

Double bill, double thrill

Simple truths unite contrasting operas

BY ALISON MATAS | STAFF WRITER
PHOTOS BY RACHEL KILROY

Tonight, Michael Chioldi gets to enjoy a cathartic dichotomy as he sings two contrasting roles in Chautauqua Opera Company's final main-stage production of the season. "It's like therapy for me," he said. "I get to get a lot out of my system by playing these characters."

The show is the double bill of *Rustic Chivalry* (*Cavalleria rusticana*) with music by Pietro Mascagni and *The Clowns* (*I Pagliacci*) with music by Ruggero Leoncavallo. It plays at 7:30 p.m. tonight and Aug. 2 in Norton Hall.

In *Rustic Chivalry*, Chioldi plays a lovable man, Alfio, but, in *The Clowns*, he plays Tonio, a hunchback. "Alfio is a good guy. He's a hard worker, he's built this business on his own, he's the most successful person in town, and everyone loves him," Chioldi said. "Tonio is not a nice guy. He probably was beat up a lot when he was young, he was made fun of because of his deformities, he's not particularly attractive. ... It's not one of the nicer men I've played."

Chioldi's presence in each show, however, isn't the only link between the two operas. The primary connection point is the verismo, or truthful, quality of both. While older operas were about aristocracy, in

these operas, the stories are about everyday people. Consequently, the production is fairly violent and extremely passionate.

"This is real visceral opera. This is blood and guts singing," said Jay Lesenger, artistic/general director for the company. "I think it's just darn good entertainment."

In *Rustic Chivalry*, Turiddù, played by Hugh Smith, has returned from the army and discovered his former lover, Lola, played by Chautauqua Opera Company Studio Artist Jennifer Feinstein, has married Chioldi's character, Alfio. To console himself, Turiddù has an affair with Santuzza, sung by Leann Sandel-Pantaleo, and she is impregnated. When the show begins, Turiddù is pining for Lola, and the rest of the opera revolves around the repercussions of his inability to be faithful to Santuzza.

"He was a good guy, but he's an example of when his world fell apart, he went down the wrong path. He used Santuzza," Smith said. "I get frustrated with this character, too, as a male, like, why doesn't he just take responsibility with her? ... He's really a coward."

See **OPERA**, Page A4



THE WANDERER

Dion brings rock 'n' roll to Amp tonight

by **Beverly Hazen**
Staff writer

Think back to the music and young love during the late '50s and early '60s, and the name Dion should ring a bell of recognition. The music legend comes to Chautauqua at 8:15 p.m. tonight at the Amphitheater for an evening of rock 'n' roll and reminiscing.

It was in the Bronx of New York where Dion DiMucci was born in 1939, and where his musical skill and style began — on the street corners and in the bars of his neighborhood.

"At the age of 12, my uncle purchased a secondhand guitar as a gift for me," Dion

wrote on his website. "I was soon caught up in the music of Hank Williams and some rhythm and blues, which was odd for a city boy in the 1950s."

The driving, lonesome sound of Williams appealed to Dion, and he collected 70 of Hank's singles, which he could sing by heart. Dion felt a connection to music and it provided an escape from the call of the streets and gangs, as well as family limits. R&B, blues, doo-wop and rock 'n' roll all influenced his approach to music.

Around the age of 15, Dion considered himself a rebel.

See **DION**, Page A4

Bannon concludes photography week with link to contemplation

by **Laura McCrystal**
Staff writer

This entire week at Chautauqua Institution has been devoted to the craft of capturing a single instant — a photograph is a flash of time.

Whether they are "streakers, strollers or scholars" determines what Chautauquans will get out of this week on photography, Anthony Bannon said. But in contrast to the length of an entire week, today he will discuss the power of a photograph in a single instant.

Bannon, the Ron and Donna Fielding Director of George Eastman House, helped plan and invite lecturers for Week Five. He will conclude the week with his 2 p.m. Interfaith Lecture, "Contemplative Photography and Thomas Merton," today in the Hall of Philosophy.

In planning this week at Chautauqua Institution,

Bannon said he applied the same ideas that he does for exhibits at George Eastman House: People participate on different levels, and he categorizes people as streakers, strollers and scholars.

Streakers might have stopped by lectures this week, absorbing a sentence or two from which they can learn, he said. Strollers are more engaged but are casual listeners, whereas scholars are fully engaged in the subjects. The idea of this categorization is that each person brings a different experience and background, and it is important to provide something of interest for each individual.

See **BANNON**, Page A4

Collins finds poetry in photography

by **Sara Toth**
Staff writer

What do you get when you cross poetry with photography?

The Chautauqua audience will find out when former United States Poet Laureate Billy Collins speaks with Anthony Bannon, Ron and Donna Fielding Director of George Eastman House, at 10:45 a.m. in the Amphitheater.

The format of the morning lecture this morning — with Bannon engaging in conversation with Collins — is similar to the format of the weeks hosted by writer Roger Rosenblatt earlier this summer and two years ago. Collins was Rosenblatt's first guest in 2008, and is again talking about his work on the Amp stage. It's just in a different context this time.

"We'll be playing ping-pong with the idea of image

— written image and visual image," Collins said. "You can say that poetry and photography, the pen and the camera, really have nothing to do with each other, but there are connections here."

Theoretically, Collins said, poetry and photography both fit into the idea of time. Both change our sense of the temporal, and both fit into our ideas of noise, sound and silence. There's actually a genre of poetry that consists of poems about other works of art: ekphrastic poetry. While Collins said an ekphrastic poem is usually about a painting, he felt the term applied to photographs, too.

"I'm not sure if this term exists outside my own conjuring of it, but my word of the day is photo-ekphrastic — poems that are specific meditations on photographs," Collins said.

A wider connection be-



Collins

tween poetry and photography, Collins said, is that they are both observational arts — there is even a such thing as an observational poem: the poet looks at something, and describes it.

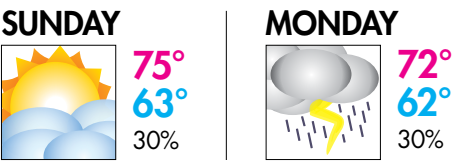
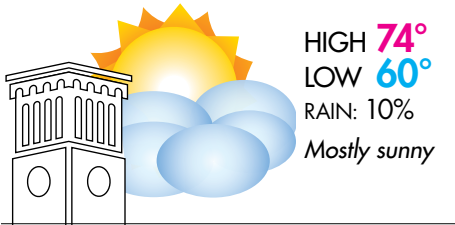
"As the photographer is looking through lens in his observation, the poet is often

stringing images together," Collins said. "Maybe the observation provokes a memory or a meditation, or maybe an antagonism. I think poets are visual creatures, not exclusively as photographers are, but there's a big visual component in the poetry."

Collins was U.S. poet laureate from 2001-2003 and has won numerous awards, including fellowships from the National Endowment for the Arts, the New York Foundation for the Arts and the John Simon Guggenheim Memorial Foundation. Collins is currently a distinguished professor at Lehman College of the City University of New York and a senior distinguished fellow of the Winter Park Institute at Rollins College in Florida.

See **COLLINS**, Page A4

TODAY'S WEATHER



A welcome personality

Robert Finn reviews Grant Cooper and CSO's Tuesday performance
PAGE **A7**



Before-and-after view of dance evolution

Carolyn Jack reviews Wednesday's 'Evening of Pas de Deux'
PAGE **B2**



OFN Run's oldest female

Florence Kost delights in being the only one in her age group
PAGE **B3**



Photo by Emily Fox

Briefly

NEWS FROM AROUND THE GROUNDS

Shicoff to present voice master class

Acclaimed vocalist and actor Neil Shicoff will give a master class at 10 a.m. today and Saturday in McKnight Hall. The event is open to the public, and a \$5 fee at the door will benefit the Chautauqua Women's Club Scholarship Fund.

Israelievitch to present violin master class

School of Music strings chair Jacques Israelievitch will hold a violin master class at 2 p.m. today in McKnight Hall. There will be a \$5 fee at the door with proceeds benefiting the Chautauqua Women's Club Scholarship Fund.

CLSC alumni meetings and events

- Don't forget! The **CLSC Finance Committee** meets at 8:30 a.m. today, and the Executive Committee meets at 12:30 p.m. today, both in the Kate Kimball Room at Alumni Hall.
- The **CLSC Class of 1978** will hold its annual meeting at 4 pm Monday, August 2, 2010 at Alumni Hall.
- The **CLSC Banner Committee** will open the Banner Room at the Oliver Archive Center from 2 to 4 p.m. on Monday, Aug. 2. This is an unusual opportunity for the public to see this unique space, as well as the way retired class banners are cared for and stored.
- CLSC graduates who have achieved the level of the **Guild of the Seven Seals** and beyond, have previously reported their reading to the Veranda, and have paid for their stoles may pick them up at Alumni Hall any time this week.

BTG sponsors Nature Walk this morning

Meet Jack Gulvin, naturalist at 9 a.m. at the lake side of Smith Wilkes Hall for a Nature Walk sponsored by the Bird, Tree & Garden Club.

UU presents ethics lecture this morning

The Unitarian Universalist Fellowship's ethics lecture series concludes today as retired entertainment lawyer Dan Sklar speaks on morality in Hollywood in a talk titled "Why the Wizard is the Star in the Land of Oz." The talk will take place at 9:30 a.m. in the Hall of Philosophy.

Women's Club Flea Boutique open today

The Flea Boutique, a thrift shop sponsored by the CWC, is open today behind the Colonnade from 12 – 2 p.m.

CWC hosts mah-jongg for members

The Chautauqua Women's Club invites members to meet at the Clubhouse at 2 p.m. today for an afternoon of mah-jongg. New or renewal memberships taken at the door.

Trusso to present for Heritage Lecture Series

At 3:30 p.m. today in the Hall of Christ, Danielle Trusso, project assistant at Chautauqua Institution Archives will present "Chautauqua in the Movies II: A patriotic film by the Chautauqua Women's Club 1923." Her talk will be followed by "What's That? Identifying Chautauqua Photos" with archives staff.

Community Band seeks instrumentalists

Rehearsal is from 4:30–5:30 p.m. on Saturday in Elizabeth S. Lenna Hall, and the concert will be at 12:15 p.m., Tuesday, Aug. 3 (OFN), on Bestor Plaza. Band shirts and lunch provided. Call Jason Weintraub at (716) 357-6217, or just show up.

All welcome to Chabad Lubavitch Shabbat dinners

Chabad Lubavitch of Chautauqua will host two community Shabbat dinners Aug. 6 at the Everett Jewish Life Center at Chautauqua. The fee is \$25 per person, and all Chautauquans are welcome. Space is very limited, so hurry and reserve. Call (716) 357-3467 or visit www.cocweb.org for details.

Chautauqua accepts non-perishable food

Chautauquans can dispose of their sealed, non-perishable foods, such as boxed and canned items, in the gold-papered carton on the floor inside the north entrance of the post office. The Mayville Food Pantry makes the food available to needy individuals and families in the Chautauqua Central School District. For more info, contact Lou Wineman at (716) 357-5105.

Daily editors to speak at Men's Club

Chautauquan Daily editor Matt Ewalt and assistant editor Jordan Steves will be the guest speakers at the Men's Club at 9:15 a.m. today at the Women's Clubhouse.

APYA presents 'Identity' exhibition

The Abrahamic Program for Young Adults coordinators would like to thank everyone who submitted photos for the "Identity" photo exhibition. They invite you to join them on Bestor Plaza between 1 and 5 p.m. Saturday to view the submitted photos. If you have not yet submitted a photo for the exhibition, you are encouraged to contribute a hard copy of your photo(s) by bringing it to the exhibition on Saturday.

Replica raffle to benefit Westfield hospital

A 22-inch model replica of the Santa Maria is currently on display at Smith Memorial Library through the end of July. Donated to the Westfield Memorial Hospital Foundation, the replica will be raffled off, with a drawing scheduled for Columbus Day, Oct. 12, 2010.

Clarification: The VACI Partners Limited Edition party at 6 p.m. Sunday at Strohl Art Center, found in Thursday's Briefly, is open to all. Reservations are \$125. Call (716) 357-6460 to reserve.

