The Official Newspaper of Chautaugua Institution | Weekend Edition, July 31 & August 1, 2010

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Musing on the GREAT UNKNOWN

CSO to perform Mahler's 99-minute symphony, which reflects his desire to understand life's meaning

by Kathleen Chaykowski Staff writer

't's the 1890s, and industrialization is spreading through-**⊥** out Europe and North America. Everything is becoming faster — bigger, and the trend isn't limited to technology. Orchestras, too, are becoming larger and more powerful.

When Gustav Mahler com-

posed his third symphony, he form at 8:15 p.m. Saturday in the was in a competition of sorts with other composers to write the greatest piece, the most profound orchestral work.

Out of this desire to empower music and change the world came the longest symphony in the standard repertoire, Mahler's 99-minute "Symphony No. 3 in D Minor," which the Chautauqua Symphony Orchestra will per-

Amphitheater under the baton of Music Director Stefan Sanderling. Guest artists mezzo-soprano Jennifer Lane; the Buffalo Philharmonic Women's Chorus, directed by Doreen Rao; and the Junior Guilders of the Lucille Ball Little Theatre, directed by Helen Merrill, will provide the vocal part.

See CSO, Page A4 Lane





Photo by Brittany Ankrom

Stefan Sanderling conducts the Chautauqua Symphony Orchestra on Thursday evening.

Week Six focuses on education

Morning lectures during Week Six of Chautaugua's 2010 Season will examine the drastic criteria necessary to revamp our

nation's struggling public education system and position these measures against the dramatic efforts and improvements in performance now being realized by some schools in the United States. The impact of talented and motivated



Education

superintendents, leadership training for principals, trends in teaching teachers and innovations in curricula will all be explored by education experts Linda Darling-Hammond, Barbara Bowman, Jonathan Schnur, Randi Weingarten and Mark

Roosevelt this week.

Linda Darling-Hammond, Charles E. Ducommun Professor of Education at Stanford University, will speak Monday on "The Flat World and Education: How America Can Become a World Leader in Education Once Again." At Stanford, Darling-Hammond launched the Stanford Center for Opportunity Policy in Education and the School Redesign Network and served as faculty sponsor for the Stanford Teacher Education Program. She is a former president of the American Educational Research Association and member of the National Academy of Education. Her research, teaching and policy work focus on issues of school restructuring, teacher quality and educational equity.

See **PREVIEW**, Page A4

Carl ties sermons to education theme

by Joan Lipscomb Solomon Staff writer

Devotion to education is nothing new to Week Six Chaplain William J. Carl III. He serves as president of Pittsburgh Theological Seminary educating clergy where, about 30 years ago, he was an instructor.

"I'm happy to be coming to Chautauqua. It's a model of lifelong learning," Carl said. "I want to make my contribution to this effort by presenting a week's worth of lessons from the Bible."

The chaplain begins his series at 10:45 a.m. Sunday in the Amphitheater with "You're Somebody!" St. Paul's lesson of the day, found in II Corinthians 11:21b-30 and 12:6-10, is that we, like him, must learn to be "content with weaknesses, insults, hardships, persecutions and calamities for the sake of Christ; for whenever I am weak, then I am strong."

At Sunday's 5 p.m. Vesper Service at the Hall of Philosophy, the chaplain shares his Carl personal

faith journey. The series returns to the Amphitheater at 9:15 a.m. each morning, Monday through Friday.

See **CHAPLAIN**, Page A4

Graham to examine technology's pros and cons in Contemporary Issues Forum

by Lori Humphreys Staff writer

As editor of AARP The Magazine, Nancy Graham Perry knows something about the over-50 crowd's interest — or lack of interest — in digital technology, including the personal computer and the myriad choices of new social media. At the Contemporary Issues Forum

at 3 p.m. Saturday in the Hall of Philosophy, Perry will discuss "How Technology Can Simplify Your Life." However, she might add to that title "Or Not."

"As I thought about this program, it has morphed into a question. Does it simplify your life or not?" Perry

She acknowledges immediately that the digital revolution is here to stay, as important as the Industrial Revolution, and she encourages everyone to be involved. Perry suggests that Facebook, Twitter, e-mail, texting, blogging and so on are changing how we interact with one another, and despite the allure, there may be a downside.

See **PERRY**, Page A4

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

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SATURDAY'S WEATHER



SUNDAY

HIGH 76° LOW 63° **RAIN: 30%** Mostly sunny

MONDAY 69°



Do you hear the siren's call?

Examining the mystery surrounding Chautauqua's fire whistle PAGE **B1**



Air Bands

Pop songs take over the Amp for an afternoon PAGE **C1**



hospitality Doerflingers find healing as ECOC hosts

NEWS

The Chautauquan Daily



NEWS FROM AROUND THE GROUNDS

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

Chautauqua Women's Club activities

- Every Saturday, the CWC offers **social bridge** sessions for both men and women at noon at the Clubhouse.
- The Flea Boutique, a thrift shop sponsored by the CWC, is open Sunday behind the Colonnade. The shop is open from noon to 2 p.m.
- The CWC invites club members to join them at the Clubhouse at 5 p.m. Sunday for a fun evening of mah-jongg.
- The CWC announces its Annual Corporation Meeting to be held at 9:15 a.m. Monday, Aug. 16, at the Clubhouse. All members are urged to attend. Proxy voting ballots are available at the Clubhouse for members who are unable to attend.

Community Band seeks instrumentalists

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

CLSC events

- This year's CLSC graduating class luncheon will be held at 12:15 p.m., Wednesday at Alumni Hall. Those who are not members of the Class of 2010 but want to attend the luncheon may make reservations and purchase tickets at the front desk in Alumni Hall.
- Guild of Seven Seals 2010 graduates will be feted by the Guild membership during a luncheon held in their honor at 12:15 p.m. Thursday in Alumni Hall. 2010 graduates will be guests of the Guild, but are requested to RSVP by picking up a ticket at the Alumni Hall, gratis, on or before Monday. Seals members planning to attend may purchase tickets for \$4 on or before Monday at the Alumni Hall desk.

School of Music hosts student recital Sunday

There will be a student recital at 2 p.m. Sunday in McKnight Hall. Performers include JeanMarie Garafolo, voice; Carone Lowrey, trombone; Greg Hammond, trombone; Hayoto Tanaka, trumpet; Paul Rivera, bass trombone; and Mary MacKinnon, tuba.

EJLCC hosts film screening

At 4 p.m. on Sunday and Monday, the Everett Jewish Life Center at Chautauqua will show a film of David Eddleman's oratorio "Kolot min HaShoah" ("Voices from the Holocaust") as part of its Jewish Film Festival.

Chabad Lubavitch gala dinner at the Athenaeum

Chabad Lubavitch of Chautauqua is celebrating its 10th Anniversary at Chautauqua with a gala dinner Sunday at the Athenaeum Hotel, and all Chautauquans are welcome. The cost of the dinner is \$50, and sponsorships and tribute ads are available. For details, call (716) 357-3467 or visit www.cocweb.org.

Free safe boating classes offered for all

New York state safe boating classes are offered for all ages 10 and older from 12:15 to 2 p.m. Monday through Friday at the Beeson Youth Center. Class size is limited to 20. To register, contact Special Studies at (716) 357-6348, or come to the Main Gate Ticket Office.

Guild hosts pre-opera dinner at the Athenaeum

- The Chautauqua Opera Guild is sponsoring its next pre-opera dinner at 6 p.m. on Monday at the Athenaeum Hotel. Choose one of four entrées, plus salad and dessert, for \$25, with proceeds benefiting the Chautauqua Opera Guild. Call the Athenaeum at (716) 357-4444 to reserve and choose an entrée. Send checks, made out to Chautauqua Opera Guild, to P.O. Box 61, Chautauqua, NY 14722. The final preopera dinner will be Saturday, August 7.
- The Chautauqua Opera Guild presents the second annual Marcia Connolly Memorial Golf Tournament, Sunday, Aug. 8, at the Chautauqua Golf Club. Golf, dinner, event finale and combination packages are available. Register now for this special event benefiting Chautauqua Opera Company's Young Artists program. Forms are available at the Colonnade's information desk, in the brochure rack, and at the Main Gate Ticket Office. Register by contacting Virginia Cox at (716) 357-5775 or WAVACOX@verizon.net.

College Club hosts free live music

Singer-songwriter Kev Rowe will perform at the College Club at 9 p.m. on Tuesday. Admission is free and open to all ages.

Literary Arts Friends hosts poetry and prose contests

The Chautauqua Literary Arts Friends' annual poetry and prose contests are open to any Chautauqua visitor during the season. Applicants for the Mary Jean Irion and Hauser awards must be 18 years old or older; applicants for the Young Poets Award must be 17 years old or younger. Pick up applications at the Literary Arts Center at Alumni Hall, the CLSC Veranda, the Chautauqua Bookstore or Smith Memorial Library. The deadline for submission is Aug. 16, and the winners will be announced Aug. 22.

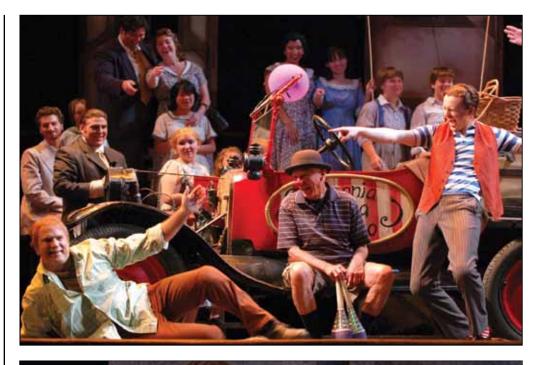
Trunk Show discount offered

The Sandy D'Andrade Trunk Show, which runs Monday through Wednesday at the Athenaeum Hotel Blue Room, will be offering a 20 percent discount on all merchandise purchased from 4 to 6 p.m. Monday to all attending the pre-opera dinner.

Chautauqua/Jamestown Fund supports Junior Guilders' performance

The Chautauqua/Jamestown Fund for Education, Religion and the Performing Arts provides funding for the performance of the Junior Guilders of the Lucille Ball Little Theatre on Sunday at the Amphitheater.

Created in 1992 by the L. James and Hazel C. Clarke Memorial Trust, this fund supports programs featuring artists and lecturers aimed at benefiting the Chautauqua County region.





THE CLOWNS, RUSTIC CHIVALRY TO CLOSE **MAINSTAGE** OPERA SEASON MONDAY

Photos by Rachel Kilroy

At left, members of the comedic troupe have arrived in town, much to the delight of the families in Chautaugua Opera Company's production of The Clowns.

Below, Alfio, played by Michael Chioldi, has returned from his travels prepared to reunite with his wife, Lola, in Rustic Chivalry. Both operas can be seen at 7:30 p.m. Monday in Norton Hall.



An initiative of the Chautauqua Property Owners Association (CPOA) to enhance courtesy, respect and awareness among Chautauqua's pedestrians, bicyclists and motorists

Every Chautauquan should be **AWARE** that others choose to walk, cycle and motor to enjoy their time here, not to edge out others in their way.

COURTEOUS Chautauquans make eye contact before proceeding.

RESPECTFUL Chautauquans offer the right of way to others.

CLSC class news

• The CLSC Class of 1995 celebrates its 15th anniversary this summer with a class meeting at 5:15 p.m. Monday at the Prezio cottage, 8 Bliss Ave., followed by dinner. At 8 a.m. Wednesday, the group will meet again at the Prezio cottage for breakfast prior to the Recognition Day Parade. Please reserve today for these events by calling (716) 357-2089. Join the class table at the 6th Annual CLSC Gala. Call Alumni Hall by Tuesday to reserve at \$10 per person.

• The CLSC Class of 1996

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will be meeting for a Gala Dinner at 4:30 p.m. Wednesday at Alumni Hall. The cost is \$10, and those wishing to attend may RSVP to Alumni Hall or to Joan Smith at (716) 357-4539.

• The CLSC **Class of** 1998 will have breakfast at the Kullbergs' (84 Stossel) at 8 a.m. on Recognition Day (Wednesday), then march in the parade together.

• The CLSC Class of 1999 will meet at 8 a.m. Wednesday, Recognition Day, at Alumni Hall. Dues will be collected, and members should wear class shirts,

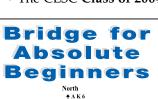
white pants and class berets if possible. Please join the parade at 8:45 a.m. at Bestor Plaza for all or part of the march. Don't forget to buy tickets for the Aug. 4 Alumni Gala dinner.

• The CLSC Class of 2000 will celebrate its 10th anniversary at 4 p.m. on Monday at the Longfellow. Beverages and "Chautauqua Tea" will be provided — please bring hors d'oeuvres to share. Please RSVP to Gloria Gould at (716) 357-2046.

• The CLSC Class of 2001 will meet Wednesday for the parade at 8:45 a.m. on Bestor Plaza. Bring a copy of The Chautauquan Daily and wear your class T-shirt. A book chat social will be held from 4 to 6 p.m. Wednesday at the McClure residence, 22 South Terrace. The annual class business meeting will begin at 4 p.m. Thursday in Alumni Hall.

• The CLSC Class of 2003 is invited to brunch at 7:45 a.m. on Wednesday, at Anita Holec's, 27 Vincent.

• The CLSC Class of 2004



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There will be a class meeting at 12:30 p.m. on Friday in the Alumni Hall dining room. Lunch will be provided. If you need tickets for the All-Class Gala, call Susan Fowler at (814) 229-1438. • The CLSC Class of 2007 meets twice next week. It

will meet before the parade at

8 a.m. Wednesday for break-

fast at the Afterwords Café.

will have a potluck dinner at 4:30 p.m. Tuesday at Alumni Hall, preceded by a brief meeting. At 8 a.m. Wednesday, the group will meet for juice, doughnuts and coffee at Carol Rufener's, 1 Morris (at the northeast corner of Bestor Plaza, above Vacation Properties), then gather behind the banner at 8:45 a.m.

• The CLSC Class of 2008 will hold a meeting at 9:15 a.m. Tuesday at 46 Hurst Ave. Please RSVP to Susan Shea at (716) 357-2311.

• The CLSC Class of 2009 is meeting at 9:30 a.m. Tuesday in the Kate Kimball room at Alumni Hall. The class will elect officers, and Jeffrey Simpson will review his book American Elegy: A Family Memoir.

Weekend at the **Movies**

Cinema for Sat, July 31

FATHER OF CHILDREN (PG) 6:15 110m In French with subtitles. "What writer-director 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 "Beautiful, profound... phenomenally full of life." Joe Morgenstern,Wall Street Journal

BABIES (PG-13) **8:35** 79m Award-winning filmmaker Thomas Balmes joyfully cap-tures the earliest stages of the ourney of humanity that are at once unique and universal to us all. "Blessed with no narration, an absence of gimmickry and an embracing love for its subject matter, *Babies* is as sweet, joyful and filled with curiosity as a youknow-what." *-Tom Long, Detroit* News "Joyous and buoyant!" *-Bet*y Sharkey, Los Angeles Times

Cinema for Sun. August 1 5:15 & 9:35
THE FATHER OF
MY CHILDREN 7:15



NEWS

BOOKING IT



Photo by Brittany Ankrom

Landon, 5, looks at a children's book with his nanny, Heather Berginc, in the Smith Memorial Library on Library Day. They are both from Phoenix, Ariz.

his week's theme at Chautauqua is education, which I think is wonderful because my whole life has been about education — not only my own but the education of others. And that's what Chautauqua is all about.

My sermon title for Tuesday this week, highlighting the theme of education, is "Three Cups of Tea and Lifelong Learning," drawn in part from Greg Mortenson's best-selling book on that subject. But lifelong learning is something Chautauquans understand better than anyone. If you're here, it isn't just because of the fellowship and the entertainment, the great music and wonderful theater, the art and the opera, all of which are outstanding; it isn't even because of the gorgeous lake or the lovely weather. No, it's because you've never stopped learning and for several weeks every summer this is the best place in the country to keep stretching your mind. Chautauqua is a center of intellectual stimulation and inspiration like no other in the nation.

Ten years ago I began lecturing on the brain at medical schools and medical conferences around the country (Michael Gazzaniga, who spoke here last summer, was one of the other lecturers at the Aspen health care summit in the spring of 2000 where I first gave my lecture, "Brains, Bodies, Beliefs and Behavior"). One of the points I intend to share in my Tuesday sermon, from the research I've been doing on neuroscience for the past decade, is that continuing to work your brain can actually make a difference in your mental and spiritual health your whole life long. Continuing to read new books, to study new languages, and to challenge your mind in numerous ways will not only get the billions of neurons in your brain learning new pathways and forging trillions of new synaptic connections, but it will make you a better person.

Because of my work in neuroscience, I was invited a few years ago with some other theological educators from around the country (like Duke and Yeshiva University in NYC) to attend a meeting with the CEO

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GUEST COLUMN BY THE REV. WILLIAM J. CARL III

and the senior management of the American Association for the Advancement of Science in Washington, D.C. AAAS is the largest scientific community in the world that publishes the journal *Science*. We spent the whole day with them confronting one challenge, which CEO Alan Leshner posed to us at the beginning of the meeting. "We want you to help us create a healthy dialogue between science and religion in this country." We were all stunned that they wanted our opinions.

By contrast, seven years ago, I was a Visiting Fellow lecturing and preaching at New College, Oxford University, which is called New College because it was new in 1379! One day at lunch, the dean of Divinity, Jane Shaw, whispered, "Do you see the man sitting four seats down from you?" When I nodded, she said, "That's Richard Dawkins. He hates religion. We fight it out every other week in op-ed pieces in the *London Times*. Don't even try to have a conversation with him — he'll take your head off." So, I didn't. But now, a few years later the leaders of the largest scientific community in the world wanted to hear what some theological educators think. What a contrast!

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After that meeting, I came back to Pittsburgh Seminary sharing what had happened, and we created the first Doctor of Ministry degree in Science and Theology in North America. This new D.Min. degree just started last year with pastors from all over the country who left successful careers in science to go to seminary and are now serving in parishes throughout the nation. We have also had conversations with the University of Pittsburgh Medical School to talk about a new synergy between our two institutions. Our dialogue with AAAS continues and now the Association of Theological Schools has joined us in the discourse and exchange of ideas as we at PTS seek to "Bridge the Word and the World."

Why do I share all of this with you? To remind you that what's been happening here at Chautauqua for nearly 150 years is the remarkable advancement of this ongoing conversation between science and religion, wisdom and knowledge. Chautauquans have always understood Einstein's famous dictum: "Science without religion is lame. Religion without science is blind." It's a reminder that true religion never checks its brain at the door, and that

the Hebrew word for soul *nephesh* — means coming to God with 'all' of who you are — mind, body, soul, every part of you. Descartes had it wrong. You don't have a soul — you are a soul that hungers, thirsts, rejoices, hurts, breathes, feels, believes and, yes, thinks. And you do that all the way to the end of your life. That's the point of Monday's sermon, "Here I am, Lord!" where we look at young Samuel's call from old Eli's perspective, someone who stopped learning and growing long before he realized it. In Wednesday's sermon, "Tickets for Tarshish," we will see the trouble Jonah has learning how to deal with his enemies something Rabbi Jonathan Sacks will show us how to do in Thursday's sermon, "The Dignity of Difference." So, in a way my plea

to you this week never to stop learning is, I realize, for Chautauquans a little like 'preaching to the choir' as they say. But, it's also a reminder to keep on keep ing on by modeling for the young people who come here year after year and for guests who may visit this wonderful place only once in a lifetime to continue learning and growing not only intellectually but also spiritually — to love God with all your mind as well as your heart, your soul and your strength. After all, Jesus 'grew in wisdom and stature' throughout his whole life, and you can't find a better model for learning than that!

From the President WEEKLY COLUMN BY THOMAS M. BECKER have been reading A.R. Gurney's play, "Love Let-

ters" with Ann Fletcher and Vivienne Benesch and have been struck by the author's creative capture • of the stuff of a lifelong friendship. Gurney uses the simple prop of letters spanning the connection between two people who first meet in the second grade and manage to stay in touch with one another throughout their lives. The play is about other things as well the way we are shaped by family; how choices, whether made in the affirmative or accepted in the passive sense, dictate the arc of ones life; how we can hurt one another by missing the clues of need; how at times our certitudes can shut doors between friends; how creativity can be squandered by both permissive indulgence and repressive discipline.

I found myself thinking about a conversation with Ian Thompson, grandson of vic and Joan Gelb, when we were in Cleveland last spring. Ian is making his way as a chef in a very fine Cleveland restaurant. After the presentation to a group of Chautauquans, Ian took the time to express the fact that his best friends are all friends from Chautauqua. "We stay in touch. We talk about important things. We care about ideas. We listen to and care about one another," he said. He said for the most part these young people have pursued their passions in their work. Almost all of them have faced serious problems of a financial, health or family nature. "We are there for each other in the good and the bad times."

Ian says he isn't sure what the cause of this friendship link to Chautauqua is about except that he thinks the choice of bringing a family to Chautauqua as part of the family's discretionary time says something about the family's investment in the exposure to art, religion, education and an unusual level of engaged conversations about important ideas. He says there is something of those same commitments within the subculture of youth, particularly when the experience is repeated over time. "We witness one another growing up," he said. "We stay in touch throughout the year and through the years."

A friend of mine of more "advanced years" returned to Chautauqua this summer having faced a surprising and threatening illness and subsequently a serious medical procedure. After reflecting on the sense of gratitude for the intervention and promise of a healthy he recovery he noted, "You know, the best thing that happened during this time was the response and support of Chautauquans. I was in California when all this occurred and I heard from people from all over the country. This place really is a community," he said.

During these nine weeks Chautauqua becomes a community built around and in service to ideas and an engagement with those ideas. We have a chance to talk to one another about meaningful things; to share how our life experiences add perspective to those ideas; to listen actively to the perspectives and experiences of others, even strangers, even when we disagree. We have a chance to demonstrate the kind of community within which sustaining bonds can be built, friendships made. And we have the opportunity to export that experience to the rest of our lives.

The world in which we live would benefit from an infusion of active listeners; people dissatisfied with the superficiality so characteristic of political debate or personal exchanges; people willing to take some chances in exposing reasoning born of doubt, experience and exposure to new or conflicting ideas; people with a generous attitude toward the other, the unfamiliar, different.

Gurney's play concludes with a statement of discovery by one of the correspondents. At this point he may be the only witness to the exchanges of a lifetime that hasn't fully absorbed that discovery long ago. But he gets there; he finds the meaning within this lifetime of exchanges. And in the end we all seek meaning.



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FROM PAGE ONE

CSO

The symphony is obsessed with innovation, which is reflected in the length of the piece and the size of the orchestra, but most importantly, in that the music muses on philosophies about life after death and human suffering.

In the same vein as Dmitri Shostakovich, Mahler was composing about his own inner thoughts and fears, his own survival and contemplation of life.

The symphony is composed of six movements originally titled, "Pan Awakes, Summer Marches In," "What the Flowers on the Meadow Tell Me," "What the Animals in the Forest Tell Me," "What Man Tells Me," "What the Angels Tell Me," and "What Love Tells Me"; however, the titles were dropped before publication.

The first movement lasts about 30 to 40 minutes, while the last five movements last 60 to 70 minutes.

Sanderling compared the progression of the piece to the journey of a hero, moving from intense moments of fear and protest to soaring joy. The symphony concludes in a triumphant D Major, clinging onto a glimpse of beauty in life, concluding, at least for

PREVIEW

From 1994 to 2001, Darling-

Hammond served as execu-

tive director of the National

Commission on Teaching and

America's Future, a blue-rib-

bon panel whose 1996 report,

"What Matters Most: Teach-

ing for America's Future," led

to sweeping policy changes

affecting teaching and teach-

er education. In 2006, this

report was named one of the

most influential affecting U.S.

education, and Darling-Ham-

mond was named one of the

nation's 10 most influential

people affecting educational

policy over the last decade.

She recently served as the

leader of President Barack

Obama's education policy

Bowman — one of three fac-

ulty founders of Erikson Insti-

tute — will speak on "Excel-

lence in Early Education." The

Erikson Institute is the nation's

premier graduate school in

child development, and Bow-

man served as president of the

institute from 1994 to 2001. She

is the Irving B. Harris Profes-

on early education, a national

advocate for improved and

expanded training for prac-

titioners who teach and care

for young children, and a pio-

neer in building knowledge

and understanding of the is-

sues of access and equity for

minority children. Bowman

is chief early childhood edu-

Bowman is an authority

sor of Child Development.

luesday's lecturer, **Barbara**

transition team.

this symphony, that man has purpose, Sanderling said.

"I think his desire to believe can be reduced to his desire to believe in something that comes afterward," Sanderling said. "And this desire comes out of the fear that there is nothing."

"Mahler could not accept that. He fought that," he added.

Despite the success Mahler's music met with the public, the composer was an outsider in many facets of his life. He was a Bohemian in Austria, a Jew living in a Christian community who converted to Catholicism, a hardworking music director who made enemies with musicians and other composers, Sanderling said.

Mahler's third symphony is fundamentally connected to Mahler as a person.

"He was always the one who was not loved as a person, and there is something of this in this music," Sanderling said, and although one does not have to love every moment of the symphony, one cannot understand Mahler without understanding this work.

Most of Mahler's pieces, Sanderling said, are opera without the singing, creating character development and scenery without words. The third symphony, however, has an explicit part for voice.

The vocal part first surfaces in the fourth movement, when the mezzo-soprano sings text from Friedrich Nietzsche's "Midnight Song."

Lane described her solo as one that speaks to all of mankind in "all if its sorrow."

Lane is "a singer whose dark, bottomless voice is matched by her expressiveness and intelligence," according to her website. She has been featured with the Metropolitan Opera, the New York City Opera, San Francisco Opera, and with orchestras and period instrument ensembles around the United States, Europe, South America and the Middle East.

She is currently an associate professor at the University of North Texas, and formerly taught at the University of Kentucky-Lexington and at Stanford University, where she created an early music and instrumental Collegium Musicum. She has more than 40 CD recordings to her name, in addition to two films, "Dido & Aeneas" and "The Opera Lover."

Her solo part is filled with resonance and meditation, which she said is satisfying, but filled with darkness and torment.

"It's incredibly deep; it almost doesn't move at certain points," she said. "But there is a lot of joy in the act of singing it."

Darkness and pain fade toward the end of the fourth movement, and the fifth movement opens with the children's chorus, full of joy and hope. Sanderling described the children's chorus part as "the bright sound of paradise," a moment when heaven opens and exposes something pure to a tainted world.

Rao compared the children's part to chimes and said it is more an imitation of the orchestra than a separate entity. "Mahler knows exactly how to use human color," she said.

Rao collaborated with Chicago Symphony the Orchestra for a Grammy Award-winning recording of Mahler's third symphony with James Levine. She currently holds the University of Toronto's Elmer Iseler Chair in Conducting and conducts the award-winning UT Mac-Millan singers and the Bach Festival Singers.

"The listening takes the audience deeply and beautifully," she said, taking listeners beyond the act of simply listening to "deep places, places where one can transform the suffering of life into joy and equanimity."

cation officer for the Chicago Public Schools and the past president of the National Association for the Education of

Young Children Jonathan Schnur, cofounder and chief executive of New Leaders for New Schools, will address "Race to the Top: The Pursuit of Educational Excellence for Every Child." New Leaders for New Schools is a nonprofit organization devoted to driving high levels of learning and achievement for every child by attracting, preparing and supporting the next generation of outstanding principals for the nation's urban schools.

Schnur has led the development of the organization's strategy, management team and board, core values, partnerships, and fundraising. From September 2008 to June 2009, he served as an adviser to Barack Obama's presidential campaign, a member of the Presidential Transition Team and a senior adviser to U.S. Secretary of Education Arne Duncan.

Schnur has served as special assistant to Secretary of Education Richard Riley, President Clinton's White House associate director for educational policy and senior adviser on education to Vice President Al Gore. He developed national educational policies on teacher and principal quality, after-school programs, district reform, charter schools and preschools.

Randi Weingarten is

president of the 1.4 millionmember American Federation of Teachers, AFL-CIO, which represents teachers; paraprofessionals and schoolrelated personnel; higher education faculty and staff; nurses and other health care professionals; local, state and federal employees; and early childhood educators. She was elected in July 2008, following 11 years of service as an AFT vice president. Weingarten will speak Thursday on "Excellence in Education: What We Know Works.'

In the months immediately following her election, Weingarten launched major efforts to place education reform and innovation high on the nation's agenda. In September 2008, she led the development of the AFT Innovation Fund, a groundbreaking initiative to support sustainable, innovative and collaborative reform projects developed by members and their local unions to strengthen our public schools.

As a member of the AFT executive council since 1997, Weingarten has been involved in every major AFT policy initiative of the last decade. She also served on the AFT executive committee and its democracy committee, and headed the professional compensation committee. She has acted as an emissary for the national AFT in Europe, the

Middle East and Asia. To close Week Six, Pittsburgh Public Schools Superintendent Mark Roosevelt will examine "Our Education

Woes: How We Got Here and How We Can Find Our Way Out." As superintendent of the Pittsburgh Public Schools since August 2005, Roosevelt has pursued an aggressive reform agenda called "Excellence for All." Four years later, the district has a comprehensive plan to maximize effective teaching that is one of only four such efforts to win support through a highly competitive \$40 million grant from the Bill and Melinda Gates Foundation.

