



NCDT's
'Dance
Innovations'
a collaborative
success,
Page 8

The Chautauquan Daily

The Official Newspaper of Chautauqua Institution | Friday, August 6, 2010

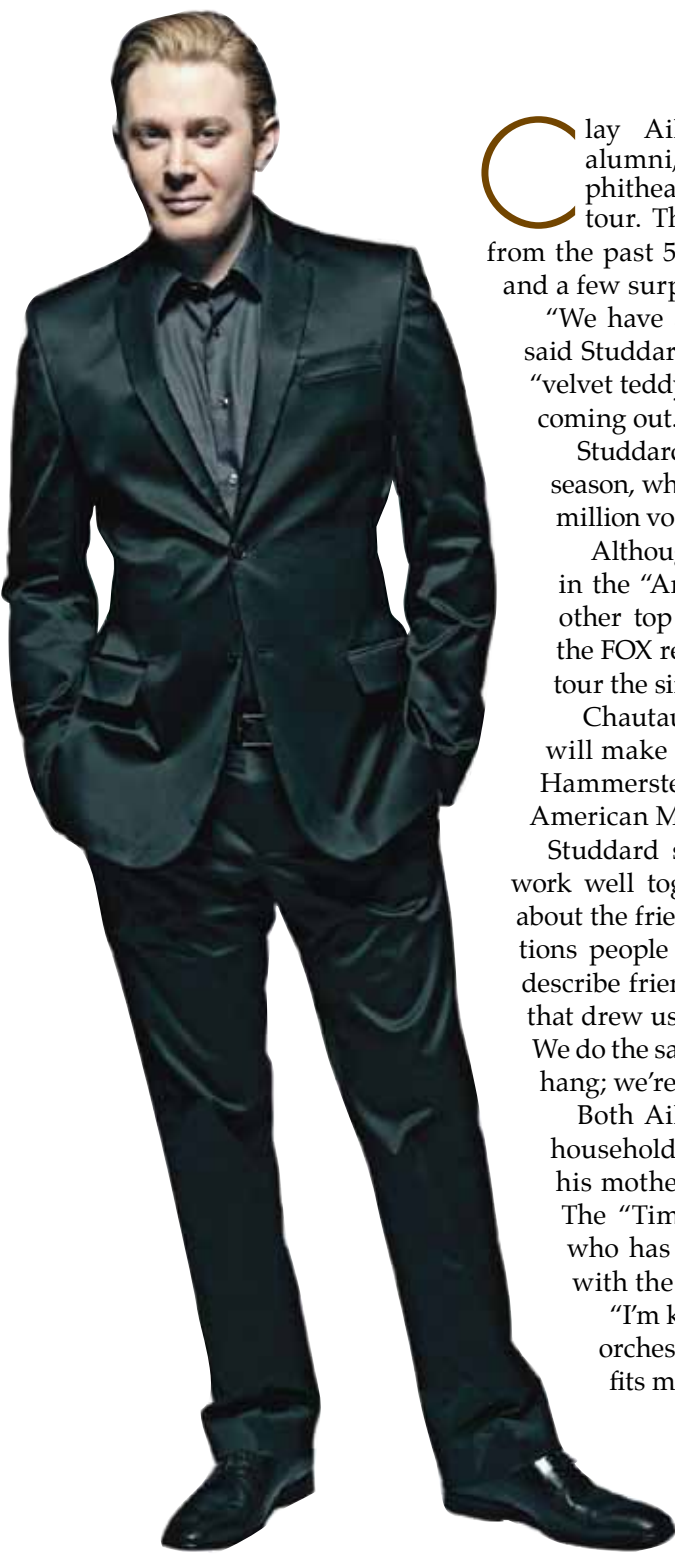
VOLUME CXXXIV, ISSUE 36
CHAUTAUQUA, NEW YORK 50¢

8:15 P.M. — THE AMPHITHEATER

CLAY AIKEN & RUBEN STUDDARD

bring a night of classics to Chautauqua with the 'Timeless' tour

BY KATHLEEN CHAYKOWSKI
STAFF WRITER



Clay Aiken and Ruben Studdard, "American Idol" alumni, will perform at 8:15 p.m. tonight in the Amphitheater as part of their summer "Timeless" tour. The concert is composed of classic songs from the past 50 years with solo performances, duets and a few surprises.

"We have a great time onstage with the band," said Studdard, who is affectionately known as the "velvet teddy bear." "I think it's worth everybody coming out."

Studdard won "Idol" in the show's second season, while Aiken was a close runner-up; 24 million votes were cast in that season's finale.

Although both artists were featured in the "American Idol" 2003 tour with the other top 10 finalists from season two of the FOX reality show, "Timeless" is the first tour the singers have launched together.

Chautauqua is one of 17 stops the tour will make among venues such as New York's Hammerstein Ballroom and Pennsylvania's American Music Theater.

Studdard said he and Aiken are friends who work well together, but that inquiries he receives about the friendship are some of the "weirdest questions people ask me because I don't know how to describe friendship," he said. "I think the one thing that drew us together was that we met on the show. We do the same thing anybody else does. ... We talk, hang; we're friends."

Both Aiken and Studdard grew up in musical households. Aiken's birth father was a singer, and his mother sang in a band when he was a child. The "Timeless" tour is a natural fit for Aiken, who has said he has always felt more at home with the classics.

"I'm kind of an old soul, so singing gorgeous orchestral arrangements backed by a big band fits me really well," he said on his website.

See **TIMELESS**, Page 4



Roosevelt

Roosevelt to share Pittsburgh successes

by Sara Toth
Staff writer

The Chautauqua audience has heard numerous perspectives on the public education system this week and will hear another one — one with a heavy dose of realism — this morning when superintendent of the Pittsburgh Public Schools Mark Roosevelt delivers the morning lecture, "Our Education Woes: How We Got Here and How We Can Find Our Way Out," at 10:45 a.m. in the Amphitheater.

Roosevelt, a self-proclaimed pessimist, said he will spend his lecture analyzing the problems he sees in the education system and identifying ways to improve American schooling.

"I'm going to try very hard to not be overly pessimistic, even though it's a fairly pessimistic view of a pretty pessimistic situation," Roosevelt said. "But it's pretty hard to look at reality and not be a pessimist."

See **ROOSEVELT**, Page 4

Panel of urban principals concludes week on public education

by Laura McCrystal
Staff writer

When Cathy Battaglia began her career as a secondary-school English teacher in rural Akron, N.Y., she began to read Anne Frank's diary with her students, only to learn that they did not know anything about Judaism. She went on to devote her career at a school administrative level to bringing diverse and cross-cultural understanding into the classroom.

Maria Hersey was assistant principal at a D-rated school in West Palm Beach, Fla., which, with the implementation of the In-

"Education is for the children. It's not the political ball that needs to be bounced back and forth. ... Educational institutions were designed to teach the masses, and they've gotten away from that."

— **Marion Pittman-Couch**
retired Winston-Salem, N.C., school administrator

ternational Baccalaureate Primary Years Programme, became an A-rated school.

Marion Pittman-Couch remembers one student who wanted to enter the middle school with IB programs in North Carolina where she was principal, telling her, "I want to do something great, and

this program will help me do that." This year, she read about that same student in the newspaper four times for the college scholarships he received.

Battaglia, Hersey and Pittman-Couch will be panelists at 2 p.m. today in the Hall of Philosophy, as a conclusion to this week's Interfaith

Lecture Series about "Public Education: A Moral Imperative." The panel is titled "If the World is Flat, Then Why Not the Schools?"

The title refers to *The World is Flat: A Brief History of the Twenty-First Century* by Thomas L. Friedman, which discusses globalization.

Paul Campbell, head of regional development and outreach services for IB Americas and son of Joan Brown Campbell, director of Chautauqua's Department of Religion, organized the panel discussion. He said he wanted to find panelists who could represent hope in urban schools with

diverse populations.

"There's a lot of good news in these urban schools," he said. "I'm not claiming all is well — we do have a lot of disparities that we have to address — but there are countless examples of excellence."

Battaglia, who retired in July from her position as community superintendent for Buffalo public schools, has taught at the elementary, middle school and high school levels. She also worked as principal of City Honors School in Buffalo, N.Y., an International Baccalaureate school.

See **PANEL**, Page 4



Battaglia

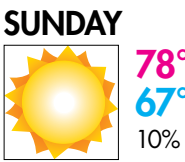
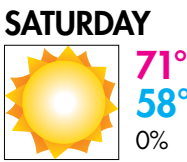
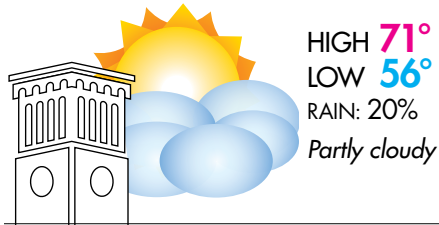


Hersey



Pittman-Couch

TODAY'S WEATHER



Speaking on movement

Maris Battaglia, E. Carol Maxwell to give Dance Circle lecture
PAGE 3



Underserved children only lack resources for success

Rajiv Vinnakota delivers Wednesday's Interfaith Lecture
PAGE 7



Celebrating 136 years

Scenes from Tuesday's Old First Night festivities
PAGE 13

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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NEWS



NEWS FROM AROUND THE GROUNDS

BTG sponsors Nature Walk today

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

Miller Bell Tower’s birthday planning

Anyone interested in helping plan the Miller Bell Tower’s 100th anniversary, please come with ideas and suggestions to a meeting at 10:15 a.m. or 5:15 p.m. today in the Longfellow parlor. The anniversary is August 2011.