'CHAUTAUQUA COLORAMA'

Chautauquans gather in Bestor Plaza with their cameras Thursday morning to re-create — in a uniquely Chautauquan way — a classic Kodak Colorama. A high-res version of the photograph is available for download at chqdaily.com. To share your photos of the event, or to view speaker interviews, blog posts and photos from the week, visit kodak.com/go/CHQPhoto.

Athenaeum hosts merry Wonderland-inspired party

by Sarah Johnson
Guest writer

A very merry un-birthday tea party for Chautauquans of all ages will be held at 3 p.m. Wednesday, Aug. 4 at the Athenaeum Hotel. Inspired by *Alice in Wonderland*, the event will feature Alice, the White Rabbit and many other characters from Lewis Carroll's books.

Athenaeum staffer Nancy Taber said the tea party is an opportunity to introduce children from the grounds to the hotel and rules of etiquette.

"The tea party will be a great way to learn etiquette and have fun at the same time," she said.

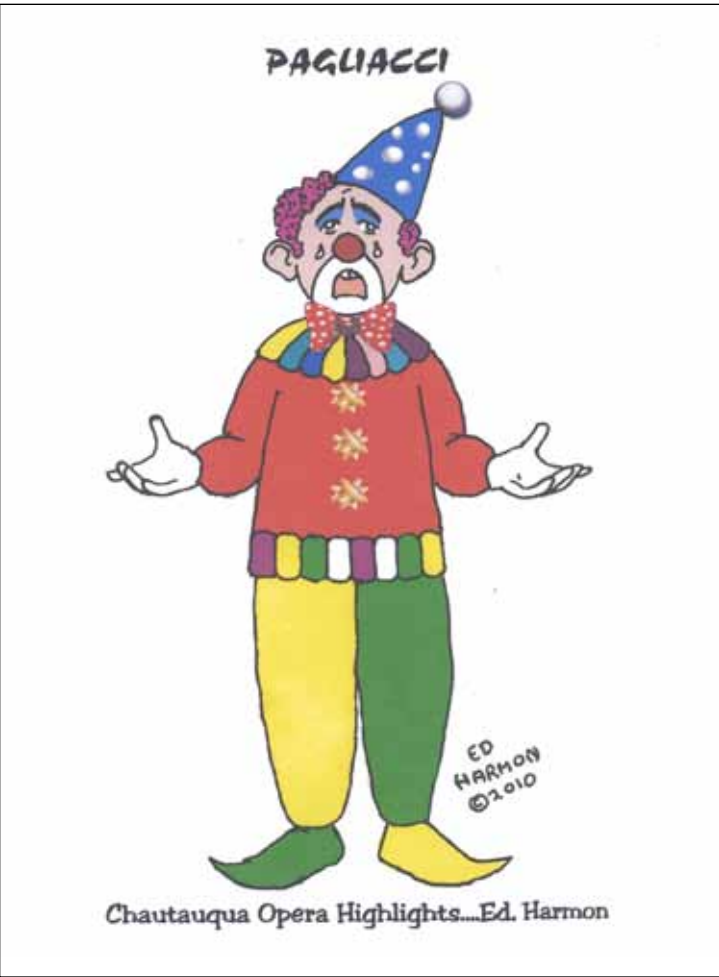
The wide varieties of dishes planned for the party are inspired by *Alice in Wonderland*. The event will begin

with guests meeting at the fountain and proceeding into the hotel for food and tea. But don't think it'll be that simple of a journey. Remember what Alice had to do to get to Wonderland.

On the day of the event, Taber will switch roles from event planner to The Queen of Hearts. People who are attending do not have to wear "Wonderland Best," but may do so if they wish.

Those interested in participating in the event may contact Taber at (440) 759-0069 for more information.

Don't be late for this very important date, for there may in fact be consequences. The Queen of Hearts even said, "If you do not attend, off with your head!"



Playgrounds

A playground for preschool children is located at the Children's School, Hurst and Pratt avenues. A playground for school-age children is located at the Boys' and Girls' Club. Both are available to the public during non-program hours. An additional playground for school-age children is located in the wooded area adjacent to the Chautauqua Tennis Center.

Reading/Miller Fund sponsors CTC's New Play Workshop play, 'An Incident'

The Miriam S. Reading/Richard H. Miller, an endowment with the Chautauqua Foundation, provides funding for the Chautauqua Theater Company's New Play Workshop being presented this week.

Miriam Reading and Richard Miller are both longtime

Chautauquans, and each of them has participated actively in the life and governance of the community. They and their children live on the grounds during the summer months. Miriam is the daughter of Paul and Helen Sample, each of whom served as a trustee of the Institution. Dick is a great-grandson of Lewis Miller, a co-founder of Chautauqua Institution.

Dick is former chair of the Chautauqua Institution Board of Trustees and former president of the Chau-

tauqua Foundation. Miriam has served as both a trustee of the Institution and as a director of the Foundation. Both have been active in all of Chautauqua's development campaigns since the Second Century Campaign in 1979, and each has held numerous other positions of leadership and responsibility on behalf of Chautauqua.

If you would be interested in discussing the possibility of establishing an endowment to support the theater or 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.

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Friday at the Movies

Cinema for Fri, July 30

BABIES (PG-13) 6:15 79m

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THE FATHER OF MY CHILDREN (PG) 8:15 110m

In French with subtitles. "What French writer-director **Mia Hansen-Love** has created is an extraordinarily empathetic humanistic drama, a film of love, joy, sadness and hope that understands how complex our emotions are and does beautiful justice to them." -Kenneth Turan, *Los Angeles Times* "A tale of cinema, a story about the agonies of trying to work outside the cinematic mainstream." -*Manohla Dargis, New York Times* "Beautiful, profound... phenomenally full of life." Joe Morgenstern, *Wall Street Journal*

NEWS

OLD TECH



Photo by Greg Funka
Todd Gustavson, curator of technology at the George Eastman House, poses for a portrait through the ground glass of an Eastman View No. 2D camera, one of a number of historical pieces on display in the Hultquist Center this week.

Reisman will discuss particular artistic choices

by Sara Toth
Staff writer

A photographer can change the atmosphere of his or her subject by choosing different lighting, or different lenses. Writers do the same thing — only using different tools.

This week's prose writer-in-residence with the Chautauqua Writers' Center, Nancy Reisman, will discuss these tools in her Brown Bag lecture, "How You Look: Angles of Vision in Literary Fiction," at 12:15 p.m. today on the front porch of the Literary Arts Center at Alumni Hall.

Reisman, who teaches fiction writing at Vanderbilt University, said that visual elements like photography and film often serve as useful metaphors when it comes to thinking about fiction — particularly when discussing point of view.

"I'm really interested in why writers make decisions, particular artistic choices, like what character's point of view you choose to tell the story from, or if you tell the story from several points of view, or if you tell it from an outside narrator's point of view," Reisman said. "What choices allow writers to present particular kinds of vision and knowledge?"

If someone's painting, he or she might decide between using a broad brush or a fine brush, or what kind of paint to use. In photography, one might want to use a close-up, or a wide shot. It's a matter of preference, Reisman said, and depends on what the artist is trying to convey. For Reisman, those preferences are either a third-person point of view or a first-person narration from a character who has had time to reflect on the past.

"A third-person point of view allows me to still get very close to the characters, but also to move back and forth between their interior lives and exterior realities," Reisman said. "A retrospective first-person tends to be really interesting, as well. In conveying a story that happened 10 years ago, your character might have a particular kind of insight and distillation that they would not



Reisman

have if the story happened last week."

Reisman's collection of stories, *House Fires*, won the Iowa Short Fiction Award, and her debut novel, *The First Desire*, also received critical acclaim. In *The First Desire*, Reisman implements another storytelling tool: multiple points of view, set beside each other.

"You can see the kinds of contrast between how — in this case, family members — saw the same events and material and life experience," Reisman said. "There's an examination and exploration in subjectivity, of interior lives of particular characters. What might be an emotional truth for one character is very different from what is the emotional truth for another character, or another person."

Reisman said she is particularly interested in what happens for the reader when the author places different points of view beside each other. It affords an opportunity for critical thinking, Reisman said, and allows the reader to know that there is never just one story being told.

"Is there multiple ownership of the story?" Reisman asked. "There's a relationship between the reader and the text, or the viewer and the piece of art. What happens around issues of power? I think formally, writers have a chance to clue readers in here and there, and say this might be the emotional truth for a given character, or this is an individual writer's vision, but is it the only vision? In one way or another, that question is implicitly asked in the text — there's a power-sharing with the reader."

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Friends reunite to play parents in NPW

by Kelly Petryszyn
Staff writer

Stephen Pelinski and Amy Van Nostrand had three days to become husband and wife. But the Chautauqua Theater Company guest artists weren't worried about developing chemistry. It's already there.

The chemistry between the two was apparent during their interview with *The Chautauquan Daily*. Pelinski began the interview by flinging their apartment door open and snapping a photograph. Then Van Nostrand appeared and snapped a photograph on her iPhone covered with a pink rubber sleeve. Amid laughter, the two then turned toward each other and took another photograph.

They said they were taking photographs in the spirit of photography week. Throughout the interview, their playful behavior continued and they often finished each other's sentences.

Pelinski and Van Nostrand will play parents Lillian and Philip in "An Incident," part of CTC's New Play Workshop, at 4 p.m. today at Bratton Theater. The play is about a husband and wife coming to terms with the fact that their children are growing up and not for-

ever young, as they are in a photograph.

Pelinski just finished starring in "You Can't Take It With You" on Sunday. This is his first season with CTC, and he has starred in many plays at regional theaters, including more than 40 roles at the Guthrie Theater in Minneapolis. Van Nostrand is a returning CTC guest artist. She was in "Ah, Wilderness!" in 2007 and "Death of a Salesman" in 2008. She also has made many appearances in plays at regional theaters.

The married-couple dynamic is familiar to them. In a production of "Six Degrees of Separation" at the Guthrie Theater, Van Nostrand and Pelinski played husband and wife.

"It really does make it a lot easier, coming and knowing you're going to work on something new with someone who is old," Van Nostrand said. "Someone whom you know, who you have a modicum of trust and faith in, and will be there for you onstage. And can throw the ball back."

The two have literally thrown the ball back to each other many times before. When they performed together in "Six Degrees of Separation," they had a ritual of tossing a ball back and forth every night before they appeared onstage, Pelinski said.

"It would be like, 'Hurry up and get your makeup on,

so we can go and play ball,'" Van Nostrand said. "So, we can go have fun."

Pelinski and Van Nostrand joked that they are falling into their roles of husband and wife very rapidly.

"Somebody asked us last night if I was his wife," Van Nostrand said. "And he said no. And I said yes ... in the next play and in another play and in another world, in a parallel world, yes."

This is the first time both are participating in a New Play Workshop. Pelinski finds the workshop to be refreshing because the process isn't focused on him. The NPW is a service to the playwright, in this case, Anna Ziegler.

Van Nostrand said the quick pace of the process keeps her from thinking about what there is not time to do; instead, she thinks about what she can do with the time she has available to her.

"The whole point is to dive in and do it," Van Nostrand said.

Van Nostrand relates to Lillian's views on photography. Lillian cherishes photographs, especially those of her children when they were younger, and

photographs become a way for her to look back. Similarly, Van Nostrand felt the need to photograph her family constantly as they were growing up, so that a moment was never missed. Now, she likes to share photographs with friends and family as a way to reminisce.

Pelinski regards photography in a different way. Growing up, he was a photographer and videographer. He liked how photography allowed him to be the editor of what made it in and out of the frame. But he doesn't use photographs as a way to look back, like the parents in the play do.

"I've never taken pictures for my memory," he said. "When it goes, it's gone. The quality of the life on that morning in that place is so vivid that a picture doesn't even do it justice."

This will be Van Nostrand's third season with CTC. She said the decision to come back was not hard. The prospect of jumping into the fast-paced New Play Workshop process is thrilling to her.

"It's a very lucky, good feeling to be able to come and make something," she said.

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FROM PAGE ONE

BANNON
FROM PAGE A1

No matter a person’s level of engagement, Bannon said, photographs have the potential to teach people how to live in the moment because they capture a moment in time. He sees this aspect of photography as a key to contemplation.

Bannon said he plans to use the life of Thomas Merton, a Trappist monk and 20th century poet and photographer, to discuss this topic. Merton is better recognized for his ideas about contemplation than he is for photography, but the two fields are closely related.