Under Roosevelt's leadership, the district has implemented a nationally recognized program to recruit, train, support and compensate principals as instructional leaders; a new, more rigorous curriculum; and several new school models, including eight "Accelerated Learning Academies" for many of Pittsburgh's most underserved students. In 2009, PPS became the largest district in Pennsylvania to achieve "Adequate Yearly Progress" under the federal No Child Left Behind Act, meaning the district met all of its targets on high school graduation and academic performance.

Roosevelt is also the founder of The Pittsburgh Promise, a remarkable initiative that has already raised \$150 million to guarantee as much as \$10,000 per year in college scholarships for all PPS graduates who meet certain academic standards.

CHAPLAIN

To learn, it's necessary to show up. Carl's message on Monday features biblical characters who answered. "Here I am, Lord!" I Samuel 3:1-21 and 4:1 tells the story of God's call to the child Samuel who, coached by Eli, the priest, answered, "Speak, Lord, for your servant is listening." In Acts 16:9 and 18:9-10, St. Paul responds first, to the vision of the Macedonian begging for his help and, later, to God who, again in a vision, assures him, "Do not be afraid, but speak, and do not be silent, for I am with you ..."

Tuesday's topic is "Three Cups of Tea and Lifelong Learning." In Deuteronomy 6:4-9, God's people are told to instruct their children constantly about God's identity and their responsibility. Jesus, in Matthew 4:23a, "went throughout Galilee, teaching in their synagogues and proclaiming the good news of the Kingdom." Mark 1:21-22

describes the synagogue goers of Capernaum as being "astounded at his teaching, for he taught them as one having authority and not as the scribes." Luke 19:47-48, once again finds Jesus, "everyday, teaching in the temple." and the people were "spellbound

by what they heard." But not all teachers were so eager. Wednesday's sermon, "Tickets for Tarshish," tells the story of a reluctant prophet who learned his lesson "in the belly of a great fish," yet was not pleased when the people of Nineveh learned their lesson of repentance from his teaching. This story is told in Jonah 1:1-10, 15-17; 2:1, 10; 3:1-5, 10; and 4:1. On the other hand, St. Paul, in II Corinthians 5:16-29, gladly begs his listeners to be reconciled to God."

"The Dignity of Difference" holds Thursday's lesson. In Acts 2:1-15, the Holy Spirit descents, like a mighty wind and with tongues of fire, empowering the assembled believers to speak in the language of their diverse lis-

teners, and emboldening Peter to proclaim Jesus' death and resurrection. St. Paul, in Philippians 1:15-18, rejoices that regardless of motivation, "Christ is proclaimed in every day." Later, in Philippians 4:1-3, he urges his beloved followers to "stand firm in the Lord."

The chaplain concludes on Friday with "The Race That Is Set Before Us." In Isaiah 40:28-31, the prophet promises: "Those who wait for the Lord shall renew their strength. They shall mount up with wings like eagles. They shall run and not be weary. They shall walk and not faint." Hebrews 1:1-2 encourages people of faith to "run with patience the race that is set before us."

In addition to his presidential duties at Pittsburgh Theological Seminary, the chaplain is a professor of homiletics. Before this, he was, for 22 years, pastor of the 1,700-member First Pres-

byterian Church in Dallas. Earlier, he was associate professor of homiletics and

worship and an instructor in New Testament Greek at Virginia's Union Theological Seminary.

Educated at the University of Tulsa, where he earned a bachelor's degree in religion and philosophy, Carl earned his Master of Divinity from Louisville Presbyterian Theological Seminary, where he was a Patterson Fellow in New Testament Greek. He received his doctorate in rhetoric and communication in 1977 from the University of Pittsburgh, where he was also an instructor. In 1973, he was ordained in the Presbyterian Church (USA).

Despite a busy lecturing schedule taking him from Oxford to Moscow, India and China, Carl found time to write eight books. Check the bookstore.

Accompanying Chaplain and Mrs. Carl to Chautauqua is their son David, an actor who has twice performed with the Chautauqua Theater Company Conservatory in 2001 and 2006.

PERRY

"During lunches, everyone is on their Blackberry. It is rude. There is also addiction, distraction, fatigue," she said.

Perry is not an alarmist, but she is suggesting that there may be need for some second thoughts about the invasive dynamic of technology. As editor of a print magazine, she deals daily with the question of how to use technology to enhance the message of her magazine and how technology challenges the future of print media. But she is fascinated and excited about technology and how it is changing society.

"Is it rewiring brains?" she asked.

Saturday afternoon's program offers a bonus. The audience will receive a preview copy of the September/ October issue of AARP The Magazine, which features a six-page spread "High Tech, My Tech." The flamboyant article packs a visual and informational wallop and manages to explore the many available technology tools that are useful, from water-leak sensors to Aardvark, a crowdsourcing site.

"The issue is the first glimpse of the magazine's redesign. I'm open to feedback," Perry said.

She majored in psychology and Spanish at Virginia Polytechnic Institute and State University, commonly known as Virginia Tech. In 2008, she was named editor of AARP The Magazine. Her

17-year career as a journalist includes serving as Fortune magazine's Los Angeles bureau chief, Mon-



ey magazine's senior political editor and a People magazine's insider columnist. Perry has won numerous journalism awards, including an Investigative Reporters and Editors Award for a Money article, "Why You May Be Getting the Wrong Medicine." Additionally, she serves on the board of the Narcotic Overdose Prevention and Education (NOPE). This is Perry's first visit to Chautauqua. She will be traveling from Virginia with her 92-year-old mother, who is looking forward to her stay at Chautauqua.

NOTICE

The annual meeting of the members of the Chautauqua Foundation, Inc., will be held at 9 a.m. EDT Saturday, Aug. 21, 2010, in Fletcher Music Hall, Chautauqua Institution, Chautauqua, N.Y., for the purpose of:

- a. Electing Directors
- b. Transacting such other business as may properly come before the meeting.

Steven W. Percy, Chairman, Chautauqua Foundation, Inc.



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program, Abrahamic Program for Young

Sacred Song services, Chautauqua Choir,

School of Music, Young Readers Program

Development, Lincoln Ethics Series,

special afternoon conversations

Chautauqua Women's Club,

Contemporary Issues Forum

Morning lectures

Adults (APYA)

Visual arts, Bookstore,

Smith Memorial Library

Opera, Children's School

Bird, Tree & Garden Club

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Junior Guilders set to perform two weekend shows at Chautauqua

by Mallory Long Staff writer

This weekend, Junior Guilders of the Lucille Ball Little Theatre, a youth performance group from Jamestown, N.Y., will return to Chautauqua for two events in the Amphitheater.

The group, made up of 34 children who range in age from 8 to 15, will perform at 8:15 p.m. Saturday in the Amp with the Chautauqua Symphony Orchestra and the Buffalo Philharmonic Women's Chorus, and then present its own show, "Nifty Fifties and More" at 2:30 p.m. Sunday.

This weekend will be the 10th time Junior Guilders of the Lucille Ball Little Theatre will perform at Chautauqua, and director Helen Merrill said she and her colleagues consider performing at the Institution "the frosting on the cake."

"We've been to the White House, we've been to the Kennedy Center ... we've been to Europe, we've done the Macy's Thanksgiving Day Parade, but we consider our own hometown and Chautauqua Amphitheater probably the best venue there is, and we're proud to be on our home stage."



Daily file photo

The Junior Guilders of the Lucille Ball Little Theatre perform on the Amp stage in 2008.

falo Philharmonic Women's Chorus, the group will perform Mahler's 3rd Symphony on Saturday night, which was a new experience for the theater members.

"We've tried everything else; it'll be a new venue for youth group 28 years ago,

Joining the CSO and Buf- the theater has sung with a smaller orchestra once before. "I'm looking forward to it greatly. They've never done anything quite like this. I think it's going to be a surprise and a thrill."

Merrill co-founded the us," she said, adding that casting children who were

not cast in Jamestown's adult theater group's performance of "Annie."

"They had the door opened for them, and we've been going ever since," she said. "I enjoy it very much. I love theater and I love kids, so it kind of goes hand in hand."

The troupe is run by a

group of volunteers, and is allowed to practice in the Lucille Ball Little Theatre in Jamestown for free. Fundraising pays for trips so that each member of the group is able to participate.

"(The group) builds confidence. It brings out talents that they wouldn't cultivate to this degree. It makes them be responsible; it teaches them teamwork," Merrill said, adding that working with the theater also teaches the members about music beyond what is currently popular. "I try to touch on things that have gone by already so that they keep rounded. We not only do the songs, but we study all the songs. We go into the history of the songs and what the country was like at the time of that particular era."

On Sunday, the group will take the Amp stage again for its own show, "Nifty Fifties and More," a combination of comedy, skits, and 1950s, 1920s and patriotic-themed songs and dances.

"We'll do a lot of rock 'n' roll (and) neat rock dances," she said. "We always end with patriotic, which warms everybody's heart."

She said the show has a lot of variety that will appeal to audience members of think they really enjoy it."

"We've been to the White House, we've been to Kennedy Center ... we've been to Europe, we've done the Macy's Thanksgiving Day Parade, but we consider our own hometown and Chautauqua Amphitheater probably the best venue there is, and we're proud to be on our home stage."

> Helen Merrill director, Junior Guilders of the Lucille Ball Little Theatre

all ages.

"We do a complete little stage show. We have dialogue and comedy. We jazz dance and have serious numbers. We do a lot of costume changes in a short period of time," she said. "It's a combination of everything and the children are very high-energy. With the variety plus the high energy, I

Carnahan-Jackson Chaplaincy, Raynow Fund support Carl's sermons this week

Memorial Chaplaincy, an endowment fund in the Chautauqua Foundation, and the Lois Raynow Fund for the Department of Religion, fund the preaching and ministry of the Rev. William J. Carl III, president of the Pittsburgh Theological Seminary, throughout the upcoming week.

Carnahan-Jackson Memorial Chaplaincy was created to honor the Jackson and Carnahan families.

Mrs. Alvin C. Jackson was the first member of her family to come to Chautauqua. She initially came to the Institution at the age of 18 to study Sunday school teaching methods. She later returned with her husband and daughter Katharine on a regular basis. When Katharine married Clyde L. Carnahan of Jamestown, the Jacksons purchased a home at 41 Palestine Ave., Chautauqua, and continued to spend summers here each year.

The Carnahans lived in Jamestown but also became devoted Chautauquans. Mrs. Carnahan served as an Institution trustee and served on board committees for the library and the Department of Religion. She and Mr. Carnahan participated actively in the Chautauqua Presbyterian Association.

In 1969, Mrs. Carnahan created the Japanese Garden located beside the United Presbyterian headquarters in memory of her parents and her husband. When making the gift, Mrs. Carnahan remarked that Chautauqua meant much to her parents and that she believed Chautauqua's Christian faith and program were its great inner strength and distinguishing factor.

David Carnahan is the son of Katharine and Clyde Carnahan. Now the chairman of the board of the Carnahan-Jackson Foundation in

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Carnahan-Jackson Jamestown, Mr. Carnahan continued his parents' long record of commitment and service to the Institution. He served as a director of the Chautaugua Foundation from 1976 to 2000 and as trustee of the Institution from 1979 to 1987 and again from 1990 to 1998.

> Mr. Carnahan met his wife, the former Martha Popp, at Chautauqua.

Lois J. Rommel Raynow is the widow of Douglas A. Raynow. They have three children, Douglas Raynow Jr., Joanne M. Schaus and Julie Raynow. The Raynows have nine grandchildren. The Raynow children and grandchildren have participated in diverse activities at Chautauqua, including Children's School, Boys' and Girls' Club, classes, and working at Chautauqua.

Lois received a Bachelor of Arts in education at the University of Akron and was a former elementary teacher. Doug received a Bachelor of Arts at the University of Akron and a Master of Business Administration at Georgia State University. He was an Army captain and a licensed pilot. An ardent entrepreneur, Doug owned Adjust-A-Post Co. of Cleveland, founded Garland Roofing Co. of Cleveland and owned Chautauqua Marina. The contribution to the Religion Department was made by the tithe of the sale of the Marina because of Doug's love of Chautauqua and support.

Lois has been coming to Chautauqua since 1974. She has served as president of the Chautauqua Property Owners Association and was a volunteer for the Chautauqua Fund and Chautauqua's new planned gifts committee. Previously she served as a solicitor for the Idea Campaign. She also participated in Chautauqua's London Conference in November 2005 and is a member of the Eleanor B. Daugherty Society. Lois is an ardent supporter of the opera, worship services, Amphitheater performances, tennis, the Chautauqua Symphony Orchestra, evening programs, religion,

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





Faust Leadership Fund sponsors CSO concert Saturday evening

The H. David Faust Leadership Fund sponsors Saturday's performance of the Chautauqua Symphony Orchestra featuring conductor Stefan Sanderling, mezzo-soprano Jennifer Lane and the Buffalo Philharmonic Chorus, directed by Doreen Rao.

David Faust's wife of 27 years, Sylvia, and his children, John and Susan, established the H. David Faust Leadership Fund in his memory with the help of Faust's law firm, Steel, Hector & Davis, and numerous friends. Since 1988, this fund has been used annually to promote a scholarship, program, project or other function which best reflects Faust's qualities of leadership, vision, integrity and commitment to Chautauqua.

Throughout Faust's short life, Chautauqua played a major role in his development as a person. He first visited as a child in the 1940s and 1950s, and he returned each summer, except during his college years. Even after he obtained his law degree from the University of Florida and established his permanent residence in West Palm Beach, Fla., he habitually retreated to Chautauqua to recharge his mind and body.

Faust loved Chautauqua. He continuously volunteered his time and talents in a variety of capacities. In 1983, he was elected to the board of trustees. One year later, he became chairman of the religion committee. In 1985, he became chairman of the Task Force on Architectural and Land Use Regulations, helping to draft guidelines that are still used today to maintain historic preservation on the grounds. The same year, he was elected to the first of two terms as chairman of the board of trustees. Sadly, he died of liver cancer at the age of 48, just one week before the opening of the 1988 Season.

If you would be interested in discussing the possibility of establishing an endowment to support the Chautauqua Symphony Orchestra 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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COMMUNITY

The Chautauquan Daily

Dear Editor:

The *Daily* has had some unusually good examples of front-page layout this year, it seems to me, such as this morning's with the moonlit sky, linking to the Grant Cooper piece, and the one last Thursday for "Amadeus." Come to think of it, the inside pages look pretty good too, not to speak of the special supplements. Congratulations and thanks to those responsible!

Frank Sherman
No. 4 The Pines

Dear Editor:

With [the July 17] production of the opera *Norma* in the Amphitheater, director Jay Lesenger took a grain of sand (severe budget cuts) and created a magnificent pearl.

Florence Norton 14 Whittier Ave.

Dear Editor:

Has the Department of Religion made a conscious decision to have topics other than those pertaining to religion for the 2 o'clock lecture, or is it just evolving that way? I've noticed the trend for about three years now. Tuesday's talk on auctioning photos was of interest to some, but I noticed more than the usual number of people leaving shortly after it began.

Mrs. Albert Hilmer Indianapolis, Ind.

Dear Editor:

Every year I look forward to the stimulating, educational lectures at Chautauqua. Weeks Four and Five had excellent speakers. As Chautauquans are part of an intellectual community, could someone instruct the moderators to say "very unusual" or "unique" instead of introducing speakers with the incorrect phrase "very unique," since someone or something cannot be "very one-of-a-kind"?

Alice J. Capson Tally-Ho

Dear Editor:

This past week has brought us four of the most stunning cultural events I can remember during the 12 years that we have been fortunate members of Chautauqua audiences. Jay Lesenger and our opera company gave us the incredible production of the virtually unknown *Norma*.

The presentation of "La Bohème," by such young gifted students, was stunning. Much credit goes to the Voice Department, led by Marlena Malas, and the festival orchestra, under the baton of Timothy Muffitt.

Hearing and watching the keyboard genius Alexander Gavrylyuk as he played, from the inner core of his being, was transformative.

And experiencing Vivienne Benesch's brilliant adaptation of "Amadeus," rendered by the thrilling collaboration of the CTC, CSO and School of Music students, truly defies verbal description.

During a week when we were presented with some ominous possibilities about the future of our planet, I do believe that we savored a taste of heaven here in glorious Chautauqua on four different nights.

Lynn C. Stahl



CORRESPONDENCE FROM OUR READERS

Dear Editor:

Before the echo of Tom Becker's wonderful Saturday shoutout fades, I would like to acknowledge all the individuals who help make the Amphitheater happen. While there are a small number of hands at the core, there are literally dozens more who play a part in the timely and successful operation of this place. Their sweat, patience, energy, thoughtfulness and caring are greatly appreciated.

Keith Schmitt

Amphitheater manager

Amphitheater crew: Matt Snyder (crew chief), Josh Hayman, Devyn Lawrence, Michael Lee, Gavin Paterniti, Adam Wancha and Issac Williams

Amphitheater Audio: Chris Dahlie (head), Sarah Ibrahim, Frank Barone

Orchestra stage manager/Mover: Bryan Teeters Assistant to the Amp mgr.: Andrew Robbins

Ushers: Jennifer Jansen, house manager; Sally Aamot, Janice Anderson, Deanie Berg-Thorsell, Bob Boell, Christine Bowman, Connie & Tony Cash, Fred & Sally Conrad, Linda Creech, Pat Crupi, Chelsea Davis, Janet & Mike Day, Brian Fisher, Cathy Floriani, Fran Heath, Travis Heath, Madelyn Johnson, Cindy Kolpien, Edgar Kress, Steve & Grace Lipman, Gayle McKinney, Fran Miller, Gary O'Brien, Adam Phillips, Jocelyn Pickreign, Elizabeth Schmitz, Ryan Spink, Marlene Thibault, Lisa Troche and Sherwood VanDewark

IATSE Local 266 (lighting, followspot ops, loaders, projection and many late nights): Eric Bolling, Les Buhite, Daryl Damcott, Dave Damcott, Jerry Holmes, Norm Johnson, Jim Jones, Irvin King, Bob Lucas, Gordy Pugh, John Samuelson, Mel Swanson and Jim Wilson.

Sweepers: Annika Borg-Sundstrom, Jennie Goodell, Kyle Hilbinger, Madeline McFarland, Mike Mulholland, Megan Stahlsmith, Zachary Stahlsmith

Backstage cleaning: Steve and Grace Lipman

Guest bench movers and floor rollers (you rock!): Andrew Brandon, Ryan Cannon, Michael Marriott and Zack Stahlsmith

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Piano tuning: Bruce Fellows

Audio/backline/lighting contractor (and many, late nights, too): Advanced Production Group, Dunkirk, N.Y. Dan Beckley, Chris Wilson, Casey Nellis

A/V contractor: Grisé A/V Erie, PA. Don Grisé, Greg Hardner

Catering: Ulla Larson

Dear Editor:

John Douglas

Born

John Douglas, an ac-

claimed opera conductor,

coach, accompanist and

teacher, died in Abington,

Pa., on July 12 after a long

struggle with melanoma.

June

family

Ithaca,

and

3, 1956, in

Morgan-

town, W.Va.,

lived briefly

N.Y., Detroit,

Mich.,

On Saturday afternoon, I was riding my scooter home when suddenly the steady rain turned into a downpour. I was soaked from head to toe and couldn't see more than 3 feet ahead. I pulled off the road, which happened to be next to the

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2 Ames Ace. Chautauqua, N.Y. dance studio. Some dance students saw my distress and come rushing to help me. They ushered me into the dance studio dripping and shivering. Several petite girls draped me in their tiny shawls and a boy found a small quilt that kept me warm.

I want to sincerely thank those thoughtful and considerate young dancers who came to my rescue. I'm grateful, but not surprised. After all ... this is Chautauqua!

Ruth Levinson

St. Elmo

Dear Editor:

Bellini's *Norma* by Chautauqua Opera performed this summer in the Chautauqua Amphitheater was on the level of, if not superior to, an open-air Santa Fe Opera production. Barbara Quintiliani was fantastic. Unfortunately, some in the audience were deaf to her world of sound.

If full-production opera in the Amphitheater continues next season (and I hope it does), both children and adults should be instructed on proper audience behavior. Some wonderful parts of this Bel canto opera were ruined by adults rustling their newsprint programs (the paper and format of which should be rethought), walking in the aisles during the performance, and excessive whispering.

If an adult or child isn't able to give a performance their full attention, they should stay home. The arts thrive in an environment of generosity and performers deserve an attentive audience. Arriving late or leaving early is unfair to the artists and the audience. Conversations inside the gate during a performance are discourteous. Attendees are there for the performance, not to listen to the whispering voice behind them.

Forty-some years ago during a symphony performance my baby stroller developed a squeak outside of the Amphitheater. The loud distraction was quickly muted by an Amphitheater staff member who appeared with an oil can to resolve the problem. Today, with staff attached to scan-guns, it would be difficult for them to silence Act One's barking dogs or the cell phone that rang let alone oil a stroller.

The Ten Commandments for Audience Behavior first printed in Lincoln Center's Stagebill instruct us to "bear in mind those around us." That's something I learned while growing up in Chautauqua.

While those seated around me were deaf to nuance, the performance was Chautauqua Opera at its best. To the opera company, I say "Bravissimo!"

C. Angus Schaal

Dear Editor:

I wish to express my thanks to the Rev. Joan Brown Campbell for bringing to us the voices of women from the Middle East during Week Three. This was a notable contribution by Rev. Campbell to the search for peace and understanding to which she has been so long committed.

I understand there has been some feeling that Hanan Ashrawi's talk was one-sided; however, given the key role the U.S. plays in the Middle East peace process, I think it is very important that we hear the views of the Palestinian people, even if we don't find them congenial.

Furthermore, with all due respect to the Women's Club, which does so much great work for Chautauqua, I found the suggestion by Shel Seligsohn in last weekend's *Daily* that the Women's Club was the appropriate venue for these conversations to be in deplorable taste. Our speakers are all struggling for equal rights for women in their home countries, often at great odds and at great risk to themselves. To suggest that they are not worthy of a major platform at Chautauqua smacks of sexism of the worst sort.

I for one felt privileged to meet these courageous women, and hope to have more opportunities like this in the future.

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IN MEMORIAM

He married Melissa Cox in August of that year, and he entered a master's program in piano performance at Bowling Green State University, where two years later he again graduated with honors, as a student of Jerome Rose.

In 1979, Douglas joined the faculty of the New England Conservatory of Music, and a year later he was appointed to the faculty of the Boston Con-

servatory. As the head of the music staff at both renowned institutions, he taught diction, repertoire, and accompanying classes, and he directed, conducted, and performed in numerous productions. He also held key positions at the Goldovsky Opera Institute, the American Opera Theater, the Central City Opera Company, the American Institute of Musical Studies in Graz, Austria, the Boston Concert Opera, and the Merrimack Lyric Opera.

In 1989, he and his wife moved to Elkins Park, Pa., when Douglas became the music director and conductor of the Temple Opera Theater. In his 21 years at Temple, he conducted 50 productions of major operatic works from both the standard and contemporary repertoire, earning four prestigious National Opera Awards and tremendous critical acclaim. Over the years, as the reputation of the Temple Opera Theater grew, so did the demands on his time as a coach, accompanist

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university. He spent summers as the music director of the Ash Lawn-Highland Summer Opera Festival in Virginia, and as a coach and teacher at the Chautauqua Opera Company. In 2003, he became the director of the Apprentice Program and the head of the music staff at the Lake George Opera, a position he held until a few weeks before he passed away. He concertized across the United States with some of the major singers of our time, including Lorraine Hunt Lieberson and Denyce Graves. His performances with Victoria Livengood and William Parker were broadcast on National Public Radio, and the results of his work with internationally known singers, as well as emerging artists, can be heard in opera houses and recital halls around the globe. He won numerous awards, including the Temple University Faculty Award for Creative Achievement in 2006, he published articles in professional journals, he served on the board of the National Opera Association, and he was frequently asked to judge many prestigious vocal competitions, including those sponsored by the Metropolitan Opera and the National Association of Teachers of Singing. Douglas leaves behind

Douglas leaves behind Melissa, his wife of 33 years; two children, Matthew and Willa; a sister, Dr. Sara Douglas; his parents, Dr. John and Marilyn Douglas; and many nieces, nephews, aunts, uncles, friends and colleagues who loved and admired him. A service of celebration and thanks was held July 18, 2010 in Philadelphia. Memorial donations may be sent to The John Douglas Memorial Fund for Young Artists, 7931 Park Ave., Elkins Park, PA 19117.

LITERARY ARTS

CLSC Class of 2010 Vigil Ceremony honors Wiesel

by Sara Toth Staff writer

Candlelight, piano music and the Hall of Philosophy at night. It sounds like a romantic date, and in a way, it is a date with the Chautauqua Literary & Scientific Circle.

The Vigil Ceremony for the CLSC Class of 2010, which signals the beginning of graduation week, begins at 9:15 p.m. Sunday in the Hall of Philosophy.

"The vigil is a spiritual, meditative program — voices and music in a dark space," said Jeff Miller, coordinator of CLSC activities. "If you've never been to the Hall of Philosophy, go. It's one of the most beautiful, somewhat unknown services that takes place at Chautauqua."

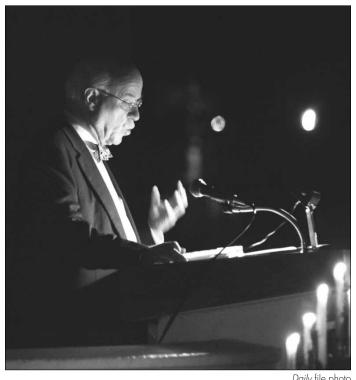
Beautiful, certainly. There are 100 members of the 2010 class, which graduates on Wednesday — CLSC Recognition Day. Miller said the CLSC is expecting about 80 graduates to participate in the week's events; those graduates will process from the front porch of the Literary Arts Center at Alumni Hall to the Hall of Philosophy for the vigil, each dressed in white and carrying a candle.

The entire service takes place in the dark, save for a light at the podium, the individual candles and the torches at the entrances to the Hall of Philosophy. The vigil is one of the only times during the year that the torches are lit. Thirteen men and women will speak at the ceremony, exemplifing the notion of inclusivity.

"The way to make a change for everyone to do a little," said Nancilee Wydra, a 2010 graduate and author of the ceremony.

A reception will be held in Alumni Hall after the procession from the Hall of Phi-

The Vigil Ceremony is a deand in thought," Miller said.



CLSC Class of 2009 honoree Jeffrey Simpson speaks during last season's Vigil Ceremony.

cades-old tradition; the 2010 class is the 129th graduating class of the CLSC, one of the oldest continuous book clubs in the country. To graduate from the CLSC, one must be an active member for four years, and have read 12 books from the historic book list, which includes hundreds of titles.

Each graduating class of the CLSC chooses a slogan, designs a banner and appoints an honoree. The class of 2009 — the Jeffrey Simpson class — chose Simpson, the author of Chautauqua: An American Utopia, as its honoree. Simpson was on hand for the vigil last year, but this year's honoree will not be present. The class of 2010 is the Elie Wiesel class, and while the Holocaust survivor, author and Nobel Laureate will not be attending the ceremony in person, Miller said the service is dedicated to him.

"He will be there in voice,

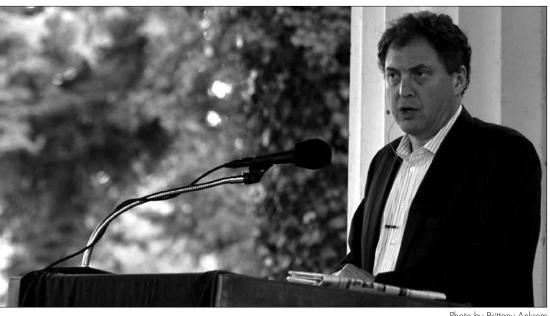
While the 2010 class has vet to reveal its banner that will occur during the Recognition Day festivities Wednesday — its members are proudly proclaiming their slogan, a marriage of Wiesel's words and the words of Mahatma Gandhi.

The first two parts of the slogan come from advice Wiesel gave his Chautauqua audience at the close of his lecture last summer: "Whatever you do in this life, think higher and feel deeper"; they were words that resonated with Wydra and her class.

"It's not a call to action, but a personal, internal challenge," she said. "How do you dovetail a challenge to yourself with a call to action in the real world? (We want) our prayer to be in the doing.'

By combining Wiesel's words with Ghandi's, of course.

"Think higher. Feel deeper. Be the change."



David Friend gives his lecture titled, "Don't Look Now: 9/11 and Visual Culture," Thursday afternoon in the Hall of Philosophy.

Writers' Center welcomes three Week Six writers-in-residence

by Sara Toth Staff writer

If one's company, two's a crowd and three's a party just like Andy Warhol said — then the Chautauqua Writers' Center is practically having a soiree this week.

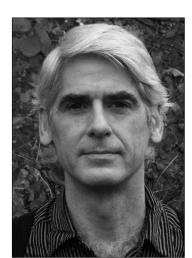
Joining the Writers' Center are not two, but three writersin-residence this week, all of whom will be giving readings of their work at 3:30 p.m. Sunday on the front porch of the Literary Arts Center at Alumni Hall.

Prose writer-in-residence Dan Roche and poet-in-residence Jim Daniels will be joined by poet-in-residence Philip Terman for their week of teaching at Alumni Hall. While all three will be facilitating workshops, only Roche and Daniels will give lectures.