Women’s Club Flea Boutique open today

The Flea Boutique, a thrift shop sponsored by the Chautauqua Women’s Club, is open today behind the Colonnade. The shop is open from noon to 2 p.m. and features bargain-priced items such as antiques, collectibles, gifts, linens, small furniture, books, clothing, kitchen items, toys, sporting goods, electronics and more. Proceeds support the CWC Scholarship Fund and the Chautauqua Women’s Clubhouse.

BTG hosts Life Member Luncheon today

At 12:15 p.m. today in the Athenaeum Hotel parlor, the Bird, Tree & Garden Luncheon for Life Members will be held, featuring speaker Ryan Kiblin, supervisor of gardens and landscaping.

CLSC meetings & events

- The Chautauqua Literary & Scientific Circle **Class of 2004** will meet at 12:30 p.m. today in the Alumni Hall dining room. Lunch will be provided.
- The **CLSC Trustees** will also be meeting at 12:30 p.m. today, but in the Kate Kimball Room at Alumni Hall.
- CLSC graduates who have achieved the level of the Guild of the Seven Seals and beyond, have previously reported their reading to the CLSC Veranda and have paid for their stoles may pick them up at Alumni Hall.

Mah-jongg for CWC members

The Chautauqua Women’s Club invites members to meet at 2 p.m. today at the Clubhouse for an enjoyable afternoon playing mah-jongg. Bring your set if possible; cards are available at the bookstore. New or renewal memberships will be taken at the door.

Schmitz presents Heritage Lecture

Jon Schmitz, Chautauqua Institution archivist and historian, will present “The Origins of Chautauqua” at 3:30 p.m. today in the Hall of Christ.

Chautauqua accepts nonperishable food

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

Chautauqua Women’s Club Appreciation Recital

Piano students will present an appreciation recital at 7 p.m. tonight at the Chautauqua Women’s Clubhouse. Ting-Tzu Chiu, Richard Kogima, Alvaro Madariaga, Christopher Ohanian and Joshua Sawicki will perform for CWC members. All Chautauquans are invited to attend.

Legal history expert to speak at Men’s Club

Daniel Sklar, a nationally recognized expert on American legal history, will lead Friday morning’s meeting of the Men’s Club in a discussion on “America’s Forgotten Man” at 9:15 a.m. today at the Women’s Clubhouse. The program is designed to remind Chautauquans that there is more to American history than we sometimes think.

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Wegmans to sponsor Roosevelt’s lecture this morning

by Anthony Holloway
Staff writer

Wegmans is once again supporting the Chautauqua Season through its sponsorship of Pittsburgh Public Schools Superintendent Mark Roosevelt’s lecture during Week Six on “Excellence in Public Education.”

“We love the summer because it gives us a chance to reconnect with so many of our customers as they return each year for all that Chautauqua has to offer,” said Store Manager Liz Lingenfelter. “Supporting Chautauqua Institution is one way that Wegmans can show our appreciation for all that it means to our community.”

Lingenfelter said Wegmans, as a local food provider, is thrilled to have the opportunity to give back to the community, especially in the Chautauqua setting.

“We’ve had a chance to get behind some wonderful performers over the years, and this year is no exception. We always look forward to our night at Chautauqua!”



Photo by Tim Harris

Ella Bird Chagnon, 1, celebrates the success of the Old First Night Community Gift in boosting the Chautauqua Fund total to \$2 million. Tuesday’s OFN events were in honor of Chautauqua’s 136th birthday.

Higie Family Lectureship helps fund Roosevelt lecture

The Higie Family Lectureship, an endowment in the Chautauqua Foundation, provides partial funding for today’s 10:45 a.m. morning lecture in the Amphitheater featuring Mark Roosevelt, superintendent of Pittsburgh Public Schools.

Bill, Pauline and the Higie family’s interests in law, business, communications, health and fitness and their love of Chautauqua were the key deciding points to sponsor a lecture. Bill and

Pauline have been coming to Chautauqua since they were married 54 years ago. In 1982 they bought a home in Summer Haven, a lake-front community next to the grounds, to make their summer residence at Chautauqua more permanent. The love of Chautauqua has been passed down to their four children and their grandchildren.

Bill was vice president, secretary and general counsel at Forest Oil Corporation in Bradford, Pa. He has also

been active in the Catholic community, serving on the board of directors, as vice president and as a member of several committees. Bill was a chair of the committee that established the Catholic House at Chautauqua. Bill has also served on the Institution’s finance committee and religion committee.

Pauline was a speech pathologist in Bradford, Pa. She has been deeply involved in Chautauqua Literary & Scientific Circle, particularly banner

preservation. She is a member of the Class of 1989. Pauline is also a member of Chautauqua Women’s Club and Bird, Tree & Garden Club. She has taken many Special Studies classes as well at Chautauqua.

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

Boyd’s Mills Press donates children’s literature to library

by Laura Lofgren
Staff writer

Smith Memorial Library received a large donation of children’s books that have now been added to the library’s collection.

Boyd’s Mills Press, a publisher owned by the same company that produces *Highlights* magazine, donated 200 books to the children’s collection, including juvenile fiction and nonfiction, young adult books, and easy readers.

Library Director Lynn Kinnear said the publications were chosen by her and fellow staff members from a list given by Kent Brown, the executive director of Highlights Foundation Inc. He told Kinnear to pick any books she wanted, according to Elmore DeMott, a Chautauquan whose efforts helped bring about the donation.

DeMott’s idea of a book donation was hatched in 2002 when her oldest daughter, then 4 years old, attended book readings in the library. Eileen Spinelli, a poet and author, read children’s books during the Highlights Foundation Writers Workshop at Chautauqua. Because of the readings, DeMott’s children “stuck” to reading.

Staying close with Spinelli and her husband, Jerry, DeMott was put in touch with Brown, the man responsible for setting up the book signings and readings.

Brown started at Highlights as an editorial assistant, reading proofs and manuscripts. Brown’s grandparents founded Highlights in 1946. In 1991, Brown started Boyd’s Mills Press with Larry Rosler, now editorial director, and Clay Winters, now president, according to the Highlights Foundation website.

To celebrate the 25th anniversary of the Highlights Foundation Writers Workshop at Chautauqua, DeMott suggested that Brown make a

donation to the library. Brown agreed immediately to update the children’s section.

“Kent was incredibly generous,” DeMott said.

Receiving the books during the offseason, Kinnear and part-time employees processed the books by covering them in Mylar, bar-coding them and putting them into the digital card catalog. The books were ready for the shelves by May.

The donated books are distinguished from the others by a green dot on each of their spines. The books are all new.

Smith Memorial Library is extremely thankful to Kent Brown, the Highlights Foundation and Boyd’s Mills Press for the generous donation.

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LECTURES



Maris Battaglia instructs Workshop II students in a crois , one of the 20 steps that will be presented at her lecture today.

Photo by Brittany Ankrom

Battaglia, Maxwell to speak on movement

by Mallory Long
Staff writer

Chautauquans interested in learning the basics of ballet will have the opportunity for hands-on education from two dance experts at this afternoon's Chautauqua Dance Circle lecture.

Chautauqua Dance Circle Second President E. Carol Maxwell and Chautauqua Dance Associate Director Maris Battaglia will present "20 Dance Steps Everyone Should Know" at 3 p.m. today in Smith Wilkes Hall. This will be the second time the CDC will host this lecture, as former CDC President Charlie Higgins created the lecture with Battaglia last year.

"It was something that (Higgins), because he was not a dancer but he came here and got really involved and is a lover of the dance now, thought would be ... interesting," Maxwell said, adding that last year's lecture received much positive feedback in lecture surveys. "We thought it was worth repeating."

Maxwell and Battaglia plan on adding some new elements to the lecture this year, making it interactive and fun. Maxwell and Battaglia will be

joined by Chautauqua Dance students and music to demonstrate the 20 steps.

"We thought we could bring humor to it and enlightenment at the same time," Battaglia said. "(People) want to understand, they want to learn, but they want to have fun."

Maxwell, a founding member of the CDC, started taking ballet lessons when she was 3 years old. Although she never became a professional dancer, Maxwell took lessons for 16 years and became a dance instructor at a studio in Cleveland, where she lives in the offseason. Her teaching job is what first brought her to Chautauqua, as she attended a dance teacher symposium in 2000. Maxwell has visited the Institution every year since then, serving as a hostess for the Ecumenical Community of Chautauqua for the last eight seasons.

Battaglia is a teacher and choreographer for the workshop and festival dancers and serves as director of the American Academy of Ballet, which was established in 1965 upon her return to Buffalo, N.Y., from New York City. She trained at George Balanchine's School of American Ballet.



Maxwell

This year, Battaglia said, audience participation will be highly encouraged, and a ballet barre will be available so audience members can learn the 20 steps Maxwell and Battaglia have included on a handout, giving the name, pronunciation and meaning of the steps.

"We are going to invite anyone that would like to come," Maxwell said. "If this is something you've always wanted to try to do but never had the courage to, come on and do it."

The lecture is designed for visitors of all ages and will accommodate as many audience members as possible who want to learn the steps.

"I think it can reach out to just about anybody: people who love dance but have never had the courage to take it, or people who love dance and want to understand how the body works," Battaglia said. "I mean, a simple little pli  is the basis of everything. Hopefully, it turns some people who

have never known anything about dance onto it."

Battaglia said this lecture will have something even for those who think they don't like ballet.

"It broadens the experience, and I think it opens the horizon of dance," she said. "People maybe that are only interested in contemporary dance or something, and then they can see how ballet is the trunk and then you can branch off. But you have to make that trunk the basis of it all."

Battaglia said she hopes the lecture will give audience members a better understanding of ballet, as well as a greater appreciation for the work dancers do.

"You have to take care of your body; it's your instrument, and you have to hone it and take care of it," she said. "Everything we do is working against nature, which is why dancers are so prone to injury. (Audience members) see (dancers) do it, but when one 50-year-old person stands at the barre, or even a 10-year-old, and tries to do pli , (he or she) realize that you don't just bend your knees; there's a lot more to it."