“I’m going to get at contemplative practice through the photographs of Thomas Merton,” he said. “He came to understand that his relationship

with the divine was wordless, and one way ... to become united with the divine wordless presence was to make photographs.”

In today’s world, people tend to protect themselves by disengaging from the present moment, but contemplation allows humans to understand themselves by becoming fully engaged in “the mystery of the moment.” The audience at today’s lecture can learn how they might experience contemplation through the example of photography, Bannon said.

Photographs showing light across a tile floor, light shining through leaves or shadows beside a railroad car can represent this meaning of contemplation, Bannon said. When photographers silently work with their cameras, they are fully attuned to the moment at hand.

“How does photography

help us live fully within the moment?” Bannon asked. “When we open the shutter upon something before us, we have the opportunity to capture the likeness of what is seen as it passes by our eyes.”

Bannon has written on the subject of Thomas Merton and photography, which he said ties into his broader interests about life as a whole. After he earned a bachelor’s degree in biology, his fascination with the concept of life shifted to manifest itself in the arts.

The lectures and events offered this week at Chautauqua are an exploration of the various aspects of photography, Bannon said.

“It is an amazing series,” he said about Week Five as a whole. “I can’t believe myself that we were able to bring in ... people of such extraordinary caliber.”

COLLINS
FROM PAGE A1

Collins’ most recent book, 2008’s *Ballistics*, features photography prominently. Just look at the cover.

The cover art for *Ballistics* is “Queen of Hearts playing card hit by a .30 calibre bullet,” a photograph by Harold Edgerton, a professor at the Massachusetts Institute of Technology and inventor of stroboscopic photography. Stroboscopic photography is a combination of strobe lighting and high-speed photography, which Edgerton used to create some of the most recognizable photographs in our history — for example, “30 Bullet Piercing an Apple.”

“He was able to capture these little nano-moments where there is usually some kind of colliding, some violent impact,” Collins said. “He liked to shoot things, make things explode.”

One of Edgerton’s most famous photographs is of a drop of milk falling into a pan of milk — “Milk Drop Coronet” — which creates a crown of milk droplets suspended in the air. People have been watching droplets of milk fall into more milk for as long as there’s been milk, Collins said, but no one had ever seen such a thing before.

“What he does is open up these doors into nanoseconds, and exposes this whole aesthetic inner life,” Collins said.

The other thing that attracts Collins to Edgerton’s work, he said, is that as far as he knows, Edgerton did not have a conception of himself as an aesthetic artist; he was just a science photographer.

“He taught at MIT, worked in a laboratory and wasn’t trying to take pretty pictures, yet his pictures are absolutely beautiful in this fascinating stop-time way,” Collins said. “His photographs, in a more dramatic way, do what all photographs do. Poetry slows time down, and photography stops time.”

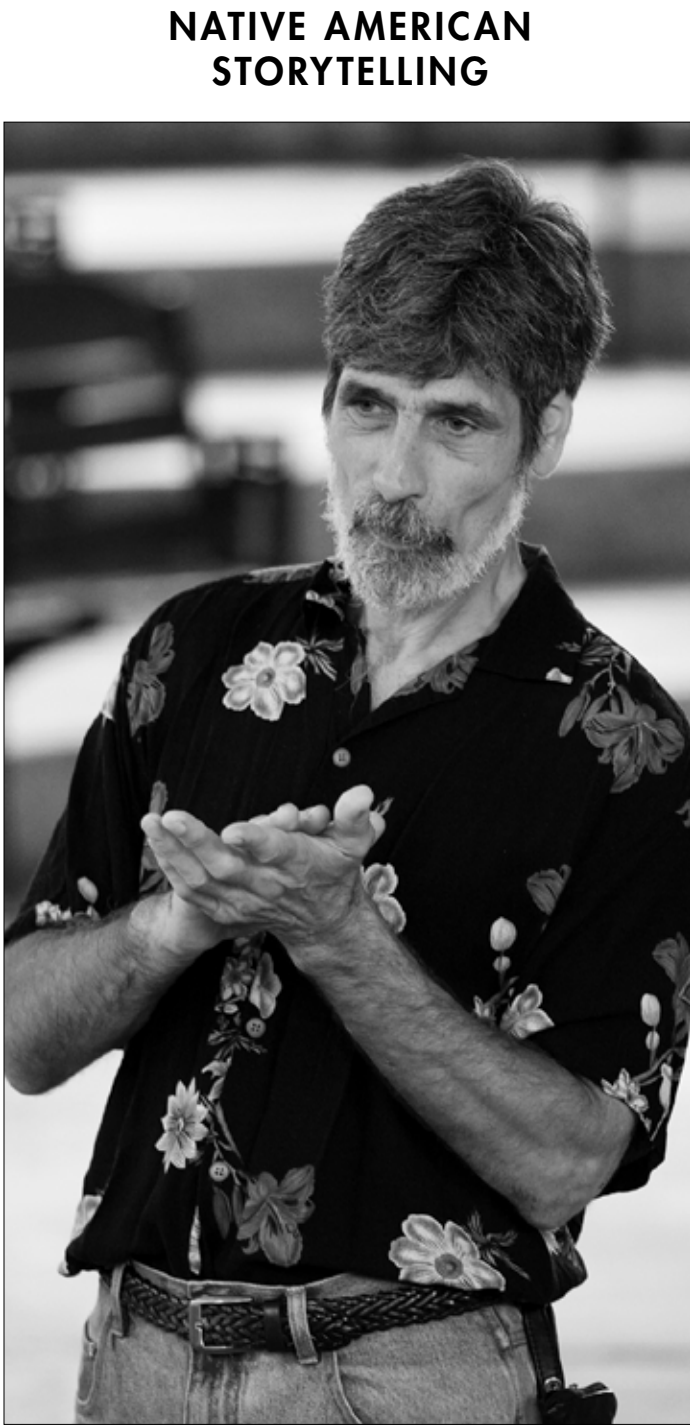


Photo by Greg Funka

Storyteller Paul Leone will be at the Mabel Powers Firecircle at 4:15 p.m. today to share stories for the Ravine Program, sponsored by the Bird, Tree & Garden Club. The Firecircle is located in the south ravine on the lake side of Thunder Bridge. Rain location is Smith Wilkes Hall. Please have an adult accompany children under 12.

DION
FROM PAGE A1

“Then I met Susan, the most beautiful girl in the world ... I fell head over heels in love,” he wrote. To get Susan’s attention and admiration, he did what he did best: singing at school dances and other events. One evening at a local Friday night dance, a seasoned songwriter heard him and Dion got a recording contract. He auditioned for the Schwartz brothers, who ran a record company, singing his favorite song at the time, “Wonderful Girl,” a kind of dedication to Susan.

“They loved it and wanted to give me a try,” he wrote. This inspired Dion to offer to come back with three of his friends from the Bronx to sing more of the doo-wop songs. “That was in 1957, the beginning of Dion and the Belmonts,” he wrote. “‘I Wonder Why’ was our first song and it went Top 10. I was on my way.” The group was named after Belmont Avenue in the heart of the Bronx.

Dion and the Belmonts created exciting music with songs such as “A Teenager In Love” and “Where or When,” which became popular hits. They toured extensively and were co-headliners on the star-

crossed Winter Dance Party Tour with Buddy Holly and Ritchie Valens and the Big Bopper. In Feb. of 1959, the yellow school bus the singers were touring in broke down, again, so Holly decided to charter a plane to fly the headliners to the next show in North Dakota. He asked Dion to pitch in his \$36 and join them on the flight. Dion declined.

“My parents paid \$36 a month for rent back in the Bronx. I just couldn’t bring myself to spend the same amount on a 45-minute plane ride, so I told him no,” he wrote.

The next day, while in the lobby of a hotel in Minnesota, Dion saw on television that the plane carrying the singers had crashed in a storm. “There were no survivors. From that moment on, I knew God had a plan for me,” Dion wrote.

The details of that plan were hard for Dion to find. While he became interested in rock ‘n’ roll, the Belmonts wanted to sing smooth harmonies, so they split up. On his own, Dion recorded “Runaround Sue” and “The Wanderer,” and in the early ‘60s, both songs reached No. 1 on the charts. He continued his streak with “Lovers Who Wander,” “Donna the Prima Donna,” “Ruby Baby” and “Drip Drop.”

Some rough years in the

‘60s followed. Susan and Dion married and still he struggled to find a purpose and plan for his life.

In 1968, Dion was more contemplative as a songwriter and performer. He topped the charts once again with “Abraham, Martin and John,” a song said to have become an anthem for that era, similar to how his early hits had been anthems during earlier times. He found new reasons to live and sing. Eight acclaimed LPs for Warner Bros. followed.

In the next 15 years, Dion recorded gospel albums and went on tours. In 1987, due to the requests of friends and fans, he agreed to do a concert at Radio City Music Hall in New York City of his hit material. With that move, Dion seemed to be free to celebrate his past and future. It was also the beginning of another phase in Dion’s career, as it led to special appearances, including a fundraiser for homeless medical relief in 1988. He shared the stage with Bruce Springsteen, Paul Simon and Lou Reed.

Dion won the Dove Award in 1984, was nominated for Grammy Awards in 1985 and 2006 and was inducted into the Rock ‘n’ Roll Hall of Fame in 1986. His autobiography is titled *The Wanderer: Dion’s Story*.

tests his authority.

When the show takes its darkest turn, Slywotzky believes the verismo manifests itself best. Her favorite moment is Glassman’s aria. “It (is) just so visceral and ugly, like you never want to feel that way ever, like so repellant that you almost don’t want to watch. It’s so painful to see someone going through that right in front of you,” she said. “It’s horrible but wonderful at the same time.”

Neither she nor Glassman can imagine audiences watching either opera and not being moved emotionally. “They’re definitely going to feel something,” Glassman said. “We’ll make them cry, but it’s going to be a good cry. We’ll make them tingle.”

OPERA
FROM PAGE A1

It’s this cowardice that leads to Turiddù’s downfall. And because the opera is verismo, his death less ceremonial and more primitive. “This is real life and horrible, painful. I mean, the guy gets his throat cut. That’s gross. That’s how it happened. That was real life,” Sandel-Pantaleo said. “People were stoned, people were cut, people were excommunicated.”

Rustic Chivalry is set in Italy

in the 1930s, as is *The Clowns*. Lesenger chose to stage both shows in the same time period, mostly because he thought it would enhance the latter opera.

“I think it actually makes it a little more fun for the audience because, rather than doing comédia, the play within a play in *Pagliacci* (*The Clowns*) is much more vaudeville,” he said. “I think it’s going to be funnier for the audience. It’s more slapstick.”

The Clowns tells the story of members of a comedy troupe whose productions mirror their own lives. At the start

of the show, Canio, played by Allan Glassman, realizes his wife, Nedda, sung by Vira Slywotzky, has another lover and several suitors, but she won’t admit to anything. That night, the troupe begins its show, and the plot is strikingly similar to Canio and Nedda’s current situation. As the evening performance progresses, Canio has difficulty separating his real life from the play, and the confrontation with Nedda unfolds in front of an audience, ultimately ending in murder.

Glassman and Slywotzky think the main source of tension between their characters stems from the father-daughter nature of their marriage. In this case, a jealous older man is married to a younger woman he “picked off the street,” and she continually

tests his authority.

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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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THE ARTS

Principal dancer, former student discusses professional lineage

by Mallory Long
Staff Writer

Chautauqua School of Dance guest faculty member and New York City Ballet Principal Dancer Daniel Ulbricht will outline the professional life of a dancer today at 3 p.m. in Smith Wilkes Hall as part of the Chautauqua Dance Circle lecture series.

“When anybody asks you about your career, they really want to see the line, the lineage of where you’ve started and where you’ve gone,” he said. “There’s no handbook on this career, so I’m going to do my best to fill in the same questions everybody has: When do you go to school? When do you leave home? When do you start a career?”

A native of St. Petersburg, Fla., Ulbricht has been a principal dancer with New York City Ballet since 2007. He began training as a dancer at the age of 11 at the Judith Lee Johnson Studio of Dance and also stud-

ied at Les Jeunes Danseurs. In 1999, Ulbricht continued his training at the School of American Ballet. He started as an apprentice with New York City Ballet in December 2000, then joined the company as a member of the corps de ballet in November 2001 and was promoted to the rank of soloist in 2005.