Terman, a returning poet-in-residence with the Writers' Center, is teaching an advanced poetry workshop. The co-director of the Chautauqua Writers' Festival, Terman has written five collections of poems, the most recent of which is Rabbis of the *Air*. Terman teaches creative writing at Clarion University of Pennsylvania, and has won several awards for his work, including the Anna Davidson Rosenberg Award for Poems on the Jewish Experience.

Both Roche and Daniels will be giving Brown Bag lectures in addition to their workshops; Daniels will speak Tuesday on "Chapbooks: Publishing out of the Mainstream," and Roche will speak Friday on "Drama in Newspapers." In the meantime, both will be leading writing workshops.

Poet-in-residence Daniels' class, "Having Fun (or Making



Trouble) with Forms," will explore forms of poetry beyond the typical sonnet or haiku. Daniels is a returning writerin-residence with the Writers' Center, and is the author of thirteen collections of poetry Having a Little Talk with Capital P Poetry —and three collections of prose and two screenplays. Currently the Thomas Stockman Baker Professor of English at Carnegie Mellon University, Daniels is the recipient of fellowships from the Arts and the Pennsylvania

Prose writer-in-residence Roche and his students will look at "The Intersection of Journalism and Memoir," and discover ways to connect personal stories with research



Terman

— the most recent of which is the National Endowment for Council on the Arts.

and fuse literature and jour-



nalism. Roche is the author of two memoirs: Great Expectation: A Father's Diary and Love's Labors. He currently teaches journalism and creative nonfiction at Le Moyne College in Syracuse, N.Y.





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For complete details go to www.co.chautauqua.ny.us/finance or contact the Finance Department at (716) 753-4223.



The CLSC graduating class of 2009 holds candles while listening to speakers at their vigil in the Hall of Philosophy.

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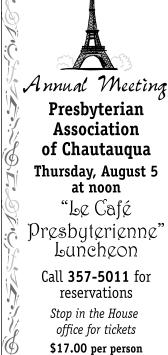
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SYMPHONY

Gustav Mahler (1860-1911) Symphony No. 3 in D minor

In July 1896, the young conductor Bruno Walter came to visit Mahler's alpine retreat. Mahler met Walter at the ferry and, while collecting the luggage, noticed Walter gawking at the sheer cliffs of the Höllengebirge ("Hell's Mountains") behind the inn where they were staying. Mahler poked him and said, "You don't need to stare at it, I've already composed all that."

Mahler's third symphony is a colossal work, over an hour and a half in length. In the competition for largest symphony in the standard repertory, it bests Bruckner's Eighth by at least a quarter hour. But length only hints at its enormity. It contains six movements, focused less on musical themes than cosmic philosophies. It demands a huge orchestra, plus a mezzo-soprano soloist, women's chorus and children's choir, and it makes almost inhuman demands on performers and listeners.

Composition, as always with Mahler, was confined to the summer months, when he could escape from his conducting jobs. The Third Symphony occupied two summers, 1895 and 1896. Each summer from 1893 until his death he found a quiet vacation retreat in the Alps. The first four summers he went to a tiny town on the Attersee, a mountain lake about the size of Chautauqua Lake (but much deeper and with the 6,000-foot Hell's Mountain looming over it).

A little one-room "composing hut" at the edge of the lake gave him the solitude he needed for composition. Out one window he could view the lake, out another were the flowers in the meadow, and the third window opened on the great craggy mountain itself.

He started work on the Third Symphony in June 1895. The first music he wrote in his little composing hut that summer was a charmingly naive minuet. It flowed onto the page almost complete on his first morning of composing. He called it "What the flowers in the meadow tell me." And as he told his long-time compan-

ion, Natalie Bauer-Lechner, when he showed it to her that afternoon, anyone listening to it would certainly be able to guess what he had been seeing out his window. "It is the most carefree thing I have ever written — as carefree as flowers can be."

By the end of that summer Mahler's sketches were complete. All he lacked was an introductory movement. Even at the earliest stage, he had determined that this would be a "New Symphony," not one that conformed to the forms and standards of any earlier era, or even those of his contemporaries. His plan would take the listener on an "evolutionary" journey. He was reading Nietzsche and Schopenhauer about how all life fits into a cosmic scheme of existence. Nietzsche's bestselling collection of poems, aphorisms, and short essays, Die fröhliche Wissenschaft ("The Joyous Science"), was on his desk, alongside that author's Also sprach Zarathustra. The influence of both can be found in the Third Symphony, as can Schopenhauer's philosophy of a universal force - the "Will" that governs everything from gravity to gods.

Mahler reveals his intentions in the early titles he gave the movements. Starting with his first composed section — "What the flowers in the meadow tell me" — they ascend step-by-step through animals to humans, then onward to the angels, finally arriving at God's love. Bauer-Lechner reports his excitement sharing the scheme with her in 1895, "And I will call the whole thing 'My Joyous Science' — for that's what it is!"

As summer ended, Mahler suspended work on the symphony and returned to his job as Conductor of the Hamburg Opera. He found scarce time during the opera season to think about composing, but by the following June he had some sketches for an introductory movement ready to take to the "Inn at Hell's Mountains."

He rendezvoused with Bauer-Lechner in Vienna, and the pair set off on a twoday journey to the inn. They arrived on June 14 and, while unpacking, Mahler discov-



ered he had left his first movement sketches behind in Hamburg. Frantic communiques finally located a colleague who was vacationing near Hamburg and who went to Mahler's flat to locate the precious sketches. They arrived a week later, by ExpressLetter.

To add to his discomfort, Mahler found that the piano for his composing hut had not been delivered yet. "He sits in his hut like a caged eagle robbed of flight," reports Bauer-Lechner. But on June 28, with both problems solved and forgotten, Mahler had a breakthrough. His younger sister Justi came running up to Bauer-Lechner, crying out, "Can you believe it? Gustav has completed the sketch for the first movement!" (Clearly the whole household revolved around Mahler's symphony!) He called Bauer-Lechner over to show her his progress, telling her that the first movement ought to be called "What the mountain cliffs tell me." And that is what he showed Bruno Walter.

He told her this was "the most crazed thing I have ever written." What was crazy was its ambition. Two themes occupy this half-hour movement, but they are not musical themes — one is the Creation of the World; the other is the March of Life. Mahler titled them "Pan Awakes" and "Summer Marches In." They started as two separate movements, but grew together into a single movement of such intensity – and immensity — that Mahler directs the performers to take a long intermission before continuing with movements two through six.

The next day, working on orchestration, he told her he wanted to include a major part for Flügelhorn, a sound he had loved since childhood. He said he had not dared call for one earlier, because it was not an orchestral instrument. "I am worried that orchestras won't find one for the performance. But Berlioz had the same fears about the E-flat

clarinet [i.e., almost 50 years earlier], whereas now I can simply call for two of them throughout the whole symphony."

Listeners' Aid: Although Mahler did away with his programmatic titles after the first performance, he did so because he feared they confined the imaginations of the audience, not because they were "wrong." They provide a useful skeleton for listen-

1. Pan Awakes – Summer Marches In: When Brahms wrote his First Symphony, he was challenged for having a reminiscence of Beethoven's Ode to Joy in the finale. He retorted, "Any jackass can see that!" Mahler raises the ante by opening this symphony with an undisguised citation of Brahms's reference to Beethoven's theme. He marks it in the score as "The Wake Up Call." With eight horns playing in unison, fortissimo, it surely is that. Because this is Mahler, not Brahms or Beethoven, he punctuates the unison melody with hairraising strokes — we have left classical structure behind and have entered Nature's realm — unsentimental, primordial, and terrifying, the dominion of the goat-god

Pan, architect of "Panic." Within moments the melody vanishes into a pulsating slurry of sound. Beneath the surface, primitive forces bubble — bassoon grumblings, trumpet fanfares, squealing winds, "wild" (so says Mahler) basses, and crude slides. Then all subsides and Mahler marks the score "Pan sleeps." Nature has retired for a winter nap, a short one, before Schopenhauer's Will to Life manifests itself as "Summer Marches In." Swaggering marches, gathering ever more steam, finally break in a wave of dangerous sound. All the earlier bubbling motifs return, but now brought front and center. And then everything collapses.

A new struggle — Mahler labels it "The Rabble" – takes over. A battle drum marching cadence takes us into the fight, which in turn is swallowed up in a windstorm —

Mahler tells the players to

"storm forward!" The riot waxes and wanes, teetering on the edge of chaos. A gigantic climax, led by harp glissandos, with all the wind and brass instruments aiming their sounds at the heavens, brings the movement to a sudden, terrible, wonderful end.

2. What the Flowers of the Meadow tell Me: Gentle beauty, unexpected and undeserved, is as much a part of Mahler's Nature as is the cosmic eruption just finished. The regular patterns of a minuet — an absolute contrast to the chaos preceding —look back to a time of refinement and elegance. Or maybe not. Mahler wrote about his flower movement, "This nature hides within itself everything that is terrifying, great, and also lovely (which is exactly what I wanted to express in the en-

tire work ...)." 3. What the Animals of the Forest tell Me: A scherzo, this instrumental movement quotes the music of Mahler's song, Ablösung im Sommer, a fable on the unsentimental indifference of Nature. Cuckoo has died, who will replace him? Oh, let the nightingale do it — she sings when other birds are silent.

This movement has a Trio section, and here is Mahler's Flügelhorn solo. The manuscript shows that Mahler originally wrote "trumpet," then crossed that out and replaced it with "Flügelhorn." He directs the player to perform "in the manner of a posthorn," and labels the solo "Der Postillion," a reference to Nikolaus Lenau's 1833 poem of a mail courier speeding from town to town, who halts the mail coach at a cemetery where a brother postillion lies buried. He lingers there long enough to play his brother's favorite tune. Mahler asks that the part be played as if *p.m. Admission is free*.

we are overhearing it from a great distance. It provides a contrasting human take on the cuckoo/nightingale story, letting the similarities and differences speak for themselves.

4. What the Night tells Me: Nietzsche's Zarathustra provides the text for this movement, set as a song for mezzo-soprano. "O Man, take heed! What saith the deep Midnight?" Hushed and almost motionless, it explores the depth of night. "I awaken from deep dream. The world is deep — deeper than day imagines."

5. What the Morning Bells tell *Me*: "Bimm-bamm" — bells sound in the voices of children, while a women's chorus portrays angels as heavenly peasants singing a folk tune about the Last Supper.

6. What Love tells Me: The beginning of this long adagio movement answers the unspoken question, "What were those two vocal movements doing in here?" They provided the link to heavenly love, which is revealed here. And finally, the long step-bystep ascent reaches its goal. Mahler wrote a friend about "What Love tells Me" saying, "It is a different kind of love than you would imagine. ... I might as well call the movement 'What God tells me.'... The entire work is a musical poem ... It begins with inanimate Nature and ascends to the Love of God."

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

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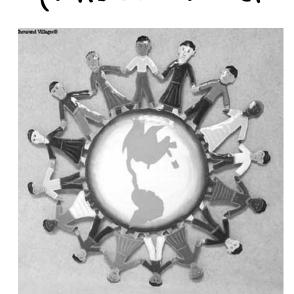
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THE ARTS

CTC's lighting fellow faced with illuminating challenge

by Kelly Petryszyn Staff writer

"An Incident," the play being produced in Chautauqua Theater Company's New Play Workshop, occurs within three different realities.

CTC Lighting Design Fellow Ellie Rabinowitz was faced with the challenge of designing lighting that indicates significant differences in time. She received a light plot last Sunday, adjusted it and had only a few days to get the lighting set before the play opened on Thursday. Rabinowitz said the process has been a "whirlwind."

Her lighting design can be seen in "An Incident" on Saturday and Sunday at 2:15 p.m. at Bratton Theater.

To quickly create a lighting design, Rabinowitz first identified three different levels of reality within the play. She said the first reality is the mother and father telling the audience the story. The second reality is a flashback to a sum-

views as the main reality of the story. The third reality is another set of flashbacks that occur outside of the camp.

Once these realities were distinguished, Rabinowitz then chose three different lighting techniques to help the audience differentiate among the changes in time throughout the play.

Rabinowitz said she used front light with heavy backlight for the parents' narration to emphasize their faces.

"It's a lot of revelation of face," she said. "The story is being told directly from them. So much of how we communicate is through facial expression."

The lights for the scenes at the camp cast a wider glow. She said this helps establish the feeling of "dappled sunlight." This warm type of light is meant to evoke audience members' camp memories.

Rabinowitz said she feels the other flashbacks in the play are "like a secret we're

mer camp, which Rabinowitz being let in on." So, to convey that notion, she designed lighting that abstracts space. The lighting goes against the architecture of the set. She said it doesn't illuminate the walls, so it feels like a void.

> There are 80 cues for this show, which made for a complicated cuing process, she said. Rabinowitz and the other members of the light crew only had a period of time on Wednesday to set these 80 cues.

> To imagine how to light an environment that doesn't exist, Rabinowitz first looked to the text. She did other research, but essentially the lighting was inspired by the script and is meant to help along the rest of the process.

> "The playwrights will write in the stage directions the environment that is there, but of course you have to actually create that environment," she said. "And when there's changes in time and place, you have to help the story along in that way.'

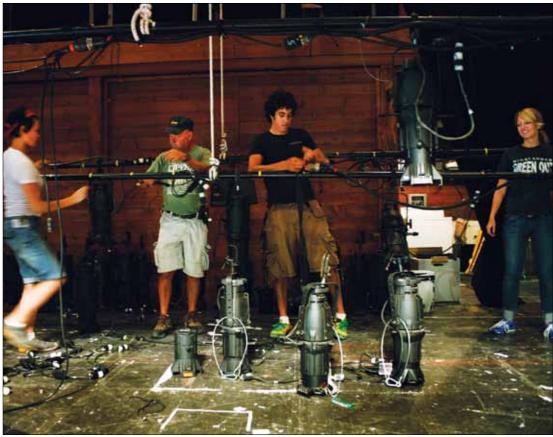


Photo by Emily Fox

The lighting crew strikes the stage in Bratton Theater after "You Can't Take It With You."

Lesenger turns music into something more than just notes



Daily file photo

Jay Lesenger, artistic/general director of Chautauqua Opera, conducts a master class for students in 2009. Lesenger worked with School of Music students this week on "The Acting Singer."

by Alison Matas Staff writer

Chautauqua Opera Company Artistic/General Director Jay Lesenger held a master class for students from the School of Music at 1:15 p.m. Monday called "The Acting Singer."

His dramatic coaching focused specifically on how to animate an operatic aria and make it individualistic. "What's unique about them that they bring to it that we can then use in what they're doing?" Lesenger said.

To do this, Lesenger took students through what he calls a "worksheet." The to this is love. sheet consists of basic questions performers ought to be asking themselves when they begin working on a piece. "I think singers need to do that early in the process, and often they don't do it until very late in the process," he said.

The first of these questions is "Who am I?" Discovering this often requires singers to consult the novella, or play the opera is based on. Similarly, they need to understand what their character ultimately wants during the course of the opera. Ninetynine percent of the time, Lesenger joked, the answer

Next, a singer has to inquire what his or her main objective in a scene is and what obstacle is standing in his or her way. Doing this creates "dramatic tension," Lesenger said, which ultimately leads to action.

Performers also have to place the aria in its context. The character Mimi in *La Bo*hème by Giacomo Puccini, Lesenger explained, isn't going to act the same if the opera is set in 1830 as opposed to 2010. Similarly, placing it in New York City and not Chautauqua influences how each character is portrayed as well.

Finally, a singer needs to understand what the composer envisioned dramatically when he or she wrote a piece of music, Lesenger said. Often, if a section is particularly challenging vocally, it is because the performer is making incorrect decisions about acting. When that is remedied, the singing often becomes much easier.

This master class was a trade-off. Marlena Malas, voice chair in the School of Music, worked with the Chautauqua Opera Company Young Artists two weeks ago on vocal technique.





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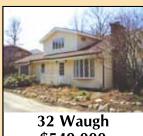
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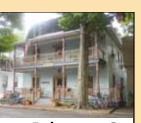
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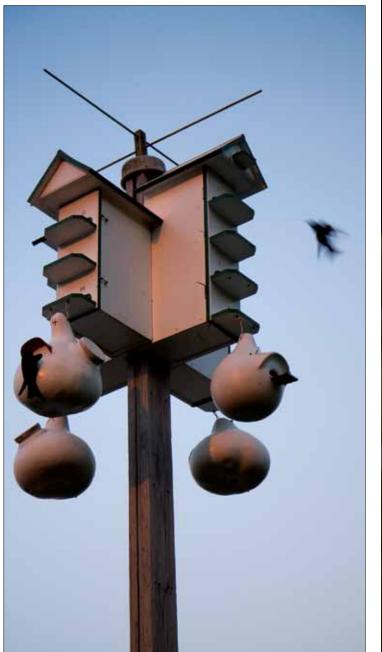


A water lily blooms in the fountain in the Bishop's Garden.



Above, a honeybee visits a marsh blazing star that has begun to bloom in the Buffer Zone Planting Demonstration Area near Miller Bell Tower.

Below, purple martin houses sit near the Sports Club.



 $\boldsymbol{\mathsf{A}}$ family of ducks swims past the north shore of the lake near sunset.

THE NATURE OF THINGS

Scenes of the natural world on the grounds

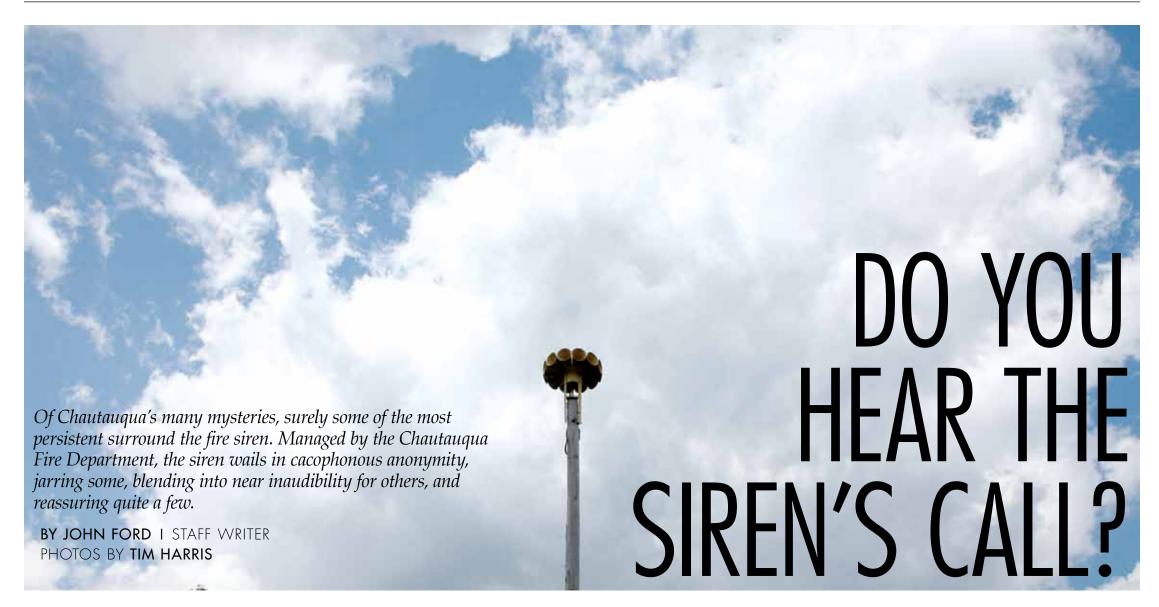




Above, at the beginning of Chautauqua Season, the rhododendron are in full bloom.

To the left, foxglove beardtongue is one of the native flowers found near the Bell Tower in the Buffer Zone Planting Demonstration Area. Below, a great blue heron looks out over the lake.





"It shouldn't wake up the entire community. Don't they have better technology these days than a siren? Pagers, cell phones?"

> - Tracy Williams Chicago, III.

quite a few in-

quiries about our siren," said

Butch Briggs,

now entering his 10th year as

fire chief over two separate

periods during a 35-year ca-

reer as a Chautauqua volun-

and a whole range of emotions.

We hear about it a lot. And the

misconceptions, whew, the

the record straight. But first,

numerous visitors and some

residents had their say dur-

"The siren used to always

ring at 6 p.m. when I was

growing up here," recalled

Erica DiMambro of Boston.

"That meant it was time to

siren?" asked Lora Khosh-

Morse of Evergreen, Colo. "I

mean, I understand it's been

a tradition here, and I've been

was little when the siren was

pretty scary; I was freaked

out," she recalled. Now,

though, with Claudia, 13,

Charlotte, 3, and Hank, al-

most 2 years old in tow, Lora

said her kids aren't bothered

by the siren, despite living

fairly close to the Main Gate.

sion about how often, and

how many times, the siren

blasts. "Four times, isn't it?"

Lora asked. "I'm pretty sure

it's six times," opined Sara

Walsh of Pittsburgh. Guesses

Ruth Becker of Fairfax Sta-

tion, Va., asked. She consulted

"The number of rings?"

ranged from one to eight.

There is persistent confu-

"We have air conditioning."

"There were times when I

"Are they still ringing the

hustle home for dinner."

coming for 37 years.

The chief will return to set

stories I could tell you...'

"It generates lots of interest,

teer fireman.

Bestor Plaza.



eah, we do get with Susan Laubach of New York City. "Five, three, one? Who knows?"

Brenda Weaver of The Villages, Fla., was similarly flummoxed. "I'm pretty sure the siren testing is new. I've been coming here for 26 years. I think I recall long siren blasts, two or three minutes long sometimes..." Her brow furrowed off as she recalled. "There have been many days, I don't think I have heard it at all."

Webster Dawley, of eastern Pennsylvania, said he's been around Chautauqua for over 25 years. "The fire siren broke ing recent conversations on my concentration during a recent lecture," he noted. "It's still ringing in my head! I don't think they test the siren at noon any more, though."

"I mean, what does the siren signify, anyhow?" queried Grace Vogelzang, visiting from Dallas with husband Leon. "Are they announcing nuclear war, a kitten up a tree? I have to say, I wasn't initially aware of the siren here. At home in Texas, they have loud speakers atop poles and tell you if the siren means a tornado or something."

Angela Bulhof, of central Illinois, hasn't heard the Chautauqua siren. "I used to come here as a little girl, but what really remember from that time is tornado drills at home in Illinois. Here, the sound I hear is from the Bell Tower."

On the other hand, Dave Magee, sitting under a tree with his dog Elvis, says Elvis "loves to howl along with the siren. It's the highlight of our visits for him." Dave and wife Cheryl have been visiting Chautauqua from Columbus, Ohio for 10 years.

A mature lady hurried by. "No time to comment on the siren," she said, her voice trailing her. "I've already been on the front page of the Daily."

Now in their 37th Chautauqua summer, Jean Berger of Cleveland and Debra Berger of Boston acknowledge the siren is "part of Chautauqua, but we wouldn't know how many times it rings. At least three rounds... Testing? We hadn't thought about that."

A 2004 siren story is clear in the memory of Daily circulation manager Jordan Nicholson. "It was during the opening weekend, at the 5 p.m. performance by Bill Cosby," he said. "Cosby was in the middle of a bit about a dentist.

"Right around 6 p.m., off went the siren. Cosby stopped cold. Looking scared or confused, or both, he glanced around. 'Are we OK?' he asked. 'Is this some kind of air raid siren?"

Tracy Williams of Chicago was not in good humor about the siren. "It shouldn't wake up the entire community," she groused. "Don't they have better technology these days than a siren? Pagers, cell phones?"

She and her family are part of a large group staying in the

Garden District with friends. They consulted for a minute on when the siren had sounded the previous evening. No consensus – estimates ranged from 3 to 5:30 a.m., but general irritation was evident.

"You know, if a cow kicked over a lamp and the town was burning down like the Great Chicago Fire," Tracy concluded, "I could see it."

Others disagreed. "We hear the siren clearly," reported Rich and Rose Nicholson of Cleveland. "We thought there were sure a lot of fires here. But it doesn't disturb us much," Rose said. "The kids didn't wake up."

Now in her 13th Chautauqua season, Denise Milner Howell of Cleveland isn't much fazed by the fire siren. Nodding at her lifelong Chautauquan husband, Gregg, she said "we assume they're calling out emergency personnel."

Laura Lou Harbert of Charleston, W. Va. lives next

"We assume they're calling out emergency personnel."

 Denise Milner Howell and Gregg Howell Cleveland, Ohio

to a fire station there. "It's part of life," she said. "I'd sure want them ringing the siren if it were my emergency."

Fire Chief Briggs smiles. "Lots of questions." Here are some answers:

Chautauqua Fire Department tests the fire siren every day except Tuesday and Sunday at 6 p.m. The test involves one solitary blast.

On Tuesdays, Chautauqua County runs a county-wide test "around 7:30 p.m." There is no test on Sunday.

The siren was located for many years adjacent to the fire station on Massey Avenue. When the station was completely renovated in 2006, the siren was moved to the rear of the overflow parking lot across Route 394 from the Institution.

The siren is sounded four times for emergencies. (Prior to the relocation of the siren four years ago, it was five times. "The timer must have gotten bumped during the move," Briggs explained. "We just left it at four."

The siren sounds for non-EMS emergency situations like car accidents, wires down, flooding, storm damage from trees. EMS calls are handled through the pager system.

The siren is actually a backup system to a pager and cell phone network for the volunteer firefighters.

In-season, "we get 20 or more siren calls per week," Briggs said. "Off-season, it averages around that many per month." 911 calls generate virtually all siren alerts. The chief said around one-third turn out to be false alarms.

When volunteer firefighters hear the siren, they have five minutes to "go time" when they need to be at the station ready to deploy.



"We hear the siren clearly. We thought there were sure a lot of fires here. But it doesn't disturb us much."

- Rich and Rose Nicholson Cleveland, Ohio

Last week's tornado served as harsh test for local fire departments



A tree was split in two after Saturday's tornado on Morris Street in Mayville.

was big news regionally. It was also a stern test for many of the county's 42 local fire departments.

Last weekend's tornado

Chautauqua Volunteer Fire Department responded to several storm-related emergencies.

"We handled a small house fire in Magnolia Springs across from Willow Run golf course," chief Butch Briggs reported. "There was tree damage on the grounds.

"We spent a lot of time responding to 911 calls to help people in the Institution pump out their basements," he said.

In Mayville, a volunteer fireman who preferred anonymity said it was "miraculous" no one was seriously injured.

For those seeking an alert system for such an event, there is a free service offered by New York State called "NY-Alert." By signing up for NY-Alert, you can receive warnings and emergency information via the web, your cell phone and e-mail.

The easiest way to sign up is at https://users.nyalert.gov/ or at www.co.chautauqua.ny.us, then clicking on the emergency alert sign-up link on the



A clean up crew in Mayville clears debris from Morris Street in front of a house hit by several trees blown down from Saturday's tornado.

left-hand side of the page. People who had already signed up received on Saturday afternoon two severe thunderstorm warnings and

three tornado warnings beginning at 3:41 p.m. and lasting until 5:05 p.m. They also got a flash flood warning at 8:54 a.m. Sunday.

The Chautauquan Daily

SYMPHONY

'Favorite son' Hadelich shines lyrically in CSO's Thursday performance

by Robert Finn Guest reviewer

Violinist Augustin Hadelich has arrived at an awkward career juncture. Having arrived at his 20s, he is no longer a "boy wonder" — but now he faces the difficult transition into a mature artist. Judging by his performance with the Chautauqua Symphony Orchestra in the Amphitheater Thursday night, he is coping just fine so far.

Hadelich was soloist in the Johannes Brahms violin concerto under the baton of CSO Music Director Stefan Sanderling. The only other item on this musical meatand-potatoes program was Franz Schubert's evergreen "Unfinished Symphony."

Hadelich does not command the beefiest violin tone in the business, but his playing Thursday night was always clean, clear, technically adept and full of expressive lyricism. He never tried to use his instrument as a cannon to outduel the massed force of Brahms' orchestra. Brahms, of course, was a pianist, not a violinist — even much of his piano music has an orchestral weightiness to it — and he had some expert help from Joseph Joachim in writing the solo part in this

$R \cdot E \cdot V \cdot I \cdot E \cdot W$

concerto. But, unlike the two Brahms piano concertos, this piece is not a contest for supremacy between soloist and orchestra.

As soloist, Hadelich was content to emphasize the lyrical side of his part rather than trying to overdramatize it. There were beautiful lyrical moments throughout the performance — for example, his soft and luminous restatement of the opening theme after his first-movement cadenza. And the slow movement here became a restrained and intimate conversation between soloist and orchestra. Sanderling and the players supported him expertly. Perhaps to compensate or contrast with Hadelich's conception, Sanderling had the orchestra roar out lustily when the occasion arose, especially in the last movement.

Hadelich, born in Italy of German parents, won a big ovation from the Amphitheater audience. That pesky rule in the U.S. Constitution that says only "native born" Americans can run for president rules him out, but Chautauquans seem to have adopted him as a "favorite son" anyway. He responded to their enthusiasm with a solo encore, one of the familiar Niccolò Paganini caprices, No. 17.