Roche explores literary journalism in lecture

by Sara Toth
Staff writer

The face of journalism is changing at lightning speed, but the core values remain the same: truth and storytelling.

This week's prose writer-in-residence with the Chautauqua Writers' Center, Dan Roche, will discuss a rarely explored facet of reporting — literary journalism — during his Brown Bag lecture, "Drama in Newspapers," at 12:15 p.m. on the front porch of the Literary Arts Center at Alumni Hall.

Roche, who is the author of two memoirs, *Great Expectation: A Father's Diary* and *Love's Labors*, is a professor at Le Moyne College in Syracuse, N.Y., where he teaches journalism and creative nonfiction — the two elements of literary journalism, or narrative journalism.

One way a person could describe "drama" in journalism, Roche said, is as the upheaval currently occurring in newspapers around the globe. That kind of drama serves as a backdrop to another sort of drama — drama in reference to storytelling. While a news article tends to follow the tradition of an inverted pyramid — the most important information presented at the beginning, and as the story progresses, the information growing less and less crucial — and a feature story can take any number of creative forms, neither exactly fits the mold of a narrative Roche has in mind.



Roche

"A narrative has a beginning, middle and an end," Roche said. "There are characters, and a plot, and that kind of drama created within the story. Those can be categorized as features, and as news stories. They have a foot in both realms."

There is a place for such narrative journalism in newspapers, as well as magazines and blogs, Roche said, and within college journalism programs. In fact, there is a need for more of it.

"I don't think journalists place enough emphasis, or get enough chances to practice fundamental storytelling," Roche said. "But people relate differently to stories than they do to news stories. There's a difference between a presentation of facts and a story that has characters and drama. I think there's a place for a lot more narrative in the news world that would engage readers in a very different way."

Pieces of narrative journalism can range in length from a single column's worth of space to a five-part investigative series placed on a section front in a newspaper, but the common element is conveying a story in a way that makes the reader

more able to empathize and relate to the stories' sources. In a piece of narrative journalism — and any article can become a narrative, Roche said — the truth is often complex.

"Journalism is about revealing the truth," he said. "It's a question about how you get at that truth, and what truth really means in journalism. If you write one story that tells the facts as you gather them from a police report, for example, there's a truth you're reporting there — but it's just that people digest it, take it as knowledge ... but how much of the truth is really told there? That's just one slice of it. The truth is so complex, that one story is just a spotlight — there's all this other stuff in the blackness."

Often, the truth of a story is hidden behind the layers of the readers' assumptions, prejudices or dismissals about the content matter. Narrative journalism confronts those overlooks, Roche said, and commands the attention of the reader.

"That's the power of narrative, to show what the story is really about — other human beings, and what's happening here is meaningful," Roche said. "You can relate to it not just on the basis of fact, but on emotions and human elements."

To tell the story as a narrative is to tell a more powerful story, Roche said. To present a news story as a narrative, a linear from-start-to-finish piece, is to allow the reader to decide what's important, rather than the writer identifying everything of importance in the first two paragraphs or so. In that sense, narrative journalism also engages a reader for a longer amount of time; the reader is more likely to read an article from start to finish, rather than start the next story on the page after reading just a few paragraphs of another.

The captivating factor in such journalism is the truth the reporter is trying to convey, and the stories of his or her subjects. The source material is endless.

"We crave stories," Roche said. "Everywhere you look, there's a story worth telling."

ROBINSON PRESENTS NATURE LECTURE



Photo by Greg Funka

Bruce Robinson, tree consultant, will present a lecture at 4:15 p.m. today at the Burgeson Nature Classroom sponsored by the Bird, Tree & Garden Club. The classroom is located off Fletcher near the Boys' and Girls' Club. The rain location is Smith Wilkes Hall. Please have an adult accompany children under 12.

Bike Safety Tips

Bike riders under 14 years of age must wear a NYS-required helmet.



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FROM PAGE ONE

TIMELESS

FROM PAGE 1

Studdard started singing as a 3-year-old at the Rising Star Baptist Church, where he sang gospel and performed solos as a child. He described the church as the “foundation” of his life in music.

Studdard grew up in Birmingham, Ala. He described his upbringing as a “pretty normal childhood.”

“It was a traditional Southern neighborhood,” he said. “Everybody felt responsible for everybody’s

kids. We never really had to lock our doors.”

Both of Studdard’s parents were avid record collectors and “big music lovers.” His parents filled his home with a wide range of classical and jazz singers, “from Stevie Wonder to Donny Hathaway — everybody,” he said.

By the time Studdard was a sixth-grader, he knew he wanted to pursue singing professionally. He went on to major in voice studies at Alabama A&M University, where he had received a football scholarship. Soon after

starting college, he gave up football so that he could focus on music.

Ruben said he had been working hard on demo tapes long before he ever drove to an “American Idol” competition in 2003, which he originally attended to support a friend who wanted to compete. His career took off from there, and he went on to receive a Grammy Award nomination in 2004 for Best Male R&B Vocal Performance for “Superstar.”

Studdard said there is a misconception among view-

ers of “Idol” that the extent of contestants’ musical experience on “Idol” is only what is shown on the black box; they are people who have been “trying to do this for a long time,” he said.

Beyond his music career, Studdard said he likes to encourage young people to “shoot for the stars.” His foundation, the Ruben Studdard Foundation for the Advancement of Children in the Music Arts, promotes the arts in the Greater Birmingham Area. He hopes it will one day become a “full-fledged music school.”

Studdard met is wife, Surata Zuri McCants, at a signing outside of a Walmart in 2006. He recalled their conversation.

“Her reason for being there was to get an autograph for her friend,” he said. “She told me all about that story ... and then I kind of just more casually asked her, you know, ‘Since you’re here, what about you?’ She kind of dissed me a little bit — but that’s all good.”

Both in romance and his professional life, a little persistence seems to have done the trick.

The “Idol” exes have both become international recording stars. Studdard has four albums to his name, including his most recent, “Love Is” (2009); he also appeared in the national tour of “Ain’t Misbehavin’.”

Aiken released his fourth studio album, “On My Way Here,” in 2008, and made his Broadway debut as Sir Robin in “Monty Python’s Spamalot” in 2009. He co-wrote “Learning to Sing: Hearing the Music in Your Life,” and starred in his first TV special, “A Clay Aiken Christmas.”

ROOSEVELT

FROM PAGE 1

The reality, Roosevelt said, is a slipping educational system. The United States used to rank No. 1 in the world in high school graduation rates, as few as 20 years ago, he said, and now the country is ranked around No. 18. In the same vein, the U.S. used to be ranked No. 1 in college graduation rates; now the country is No. 12, he said.

“While a lot of other nations have made tremendous improvements in their education systems, we have basically sat on our hands,” Roosevelt said. “I’m not one who believes that our schools are that much worse, or at all worse than they were 30 years ago — the problem is that a lot of countries have gotten a lot better and a lot more aggressive.”

The education system cannot afford to rest on its lau-

rels; Roosevelt said changes are going to need to occur in how Americans think of the world and their place in it, as well as changes in how parents speak to their children concerning education.

“This is a country that — in many parts of it — still celebrates many things above academic achievement,” Roosevelt said. “Many of our communities still don’t understand how essential it is in a post-industrial economy to increase educational outcomes.”

There are steps we as a country can take to improve our education system, including having clearer standards for high school graduates and less localized control of those standards, and elevating the status of teachers in society — to treat them with the respect they deserve, Roosevelt said.

As superintendent of the Pittsburgh Public Schools — the second-largest district in

Pennsylvania — Roosevelt has implemented several reforms for students and teachers. He himself has an accountability contract with Pittsburgh’s Board of Education. While some of the changes he has made were met with criticism, Roosevelt said that so far, the reforms are working.

“I think they’re making a difference within the constraints that we’re working in, but those constraints are very tight — constraints like time and the culture we’re talking about,” Roosevelt said. “We send our students to school for less time than other people do. A Korean child, by the time they graduate high school, will have been in school for three to four years longer than their American counterparts. Within the world we’re working in, I think things can be done to improve school functionality, and those are important things.”

Those important things involve changes for teachers — more open classrooms, and more often visited classrooms, Roosevelt said.

“They’re more often sharing their work with other people,” he said. “They’re judged a bit more, trained a bit better and compensated — potentially — better.”

The fact that Roosevelt is even in the position of superintendent might seem surprising; he was a politician for most of his adult life, receiving his law degree from Harvard University, and serving on the Massachusetts state legislature. As a state representative, Roosevelt was made chairman of the education committee, on which he was charged with restructuring how the state funded and organized its public school system. Eventually, Roosevelt made a run for governor of Massachusetts — he lost — but he was rapidly

losing faith in politics.

“I became very cynical about American politics, and left politics,” Roosevelt said. “I had to reinvent myself as a person. I realized it was education where I wanted to do my work. I spent a lot of time in education policy, and then I thought to myself, ‘It’s nice to talk about all these things, but I wonder if I can actually make something work on the ground.’”

Some Pittsburghers were surprised at Roosevelt’s appointment as superintendent, but so was Roosevelt — even though he said the trend in education is to hire “nontraditionals.”

“More and more districts, especially larger districts, are hiring nontraditional people to run school systems,” Roosevelt said. “Most of the largest districts in the country have nontraditional superintendents. The fact that Pittsburgh, which is a pretty traditional place,

was willing to take a risk on a nontraditional, now that might be surprising.”

Despite Roosevelt’s pessimism, he said a few things do give him hope — like the amount of young people pursuing education as a career. His biggest soft spot, he said, is for the teachers in the Pittsburgh classes; the work they do lifts his spirits.

