, but for future generations.” As the



James Rogers, chairman, president and CEO of Duke Energy, gives the morning lecture on Wednesday in the Amphitheater.

Photo by Brittany Ankrum

world moves toward a “low-carbon economy,” Rogers said he is “an advocate of a road map from Washington,” D.C., but has found that lacking.

To applause of the audience, Rogers observed that the government “didn’t do (its) job” in that it “collects money to deal with nuclear waste” as it takes a portion of consumers’ payments, but is not recycling either high- or low-level nuclear waste from the facilities.

Although the Carter administration banned recycling nuclear waste in the United States, the French “ignored us” and developed its recycling program. As a result, its nuclear waste stockpile is smaller than America’s.

“There is a nuclear renaissance around the world ... that we are not participating in. ... We are not putting our money where our mouth is” as a nation, Rogers opined.

Among the benefits in

building America’s nuclear power would be “creating jobs” and “rebuilding the middle class in this country,” Rogers said. For each plant built, he said, approximately 4,000 construction jobs would be created, as well as about 1,000 well-paying, long-term positions in plant operations.

Since the 1980s, Rogers pointed out, America has “lost its manufacturing base.” Building nuclear power plants would restore the economy, he said.

Worldwide, he said, 61 nuclear power plants are under construction, and 24 of those are located in China, which is now using fifth-, sixth- and seventh-generation technology.

Saying that his company is the only one in the country that is currently building two nuclear plants, Rogers said that he may have to turn to the Chinese for aid in construction, which has its “sup-

ply chain” in place.

President Barack Obama and members of his cabinet have delivered “great speeches” that are pro-nuclear, Rogers said, but he is “still waiting for action.”

“What we built in the last 100 years, we have to rebuild” sooner rather than later, Rogers said.

“We will either lead, or we will follow,” Rogers said, adding that the United States must “recapture its ‘mojo,’ and this is one way to do it.”

With proper regulation and “leaders with vision longer than their terms of office,” Rogers said, America could restore its power equilibrium. He added that the U.S. public schools system must increase its “emphasis on science and math.”

Since it takes about 10 years to build a nuclear power plant, Rogers said, the industry requires “patient capital.” He likened this to the mental-

ity of those who helped build the great European cathedrals but never saw the structures finished or used because the process took three or four generations.

“What we need is ‘cathedral thinking,’” he said, “... but we need to do it in ‘China time.’”

Q&A online

The *Daily* did not transcribe Wednesday’s Q-and-A session because a recording of the program was not available.

James Rogers has agreed to answer other submitted questions (not asked on the Amp stage). Those answers will be published at [chqdaily.org](http://chqdaily.org) when available.

Rubaiyat of Omar Khayyan  
topic of Men’s Club program

Chautauquan Steve Tigner will speak on Edward Fitzgerald’s *Rubaiyat of Omar Khayyam*, the most influential, frequently printed, illustrated and quoted poem of Victorian England, at the weekly meeting of the Men’s Club at 9 a.m. Friday at the Women’s Clubhouse.

Tigner received his Bachelor of Arts in general science/classics from the University of Rochester in 1961 and his PhD in philosophy at the University of Michigan in 1968. For 45 years, Tigner taught philoso-

phy and literary classics at the University of Toledo (1965-1990) and Boston University (1990-2007).

*Rubaiyat of Omar Khayyam* is a collection of epigrammatic quatrains by Omar Khayyam. Of the 1,200 quatrains attributed to Khayyam, Fitzgerald selected 101 quatrains and published them in 1859, according to *Benet’s Reader’s Encyclopedia*. His translation is regarded as a masterpiece of English poetry in its own right.

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MUSIC

CWC hosts young, talented musicians for Teen Recital

by **Lori Humphreys**  
*Staff writer*

The second annual Chautauqua Women's Club Teen Recital is a Chautauqua version of "From the Top," the National Public Radio program featuring talented teen musicians. Chautauquans can hear ten Chautauqua teenagers who will perform at 7 p.m. tonight at the Clubhouse.

The program includes:

- Elliot Haas, 14, cello, playing "Courante" and "Prelude" from the J.S. Bach suite No. 2.
- Hank Gerber, 13, guitar, playing Etude No. 7 by Heitor Villa-Lobos and "Misionera" by José María Bustamante.
- Huxley Rittman, 14, electric guitar, playing Johann Pachelbel's Canon in D. Nate Curry will accompany him on bass guitar.
- Jeremy Hois, 17,

- oboe, performing Robert Schumann's Romance No. 1.
- Alex Barakat, 14, piano, playing "Norwegian Air" by Edvard Grieg.
- Andrew Barakat, 17, piano, playing two movements of Sonata in D Minor by Domenico Scarlotti.
- Sam Winters, 14, voice, singing "Moondance" by Van Morrison.
- Ashley Paulus, 13, voice, singing "Suddenly" by Ashley Tisdale.
- Grace Canfield, 16, voice, singing "Lascia Ch'io pianga" from Rinaldo by George Frideric Handel and "Chanson D'Amour" by Gabriel Fauré.

Barbara Hois, Chautauqua Women's Club member, organized the recital. Ann Weber, Chautauqua Women's Club member, will accompany the students.



Photo by Tim Harris

From left to right, front row: Ashley Paulus, Hank Gerber, Eliot Haas, Sam Winters. Back row: Jeremy Hois, Andrew Barakat, Grace Canfield, and Alex Barakat will all be performing in the Teen Recital at the Women's Clubhouse at 7 p.m. tonight.



Photo by Rachel Kilroy

School of Music faculty member Arie Lipsky coaches his chamber music strings sextet, composed of Natsuki Kumagai, 19, Verena Ochanine, 21, Jonathan Butler, 20, Lauren Peacock, 19, Jacqueline Hanson, 20, and Lydia Tang, 25. The group will perform at 2 p.m. today in McKnight Hall.