Before the intermission, Sanderling and the orchestra gave a thoroughly enjoyable performance of the "Unfinished." Sanderling does not seem the type of conductor who feels he has to find some drastic interpretive way to come up with wildly idiosyncratic ideas about this piece in order to make it uniquely "his." There was passion aplenty where it was appropriate — for example, in the stormy development section of the first movement — but there was nothing exaggerated or seemingly "pasted on" in order to do things differently from other conductors. It was not a routine run-through by any means, but neither was it a radical rethinking of the familiar

The program lacked only one thing — a dash of the unfamiliar to contrast with the standard fare. Something short and bracing in a modern idiom for an opening gesture might have done the

Robert Finn is the retired former music critic of the Cleveland, Ohio, Plain Dealer.





CSO to hold community concert

Symphony Orchestra "Community Concert" was such a hit with both musicians and public alike that it has been scheduled again this summer.

All community musicians - novice or expert — are invited to join the CSO on stage Tuesday, Aug. 10 for this special concert. Anyone with an instrument is welcome. The community will be invited to perform four selections: "Nimrod" from Enigma Variations by Edward Elgar; Radetzky March by Johann

Chautauqua Strauss, Sr.; "The Sound of Music" sing-a-long; and "The Great Gate of Kiev" from Pictures at an Exhibition by Modest Mussorgsky.

> Rehearsals are scheduled for 5 p.m. Saturday, Aug. 7, at the Amphitheater for community volunteers and 2 p.m. Tuesday, Aug. 10, at the Amphitheater for community volunteers and the CSO. You must attend the Aug. 10 dress rehearsal in order to participate. Music may be picked up at the Program Office in the Colonnade Building.

Orientation/Information Sessions

Special informal orientation sessions for Chautauqua first-timers are scheduled at 7 p.m. each Sunday evening (excluding the final Sunday of the season) on the first floor of the Hultquist Center. These sessions afford the opportunity for new Chautauquans to learn the ins and outs of this unique place.



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Violinist Augustin Hadelich plays the Brahms Violin Concerto in D major with the Chautaugua Symphony Orchestra on Thursday night in the Amphitheater.

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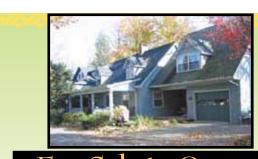
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LECTURE

The Chautauquan Daily

Ritchin: Use digital manipulaton to prevent future catastrophe

by Elizabeth Lundblad Staff writer

Advancing technology is not something that society should be wary of; rather we should embrace it and try to use it in order to alter future catastrophic events, according to Thursday's 2 p.m. Interfaith Lecturer.

Fred Ritchin, a professor of photography at New York University's Tisch School of the Arts, recognizes the downsides that the digital age has brought to society, but he can also see the potential it has for the future.

Photography, Ritchin observed, does not have the same impact on society as it used to. Ritchin asked the audience to think of memorable images from the wars in Afghanistan and Iraq.

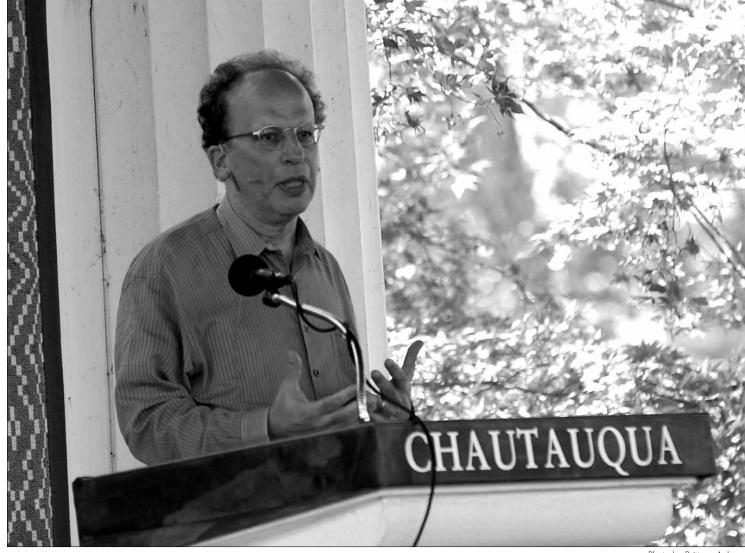
"If you have to think of the iconic images or the reference points that we all know, for example, from the war in Afghanistan ... things that we all know about (and) that we can refer to, most of us would probably come up with no images," he said.

For the war in Iraq, an image that probably comes to mind as a reference point would be the photos from the prison at Abu Ghraib, Ritchin said. But those, he added, were not taken by professional photographers, but by soldiers.

The same case can be made for the protests that gripped Iran in 2009 after the highly contested national elections. A civilian shot the photos and video of Neda Sultan, the young Iranian woman who was killed by plainclothes military thugs, he said.

"If you think about the Vietnam War, for the reference points we have the Eddie Adams picture, the execution of the Viet Cong, (and) we have the girl being Napalmed," Ritchin said. "We have a series of (photos from the) Civil Rights Movement. We have the dogs attacking the people on the street."

fault, professional photographers are not providing



Fred Ritchin, professor of photography and director of PixelPress, gives the interfaith lecture on Thursday in the Hall of Philosophy.

the world, he said. People are more focused on the pictures of their own families and communities, he added.

"We wrap ourselves in a cocoon because we don't really know what's going on. A cocoon is really good for people in affluent societies," Ritchin said. "The people who need the help are not in a cocoon, but we don't know about them anymore. If we don't know about them anymore, then we don't have to feel guilty about doing nothing about them because they don't exist."

Consumers have decided that they have a right to good news, a right to entertainment, but not a right to know what is going on in the world because that is not what they want, he said.

"One of the founders of Although it is not their Doctors Without Borders, said without a photograph society with those iconic we've never be able to prove reference point images a massacre. Nobody will beabout what is going on in lieve the eyewitness because

the eyewitness is too subjective," Ritchin said.

In terms of social justice, human rights and being a counterbalance to government, one beneficial aspect of the media is that it is nonviolent, he said.

"You can show things; for example, in the Vietnam War, you could show some of the horrors of the war and eventually the war might end," Ritchin said.

However, Ritchin said it is very difficult to use photography in that strategy. People, for the most part, walk around thinking they see so many images all the time that they must know what is going on, he said.

"In fact, it's the exact opposite. The more images that you see, in a sense, the less that you know," Ritchin said.

After an appearance on Médecins Sans Frontières, a radio program where he talked about photography with a company official from Flickr, a photo-sharing website, Ritchin said he per-

formed a basic image search of New Orleans' Ninth Ward, which was ravaged by Hurricane Katrina in 2005.

The first four pages of photos, with about 20 images on each page, were only photos of young people partying in New Orleans, he said.

"Having those four billion pictures is excellent because in a way it helps us not to know anything, because there is just too much data to go through it and figure it out," Ritchin said. "Half a trillion images are not really useful."

The ethical dilemma is not the failure of photography — and more generally the media — to tell us what is going on in the world, Ritchin said. Rather, it is that people have disconnected themselves from the world that has seemingly no effect on their personal lives.

"(In) the current state of media, we've replaced anything we don't want to see by something else that pre-

tends to be it, it's a little bit like it, but really isn't it at all," he said.

Ritchin referenced the February 1982 National Geographic cover that Wednesday's lecturer James Colton discussed in depth. The cover showed the Great Pyramid of Giza.

"What interests me is not the alteration itself, because they did it to make a horizontal into a vertical, it's not the worst of all sins," he said. "What interested me is (the) digital manipulation, digital alteration."

Ritchin started to ask himself, what did digital technology allow us to do differently? It brought a whole new set of tools, but photographers still used them in the same manner as the old set.

to think about new inventions, and really radical inventions, in terms of the old way. The digital universe is a very different universe

than the analog universe," Ritchin said. "My contention is that digital photography is a very nice way of pretending that nothing is changing, of just saying it's more efficient."

With digital, photographers have the ability to manipulate and change photos, which they could not do with film, he said. One could possibly photograph the future.

"What would be wrong with photographing the future so it doesn't happen? Photography is wonderful at waiting for war and photographing the victims," Ritchin said. "Those are great pictures, but what if you could photograph a situation before it happened so it doesn't happen? There are no victims."

If photography had the ability to prevent people from becoming victims, wouldn't that be a more humanistic photography? he asked.

Ritchin presented a possible scenario that dealt with climate change.

"(If someone could) photograph what an area might look like according to the best scientists," Ritchin said. "You would caption and contextualize it ... and say if we don't do something in 40, 50 or 100 years, this is what it might look like. So maybe we'll do something so it doesn't look like that."

Can photography be used to create possible future images so that people have the option of changing their behavior? Ritchin asked.

"Are there other ways we can use the future and image it like architects and plastic surgeons do already, so that it's useful in terms of society?" he said.

Today's "hyper-photography" environment opens up the world in a different way, he said. The proliferation of digital photography allows for different connections to

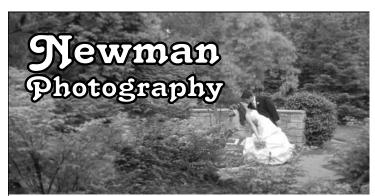
"Just the way the book "It's always easier for us brought us (to) some other place, is the introduction to the digital going to bring us to some other place, which allows for other kinds of thoughts?" Ritchin asked.



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The Chautauquan Daily

Collins draws parallels between photography, poetry

by Karen S. Kastner Staff writer

Billy Collins cast an ekphrastic gaze on his own photography and poetry as well as that of others Friday, closing Week Five's morning lecture series on photography in a flourish worthy of the former poet laureate of the land.

And because he could, Collins veered off the topic that had been adhered to strictly all week at 10:45 a.m. in the Amphitheater. Much to the delight of the crowd, he read some poems that, while they involved images in his mind's eye, proved utterly unrelated to photography.

On what Chautaugua Institution President Thomas Becker proclaimed as "another perfect day at Chautauqua," Becker, in his introduction, quipped that Collins had visited the Institution before, having "pretended" to be of a friend of Roger Rosenblatt in 2008.

Anthony Bannon, Ron and Donna Fielding Director of the George Eastman House, interviewed Collins before the poet's reading. Bannon began by addressing what must have been the question in the minds of many — why was Collins closing a week of morning lectures on photography?

"He's the perfect choice," Bannon said, explaining that Collins has been spotted with a camera on the grounds. Bannon added that Collins often refers to photographs in his work.

"I cop to that," Collins said, calling himself an "amateur" photographer. He went on to say that during this visit, he had considered taking an "unoriginal" picture of a row of kayaks. "I have no original eye for photography," Collins

Because of the invitation to give the morning lecture, Collins said he was "forced" to consider the "linkage" between photography and poetry. "After 30 years in the classroom," Collins said, "I can pretty much connect anything with anything ... with a piece of chalk."

Collins credited George Eastman and his Brownie cameras with "democratizing" photography. Just as people "think that anyone



Photo by Thomas Hoehn/Kodak

Anthony Bannon speaks with Billy Collins during Friday's morning lecture in the Amphitheater.

can pick up a pen and write a poem — or think they can," folks also imagine themselves photographers. Collins observed, "Just as there are a lot of bad photographs taken by me and others, there is a lot bad poetry."

Photography, Collins said, appeals to the "hurry sickness" prevalent in society, while poems "are really about the romance of time time is running out." Poetry readers, Collins said, are often "asked to carpe our diems because we don't have that many diems" left.

Collins stated, "Photography actually manages to stop time, to freeze time." The medium involves "images lifted out of the stream of time." Viewers are left to consider "the past and the future that surround each image," he ex-

As examples, Collins referred to the "arresting" work of Ansel Adams and Dorothea Lange. Of Steve McCurry's "Afghan Girl," Collins said, "You don't choose to

let her in; she comes in. You can't keep her out."

He called poetry "held stillness" and said, "One of the powers of photography is silence ... whereas poetry wants to talk."

Collins said he "always liked" the photography of Harold Edgerton, having used Edgerton's image of a bullet piercing an apple as the model for the cover of his eighth and most current book of poetry, *Ballistics*. The book's jacket features a bullet piercing the Queen of Hearts. Collins said Edgerton's work reminds of "a subatomic world where things are going on without our perception."

He went on, "Poetry is picture language." Collins recalled that he often tells a novelist friend that "poetry is just better" than prose. "Poetry is a bird, and prose audience.

Satirizing love poems "in which male poets try to endear themselves" to the objects of their affection "by comparing (the women) to stuff," Collins said he wrote

"Litany" in response to Jacques Crickillon's, "You are the bread and the knife,/ The crystal goblet and the

Crickillon's Repeating lines, Collins went on, "You are the dew on the morning grass/ and the burning wheel of the sun./ You are the white apron of the baker,/ and the marsh birds suddenly in flight."

The crowd laughed appreciatively when he continued, "However, you are not the wind in the orchard,/ the plums on the counter,/ or the house of cards./ And you are certainly not the pine-scented air.

"There is just no way that you are the pine-scented air," he said. "It might interest you to know,/ speaking of the plentiful imagery of the world,/ that I am the sound is a potato," Collins told the of rain on the roof. ... But don't worry, I'm not the bread and the knife./ You are still the bread and the knife."

> After finishing the poem, Collins said, "And so it goes ... picture, picture, picture." Collins then noted that

Charles Baudelaire, the 19th-century French poet, critic and translator, had voiced fear that photography would replace painting, debasing art with mechanism in the way of the era's industrialization.

On the other hand, Walt Whitman, whom Collins characterized as "a great selfpromoter," embraced the art form. Whitman bypassed the stereotypical photographs of writers poised with index fingers to chins, instead using less formal pictures.

In Leaves of Grass, Whitman "wanted to photograph America in words," Collins

Explaining that ekphrasis involves art describing art, Collins read Kate Daniels' "War Photograph," based on Vietnamese photographer Nick Ut's Pulitzer Prizewinning June 1972 image of a 9-year-old girl fleeing her village after a napalm attack.

He also read Vladimir Nabokov's "The Snapshot," which explores the "accidental spy" who shows up in a family's vacation photo, and Sharon Olds' "I Go Back to May 1937" before reading his own "Look at the Birdie."

Collins joked that pictures of himself taken in his childhood capture an "expression ... of bewilderment and mild dismay" as he looked into the "empty, bird-less air" after his father would say the outmoded expression before he would snap a photo. The poem begins, "It is almost enough to inspire me/ to take a snapshot of something around here/ first thing in the morning,/ maybe the little bakery down the street/ where I often go for coffee and a muffin/ and the big city paper/ and the French girls behind the counter." The snickering audience liked that final image of the girls.

He also took the liberty to read "nostalgic fairwells" poems about items that have gone by the wayside, such as his "Royal Aristocrat" manual typewriter and "The Death of the Hat," focusing on fedoras.

Impishly, he ended by reading "The Lanyard," with many audience members applauding at the very thought of hearing him read it in person. He linked it to the poem about his father and "the birdie," saying that, "while it's not a huge topic of intergalactic life," as with astrophysicist Margaret Geller on Thursday, it is the stuff of both poetry and photography.

In "The Lanyard," Collins' persona is a bored poet who happens upon the word "lanyard" while flipping idly through a dictionary. The word sends him back to a time when he was a camper in a place not unlike Chautauqua when, with the help of a counselor, he inexplicably weaves his mother a lanyard.

"I had never seen anyone use a lanyard/ or wear one, if that's what you did with them,/ but that did not keep me from crossing/ strand over strand again and again/ until I had made a boxy/ red and white lanyard for my mother.

"She gave me life and milk from her breasts,/ and I gave her a lanyard. ..."



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NOTICE: CORPORATION MEETING

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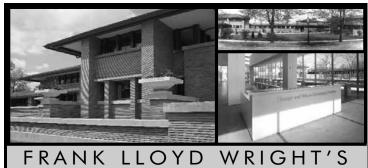
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LECTURE



•I love the reference to the • photograph of a couple parents and the reference to the accumulated silence in that period, and yet you refer to poems as noisy and having voice, so in your relationship to poems others or your own — is there accumulated noise that is acquired from a poem?

A. Well, I hadn't thought of that parallel exactly, but I tend to think of poems — I think a poem is an interruption of silence, and prose is a continuation of noise, so you can see on what side of the fence I butter my bread. I mean, when you look at a poem and you see the space around it, a poem occupies a discreet amount of territory on a page, whereas prose ravenously fills the page and therefore poetry is ... whereas prose is sort of like water. It'll assume the shape of the container. Poetry is more like sculpture. It has a shape to it, and that interruption of silence is typographically symbolized by the white space around a poem, you know, that's sort of the silence it displaces, just as your body displaces water in a swimming pool. I'm sure that doesn't answer the question, but that's all I got.

There are a number of questions about the propriety to the structure of poetry. "Shouldn't poetry rhyme?" has come up a few times, some concerns about whether blank verse is, according to at least one of these people, a mind dump or an essay but not, maybe, poetry, and what is your reaction to the statement "Poems should not mean, but be"?

A. That's Archibald Mac-Leish's statement, and I think he's trying to protect poetry from the possible reduction of it into interpretative language. You know, when Robert Frost was asked, "Could you talk about that poem you just read?" he said, "You mean you want me to say it worse? I just say it as best I can." As far as rhyme goes, I mean, I'll quickly address that. I think there's a misconception. I mean, if you haven't read much poetry, and you're used to the sound of rhyme and regular meter, it just sounds a little strange to you, but that's just the same as if you'd never been to a dance hall in a hundred years, and you think people should still be waltzing. I mean, art ... everything changes, but what happened in the middle of the 19th century, I mean, Walt Whitman was the first poet to do without end rhyme and kind of rather agreeingly, I



Photo by Brittany Ankrom

Former U.S. poet laureate Billy Collins signs books at the Author's Alcove on Friday afternoon.

said, "If you hold on a sec-

regular meter. Shakespeare writes in blank verse, which is regular meter but no end rhyme, but Whitman also removed the regular meter, and it turned out, lo and behold, that poetry, the bicycle of poetry, could actually continue without these trainer wheels, and it was a debate about, "Is Whitman's poetry, poetry?" And some prescient commentator said, "If this is not poetry, it is something greater than poetry." Right? So poetry, I tell my students, the idea is not to write — is to avoid writing — poetry, that is, what we think of poetry in the past. Come up with some new verbal way to do it, but I think the misconception is that sometime in the 19th century, poets just took a scissors and they scissored off all the rhymes at the end of the lines and threw them in the dustbin. What happened, in fact, is that the rhymes abandoned their little positions at the ends of lines and invaded the interior of the poem, right, so a good poem written with the ear and not just the heart and the head has a sonic presence. It has a sound system. It has an acoustic entity to it, so the rhymes are there, they're just not standing at the ends of the lines and coming up every 20 beats but, if you listen, they're in there.

•How do you think Kin• dles, iPods and the whole advancements of the digital age will affect poetry, or how are they now affecting or changing

 A_{ullet}^{ullet} . This is a question that came up, a journalist called me a month or so (ago) and asked me that same question, and he said, "Have you ever, have you looked at a poem on a Kindle or an iPad, iPod?" and I haven't. I have a Kindle, but I've read one novel on it, and it's fine. But he (asked, and) I said,

ond, I'll buy my own book on Kindle and see what it looks like" — which was a kind of waste of money — but there was my book, Ballistics, on my Kindle, and the poems — I mentioned just earlier, that poems have a kind of sculptural shape — and the shape completely changed because ... the poem has to be squeezed into the size of the screen, so the lines, sonnet, 14 lines, would come out to be 18 or 19 lines because the words were kind of tucked into the (screen), so, actually ... Kindles and other screens can't accommodate poetry without distorting the shape of it. But I'm all for poetry on, like, instead of iTunes, like iPoetry where you could go around and put your earbuds in and listen to poems and Dion. I mean, you know,

There's also a question about your experience with students at Rawlins (Wyo.) or other places. Do you see people coming though those programs who have real brilliance *in terms of artistic possibilities?*

you can have both. It's not

competitive, so ...

▲ •Well it's hard to recog-**A**•nize brilliance sometimes in the classroom. ... You just never know. I mean teaching is just throwing stuff into the dark. You don't have a sense, at least, I don't really have a sense of what good I'm doing or who remembers what. I have a quick anecdote: I was riding on a subway in New York a number of years ago, and a guy across the aisle kept looking at me, and he came over and said, "Are you Professor Collins?" and I admitted that I was. He said, "I had you in class," or I had him in class, whichever way the having was going, so in, like, 15 years prior to this encounter, he had since become a surgeon or a physician, rather, an oncologist, worked at Mount Sinai Hopsital, I believe, and he said, "You made us memorize a poem, and I memorized a poem by Emily Dickinson, and I want to say it to you." And he said it to me, you know, he had it in his head all that time, and that is probably the only example of a direct influence.

• There are several questions about whether Emily Dickinson is a favorite poet of yours, and then a follow-up to that would be, who are your *favorite poets?*

A.Oh, Emily Dickinson is a favorite, of course. She's amazing in that she sings the same little song in this common meter. It's like: "Because I could not stop for death/ he kindly stopped for me" and almost all of her poems have that same little formality to them, that same pattern. It's the pattern of a lot of hymns: "Amazing grace/ how sweet the sound/ that saved a soul like me."

It's the rhythm of nursery rhymes: "Old King Cole was a merry old soul/ and a merry old soul was he." It's in church, it's in children's nursery, and she adopted it and then wrote almost 1,800 brilliant variations within that little box. If you can learn one

thing from a poet and incorporate it into your work, it's almost enough. Emily Dickinson taught me how to use the dash. You know, she used the dash in her poems, and it seems to indicate a jump, an imaginative jump that no other kind of punctuation can duplicate. The semicolon is much too tame. You know, someone called the semicolon the valet of punctuation. It's telling you to come into the next part of the sentence.

Some of your poems sound like stories to this person that remind him of, say, the work of Calvin Trillin. What makes them poems rather than

A. Well, because I say so. I don't know. Sometimes, they're just poems by default because you don't know what else to call them, and maybe the word poetry is just so big a word. It's like this Amphitheater. So many verbal activities take place under the heading of poetry that it starts to lose its meaning. For me, I guess, if I had to say what is the quality, it would have something to do with imaginative travel, and so I started with the hat; I ended with my father. I started with the lanyard; I ended with my mother. I started with looking at a picture of a collaborate house, and I end up discovering a picture of an iced-in body, right, and this rictus of a face looking out from the ice, so how I got from A to B, you can't do that in an essay. You can't do that in a novel. There are too many rules of logic and character development and so forth that are restricting you, so poetry, for me, offers the most, the broadest, the largest amount of imaginative freedom of any kind of writing for me. A poem is not really much of a poem if it doesn't take advantage of some of that imaginative freedom and take us on kind of an imaginative journey where we end up in a place that can only be accessed by the poem itself, so the poem kind of invents and creates its own destination.

• Do you write poetry with a pen, pencil and paper or with a computer?

A.Oh, always with a pen, pencil, in a journal, and then I'll write a second draft, third draft, fourth or fifth

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draft, keep writing it in the same journal. Almost all the poems are done in one sitting. It could be 20 minutes; it could be six hours, but I want to have an experience, you know. I want to find that destination. I'm the first one to take the little journey of the poem, and I want to find out where it's going. I never know where I'm going, and I want to end up in a very unexpected place. And after writing 10 lines, I can't say, "Well, I think I'll get a sandwich or go swimming or something, I think I'll get back to this on Thursday." I just lose the whole gist of it, you know, and I hate to use the word "existential," but I want it to be a whole experience for me, and I hope that doing that will give the reader the sense that this is a whole experience that has been invented in one time, in real time.

•Did your mother intro-• duce you to poetry, and, if so, what was her introduction to that art form?

•Well, I've given her A.credit for that a number of times. Yes, she was a very early influence on me. She was born in rural Canada in 1901 and learned all her poetry as a schoolchild, as a schoolgirl, because memorization, as you can imagine, in 1908 or '12 was a very respectable way of teaching poetry, so that, as I was growing up, my mother had all these memorized lines. It would never be like, she would never say, "It's poetry time, and now let's sit down and hear some Robert Browning." It was never so literary as that, but what would happen is that her conversation would just dip into poetry sometimes, or rise into poetry, I might say, and so she'd be talking about something about how cold it was or about how someone had mistreated someone, and there'd be some lines from Shakespeare that would just kind of get threaded into her talk, and that made me think that poetry wasn't a kind of literary experience for specialists, but it was an actual experience that could be part of your talk, part of your way of seeing your world, so, yeah, that was a strong influence.

> -Transcribed by Alison Matas

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The Chautauquan Daily

Pulleyn to deliver seminar on Zen Buddhism

by Elizabeth LundbladStaff writer

After a transformative hike through the Vermont woods during a summer trip, John Pulleyn decided that the practice of Zen Buddhism was his path in life.

When Pulleyn returned to school, he read everything he could find that had to do with living a Zen lifestyle. After reading a book by Roshi Philip Kapleau, *Three Pillars of Zen*, Pulleyn was interested in further committing himself to Zen.

Pulleyn graduated from Oberlin College with a bachelor's degree in history in January 1968 and, after corresponding with Kapleau personally, went to study at the Rochester Zen Center, which was started by Kapleau.

Zen or Zen Meditation is the practice of removing the ego from the mind, Pulleyn said. Everyone is burdened by the sense of self, he added.

"In Zen there is no self. Meditation is a way of dropping some of that," he said. "(Meditation) is a skill that people can learn."

People can often behave as if they are perpetually at a



Pulleyn

cocktail party, Pulleyn said. When speaking with someone they are looking over that person's shoulder, constantly looking for others to talk to.

"In Zen, it's all about being present. When walking, just walk. When speaking, just speak," he said.

The theme for Week Six is education, and Pulleyn has tried to relate his seminars to that topic as it pertains to Zen.

Tuesday's seminar is called "Zen Meditation: Learning by Emptying the Mind" and Thursday's is "Outside the Box: Education That Goes Beyond Thoughts and Concepts." Pulleyn hopes to expose participants to the practice of Zen, although he acknowledged that people probably will not become Zen experts with only one week of exposure.

"(Zen) is a practice, it's not a quick fix. The most wonderful thing would be for people to learn the value of attention," Pulleyn said.

Attention is one of the most important values in the practice of Zen, he said. When someone is really tuned in, it is the best experience there is, he added.

Zen has helped Pulleyn through difficult times in his life and also with his work as a pediatric nurse.

"It was just wonderful for (nursing). I was a nurse on an adolescent floor with patients ranging from kids with eating disorders to those with terminal cancer," Pulleyn said.

The practice of Zen helped Pulleyn to be fully present with the patients and the families who were going through terrible times in their lives, he said.

About seven years ago, Pulleyn became a staff member at the Rochester Zen Center. He is a senior instructor, as well as the assistant to the Abbot.

Some may think that practicing Zen would not allow for them to continue worshipping in another religion, but Pulleyn said that this is not true.

"At the highest level there is similarity between all the spiritual faiths. There is more in common than one might think," he said.

Pulleyn said his seminars will focus on engaging people and teaching them about the practice of Zen, although he would not rule out some practical experience.

Morning mediation is from 7:15 a.m. to 8 a.m. Monday through Friday at the Main Gate Welcome Center. There is no registration, but participants will need to bring their gate passes.

The seminars are from 12:30 p.m. to 2 p.m. on Tuesday and Thursday in the Hall of Missions. No registration is required, but a donation to the program's endowment fund is appreciated.

Morning Worship

wenty-four/seven. That term pretty well sums up the activity level of contemporary culture. Chaplain Barbara Brown Taylor, in Friday's sermon, "Thou Shalt Not Worry," explained that God has a different idea.

"It's hard to understand," she puzzled, "why so many people of faith put 'Thou shalt not do any work' (on the Sabbath) in a different category from 'Thou shalt not kill' or 'Thou shalt have no other gods before me,' especially since they're all on the same list.

"As much as I love Jesus' teaching about God's clothing the lilies, it makes me feel like giving his arm a punch," she joked. "It's easy for him to say. Me — I have a family, a job, tax payments and a mortgage. Could it have been that Jesus, observant Jew that he was, was talking about the Sabbath?" Taylor asked. "After all, Matthew called him 'Lord of the Sabbath.'

"Even if loving kindness, doing justice, walking humbly with God and neighbor seems beyond my reach six days a week," she admitted, "I think I might be able to manage it for one day a week."

She listed all the "bone tired" people she knew, including her eighty-two-year old mother who not only knows, through her recently learned computer skills, everything bad in the world, but does her bit to make a difference, not only to the world at large, but to her family, friends and neighbors.

When Taylor found out "downtime" made sense to her students, she turned to the computer herself. Wikipedia told her it refers to "periods when a system fails to operate or perform its primary function."

"In our culture," she lamented, "rest time is wasted time. No one is calling it holy, or suggesting it's necessary for life, relationships, creativity, health, our focus or our souls. It takes no effort at all to keep busy, but it takes an enormous effort in a world like ours to choose when to be busy and when not to be.

"Since Billy Collins is headed to this platform next," Taylor said, "I thought I'd warm up the space with a poem, "The Summer Day" by his colleague Mary Oliver." (Excerpted here.)

"Who made the world? Who made the swan, and the black bear? Who made the grasshopper? This grasshopper, I mean — the one who has flung herself out of the grass, the one who is eating sugar out of my hand ... I don't know exactly what a prayer is. I do know ... how to kneel down in the grass, how to be idle and blessed ..."

"I think," Taylor said, "that once you decide to spend some time kneeling down in the grass to pay attention to that grasshopper, you're bound to notice the difference between "downtime" and holy rest, which is something like the difference between a mall and a sanctuary.