“I think to be able to show an audience and help them identify with the fact that people have gone (to Chautauqua) and gone on to a career (in dance) is neat,” he said. “I think they always wonder what happens with these music and dance students — they come here for summers, but they never see where they end up on the map.”

Ulbricht spent four summers as a student in Chautauqua, and this season is his sixth teaching in the School of Dance.

“Little did I know I’d be on the other side of the classroom. The amazing thing is, I get as much out of teaching as I do perform-

ing,” he said. “If a kid accomplishes a double pirouette by working through it and putting in the necessary effort, they’ll probably work through something else later on in life, so the lessons that come with ballet are amazing, and you never will know what effect you have on that student.”

Ulbricht said he will use his personal experience to narrate the journey of a young dancer, and also to convey to the audience that dance is a viable career.

“Sometimes people ask me, ‘Do you do this for a hobby?’ I say, ‘No this is my job,’ so to really sit there and explain why this is so fulfilling to do and the fact that it is not only a passion, it happens to be my profession,” he said. “I want people to ask what it means to go into all this stuff. It is still an undiscovered career.”

Ulbricht plans to show the audience video clips of his previous performances and to take many questions

about this career and life as a dancer.

“My job is a passion. I’m in a profession that people would pay to do, and to be able to convey that desire is amazing. I think once people find out people love something that much, they realize they’re capable of doing that for themselves at one point or another in their life.”

He said he hopes his lecture will give audience members a better understanding of the life of a professional dancer and a greater appreciation of dance.

“If you know about what’s going on, what it takes to actually be onstage or the preparation that goes into that, automatically you have an attachment,” he said. “You ... can link your own experience to that dancer or to that ballet, and I just think the more they have, the more it is fulfilling.”

Ulbricht also added that he thinks Chautauqua lends itself to a more in-depth appreciation of the arts, which



Ulbricht

he hopes audience members can take beyond the gates.

“I feel Chautauquans have this natural desire to learn and to expand on what they know,” he said. “Perhaps this is also knowledge

they can take back to wherever they are from around the U.S., and perhaps then be able to continue their Chautauqua experience throughout the year, even though they’re not here.”

Symphony Partners helps bring CSO closer to community

by Kathleen Chaykowski
Staff writer

The Chautauqua Symphony Orchestra is indisputably one of the pillars of Chautauqua’s arts scene. And community members have a level of access to musicians that is difficult to match anywhere else in the country.

At most venues, the closest one gets to orchestral players is a printed concert program. But at Chautauqua, on any given day of the season, one can see CSO players on the grounds, walking by the lake, enjoying ice cream at Bestor Plaza or riding their bicycles to rehearsal.

There is one burgeoning organization on the grounds devoted solely to fostering the connection between musicians and audience members: Symphony Partners.

“I believe that the opportunity you have in joining Partners is extraordinary, because I just don’t know of any

other place that exists where the orchestra and the audience have a chance to interact in the way they do here,” said Judith Claire, president of the organization.

One of the newest support organizations on the grounds, Symphony Partners is expanding both in membership and in the ways it brings the CSO closer to the community. The organization welcomes any input or creative ideas, Claire said.

Over the course of the season, Symphony Partners hosts a series of three themed “Meet the CSO” Brown Bag lunches, the second of which is at 12:15 p.m. today in Smith Wilkes Hall.

The group has also been experimenting with new types of activities, Claire said, including two lectures which took place this summer. The organization started a movie screening last year, and will continue that tradition this summer with a screening of “Music from the Inside Out” on Wednesday, Aug. 11. The organization also hosts many “Meet the CSO Section” back-porch events after CSO concerts throughout the season, the next of which will take place after the Aug. 5 concert, when audience members can meet the woodwinds and horns.

The annual CSO Open Re-

hearsal/Picnic for Partners members and the CSO, which took place on July 21, is another core event. Claire said witnessing the chaos and pressure at rehearsals gives one deeper appreciation for the actual performance. She described watching the performers rehearse, saying:

“We could practically reach out and touch the music students who were doing the singing roles — we were that close to them,” she said. “And to be able to see each orchestra member’s expression ... that was just exceptional.”

Although most Symphony Partners events are free and open to the public, with a \$20 annual household membership fee, Claire said, Chautauquans can support the organization and receive access to all member-exclusive Partners events. One can sign up for membership with a Symphony Partners’ brochure, which can be obtained at any Symphony Partners event or online at: <http://www.citweb.org/support-the-cso/>.

“It’s a real bargain in my mind,” Claire said of becoming a member. “I believe it truly enriches anyone’s Chautauqua experience if they are interested in classical music.”

The organization is sometimes confused with Symphony Patrons, a separate entity through the Chautauqua

Foundation in which a membership gift helps endow the CSO and gives the donor reserved seating in the Amphitheater for CSO events.

‘Meet the CSO’: Auditioning for an Orchestra

Have you ever wondered what it takes to get a job with the CSO? Today’s “Meet the CSO” event, a Brown Bag lunch at 12:15 p.m. in Smith Wilkes Hall, featuring Lenelle Morse (violin), Donna Dolson (French horn), Jolyon Pegis (cello), and Simon Lapointe (vi-

olin), will focus on multiple aspects of landing the orchestra dream job, from first reading about a job opening and preparing music under pressure, to, of course, experiencing the audition itself.

“Audience members have always been curious about auditions,” Morse said, who is coordinating the event.

She said that usually more than 100 people audition for one opening in a major orchestra, and “it’s a daunting process because you really have to have nerves of steel.”

Morse said “something odd always happens” around au-

dition time. She recalled one audition when her violin’s E string, the highest of the four strings, broke just before she was going to play a difficult excerpt from “Don Juan”; thankfully, the panel didn’t make Morse perform the piece without the string.

The musicians at today’s event will share their audition stories and experiences, and Morse promises a few funny stories, too. An informal question-and-answer period will follow the panel discussion. This Symphony Partners-sponsored event is free and open to the public.

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LECTURE

Geller describes the process of photographing the universe

by Karen S. Kastner
Staff writer

Margaret Geller delights in even the tedious and inconvenient aspects of her work.

As she told a rapt audience Thursday in her morning lecture about the intricate workings of the telescope and its camera on Mount Hopkins in Arizona, she laughed several times as she told of the difficulties astrophysicists face as they map the universe — rather, as they document the history of the universe.

Geller began, “What a great pleasure it is to be here in the universe of Chautauqua.” She illustrated her association with Chautauqua Institution by calling the setting for her talk “the Amp,” where she spoke as a part of Week Four, the focus of which is photography.

“Astronomical photographs are completely different” than regular pictures in that they “record ancient life,” said Geller, who is a senior scientist at the Smithsonian Astrophysical Observatory in Cambridge, Mass.

Describing the MMT Observatory, a joint venture of the Smithsonian Institution and the University of Arizona on the grounds of the Coronado National Forest, Geller, who conducts some of her research at MMT, said it is located — like most observatories — on a steep ridge where the view is “visually spectacular.”

Astrophysicists, Geller said, apply for time at MMT and facilities like it based on proposals. “You might get a few nights a year,” she said, immediately adding, “What happens if it’s cloudy? Tough!” Laughing, she said the researchers affected by weather conditions have to write new proposals so they can return the following year.

She called the MMT location “threatened,” in that it is located in Amado near Tucson, where the night lights are increasing in strength. “Sadly,” she said, there are “fewer and fewer” places on Earth where manmade lights do not interfere with the workings of observatories.

Explaining that the MMT building rotates, Geller told an anecdote involving a visitor who parked too close

and had her car knocked off the ridge. Imagine the tourist turning in the rental car, saying that the building had knocked it off a cliff, said Geller, clearly amused.

The MMT camera weighs about 1.5 tons — about the same as a Toyota Camry, she said. It takes seven people to operate the device, she added, showing photographs of the employees working.

Surprisingly, Geller reported that part of the photographic process at the observatory involves the use of thermos bottles filled with liquid nitrogen. She showed oversized slides of that, along with workers wearing masks and robes as a part of the “clean room” maintained in the camera area.

The onset of digital photography — and the start of the use of a charge-coupled device at MMT — “revolutionized astronomical photography,” Geller said. The innovation, she said, seemed to fuel existing human “compulsion to understand our place in the universe.”

Speaking specifically of the research she is conducting on the Triangulum Galaxy, or Messier 33, Geller said her photographs show that “stars are forming at a rapid rate” — or, more accurately, were forming. Located 3 million light years away from the Milky Way galaxy, Geller said it takes the light from M33 3 million years to reach Earth.

“We study the photographs to answer many of the questions about the history of the universe,” Geller said.

The photons that the camera records “don’t hit anything until they strike the mirrors of the MMT,” Geller explained. To photograph the galaxy, she said, researchers must use filters of varying colors to capture the light properly.

“It takes a magician to make an astronomical image,” Geller commented as she showed the audience what she described as “gorgeous” images of M33, which she said contains 40 billion stars. Young stars are blue, she said, pointing to them on the monitors.

“Like the sun, all stars are fusion reactors,” Geller said. They come into being, she

said, once they “have an energy source” that can withstand gravity.

Using photographic astronomy, she said, “we can put a consistent picture together” to document that the universe is 14 billion years old. When the universe was less than 200,000 years old, Geller said, it was “boring” and “opaque.” “Eventually, it becomes transparent ... as light can travel through it” about the time the universe was 400,000 years old. “Our evolving universe,” she said, is “very empty.”

By photographing the universe, Geller said, “we can reconstruct most of the history” of the universe.

“We were made in stars; we are star stuff. Totally awesome, isn’t it?” she said, much to the delight of the crowd.

She showed what appeared to be an atypical galaxy as well, explaining that what appeared to be demonic creatures were really pillars of gas.

Geller said she is anticipating the 2014 launch of NASA’s James Webb Space Telescope, which will serve as the next generation to the Hubble. “We will be able to peer into the young universe ... in a rich, dark region of the sky” 12 billion light-years away from Earth. “How they evolve” is “how we came to be,” Geller said.

“Our galaxy is one of billions just like it in an enormous, expanding universe,” Geller said. She added that, given the fact that there are so many planets similar to ours, “it is likely that there is life elsewhere in the universe.”

“When you walk out of here” and photons that are millions or billions of years old are “hitting your head,” know that they hadn’t run into anything else on their way to Earth, Geller said.

“We can read the messages that they (the photons) carry about the nature of the universe” thanks to astrophotography, she said, calling this era “amazing.” She concluded, “It’s remarkable that we human beings ask questions about the universe; it is even more remarkable that we can answer them by taking photographs.”



Margaret Geller discusses the logistics, process, and beauty of documenting objects in distant space in her lecture Thursday morning in the Amphitheater.

Q&A

Q. Should space exploration be a national spending priority?

A. I think it depends on what you mean by space exploration. I think many scientists, including me, have reservations about sending human beings into space because it’s very expensive and from the scientific point of view of understanding the universe and how it evolves, it’s a lot better not to have people bouncing around. I remember I was on the original committee on science on the space station. I was the token woman on that committee, and I remember that we went into the room, and we were shown this great picture of Ronald Reagan, saying we will have a space station for *n* amount of money, which was ridiculously low, and *n* years, which was ridiculously short. And then they told us how there was going to be astronomy on the space station and

they were going to put space telescopes out on these boons, and I thought, “What? There are going to be people jumping around on the other end ... or moving around. You’re going to be weightless, but you’re moving around.” Eventually they dropped that idea for that reason. So you really — and also they produce a lot of junk which is evacuated from the space station. Most scientists, I think, would argue that you want unmanned missions and that we are far from understanding our universe, and that would be their priority and ... Earth-sensing satellites did not need to be manned. And Earth-sensing satellites are very important, especially in this era of global warming, ozone depletion, etc., we learn about that from space. Telescopes that look down rather than up.

Q. Does your understanding of the universe inform your thoughts of God?

A. I think that science and religion are completely separate, and I don’t mix and match. Science is an attempt to understand the universe, and the way in which it’s re-

ally different, one of the main ways, and perhaps the most important way, in which it differs from religion is that any scientific theory must make a testable hypothesis. If it’s not testable by experiment, it is not science.