“When I get blue, which happens often, I go to schools that I think are doing exciting things,” Roosevelt said. “I’ll go out to one of the sites and watch some classrooms where teachers are doing really exceptional, innovative work with students who are really engaged. I have a soft spot for people who work in the education systems and keep their spirits alive and their motivation high and do extraordinary things.”

PANEL

FROM PAGE 1

The main benefit of the IB program, she said, is that it prepares students to succeed in a culturally diverse and globalized world. Battaglia also sees these skills as part of the moral imperative of education; thus, it also applies to schools without IB.

“I think that we would be remiss if we were not preparing students for that very, very flat world,” she said, adding that she is extremely passionate about this idea. “You don’t want to catch me in an elevator and ask me about that, because it’s going to be a long ride down.”

Although she agreed to come to Chautauqua this week before she knew she would be retiring, Battaglia said she looks forward to spending her retirement engaging in events similar to today’s panel discussion. She said she sees the next chapter in her life as “re-firing” rather than retiring.

Pittman-Couch was a high school English teacher for 18 years before she became a school administrator. She retired in 2007 from her position at Paisley IB Magnet School in Winston-Salem, N.C., where she instituted the IB program. Under that program, she said, she witnessed a transformation of the school, its students and its high-crime-rate neighborhood. She currently serves as an outreach field representative for IB, a role that she sees as important to expand the positive influence of these programs.

“We brought that whole new framework to (the students) that made learning relevant,” she said. “I wanted to share it with other school districts so that they could know that it could be done.”

IB is an example of excel-

lence in education, Pittman-Couch said, because it extends beyond curriculum framework and focuses on “the whole child.”

Hersey, today’s third panelist, is currently program specialist for IB. She saw the benefits of the IB Primary Years Programme at Westward Elementary IB Magnet School in West Palm Beach, Fla., and described it as a program that teaches social justice, international mindedness, compassion and broad perspectives on the world.

“Being internationally minded doesn’t mean that you have to give up being patriotic for your own country,” she said. “(Elementary teachers) say that kids come to this naturally, being very open-minded, not being critical ... so it’s really nurturing what’s already inherent in small children.”

Each of these teachers sees education as an absolute moral imperative, although changes in the system can be hard to make. Battaglia described two main challenges to influencing change in the education system. First, every American claims to have an expertise about education because they are products of the system, which Battaglia said does not happen in other fields. In addition, school leaders and teachers are the success stories of that system, making it difficult for them to admit to the necessary changes.

Pittman-Couch, however, said it is not reform that is needed in the education system, but rather a refocusing on the mission of public education. She thinks many educators have lost sight of the original purpose of schools.

“It’s as though somehow that moral imperative has been forgotten,” she said. “Education is for the children. It’s not the political ball that

needs to be bounced back and forth. ... Educational institutions were designed to teach the masses, and they’ve gotten away from that.”

Hersey said she hopes today’s audience learns that they can make a difference in education no matter their profession, because society as a whole must engage to fulfill the moral imperative of education. She also would like to see the audience walk away with even more questions than they came with, as questions demonstrate deeper engagement in an issue that does not have hard and fast answers.

Although these women are all involved in education

and IB, this afternoon will be the first time they have shared their perspectives on education with one another. They come from different experiences and different areas of the country, yet all three said they are looking forward to exchanging ideas and learning from each other in the process of articulating their views to the Chautauqua audience.

One thing all three panelists certainly have in common is their passion for education.

“Every day is an adventure in education,” Pittman-Couch said. “Our young people are our future ... and we need to help them become the best that they can be.”

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MUSIC



STUDENT AUDUBON CHAMBER MUSIC RECITAL

2 p.m. today in McKnight Hall

String Quartet Op. 74 by Ludwig van Beethoven
Natsuki Kumagai, violin
Ken Jones, violin
Luis Bellorin, viola
Sam Bae, cello

String Quartet No. 8 by Dmitri Shostakovich
Alexandra Switala, violin
Janet Liang, violin
Shuo Diao, viola
Beini Wu, cello

String Quartet Op. 13 by Felix Mendelssohn
Jessica Sun, violin
Fiona Black, violin
Ruth Navarre, viola
Julie Sonne, cello

Photo by Rachel Kilroy
Thomas Shaw, cellist for the Audubon Quartet, instructs a student group in a rehearsal Tuesday afternoon. There will be a Student Audubon chamber music recital at 2 p.m. today in McKnight Hall.

Golandsky master class to offer new approach to piano

by Beth Ann Downey
Staff writer

Many master musicians who come to Chautauqua bring little tips or tricks that will help students get better results on their instruments. But pianist Edna Golandsky will be bringing a whole different approach.

Golandsky, a renowned authority on the Taubman Approach and co-founder and artistic director of the Golandsky Institute, will give a master class to piano students at 10 a.m. today in Sherwood-Marsh Studios. A \$5 fee at the door will benefit the School of Music.

Golandsky described the Taubman Approach as the way to “decode and demystify” the movements that are involved in a healthy practice and performance technique of virtuosic piano playing, as well as help to explain and solve any incorrect movement or resulting pain. She became a proponent of the method after her close work with its developer, Dorothy Taubman, and was the first to propose starting an institute where people could come to learn its benefits. She hadn’t realized at first how amazing the method was when she heard about it from her roommate at The Juilliard School. However, when she began to practice what she learned in Taubman’s lessons, she was instantly rid of back pain she never even thought had to do with playing.

“I loved it, the process of understanding and solving the secrecy of what was happening,” Golandsky said. “It gets people to realize their potential in a way that is very satisfying.”

Helping others to realize this potential has subsequently become her life’s work. Since establishing the Golandsky Institute in 2003, Golandsky said the institute

has had a strong record of fixing injuries, and the number of success stories keeps growing.

This week, Golandsky will lend a hand to Chautauqua with both the master class and the offering of her expertise as a judge in the final round of the 15th annual Chautauqua Piano Competition. Golandsky said she is happy to be involved after being asked by Piano Program Chair Rebecca Penneys, adding that the two tend to “think alike on many subjects.”

Although Golandsky exudes her authority and knowledge in the Taubman Approach, she said she approaches her master classes in a much more general way. She added that she usually tries to be very encouraging and “gentle” with the students.

“I will not pick them apart,” she said. “I will just suggest certain things that will open up what they do on a technical and musical basis.”

Whether it is with the Taubman Approach or one of those little tricks of the trade, Golandsky said, she does what she does simply because she loves helping people.

“It’s a wonderful position to be in; it’s improving the world through music,” she said. “I do all of this because I love music. I just happen to have come across this incredible body of knowledge that has changed my life and many others. But I do it because I love the music; I love to listen to the music.”

Albers to impart expertise to cello students

by Beth Ann Downey
Staff writer

Cellist Julie Albers will not only grace Chautauqua with her presence onstage this time around, but also with her presence in the classroom.

She will give a cello master class at 10 a.m. today in McKnight Hall, with a \$5 fee at the door benefiting the School of Music.

Albers said that when she was here two summers ago, she performed after the School of Music programming had already ended for the season. Now, she is really looking forward to being at Chautauqua in the midst of the students’ final weeks.

Albers began teaching private lessons when she was very young, and her mother was also a violin teacher. Albers still keeps a few private students despite her hectic performance schedule.

Just in the first half of this year, Albers has given performances in almost a dozen states. She said she usually gives solo recitals or concerto performances with orchestras, and she enjoys the thrill of traveling and meeting all different types of people.

“That’s what I love about what I do. I’m very lucky to be able to do this,” she said of performing. “There is something special about being in different places with different people. There is so much variety; it really keeps me on my toes. It’s a good lifestyle for me right now.”

Albers said she also gives master classes in about 80 percent of the places she visits. She described the chance to continue teaching as “very, very satisfying” and

as having a lot to do with matching compatible teaching styles to learning styles.

“You really have to break everything down and figure out how to say it in a way that the student will understand and comprehend,” she said.

The hardest thing about master classes, Albers said, is the fact that the instructor must find a way of being effective in a very short period of time. To accommodate this, Albers said she usually tries to listen and pick out just a few general points that will offer students a different view on their performances.

“You have to choose something that the student will grasp and be able to apply to anything that they are playing,” Albers said.

Albers can also relay her expertise on chamber music as the string students are immersed in their work with the Audubon Quartet. Besides her orchestral debut with the Cleveland Orchestra in 1998, Albers said her greatest accomplishment was starting a chamber music trio with her sisters. Getting the ensemble off of the ground, she said, was something at which she worked the hardest.

“That is a success, to work well enough with your sisters to be in business with them,” she said.

Albers’ greatest piece of advice for young performers is simple: to work hard so that they can get to the positions in their careers that makes them satisfied as well.

“You don’t want to do something you’re not passionate about,” she said.



Albers

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RELIGION / COMMUNITY

Cruickshanks are living the pro-tirement lifestyle

A Special Studies class on “Becoming a Sage” first introduced Joe Cruickshank to the concept of “pro-tirement.”

“Retirement is such a passive concept,” Joe said. “At this stage in our lives, it is the time to be active. This is the time to try new things, volunteer, share our wisdom — be proactive.”

Joe and Nancy Cruickshank are doing just that. The New York City residents spend their “pro-tirement” traveling, volunteering in the community, and, of course, keeping busy at Chautauqua.

Nancy currently assists a local congresswoman with constituent services, helping people who live in the district. She also volunteers at the Metropolitan Museum of Art one day per week. Joe volunteers his time teaching English as a second language in South Bronx, serving on local non-profits’ boards, and pursuing his passion for photography.

The Cruickshanks also take time to travel, as evidenced by their recent adventure driving to the Panama Canal and back, as well as the year they drove around the border of the contiguous United States.

Despite their busy schedule, Joe and Nancy always find their way back to Chautauqua for the summer.