Music School hosts chamber music recital

by **Beth Ann Downey**  
*Staff writer*

It looks like the violin and the viola are singing to each other. It's a sad but expressive song, with the rest of the strings fading back to make up the chorus.

Then the cellos perk up and get their say, and the attention shifts from the outskirts of the sextet to the large instruments in the center.

The violins seem to start a wave toward the end of the movement, their bows making a ripple effect as they pass the momentum to the left, and then it comes back again.

Instrumentalists glance around at each other periodically, but not in a way that makes them look nervous or anxious. In this intimate chamber music setting and without a conductor, they're merely trying to hone in on each other's presence.

They're singing together.

Today, Chautauquans have the chance to hear this string chamber music ensemble perform Brahms' B Flat Major Sextet, as well as many other classic

chamber music songs, at its performance at 2 p.m. today in McKnight Hall. They will also witness for themselves how the chamber music setting makes for both a unique auditory and visual experience.

Instrumental Program faculty member and cellist Arie Lipsky coordinates each season's chamber music groups, which range from brass and string quartets and traditional piano trios to a 10-person vocal ensemble.

He said most musicians will say that chamber music is their favorite genre because they have free rein to create their own visions for pieces. He added that it's one of the most important genres of music because of the unique way musicians must learn to listen.

"We need to not just study our own skill and play on our own," he said. "We need to coordinate, we need to listen; this is part of being a musician. There is nothing like chamber music to teach that skill."

Outside of their commitments with the Music School Festival Orchestra or the Piano Program, these young musicians must coordinate

rehearsal times among their group members. Each group is assigned a coach from the faculty, but the coach is usually there as merely another set of ears.

Lipsky said varying opinions about things like musical interpretations or rehearsal times may cause friction from time to time, but he always encourages the young musicians to be respectful, listen and consult, while also standing up for their own ideas.

"I believe they gain a lot of experience just adjusting to new people and having to work with different personalities. This is a part of life," he said.

Just as these musicians take on a new role at rehearsals, the chamber music setting also allows each instrument to take on a new role in the score.

"The fun of playing chamber music is that you take a different role every second or every minute," Lipsky said. "Sometimes you are leading with the melody, and just a minute later somebody else is and you are supposed to be secondary and accompany. It's like life — it evolves."

CHAMBER MUSIC PERFORMANCE

"Brahms B-Flat Major Sextet"  
Natsuki Kumagai, violin  
Verena Ochanine, violin  
Lydia Tang, viola  
Jacqueline Hanson, viola  
Jonathan Butler, cello  
Lauren Peacock, cello  
Arie Lipsky, coach

Mozart K. 465, "Dissonant"  
Luri Lee, violin  
Janet Liang, violin  
Shuo Diao, viola  
Beini Wu, cello  
Jacques Israelievitch, coach

Mozart, "Clarinet Quintet"  
Krista Weiss, clarinet  
Garam Kim, violin  
Laura Longman, violin  
Esther Han, viola  
Moa Karlsson, cello  
Arie Lipsky, coach

Beethoven, "Op. 18, No. 4"  
Sarah Davidson-Gurney, violin  
Celeste Carruth, violin  
Benjamin Davis, viola  
Mayara Velasquez, cello  
Jacques Israelievitch, coach

Trio of Young Artists prepares for emotional Artsongs recital

by **Alison Matas**  
*Staff writer*

Today's 4 p.m. Artsongs in the Athenaeum Hotel will begin with a trio piece from the Wolfgang Amadeus Mozart opera *Così fan tutte*. The program is a varied assortment of German, French, Italian and English pieces.

The first performer is 23-year-old baritone John McCarthy, who is returning to Chautauqua Institution after being here last year as a vocal student in the School of Music. He just completed his undergraduate studies at Temple University in Philadelphia and will begin work toward a master's degree in music at the University of Cincinnati College-Conservatory of Music in the fall.

Today, he'll be performing the "Five Mystical Songs" by Ralph Vaughan Williams. The pieces are settings of George Herbert's metaphysical poems. Because they are written for a baritone soloist and a chorus, four other Young Artists will be joining McCarthy during his performance.

His favorite of the songs is the third, titled "Love bade me welcome." "It's extremely dramatic and extremely emotional because it's a man who stands before God, which he calls Love," McCarthy said. "He's standing at his judgment, and although Love invites him in, he refuses and says, 'I'm not worthy. I'm not worthy for this,' until Love says, 'But do you know not who bore the blame,' meaning Christ, and then he accepts and goes through the pearly gates."

The songs are always moving, but this will be an especially emotional performance for McCarthy. "My opera director at Temple (John Douglas), who I've known for the last four years, and he's been a mentor to me, actually died on Monday from cancer, and Allison, our pianist, was a student of his as well, and so we're dedicating the performance to him."

Douglas also used to teach diction for Chautauqua Opera Company, so McCarthy is thankful to have the chance to remember him



Sauter



McCarthy



Sauer

here.

"For me, this is just really special. ... I just hope to honor his memory and honor what he's done for me," McCarthy said. "He's touched so many lives."

Also singing today is 27-year-old soprano Lacy Sauter, who is returning after being a studio artist in 2008. This afternoon, she's singing a set of two Italian pieces: "Malinconia, Ninfa Gentile" by Vincenzo Bellini and "Quando ti Rivedrò" by Stefano Donaudy. The first explains that, unless a person has experienced heartbreak, he or she can't appreciate when life and love are good. The latter is the lament of a scorned lover.

She'll also perform "Enfant, si j'étais Roi" and "Oh! quand je dors," both inspired by Victor Hugo poems and written by Franz Liszt.

"The first one is to my child. I'm saying that if I was a king, all the things I would give just to have one look from my child, one loving look, and I go further to say if I were a god, I would give the world. I would give

the heavens and the earth for one kiss from you," Sauter said.

In addition, she's singing "Meine Lippen, sie küssen so heiß" from the operetta "Giuditta" by Franz Lehár.