Q. How do you know how old a photon is?

A. Well, you know how we measure how far it shifted to the red. We know we live in an expanding universe. And the way we know how far away these galaxies are is not from the picture, per se. What we do is we spread the light out into its colors just the way a prism spreads the light out into its colors, and you see a rainbow. We spread the light from galaxies out into their colors and we measure how far the radiation has shifted to the red. We measure what is called “The Red Shift,” and once we have that number, we know how far away the galaxy is. So we know that from the models we make, then we know how old the light is.

—Transcribed by
Laura Lofgren



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SYMPHONY

Cooper shows off strong, welcome personality in repertory

R • E • V • I • E • W

by Robert Finn
Guest reviewer

You can tell a lot about a conductor by the way he handles some piece that people think they know backwards. So it was in the Amphitheater Tuesday night when guest conductor Grant Cooper launched into a suite of well-known snippets from Bizet's *Carmen* with the Chautauqua Symphony Orchestra. Right away you knew you were dealing with a strong podium personality — someone who has his own ideas about familiar music. Listed were eight excerpts from Bizet's famous score, but rather than treating them as a suite, as most conductors do, Cooper stitched them together with nary a pause between sections, creating a kind of vest-pocket synthesis of the opera. Proper chronology and the opera's story line were simply ignored.

Right from Cooper's first downbeat there was a surprise. The program said "Prelude," but instead of the bumptious toreador march that opens the opera, Cooper launched right into the ominous "fate motive" theme that follows it. Whether this was Cooper's idea or that of some arranger I can't say, but it perked up a listener's ears for sure.

The succeeding sections were given firm individual profiles. Brisk tempos, loudish dynamics and sharp accents prevailed. There was fine solo work from the wind players (flute, bassoon, piccolo), and Cooper pointed up many small orchestral details that adorn Bizet's score but are usually overlooked by listeners at live performances of the opera.

Cooper's brisk and colorful approach to this well-known music misfired only at the very end. The red-hot feverish conclusion of the "Gypsy" dance from act two was a featureless blare of brass and percussion, with the string melody lost underneath it.



Photo by
Brittany Ankrom
Grant Cooper guest conducts the Chautauqua Symphony Orchestra as soprano Janet Brown sings "A Song of Longing, Though..." at Tuesday's concert in the Amphitheater.

Cooper, who is music director of the West Virginia Symphony Orchestra in Charleston, W.Va., is also a composer. He took the opportunity to present on this program his own orchestral setting of a nostalgic poem by one of the players in that orchestra, Tom Beal. The piece, rather awkwardly titled "A Song of Longing, Though..." enlisted soprano Janet Brown to sing Beal's words.

Beal wrote his poem while far from home to express how much he missed his wife. As poetry it is quite beautiful, and Cooper set it in a quiet, rhapsodic and thoroughly conventional style. The music is resolutely tonal, the harmony almost entirely consonant, the voice

part a kind of floating arioso that rides easily above Cooper's restrained orchestra.

For Cooper as a composer it seems that the last hundred years or so of music history never happened. Right at the quiet start of his piece, the first melodic idea, proposed by solo flute, involves intervals of minor and major seconds, which inevitably remind one of a similar idea in Claude Debussy's "La Mer." Another passage later on brings to mind and memory "The Sea and Sinbad's Ship" episode from Nikolai Rimsky-Korsakoff's "Scheherazade." Both of these pieces, of course, involve water, which is a major component of Beal's poem.

Janet Brown sang the piece with deep expression

and fine sound. The work is not at all a showpiece for fireball sopranos, so Brown capitalized instead on its quiet lyric expression.

The only real question here is whether a composer can write in such a backward-looking style these days. Such music will never be taken seriously by the musical avant-garde — but Cooper obviously wrote simply from his heart and from the inspiration of Beal's beautiful verse. Perhaps that is enough.

Beal and his wife were present for the occasion. The audience greeted the piece cordially.

Cooper, dressed in black and thus presenting

a vaguely clerical appearance, told the audience that they "should be able to hear the words." Well, no way. I read the poem over two or three times before the performance (it was printed in full in the program), then settled back to do what a listener is supposed to do — listen. I caught maybe two or three fragmentary phrases at most. Cooper's orchestration is certainly soprano-friendly, but the words were simply lost to anyone who did not follow them on the program page. Purists like me think listeners should listen rather than bury their heads in their programs during a performance.

The concert ended with a lively and spirited performance of Rimsky-Korsakoff's "Capriccio Espagnol." This well-known piece too was given a vivid profile by the energetic Cooper and the CSO players. Cooper has been active at Chautauqua in the past as a ballet conductor. At this concert he showed a very strong — and very welcome — personality in symphonic repertory.

Robert Finn is the retired former music critic of The Plain Dealer in Cleveland.

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RECREATION



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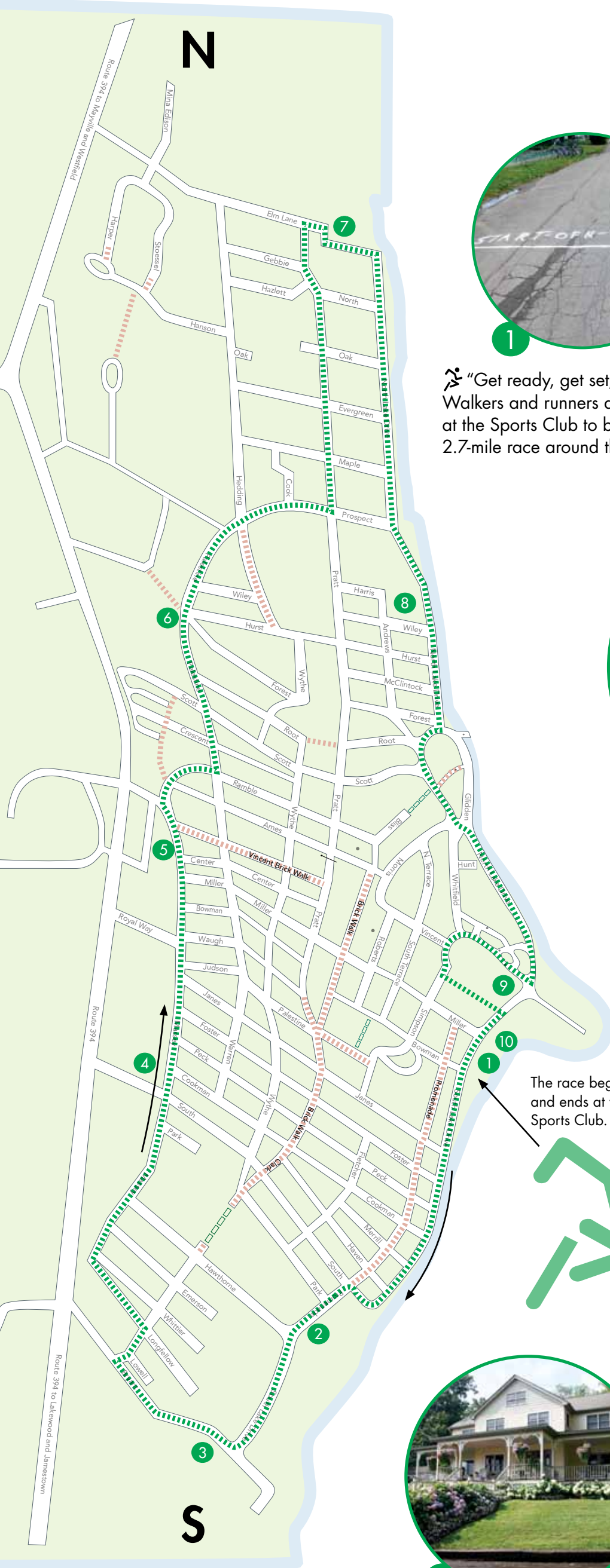
The 34th Annual Old First Night Run/Walk/Swim begins at 9 a.m. Saturday, with registration open at 7:30 a.m. the day of the race. The cost is \$20 with proceeds benefiting the Chautauqua Fund. Register now for the race at the Sports Club.

The 2.7-mile course around the Institution grounds passes by many of Chautauqua’s landmarks. Below, *Daily* reporter Jack Rodenfels and photographer Tim Harris provide a guide to “Sights Along Your Run.”

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34TH ANNUAL

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✂ You’ll hear cries of, “Oh shoot, the hill!” as racers climb up Bryant Drive on the south end of the Institution, widely considered the most difficult part of the race.



✂ After sweating up “the hill,” racers will jaunt down Massey Avenue, passing the gorgeous front porch of the Everett Jewish Life Center, which opened in 2009.



✂ Usually bustling with activity between people entering and leaving the grounds, the main gate will greet competitors on the left. Fear not, racers — the route will be roped off and not nearly as active as most Saturday mornings at Chautauqua.



✂ Traveling north on Palestine, Elizabeth S. Lenna Hall, a hotbed of the performing arts, meets racers on the left side of the road.



✂ Continuing north on Pratt and taking a right on Elm Lane, the Packard Manor beckons in the distance at the northernmost point on the grounds.



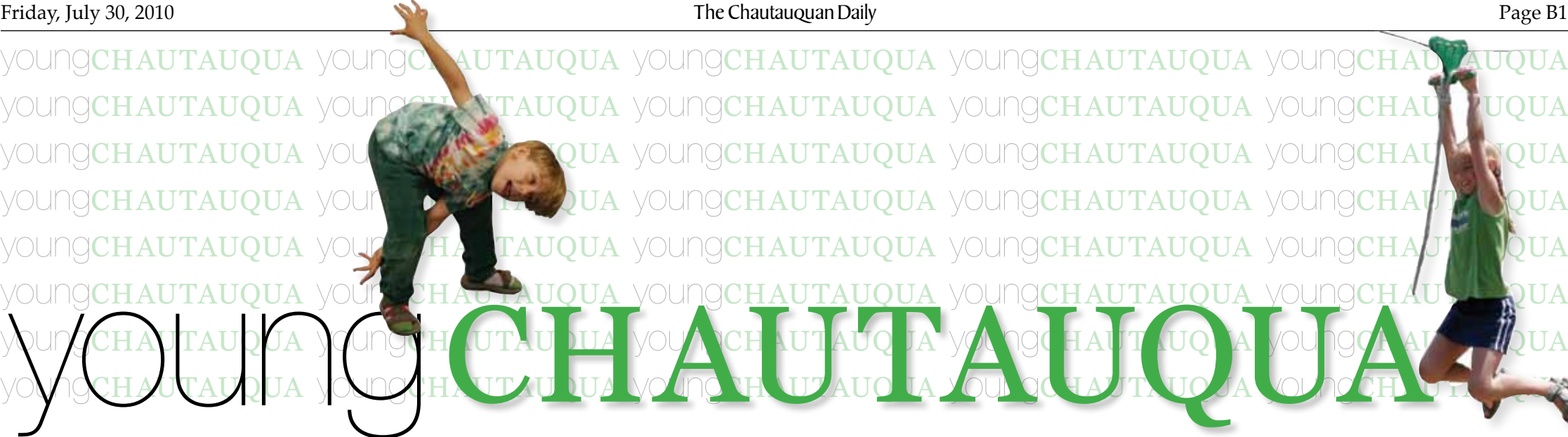
✂ Winding down North Lake Drive and past University Beach, the President’s Cottage, home to President Tom Becker and his wife, Jane, appears on the right.



✂ No, it’s not a mirage — the finish line is mocking racers in the distance. Alas, competitors must turn right on Vincent and snake their way alongside Miller Park.



✂ One last turn right, and racers pass Palestine Park. A few more paces ... you did it! Congratulations, now go celebrate a record!



Benjamin Mather’s favorite activity at the beach is knocking down his mom’s sand castles. They are from St. Catharines, Ontario.

Playing it cool

PHOTOS BY **GREG FUNKA**

Young Chautauquans make the most of their days under the summer sun



Ella, a student in the Green Room at Children’s School, gets a refill on her lemonade. She and her classmates stopped for a snack in Bestor Plaza before heading to Story Time at Smith Memorial Library.



Left, a boy joins the ranks of generations of young Chautauquans who have attempted to alter the flow of the ravine creek. Center, 4-year-olds from the Pink and Purple rooms at Children’s School go for a spin. Right, Garrett, a student in the Green Room at Childrens School, joins his classmates for a snack in Bestor Plaza. Below, Riley Zellers Burton and her sister Alexandra, from Devon, Pa., play “peek-a-boo” near the fountain in Bestor Plaza.