"There's plenty to do at a mall," she said, "but 'downtime' spent there is still 'busyness.' The 'sanctuary' of a waterfall, a library, a corner of your bedroom or a house of worship might qualify your rest as 'holy.' Sanctuaries are good places to listen for the answers to who you are and what you're doing here — whether they come from outside of you or from deep inside.

"We need regular practices that will help us rest on a regular basis; we need people who can remind us of what our primary function is," the chaplain stressed. "If it's life we want, not only for ourselves, but those who share this life with us, then we will learn any way we can, for it is there, in the clearing, that both the grasshopper and the one who made her are found."

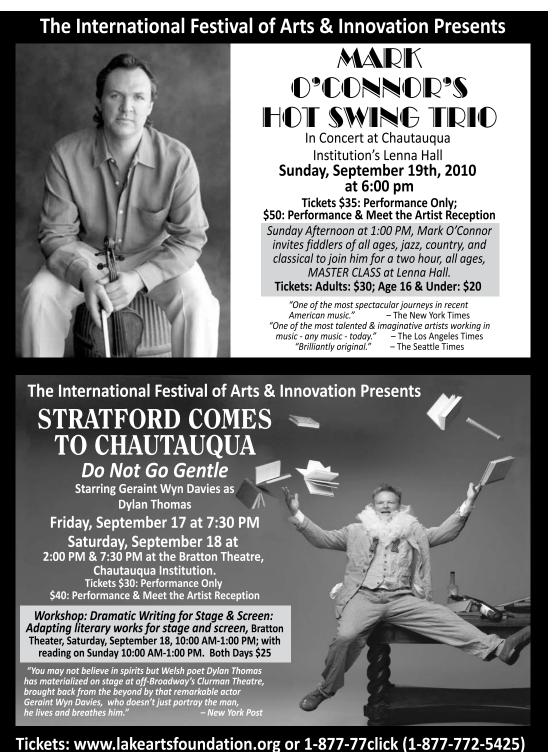
Taylor is Butman Professor of Religion, Piedmont College, Demorest, Ga., and adjunct professor of Christian spirituality, Columbia Seminary, Decatur, Ga. The Rev. Natalie Hanson, Niagara Frontier District Superintendent for the Upper New York Annual Conference of the United Methodist Church, was liturgist. Renate Lytle who, with her husband, Bill, serves at refugee advocate and counceler in Sep Lease, Calif., and Methodist Church.

PEACEFUL PURLING



Photo by Brittany Ankrom

Adair Gould knits a peace shawl on the front porch of the UCC Reformed House as a part of women4women-knitting4peace. The women meet twice a week on the grounds to make shawls, scarfs, toys and caps for women and children in global areas of conflict.



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Organist Brown to play pre-vespers service Sunday

Organist Ernest G. "Bud" Brown, co-host with his wife, Pat, of the Baptist House at Chautauqua, will perform a program of songs from vespers past during a pre-vespers service at 4:30 p.m. Sunday at the Hall of Philosophy.

Brown studied organ in college and has served as organist and interim organist for various congregations in Texas and New York.

He received his Bachelor of Arts at Baylor University, a master's degree from Simmons College in Boston, and a Ph.D. from SUNY Buffalo.

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Abrahamic Program for Young Adults

The Abrahamic Program for Young Adults, a cohesive group of young people representing the Jewish, Christian and Muslim religions, is an important component of the Department of Religion's contributions to the life of the Chautauqua community. In a world in need of encouraging models of how life can and ought to be, it provides hope for the young adults it targets and consolation for the older adults whom it also enriches. Posters around the Institution give details about APYA's events that include porch talks and movies. The APYA coordinators can also be contacted at apyaci@gmail. com with any questions or comments.

Baptist House

The Rev. Mark J. McCallion gives a sermon titled "Learning from Jesus' Many Names" at 9:30 a.m. Sunday in Baptist House, 35 Clark Ave. Bruce Montgomery presents special music and pianist Steve Crosby accompanies.

Blessing and Healing Daily Service

The Blessing and Healing Service, sponsored by the Department of Religion, takes place at 10:15 a.m. every weekday in the Randell Chapel of the United Church of Christ headquarters. This service is one opportunity that provides a time for quiet prayer in the midst of a busy Chautauqua schedule. Twice each season, an Evensong Service of Blessing and Healing is held in the Chapel of the Good Shepherd.

Catholic Community

The Saturday vigil mass is at 5 p.m. Saturday in the Hall of Philosophy. Sunday masses are at 9:15 a.m. in the Hall of Christ and 12:15 p.m. in the Hall of Philosophy.

Daily mass is celebrated at 8:45 a.m. and 12:10 p.m. Monday through Friday and 8:45 a.m. Saturday in the Chapel of the Good Shepherd.

The Rev. Robert Kennedy, pastor of Blessed Sacrament Church, Rochester, N.Y., and professor of liturgical studies at St. Bernard's Institute, Rochester; and the Rev. Robert Ring, pastor of Our Lady of the Lakes, a cluster of the Finger Lakes, N.Y., welcome.

are priests in residence this

Deacon Ray and Pat Defendorf of All Saints Parish, Corning, and Deanna Bliss of Mayville, are host and hostesses at the Catholic House on the corner of Palestine Avenue and the red brick walk.

Chabad Lubavitch

Rabbi Zalman Vilenkin conducts a Shabbat service at 9:30 a.m. Saturday in the library of the Everett Jewish Life Center at Chautauqua. Dr. Sol Messinger is the chair of Rituals (Gabai). A Kiddush is held following the service. Call (716) 713 8634 for Aliyot, Kaddish or other ritual needs.

Rabbi Vilenkin discusses the Kabalah at 9:15 a.m. Monday in the Library Room of Alumni Hall.

Chabad hosts a community Shabbat dinner at 7:15 p.m. Friday at the Everett Jewish Life Center at Chautauqua. All Chautauquans are welcome. Space is limited, so reserve your space by calling (716) 357-3467 or logging on to www.cocweb. org. The cost is \$25.

Christian Science House

"Love," a lesson composed of readings from the Bible and Science and Health with Key to the Scriptures by Mary Baker Eddy, is the subject of the 9:30 a.m. Sunday service in the Christian Science Chapel at 10 Center Ave.

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

The Christian Science Monitor is also available in Smith Memorial Library and for purchase at the Chautauqua Bookstore.

Disciples of Christ

"The Tower" is the Rev. Jim Bane's topic for the 9:30 a.m. communion meditation Sunday, at the Disciples of Christ Headquarters House, 32 Clark Ave. Using John 13:1-17 as his text, Bane examines the nature of true greatness by the retelling of a story by Richard Paul Evans. Laura Smith, a graduate student at the University of Houston and a summer student in the Chautauqua Piano Program, is the piaof six parishes in the heart nist for the service. All are



Warren Cooper and the Chautauqua Choir sing during last Sunday's Sacred Song service, titled "A Jazz Evening with Bill Carter and the Presbypop Quartet."

Episcopal Chapel of the Good Shepherd

The Rev. Andrew Green, rector of the Church of St. Paul in the Desert, Palm Springs, Calif., presides at the 7:45 and 9:00 a.m. Sunday services of Holy Communion at the Chapel of the Good Shepherd. A sung service of Compline is held following Sunday's Sacred Song Service in the chapel.

Father Green celebrates and preaches at the 7:45 a.m. daily Holy Communion services in the chapel, which is wheelchair-accessible via an elevator on the Park Avenue side of the church. More information about the Chapel can be found at www.chautauquaepiscopalchapel.org.

Episcopal Cottage

In its 91st year, the Episcopal Cottage at 24 Peck Ave. offers a varied program of socials, teas and Bible study, all of which can be found on the new website, www.episcopalcottage.com. A wealth of information about the history, accommodations and facilities, along with photographs of the Episcopal Cottage, can also be found on the website. Outside the season, the Episcopal Cottage is available for retreats and private functions. Arrangements can be made by contacting the retreat coordinator at (716) 357-4185.

Everett Jewish Life Center

The Jewish Film Festival continues at 4 p.m. Sunday at the Everett Jewish Life Center at Chautauqua with the showing of David Eddleman's oratorio, "Voices from the Holocaust."

The showing of the film is repeated at 4 p.m. Monday at the center.

Food Bank Donations

Hurlbut Memorial Community United Methodist Church accepts nonperishable food items for the Ashville Food Pantry. Drop off food donations at any time at the Scott Avenue entrance of the church.

Hebrew Congregation

The Hebrew Congregation holds a Sabbath morning service at 9:30 a.m. Saturday in the sanctuary of Hurlbut Church. Rabbi John Bush, Temple Anshe Hesed, Erie, Pa., conducts the service. Joanna Bush is soloist. Following services, a light Kiddush lunch, sponsored by Marilyn and Casey Neuman in honor of the 50th anniversary of the Hebrew Congregation and by Bea Weiner in memory of her brother, Louis Charles Goldberg, and cousin, Lucille Procida, is served. Everyone is welcome to attend.

Jim Roselle discusses "The Chautauqua Experience" at 8 p.m. Sunday in the sanctuary of Hurlbut Memorial Community United Methodist Church as part of the Shirley Lazarus Sunday Speaker series. He relates some memorable experiences from his longtime radio career at WJTH-AM and his interviews on Bestor Plaza. Light refreshments are served following this talk. Bus transportation is provided on the ist Church. Come and enjoy.

grounds at the conclusion of the evening.

Hurlbut Church Meal Ministry

Hurlbut Memorial Community United Methodist Church is cooking, and you are invited. The church serves lunch from 11:45 a.m. to 1 p.m. weekdays, and dinner from 5 to 7 p.m. each Thursday during the season. The church is located on the corner of Scott and Pratt avenues.

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

The Hurlbut Lemonade Stand

The stand serves coffee, lemonade, iced tea, a variety of sweet rolls, grilled hot dogs, hamburgers and Italian sausages from 9:30 a.m. to 2 p.m. Sunday on the sidewalk in front of Hurlbut Memorial Community Method-

Hurlbut Memorial Community United Methodist Church

A service of meditation, scriptures, songs, prayers and communion is held from 8:30 to 9:15 a.m. Sunday. Everyone is welcome to attend.

International Order of King's Daughters and Sons

The King's Daughters and Sons welcome all to enjoy the quiet of our chapel on Pratt Avenue. The chapel is open and available from 10 a.m. to 4 p.m. daily.

Labyrinth

Chautauquans continue to have the opportunity to learn about and walk the labyrinth during the 2010 Season. Sponsored by the Department of Religion, an orientation is presented at 7 p.m. every Monday throughout the season. This orientation includes a brief history and uses of the labyrinth.

The Chautauqua labyrinth, located next to Turner Community Center, is accessible though the Turner building or through the parking lot, if arriving via state Route 394. There is bus and tram service to the center. Remember to bring gate tickets. The orientation session concludes in time to attend the evening program in the Amphitheater.

See **INTERFAITH**, Page B8



CATCH

UPCOMING SCHEDULE

Mon 8/2: Player Card Set Night

Tue 8/3: Smith's Dollar Night (\$1 general admission tickets, \$1 Smith's hot dogs, \$1 Coca-Cola products, \$1 Budweiser drafts)

Tue 8/10: Smith's Dollar Night

Fri 8/13: Top Gun Night

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The Chautauquan Daily RELIGION

INTERFAITH

Lutheran House

The Rev. Deborah Byrum presides at the 9:30 a.m. Sunday service of Holy Communion in the Lutheran House. Anita Ferguson of Pompano, Fla., provides the music.

Metropolitan Community Church

The Metropolitan Community Church was founded to serve lesbian, gay and transgendered people who felt they were not accepted at mainline churches. MCC is here for all Christians who are LGBT, their friends and their families. Should you have pastoral needs, call Pat Collins at (716) 761-6052.

Presbyterian House

The Presbyterian House chaplain of the week for week six is the Rev. John C. Brearley, senior pastor of the John Knox Presbyterian Church of Greenville, S.C. He will preside at the 9:30 a.m. Sunday service. His sermon, "Rabbi Jesus," is based on Luke 8:4-15.

"Le Café Presbyterienne" is the theme for this year's Presbyterian Association annual meeting. The luncheon is held at the Presbyterian House at 12 p.m. Thursday in the dining room of the house. Reservations can be made by calling (716) 357-5011 or by stopping by the house office. The cost is \$17.

Recipes for many of the varied and tasty dishes served to the houseguests have been compiled in a 2006 cookbook, which is available at the house. A donation of \$15 is suggested. A sample of the book can be seen on the front porch.

All Chautauquans are invited to the Presbyterian House porch following morning worship during the period preceding the morning lecture. Equal Exchange: Fairly Traded gourmet coffee, hot chocolate and lemonade are available. This time is a great opportunity to meet and greet old friends and to make new friends.

Religious Society of Friends (Quakers)

The Religious Society of Friends, Quakers, meets for worship at 9:30 a.m. Sunday in the Octagon Building on the corner of Cookman and

TURNER BROKERS

Wythe avenues. Singing starts at 9:15 a.m. All are welcome.

Unitarian Universalist

The Unitarian Universalist Fellowship welcomes the Rev. Michael McGee, senior minister at the Unitarian Church in Arlington, Va., and new Chautauqua property owner, to the podium at 9:30 a.m. Sunday in the Hall of Philosophy. Soprano Jane Foster presents special music. Ann Weber is director of music for the Fellowship. Coffee is served after the service.

United Church of Christ

The Rev. Paul Hammer, an ordained minister in the United Church of Christ, preaches on "Education for What?" at the 8:45 a.m. Sunday service in the Randell Chapel inside the UCC Headquarters House at 6 Bowman Âve. Choir practice, to which all are invited, is at 8:20 a.m. Sunday. Fellowship time follows the service.

United Methodist

The Rev. Mark Terwilliger leads our 9:30 a.m. worship service Sunday with a sermon titled "God's Mission, The Church's Purpose." A member of the Susquehanna Annual Conference, he is currently serving Beach Lake United Methodist Church in Beach Lake, Pa. Everyone is invited and welcome.

Please stop by the house or call (716) 357-2055 to order your box lunch for Tuesday's chaplain chat.

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

Unity of Chautauqua

Unity of Chautauqua welcomes the Rev. John Considine of Ferndale, Mich., to lead the 9:30 a.m. Sunday service in the Hall of Missions. His message is titled "Psycho Cybernetics and Your Money." Considine, an ordained minister, teaches the universal laws for peace and a successful life including the law of attraction, popularized by the movie "The Secret."

Join us noon Sunday following the Amphitheater service of worship at the Hall of Missions, for lunch and

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

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Sacred Song service celebrates Christmas

by Laura McCrystal Staff writer

This weekend's Sacred Song service will celebrate the theme of "Christmas in a Global Village," with Christmas carols from around the world, at 8 p.m. Sunday in the Amphitheater.

In the current environment of hymn writing and arranging, organist and Coordinator of Worship and Sacred Music Jared Jacobsen said, the world really has become a "global village." For Jacobsen, the clearest way to see the exchange of music around the world is in Christmas

Jacobsen said he has used this Sacred Song service theme in the past at Chautauqua, but he enjoys revisiting it because most people are already familiar with Christmas carols from around the world.

"So it's very easy to put together 'Christmas in a Global Village," he said. "The hard part is deciding what to leave out."

The Chautauqua Choir will sing the Swedish carol "Domaredansen," which in English is "The Judge's Dance." They will perform a Swedish arrangement by Drew Collins. Jacobsen said this piece is based on the Swedish Christmas tradition similar to musical chairs.

Jacobsen said other songs from around the world will include the Polish carol "Lulaj Jezu"; the Welsh carol "Suo-Gân," which means "Rest in Me" in English; and a French carol, "Sing We Now of Christmas." Carols from Britain, Spain and Germany will also be a part of the service.

The carols for the congregation will be mostly in English, with the exception of songs like "Adeste Fideles," which most Americans know, Jacobsen said.

"We'll do enough touchstones, I think, that people will have a sense that they are gathered together in a village that's much larger than their own," he said. "But yet they'll have little tastes ... of what it's like to worship in other cultures at Christmastime."

The service will also include original American carols such as "Woodward" by Howard Helvey, a composer from Cincinnati who was also a Chautauquan.

Christmas music carries a certain power because no matter the country, language or tradition, the meaning of Christmas is universal, Jacobsen said.

"The central story is the same: two parents who have no place to go and a baby born in the most humble circumstances," he said. "And the principal char-

Photo by Greg Funka

Organist Jared Jacobson introduces the next generation to his craft at the Massey Memorial Organ Children's Encounter earlier this season. He'll perform the "Christmas in a Global Village" Sacred Song Service on Sunday.

called by a mysterious enplace but bearing gifts which various people's lives."

acters being unlikely char- have import way beyond acters: shepherds who were the moment of the gift giving. That's what Christmas counter with a star and some is all about, it's all of those angels, wise men who arrive things wrapped up together. from some other mysterious It touches various things in

SUPPORTING ARTISTS



VACI Partners host the "Limited Edition" benefit Sunday evening to raise money for School of Art Scholarships. Call (716) 357-6460 for reservations. Above, art student Kristopher Shaffer of York College, Pa., works on a painting near Palestine Park.

Audience Etiquette

At the heart of Chautauqua's performance life is the Amphitheater. This venerable structure, built in 1893, features superb acoustics and offers a unique listening experience, which requires the cooperation of all audience members.

- Seating is non-reserved for all Amphitheater events with the exception of orchestra concerts, when Symphony Patron seats are reserved until after the first selection or movement.
- Saving seats is discouraged and audience members are encouraged to arrive early, especially for the busy Friday night specials when attendance is heavy.
- For the safety of audience members, aisles must remain clear.
- Smoking, food and drink (with the exception of water bottles) are prohibited in all performance venues. Animals (with the exception of dogs assisting disabled people) are also prohibited in performance venues.
- Coming late and leaving early are discouraged. If this cannot be avoided, do so as quietly and discreetly as possible via the side aisles. Do not enter or exit through the tunnels on either side of the Amphitheater stage during a performance.
- Audience and performers alike are disturbed by unnecessary noise and commotion. Crying or vocal children, squeaky strollers and buggies and barking dogs should be taken out of audience hearing range during performances.
- Audience members who listen from the fence surrounding the Amphitheater should limit their noise or cigarette smoke so as not to disturb others.
- Audience members should be aware that many people are sensitive and/or allergic to perfumes and other fragrances.
- Computers, cell phones, pagers and laptops must be turned off in all performance facilities.

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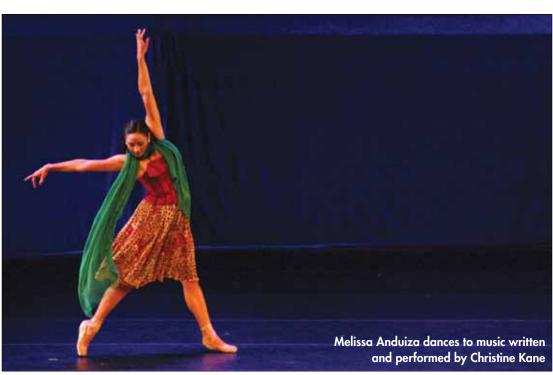


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DANCE



Dances for two

Photos by Rachel Kilroy







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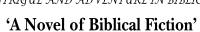
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Author Martin Shapiro, a Chautauquan for 15 years, began this series in a fiction workshop at Alumni Hall in 2007. He continued his writing here in 2008 and 2009. He and his wife, Millie, are guests at the Athenaeum for Weeks 6,7, & 8. If you see him anytime, he will sign the book for you!

Available at the Chautauqua Bookstore August 2!







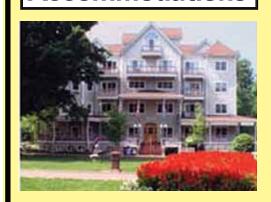
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The Chautauquan Daily



15th annual Chautauqua Piano Competition to hold preliminary rounds

by Beth Ann Downey Staff writer

The prize, the glory and the fame — three things that many people strive for in their lives. Beginning at 9 a.m. Sunday at Sherwood-Marsh Studios, the young, talented students of the Piano Program will compete to obtain just that in the 15th annual Chautauqua Piano Competition during the preliminary rounds.

One lucky winner will be bestowed the title of 2010 Champion, the chance to play a recital in Elizabeth S. Lenna Hall and the generous prize of \$7,500 donated by Norma and Jeff Glazer. The second place winner will receive \$2,500 from multiple donors, including Anna Antemann, Mary and Jack Dykes, Linda and Saul Ludwig, Susan and Andrew Krembs, Judy and Roger Doebke, and Kuniko and Bill Scollard.

Many students have been working on the pieces required for each round of the competition since they arrived on the grounds, and some long before that. In Sunday's preliminary round, all competitors are required to play a virtuosic etude, a lyrical piece and a piece written by a living composer. Students who advance to the semifinal round, which will take place at 2 p.m. Wednesday, Aug. 4, in Lenna Hall, must play two pieces from contrasting style periods for 20-minute durations. The group to make it through to the final round will participate in a Chopin and Schumann Bicentennial Celebration in which all pieces must be from these two composers, including at least one complete, major work. The final round for the Piano Competition will take place at 1 p.m. on Saturday, Aug. 7 in Lenna Hall.

The guidelines for each round have been up since October, Piano Chair Rebecca Penneys said, giving students ample time to prepare. Rules for what should be played are usually even more specific, but were lessened this year in light of the Sigma Alpha Iota Philanthropies Competition at the beginning of the season for which participants had to prepare a whole concerto,

Penneys added. "We thought that would really be overload," she

As part of the preparation process after arriving for the summer, piano students also have the chance to work with all four main piano program faculty members, including Penneys, Joel Schoenhals, Nicola Melville and John Milbauer. Melville said this opportunity is unique and pushes the students to really solidify their conceptualization of the pieces.

"They're getting a lot of different ideas, and all of it really prompts them to come up with one clear idea about their relationship to that piece," Melville said.

Aside from these private lessons with faculty, each student also has four hours of reserved time in the practice shacks. Penneys said that having to buckle down and possibly learn new pieces in a shorter time span than they're used to is important for students, and reflective of the professional world.

Despite the hours of practice, the decision ultimately falls into the hands of the judges. There will be six judges total, including Rene Lecuona, Rose Chancler and Jonathan Mann for Sunday's preliminary round. Chancler, who as a former student and accompanist for the Music School Festival Orchestra, is no stranger to Chautauqua, said she is going into her judge's chair with no preconceived notions. She is most looking forward to simply enjoying the pleasure she will get from hearing such highly regarded young artists at this point in their careers.

"My ears are in for quite a treat," she said.

Chancler encourages all competitors to just play their best, enjoy the competition and remember that no matter what happens, life goes on.

"One of the phrases that I always say is, 'Every performance is a rehearsal for the next one," she said.

Penneys said it is always important to find diverse judges for the sake of fairness in how a student may choose to interpret a piece. She also usually tries to bring in pianists with great reputations who may live nearby or come here to vacation, but who can also bring outside perspectives.

Because many of the judges will also give master classes, their presence is also beneficial for students who are looking for new teachers or places to go to

"If we bring in people who are quite different from us, it broadens their palette," Penneys said.

With the benefits of money and performance and resume-boosting opportunities for the winner of this year's competition, the stakes are obviously high for the motivated group of young musicians. The Chautauqua community and public are encouraged to attend each round of the competition to cheer on and support the young artists, not only for the talent they display in the competition, but for the things they have already accomplished.

Piano Program student competitors practice, perform, grow

by Beth Ann Downey Staff writer

For some, it's become a morning routine.

Wake up for 7:30 a.m. breakfast, and then head straight to the piano shacks 31 through 44 while they are open for free time. Practice Frédéric Chopin and Robert Schumann for a few hours, then take a break for the scheduled lesson or master class. Later in the afternoon or evening, go back for those four hours of scheduled time and just slave away at the Schumann or Chopin yet again.

For others, working into the wee hours of the night is more effective. They're more creative at that time, and can really focus on how to interpret the contemporary piece.

This is just a little glimpse into the day-to-day activity of Piano Program students as they prepare for this year's annual competition. In the days leading up to the preliminary round on Sunday, these students know those extra hours of practice can go a long way in the end.

Richard Kogima, 19, is a morning person. He's also aware of the rigors of the competition as he gives the competition a third go-around this season. Kogima said he practices in order to be able to play all of the notes, but he also readies himself mentally to be able to play them under pressure.

"You have to practice until you feel like you master all of the aspects of the pieces — physically, emotionally and your own interpretation," he said.

Kogima felt more prepared last year, he said, because he wasn't also focusing on the concerto competition. He spent a lot of time practicing for the concerto competition before he arrived this year, which showed when he became one of only 4 finalists to compete in the final round. Most of his rehearing for this competition began after the concerto competition was over, but Kogima said it is also important to couple the constant practice leading up to the preliminary round with time for rest.

"Most sports players rest on the day before they have a match, so it's kind of the same way," he said.

Although it has been difficult for him to prepare, Kogima realizes that this is what life for a professional pianist is like. He said it is normal to be required to learn a piece quickly and perhaps have to play it before one is ready. Kogima looks at this and any opportunity to expand his repertoire as a learning experience.

Pedro Zenteno, 17, is coming into this year's competition in a different state than Kogima. He already had every piece memorized before he arrived in Chautuaqua for the summer, but has been using this practice time to work on sound and expression, rather than technical issues.

A high school student from Chile, Zenteno has never performed in a competition on this level before. His reasons for both working hard on his pieces and for competing at this level are simple.

"I really want to learn how to play the piano," he said. "It might sound like a simple thing, but it's not simple at all. I'm here to learn how to play the piano, even though I have been doing it for the last eight years."

Zenteno's statement signifies his wish to mature with the instrument. This he has also accomplished by practicing methods of improving his sound that he has never worked at before. One such approach has been playing with the different colors in sound, which Zenteno said has been "a new thing" for him.





Photos by Emily Fox

Richard Kogima, 19, practices for the 15th annual Chautauqua Piano Competition.

"I think here the teachers are very into playing with colors and making music with that tool," he said. "That's a big thing for me, to stop playing as a highschooler now and to start playing music with a deeper

with the Piano Program faculty has also helped him to refine his habits in movement and expression. Maybe temporary piece, which he said isn't really his "style." He said it's good for him, though, to play music outside his normal repertoire and within situations that make him a little uncomfortable.

"It's a test for oneself. It's like, 'Let me see how good Zenteno said his work I am, if I can play in a highrisk situation,' then you notice problems and difficulties to work on," Andreevski said. "If you just do it in the

hard and sometimes unfair thing to judge.

"Competitions are competitions," he said. "You don't agree with the jury sometimes, but it's just good to know that you played your best and you forced ourself to play higher level."

Andreevski chalked the end result of a competition, of which he's done many, to a "game of luck." And although the performance can fall into disaster, he said, any situation that might arise from practicing and playing under pressure is a great learning experience.

"It's up to the mood of the performer, the mood of the jury and what they are looking for," he said. "People practice to win, not just participate. But during that strenuous practicing you learn a lot."

Playing his best, above money or reputation, is what Kogima said he strives to achieve in competitions like these. Practicing for the competition and having the chance to perform is a way for Kogima to prove to both the Piano Program faculty and himself that Chautauqua really is a place for young artists like himself to progress in every aspect of their performance.

"At least for me, I want to show (Piano Chair Rebecca Penneys) that I have improved in the summer, that I have been practicing the aspects that she told me to," Kogima said. "My personal goal for the competition is to play well and show her that I am trying to do my best throughout the summer."

For Zenteno, playing in the competition is just the end of the process — both as a young musician preparing for something this big, and as a young musician using opportunities like this to grow and mature. His final goal is not to win the money or the title, but rather to entertain and move an audience.

"In my opinion, that's the most sublime step," he said. "To speak from your heart to their heart."

"You have to practice until you feel like you master all of the aspects of the pieces — physically, emotionally and your own interpretation."

Richard Kogima piano student

most helpful of all, they have also helped him to play in a more relaxed, natural state. This became especially important after Zenteno started having pains in his arm that he never experienced before coming to Chautauqua. He said it stopped, however, after the faculty gave him some of "the best advice."