"The story's kind of like *Carmen*, so she leaves this man that she's with, and she becomes a nightclub singer," Sauter said. "This is actually her nightclub act, where she's like, 'I don't know why men always talk of love. I don't know why they're so in love with me,' but the chorus comes in, and she's like, 'But when I sing, then I know why. I'm so beautiful, my lips kiss with such fire, my limbs are soft and white.'"

Sauter will also be joined by mezzo Laura Sauer for the song "Lady Sibylla" by Johann Strauss. The singers go see a fortune teller and ask her what their true loves will be like.

"We're both kind of mus-ing about what kind of man we're going to meet in our life, and we're too anxious to let time take its course. We have no patience. We

want to know right now," Sauer said.

Beyond sharing a song, Sauter and Sauer also share a similar moniker and, consequently, have taken to referring to themselves as "name twins."

"Right off the bat we have this very special bond because our names are so similar," Sauter said. Sauer agreed. "We do. We got close really fast."

Complicating the issue is the fact that the women share a mailbox, sang in the same musical theater revue, are doing a recital together and will perform in the same scene for the Young Artist scenes program.

"We're going to mix each other up on the schedule because it says L. Sauter and L. Sauer, and there's only one letter difference," Sauter said. "(Sauer) actually went to a coaching accidentally ... so there's been mix-ups."

24-year-old Sauer, not to be confused with Sauter, is the final Young Artist featured on today's recital. She is singing several German pieces, the first of which are

from Alban Berg's "Sieben frühe Lieder" or "Seven Early Songs."

The first is particularly image-heavy. "It's describing this really enchanting landscape, this really magical place ... and I'm just saying, 'Take it all in. Take it all in. Take in the wonderment of this beautiful landscape,' so it's almost presenting imagery rather than force-feeding emotions," Sauer said.

She'll also be singing several pieces from Richard Wagner's song cycle "Wesendonck Lieder." Supposedly, Wagner was romantically involved with Mathilde Wesendonck, who wrote the poetry for the pieces, and he was staying on her family's estate when he composed the cycle. At the same time, he was also writing one of his most famous operas, *Tristan und Isolde*, so much of the music in the "Wesendonck Lieder" has identical themes.

Sauer hopes her performance can change people's minds about two composers she feels have bad reputations.

"Berg is really known for his atonal pieces ... so when people hear his name, they immediately think of that, and not all people like that style, but the "Seven Early Songs" were actually composed right when he was starting to get into that style of non-melodic writing, so they have kind of elements of his past, present and future," Sauer said. "And same thing with Wagner. People seem to love or hate him, and I just want to show them he's written some of the greatest melodies there are."

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RELIGION

Way to end nuclear age is through moral activism

by Elizabeth Lundblad  
Staff writer

Against the imminent threat of nuclear attack, the best weapons that citizens of the world can offer are the courage to be human, and grandkids.

During Tuesday's 2 p.m. Interfaith Lecture, the Rev. Tyler Wigg-Stevenson addressed the week's theme of "Nuclear Disarmament" by viewing the problem and solution through a moral and Christian lens.

Does morality make a difference to the question of nuclear weapons and security? The answer, he said, is a resounding, self-evident "yes."

"No matter how hard we try, we can't imagine an amoral security. We can imagine an immoral security, but not an amoral one. This is because security, properly understood, is the means to an end. It's not an end unto itself," he said.

Security seeks an end that is unavoidably moral because it is the work of preserving human society from an external threat, and all society has some form of moral architecture that it is internally accountable toward, Wigg-Stevenson said.

If human society is moral and security serves society, then the moral structure of a society is fundamentally grounded in that society's sense of what it means to be a human being, he argued.

"I'm suggesting that a moral consideration of security ... reveals the vision of the human being that the given society seeks to defend with its security apparatus," Wigg-Stevenson said.

Linking security to a weapon that society views as a need to be human, and then making a moral judgment against such a weapon, con-

stitutes a betrayal of who we are, he said. When answering the morality question, people tend to be fence-sitters.

"The way we usually answer the question 'Are nuclear weapons moral?' is either 'No,' 'They might be a necessary evil,' 'They're just the natural evolution of the gun,' or some other nuanced point on a line between bad and good," Wigg-Stevenson said. "But to answer this way, I want to suggest, I think is really to be doomed from the start."

These answers manipulate the question into one about means without bothering to consider the ends, he said.

"Nuclear weapons are devices, they're things, they're means to a variety of ends, whether it's some hare-brained notion to plug a leak in the Gulf or whether you want to hand them to Bruce Willis to take care of that annoying asteroid problem," Wigg-Stevenson said.

Starting by questioning the weapons' morality with what they are as means leads to the search for a plausible moral end to make the weapons justifiable, he said. It is too easy to get lost in the possibilities when one starts with means.

"Moral questions, in general, shouldn't begin with means. Moral questions should begin with ends," Wigg-Stevenson said. "The contribution that morality has to make to the question of nuclear weapons is the focus on ends."

When responding to the question, "Are nuclear weapons moral?" Wigg-Stevenson suggested that the response should be to evaluate one's vision of what it means to be a human being, what is required for human beings to flourish and whether nuclear weapons can be reconciled

with that vision.

Wigg-Stevenson used the Christian case study of the "just war" tradition to illustrate the imperative of abolishing nuclear weapons. The "just war" position, which dates back to St. Augustine, is that every person is created in the image of God and is thus inviolably sacred, he said.

"At the same time, this inviolable sanctity, we also need to understand, is blemished by sin and thus oriented both willfully and biologically toward death," Wigg-Stevenson said. "If this is what you think it means to be a human being in the 'just war' tradition, this combination means that people made in the image of God are also always trying to kill each other."

The goal of the "just war" tradition is that society should fundamentally try to create peace, Wigg-Stevenson said. Given the high view this position gives to what it means to be human, there is a strong bias against the use of force.