Nancy’s mother discovered Chautauqua in the 1920s while she and a college friend were on hiatus from their studies. She introduced Nancy to the Institution when she was 14 years old.

Nancy spent her summers on the grounds working odd jobs at Children’s School, the cafeteria, and even helped with costume changes for the opera company. Nancy loved the time she spent on the grounds, and many years later, her husband Joe would hear all about it.

Joe explained that after getting married and moving to Taiwan for a program similar to the Peace Corps, “Nancy



Photo by Tim Harris

Joe and Nancy Cruickshank

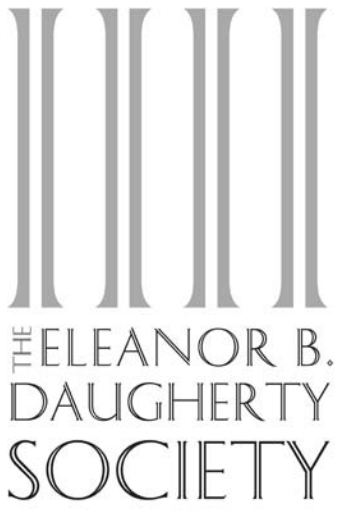
talked so much about Chautauqua I swore that I would never go.”

Once they returned to the United States, their drive would take them from Cleveland to New York City. “Out of respect to Nancy, I agreed to stop by Chautauqua so she could visit with friends, figuring I would stay in the car and read a book,” Joe said.

“It took me less than one minute to fall in love with Chautauqua,” he added. “It just has a way of communicating that it is a special place.”

The Cruickshanks now come to Chautauqua every season for two weeks. Those weeks are coordinated with a group of special friends that includes Ellie and Bruce Heister from Palo Alto, Calif, and Cindy and Patrick Shannon from Austin, Texas. They recently lost one of their dear friends, Mayre Springer, who would also join them in Chautauqua each year. Mayre and Nancy became friends when they were both 14 and in Boys’ and Girls’ Club together.

“That first Saturday of the two weeks we all meet in the bleachers at the Amphitheater for the symphony performance and it is as if no time has passed at all,” Joe said. “Something we really love



about Chautauqua is that it is a place we can come back to and it will be welcoming the way it has always been welcoming,” Nancy said. “It never changes — it is something in the world that has continuity.”

During their stay, the Cruickshanks take advantage of all that Chautauqua has to offer.

“I can arrive at Chautauqua exhausted from work, thinking I am going to sit on the porch and relax,” Joe explained, “but then I open *The Chautauquan Daily* and I see that there is yoga at 7 a.m., and something at 8 a.m., and then the 10:45 morning lecture. The next thing you know, the day is booked.”

Both Joe and Nancy appreciate the morning lecture series and the thought that goes into speaker selections. They spend the rest of their time on the grounds enjoying the Chautauqua Symphony Orchestra, taking Special Studies courses, and relaxing with friends near the lake.

Chautauqua has also provided the opportunity to meet new people who have touched their lives in various ways.

“I met Joyce Ross through a Specials Studies course,” Nancy said. “We found that we have a Spanish connection where we both appreciate the language and the culture. We learned that Joyce lives in the same town as our daughter in California so we get to visit her when we are out there.”

For Joe, meeting Jared Jacobsen, Chautauqua’s organist and coordinator of worship and sacred music, has been a standout Chautauqua experience.

“Jared is capable — through

music — of getting inside each and every one of us. I get choked up listening to him play. It is just so moving,” he said.

It is the cumulative Chautauqua experience that led the Cruickshanks to consider how they could make a difference. They found what they were looking for by participating in Chautauqua’s Pooled Life Income Fund.

“We thought about two things: one is that we care about Chautauqua, and two, we are not in a financial position to make an outright major gift,” Joe said.

By participating in Chautauqua’s Pooled Life Income Fund, Joe and Nancy made an irrevocable gift upon which they receive an income distribution each quarter based on the fund’s performance. Upon their deaths, Chautauqua receives the remainder, which is added to the Foundation’s permanent endowment.

“This type of gift was the best solution for us because we can give money to Chautauqua, but we are retaining some income that we need now,” Joe said. “Essentially it is a nice way to make a gift when you don’t have the money to make a gift. I hope lots of people do it.”

“Chautauqua is not like other vacation destinations like the Bahamas where you can visit and have a good time, but there is no connection there,” Nancy added. “I am connected to Chautauqua. This is where my mother came. It is part of my family history, and it will always be part of my life and I want to support that.”

Joe and Nancy Cruickshanks’ participation in Chautauqua’s Pooled Life Income Fund makes them members of the Eleanor B. Daugherty Society, a group of individuals who have included Chautauqua in their estate plans through a life income gift, retirement plan, trust or by bequest. If you would like to learn more about including Chautauqua in your estate plans, contact Karen Blozie, director of gift planning, at (716) 357-6244 or e-mail kblozie@ciweb.org.



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Morning Worship

COLUMN BY **JOAN LIPSCOMB SOLOMON**

Sermons, like jewels, need a setting. Worship coordinator Jared Jacobsen’s choice of “In Christ There Is No East or West” and “Where Cross the Crowded Ways of Life” opened and closed Thursday’s service, aptly framing Chaplain William J. Carl III’s “The Dignity of Difference.”

Saying he’d named his sermon after the title of prominent United Kingdom Rabbi Jonathan Sacks’ book, he quoted the rabbi: “No wonder atheists scoff at religion’s influence. In conflict zones throughout the world, religion is at the cutting edge of confrontation, reminding us of Jonathan Swift’s acid observation that we have ‘just enough religion to make us hate one another, but not enough to make us love one another.’”

Why is it, Carl wondered, that we have changed Jesus’ promise, “Where two or three are gathered in my name, I am there,” to “Wherever two or three are gathered in my name, there’s bound to be an argument”? He said it must be because “we see and hear things from our own perspective, and clearly think differently on all sorts of subjects.”

Turning to the morning’s scripture, a description of the Day of Pentecost from the Book of Acts, Carl compared it to a giant church picnic for all the world’s people with their different languages and races. It images, he said, “how it can be when, despite our differences, we figure out how to come together, accept one another for who we are, listen to one another as we never have before, and move into the future with a common purpose and mission.

“The problem is,” Carl said, “it’s entirely too idyllic for our times. He cited the conclusion of Frank Newport, president of Gallup, from numerous polls: “We live in a broken nation, and we can’t seem to fix it, no matter how hard we try.” Carl referenced E.J. Dionne’s comments on “The Diane Rehm Show”: “Whatever the cause, our country is in a mess. The ‘politics of confrontation’ mutes real conversation, and public discourse suffers.”

The chaplain suggested that it’s important to know to whom we are talking. He recalled when, as was his custom visiting other countries, he was trying out his Korean on a friendly looking couple who responded, “We are Filipino, but your Korean is excellent.”

Pointing out that “this fragile experiment we call America may not be around forever,” Carl warned that, like other great civilizations which have fallen, “our greatest threat is not from terrorism without, but from implosion within.

“Pentecost is the answer,” Carl urged. “It’s a symbol of how things can be when we allow the Spirit of Christ to open our hearts to one another so that Pentecost becomes not just the birthday of the church, but the possibility of true peace. How does the Spirit do this?” Carl asked. “By helping us recognize the dignity of difference and by helping us listen to others who are different. There is only one verse in the Bible telling us to love our neighbors, but ‘love the stranger’ appears 36 times. When Abraham Lincoln admitted that his opponent might have a point, it was a sign of his humility and strength — qualities,” Carl said, “that both politics and religion need right now.”

The chaplain concluded with the story of a wildly diverse class he’d taught at Princeton University with, initially, many challenges to building a sense of community.

“How is it that we became able to eat together, study together and love together?” he asked. “Because the Spirit of the Living God opened our hearts to one another.” He prayed that that same Spirit might prevail in the world today.

Carl is fifth president and professor of homiletics, Pittsburgh Theological Seminary. Former Department of Religion Director William N. Jackson was liturgist. Motet Choir singer Mary Jureller read Acts 2:1-15, 22-24 and Philippians 1:15-18; 4:1-3.

The Motet Consort: Judy Bachleitner, flute; Debbie Grohman, clarinet; Richard Kemper, oboe; and Willie LaFavor, piano, played, as prelude “Variations on Engleberg, ‘When in our Music, God is Glorified”” arranged by LaFavor in honor of Kemper’s 80th birthday.

Worship coordinator Jared Jacobsen led the Motet Choir in Bob Chilcott’s arrangement of “The Gift to be Simple.”

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LECTURE

Vinnakota: Disadvantaged kids only lack resources for success

by Elizabeth Lundblad
Staff writer

In a world ruled by numbers and statistics, the standings of the United States public education system are depressing.

Wednesday's 2 p.m. Interfaith Lecturer Rajiv Vinnakota asked the question that was on every Chautauquan's mind: Why?

"Why has a country as wealthy and as innovative as ours not yet found a way to provide a quality education to all of our children?" Vinnakota said. "Do we lack the will, or is it simply an impossible ideal, this notion that all children should receive an excellent public education?"

Vinnakota's experience has taught him that, although lack of will is a component, the real problem is translating moral convictions into effective action.

In 1998, Vinnakota and his business partner, Eric Adler, started the SEED Foundation, which established a public boarding school for disadvantaged children in the Washington, D.C., area.

"By disadvantaged, I mean children who are born into communities where most of the families live in poverty," he said. "Where safe housing and a decent medical care are hard to come by, and where schools have been failing to educate children for generations."

Children in families coping with this lack of resources enter kindergarten already behind their more advantaged peers and only fall further behind as the years pass, he said.

What spurred Vinnakota to start the SEED Foundation was not a heightened sense of moral duty; rather it was the irresistible need to prove a scientific hypothesis.