Even students long out of high school are learning from preparation for this competition. Krume Andreevski, 26, a doctoral student originally from Macedonia, said he is used to being his own teacher. However, his work with Piano Program faculty has offered different points of view and perspectives that have been helpful in developing his approach to the

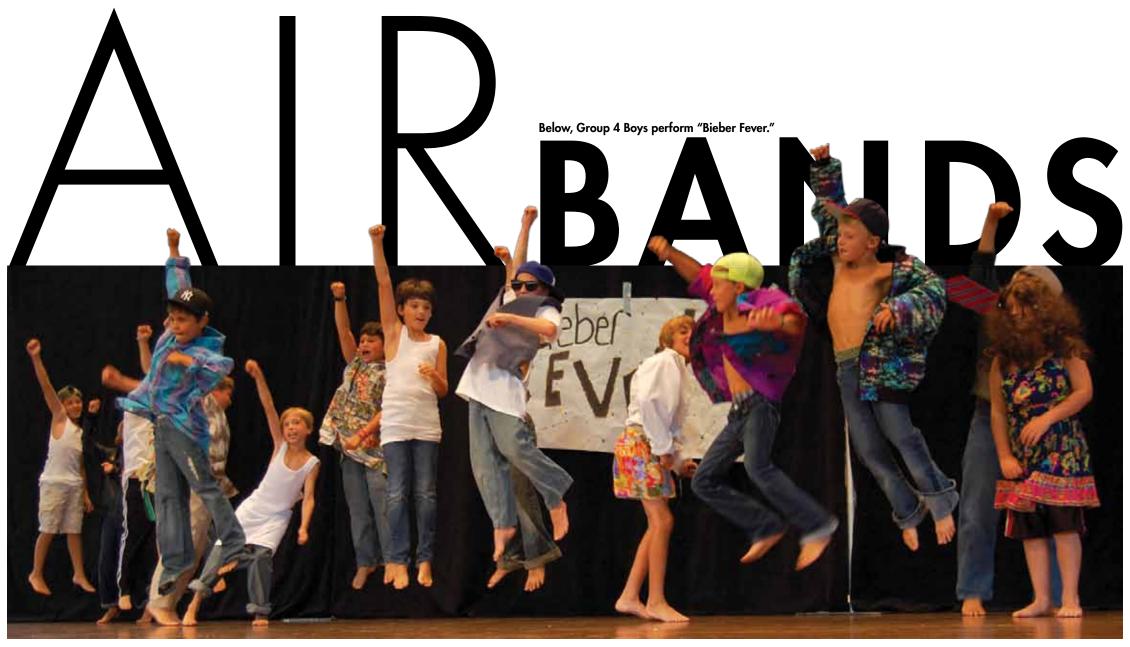
sound of his pieces. "The score tells you everything, but even if you play exactly what the score tells you, you can still have a lot of different sounds," he said. "(The faculty members) all help you get there from a different way."

Andreevski has been working hard on his own as well. He said he usually heads to the shacks late at night, when he is in the "best shape" to practice. He's had to exude some extra effort on preparing both his final round pieces and his conpractice room it's different, you've got to go out and play for other people — it's much harder."

The practice done inside the Piano Program faculty studios and outside of the practice shacks was also important for Kogima. He said playing various pieces for the four faculty members was good for garnering varied feedback and suggestions. It was important for him, though, to choose the advice he found most useful in formulating his own interpretations.

"You have to try everything they tell you so you may be absolutely secure that you are doing the right thing when you choose not to follow one advice," he said. "I don't feel honest if I only do what someone else has told me to do. I try other ways and find the honest way of playing."

Differences in interpretation not only matter to teachers, but also to judges. Kogima knows this fact well after sharing an award with another student last year for their varied interpretations of a commissioned piece. Even though he has had success with judges in this rite before, Kogima said he knows that the subjectivity of interpretation makes it a



Pop songs take over the Amp for an afternoon

the likes of Justin Bieber, Hot Chocolate's 1975 smash "You Sexy Thing," and a rendition of the tiger lullaby scene from "The **Brittany Ankrom** Hangover" all in the same

Story by

Jack Rodenfels

Photos by

nly one time during the

summer can one hear

show, blaring

from the Amphi-

theater speakers. Yep, it must be groupers from the Boys' and Girls' Club gracing the Amphitheater stage with their presence.

The 27th annual Airband contest took the stage at 4:30 p.m. Thursday. Young and old alike enjoyed 11 different acts, ranging from Group 3 — whose members will enter third grade this fall — all the way to Senior Athletic Club — made up of rising high-school freshmen and sophomores. Adult tickets were three dollars and student tickets were one dollar, as all proceeds, along with Club Carnival, benefited the Chautauqua Fund.

"It's a great time to show Chautauqua how much we raised for them because the Institution has done so much for us," said co-emcee Ryan Murphy.

The Senior Athletic Club Boys took home two awards — "Most Original" and "Best Choreography" for their rou-tine, "'09-10, A Year of Pop Culture." Their rendition consisted of myriad popular social occurrences from the past year, including LeBron James' "The Decision," Kanye West's outburst at Taylor Swift at the MTV Video Music Awards, and Beyoncé's "Single Ladies" dance.

Group 5 Girls were awarded "Best Costumes" and "Best Choreography" for their act "In the Jungle." In the perfomance, a safari Jeep traveled through the jungle while encountering monkeys with swinging tails, tigers with face paint and ferocious lions.

The award of "Best Props" went to Groups 6 and 7 Boys who performed "Disney Wonderland." The groups performed selections from "Snow White and the Seven Dwarfs" and "Mulan," among other Disney movies. Perhaps the show stealer occurred when Aladdin appeared with a magic carpet, and Jasmine came on the scene, via a poor young grouper who had to dress the part of Jasmine minus the bare midriff.

"Best Lip Sync" went to Group 8 Girls for their performance of "What's Your Facebook Relationship Status?" in which the girls went through different relationship status possibilities while lip-synching tunes such as Dionne Warwick's "Wishing and Hoping" and the Turtles' "So Happy Together."

The top award, "Best Overall," was presented amidst an audience drum roll to Senior Athletic Club Girls for their routine, "SAC Girls Present Glee." The performance consisted of an assortment of songs from the popular show "Glee," including "We Want the Funk," 'Somebody to Love" and an epic presentation of "Don't Stop Believing."

A panel of five judges adults who work with Club chose the winning groups.

Three acts will be chosen by Club to perform in the Amp on Tuesday night as a part of the Old First Night celebration.



SAC girls cheer after they are announced the overall winner of 27th Annual Air Band.



SAC boys do the "Single Ladies" dance as a part of their performance titled "'09-'10, A Year of Pop Culture."



Above, Group 3 Girls perform "When I Grow Up." Below, Group 7 Girls perform "Just Believe."





Above, Group 6 Girls perform "There's an App for That." Below, a Group 5 Boy lip syncs as a part of his group's performance titled "Wanna-Be's."



COMMUNITY

Chautauqua's inspiration reaches around the world

Saudi cultural center to model lifelong learning after Chautauqua Institution



by Laura McCrystal Staff writer

Just a few hours before she left, Aisha Kay sat on the porch of the Athenaeum Hotel and explained with tears in her eyes why she is inspired to carry the ideas of Chautauqua Institution across the world.

Kay, director of lifelong learning at the King Abdulaziz Center for Knowledge and Culture in Saudi Arabia, spent nine days of July at Chautauqua to shadow the Department of Education. She wanted to explore how she might apply Chautauqua's example of lifelong learning to this new cultural

She expected to gain "golden strands" of ideas during her stay at Chautauqua, but said she was actually leaving with "a canvas" on which to create the King Abdulaziz Center's pro-

"And that's what gives me God bumps," Kay said, rolling back her sleeve to point to the goose bumps on her arms. "I go away with bonds of responsibility toward one another to ensure that we make this world a better place and a safer place to live in. I guess that's why I get so emotional about it, because I'm going away with so much more than what I thought I was going to get."

Saudi Arabian Oil Co., or Saudi Aramco, began its initiative to build a cultural center for the public in 2008 as a commemoration of the company's 75th anniversain 2013. Its mission is to impact human development inspiring knowledge, creativity, cross-cultural engagement and a spirit of volunteerism, Kay said.

Many of the events going on within its unique architectural structure of largerthan-life rocks will be similar to those at Chautauqua. The center will include archives, a library, a children's activity area, a youth center, a theater, a multimedia theater and a museum.

"Imagine all of the beautiful activities that are going on throughout ... Chautauqua, all under one roof," Kay said. "Can you now see why I came to Chautauqua? Because everything that we're doing there is here."

The center will present new opportunities for many people in Saudi Arabia, Kay said. For example, the lifelong learning programs will attempt to reach out to people who would not otherwise have access to contauqua's work with the three As she sat on the Athtinued education, and the atmosphere of the center will promote social networking, a concept that is new to Saudi Arabia. It will also seek to share Saudi culture with the world, as well as to bring all the cultures of the world to Saudi Arabia.

"It's one of those places that I truly believe will demystify the culture of the people there," she said.

Five floors of the 18-story main tower of the center will be devoted to lifelong learning, which Kay is developing. Kay has a history of working in lifelong learn-

ry, and the center will open ing; she currently lives with her husband, a Saudi, in Saudi Arabia, where she has worked for Saudi Aramco for 21 years. Before her involvement with the cultural center, she worked with the company for 15 years, teaching English to young Saudi women and working as a career counselor for five years, encouraging employees to engage in self-directed learning.

> When she began to plan lifelong learning for the King Abdulaziz Center, Kay looked for other lifelong learning centers around the world and came across a reference book about Chautauqua Institution in the existing company library collection.

She has visited other learning centers, but found that Chautauqua most closely provided a model of the King Abdulaziz Center's goals. Chautauqua represents a richness of high standards and excellence, she said. Kay as what we have here at was also attracted to Chau- Chautauqua." Abrahamic faiths and its perspective on appreciating diversity by having all three faiths engage in what she described as "learning together, playing together and creating together."

The Chautaugua Literary & Scientific Circle also led to Kay's fascination with Chautauqua. During her visit here she said she became a CLSC member, and hopes to one day become one of the graduates.

"In inspiring people to read, I hope to model after Chautauqua's CLSC," she said. "And I didn't find anything quite

like this in the other lifelong learning institutes."

Kay first visited Chautauqua for one day last October. Despite the cold and rainy fall weather and the nearly empty grounds, she said she was struck by "the presence" of the grounds.

During her longer stay, Kay grew to love Chautauqua. She said she would certainly come back as soon as next season, and wants to pursue a longterm relationship with the Institution. Expressing her thanks to Sherra Babcock, director of the Department of Education, and the rest of the Chautauqua staff, Kay said they "personified Chautauqua" in their openness toward her.

"The model I've seen here is a model of excellence," she said. "And our cultural center would be honored to be based on a model of excellence such

enaeum's porch the day of her departure, Kay pointed out examples of that "model" of Chautauqua Institution all around her.

"We're sitting here now and we're listening to these beautiful voices," she said, gesturing toward the Amphitheater, from which the sounds of an opera rehearsal drifted. "We're listening to the symphony; we're listening to the opera; we're seeing the visual arts — a beautiful combination of how those are all tied to a significant learning experi-



Kurt and Kathy Doerflinger, the hosts of the ECOC.

Doerflingers find healing in ministry of hospitality

by Alison Matas Staff writer

The Doerflingers' home phone is ringing for the third time in two minutes.

Meanwhile, Kathy Doerflinger rushes to answer a knock on the front door, and Kurt Doerflinger's cell phone rings. As Kathy is chatting with a guest, her mobile phone sounds as well. She and Kurt stand in their dining room juggling phone calls, and, before the calls are ended, Kurt hands both phones (and conversations) to Kathy.

"It's like this all the time," he said, shaking his head and chuckling.

The two work part-time jobs — Kurt as the florist for the Athenaeum Hotel, and Kathy as the Youth and Young Adult Ministry director at Mayville United Methodist Church — but what keeps them this busy is their new positions as manager/ registrar of the Ecumenical Community of Chautauqua.

"It seems like it's very demanding, but also it's very rewarding," Kathy said.

They've only been on the job for five weeks, but the process of acquiring it really began in the fall of 2007. The Doerflingers saw an announcement in the Jamestown paper, which said the managerial position would be opening in 2010. They spent that winter meeting with the board and completing interviews.

Initially, the Doerflingers thought this was a perfect fit for them because of their religious backgrounds.

"I was raised Catholic, then was Lutheran for a while, now we're Methodist, so we kind of hit some of all the different things out there," Kathy said.

What they didn't realize, then, however, was that God was giving them the job for a higher purpose.

The Doerflingers' daughter died after a battle with cancer last Christmas, and they found solace at Chautauqua.

"Īt was almost like divine right timing. This job, even

though we knew we were getting it a couple years ago, we had no idea what God had in mind, so I think he moved us ... to be here actually to heal," Kathy said. "We feel very blessed to have this position now because even though we're helping people, they're helping us heal, and they don't even know it."

It's the sense of camaraderie found at the ECOC that's really aiding in this process. This is the least expensive housing on the grounds and is open to anyone. Consequently, it attracts people from all backgrounds, most of whom seem to desire to get to know one another. Kurt and Kathy have noticed people dining in large groups, attending lectures together and spending their time chatting on the porch. "People when they're here just a short while become like family anyway, so it's a very neat community," Kurt said.

This togetherness is enhanced by the fact that guests share kitchens and bathrooms with one another. While this is part of the ECOC's charm, the Doerflingers are working to improve these facilities and create more of them. They'd like to add another bathroom to the second floor, put in an elevator and get rid of the "hodgepodge" in the rooms by organizing the furniture.

They haven't done this yet, but longtime guests already notice a difference in the ECOC. "One of our guys (came) down and he goes, 'Oh, I love what's gone on with the house. You redecorated my room, didn't you? ... I love the way you redecorated it. It's so bright. It's so airy,' and we didn't redecorate his room," Kathy said.

The Doerflingers feel the energy, too. To them, it seems the spirit of Chautauqua Institution lives in the ECOC even when it's empty. "When we were here in the fall and then over the winter, it's almost at times like you could hear the organ playing when you were here or the voices of people talking and laughing," Kurt said. "It was just like it was summer again."



Gate passes and single tickets are now scanned at the Amphitheater for both morning lectures and evening performances.





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OFN: A sublime paradox of the past, future

¬he Chautaugua Assembly entered its 21st year with a coming-of-age maturity, in part signaled by its reflective renaming of the past. On Aug. 7, 1894, the first Tuesday of the month, The Chautauqua Assembly Herald announced "Old First Night: Tonight at eight o'clock in the Amphitheatre will occur one of Chautauqua's great festivals, the oldest of them all in fact, and the best, the anniversary of the formal opening of the first Chautauqua."

Although this caption indicated that the 1894 anniversary was the celebration of the first Chautauqua Assembly, the previous year's 1893 event was clearly an opening festival, a celebration of something new and future, not so much an anniversary of the past. The Wednesday, Aug. 2, 1893, number of the Assembly Herald reported that "Opening Day at Chautauqua is ever a glad day. It bears in its open palm the bright prophecy of coming days.

But Chautauqua founders had always respected the past, possibly as a calming agent to the exuberance the future brings. The opening day of 1893 also "revives old friendships. It awakens old, happy memories It is not a carnival but a rededication. It is the uncovering of the coals of the Chautauqua spirit, a rekindling of slumbering enthusiasm, a relighting of refilled torches."

And in a gesture of the ceremony that continues today, it was reported that "Vice Chancellor Vincent, after making the announcements, called the roll of Chautauquans who had been present at the various sessions of the Assembly



COLUMN BY GEORGE COOPER

since (its opening in) 1874. There were fully three hundred persons who rose to their feet who were here at the first Assembly."

To name the ceremony "Old First Night" evokes a sublime paradox of old and new, a combination of which can be sentimental or sickly sweet, but which in the hands of Chautauqua's founders captured a spirit of what youth is, rather than a memory of what youth once was.

Chautauqua had grown, at first by additions to the Sunday School Assembly, such as the Temperance Convention and Scientific Congress. But over 20 years the lecture, recreational and educational platform had begun earlier and earlier. The Aug. 7, 1894, paper reported, "the Assembly is opened now on the first day of the season. The line between July and August has been obliterated. An Assembly now means the whole season from the first day of July, or thereabouts, to the last Monday night in August. It would therefore be a misnomer to longer call this old time anniversary an Assembly Opening when the event itself really occurred several weeks before."

Although the name of the occasion had been changed, the Assembly Herald reported, "the old aroma will linger about this glad occasion still." Chancellor Vincent

would be there, as would many familiar faces: "the usual display of oratorical pyrotechnics will take place — all rockets or bombs of the first magnitude." The verbal explosions would take place in the Amphitheater. The explosions in the sky would take place on the lakefront.

The newspaper reported that "There will be the same old jokes — beg pardon there will be a brand new supply of fresh ones, with fresh sallies of wit and mirth. There will be music by all the soloists; and there will be the greatest audience of the season. Let everybody come to the anniversary of 'Old First Night.'"

The next day's paper, Aug. 8, 1894, reported that Old First Night was a "Festal Occasion,' A Joyous Birthday Celebration — Thousands Present — The Great Amphitheatre Filled to Overflowing."

The report began in a hypothetical perspective, asking the reader to imagine Chautauqua through the eyes of a third-person him. "Anniversary days show the old Chautauquan at his best and yesterday was no exception. His heart is never so merry, his step so light, his face so radiant; for every passing breeze is whispering softly to him its story of the past. With every sunbeam there flashes a joyful memory. To his inner vision forms and faces appear and disap-

pear. They dwell lovingly in his presence, and myriad voices come whispering prophesies of a glad future."

The tense is insistently present. Here is a Chautauquan of any year, and while the passage calls forth a story of a past, the story earnestly spurs on present action. The past was not to be lingered over, but instead understood as a source of energy, a source of vision for the future.

On that first Old First Night, Chancellor John Heyl Vincent welcomed Chautauquans from near and far. "For twenty years we have held an opening service of the Assembly upon the first Tuesday evening of August. The plan has been so far changed for the present and the coming years that the Assembly which formerly began on the first Tuesday evening of August, now begins on the last of June or the first of July, and the entire season of eight or nine weeks is the Assembly. But we have resolved to keep up the memory of the Old First Night down in the Auditorium under the trees and the stars with the enthusiasm of Chautauqua burning in our hearts; and we shall for the next century observe the first Tuesday night of August as the Old First Night. Its glory can never diminish and its memories give us inspiration and hope."

Tuesday, Aug. 3, 2010, will be the next Old First Night, and those in attendance might possess a heart never so merry, a step so light or a face so radiant, and may every passing breeze whisper softly a story of Chautauqua past, just as myriad voices come whispering prophesies of a glad future.

BTG hosts life member luncheon

by Beverly Hazen Staff writer

With time getting short, the Bird, Tree & Garden Club urges its members to make reservations for the Luncheon for Life Members to be held at 12:15 p.m. Friday at the Athenaeum Hotel parlor.

Ryan Kiblin, supervisor of gardens and landscaping, will speak on "The Gardens of Chautauqua, A Legacy of Beauty." The gardens on the grounds always attract the "oohs" and "ahhs" of people walking by, and Kiblin takes pride in caring for them. This luncheon gives her an opportunity to share information on a number of outdoor-related topics with members of the BTG. Norman Karp, BTG president, looks forward to hearing Kiblin's talk. "It's a good idea to come," he said.

Kiblin said she'll start by introducing herself and share her background, as well as what led up to her being hired in her current position at Chautauqua. She'll discuss various types of gardens, including endowment gardens.

"I will talk about how you go about creating an endowment garden and about some that have been recently done," she said.

She'll give information on rain gardens, like the one at Fletcher Music Hall. "I'll explain what we are doing at Chautauqua to protect the lake and continue the legacy of Chautauqua Lake,"



she said. This is partially in response to Chautauqua Watershed Conservancy's Betsy Hite's message at last year's luncheon, when she gave suggestions for improving the lake. Kiblin will share the latest environmental positive steps taken by Chautauqua.

The BTG knows that "our big, old trees" are of prime importance to Chautauqua, and Kiblin is of the same opinion. "Trees are the legacy of Chautauqua, and if we don't take care of them, we are going to lose them. We need to protect them," she said. Come to hear her suggestions for tree preservation.

Reservations are due Contact Barbara Georgescu at 33 Ramble Ave., (716) 357-4949, or at bageorgescu@aol.com. The cost is \$30 for the luncheon, and BTG life memberships are available for \$100.

By the way, be ready to wish Ryan Kiblin a happy 30th birthday on Friday.

Automated Teller Machines



An automated teller machines (ATM), are located in the Main Gate Welcome Center, Colonnade lobby and Anthenaeum Hotel lobby during the summer season.

CWC delivers 'Love Letters' to Fletcher

by Lori Humphreys Staff writer

"Love Letters," produced by the Chautauqua Women's Club will begin at 5 p.m. Thursday at Fletcher Music Hall. The audience will see a dramatic reading starring Chautauqua Institution President Thomas Becker and Chautauqua Women's Club board member Ann Fletcher. What they won't see are the behind-the-scenes volunteers whose work will ensure that "Love Letters" will be not only a dramatic success, but an economic

and social success. Chautauqua Women's Club treasurer Gwen Tigner, publicity chair Virginia Di-Pucci and hospitality chair Edie Sklar and their committees form a volunteer corps that has been working for a year to make "Love Letters" a success. DiPucci, who is also chair of the event and an eight-member publicity committee, designed all the advertising art, publicity and tickets for the dramatic reading, which is directed by



Members of the CWC "Love Letters" committee Gwen Tignew, Eelie Sklar, Virginia DiPucci, Ann Fletcher and Rita Argen Auerbach.

director of Chautauqua Theater Company. Sklar and her 14-member committee have taken on the role of caterers for the preview and cast parties. Tigner has been tracking the ticket and sponsorship sales. Chautauquans Karen and Kevin Crowder have offered their porch and lawn for the cast party and will underwrite the cost of the liquid refreshment. Rita Argen Auerbach has donated a Vivienne Benesch, co-artistic Chautauqua scene watercol-

or painting to auction during the evening.

Tickets for the play and cast party will be in envelopes which can be picked up at 3:30 p.m., Aug. 5 at Fletcher Music Hall. Tickets are still available for the production

and can be purchased at the Chautauqua Women's Club. A superior ticket at \$150 includes one priority seat for the performance and admission to the preview and cast parties; a grand ticket at \$125 includes one priority seat for the performance; and a general ticket includes a general tier seat for performance.

"Love Letters" is a CWC fundraiser, which will support the Chautauqua Women's Clubhouse renovations, the CWC Scholarship Fund and the Chautauqua Theater Company's "Desperate Need List." All of the committee members agree that the play is also an example of how Chautauqua organizations work together.

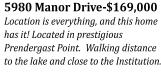
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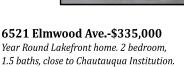
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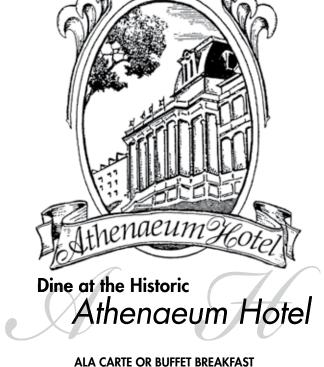
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Brown Bag Lunch Thursday and Friday at 12:15 Hall of Christ

Week Six: Sacred Gender Issues

Some religious doctrines, policies, and practices present formidable ethical challenges for people committed to gender equality. How should members handle these discrepancies? How should non-members encourage gender equality in other religions – or should they? What are the individual and collective responsibilities to foster equality while acknowledging history and tradition?

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15 Articles 16 Danger **17** Hand

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21 Zeus or Apollo **22** "What's the point?" **25** Soup

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33 "Ivanhoe" author 34 Of the kidneys

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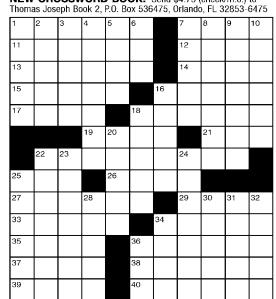
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SPORTS CLUB THURSDAY AFTERNOON DUPLICATE BRIDGE

JULY 22, 2010

North/South

Roz Sukenik/Brenda Goldberg 65.01% 1st 2nd Kathy & Tom Roantree 55.77% 3rd Renee Langsam/Hannon Yourke 54.26% 4th Bernie Reiss/Sylvia Bookoff 53.58% 5th Frank & Jeanette Levin 52.25%

East/West

Jerry & Joyce Froot 71.91% 1st Martha Karslake/Edna Crissman 2nd 68.79% 3rd Gail & Grant Hennessa 67.13% Adele & Bob Himler 4th 56.48% Nancy Bechtolt/Mildred Beckwith 55.12% 5th

Please come enjoy our friendly, non-intimidating games. 1:15 p.m. Thursdays and 7 p.m. Sundays at the Sports Club. You are welcome with or without a partner.

Bridge Director: Herb Leopold Bridge Lessons by Jill Wooldridge at the Sports Club, 1:15 to 3:15, Mondays and Wednesdays.

SPORTS CLUB SUNDAY EVENING DUPLICATE BRIDGE

JULY 25, 2010

North/South

Gladys & Elliot Levine 67.26% 1st Peggy Blackburn/Hannon Yourke 55.10% Kathy & Tom Roantree 52.44% 3rd Barbara & Herb Keyser 50.06% 4th

East/West

Gail & Grant Hennessa 66.27% 1st Harriet Norden/Sid Schaffer 58.79% 2nd 3rd Rita Vanderveer/Jeanne Baugham 58.13% 54.76% 4th John Corry/Bruce Burr

Please come enjoy our friendly, non-intimidating games. 1:15 p.m. Thursdays and 7 p.m. Sundays at the Sports Club. You are welcome with or without a partner. Bridge Director: Herb Leopold

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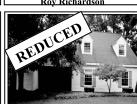
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Mary Beth Holt

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43 Miller - 4 bdr, 3 ba Larger than it looks! Great orches! Totally renovated in 2001 \$598,000 Jane Grice



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Sunny, corner lot w/ large covered porch. Central quiet street near lake Karen Goodell



The Doll House" Open floor plan,

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Becky Colburn

2008 beauty, modern yet stylish

landmark home, central w/ garage

Karen Goodell

Large deep porch facing the Lake & Miller Park, many windows!

7-31



wrap porches, spacious lot, parking Karen Goodel



South end home w/ parking. Quiet street across from a ravine \$495,000 Karen Goodell



ble floor plan, 3bdr suites, sleep 10 \$494,999 Karen Goodell



Perfect wrap around porch, 1 block from lake. Fin. attic, rental history \$489,000 Becky Colburn



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12 Peck - 4 bdr, 2 ba Furnished 3 season cottage 1 block from lake, easy walk to the Amp \$399,000 Lou Wineman



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living room w/ fireplace, corner lot

45 Janes - 4 bdr, 2 ba Central location, antique charm, 2 evels of porches. MANY upgrades \$398,000 Karen Goodell

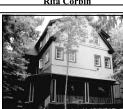


48 Peck - 4 bdr, 2 ba

Updated cottage, fp in LR, front

porch, back terrace, rent. hist, prkg

Elevator access w/ private foyer entrance. 180 degree lake view! \$398,000



Recently updated ranch on North end. Corner lot, 1 block from lake

3 Root, Unit 2 - 3 bdr, 2 ba Spacious 2nd floor condo in private location, 1 block from lake \$398,000 Becky Colburn Karen Goodel



52 Cookman - 3 bdr, 2.5 ba

Artsy & comfortable year round

ottage, good location, 1CI parking

\$425,000

Turn key condo off Bestor Plaza Excellent rental history \$395,000



Prime 1st floor condo. Open floor plan, large porch w/ lake view



The Little Brown Cottage! Quaint restored, renovated & furnished! Becky Colbui



Beautiful 3rd flr condo overlooks lake. Furnished, winterized, deck. \$349,500 aren Goodell



Duplex, central Chaut. Very priva street. Covered porch, many trees



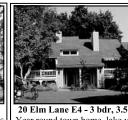




20 Elm Lane F1 - 3 bdr, 3.5 ba Open living/dining areas. Efficient kitchen, loft, laundry, parking. \$335,000







20 Elm Lane E4 - 3 bdr, 3.5 ba from porch, good rental history \$319,000

ou Winema

21 Waugh #2 - 1 bdr, 1 ba

1st floor condo in the

Maranatha House

\$249,900

Roy Richardson

13-15 Simpson - Efficiency

1st floor, walk-in condo,

A/C, hw floors

\$199,000



Manor Gatehouse! Open floor plan

\$299,000

Karen Goodel

12 Morris #5 - 1 bdr, 2 ba

2-level condo, eat-in porch

central location, A/C

\$249,000

Lou Wineman

Central loc., lovely porches

Beautiful furnishings

\$159,900 / \$189,900



Aldine, porch facing lake

\$299,000

Becky Colburn

Root - 2 Condos

1 bdr, 1 ba each

urnished, cheerful porches

9 Morris #3 - Efficiency

Queen Murphy bed, porch

\$187,000

Jane Grice

\$190,000 / \$239,900





1 N. Pratt - St. Elmo 310

Efficiency condo, directly

\$235,000

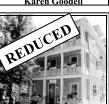
20 Simpson3C - 1bdr, 1ba

lake view from porch.