This has resulted in the criteria of "just war": The use of force must always be a last resort, the damage that war will avert must be profound, and the prospect of success and the damage avoided by war must exceed the damage that war would cause, he said. However, one must remember that the criteria are not the point of "just war."

"The criteria aren't meant to be hoops through which a given conflict must jump only to find a cleric at the end willing to offer it a benediction," Wigg-Stevenson said. "The criteria are a normative set of judgments about the means of seeking security that ought to orient us ... to the end."

What the criteria do not



Photo by Tim Harris

Tyler Wigg-Stevenson, policy director for Faithful Security, delivers his lecture on faith and disarmament during Tuesday's Interfaith Lecture in the Hall of Philosophy.

cover are the costs nuclear weapons incur before they are used. These include the public health costs, the financial costs and environmental costs, Wigg-Stevenson said.

The only loophole left for advocates of nuclear weaponry is the concept of nuclear deterrence, but this, too, has been closed by the passage of time, he said.

"For nuclear deterrence to have a claim of morality, nuclear deterrence has to work," Wigg-Stevenson said. "You have to plausibly say it actually prevents the use of nuclear weapons, that in our post-Cold War, post-9/11 context, nuclear deterrence has become self-defeating as a security strategy."

The conflict is no longer between the U.S. and the Soviet Union; the world is multi-polar and is characterized by asymmetric threats from non-state actors. Continued reliance on weapons by some nations, even to de-

ter, has a doubly damning effect on non-proliferation, he said.

"To rely on nuclear weapons, for some states to insist that they have this privilege, established nuclear weapons as the normative criterion to great power status," Wigg-Stevenson said. "The reliance on nuclear weapons by some powers inhibits the international cooperation needed to prevent the expansion of the nuclear club."

Indefinite reliance on deterrence leads to inadequate progress on disarmament, which results in proliferation and leads inevitably to nuclear attack, the very thing that deterrence was trying to prevent, he said.

"This kind of means that relying on deterrence in this setting is sort of like warding off the outside winter chill by setting fire to your carpet," Wigg-Stevenson said.

Given this information, he said, the only way to end the

nuclear age is moral activism. Wigg-Stevenson said he has seen it in action at nuclear conferences.

"I have seen the actual, transformative effect when one brave soul has the courage to remember his or her humanity in the faces of an inhuman and dehumanizing nuclear system," he said.

When someone has the gumption to mention their grandkids, the gathered experts jump on that crumb of humanity, Wigg-Stevenson said.

"If you have grandkids, you've pretty much got the secret weapon that you can aim at the heart of the nuclear system," he said. "You've got a reason to demand without fear, embarrassment or a hint of apology that our means of security must be oriented toward the ends that you wish them to inherit long after you are gone."

IOKDS class of 2010 revels in Chautauqua experience

by Elizabeth Lundblad  
Staff writer

As it celebrates its 91st year on Chautauqua Institution's grounds, the International Order of the King's Daughters and Sons can thank its alumni for spreading the good word about the work its members are doing at Chautauqua.

All ten members of the IOKDS class of 2010 discovered the scholarship program through familial ties to the order or had friends who were former scholarship recipients and spoke of the great Chautauqua experience.

In the Chautauqua Scholarship Program's first year, 1920, there was one student, said Pat Bowen, director of the scholarship program.

"In the '50s and '60s there were many students because at that time college courses were offered," Bowen said. "The students would come to Chautauqua, participate in the Chautauqua experience and also earn credits toward their degrees."

IOKDS is an international, interdenominational Christian service organization started in 1886 in New York City by Margaret Bottome and nine of her friends, Bowen said. The group formed a "Circle" devoted to doing good works in the New York City area.

"The idea of forming groups of people who were friends and did service work was appealing, and many circles grew up over North America very quickly. By 1890 there were thousands of members," Bowen added.

People have asked Bowen if any theological differences have ever interfered with the mission of the group.

"The order is designed to do things, so we're just bringing our Christian selves to work and in working together, we can agree. It's about action rather than discussion,"

she said.

This year's class hails from five countries, including Canada, Egypt, Lebanon, Ukraine and the United States.

Twins Samuel "Sam" and Georges Mohsen traveled from Cairo, Egypt, and first heard of Chautauqua from a friend who had visited and loved her experience.

"She was here in Chautauqua one year, and she said it was a beautiful place and that we could meet people who are different and you can learn so much," Sam said.

Musically inclined, Sam and Georges joined the Chautauqua Choir with fellow IOKDS classmate Ian Good, from Massachusetts.

"(The choir has) been a lot of fun; it's a great opportunity. I've met a lot of great people there and Mr. (Jared) Jacobsen, the director, is phenomenal, so it's just been a wonderful experience," Ian said.

Deciding on his favorite program or event at Chautauqua was difficult for Ian.

"It's hard to pick. I think just the people in the program that I've met, getting to know them has just been a major highlight," he said.

During his stay in Chautauqua, Georges only noticed one major drawback to his Chautauqua experience.

"The one bad thing about Chautauqua is that there are a lot of things to do and you have to choose. There are too many opportunities," he said.

For Emily Perper, from Maryland, Chautauqua and the scholarship program are embedded in her family history.

"My mom is a King's Daughter and my grandparents, my grandmother's a King's Daughter and my grandfather's a King's Son, and this is where they met," Emily said. "They've always wanted me to do the program because they had such an ex-



Photo by Emily Fox

Women (left to right): Connie Snelgrove, Linda Wilk, Pat Bowen, Kata Shomi, Brenda Griffith, Emily Perper. Men (left to right): Ken Fisher, Nayef Zainaty, Mitch Counsell, Ryan Dekker, Bertie Sabov, Ian Good, Georges Moshen, Samuel Moshen.

cellent time."

Our neighbors to the north sent three representatives: Mitch Counsell, Ryan Dekker and Brenda Griffith, all from Ottawa, Canada.

Family members were the ones who encouraged Mitch and Brenda to apply to the scholarship program.