A few years after he graduated from Princeton University with a degree in molecular biology, Vinnakota and his friends were talking about the challenges facing poor, urban school kids when one friend casually asked why there were boarding schools for privileged kids but not poor ones.

"My scientific mind got to working. I had a hypothesis: disadvantaged kids are like any other kids; they just lack the resources necessary for success," he said.

Vinnakota wondered, if provided with a 24-hour-a-day boarding school, a secure environment, a positive peer culture and a rigorous college preparatory curriculum, would disadvantaged children be able to overcome the obstacles facing them and have successful futures?

Taking a two-month leave of absence from his job, Vinnakota traveled the country talking to anyone he could find about urban education and the changes that faced kids in America's metropolitan areas.

Vinnakota met Adler shortly after he returned from his research mission. After their second meeting they quit their jobs and started the SEED Foundation two weeks later.

Since those meetings, Vinnakota and Adler have built two SEED schools; the first opened 12 years ago in Washington, D.C., and the second opened in Baltimore two

years ago.

More than 700 students, evenly split between boys and girls, grades 6 through 12, live at the two schools. The D.C. school has graduated seven classes and 97 percent of those graduates have been accepted to four-year colleges. Of those graduates, 93 percent are the first to go to college in their families, Vinnakota said.

Despite their great success, opening these schools was not an easy task, and the young men at the helm of this organization were repeatedly told that their idea would never work.

"Logically, the idea made perfect sense to me, and many people affirmed my hypothesis," he said. "These children from resource-poor families and communities, a high-quality boarding school could focus resources on them in an efficient and effective way. In theory it made perfect sense, but still most people said it couldn't be done."

Even those who had dedicated their lives to educating poor children and who harbored deep moral convictions about the work said it could not be done, he said.

"Well, I had one thing going for me: I was young, naive and stubborn. So I kept asking, 'Why not?' And the most common answer I heard? 'Money. You'll never be able to get the funding. How do we pay for an around-the-clock boarding school for at-risk kids?'" Vinnakota said.

The SEED schools have the children about three times longer than a regular day school, and because of the comprehensive services they offer, it costs about three times as much to operate a SEED school, he said.

In Maryland, the state spends about \$11,500 per student per year on their education, Vinnakota said. SEED spends about \$36,000 per student per year. The question facing Vinnakota was how to convince lawmakers that it was worthwhile to spend that much money on at-risk children.

"I went back to my scientific background. We did some research and added up what the state was already spending on these kids, on social services like housing subsidies, food stamps, tutoring, delinquency prevention, health care and others," he said. "Then I divided that number by the number of children receiving those services. ... The annual expenditure was \$37,000 per year."

If the statistics play out, Vinnakota said, children with higher risk factors are going to cost the government



Photo by Rachel Kilroy

Rajiv Vinnakota, co-founder and managing director of the SEED Foundation, speaks Wednesday afternoon in the Hall of Philosophy.

much more in the future due to higher rates of teenage pregnancy, incarceration and unemployment.

"Let's not kid ourselves; we're already paying the cost of not educating the children," he said. "If SEED schools can get these kids through high school and college, and get them to grow up to be productive, high-tax-paying citizens, we'll be doing a great job. In the long term, SEED schools actually save societies money."

In D.C., the SEED school applied to become a charter school, which is a public school that is managed independently but overseen by a board of supervisors, Vinnakota said. The Maryland school was started from an agreement with the state government to operate a public boarding school for at-risk children.

"In both cases we needed to pass legislation that guaranteed that steady stream of operating funds. (This was to ensure) ... the case that we made to our students: If you come here, if you work with us, we commit to making sure that you'll get the education so that you can go on to college," he said.

With the D.C. school, the foundation had to pass the legislation through Congress, which was daunting for the young social entrepreneurs.

"So imagine, I was 26 at that age, walking through Congress trying to convince

people that we needed to change funding laws so that we could do this," Vinnakota said. "As one lawmaker said, 'You know what? I didn't believe anyone could do it, but I thought that maybe you guys just had a chance because you were naive enough.' OK, I think I said 'Thank you.'"

After the foundation had the backing from the government, the dormitories and academic spaces needed to be built. The SEED Foundation turned to private donors and foundations for these funds, he said.

"In total we raised more than \$25 million in private dollars to build and grow the D.C. school. Ten years later in Maryland, when we opened the SEED school two years ago, where the school and the campus are bigger, we've raised \$36 million in private dollars," Vinnakota said.

The fact that the SEED Foundation was able to raise more than \$60 million in private funds proves that there are many generous people in the U.S. who are willing to give millions to projects that actually work, he said. Given the outpouring of generosity Vinnakota has seen in that last 13 years, lack of good will is not a problem to achieve excellent public education for all.

"I know that even children from the neediest communities, those who come to our school as sixth-graders, two, three (and) four grade lev-

els behind," he said. "They're second-graders when they come to us at ages 10 and 11. They too can catch up and be prepared for success in college and beyond. It isn't easy and it isn't cheap, but it can be done."

The question that needs to be addressed is how can individuals put their convictions into practice? Vinnakota said there are three basic things people can do to help.

"One, each one of you, and together, can demand better schools everywhere. That's especially true in our urban areas," he said. "Two, you can support high-performing schools and educational entrepreneurs who are trying to institute systemic change by bringing more talented people into public education. Third, unfortunately but honestly, we need to pay for this. We need to support effective education reform with our time and our money."

As a scientist, Vinnakota is satisfied because he proved his hypothesis. SEED students are just like other children, full of potential and able to meet high standards when given the education and support they need, he said.

Both of the SEED schools accept using a lottery, and the day they are selected is both the happiest and the saddest day of the year for Vinnakota.

"Two to five times as many children as we have slots come to our gyms and see a lottery machine and

see the balls get picked up and get the numbers called and know whether or not they've won a chance to go to the SEED school," he said.

Because of the lottery system, the brightest and most motivated students are not necessarily the ones selected, and at the Maryland school there is a risk-factor test to even be eligible to enter the lottery, he said.

In Maryland, students must be below the poverty line and meet three out of eight risk factors that include criteria such as having one incarcerated parent, a history of suspensions or truancy and being academically behind in reading and in math, Vinnakota said.

Research has shown that there are 1.2 million children across the country that would benefit from the intensive environment that SEED offers, he said.

Vinnakota and his colleagues have argued to lawmakers and skeptical politicians, SEED schools are not about spending more money; they are about spending money more equitably and more effectively to save both money and lives in the long term.

"It's about ensuring that the next generation of Americans has the skills it needs to flourish. On the moral level, it's about demonstrating that any child, from any circumstance, chosen through a lottery, can be successful," he said.

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DANCE

NCDT's 'Dance Innovations' a collaborative success

by Jane Vranish
Guest reviewer

It's a rare thing when the dancers take as much risk in a performance as a choreographer does during the creative process. But such was the case in North Carolina Dance Theatre's "Dance Innovations" at the Amphitheater on Wednesday night, where the program was a virtual discovery zone of dance. Everyone usually finds something to enjoy in a mixed repertory program, particularly when faced with five very different works. But this one succeeded particularly well on the shoulders of NCDT's talented group of dancers, who committed so fully to the choreographers' vision and subsequently elevated the dance.

More remarkable was the fact that these were works from a trio of company choreographers (another rarity), giving the Chautauquan audience what might be termed a lot of bang for their buck, considering the costs of restaging a ballet from an outside source.

NCDT artistic director Jean-Pierre Bonnefoux (a talented choreographer himself) plays it smart, keeping a virtual stable of choreographers on hand to provide a wonderful array of new work at a lower cost.

Mark Diamond and Sasha Janes each contributed a pair of ballets, with Diamond giving a quick example of his

R.E.V.I.E.W

considerable range through the steamy streets of "City South" and the artistic impact of "Matisse."

"City South" was a great little opening number, one that captured the audience's attention with a sultry swagger, driven by the Grammy Award-winning blue-bop accompaniment of Bela Fleck and the Flecktones. Diamond showed the heat rising through the torso of Dustin Layton in a drawling kind of solo at the start and kept it drifting through a series of nighttime encounters.

But if "City South" was atmospheric, Diamond's "Matisse" delved deeply into the French artist's life. In a better, more financially stable dance world, there would have been giant reproductions of his art dropping down into view, or even screen projections. Diamond used an easel to display the artwork, adequate for a more intimate space, but a bit lost in the expanse of the Amphitheater.

Nonetheless it was apparent that a lot of research and subsequent thought went into this ultimately satisfying ballet. Diamond used voiceover quotes from the artist, which provided more insight into the man himself. And while the ballet centered on Layton's portrayal of Henri Matisse, it worked



Dancers perform "Matisse," choreographed by Mark Diamond



Photos by Emily Fox
North Carolina Dance Theatre members Alessandra Ball, Anna Gerberich, Sarah Hayes Watson, Dustin Layton, Addul Manzano and Sam Shapiro perform in Sasha Janes' piece "Glass Houses"

because of Diamond's own perceptive artistic choices.

Out of Matisse's vast lexicon of works, Diamond selected three muses that played an important role—the malleable artist model (Alessandra Ball), the exotic Odalisque (Anna Gerberich) and the faceless Blue Nude (Sarah Hayes Watson). Diamond could easily layer a series of duets, which worked both artistically and choreographically.

Speaking of the movement, Matisse's long career embraced a number of stylistic veins, from Fauvism, with its primitive form of expression, to French traditionalism, filled with bold strokes, to his noted series of abstract paper cutouts. That could easily have created difficulties with movement that was already a blend of ballet and modern. But Diamond created an individual vocabulary for each of the muses, most definitively with the crisp curvilinear outlines of the Blue Nude.

Diamond then took that process a step further when he incorporated Matisse's "The Dance" (of course!). He gave five women, covered nearly head-to-toe in rust-colored unitards, a soft, almost naive dance that ended so sweetly in the familiar circular link.