DANCE

Pas de deux evening a before-and-after of dance evolution

R • E • V • I • E • W

by Carolyn Jack
Guest reviewer

Legions of dance fans grow up believing that a night of ballet is like a visit to a magic castle of long ago, where princes and princesses in sparkling raiment romance each other in the courtly physical language of chaste desire.

The audience at the Amphitheater Wednesday evening certainly traveled through time, but the storybook castle it found, like so many ancient buildings these days, had been transformed into a museum by the North Carolina Dance Theatre. And as at most exhibition halls, stiff dioramas full of costumed historical figures were de rigueur.

This "Evening of Pas de Deux" came close to being a night of boring bygones. But the inclusion of two truly contemporary pieces turned the beautifully danced bill into a series of before-and-after views of dance evolution that revealed, as the focus swung from outmoded circus-showcases of technical dexterity and strength to living artworks of feeling and meaning, what ballet used to be and what it is now.

The contrasts could not have been starker if Artistic Director Jean-Pierre Bonnefoux had staged a pageant of dinosaur skeletons and live tropical birds. A "Jurassic Park" piece — the pas de deux from "Le Corsaire," choreographed by that 19th-century titan of tutu ballets, Marius Petipa — began the program, reminding viewers of the prescribed formula for pairs dancing: initial duet, boy's solo, girl's solo, concluding duet.

Such pieces closely re-

semble ice-skating school figures or gymnastic floor programs: Certain feats are required and any dance moves in between simply link the backflips to the round-offs (or the jetes to the arabesques, in this case), with little thematic connection and essentially no emotional significance. Each event follows a strict pattern of prepare/execute/pause for applause. The woman never looks at her supposedly beloved partner, instead fixing the audience with a bright, toothy smile.

On that technical level, the two dancers delivered. Ballerina Sarah Hayes Watson demonstrated a relentless smile, crisp control and good line, her feet meeting the floor with a rigor that made her body quiver like a hurled dart. Her partner, Addul Manzano, provided a fine exhibition of endless hang time and nailed landings in his bravura solo, though his axis tended to tilt a bit in pirouettes.

But in the contemporary piece that followed, "Time Is of the Essence (Save the World)" choreographed by the company's Associate Artistic Director, Mark Diamond, the dry flourishes disappeared and flesh-and-blood feeling filled the stage. Dancers Alessandra Ball and Dustin Layton, dressed in modern business clothes, vividly mimed the hectic multitasking of a 21st-century day in the life to music by Frédéric Chopin, their routine breaking for snatched moments of respite and connection with each other, only to have the frenzy resume while their stress and tension rose and their resolve began to crack.

Ball performed en pointe and Layton partnered her with the rapt attention of a classical ballerino, but there the resemblance to



Photos by Rachel Kilroy

Above, Melissa Anduiza and Sasha Janes dance to music written and performed by Christine Kane during Wednesday evening's performance of "An Evening of Pas de Deux" in the Amphitheater. At right, Sarah James and Sam Shapiro dance "Bluebird Pas de Deux" from Act III of "The Sleeping Beauty."



traditional ballet ended. The urgency of Diamond's repeated gestures and his characters' grateful/needy physical contact conveyed a three-dimensional passion of tortured mind and body, deepened by the despair in Layton's protective embraces and driven to the breaking point by the pair's expertly enacted crescendo of exhaustion and anguish. In "Time," Diamond invented, if not a new ballet language, then a fresh vocabulary of lifts, twinings and magnetic push-pull. There was heart and guts and brains in it, not just muscle.

The rest of the program reinforced the difference from old-school and evolved with two additional Petipas — the "Bluebird" and the Act III pas de deux from Pyotr Tchaikovsky's "The Sleeping Beauty" — and a kind of hybrid, Diamond's version of "Spartacus" set to music by Aram Khachaturian. With the exception of the "Bluebird," in which Sam Shapiro appeared tentative and pained, as if he were performing injured, all the above boasted dance of poise and technical prowess, with the "Spartacus" managing to embody a modern spirit and emotional depth through the

moves of more traditional, set-piece pas de deux.

None of those came close to evoking the poignance and emotional uplift of Sasha Janes' inventive and dazzlingly fluid chamber piece, "Breathe," danced by Anna Gerberich and Dustin Layton, or of Bonnefoux's own "I'm With You," featuring live music by singer-guitarist

Christine Kane and the deeply touching, freeing performances of Janes and Melissa Anduiza. The spontaneity and joy with which this pair danced Bonnefoux's exuberant steps — arms outflung, rushing to embrace and fall in step for brief moments before bursting happily free once more — delighted, both for the skill and for the richness of mixed emotions that underlay them.

Kane's true voice and deceptively simple lyrics made an enormous difference in

the energy and immediacy of the whole piece, proving that there's really no good substitute for live music in any magic castle, however old or young.

Carolyn Jack has served as critic and arts reporter for The Palm Beach Post, The (South Florida) Sun-Sentinel, New York's Back Stage and The Plain Dealer. She is currently the editor and CEO of Geniocity.com.

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RECREATION



Photo by Rachel Kilroy
Fashionable Gentlemen's Danny McKiernan makes a throw to first against the Arthritics from Sharpe Field.

Arthritics, Slugs victorious as softball enters home stretch

by Jack Rodenfels
Staff writer

It's the final week of the regular season. Bodies are tired and sore, arms are getting weaker and weaker by the day, but emotions ran wild as four teams took to Sharpe Field Monday, looking to be crowned 2010 softball champions.

Game 1 — Arthritics vs. Fashionable Gentlemen

While the Fashionable Gentlemen have had a fun season, their record hasn't exactly showed it by their 1-9 ledger. Players, some barefoot and wearing swimsuits, have contagious enthusiasm, and they hope to carry that into postseason play, which begins Wednesday.

In the top of the first, the Arthritics started hot by stringing together four hits but were thwarted by the Fashionable Gentlemen's defense, keeping the damage to a lone run.

Coming off their first win of the season on Wednesday, July 21, when they pasted 19 runs on the board, the Fashionable Gentlemen continued their hitting prowess in Monday's game, while Max Ferguson crossed home to even the score at one after the first inning.

Ben Hootnick strode to the pitcher's mound in the

top of the second with an air of confidence, and he sat down the Arthritics three up and three down.

Amid three hits in the bottom half of the inning, the Fashionable Gentlemen were able to plate Bryce Hanson to go ahead 2-1.

In the fourth inning, with the score tied at two, the Arthritics woke up and hit all the way through their order, amassing six runs on seven hits, blowing the lead open to a 8-2 advantage for the Arthritics.

The Fashionable Gentlemen weren't able to overcome the onslaught from the Arthritics' bats, as the Arthritics defeated the Fashionable Gentlemen 10-3.

Game 2—Slugs vs. Slamming Cheetahs

The Slugs slugged their way to two runs in the top of the first inning, as John Chubb and Jeff Miller crossed the plate to start the game.

In the bottom of the first inning, the hard-hitting Slamming Cheetahs came right back, as they amassed four doubles and two singles on the way to a four-run first inning.

In the top of the second inning, the Slamming Cheetahs continued their dominant play by sitting down the Slugs in order.

After tacking two more

runs on the board in the bottom of the second, the Slugs held a commanding 6-2 lead and looked poised to hand the Slugs only their second loss of the season.

In softball terms, no lead is a safe lead as runs are put on the board faster than a speeding bike down a Chautauqua hill. In the top of the third inning, the Slugs started a comeback by plating four runs and evening the score at six.

In the bottom half of the inning, the Slugs' defense continued its dominant play, which continued through the duration of the game. The Slamming Cheetahs were only able to plate one more run, and the Slugs put five runs up in the fifth and sixth innings combined, giving the Slugs an 11-7 victory and improving their overall record to 9-1.

Kost delights in being oldest female Old First Night racer

by Jack Rodenfels
Staff writer

While perusing past Old First Night Run/Walk/Swim results, there are a few names that commonly stick out, such as those of the fastest finishers in both the male and female categories and the names of the oldest male and female finishers.

Arguably the most impressive name on a list of more than 700 finishers belongs to a woman who stands alone in her age division — literally. Florence Kost, 82, has been running in the OFN Race for the past six years, spending the last two as the only female runner finishing in the "80 and over" division.

That title fits Florence just fine, according to the appreciative runner. "I like the title of oldest female runner; that just delights me!"

Since Florence is the only finisher in her age division, she could take her time taking in the scenic views around Chautauqua Institution as she completes her 2.7-mile jaunt around the perimeter of the Institution, knowing full well that by the end of the day, she will receive first-place honors as the top finisher in her age division.

That's not quite Florence's style, however.

"I love the challenge," Florence said with a smile. "There's no reason I can't run; I might as well continue and run as fast as I can. It's the exercise that keeps me young, and makes me still want to compete."

Residing in San Antonio, Florence has only been running for the past 35 years, a surprisingly small



Photo by Rachel Kilroy

Florence Kost sits with her grandsons Anson McCormick and Owen Kost. Florence, 82, will run in Saturday's Old First Night race.

amount of time considering how passionate she is about her craft. She credits all of her training and her ability to her husband, Bernard, who got her started as a runner.

Wanting to participate in a hiking trip in the White Mountains in New Hampshire, Florence had to exercise and get into hiking and climbing shape. The guides of the hiking trip suggested that to get in correct hiking shape, participants must be able to run two miles, Florence said.

Knowing that she had to reach that two-mile plateau, the Kostos started training — Bernard as the trainer and Florence as the trainee.

"It was the heat of summer, but (Bernard) went out with me," Florence explained. "I started by running a quarter of a mile, a half mile, a mile, all the way up to being able to consistently run two miles."

With Bernard's help, Florence accomplished her hike, much to the puzzlement of the other hikers on the trip.

"I was by far the oldest

person hiking, but I must say when I got to the trail, I was the only one in shape," Florence said, laughing. "Everyone else thought the hike was going to be a piece of cake!"

Florence continues her training today by running around the perimeter of the Institution in the mornings. In addition to running, she and Bernard travel when not residing at the Institution. They get ample exercise by always walking around the areas in which they travel, in addition to hiking and biking.

Noting her prior experience in the Old First Night Race, Florence enjoys seeing familiar faces and the sheer enjoyment she gets out of competing and exercising.

"There are so many different people in the race, I really admire all the people in the race — running and walking," Florence noted. "It really is a family experience that's fun for all ages."

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ART / RELIGION

King to examine the ‘quieter side of art’

by Laura Lofgren
Staff writer

This is a world of materialism. We, as humans, want instant gratification. Elaine King, professor of art history and theory at Carnegie Mellon University, will lecture tonight on the capitalistic way people, specifically artists and viewers of art, take advantage of what’s in front of them. Her talk, part of the Visual Arts at Chautauqua Institution lecture series, will begin at 7 p.m. in the Hall of Christ.

“We’re losing what is criteria,” King said. “When you don’t have a criteria, what do you have?”

What she means is that our want for instant gratification causes the quality of work to diminish. Certain artists want to be able to throw together pieces of work and capitalize on them. Viewers want to look at art and immediately feel something; they don’t take the time to fully put themselves into the work.



King

King will show a PowerPoint presentation of artists whose works exemplify the “transparency of reality.” The works of Christian Boltanski, which are installations that deal with the philosophical idea of death; Emily Chang, whose works explore the crossings of international religions; and Katarina Grosse, who transcends painting to installations in which one work fills an entire gallery space, are just a few being shown.

“These artists are not

in the forefront,” she said. “They’re the quieter side of art.”

An art critic herself, King said her lecture, titled “Artists, The Unknown The Unworldly, In a Society of NOW,” will allow people to see that art spirituality is not something indigenous to the United States; it’s spiritual and sublime everywhere in the world.

“What I’m trying to get across to people is to show that we are living in an unsettling, materialistic era,” King said. “Yes, we have all this negativity, but at the same time, we have these artists going beyond and looking at things in a positive way.”

King holds a joint master’s degree in art history and public policy and administration from Northern Illinois University. According to King, people are losing appreciation for art. She gave an example of tourists going to Musée du Louvre and not looking at the art for what it is worth, but rather, taking

photos in front of the pieces to tell their friends back home they were there.

Wanting people to slow down and appreciate the works in front of them, King will emphasize in her lecture the need to pause and to allow the art to touch you and make you step outside of yourself.

King is an active member of the Association of International Art Critics, and has given papers at its conferences in Canada, Italy, England, Wales, Poland, Slovakia, Hungary, Slovenia, and Barbados, Puerto Rico, and at numerous conferences in the USA, according to her online biography.