"My sister came here and she loved it. (Chautauqua) is different. Everyone here is very open and transparent and lovely," Mitch said.

Chautauqua is one of the most interesting places to visit, Brenda said, and it was a privilege to be able to live in a Victorian-style town for a month.

"It was almost like being in a movie. The events were great, but (the Chautauqua experience) was a great opportunity to live and explore," Brenda said.

Ryan found out about Chautauqua while working with a charity, and he decided to apply for the scholarship program when he heard about the world-renowned lecturers that visit the grounds each year.

"Listening to Bishop (John Shelby) Spong and Alan Jones and a bunch of other people, they have very interesting theories, very different than what I grew up with," Ryan said. "It was extremely thought-provoking, extremely difficult, but it was extremely rewarding."

The two students who traveled to Chautauqua from Ukraine had quite an adventure. Kata Shomi and Bertie Sabov started their journey in Budapest, Hungary. After one canceled flight, one missed flight and five hours in a Boston airport, the two finally arrived in Chautauqua at 1 a.m. when the season started.

Although it was an ordeal getting here, Kata said that the Chautauqua experience was worth it.

"I enjoyed every moment of Chautauqua. Everything is different. This is the best place just to slow down and relax and to just enjoy," she said.

Bertie said he learned a lot at Chautauqua, including how to live with many new roommates who did not

speak Hungarian.

Another thing new to Bertie was sailing. He had the opportunity to take a sailing class, in which he proved to be fairly adept.

"The (instructor) said that I am really good, but I can't swim, so it's a little scary," he said.

Rounding out the class was Nayef Zainaty from Beirut, Lebanon. Nayef is a priest in the Maronite Catholic Church and found Chautauqua to be completely new territory.

"It's different from my country in everything: traditions, culture, everything is different," Nayef said.

Aside from Chautauqua Lake, Nayef's favorite part of Chautauqua was meeting people from other churches and religions, which is an important experience that Chautauqua offers.

This is definitely a community for learning and that is something that one does not find in many places, Emily said.

"Chautauqua is unique because of the number of people who come here genuinely to

learn and to keep learning, no matter their age, race, gender — everyone wants to learn, everyone is here for the same reason," she said.

Favorite moments varied between lectures and fun activities, but everyone could agree that they could probably only happen at Chautauqua.

"There's been a lot of amazing experiences that took longer time to absorb, a lot of intellectual inspiration, which would be the best," Mitch said. "But if you have to condense it down to one specific present moment, it would be attacking the lifeguards as a seaweed monster."

Life at Chautauqua Institution is definitely different, and some things just cannot be explained to a non-Chautauquan.

"My favorite experience? ... Everything. It's Chautauqua. It's hard to explain Chautauqua to my friends in Egypt. You have to experience it," Georges said.

The 2010 class of IOKDS ends its four-week run at Chautauqua on Friday.



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**CROSSWORD**

**By THOMAS JOSEPH**

**ACROSS**

43 Job reward

1 Humorist Mort

5 Worry

10 Oil container

12 Fake gems

13 Famed lover

14 Rocker John

15 Simile center

16 Twister

18 Threat

20 Tennis divider

21 Breathe loudly

23 Auditing org.

24 "Troy" star

26 Lukas of "Witness"

28 Game for two

29 With 32-Across, "Jeopardy!" star

31 Broad st.

32 See 29-Across

36 Twister

39 Sought a seat

40 Playful mammal

41 Pal, to Pedro

43 Job reward

44 Gave out hands

45 Louver parts

46 "— bien!"

**DOWN**

1 "Beat it!"

2 Stood

3 Earthing

4 Director Spike

5 Blueprint number

6 Mural spot

7 Latvia neighbor

8 Penitent people

9 Beliefs

11 Musical composition

17 Longing

19 Fitting

22 Cormac McCarthy book

24 Crucial

25 Resistance to change

27 Chopper

28 Crocs' kin

30 Brit. co. abbr.

33 Prickly shrub

34 Golf feat

35 Shoelace problems

37 High home

38 God of war

42 Got together

**Yesterday's answer**

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1	2	3	4		5	6	7	8	9
10				11		12			
13						14			
15					16	17			
18				19				20	
			21			22		23	
	24	25				26	27		
28				29	30				
31					32			33	34
35									
36			37	38				39	
40						41	42		
43						44			
45							46		

7-22

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.

7-22 CRYPTOQUOTE

X E J G V W D G Z E Q Q P W Z D Z  
V I W V B G Q G W T B G S W L L E V  
X F J G B F V I E C V W L A D L E B B G  
S W L L E V X F J G B F V I F L .

— R W P G Z W T V I C T M W X A B F L  
**Yesterday's Cryptoquote:** GOOD JUDGMENT COMES FROM EXPERIENCE, AND EXPERIENCE COMES FROM BAD JUDGMENT. — SOURCE OBSCURE

SUDOKU

**Conceptis Sudoku** By Dave Green

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

Difficulty Level ★★★

7/22

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

Difficulty Level ★★★

7/21

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Feniger to introduce Maltz exhibit at EJLCC

Judi Feniger, executive director of the Maltz Museum in Cleveland, will be the featured speaker at 3:30 p.m. Thursday at the Everett Jewish Life Center at Chautauqua. Feniger will introduce the exhibit currently on display at the EJLCC, "Women and Spirit: Catholic Sisters in America." This is a chronicle of innovative women who played a role in establishing schools, hospitals and other

helping institutions. The exhibit will be available for viewing during weeks Four and Five. Accompanying the exhibit will be a video, "Women with Spirit," a presentation demonstrating the role of spirituality in the work of women of various faiths.

The Maltz Museum of Jewish Heritage, in the eastern Cleveland suburb of Beachwood, opened in late 2005. Devoted to diversity and tolerance, it tells the story of the Jewish community in Cleveland and North-

east Ohio from the 18th century to the present with exhibits, interactive computer displays and video oral histories. The Museum is the brainchild of Milton and Tamar Maltz, who conceived the project after visiting a similar museum in Amsterdam. Their idea was to build bridges of tolerance and understanding by sharing Jewish heritage through the lens of the American experience.