I could almost have accepted this as the end, perhaps with Layton at the center.

But Diamond provided a coda, a little stilted but reasonable, where "Matisse" became indelibly connected with his art by becoming it, in this case the iconic falling Icarus surrounded by all of his muses.

Janes' pair of ballets both showed a theatrical touch much like Diamond. "Le Temps," set to brooding Chopin, worked only as a showcase for the considerable technical facility of Addul Manzano. But the ballet, intended as some sort of fantastical dream, had a schizophrenic quality where Manzano seemed to delve into his emotional center and then explode into a series of jumps and turns, over and over again. While Janes showed a certain talent for movement, there could have

been more connective tissue. Still, it was easy to love the punctuation mark of an alarm clock at the end.

His "Glass Houses" was the first of two Kronos Quartet ballets on the program. This one had a quasi-middle Eastern feel to it, with extended, rippling cadenzas, supporting a theme where a woman tried to find her emotional center in an ever-encroaching, technosavvy world.

Unfortunately the inspiration for the piece, apparently some sort of open-ended sculpture mindful of a glass house, had to remain in North Carolina. So Janes improvised by uncovering a part of the wooden stage backdrop and using some risers as steps. That was an interesting alternative ... at first.

He used a swing to symbolize the woman's own private world, but again, the tran-

sitions between inner and outer being were virtually nonexistent. In fact, the cast of six, particularly at the end when the ballet was amplified by 10 members of the ensemble, was often stagnant. The "world" needed to be more invasive to provide a stimulus and its resulting tension.

The fifth ballet, Dwight Rhoden's excerpt from "Alleged Dances," featured a Stravinsky-esque Kronos, full of sharp juxtapositions, and most suitable for this homage to George Balanchine's landmark black-and-white ballets.

But Balanchine put his dancers in black leotards and white tights, practice clothes if you will, to put the focus on the dance. Rhoden, always personally stylish, even in the studio, used black-and-white blocks of fabric, vests and pants for the men, mini-jumpers for the women. Then, tongue-in-cheek and ultra-fashionable, he divulged a surprise — geometric-print bathing suits underneath the jumpers.

Similarly, the choreography was full of surprises, with a pointillistic assortment of poses gleaned from Balanchine's ballets. I caught the trademark arabesque from "Agon," a tendu pose from "Concerto Barocco" and knife-like extensions à la "The Four Temperaments." But there was too much delicious movement to savor, all Rhoden as it took deconstruction to the limit.

The ballet was also timely — New York City Ballet featured a dozen of these ballets in its spring season. They say that nothing is new under the sun, but it can still be presented in a fresh, very smart way.

Jane Vranish is a former dance critic for the Pittsburgh Post-Gazette and continues there as a contributing writer. Her stories can also be read on the dance blog Cross Currents at pittsburghcrosscurrents.com.



Dancers perform "Le Temps" by Sasha Janes

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LECTURE

Weingarten: U.S. should look to Finnish to fix education

by Karen S. Kastner
Staff writer

Randi Weingarten has a way of speaking that makes listeners feel that she is revealing secrets.

The president of the American Federation of Teachers imparted to the crowd at Thursday's morning lecture what Week Five's speakers have all touched on: America must adopt a model for public education that features the more successful aspects of the Finnish educational system, which has long displaced the U.S. as the world leader in the field.

At the outset, Weingarten said she had been reading about this week's lectures and found it "a little scary" to have to lay out the AFT position in 40 minutes.

She recalled that, during a long walk with her father Sunday along a beach, he gave her a poignant glance and reminded her what he had often told her during childhood: "Work on your intellect, your spirit, your physical well-being." It is so similar to the Chautauqua mission that Weingarten said in an almost singsong manner, "So, I'm home."

Beginning her speech in earnest, Weingarten said her goal for the lecture was to "give you some hope that this is fixable if we do this the right way," even in the economic downturn.

Weingarten heralded the U.S. Senate's having broken Wednesday a threatened Republican filibuster, which would have thwarted a \$26 billion aid package for cash-strapped states that is expected to, among other economic remedies, avert the layoffs of some 140,000 teachers nationwide. "The federal government has to step in" when states are faltering as in the time of President Franklin Roosevelt, she said.

Weingarten painted a dire picture of public education in many parts of the country. For example, she pointed to nationwide cuts in summer learning programs, which places at a distinct disadvantage not only those students who had been slated to attend, but their teachers as well, she said. Weingarten added that in the next academic year, "not one elementary or middle-school library will be open" in Los Angeles.

She added there are many "hidden cuts" in school districts as well, with Advanced Placement classes often slashed from curricula.

Let there be no mistake, she said, decreased resources for schools and increased unemployment "impacts children." The socioeconomic situation "is something we compete with" as poverty rates grow "higher than they have been in a generation."

Herself a former teacher at Clara Barton High School



Randi Weingarten, president of the American Federation of Teachers, speaks during Thursday's morning lecture in the Amphitheater.

in Brooklyn, N.Y., Weingarten said the high-school system, with its 42-minute class periods, is based on a model from a much earlier time when students were educated to become factory workers and homemakers. Using an example from Clara Barton, she said a classroom there had windows that would have been used in typical homes of the time so that girls could learn how to wash them properly.

"The national economy is totally different" now, Weingarten observed, calling the current U.S. economy a "knowledge economy." She explained that learning must go beyond filling out "bubble sheets" for multiple-choice tests. Students must be taught, she said, "to be able to explain, to write persuasively, to problem-solve." The job of teachers, she said, is "to prepare kids for college (and post-high-school vocational school) and careers."

Teachers should meet individual (students') needs while making the most of a well-rounded curriculum in order to help students realize their God-given talents, Weingarten said.

"If you want to be No. 1," she said, the U.S. must look to Finland's system, which ranks first worldwide. Just as other speakers have said this week, Weingarten advocated the "deep learning" endemic in the Finnish schools, which also feature "regular, rigorous" teacher reviews, aggressive teacher recruitment and thoughtful teacher development. Bad teachers are let go — something she also advocates for America, she said.

Each Finnish teacher receives three years' training on the graduate level at state expense, Weingarten said. "They are investing in teachers and are giving them the tools and the trust to get it done," Weingarten opined.

She also seized the opportunity to point out that Finnish teachers are "100

percent unionized."

In America, she said, teachers are evaluated by two "stupid" methods — either periodically by principals or by their students' collective grades on standardized tests. The AFT is currently obtaining Department of Education grants to overhaul this system, she said, with one such grant due to be announced shortly after her talk in the Amphitheater Thursday.

Finnish class sizes, she said, are also kept small. Weingarten referenced Lee S. Shulman, former president of The Carnegie Foundation for the Advancement of Teaching, who pointed out the lunacy in having teachers monitoring a class of as many as 35 students while simultaneously holding a reading circle with a half dozen children. Shulman, she said, likened a teacher in this position to an emergency-room physician during or after a natural disaster.

Finnish students, she said, are provided with "good meals" and access to health-care. In America, she said, some children who are hungry or need dental services have a hard time concentrating on their studies.

Funding of American schools based on ZIP codes, she said, must end, as it provides solutions for only some kids.

The AFT vision, she said, is to build on what works in order to foster "excellent neighborhood schools."

Regarding charter schools, Weingarten, who said she has been involved with three of them, opined that "the success of few will rub off on the many." However, she said, they serve "niche markets" and leave out some children who need help.

Teachers, she said, are often "criticized or demonized" as if they typically get out of bed and say, "I'm going to do a bad job with kids today." Weingarten said

teachers often get flack as they are "attempting to do the job we love to do." She added, "We went into this work to change the lives of kids."

"I don't get mad any more," Weingarten said, referring to "scapegoaters' and demonizers" who have gone so far as to characterize teachers' unions as racist, likening their politics to that of the late George Wallace and Lester Maddox. Weingarten pointed out, however, that the AFT ousted segregated Southern locals decades ago. Those who are criticizing "are making our jobs worse, not better."

Weingarten states that many critics of the public schools and of teachers' unions are "fixing blame, not fixing schools."

However, she said, she "wants the public to complain when warranted."

She said to the audience: "One more time, this notion that we're about keeping bad teachers ... is poppycock." In a recent AFT meeting, Weingarten said, members voted 4 to 1 that they would rather fight for the "tools" to do their jobs rather than to fight for their "rights" as employees.

Secretary of Education Arne Duncan, Weingarten said, has recently said that critics must "stop blaming unions" for problems in the schools. "The new framework is for all of us to work together," she said, echoing other Week Five speakers.

"We need to make sure we look ourselves in the mirror and find out what works" and implement that, Weingarten said. Teachers, she said, work their hearts out and need support from

leaders and the community. She said, "We are going to honor that work in a respectful and dignified way."

If reform takes place in a thoughtful manner, Weingarten said in conclusion, "We will not simply save our schools. ... We will save our country."

[Editor's note: As a Kent State University faculty member, the author of this article belongs to the American Association of University Professors. Formerly, she was a member of The Newspaper Guild, which has since merged with the Communication Workers of America.]

Q&A

Q. I, a teacher, believe it is time for tenure to end. Do you? I know no other profession that tenures. Teachers should not be protected any more than should other professionals.