King chaired a panel and delivered the paper, International Sculpture conference in London, UK, April 2010, titled, Sculpture In An Age of Expanded Information. She is the District of Columbia’s art critic representative for *artscritical.com*. King is on the Board of the International Association of International Critics of Art.



Morning Worship

COLUMN BY JOAN LIPSCOMB SOLOMON

‘He will be our light’

Nightmares about being late — for an exam, a wedding, the last judgment keep Chaplain Barbara Brown Taylor as awake “as a tree full of owls” she said, and, in Thursday’s sermon “The Wise and Foolish Church,” she laid the blame squarely at the feet of Gospel writer Matthew.

Reprising the parable/allegory of the “Wise and Foolish Virgins” Marilyn Carpenter had just read, Taylor applied it to the church. The wise virgins had brought extra oil for their lamps which they refused to share with their foolish friends who, while going in search of more, wound up being locked out of the banquet.

“Does anyone here ever wake up on the right side of that door?” Taylor plaintively inquired. Her humorous exaggerations as she grappled with the “holes” in the story kept her listeners laughing.

Taylor comforted herself with the realization that as she lies there in the dark trying to find her place in Matthew’s script: sheep or goat, wheat or weed, wise or foolish, she, at least, is obeying the bridegroom’s “keep awake” command. She wondered why it is that no one in these stories knows which one they are until it’s too late. What sets them apart? she asked.

Another comforting thought she found is that Matthew’s stories do not involve individuals but groups — and mixed groups at that. And mixed they stay until the day someone comes to sort them out.

“Matthew’s stories are still very scary to me,” Taylor admitted, “but by day, I am at least able to consider what they mean for the mixed group I have belonged to for more than half my life — the church, or I should say the churches, for I’ve belonged to a variety.

“The church I know best,” she said, “is a mixed group of mixed groups: bridesmaids walking around with baskets of fish on their arms, goats loose in the field eating weeds, wheat and oil lamps, while sheep follow the bridesmaids around hoping for a bite of whatever is in the baskets, even if it does smell like seaweed.

“That’s way too much chaos for most people,” Taylor chuckled, “which may be why some of us stay so busy trying to divide the groups, to maybe save God some time later on. We’re all trying to make sure, though, that the whole world gets to the wedding because it sounds like heaven. We know the host, we love the bridegroom, and we can’t imagine a better place to be.”

In the case of the bridesmaids, extra fuel sets them apart. You could call the extra fuel “faith,” but the foolish ones had faith in the bridegroom. The “wise ones” were “bridal survivalists.” However, while the “foolish ones” went to buy oil, the others showed their wisdom by staying put.

“As much as I don’t like it,” Taylor said, “I think it’s a true story. Waiting itself is a strong witness. Even the smallest glow can make all the difference for someone stuck in the dark and trying to find us.”

Matthew also quotes Jesus, on a different occasion: “Don’t worry about your life. God feeds the birds and clothes the lilies. So, do not worry about tomorrow, for tomorrow will have its own worries.”

“When I’m up late with the virgins,” the chaplain concluded, “that works like a lullaby on me. In the end, it may be ‘wise’ enough for us to stick together while we wait for the bridegroom — for when he finds us, he will be our light, lighting our way through the night then, as he does, even now.”

Taylor is Butman Professor of Religion, Piedmont College, Demorest, Ga., and adjunct professor of Christian spirituality, Columbia Seminary, Decatur, Ga. The Rev. Natalie Hanson, Niagara Frontier District Superintendent for the Upper New York Annual Conference of the United Methodist Church, was liturgist. Motet Choir singer Marilyn Carpenter read Matthew 25:1-13.

As prelude, members of the Motet Consort, pianists Willie LaFavor and Joseph Musser played J. C. F. Bach’s Sonata in A Major. Worship coordinator Jared Jacobsen led the Motet Choir in Craig Courtney’s setting of Christina Rossetti’s “A Better Resurrection.”

Roselle to present for Lazarus Speaker series

Noted radio personality and interviewer Jim Roselle will speak on “The Chautauqua Experience” at 8 p.m. Sunday in the sanctuary of Hurlbut Memorial United Methodist Church as part of the Hebrew Congregation’s Shirley Lazarus Speaker series.

Roselle began his radio career in 1953 at WJTN-AM in Jamestown, N.Y. What

started as a part-time sportscaster job was the beginning of a lifetime career in broadcasting. Jim Roselle is well known for his interviews, most of which come from his studio at Bestor Plaza at Chautauqua Institution, which he started in the summer of 1974. On any weekday morning during the season, you can find Roselle talking with the many personalities

invited to Chautauqua. His unique style of interviewing and the detailed research he does to prepare for these interviews often surprise and impress his guests.

This summer Roselle was inducted into the New York State Broadcasters Hall of Fame in recognition of his many achievements in radio. What is not generally known is his involvement in

community organizations such as the Lucille Ball Little Theater, the Jamestown Boys’ and Girls’ Club and the James Prendergast Library.

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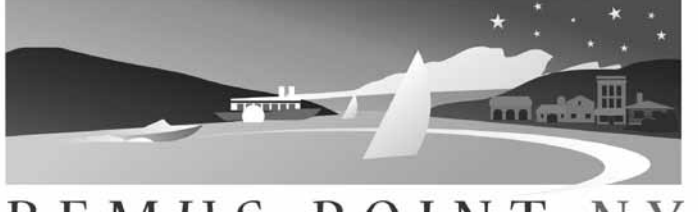
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By THOMAS JOSEPH

ACROSS

43 Watch parts
44 Markets
45 Nourishes

DOWN

1 Briefcase
2 Burglar deterrents
3 Treat
4 Unified
5 Washing-ton
6 Entered
7 Freud
8 Accelerate
9 Precocious
Plaza
resident

A	R	E	A	S		Z	E	L	I	G
L	Y	N	C	H		Z	A	I	R	E
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T	E	X	T	S		C	E	S	A	R

Yesterday's answer

10 Inclined
17 Producer's dream
23 Early auto
24 Distress call
26 Get rid of with deception
27 Dark-haired martens

28 Colorful bird
30 Ham-med it up
31 Compulsion
33 Derby prize
39 Zero
41 "Norma —"

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1	2	3	4	5		6	7	8	9	10
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42							43			
44							45			

7-30

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.

7-30 CRYPTOQUOTE

N E C F L I G W J D S N M V F O

E I A G F E X F L I G W Q L L N J V D I N O .

— N P F Y E S C J E S C F V ' O S L A F
Yesterday's Cryptoquote: LEARN FROM YESTERDAY, LIVE FOR TODAY, HOPE FOR TOMORROW. — ALBERT EINSTEIN

SUDOKU

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

Conceptis Sudoku

By Dave Green

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

Difficulty Level ★★★★★

7/30

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

Difficulty Level ★★★

7/29

CHAUTAUQUA WOMEN'S CLUB
TUESDAY AFTERNOON
DUPLICATE BRIDGE

JULY 20, 2010

North/South		
1st	Bill & Peggy Blackburn	66.34%
2nd	Hannon Yourke/Jill Wooldridge	64.75%
3rd	William Edwards/Hal Conarro	62.24%
4th	Nancy Anderson/E.J. Schickli	57.49%

East/West		
1st	Nancy Bechtolt/Mildred Beckwith	65.71%
2nd	Jerry Shaffer/Andrei Reinhorn	61.91%
3rd	Mary Conarro/MaryAnn Edwards	60.15%
4th	Rita VanDerveer/Jeanne Baughman	56.41%

Please come enjoy our friendly, non-intimidating games.

1 p.m. Tuesdays at the Women's Club.

You are welcome with or without a partner.

The next duplicate bridge game will be at 1 p.m.

Tuesday, July 27. Jill Wooldridge, Director

LECTURE

Colton: ‘Pictures do not lie; people make them lie’

by Elizabeth Lundblad
Staff writer

Continuing the week’s discussion on the ethics of photography, James Colton, the photography editor at *Sports Illustrated* magazine, said, to him, one of the most important things is truth in journalism. “When I was growing up, the most trusted man in America was Walter Cronkite, an anchorman for CBS News. Listening to him deliver news on a nightly basis was like sitting down on the couch with grandpa as he shared his life experiences with you,” he said. “You were enrapt, comfortable and secure. Now, in the post-Lady Di paparazzi world that we live in, can you imagine a journalist as the most trusted man in America?”

Although Colton said he does not profess to be an expert in the field of photography, he is more than a casual observer with many questions. “I am not a photo cop, but I will slap you silly if you violate the rules. I’m not a very popular guy, even in my own shop ... but I sleep well at night,” he said. Aided by a brochure of photos, which was produced by Kodak, Colton took the audience at Wednesday’s 2 p.m. Interfaith Lecture on a visual journey through the history of photography that illustrated how some have used the medium to intentionally or otherwise deceive the viewer. “It may (have been) something as innocuous as change for the sake of personal aesthetics to blatant alternation. Both have the potential for severe consequences,” Colton said.

The first well-known photograph to be altered was taken by a young Swede named Oscar Gustave Rejlander, who had studied painting in Italy, Colton said. Rejlander was fascinated by photography, namely the ability to make multiple exposures on a single print. Rejlander’s photograph, “The Two Ways of Life,” depicted a sage attempting to direct two young men who were pondering a path of virtuous or sinful pleasures, Colton said. “Shown in 1857 at an exhibition in Manchester, England, this single photograph was made from 32 different exposures and took six weeks to make,” he said. “As we see, it did not take long for the art form (of photography) to go from being a pure representation of reality to that of fantasy.” In addition to artistic alterations like Rejlander’s, photographs have also been manipulated for political reasons and outright fraud. As political figures fell out of favor, sometimes their images were erased from historical documents, Colton said. The brochure showed a 1929 photo of Leon Trotsky and Vladimir Lenin, and next to it the same photo with Trotsky removed.

“Each instance, it can be argued, violated the ethical principles of the photographic medium in varying degrees, but to me there are no degrees in the matter,” Colton said. “It is either right or wrong, there are no big lies and little lies, they are all lies.” If the alteration deceives the viewer intentionally or otherwise, then the image, as well as the author, has lost its credibility, he said. As a journalist, if you lose your credibility, you have lost everything, he added. In 2007, it was discovered that Allan Detrich, a photographer for *The Blade* in Toledo, Ohio, had been altering photos that he shot. Detrich, Colton said, can only be described as a serial manipulator. The brochure showed Detrich’s original image of a women’s basketball game between the University of Toledo and Kent State University on Jan. 27, 2007, and his alteration, which included the addition of a basketball at the top of the photo. “Adding an element to an image is just as disturbing as deleting one. After determining that another image from a Bluffton University baseball game was altered, the Toledo *Blade* began an internal investigation,” Colton said. “Their inquiry found that in one year the former photographer — yes, he was fired — submitted 79 digitally altered images. Fifty-eight of them had been published either in the newspaper or the website.”

“I am not a photo cop, but I will slap you silly if you violate the rules. I’m not a very popular guy, even in my own shop ... but I sleep well at night.”

— James Colton
lecturer

Ron Royhab, executive editor of the *Blade* at the time, said that Detrich made various changes that include the addition and removal of tree limbs, utility poles and electrical wires, among other things, Colton said. “(Royhab) stated further, ‘Readers have asked us why this is such big deal; what’s wrong with changing the content of a photograph that is published in a newspaper? The answer,’ Royhab said, ‘is simple. It is dishonest. Journalism, whether using words or pictures, must be an accurate representation of the truth.’ Amen, editor Royhab,” Colton said. People must remember that photographs are historical documents and any alteration is a violation of the integrity of the image, he said. “Would we remove or make smaller John Hancock’s signature on the Declaration of Independence because it would be more in line with the other signatures and the document



Sports Illustrated photo editor James Colton speaks at the Hall of Philosophy in Wednesday’s Interfaith lecture.

Photo by Emily Fox

might look aesthetically more pleasing? I think not,” Colton said. Colton described the covers of two New York tabloids that featured a photo composite and a photo illustration. A 2010 issue of the *New York Post*, which is known for its sensationalistic headlines, featured a photo of golfer Tiger Woods and his wife, Elin Woods, that was highly altered. “As is clearly visible on the cover, they took some license

Harding and Nancy Kerrigan skating together. “For those of us who remember, Miss Harding hired some thugs to take Miss Kerrigan’s knee out with an iron pipe,” Colton said. “The two of them were never on the ice at the same time, yet the editors of the newspaper felt it was justifiable to place them together under the ruse that it clearly was labeled as a photo composite.”