The Maltz Museum is divided into three sections — the permanent collection, a large exhibition hall for visiting exhibits, and the Temple-Tifereth Israel Gallery. The

permanent collection includes eight galleries, with exhibits such as "They've Arrived," about Northeast Ohio's Jewish immigrants, "Wonderland," a tribute to Ohio's Jewish entertainers from vaudeville to the present, and "The World Remade," a look at rebuilding Jewish trust and community after the devastations of fascism in the mid-20th century. The temporary exhibition hall hosts important touring collections from around the world.

The Temple-Tifereth Israel Gallery showcases 170 periodically changing treasures from the Temple's extensive collection of textiles, paintings, sculpture and lithographs, dating from the 18th century to the present, including a series of Marc Chagall paintings depicting the Exodus.

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VISUAL ARTS

Henne finds there's art in anatomy

by Laura Lofgren  
Staff writer

Carolyn Henne creates anatomically correct body parts. Well, at least that's what she's working on as of now. Her work, ranging from film props to surgical prototypes in the field of gynecology, is like nothing Chautauqua's seen before.

A first-time teacher at the School of Art, Henne will lecture at 7 p.m. tonight in the Hultquist Center on her work in film and her work with the National Institute of Health, as well as her personal art.

Obtaining her degree in sculpture, Henne finished graduate school and went on to work in movies. Learning quickly to produce props, including a rubber ice skate for the Jean-Claude Van Dam movie "Sudden Death," Henne has constructed exploding penguins and a tree for a real bear to get his head "stuck" in for "The Jungle Book." Henne said she takes on each challenge and solves them as she goes.

"I love figuring out how to do things and how to make materials do something other than what they're supposed to do," Henne said.

Along with her film career, Henne will discuss her current involvement in the creation of surgical trainers for gynecological purposes. Working with a surgeon and engineers, Henne is on her way to creating a polyurethane elastomer "box," which looks like the lower half of a woman. The abdomen will be easy to work with. Surgical students will be able to practice on the anatomically correct torso with actual tools and cameras they would use in real surgery.

"When you touch it, it'll be very lifelike," Henne said. "It's like skin and it's filled with cast foam rubber."

The skin, as well as the internal organs, including the uterus, vagina and cervix, will be painted with SkinFlex paint. Working with wax first, Henne sculpts the organs and torso to the correct measurements designated by a surgeon who comes to Henne's studio every couple of weeks.

Henne's biggest problem is creating the broad ligament that covers the uterus.

"Once I have all that stuff figured out, I'll make copies for (the surgeon) and that will go to the engineers and they'll figure out some of the sensor-type things," Henne said. Sensors will be placed near main arteries and will



"Suspended Self Portrait," Carolyn Henne

alert the student surgeons when they're endangering the operations.

Henne hopes for the torso to be a staple in surgical teaching. She hopes the life-like quality and detail she's put into the prototype will translate over into mass production of the product, she said.

"We're trying to find something that's really super-affordable and a lot of them can be made," Henne said, "and a lot of surgical students can use them to learn how to better serve women in surgery."

Aside from working within the realms of practical science and sculpture, Henne is also a part of the National Institute of Health's The Visible Human Project. Henne created a life-sized figure of herself using vinyl and plaster.

"Suspended Self Portrait," as the piece has been titled, is composed of 89 cross-sections of vinyl sheeting. Henne used plaster bandages and encased each part of her body separately. She then made tiles out of the castings.

Using anatomical information taken from the National Institute of Health, Henne examined cross-sections of actual cadavers the institute froze.

"They remove really small layers of cross sections and digitally record that cross section," Henne said. "They did it from the toes all the way up to the top of the head."



Henne

Henne used the female cadaver from the institute, which, she said, was significantly shorter than she, so her version is more stretched out.

The SkinFlex paint used by Henne to color the sections starts out clear, then color is added. One can add as much pigment to create either an opaque or transparent visual. Henne went for a more transparent look.

Henne said it took her about five months to complete "Suspended Self Portrait," which is now suspended in the collection at the National Museum of Health and Medicine and was featured in the NIH's exhibition and book, *Dream Anatomy*. The piece is now interactive and when touched, the vinyl moves as if it were living and breathing.

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**MLS**

Auerbach to paint and talk at CWC's Chautauqua Speaks

by Lori Humphreys  
Staff writer



Auerbach

Watercolor artist, Chautauquan and teacher Rita Argen Auerbach will turn the Chautauqua Women's Club living room into an art studio at 9:15 a.m. today at the weekly Chautauqua Speaks series (formerly Thursday Morning Coffee). Titled "Rita Auerbach Demonstrates Her Watercolor Technique," it is an opportunity to watch the popular artist at work.

"I will paint and answer questions. People are intrigued watching a picture form," she said.

As she paints, Auerbach will share the artistic decisions she is making about color, shapes and composition. She commented that watching artist demonstrations has been one of the most helpful ways for her to learn. Now it will be the Chautauqua audience members' turn to learn by watching, whether they are artists or just artistic.

Auerbach is considered by many to be the official painter of the "Chautauqua" look of Victorian homes, rocking chairs and gladiolas. However, she has also painted a collection of Buffalo, N.Y., landmark buildings and Frank Lloyd Wright homes.

"Buffalo is one of my favorite subjects. The architecture is so rich there," she said.

Her singular style, whether applied to Buffalo or Chautauqua scenes, shares an adventurous use

of color and light.

"Light, so much a part of nature, creates endless possibilities and presents me with the freedom to express and interpret its beauty," she wrote on her website.

Auerbach will donate the completed picture from her presentation to the CWC for its 2010 fundraising campaign.