\$180,000

across from Bestor Plaza

13-15Simpson -1bdr,1ba aulted ceiling, private patio pacious condo #204. Large gardens, parking porch, wood flrs, A/C \$290,000 \$285,000 Karen Goodell Jan Friend-Davis



Prime 1st flr, Central loc. \$215,000





\$160,000 / \$170,000

2 first floor, neighboring efficiency units available



17 Simpson 3A - 2bdr, 1b

Year round Jubellee

\$279,000

Karen Goodell

3Ames - 1bdr, 1ba Condo

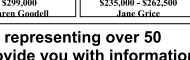
3rd floor condo w/ expand-

able attic space, central loc











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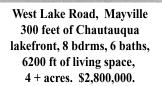
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| oward

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4423 Lakeside Drive **Bemus Point Lakefront** 4 bdrms, 3 baths, recently updated, almost 2 acres. \$1,495,000



172 West Lake Road Mayville 100 ft. of Chautauqua Lakefront, 3 bdrms, 2 baths, extra lot available. \$649,000



5926 Manor Drive Prendergast Point, 100 ft of lakefront, 5 bdrms, 2 baths. \$599,000



30 Marina Drive Crosswinds 3 bdrms, 2 baths, panoramic lake views. \$355,000



102 Chedwel Club, Bemus Point Townhome, 3 bdrms, 2 baths, pool, tennis courts & docking. \$295,000



Lakeside Drive **Bemus Point Lakefront** Build your dream house! \$84,500



5934 Prendergast Blvd. Prendergast Point, 4 bdrm, 2 bath, near Chautuaqua Institution. Private deck, dock rights. \$199,900

Open House



19 Oak Chautauqua Institution 4 bdrms, 3.5 baths, many recent updates, guest quarters. \$760,000



Chautauqua Institution 6 bdrms, 2.5 baths, porches & 2 parking spaces. \$349,900

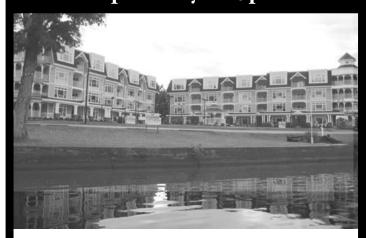


25 Root Avenue Chautauqua Institution. 4 bdrms, 2 baths, oversized corner lot near Bratton Theater. \$376,000



15 Root Avenue Chautaugua Institution 2 bdrms, 1 bath condo located near Norton Hall. \$325,000

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NEWS

Annual Corporation Meeting Voter Designation

In order to adhere to the Chautauqua Institution By-Laws and the original Charter of the Chautauqua Institution, qualified members (property owners) of Chautauqua are eligible to vote at the Annual Corporation meeting in August. If a property is owned by more than one member, then the members who own the property must designate who shall have the voting rights to that property. The voter designation below must be signed by a majority of the owners of a lot or house and filed with the Secretary of the Corporation, Rindy Barmore. If the home is owned by a trust or a corporation, officers of the corporation or trust must designate a voter. If the property is

The Chautauquan Daily

owned by one owner, no voter designation is required. If you have completed a voter designation form in the past and the ownership has not changed, you do not need to fill out a new voter designation form.

The Corporation Meeting will be held at 10 a.m. Saturday, Aug. 14, 2010, in the Hall of Philosophy. At which time, the corporation will review the Institution's financial statements and elect class B members to the Board of Trustees.

Please file your voter designation by Thursday, Aug. 12. Additional voter designations may be found at the information desk in the Colonnade building.

RESULTS OF KODAK'S CHAUTAUQUA PHOTO SCAVENGER HUNT



Rose Hokanson (left) and Betsy Wipasuramonton work furiously to

finish the Chautauqua Scavenger Hunt before Thursday's deadline.		
1	Р	Packard Manor
2	Н	Oliver Archives Center
3	0	Keystone
4	Т	St. Elmo
5	0	Hall of Missions
6	G	Hall of Philosophy
7	R	Carey Cottage Inn
8	А	Ransom
9	Р	Episcopal House
10	Н	Everett Jewish Life Center at Chautauqua
11	Υ	Patrons of Husbandry
12	С	The Cambridge
13	Н	Hurlbut Memorial Community United Methodist Church
14	А	Fowler-Kellogg Art Center
15	U	Chautauqua Bookstore
16	T	Tally-Ho
17	А	Norton Hall
18	U	Post office
19	Q	Hultquist Center
20	U	Sports Club
21	А	Athenaeum
22	I	Pioneer Hall
23	N	Englewood
24	S	Smith Wilkes Hall
25	T	Rose Cottage
26	I	Elizabeth S. Lenna Hall
27	T	Hall of Christ
28	U	Bestor Plaza fountain
29	Т	Street sign — any with a "T" in it
30	ı	Smith Memorial Library
31	0	Colonnade administrative offices
	1	I ·



Gleason

This new duplex home in the Garden District is waiting to be built and can be ready for occupancy in June, 2011. The home consists of one 3 bedroom / 2 1/2 bath apartment and one 4 bedroom / 2 1/2 bath apartment. Live in one and rent the other or create a two-unit condominium

For further information contact: Karen Goodell at Vacation Properties

Chris Keefe Builders

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CHAUTAUQUA INSTITUTION

Property Owner Voter Designation

The undersigned, being the majority owners of

INSERT CHAUTAUQUA ADDRESS

in Chautauqua Institution, hereby designate

INSERT PROPERTY OWNER'S NAME

as the owner authorized to vote at the annual or any special meeting of Chautauqua Institution pursuant to Section 4 of the Chautauqua Institution charter.

PRINT NAME HERE

SIGN HERE

(PROPERTY OWNER)

The designation must be filed with the secretary of Chautauqua Institution:

> **Rindy Barmore** Secretary, Chautaugua Institution P.O. Box 28 Chautauqua, NY 14722



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The Chautauquan Daily

Porch Discussion addresses Institution's outreach

by Mallory Long Staff writer

Chautauqua Institution President Thomas Becker and Institution Vice President and CEO of Chautauqua Foundation Geof Follansbee led Wednesday's porch discussion at the Hultquist Center to discuss Chautauqua's plans of brand management: increasing both national exposure and the number of visitors each season.

More than 60 people attended the discussion, including Institution Trustees Jim Brady, Jill Bellowe, Don Greenhouse, Barbara Georgescu and Jack Mc-Credie. Brady opened the meeting with a brief overview of the Institution's strategic plan, which was adopted by the board of trustees in February.

"Brand management might be the newest of the five elements to this strategy, maybe the one that is not as developed as the other four, and brand management, leading to national recognition, is obviously going to feed financial sustainability," he said.

Becker then talked to the audience about the term "brand management," which he acknowledged has different meanings for different people.

"I recognize that some people, particularly people who make their living inside the nonprofit world, for many of those, the term 'brand management' is anywhere from appalling to mystifying, but to be honest, what's underneath all of this is the idea that what we do here is very important work," he said.

He went on to say brand management is important to supporting the Institution, as publicizing the work of the Institution is a tricky, yet vital part of Chautauqua's

"We are not coming out with an elevator speech that gives you three lines that captures exactly what Chautauqua is to all people," he said. "Having worked with some serious professionals about that, we now know that that's not going to work. But we also know that the idea that Chautauqua is a best-kept secret on Earth is a really bad idea, and it will not accrue to our future solvency."

The Institution is currently in the process of finding a chief marketing officer to increase the visibility of Chautauqua.



Geof Follansbee and Tom Becker speak to a crowd gathered on the porch of the Hultquist Center during Wednesday morning's porch discussion.

marketing officer ever in the history of this Institution. We need those competencies at the senior staff table in order to affect the outcome we are looking for," he said. "That person is going to be a real partner in terms of the strategic direction of this organization."

The Institution has taken measures to gain exposure, including running Facebook and Twitter accounts and recording podcasts with lecturers. The Institution also plans to gain national exposure with an hourlong PBS documentary titled "Chautauqua: An American Narrative," which will debut in early 2011.

"It's beautiful, it's smart, it's uplifting, it treats our history with respect without getting caught in it," he said. "It's realistic about some of the challenges we have before us, and I believe it's going to engender a whole lot of interest from an audience that already should be Chautauquans, they just don't know about it yet."

The documentary will premiere in select cities, which have not yet been chosen. Becker also said he hopes current Chautauquans will host parties the

"We have not had a chief night of the television premiere to encourage their friends and neighbors to visit the Institution, adding that the Institution would provide those hosting viewing parties with materials to spark conversation.

"Regarding revenue, the single greatest factor that we can put on the table in that regard is to affect volume," he said. "That is, to bring more people to the grounds. Because we can't capture who we are in a simple phrase, or even a simple photograph, advertising is a complex and really unsatisfying experience for us. In fact, you really are our marketing agents."

Becker said the Institution also plans to extend its reach by continuing partnerships, such as this past week's partnership with Kodak and George Eastman House. Next season, the Institution will explore the Civil War with Colonial Williamsburg Foundation and the Smithsonian's National Museum of African American History and Culture.

"These are both programmatically satisfying in the sense that we bring in focus and resource and really an in-depth sort of presentation, but they also gives

us access to marketplaces that are well-defined, audiences whose demographics are perfect for us," he said. "In the case of the African-American Museum, a very serious interest on our part is to diversify our audience, and getting into their clientele and the broader linkages that ...can provide us is seen as very important."

Follansbee then addressed another method to increasing visibility of the Institution: "Chautauqua In Depth," a Web-based program.

"Chautauqua In Depth is our first initiative for Webbased learning, how we take a topic that we're covering here at Chautauqua and try to continue the dialogue beyond just the week to provide Chautauquans and others the opportunity to learn more about a specific topic," he said.

"In Depth" was launched in April this year, under this week's theme of "Excellence in Public Education." Although only one week could be featured in the program this season, Follansbee said in the future he hopes multiple weeks' themes will be included in the online forum.

"Our hope is that it connects you back to Chautauqua on a year-round basis, rather than just your week stay or your three-week stay, or whatever it may be," he said. "We're hoping that it's a way to introduce friends, people who haven't come to Chautauqua to a Chautauqua experience that they might find educational, engaging and might indeed pique their curiosity."

Becker ended the discussion and then took questions and comments from audience members.

"The bottom line measurement for brand management is revenue, and it's seen as volume and it's seen as affecting the environment in which we raise money, (affecting) annual money, capital money and planned giving," Becker said. "Our sense is that if we can broaden the awareness of the really remarkable work that we're doing, we will find philanthropy flowing to us from people who care about ideas but aren't here."

Future Porch Discussions will address different topics regarding the Institution, including other elements of the strategic plan, and will take place at 9:30 a.m. every Wednesday on the Hultquist Center porch.

Open for Lunch

Lounge Open

Wed-Fri at 11:00 am

Sat - Sun at 4:30 pm

Daily Lunch

Wed - Fri 11:00 am - 2:00 pm Open for Dinner Sun 4:30 pm - 9:00 pm

Register cats and dogs at the Chautauqua Police Department (located behind the Colonnade Building) 9 a.m. to 5 p.m. Monday through Saturday (357-6225). There is a \$1 fee. Leashing and cleaning up after your dog are mandatory and will be appreciated by walkers, joggers and barefoot sunbathers. Dogs should be restrained from frolicking in formal gardens, Bestor Plaza, the lake-front promenade, playgrounds, beaches, Miller Park and areas around public buildings.

A "dog park" has been created at the north end of the Turner Community Center. Dogs can run inside a fenced area and play with fellow canines. Hours are 6 a.m. to 8 p.m.

With the exception of dogs assisting disabled people, pets are not permitted in any Chautauqua Institution buildings or program

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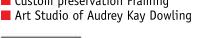
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101 High School & Adult Ceramics; 1324 Pilates For Your Health; 2213 Advanced Poetry Workshop;

CANCELLATIONS:

1406 Wordplay Workshop; 1425 Flappers and Philosophers.

CHANGES:

510 Introduction to Robotics for Young Inventors: the correct age is 7-10; 514 All About Me: the correct age is 7-10; 2300 & 2301 Players & Novice Jr. Golf Camp: Register by calling the Learning Center @ 357-6480; 806 Excellence In Public Education: Register through Teresa @ 357-6255

CONSULT CATALOG FOR COMPLETE COURSE DESCRIPTIONS AND FEE.

CATALOGS ARE AVAILABLE AT THE MAIN GATE, COLONNADE, AND OTHER LOCATIONS.

If you attend a class in Turner Community Center, bring your gate pass.

ART

100 Adult Ceramics Class (ages 18 & up): M-F, 9:00 a.m.noon, Arts Quad, Ceramics Studio. 102 Life Drawing (18 & up): M-F, 9:00-10:30 a.m., Art School Annex. 104 Jewelry Making (16 & up): M-F, 1:00-3:00 p.m., Turner, Rm. 204. 105 Young Artists (ages 6-8): M-F, 8:30-10:00 a.m., Turner, Rm. 204. 106 Young Artists (ages 9-11): M-F, 10:30 a.m.noon., Turner, Rm. 204. 107 Young Artists (ages 12-14): M-F, 9:00 a.m.-noon, Turner, Rm. 202. 205 African American Artists (ages 16 & up): M-Th, 9:00-10:30 a.m., Hultquist 201B. 213 Introduction To Drawing (ages 16 & up): M-F, 3:00-5:00 p.m., Turner, Rm. 102. 215 Commercial Illustration (ages 18 & up): Th, F, 8:30-10:30 a.m., Turner, Rm. 106 216 Beginning Self Portraiture For Non-Drawing Students (ages 10 & up): M-F, 2:00-4:00 p.m., Turner, Rm. 105. 221 Master Class: One Day Watercolor Workshop (ages 14 & up): W, 9:00 am-1:15 p.m., CHQ Women's Club House. 233 Painting Silver In Your Watercolor (ages 14 & up): M, 9:00 am-2:00 p.m., Pier Bldg. Classroom. 234 Loosen Up And Have Fun With Colorful Abstracting (ages 16 & up): M-W, 1:00-4:00 p.m., Turner, Rm. 106.

CHILD DEVELOPMENT & YOUTH SKILLS

300 Music Babies (ages 3-18 mos. w/caregiver present): M, W, F, 9:15-9:45 a.m., Hall of Education (Sheldon), Rm. 201. 301 Music Toddlers (ages 18 mos.-3 yrs. w/ caregiver present): M, W, F, 10:15-10:45 a.m., Hall of Ed. (Sheldon), Rm. 201. 316 Science Detectives (ages 7-10): Tu-F, 12:30-1:45 p.m., Pier Bldg. Classroom. 317 Goldilocks: Is She Guilty? (ages 13 & up): M-F, 12:45-1:45 p.m., Hall of Ed. (Sheldon), Rm. 202. 318 The Audacity of Girls (ages 11-13): M-F, 3:30-5:00 p.m., Turner Conference Rm. 319 Math Mania (ages 6-11): M-F, 4:15-5:30 p.m., Beeson Cntr., Rm. 1. 320 Not Your Parents' Video Game (ages 10-16): W-F, 4:30-5:45 p.m., Hall of Ed. (Sheldon), Rm. 203.

COMPUTER

500 Organizing, Securing, and Backing Up Your Computer With Windows 7 (ages 17 & up): M-F, 8:00-9:15 a.m., Hurlbut Church, Rm. 2. 501 Creating A Digital Scrapbook (ages 17 & up): M-F, 8:00-9:15 a.m., Turner, Rm. 101. 502 Creating Multimedia Presentations Using Microsoft Powerpoint 2007 (ages 17 & up): M-F, 9:20-10:35 a.m., Hurlbut Church, Rm. 2. 503: Introduction to Creating & Editing Videos with Adobe Premiere Elements 7 (ages 17 & up): M-F, 9:20-10:35 a.m., Turner, Rm. 101. 504 New! Organizing, Editing, & Sharing Your Digital Photos & Movies with Windows Live Photo Gallery/ Movie Maker (ages 17 & up): 12:30-1:45 p.m., Hurlbut Church, Rm. 2 505 Editing Digital Photographs with Photoshop Elements 7 (ages 17 & up): M-F 2:00-3:15 p.m., Turner, Rm. 101. 506 New! Using Facebook for Connecting with Family and Friends (ages 17 & up) M-F 2:00-3:15 p.m., Hurlbut Church, Rm. 2. 507 Going Beyond the Basics with Photoshop Elements 7 (ages 17 & up): M-F, 3:30-4:45 p.m. Turner, Rm. 101. 508 Web Design Using Macromedia Dreamweaver (Level 1 &2) (ages 17 & up): M-F, 3:30-4:45 p.m., Hurlbut Church, Rm. 2. 509 The Games Factory 2 (ages 10-16): M-F, 10:45 a.m.-noon, Turner, Rm.101. 510 Introduction to Robotics for Young Inventors (ages 7-10): M-F, 10:45noon., Hurlbut Church, Rm. 1. 511 Creating and Animating Yourself with 3D Cartoons and Creatures (ages 10-16): M-F, 10:45-noon., Hurlbut Church, Rm. 2. 512 Creating Extreme Videos For YouTube (ages 10-16): M-F, 12:30-1:45 p.m., Turner, Rm. 101. 513 Robotics I & II (ages 10-16): M-F, 12:30-1:45 p.m., Hurlbut Church, Rm. 1. 514 New! All About Me (ages 7-10): M-F, 2:00-3:15 p.m., Hurlbut Church, Rm. 1.

SCHOOL of DANCE

600 Creative Movement (age 3): M,W, 4:00-4:30 p.m., Carnahan-Jackson Dance Studios. 601 Creative Movement (age 4-5): M,W,F, 4:30-5:00 p.m., Carnahan-Jackson Dance Studios. 602 Introduction to Ballet (ages 6-12): Tu, Th, 4:00-5:00 p.m., Carnahan-Jackson Dance Studios. 603 Ballet (ages 13 & up): M,W,F, 5:00-6:30 p.m., Carnahan-Jackson Dance Studios. 604 Intermediate Jazz (ages 13 & up): Tu, Th, 5:00-6:30 p.m., Carnahan-Jackson Dance Studios.

EDUCATION

804 Finding A College That Fits (ages 14 & up): M-F, 9:00-10:30 a.m., Hall of Ed. (Sheldon), Rm. 202. 805 Science In The Elementary Classroom (ages 18 & up): Tu-F, 9:15-10:30 a.m., Library Classroom. 806 Master Class: Excellence In Public Education, Past and Present Teacher Seminar With Colonial Williamsburg (ages 21 & up): Should be in the field of education or currently enrolled for a Master's in Education, see catalog for more info, call 357-6255 to register.

FOREIGN LANGUAGE

1000 Intermediate Conversational Spanish (ages 10 & up): M, Tu, Th, F, 8:30-9:30 a.m., Hall of Education (Sheldon), Rm. 206. 1001 Spanish-The Fast and Fun Way (ages 9 & up): M, Tu, Th, F, 9:30-10:30 a.m., Hall of Education (Sheldon), Rm. 205. 1005 French Film And Conversation (ages 14 & up): M-F, 9:00-10:30 a.m., Hall of Ed. (Sheldon), Rm. 204.

GAMES & RECREATION

2100-2103 Saturday Races: Sat., 9:30 a.m.- noon, Turney Sailing Center. 2104 Optimist Sailing Beginning (ages 8-12): M-F, 9:00 a.m.- noon, Turney Sailing Center. 2105 Optimist Sailing Intermediate (ages 8-12): M-F, 1-4 p.m., Turney Sailing Center. 2106 Guided Sailing Experience (ages 12 & under must be accompanied by registered adult): Tu, 1:00-2:00 p.m., Turney Sailing Center. 2107 Guided Sailing Experience (ages 12 and under must be accompanied by registered adult): Th, 1:00-2:00 p.m., Turney Sailing Center. 2108 Advanced Youth Sailing (ages 8-21): M-F, 1:00-4:00 p.m., Turney Sailing Center. 2109 Teen Sailing: Beginner/ Intermediate (ages 13-17): M-F, 9:00 a.m.-noon., Turney Sailing Center. 2111 Sailing For Women: Beginner/ Intermediate (ages 16 & up): M-F, 1:00-4:00 p.m., Turney Sailing Center. 1100 N.Y.S. Safe Boating Course for Youth (Free, Pre-registered students only, ages 10-17, adults welcome on space available basis): M-F, 12:15-2:00 p.m., Beeson Youth Center, Rm. 1. 1101 Bridge: Advanced Beginner To Intermediate Level (ages 13 & up): M, W, 1:00-3:00 p.m., Sports Club. 1102 Bridge For Absolute Beginners (ages 10 & up): M-F, 3:30-5:00 p.m., Hall of Ed. (Sheldon), Rm. 201. 1105 Geocaching For Beginners (ages 10 & up): M-W, 12:45-2:00 p.m., Pier Bldg. Lounge. 1115 Chess: Beginner (ages 6 & up): M-Th, 12:45-1:45 p.m., Hall of Christ, Campbell Rm. 1116 Chess: Supervised Play (ages 6 & up): M-Th, 2:45-4:00 p.m., Hall of Christ, Campbell Rm. 1117 Chess: Intermediate (ages 6 & up): M-Th, 4:15-5:15 p.m., Hall of Christ, Campbell Rm.

HANDCRAFTS & HOBBIES

1224 Beading For Teens (ages 13-16): M-F, 12:00-1:30 p.m., Turner, Rm. 102. 1245 Made By Hand Batik Basket (ages 11 & up): M-W, 8:30-10:30 a.m., Turner, Rm. 102. 1246 Little Gifts- Lace Knitting (ages 14 & up): Th & F, 8:30-10:30 a.m., Turner, Rm. 107. 1247 I Can't Believe I'm Knitting Socks (ages 14 & up): M-F, 12:30-2:00 p.m., Turner, Rm. 107. 1248 Felted Bracelets, Bangles, and Beads (ages 12 & up): F, 12:30-2:30 p.m., Turner, Rm. 102. 1249 Intermediate Digital Photography (ages 16 & up): M-F, 8:30-10:30 a.m., Hultquist 201A. 1250 Handweaving (ages 13 & up): M-F, 9:00-11:00 a.m., Turner, Rm. 206. 1251 Handweaving (ages 13 & up): M-F, 1:00-3:00 p.m., Turner, Rm. 206. 1252 Photographic Composition (ages 16 & up): M-F, 12:30-2:30 p.m., Hultquist, 201A. 1253 Fibre Rush Seat Weaving (ages 18 & up): M-F, 2:30-4:30 p.m., Pier Bldg. Classroom.

HEALTH & FITNESS

1300 Gentle Yoga (ages 15 & up): M-F, 7:30-8:45 a.m., Hurlbut Church, M. Lawrence Rm. 1301 Tone and Stretch (ages 16 & up): Tu, Th, 7:45-8:45 a.m., Heinz Beach Fitness. Rm. 1. 1302 Low Impact Aerobics (ages 16 & up): Tu,Th, 9:00-10:00 a.m., Heinz Beach Fitness, Rm. 1. 1303 Yoga and You Advanced Beginning (ages 15 & up): M-F, 9:15-10:15 a.m., Hurlbut Church, M. Lawrance Rm. 1305 Aerobic Conditioning (ages 16 & up): M,W,F, 9:15-10:15 a.m., Turner Gymnasium. 1306 Water Exercise for Your Good Health (ages 10 & up): M, W, F, 3:00-4:00 p.m., Turner Pool. 1308 Feeling Better Exercises (all ages welcome): M-F, 4:00-5:00 p.m., Hurlbut Church, M. Lawrance Rm. 1311 Hatha Yoga/ Advanced Beginners (ages 14 & up): M-F, 9:00-10:30 a.m., Turner, Rm. 203. 1312 Step Plus Strength (ages 16 & up): Tu,Th, 9:15-10:15 a.m., Turner Gymnasium. 1322 Beach Yoga (ages 14 & up): M-F, 7:15-8:30 a.m., Heinz Beach Fitness, Rm. 2. 1323 Zumba (ages 18 & up): M,W,F, 8:00-9:00 a.m., Turner Gym. 1339 Massage For Couples, Friends, and Individuals (ages 16 & up): Tu, W, 3:00-5:30 p.m., Hultquist

THE WRITERS' CENTER

2211 Having Fun (Or Making Trouble) With Forms (ages 18 & up): M-F, 8:30-10:30 a.m., Literary Arts Poetry Rm.
2231 The Intersection of Journalism And Memoir (ages 18 & up): M-F, 1:15-3:15 p.m., Literary Arts Prose Rm.

LITERATURE COURSES

1413 The Saturday Morning Short Story Discussion
Group: Jin, Saboteur (ages 16 & up): Sat., 9:15-10:30 a.m.,
Library Classroom. 1426 Emily Dickinson's Poetry And
The Individuation Process (ages 18 & up), M-F, 12:30-1:45
p.m., Hultquist 101.

MUSIC/OTHER

1607 Play Guitar For Beginners (ages 9 & up): M-F, 12:15-1:00 p.m., Girls' Club Assembly. 1608 Play Guitar For Intermediates (ages 9 & up): M-F, 1:00–1:45 p.m., Girls' Club Assembly. 1611 Medieval Mystical Chant (ages 16 & up): M-W, 3:30-4:30 p.m., Hurlbut Sanctuary.

PERSONAL & PROFESSIONAL DEVELOPMENT

1714 Unleashing Creativity In The Classroom (ages 18 & up): M-F, 8:30-10:30 a.m., Turner Conference Rm. 1715
Growing Through Loss And Grief (ages 16 & up): M-F, 9:00-10:30 a.m., Turner, Rm. 105. 1716 Beyond Ourselves (ages 16 & up): Tu,W,Th, 1:00-3:00 p.m., Turner, Rm. 103.

RELIGION & PHILOSOPHY

1807 Will Our Children Be Stewards (ages 13 & up): W-F, 1:00-2:00 p.m., Library Classroom. 1808 Artistic Media And Christian Thought In The Middle Ages (ages 16 & up): M-F, 3:30-5:00 p.m., Turner, Rm. 103.

SPECIAL INTEREST

1904 Pasta Fresca (ages 12 & up): W, Th, 12:30-2:30 p.m., Turner, Rm. 205. 1912 Whole Foods- Cook To Restore, Nourish, & Delight (ages 14 & up): M, Tu, 3:00-5:00 p.m., Turner, Rm. 205. 1943 Five Hot-Button Environmental Issues (ages 16 & up): M-F, 9:00-10:15 a.m., Alumni Hall Ballroom. 1944 Educational Wastelands Revisited— Has Anything Changed? (ages 14 & up): Th, F, 3:00-5:00 p.m., Hultquist 201B. 1945 Chautauqua Architecture (ages 14 & up): M-F, 3:00-4:15 p.m., Hultquist 201A. 1946 Social Media Made Simple (ages 14 & up): M-F, 3:30-5:30 p.m., Turner, Rm. 107. 1947 Baseball And American Culture (ages 16 & up): M-F, 3:30-5:00 p.m., Alumni Hall Ballroom.

THEATRE ARTS

2003 The Making of "The Baptist: A Rock Opera" (ages 12 & up): W-F, 1:00-3:00 p.m., Turner, Conference Rm. 2004 Understanding Drama (ages 15 & up): M-W, 3:30-5:00 p.m., Turner, Rm. 203.

Register at the Following Locations:

COLONADE TICKET WINDOWS

8:30 a.m.- 4:30 p.m. Monday-Friday 11:00 a.m.- 4:00 p.m. Saturday-Sunday

PLEASE NOTE: Sundays noon-3:00 p.m. is extremely busy due to registration for Boys'& Girls' Club & Children's School.

MAIN GATE TICKET WINDOWS

7:00 a.m.- 11:00p.m. Monday-Sunday

SPECIAL STUDIES OFFICE

(2nd Floor Hultquist) 716-357-6348 Monday-Friday 8:00 a.m. - 3:00 p.m. Sunday 11:00 a.m. - 3:00 p.m.

Note: Registration is no longer available at Turner Community Center

Special Studies Meet and Greet

Every Sunday from 12-3 p.m. in front of the porch at Hultquist.

Come and meet Week 6 Faculty, who are all eager to discuss their courses with you!

CLASSIFIEDS

The Chautauquan Daily

2010 SEASON

A CHARMING first floor fully equipped a/c. Efficiency, central, 1min. level walk to amp. One person, porch, washer/ dryer. Available weeks 6,8&9, \$900/week. 716-357-5975 anneandwalter@yahoo.com

HOUSE FOR Rent, Old Fashioned Chautauqua, Sleeps 7, Near Amp, Weeks 6, 8 &9, 203-431-0788

LAKEVIEW 3 bedroom condo with porch, 2 baths, W/D on bus route. Available weeks 6, 7 or 8 (\$1850) Call 201-314-7931

THREE BEDROOM two bath week 7, 357-5171

TRADITIONAL LAKEVIEW 2 Bedroom cottage, A/C, Pet friendly, \$2500/week, parking included, Available weeks 6, 7, & 9. 357-3900

WEEK 9, 5 Bedrooms, Sleeps 8, 2.5 Baths, Parking, Near Amp. 410-804-8272

WEEKS 7&8 GREAT porch overlooking Lincoln Park, Spacious 2 Bedroom. Old Chautauqua, Only \$1k/Week. (702)493-1372

15 WILEY, 3 bed, 3 bath, adorable cottage in Scandinavian style, sleeps 8. Near Children's School. Weeks 7, 8, 9. Parking available. \$3000/week, pets extra. 716-445-4833 evenings

3 OAK- 2 Home and 2B-2B, and 2B-1B, one or both. Parking large patios between Pratt and Lake. Call 440-759-0069

ANNOUNCEMENTS

AA and Alanon. Sunday @ 12:30 pm, Wednesday @ noon at Hurlbut church.