Newsday’s “labeling” was a small caption in the bottom right-hand corner of the cover. Much of a newspaper’s revenue comes from newsstand sales, which includes impulse buyers who make up their minds in less than 10 seconds after scanning the cover from 10 to 12 feet away, Colton said. “There is no way that one can read the disclaimer that *Newsday* placed on that cover from 12 feet away. So the result is that the newspaper deceived the viewer, who upon first glance would accept the image to be genuine,” he said.

An argument can be made that the cover is more of an advertisement and therefore not subjected to the same kind of scrutiny as the more journalistic photos that appear inside a publication. “The (cover) photographs are usually covered with the magazine’s logo, headlines and subheads, all inherently invasive elements but essential in selling the product,” Colton said. “In many cases, background colors are changed or eliminated entirely, or the images are silhouetted to remove extraneous images.”

Despite the advertisement argument, the cover image is also the single most important photograph in the issue, he said. It is the barometer that is used by the consumer when they decide whether or not to make a purchase. “It’s a bit of a conundrum.

To what degree is alteration allowable before the integrity of the image has been compromised. What threshold must be reached before the image becomes a deception,” Colton said. Editors face these questions daily, but questions are beneficial because they keep people honest, he said. If no questions are asked, then everything would have to be taken for face value, manipulation would be rampant and there would be no distinction between fact and fiction, he added.

In the interest of fair play, Colton also described an alteration debacle that his publication, *Sports Illustrated*, went through in 2003. In the Sept. 29, 2003, issue, a photograph of women’s soccer star Mia Hamm jumping over a Swedish defender during a Women’s World Cup game appeared that was not the same photo that Colton had approved to run.

“An art director did not like where I placed the block of text, which was right over the player’s right arm and legs, which was the only area showing when the image was cropped tighter,” Colton said. “The art director moved the text block to the left side of the photo and instructed our imaging department to take out the half of the player on the right for aesthetic reasons.”

When the issue came out, Colton was furious. As word about the altered photo spread, Colton received a call from *Photo District News* asking him to comment on the manipulation.

“I said, ‘There seems to be a total disregard for the integrity of the pictures by the art department at *Sports Illustrated*. They take liberties without thinking about the impact or the consequences. We in the photo department do not condone it; it is being done without our consent,’” Colton said. After being called into the editor’s office for airing *Sports Illustrated’s* dirty laundry in public, Colton said some good did come out of the scandal. “Shortly after that incident, *Sports Illustrated* implemented a digital manipulation policy, including a segment which stated that nothing would be added or deleted from any of its images, a policy that exists to this day. So you see, sometimes to get the fruit you have to shake the tree,” Colton said.

In photography, the most critical element is how the image is presented to the public, Colton said. “Is it truthful? Does it represent the situation as it was when the image was taken? ... The instant you press that button, it becomes both a social and historic document, and we must realize and accept that all photographs, journalistic, artistic and even personal, will outlive us all,” he said. “Pictures do not lie; people make them lie,” Colton said. “Please keep them real.”

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PROGRAM



Audrey Ushenko, who teaches a figure and landscaping painting class as a part of VACI, works in Bestor Plaza on Tuesday afternoon.

Photo by Brittany Ankrom

Friday, July 30

- 7:00 (7:00–11:00) **Farmers Market**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **Subagh Singh Khalsa** (Sikhism/ Yogic Meditation). Welcome Center (Bring gate pass)
- 7:45 **Episcopal Holy Eucharist.** **The Rev. Shawn Carty**, Emmanuel, Hailey, Idaho. Chapel of the Good Shepherd
- 8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55–9) **Chautauqua Prays for Peace.** Hall of Missions Grove
- 9:00 **Nature Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Jack Gulvin**, BTG naturalist. Meet under green awning at back Smith Wilkes Hall
- 9:15 (9:15–10:15) **Men's Club.** **Matt Ewalt** and **Jordan Steves**, *The Chautauquan Daily*. Women's Clubhouse
- 9:30 (9:30-10) **Photo Chat.** "The Early Days of Digital." **Jerry Magee**, Kodak. Hultquist Ctr.
- 9:15 **DEVOTIONAL HOUR.** **The Rev. Barbara Brown Taylor**, Episcopal priest, Butman Professor of Religion, Piedmont College. Amphitheater
- 9:15 **Class.** "The Bible Decoded." **Rabbi Zalman Vilenkin**. Chabad Lubavitch of Chautauqua. Alumni Hall Library Room
- 9:30 **Unitarian Universalist Ethics Series.** "Why the Wizard is the Star in the Land of Oz?" **Daniel Sklar**.

- Hall of Philosophy
- 10:00 (10-11) **Voice Master Class.** (School of Music). **Marlena Malas**, presenter. McKnight Hall.
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** **Billy Collins**, former U.S. poet laureate. Amphitheater
- 12:00 (noon–2) **Flea Boutique.** (sponsored by Chautauqua Women's Club) Behind Colonnade
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 (12:15-12:55) **Communities in Conversation Brown Bag Lunch.** (Co-sponsored by the Ecumenical Community of Chautauqua and the Interfaith Alliance). Jewish, Christian and Muslim presenters. Hall of Christ
- 12:15 (12:15–1:15) **Brown Bag Lunch/Lecture.** (Programmed by the Writers' Center) "How You Look: Angles of Vision in Literary Fiction." **Nancy Reisman**, prose writer-in-residence. Alumni Hall porch
- 12:15 (12:15–1:30) **PFLAG Brown Bag Lunch/Support Meeting.** (Sponsored by Chautauqua Chapter of Parents, Families and Friends of Lesbians and Gays and the Metropolitan Community Church). Chautauqua Women's Club
- 12:15 **Meet CSO Musicians.** Come talk with musicians from the

- Chautauqua Symphony Orchestra. Smith Wilkes Hall
- 12:45 **Catholic Community Seminar Series.** "The Psalms: Songs of Praise, Hymns of Life." **Rev. Jude Winkler**, OFM Conv., Director of Evangelization, Companions of St. Anthony, Ellicott City, Md. Methodist House Chapel
- 1:00 **Jum'a/Muslim Prayer.** Hall of Philosophy
- 2:00 **INTERFAITH LECTURE SERIES.** **Anthony Bannon**, Ron and Donna Fielding Director, George Eastman House International Museum of Photography and Film, Rochester. Hall of Philosophy
- 2:00 (2-4:30) **Violin Master Class** (School of Music). **Jacques Israelievitch**, presenter, McKnight Hall. Fee
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.
- 2:30 (2:30-4:30) **Piano Performance Class.** (School of Music). Sherwood-Marsh Studios. Fee
- 3:00 **Dance Lecture.** "My Career as a New York City Ballet Principal Dancer." (Programmed by Chautauqua Dance Circle). **Daniel Ulbricht**. Smith Wilkes Hall
- 3:30 **Chautauqua Heritage Lecture Series.** "Chautauqua in the Movies II: A patriotic film by the Chautauqua Women's Club 1923."

- Introduced by **Danielle Trusso**, project assistant, Chautauqua Archives. "Name that Picture." Archives staff and audience participation. Hall of Christ
- 4:00 **NEW PLAY WORKSHOP.** *An Incident* by **Anna Ziegler**, directed by **Vivienne Benesch** and **Katherine McGerr**, with post-performance discussions with author, director and cast. (Reserved seating; purchase tickets at Welcome Center, Colonnade lobby, Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:15 **Native American Storytelling.** (Programmed by the Bird, Tree & Garden Club). **Paul Leone**. Mabel Powers Fire Circle (South Ravine). Rain location is Smith Wilkes Hall. (Children under 12 accompanied by adult)
- 5:00 (5–5:45) **Hebrew Congregation Evening Service.** "Kabbalat Shabbat: Welcome the Sabbath." Service led by **Rabbi Samuel Stahl**. **Susan Pardo**, soloist. Miller Bell Tower (Pier Building in case of rain)
- 6:00 (6–7:45) **Chautauqua Choir Rehearsal.** All singers

- welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- 7:00 **Visual Arts Lecture Series.** **Elaine King**, professor of art history, Carnegie Mellon University. Hall of Christ
- 7:30 **OPERA.** Double-bill of *Cavalleria Rusticana (Rustic Chivalry)* and *I Pagliacci (The Clowns)*. **Jay Lesenger**, stage director. **Dean Williamson**, conductor. Norton Hall (Reserved seating; tickets available for purchase at Welcome Center, Colonnade lobby and Turner Community Center ticket offices, and 45 minutes before curtain at the Norton kiosk.)
- 8:15 **SPECIAL.** **An Evening with Dion.** Amphitheater

Saturday, July 31

- 7:00 (7:00–11:00) **Farmers Market**
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 9:00 **Old First Night Run/Walk/ Swim.** (Registration begins at 7:45) Sports Club. Fee
- 9:30 **Hebrew Congregation**

- Sabbath Services.** **Rabbi John Bush**. **Joanna Bush**, soloist. Hurlbut Church sanctuary
- 9:30 **Chabad Lubavitch Community Shabbat Service.** **Rabbi Zalman Vilenkin**. Kiddush will follow. Everett Jewish Life Center
- 12:00 (12:00–2:30) **Social Bridge** (Programmed by the Chautauqua Women's Club) For men and women. Women's Club.
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 2:15 **NEW PLAY WORKSHOP.** *An Incident* by **Anna Ziegler**, directed by **Vivienne Benesch** and **Katherine McGerr**, with post-performance discussions with author, director and cast. (Reserved seating; purchase tickets at Welcome Center, Colonnade lobby, Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 3:00 **LECTURE.** (Programmed by Chautauqua Women's Club) "How Technology Can Simplify Your Life." **Nancy Graham**, vice president and editor of *AARP The Magazine*. Hall of Philosophy
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Welcome Center.)

- 4:30 **Chautauqua Community Band Rehearsal.** **Jason Weintraub**, conductor. Anyone who plays a band instrument is invited to join. Elizabeth S. Lenna Hall
- 5:00 **Catholic Mass.** Hall of Philosophy
- 6:00 (6–7:45) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- 6:45 **Pre-Chautauqua Symphony Orchestra Concert Lecture.** **Lee Spear**. Hurlbut Church Sanctuary
- 8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA.** **Stefan Sanderling**, conductor; **Jennifer Lane**, mezzo-soprano; **Buffalo Philharmonic Women's Chorus**, **Doreen Rao**, director.
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**** Cats & Dogs: Revenge of Kitty Galore 3D (PG) ****

Presented in REAL D 3D/No Pass

Daily (1:00, 3:00, 5:00) 7:00, 9:10

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

Daily (1:30, 4:15) 7:10, 9:20

Toy Story 3 (G) Standard

Daily (12:45, 3:40) 6:20, 8:45

Dinner for Schmucks (PG-13)

Daily (1:50, 4:10) 6:40, 9:05

Charlie St. Cloud (PG-13)

Daily (1:40, 4:00) 6:50, 9:00

Ramona And Beezus (G)

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

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

Daily (12:30, 3:30) 6:30, 9:10

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Twilight Saga: Eclipse (PG-13)

Daily (4:15) 6:45, 9:10

The Sorcerer's Apprentice (PG)

Daily (4:15) 6:45, 9:00

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Trust in the Lord and do good; dwell in the land and enjoy safe pasture. Delight yourself in the Lord, and He will give you the desires of your heart. Commit your way to the Lord; trust in Him and He will do this: He will make your righteousness shine like the dawn, the justice of your cause like the noonday sun. Be still before the Lord and wait patiently for Him; do not fret when men succeed in their ways, when they carry out their wicked schemes. Refrain from anger and turn from wrath; do not fret-it leads only to evil. For evil men will be cut off, but those who hope in the Lord will inherit the land. A little while, and the wicked will be no more; though you look for their wrath, they will not be found. But the meek will inherit the land and enjoy great peace. The wicked plot against the righteous and gnash their teeth at them; But the Lord laughs at the wicked, for He knows their day is coming.

The salvation of the righteous comes from the Lord; He is their stronghold in time of trouble.

- Psalm 37: 3-13, 39

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