From 1974 to 1994, she taught art to high school and middle school students at the Clarence Central Schools. Also, she has been a longtime member of the Chautauqua Institution Special Studies program. She has bachelor's and master's degrees in art education from the State University of New York at Buffalo.

Auerbach's paintings are included in many collections, including those at the Burchfield Penney Art Center of Western New York, City Hall in Buffalo, N.Y., and Standard Oil in Miami, Fla.

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PROGRAM



Photo by Rachel Kilroy

Guest conductor Uriel Segal and pianist Alexander Gavrylyuk enjoy a standing ovation after Tuesday evening’s performance in the Amphitheater.

Thursday, July 22

- **Reach** closes. Fowler-Kellogg Art Center
- **Don Kimes + Five Celebrating 25 Years** closes. Fowler-Kellogg Art 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)
- 7:45 **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 **Chautauqua Speaks.** (Programmed by the Chautauqua Women’s Club) **Rita Auerbach.** Women’s Clubhouse
- 9:15 **DEVOTIONAL HOUR.** **The Rev. LaVerne Gill,** chaplain administrator, Chautauqua United Church of Christ Society
- 9:15 **Class.** Maimonides–“A Guide to the Perplexed.” **Rabbi Zalman Vilenkin,** Chabad Lubavitch of Chautauqua. Alumni Hall Library Room
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** **Molly Williamson,** Middle East Institute. Amphitheater
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 **CLSC Scientific Circle Brown Bag.** “Diet and Nutrition.” **Barbara Halpern.** Alumni Hall porch
- 12:15 (12:15–1) **Brown Bag: Theater.** *Inside Look at Amadeus in the Amp* with director Vivienne Benesch, designers and cast. Bratton Theater
- 12:15 (12:15–1:15) **Knitting.** “Women4Women–Knitting4Peace.” UCC Reformed House Porch
- 12:15 (12:15–1:45) **Communities in Conversation Brown Bag Lunch.** (Co-sponsored by the Dept. of Religion, Ecumenical Community of Chautauqua and the Interfaith Alliance).

- “Honoring Shared Ideals.” Jewish, Christian and Muslim presenters. Athenaeum Hotel parlor
- 12:15 (12:15-1:30) **Brown Bag Meeting.** “How to Stop Bullying in Our Schools.” **Bob Coghill,** guidance counselor in the Ontario Schools (Sponsored by the Chautauqua Chapter of Parents, Families and Friends of Lesbians & Gays and the Metropolitan Community Church) Chautauqua Women’s Club
- 12:30 (12:30–2) **Mystic Heart Meditation Seminar.** “Disarming Yourself: Peace and Contemplation.” **George Welch** (Christian Centering Prayer). Hall of Missions. Donation
- 12:45 **Chautauqua Catholic Community Seminar.** “A Franciscan Approach to Peacemaking.” **Rev. Matthias Doyle,** OFM, director, Franciscan Center for Service and Advocacy, Siena College. Methodist House Chapel
- 1:00 (1–4) **Artists at the Market.** (sponsored by the Chautauqua Women’s Club) Farmers Market
- 1:15 **Duplicate Bridge.** **Herb Leopold,** director. Sports Club. Fee
- 2:00 **Student Chamber Music Recital.** McKnight Hall. (Benefits the Chautauqua Women’s Club Scholarship Fund.)
- 2:00 **INTERFAITH LECTURE SERIES.** **Joseph Cirincione,** president, Ploughshares Fund. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 3:30 (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)
- 3:30 (3:30–5) **Lecture.** Discussion of exhibit “Women and Spirit.” **Judi Feniger,** executive director, Maltz Museum. Everett Jewish Life Center

- 3:30 **CLSC ROUNDTABLE/LECTURE.** **William Heyen,** *A Poetics of Hiroshima.* Hall of Philosophy
- 4:00 **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.)
- 4:00 **Artsongs at the Athenaeum.** Recital with Chautauqua Opera Studio Artists. Athenaeum Hotel parlor
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:00 **Piano Alumni Showcase.** **Eun Mi Ko,** piano. “The Complete Chopin Etudes.” (Benefits the Chautauqua Women’s Club Scholarship Fund). Fletcher Music Hall
- 4:30 **Evensong Blessing and Healing Services.** Chapel of the Good Shepherd
- 6:00 (6–7:45) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Smith Wilkes Hall
- 6:30 **Unity Class/Workshop.** (Programmed by Unity of Chautauqua) **The Rev. Betty Martin-Lewis.** Unity Community of Joy, Sun City Center, Fla. Hall of Missions
- 7:00 **Devotional Services.** Denominational Houses
- 7:00 (7–7:45) **Metropolitan Community Church Vespers Service.** Hall of Christ
- 7:00 **Visual Arts Lecture Series.** **Carolyn Henne,** sculptor, dean of students, Virginia Commonwealth University. Hultquist Center
- 8:15 **SPECIAL.** CTC and the CSO

in the Amp.**Chautauqua Theater Company** presents *Amadeus* by Peter Shaffer, music by W.A. Mozart, directed by Vivienne Benesch. With **Chautauqua Symphony Orchestra;** **Stefan Sanderling,** conductor. Amphitheater

Friday, July 23

- 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 **Nature Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Jack Gulvin,** BTG naturalist. Meet at the lake side of Smith Wilkes Hall
- 9:15 (9:15–10:15) **Men’s Club.** “Edward Fitzgerald’s *Rubaiyat of Omar Khayyam.*” **Steve Tigner.** Women’s Clubhouse
- 9:15 **DEVOTIONAL HOUR.** **The Rev. J. Paul Womack,** pastor, Hurlbut Memorial Community United Methodist Church
- 9:15 **Class.** “The Bible Decoded.” **Rabbi Zalman Vilenkin.** Chabad Lubavitch of Chautauqua. Alumni Hall Library Room
- 10:00 (10–12:30) **Violin Master Class.** (School of Music). **Almita Vamos,** presenter. Fletcher Music Hall. Fee
- 10:15 **Service of Blessing and Healing.** UCC Chapel