APARTMENTS FOR RENT

AVAILABLE WEEKS 7,8,9, ground level, new one bedroom, twin beds, w/d, cable, wi-fi, on plaza, steps from AMP, on tram route. \$1,200/week. 357-5557

BEAUTIFUL ONE Bedroom, a/c, cable, internet, w/d, (716)357-4369, (202)427-9067, Available all 2011, week 8 2010

BEAUTIFUL THREE bedroom apartment. Full kitchen, full bath. Pet-friendly. \$1,200/week, discount for multiple weeks. Approx. 1mi. from grounds. (703)987-5227

NORTH SHORE Townhouse, Sleeps 6-8, Week Three Timeshare, \$24,990, Call 8123367082

1-2 BEDROOM APARTMENTS. Fernwood 29 Miller. A/C. Porch. Weeks 3-9 2010; All 2011. 602-206-8528

BOAT & JET-SKI RENTALS

POWER BOATS, Jet-ski, Kayaks, Fishing boats, tubes, skis etc. Chautauqua Marina 716-753-3913

BOATS FOR SALE

AVALABLE I/O 19ft Cobalt motor boat. Excellent condition. Full canvas running cover. Very fast. \$4900, '83. Phone 357-5975

BOAT RENTAL Fleet for Sale-Pontoon/ Power Boats/ Jet-ski's at substantially discounted rates. Make your reservation Now. Some come with warranties! It is like getting a new boat for a used boat price. Chautauqua Marina 716-753-3913 www.ChautauquaMarina.com

SAILBOAT 18.5ft CD Typhoon, Full Keel, Furling Jib, New Main, 4 HP Yamaha, In Water, \$3000 973-479-1636

1957 RESTORED Chris Craft Semi Enclosed 27' Twin Engines 357-8207

1952 34' John Alden Sloop

lines, was built for fast sailing! Very good condition, sailed annually since 1984, Lake Erie. New sails, new paint, new varnish etc. Also has custom road trailer/cradle/scaffolds. **\$18,000 716-938-6315**

BOAT STORAGE

BOAT STORAGE Chautauqua Marina 716-753-3913 Store with us and get 10% off Gas, service, and boat accessories

CONDOS FOR RENT

WEEKS 8/9, Lovely modern 1 B/B has everything including W/D, A/C, VCR/TV, 2 Adults only, No Pets. Off Bestor Plaza and on bus/tram route. Never rented before. \$950 per week, owners going to reunions. 814-357-9089

CONDOS FOR SALE

FOR SALE BY OWNER 11B Fletcher - Move in condition 2 Bedrooms(Sleeps 10) Faces Hall of Philosophy. Partially Furnished. \$399,000.

CO-OP APT. FOR SALE OPEN HOUSE

716-357-4410 or 716-941-5321

Wednesday, 1-2:30 Beautifully remodeled 2/2 in Pennsylvania Apts. #7; corner Waugh/Palestine, near Amp. 2nd fl. private porch; furnished; AC & heat. (561) 236-2521. Reduced to \$315K Excellent rental history

FOR SALE

FIESTAWARE Homer Laughlin Discontinued Colors. Mint condition several colors. Please call (716)664-9067

LAST AVAILABLE building lot. **Exclusive Crosswinds Marina** development, lake rights, \$39,500. 716-969-6080

PH.D ACADEMIC gown, blue bars, like new, \$200. Call 357-5782

PIANO STEINWAY Baby Grand, Asking \$8500, 716-665-6224

POSTCARD COLLECTION-Chautaugua Institution-Nearly 1000 cards in album sleeves. Over 800 different views 1880's to 1960's. Many cards with early stamps, postmarks, some with interesting messages. Lots of rare and early images along with several early Chautauqua historical documents. Sell as collection only. \$4,250.00/b.o. Carl-(716)861-6978

PRIDE SCOOTER Four Wheel, \$625, 716-386-4421



GARAGE SALE

HAVE "STUFF" to sell? Free Booth Space on August 7th at the Community wide Yard/Craft/ Art Sale @ Chautauqua Marina 716-753-3913. Nothing to sell? Join us Sat. August 7th 9-3pm. Trolley Service from main gate Compliments of Chautauqua Suites

HAPPY ADS

BOAT & JET-SKI Rentals Fun in the Sun! Pontoon, Power Boats, Jet-ski, Kayaks, Fishing boats, tubes, skis etc. Chautauqua Marina 716-753-3913

FREE YOUTH Fishing Contest & Lunch for kids ages 12 and under, Sat. August 7th- application 716-753-3913 Chautauqua

HELP WANTED

CHAUTAUQUA REGIONAL Youth Symphony announces the following openings for the 2010-11 season: Executive Director, Orchestra Manager. Please send resume with experience to CRYSymphony@me.com or: CRYS, c/o 6 Fairwood Drive, Lakewood, NY 14750

HOUSE SWAP

SULLIVAN'S ISLAND 4BR Beach House, newly renovated, 15 minutes from Charleston, SC to swap 2 weeks 2011 Season. Fred 864-420-7134

HOUSES FOR RENT

August 4569 Canterbury. 3 Houses from institution, sleeps 4-6, \$1000/wk 7166797715

BEAUTIFUL LAKEFRONT Family Home. 5BR/3BA with Bell Tower view on close by Prendergast Point. Weeks 6-9 2010 and Half-Season/Season 2011. scneville@yahoo.com 650-400-1818

FLORIDA PARADISE, 2 bedroom, 1 bath, appliances, private yard, ocean beach, marina. Only \$1200/month. fls. 7167899132

MISCELLANEOUS

BACK PAIN? Read "Back Up Your Back!" Available at Chautauqua Bookstore!

NOTICES

COURTESY SHUTTLE TO THE ART LOFT



REAL ESTATE

PO Box 51 Chautauqua, NY 14722 Karen Goodell Jane Grice Associate Broker 716-789-2165 Associate Broker 716-789-2160

HOME FOR SALE

4055 Chautauqua Stedman Rd.,



The Stedman Hill Farm" Quietly situated on 25 acres within minutes of Chautauqua Institution and the Lake. A custom built main house features 4 bedrooms and 3 full baths. A tucked in the woods cabin & a large equipment & storage barn complement the property. There are many opportunities to bring the outdoors in w/ patios, porches & covered eating areas. \$598,000

Call Jane Grice, Associate Broker at 716-789-2160 or Karen Goodell, Associate Broker at 716-789-2165 with any questions.

NorthShore at Chautauqua

has several off-season two-week timeshare intervals for resale. If you like Chautauqua during the summer, you'll love owning two weeks at the beautiful NorthShore townhomes. A variety of intervals are available September through June. These intervals are selling for \$1.00, plus a fee of \$500.00 to cover closing costs. Your financial obligations are the annual maintenance fees (\$978 for the two weeks) and the property taxes (which range from \$135-\$300 for two weeks, depending on the time of year of the ownership). Come and relax and enjoy the fall, winter and spring, or, trade your weeks through Resort Condominium International (RCI). **Call Vacation Properties Realty at**

(716) 357-2307 or (716) 789-2900 and ask for a member of the NorthShore Timeshare Resale Team (Dale Sandberg, Karen Dolce or

Wayne Weaver) for details. Don't miss this opportunity to own your very own piece of Chautauqua!



PO Box 51 Chautauqua, NY 14722 Karen Goodell 716-789-2165

HOME **FOR SALE**

5920 Manor Drive,



"Prendergast Point Lakefront"

"Beautiful and private 5 bedrm, 3 bath home with 101' of lakefront makes the perfect vacation get away." \$649,000

Call Karen Goodell Associate Broker at 789-2165 with any questions.

RENTALS

Chautauqua Institution Rental 19 Oak, Large oward 1 bedroom apartment. lanna∎ Sleeps 2-4 Special Offer **Holt Real Estate** 716-\$1,000 per week

SERVICES

\$1,750 for 2 weeks **753-7880**

Blue and White echoes cottage style. Call Charlotte and Bill Crittenden, Distinctive Painting, Wallpapering. 753-5562

Dave Yuen Window Cleaning.com 716-366-5200. #1 in residential window cleaning since 1978

EMSPACE - EXPERIENCED, Certified Apple/Macintosh support services, since 1993. Hours by appointment. ACSP, APP, ACN, Call 716-664-1198

STORAGE

Chautauqua Cemetery Rt. 394 north of Elm Lane. Beautiful and well maintained. Limited number of burial lots available. Reasonable prices. Plan now to spend eternity with Chautauqua family and friends. Call Dave Beeson, 357-4001 or write P.O. Box 184, Chautauqua, N.Y. 14722

?Messy Car?

Expert interior and exterior detailing, free pick up and delivery.

Call 412-973-7665

SERVICES

Gourmet good. *Deli fast!*

Food for Thought*

Featuring Chef Andrew Culver

Coffee Bar Pastries & Breads Sandwiches & Salads Dinner Menu Ice Cream Stand Eat in or take out

* St. Elmo Concourse On Bestor Plaza 9am-8pm daily (716) 357-2100

All major credit cards accepted

Barkstrom Acupuncture

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Anxiety

Pain

Headaches

Stress

MANICURES



STORAGE

Located in Westfield * House Calls

www.stone-atwater.com



(716)665-9794

Resident Management and climate control to protect your belongings from harmful from warping and splitting. 5x5 thru 10x20

WANTED

FLORIDA DOCKAGE: Miami area for 40' sailing vessel. Call Jack @ 440-333-1000

STAMP COLLECTIONS/ Accumulations. U.S./Foreign. Will travel to appraise. Chautauqua's Stamp Professor. 904-315-5482

WANTED

to shoot videos, post fresh content, assist with website development, design landing pages THIS SUMMER! Have a couple of weeks to help while here?

email Tina at tcordner@ciweb.org

LAKEFRONT PROPERTY only. realtors need not reply 814-598-5253

WANTED TO BUY

WANTED TO RENT

OFF SEASON Rental- Long termfurnished or unfurnished, retired professional with small dog 357-9292 or Lbarber43@roadrunner.com

WEEK 3 July 2011- ground floor apartment, either 1 bedroom king or 2 bedroom, 1.5-2 bathrooms, living room, nice kitchen for cooking in, near the Amphitheater (not down the hill). 561-716-7912 or 561-716-7913

2011 SEASON

A CHARMING GUEST cottagesleeps two. Newly Remodeled, park-like setting, patio, on-site parking, on tram & bus route. W/D, A/C, cable, wireless internet, D/W, pet friendly. Season/ Half-season. 716-357-2499

A NEW one bedroom apartment, ground floor. Perfect for one person, with room for a guest. W/d, cable, wi-fi, on plaza, steps from AMP, on tram route, twin beds. Season/half season-priced to be affordable. 357-5557

ALL AMENITIES, Lovely 2 Bedroom Condo. Near Amphitheater, Bestor. Full season, half, weekly. 716-725-5022

ARCADE RENTAL, Deluxe unit, porch on Miller Park, 1 Bedroom, 1 Bath. Available: Weeks 5, 6, 8. 2010 Cancellation- Available 5, 6, 8. Call (513)708-1854

AVAILABLE WEEKS 1, 5. Luxury Condo near plaza, 3 bedrooms, 3 baths, central air, beautiful porch, wi-fi, great for multiple couples or multigenerational family. 716-510-8993

Great one bedroom, air conditioned apartments, near plaza, low prices. Weeks 1, 7,8, and 9. 357-8129

Picnic Areas Picnic tables are available

at Miller Park near the Miller Bell Tower.

AXYDLBAAXR

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

7-31 **CRYPTOQUOTE**

V M DMDTDQ MVSYLDX FJBS

ZDDM UVMD; VMD LBM

VMKC XDD FJBS QDEBYMX SV

ZD UVMD. — EBQYD LHQYD Yesterday's Cryptoquote: TAKE ONLY PICTURES AND LEAVE ONLY FOOTPRINTS. - THE BACKPACKER'S CODE

SUDOKU

J B X

Sudoku is a number-piacing 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 Conceptis Sudoku increases from Monday to Sunday.

Conceptis Sudoku By Dave Green 9 6 2 8 6 5 9 5 8 3 2 6 4 8 4 7/31

Difficulty Level ★★★★

Difficulty Level ★★★★

7/30

Crossword

Today's crossword puzzle is on Page C4.

2011 SEASON

NOW SHOWING for 2011. New Terrace Level Apartment, Open Floor Plan, Large Windows, Three Bedroom/Two Bath, W/D, linens, wi-fi, patio/awning, \$2500/week, multi-week discount. Open house Saturday, 12-1pm, 21 Peck Ave. 357-3394

PARIS, LONDON, Amsterdam at your fingertips. We have large beautiful 1910 house in Brussels, stylishly designed, 4bdrm, prime location. Seeking swap on grounds for any 2weeks of 2011 season. Please contact 716-357-0002, gweinstein@sotospeak.biz

SEASONAL RENTAL- One large room, private bath, AC/TV, mini kitchen. \$3,500 9 weeks. 753-3187

SPACIOUS updated 3BR APT, near amp, well-equipped kitchen, private porch, D/W, laundry, A/C, multi-week preferred. 412-425-9658

THREE BEDROOM, Two Bath, Weeks 6, 7, 8, 9 357-5171

TRADING PLACES! Chautauqua owner? Trade your home/condo for CA Central Coast beach front home (need not be summer) for 2 or more weeks in 2011 Summer Session. More info: gcfischers@yahoo.com

WEEKS 1+2 together, centrally located, nicely furnished, first floor, 2-bedrooms 2-bath condo, AC, W/D, D/W, WiFi, Cable, ceiling fans, Jacuzzi, fireplace, gas grill, no smoking, no pets. Sleeps 6. \$2200/week. 357-2126

2011 SEASON

1ST FLOOR, 2 bedroom, 1 bath, AC, ceiling fans, W&D, great porch, season only. 716-357-2194

18 CENTER. Weeks 2-5;9. Near Bestor Plaza & Amp, on tram/bus route. 2nd floor 1 bedroom. Living/dining rm, kitchen, bath, AC, ceiling fans, wifi. Washer/Dryer access. No smoking. Pets welcome. \$1400/ wk.357-3413, 303-918-4617

28 Whittier. Weeks 5-9. 4 bedroom, 3 bath, sleeps 8. Parks two cars, AC, fireplace, porch, deck, gas grill, no pets, no smoking. Call 357-3412 until July 22; 404-312-3664 anytime.

3 BEDROOM, 2 Bath apt. Weeks 6, 7, 8, 9, A/C, Heat, D/W, W&D, Cable, WiFi, Modern, well furnished, fully equipped, huge sleeping and dining porch, 42 Foster, jimorris@morristrust.net, (716) 357-5171

3 ROOT CONDO 3 Modern, Top Condition, 2 Bedrooms, 2 Baths, Large Treehouse Deck, All Amenities, Minimum 3 Weeks. 357-2111

Parking. Easy Access to AMP and Hall of Philosophy. 410-804-8272

51 FOSTER, newly renovated garden apartment, historic district close to Amphitheater, Hall of Philosophy, 2 Bedroom (king or singles), cable, Wi-Fi, Tv, A/C, Season/ Halfseason, 240-687-2452, after 7/31 301-737-4230

5 BEDROOM, 2.5 Baths,

COMMUNITY

For 100 years, living the life of bliss on Bliss

by Beverly Hazen Staff writer

Could it be true that part of the background check on a perspective son-in-law would be his passing the Chautauqua test? Yes, it is true, according to Elinor Castle, whose home at 10 Bliss Ave. at Chautauqua has remained in her family through seven generations covering 100 years.

"It was a classic scenario," Castle said. "We kidded in my generation that when we dated someone, the fellow had to come to Chautauqua and pass the test, because if he didn't like Chautauqua, he couldn't marry the daughter."

Sisters Elinor Castle and Meredith Hudson own the house now, and close to 40 family members came on July 24 for the 100-year celebration.

The Chautauqua Literary & Scientific Circle was the inspiration for the family to start coming to Chautauqua years ago. Castle said her greatgrandmother (Emma Evans) and grandmother (Bernice Denise), both of Wichita, Kan., joined the Chautauqua Literary & Scientific Circle. "Then my grandmother came to go through the Golden Gate," she said. "My grandmother completed her reading in 1902, and in 1906 she came to Chautauqua for the first time to walk through the Gate." Great-Grandmother Emma was in the Kansas Class of 1903 and went through the Golden Gate in the CLSC graduation ceremony in 1911. "Since then someone from each generation has come through the Gates in the CLSC program,"

In 1909, Castle's grandparents, Bernice and Larimore vestment it turned out to be!"



Sisters Elinor Castle and Meredith Hudson stand on the front porch of their family home next to a "dollhouse" model of 10 Bliss.

Denise, a Presbyterian minister, lived near Pittsburgh when they decided they wanted to buy property in Chautauqua because they loved being here. In 1910, they found the cottage at 10 Bliss Ave. and wanted to buy it. "My grandfather asked the realtor if Chautauqua was safe for his children," Castle said. "The realtor said, 'Is heaven safe?' That clinched it, and he bought it for \$850."

"My grandfather said, 'This is the best investment I have ever made," Castle said, referring to the benefits of the cultural development at Chautauqua and the opportunity for family gatherings. With a twinkle in her eye, she said, "The family has often thought, little did he know what an in-

Castle is pleased and feels fortunate that the house on Bliss Avenue is still in the family, even with the passing of her husband, David, a couple years ago. "My sister, Meredith, and I own it together," she said. Meredith's husband, John, does most of the upkeep on the house and adds to its charm with novel ideas for the indoor décor.

Castle admits that both sisters seem to like the first half of the season the best, so they take turns using the house. "We divide the summer," Castle said. "We each come for half the season and have our families come and fill up the house." Meredith and John have five children and are from North Carolina; Elinor is from the Pittsburgh area and

has three children.

The property was one of the early tent platform lots with a stone base. It was purchased by a Rev. R.C. Smith in 1875, who had a board and batten cottage constructed to replace the tent in 1876. Soon after, a kitchen and shed were added to the back. In 1888, the complete two-story house was built with the outside painted a light cream color with dark green trim.

Some of the items currently in the house are original pieces of furniture. One special piece is a black folding chair with "R. Smith 294" engraved in the wood. It is the chair that came with the tent platform for Lot 294 and was portable for sitting at the lectures in Miller Park. A Sunday School Assembly map of Chautauqua dated 1877 hangs on a wall at

When the Denise family acquired the cottage, there was no electricity hooked up only gaslights, and an icebox. The family converted the shed to a laundry and half bath. Her dad, Harry Hagerman, painted the house red and white in the '50s.

"We have kept it painted red and white since then," Castle said, "and we haven't added anything and haven't changed anything else. We are committed to that idea of keeping this same feeling that it has always had."

The house has four bedrooms upstairs, and an outdoor porch extends off one of the rooms, which is always

a preferred choice for sleeping by the grandchildren. The house has been on the BTG-sponsored Chautauqua House Tour three times, the most recent being in 1998.

Meredith is the family historian and has compiled a notebook of the family history of the house in Chautaugua. Included in that notebook is a description of a toilet in the original shed of the house by their mother, Dorothy. "I noticed earlier from grandfather's recollections that there was a toilet in the woodshed," she said. "However," she added, "it was an unusual one. When you got off the seat, it flushed! And we thought that was a recent invention."

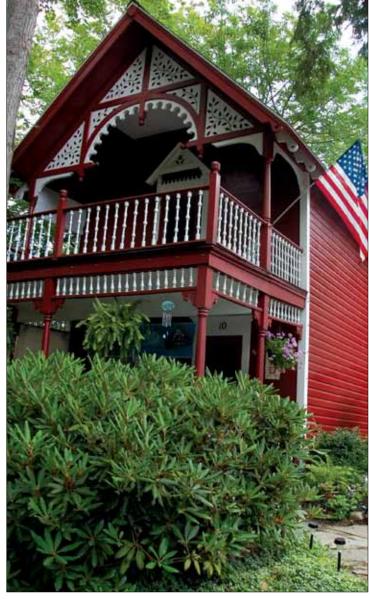
Castle is proud of the ily legacy associated with the house and loves its location. "It is very satisfying to me to see the kids playing in the ravine, building dams, playing games in the woods, swimming at the Children's Beach and going to Club, just as my sister and I did, as well as all

the other generations."

Castle said that in their early family-rearing years, she went to the beach with the kids and her husband went to the lectures. Then in the evenings, she went to the symphonies and he put the kids to bed. After the kids had grown, Castle said she and her husband blended their Chautauqua programming interests and often attended events together.

"It is a tribute to Chautauqua to keep this balance of the old traditions, familiar places and events and, yet, be up to date," she said. She is amazed that Chautauqua chooses the lecture themes years ahead, but the choices are appropriate for the times as each season arrives.

"There is something for everyone at Chautauqua," Castle said. For Castle and her sister, keeping generations of family coming to Chautauqua is already part of their family



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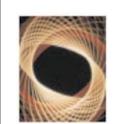


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PROGRAM

The Chautauquan Daily

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
- 10:00 (10-12) Voice Master Class. (School of Music). Neil Shicoff, presenter. McKnight Hall.
- 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
- 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,





- Despicable Me 3D (PG) * Presented in REAL D 3D/No Pass Daily (1:15, 3:15, 5:15) 7:15, 9:15 ** 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 (6) Daily (1:00, 3:30) 6:40, 8:50

** INCEPTION (R) ** Daily (12:30, 3:30) 6:30, 9:30

CINEMAS I & II Chautauqua Mall 318 Fairmount Ave.

Movie Information 763-1888 **Twilight Saga:**

> Eclipse (PG-13) Daily (4:15) 6:45, 9:10 The Sorcerer's Apprentice (PG)

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

- mezzo-soprano; Buffalo Philharmonic Women's Chorus, Doreen Rao,
- Symphony No. 3 in D Minor Gustav Mahler (Live broadcast on

WNED-FM)

Sunday, August 1

- 7:45 Episcopal Holy Eucharist. The Rev. Andrew Green, St. Paul in the Desert, Palm Springs, Calif. Chapel of the Good Shepherd
- 8:30 Songs, Prayers, Communion & Meditation. Hurlbut Church
- 8:45 United Church of Christ Worship Service. "Education for What?" The Rev. Paul Hammer, fmr. seminary professor, Colgate Rochester Divinity School. UCC Randell Chapel
- Episcopal Holy Eucharist. 9:00 The Rev. Andrew Green, St. Paul in the Desert, Palm Springs, Calif. Chapel of the Good Shepherd
- 9:00 (9-6) Chautauqua Piano Competition Preliminaries. Sherwood-Marsh Studios
- 9:15 Catholic Mass. Hall of Christ
- 9:30 Services in **Denominational Houses**
- 9:30 Unitarian Universalist Service. The Rev. Michael McGee, Arlington, Va. Hall of Philosophy
- 9:30 Unity Service. "Psychocybernetics and Your Money." The Rev. John Considine, Ferndale, Mich. Hall of Missions
- 9:30 Religious Society of Friends (Quakers) Service. Octagon Building
- 9:30 Christian Science Service. Christian Science Chapel
- 10:15 Sunday School. Through grade 6. Child care for infants. Children's School
- 10:45 SERVICE OF WORSHIP AND SERMON. The Rev. William J. Carl III, president, Pittsburgh Theological Seminary.
- Amphitheater 12:00 (12-3) **Special Studies** Meet and Greet. Hultquist
- 12:00 (noon-2) Flea Boutique. (sponsored by Chautauqua Women's Club) Behind Colonnade building 12:15 Catholic Mass. Hall of
- Philosophy
- 2:00 Student Recital. McKnight Hall. (Benefits the Chautauqua Women's Club Scholarship Fund)
- 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

Air Conditioned

8/1

Sunday

7:15

5:15 9:35



The Atheneaum Hotel just after twilight

- and cast. (Reserved seating; purchase tickets at Main Gate Welcome Center, Colonnade lobby, Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 2:30 CONCERT. Junior Guilders of the Lucille Ball Little Theatre. Amphitheater
- 3:00 (3-3:30) Blessing of the Animals. Miller Park
- Poetry and Prose Reading. 3:30 (Programmed by the Chautauqua Writers' Center) Jim Daniels, poetry; Dan Roche, prose. Alumni Hall porch
- 4:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- Jewish Film Festival. 4:00 "Voices of the Holocaust." film of oratorio by **David** Eddleman (96 min.) Everett Jewish Life Center
- 4:30 Dinner. Chabad Lubavitch of Chautauqua 10th Anniversary Gala Dinner. Athenaeum Hotel.
- Reservation required. Fee 4:45 Open Mic. (Programmed by Chautauqua Literary Arts Friends). Literary Arts Center at Alumni Hall
- 5:00 Massey Memorial Organ **Tour.** Amphitheater choir

ballroom

- 5:00 VESPER SERVICE. (Chaplain's Journey of Faith). The Rev. William I. Carl III. Hall of Philosophy
- 6:00 (6-7) "Limited Edition" Dinner. (Sponsored by VACI Partners). Dinner and live auction to raise money for scholarships for art students. Strohl Art Center
- 7:00 Orientation Session for first-time Chautauquans. Hultquist Center
- 7:00 **Duplicate Bridge.** Herb Leopold, director. Sports Club. Fee
- 7:00 Palestine Park Program. "A 10:00 (10-11) Voice Master Class.

- Journey Through Biblical Times." Palestine Park
- 8:00 SACRED SONG SERVICE. Christmas in a Global Village. Amphitheater
- 8:00 Hebrew Congregation Shirley Lazarus Speaker Series. "The Chautauqua Experience." Jim Roselle. Hurlbut Church sanctuary
- 9:15 Service of Compline. Chapel of the Good
- Shepherd 9:15 Vigil Ceremony. Chautauqua Literary & Scientific Circle Class of 2010. Hall of Philosophy

Monday, August 2

- 7:00 (7:00-11:00) **Farmers** Market
- (7:15-8) Mystic Heart 7:15 Meditation. Leader: John Pulleyn (Zen Buddhism). Main Gate Welcome Center (Bring gate pass)
- 7:45 Episcopal Holy Eucharist. The Rev. Andrew Green, St. Paul in the Desert, Palm Springs, Calif. Chapel of the Good Shepherd
- 8:00 Morning Meditation. (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:30 Ticket distribution for today's 4 p.m. Logan Chamber Music concert. Line forms on the red brick walk in front of Colonnade. 8 a.m. in case of rain.
- 8:45 Catholic Mass. Chapel of the Good Shepherd
- 8:55 (8:55-9) Chautauqua Prays **for Peace.** Hall of Missions Grove
- 9:15 DEVOTIONAL HOUR. The Rev. William J. Carl III, president, Pittsburgh Theological Seminary. Amphitheater
- Class "Kahalah ' Zalman Vilenkin. (Programmed by Chabad Lubavitch of Chautauqua). Alumni Hall Library Room
- 10:00 (10-12) Piano Master Class. (School of Music). Rene Lecuona. Sherwood-Marsh Studios. Fee

- (School of Music). Marlena
- Malas. McKnight Hall. 10:15 Service of Blessing and
- Healing. UCC Chapel 10:45 LECTURE. Linda Darling-Hammond, co-director, School Redesign Network, Stanford University. Amphitheater
- 12:10 Catholic Mass. Chapel of the Good Shepherd
- 12:15 Chautauqua Literary and Scientific Circle Mini-Reviews and Book **Discussions.** A Good Fall by Ha Jin. Reviewed by Jonathan Eig. Alumni Hall
- porch 12:15 Tallman Tracker Organ Mini-concert. "Softly and Tenderly." Jared Jacobsen,
- organist. Hall of Christ 12:15 (12:15-1:15) Knitting. (Sponsored by the Department of Religion) "Women4Women -
- Knitting4Peace." Hall of Missions 1:00 Chautauqua Literary and Scientific Circle Alumni Hall and Pioneer Hall

Docent Tours.

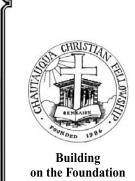
- 1:00 **Professional Women's** Network. (Programmed by Chautauqua Women's Club). Marta Perez Dorao, attorney, Madrid, Spain. Women's Clubhouse
- 1:15 Chautauqua Literary and **Scientific Circle Book Discussion.** A Good Fall by Ha Jin. Jeffrey Miller, CLSC coordinator, moderator. Alumni Hall Garden Room
- 2:00 INTERFAITH LECTURE SERIES. "Innovating Our Schools: Why We Can't Wait." Ronald Richard, president and CEO, The Cleveland Foundation. Hall of Philosophy
- 2:00 Public Shuttle Tours of **Grounds.** Leave from Main

- Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 2:00 (2-4) CLSC Banner Open House. CLSC Banner Committee hosts open house in the Banner Room at the Oliver Archives Center.
- 3:30 (3:30-5) **Seminar**. (Sponsored by the Department of Religion). "Shame: The Human Nemesis." David Allen, M.D. and Janet Gibbs, psychoanalyst. United Methodist House Chapel
- (No registration required) 4:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main
- Gate Welcome Center.) 4:00 Jewish Film Festival. Voices of the Holocaust." film of oratorio by **David** Eddleman (96 min.) Everett
- **Jewish Life Center** 4:00 CHAMBER MUSIC.* Audubon Quartet. Elizabeth S. Lenna Hall *Free tickets – two per person – for today's concert will be distributed, firstcome, first-served, on the red brick walk in front of the Colonnade building at 8:30 a.m. (8 a.m. if rain). The line begins to form around 7:30 a.m. Ticket holders will be admitted to Elizabeth S. Lenna Hall until 3:50 p.m. After that time, all empty seats
- first-come basis. No seats may be saved. 6:45 Nature Walk. (Programmed by the Chautauqua Bird, Tree & Garden Club) Bob Sundell. Meet at benches outside Main Gate Welcome Center across from pedestrian walk. (Bring gate

become available on a

- 7:00 Palestine Park Program. "A Journey Through Biblical Times." Palestine Park
- Introduction to the Labyrinth. Located adjacent to Turner Community Center
- 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 for purchase at Main Gate Welcome Ctr. and Colonnade ticket offices, and 45 minutes before curtain at the Norton kiosk.)
- Saxhorn Band. (Community Apprecation Night). Amphitheater

8:15 SPECIAL. The Dodworth



Therefore, since we have so great a cloud of witnesses surrounding us, let us also lay aside every encumbrance and the sin which so easily entangles us, and let us run with endurance the race that is set before us. Fixing our eyes on Jesus, the author and

perfecter of faith, who for the joy set

before Him endured the cross, despising

the shame, and has sat down at the right

hand of the throne of God. - Hebrews 12: 1-2



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