- 10:45 **LECTURE.** **Joseph Cirincione,** president, Ploughshares Fund. Amphitheater
- 12:00 (noon–2) **Flea Boutique.** (sponsored by Chautauqua Women’s Club) Behind Colonnade building
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 (12:15–1:15) **Brown Bag Lunch/Lecture.** (Programmed by the Writers’ Center) “What We Talk About When We Talk About Memoir.” **Michael Steinberg,** prose writer-in-residence. Alumni Hall porch.
- 12:15 (12:15–1:45) **Communities in Conversation Brown Bag Lunch.** (Co-sponsored by the Dept. of Religion, Ecumenical Community of Chautauqua and the Interfaith Alliance). “Honoring Shared Ideals.” Jewish, Christian and Muslim presenters. Athenaeum Hotel parlor
- 12:15 (12:15–1:30) **Brown Bag Meeting.** “How to Stop Bullying in Our Schools.” **Bob Coghill,** guidance counselor in the Ontario Schools (Sponsored by the Chautauqua Chapter of Parents, Families and Friends of Lesbians & Gays and the Metropolitan Community Church) Chautauqua Women’s Club
- 12:45 **Catholic Community Seminar Series.** “Reconciliation.” **Rev. John Loncle,** Parochial Vicar, Church of the Assumption, Fairport, NY. Methodist House Chapel
- 1:00 **Jum’a/Muslim Prayer.** Athenaeum Hotel parlor
- 2:00 **INTERFAITH LECTURE SERIES.** **Jonathan Granoff,** president, Global Security Institute. Hall of Philosophy
- 2:15 **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 Welcome Center, Colonnade lobby and Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Welcome Center.)
- 2:30 **Student Chamber Music Recital.** (Benefits the Chautauqua Women’s Club Scholarship Fund). McKnight Hall
- 2:30 (2:30–3:30) **Piano Mind/Body Class.** (School of Music). Sherwood-Marsh Studios. Fee
- 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)
- 3:30 **Chautauqua Heritage Lecture Series.** “Facts of Faith: Can the miracles of the Bible be considered historical facts?” A methodological discussion with some approaches taken at Chautauqua. **Jon Schmitz,** Chautauqua Institution archivist. Hurlbut Church
- 3:30 **Dance lecture.** Lecture on the Festival Dancers’ staged event on July 28. **Michael Vernon,** resident faculty, Chautauqua Dance. Smith Wilkes Hall
- 4:00 **Faculty Artist Recital. 2 Pianos/8 Hands Extravaganza.** **Nicola Melville, John Milbauer, Rebecca Penneys, Joel Schoenhals.** (Benefits the Chautauqua Women’s Club Scholarship Fund). Elizabeth S. Lenna Hall
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:15 **Purple Martin Chat.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Jack Gulvin,** BTG naturalist. Purple Martin houses between Sports Club and Bell Tower
- 5:00 (5–5:45) **Hebrew Congregation Evening Service.** “Kabbalat Shabbat: Welcome the Sabbath.” Family Service led by **Rabbi Harry Rosenfeld. Susan Pardo,** soloist. Miller Bell Tower (Pier Building in case of rain)
- 5:00 **Studio Preview with Festival Dancers.** Carnahan-Jackson Dance Studios. \$5 Fee
- 6:00 (6–7:45) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- 7:15 **Community Shabbat Dinner.** (Sponsored by Chabad Lubavitch of Chautauqua). Everett Jewish Life Center. Fee.
- 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 Welcome Center, Colonnade lobby and Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 8:15 **SPECIAL.** **The Oak Ridge Boys.** Amphitheater

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\*\* Toy Story 3 3D (G) \*\*

Presented in REAL D 3D/No Pass

Daily (12:15, 2:30, 4:45) 7:05, 9:20

\*\* Despicable Me 3D (PG) \*\*

Presented in REAL D 3D/No Pass

Daily (12:40, 2:50, 5:00) 7:00, 9:05

\*\* Salt (PG-13) \*\*

Daily (1:30 4:15) 7:10, 9:40

The Sorcerer's  
Apprentice (PG)

Daily (1:15, 4:00) 6:40, 9:10

Twilight Saga:  
Eclipse (PG-13)

Daily (12:30, 3:30) 6:30, 9:30

Ramona And Beezus (G)

Daily (1:00, 3:30) 6:40, 8:50

\*\* INCEPTION (R) \*\*

Daily (12:15, 12:30, 3:15, 4:00)  
6:30, 7:00, 9:30, 10:00

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

Predators (R)


Daily 6:45, 9:00

The Last Airbender (PG)

Daily (4:15)

\*\* Grown Ups (PG-13) \*\*

NO PASS Daily (4:15) 6:45, 9:00



Communities  
in  
Conversation  
2010

Brown Bag Lunch  
Thursday and Friday at 12:15

This Week  
Athenaeum Parlor

Week Four: Honoring Shared Ideals


Different faith communities may share some of the same teachings, but often with different emphases. Social justice, for example, is inherent to the Abrahamic Faiths. How can ideals held in common among religions strengthen relationships between those religions for which issues of belief and doctrine – such as the divinity of Jesus – tend to divide?

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Building  
on the Foundation

I will lift up mine eyes unto the hills, from whence cometh my help.  
My help cometh from the Lord, which made heaven and earth.  
He will not suffer thy foot to be moved: He that keepeth thee will not slumber.  
Behold, He that keepeth Israel shall neither slumber nor sleep.  
The Lord is thy keeper: the Lord is thy shade upon thy right hand.  
The sun shall not smite thee by day, nor the moon by night.  
The Lord shall preserve thee from all evil: He shall preserve thy soul.  
The Lord shall preserve thy going out and thy coming in from this time forth, and even for evermore.

– Psalm 121



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Monday - Saturday 9 till 6, Sunday 12 till 5