A. I have spent my adult life working for kids and working for workers. That's what I've done. I used to be a Wall Street lawyer; I left, pretty much knowing I was about to be a partner in the firm, because I wanted to work for people who wanted to make a difference in the lives of others. I agree with the questioner that tenure should never be a job for life. But individual teachers, particularly good teachers, need to have fundamental fairness. Frankly, I think all workers need to have fundamental fairness. I will never forget the day that my dad came home fired from his job. Now, he was fired for economic reasons, and everybody who was over a certain age was fired. Not the newer workers, but the older workers. I remember him coming home with tears in his eyes, and my father never cried. My father and mother were married for 50 years, 55 years. He never cried, even when my mother died. He had tears in his eyes that day because he lost the dignity of work. You know, it made life hard for my sister and I when we had one income, not two incomes, coming into the house. But it's

the dignity of work; it's that workers should be treated fairly. Frankly, in the United States of America, I think all workers should be treated fairly. Yes, they should work hard. Yes, we shouldn't get something for nothing. But what due process is should be fair treatment. So we just disagree on that issue. Frankly, I think all workers should have it, maybe with the exception of manager types, like myself, who have to run institutions. But those who don't have individual power, who are not born with silver spoons in their mouths, who if they don't have a job, how do they feed their families? I think in America, we should figure out how we create fundamental fairness for all workers.

Q. Is there a blueprint out there for a way to pay teachers based on how well their students perform? How would this be applied in a special education classroom or a self-contained classroom?

A. This is an interesting question in terms of what is the role of individual students' performance and pay. Now, I would argue that basically we are being paid based upon whether our students perform. Like if we are doing a good job, we should have our jobs. If we're not doing a good job, we shouldn't have our jobs. So in some ways, that's what salaries should be about. But the big debate is, in this country, should there be pay for performance, either on a school-based level or based on an individual child's level? In D.C. we just actually agreed to an individual performance pay plan on top of salaries that has to be jointly negotiated. We just agreed to various different ways of differentiating salaries, like if you work in a hard-to-staff school I think you should be paid more. I think it's a tougher job and you should be paid more. So I don't think that one size fits all, although I do believe that there should be a basic competitive salary for teachers. I don't think one should take a vow of poverty in order to become a schoolteacher.

— Transcribed by
Beth Ann Downey

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MUSIC

YOUNG ARTISTS PREPARE TASTES OF SHAKESPEARE



Photo by Tim Harris
Chautauqua Opera Young Artists rehearse Thursday afternoon in Norton Hall for part two of the Scenes Program “Shakespeare, The Opera’s the Thing,” which will be presented at 4 p.m. today at Norton Hall.

Annual percussion recital displays budding talent

by Beth Ann Downey
Staff writer

There are two music stands adjusted to make a flat surface. Pieces of white Styrofoam have been applied for padding, and on top four different sized flowerpots have been fastened.

This is one of the few homemade instruments that will create a unique audible and visual experience for the audience at the annual percussion recital at 4 p.m. today in Elizabeth S. Lenna Hall. The ensemble will introduce about 100 different percussion instruments, ranging from the traditional to the extraordinary.

It just so happens that the flowerpots are perfectly in key with the rows of brass pipes that have been fastened together to make a metallic-sounding instrument. The students got those — and the blocks of wood they will use in the piece “Threads” by composer Paul Lansky — at the hardware store. Needless to say, the four students are all really excited to play the piece, and they even have a pretty hand-dyed tapestry hanging in their practice space for inspiration — their own “threads.”

The percussionists have been working on the material

for this program all summer, but they use this two-week break from Music School Festival Orchestra performances and rehearsals to spend long hours in the basement of Bellinger Hall practicing for this concert. In the large room with no windows is an array of percussion instruments — from marimbas and cymbals to triangles and rain sticks.

John Mann, 20, said playing in this percussion chamber music setting makes for a very different experience and “medium” than playing with the orchestra because of the large variety of both instruments and pieces that they get to use.

“I feel the difference between this and orchestral playing is that orchestral playing for percussion is kind of like the cherry on top of the music. All of the emotion is happening in front and then, oh, cymbal crash,” he said. “But we do all the music here, which is great because we don’t get to do that very often in the orchestra.”

Dan Morris, 22, a second-year percussion student at Chautauqua, said he is glad that preparing for this concert is a part of the program for them. Because he also plays percussion chamber music at school during the year, Morris

said that he has learned a lot from this smaller environment and sees performing chamber music as an important part of the “whole picture.”

“We have a chance to be really creative in different ways,” he said. “There’s a lot of things in this music that we get to take a lot of liberties with, and you get to think in different ways.”

Coaching these students is accomplished performer, teacher and composer Michael Burritt, who has been coaching percussionists at Chautauqua every summer since the late ’90s. Burritt also teaches at Eastman School of Music, but said he enjoys working intensely with Chautauqua students for a few weeks each year to develop this program and performance.

He said he usually tries to pick an assortment of pieces, from the classics to newer “exciting” works. Aside from the diverse “Threads” piece, Burritt will also be playing with the four students on a piece he composed called “Rounders,” which he wrote when it was commissioned for the International Marimba Competition in Paris. It is an upbeat, rocking piece for solo marimba and a percussion trio. Burritt jokes that the piece shows the influence of Dave Matthews Band.

The rhythm switches to the more subdued and simple tone of a marimba in “Apple Blossom” by Peter Garland,



Photo by Tim Harris
The MSFO percussionists practice Wednesday afternoon for today’s 4 p.m. recital at Elizabeth S. Lenna Hall.

which calls for the continuous rolling of the instrument, but builds in layers of density and volume.

“It creates this thick texture that you don’t even have to think about the music as an audience member,” Mann said. “You can just sit there and marinate in it almost. You just sit there and soak it up.”

Morris said the visual aspect of the concert is just as exciting for the audience. He added that the musicians become active in the music, moving around from place to place and instrument to instrument.

“We’re almost jumping, playing sometimes,” he said. “It’s really physical in a way.”

Morris added that this element of the performance

should help the audience connect to some of the pieces that are considered “less accessible.” In his experience hearing from people who return from percussion concerts, those who get the chance to experience them come back raving about them.

“It’s kind of this well-kept secret that hopefully won’t be a secret anymore,” he said. “It’s certainly something that’s really growing all over the world, and to be getting more and more of an established thing. But it is, I think, a well-kept secret that people always enjoy.”

Burritt said he has watched the attendance for this annual concert grow every year, and he finds that people are always surprised by what percussion can bring to the table in terms of the concert experience.

“Musically, I like to think of percussion as having as

much musical merit or the same kind of artistic merit as other kinds of chamber music ensembles, but of course then we have a lot of unique sounds and things that you don’t really hear, as well as the visual aspects in what’s going on with percussion,” Burritt said. “There’s so much to watch, so there’s a really neat all-encompassing experience to come to our concerts.”

Both the students and Burritt have enjoyed conjuring this all-encompassing experience for the audience this year. Mann said he had known who Burritt was before he came to Chautauqua and is happy to have this chance to work with him so closely.

“He’s a big ball of energy,” Mann said of Burritt. “He’s been around the block; he’s a prominent performer in America and he knows what he wants from these songs. So he just goes for that, and it’s just 110 percent in rehearsals until we get that. It’s intense.”

Similarly, it’s the energy from the students that brings Burritt back year after year to coach them and supply audiences with this unparalleled percussion experience.

“For me, it’s really special,” he said. “I love working with students, and it gives me so much energy from working with them. Their enthusiasm helps me retain and keeps feeding my enthusiasm.”

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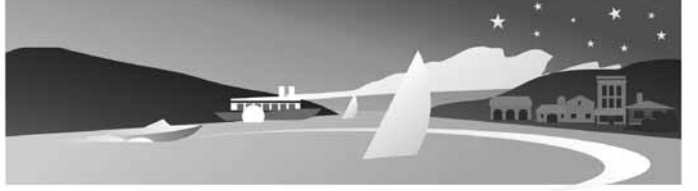
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STAMP COLLECTIONS/ Accumulations. U.S./Foreign. Will travel to appraise. Chautauqua's Stamp Professor. 904-315-5482

URGENTLY NEED parking on grounds, weeks 7, 8, 9, 814-490-7261

WANTED TO BUY

LAKEFRONT PROPERTY only, realtors need not reply 814-598-5253

WANTED TO RENT

OFF-SEASON STORAGE space for 2 electric scooters 850-207-1404

Weeks 1, 2, and 3: 2 Bedrooms, kitchen, W/D, porch, 1 or 2 bathrooms. 719-471-9933

Cameras/Recording Equipment

The possession and/or use of cameras or recording devices in all Chautauqua Institution performance facilities, including the Amphitheater, Bratton Theater, Norton Hall, Lenna Hall, Smith Wilkes Hall and Hall of Philosophy, are prohibited except by authorized press and personnel.

2011 SEASON

A CHARMING GUEST cottage-sleeps 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 LOVELY Efficiency apartment near Hall of Philosophy, sleeps 2, all amenities including W/D, \$550 per week or \$4500/season. 357-3440

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

AVAILABLE WEEK 1:Luxury Condo near plaza, 3 bedrooms, 3 baths, central air, beautiful porch, wi-fi, great for multiple couples or multigenerational family. 716-510-8993

AVAILABLE WEEKS 6-9. Entire third floor 1-bedroom apartment 1 block from Bestor Plaza, 2 blocks from Farmers Market, 3 blocks from Amp. On tram route. Sleeps up to 4. Kids and pets welcome. Large living-room, eat-in kitchen, shower bath, A/C, ceiling fans, washer/dryer access. \$900/wk +tax. 357-3413 or 303-918-4617

FIRST FLOOR quiet one bedroom apartment convenient to bus and tram, parking at the door, weeks 1, 2, 8, 9, \$800/week, 753-2473, (716)969-4744

Great one bedroom, air conditioned apartments, near plaza, low prices. Weeks 1, 7,8,and 9. 357-8129

MODERN CONDO- Two bedrooms, kitchen, porch, a/c, w/d, cable tv/internet. Close to plaza/amp, lake. Weeks 2,3,5 (216)410-5677

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. Available weeks 1, 2, 8, 9. Open house Saturday, 12-1pm, 21 Peck Ave. 357-3394

TALL HOUSE 1 bedroom, close to amp, just remodeled, half season. 716-485-8315

THREE BEDROOM, Two Bath, Weeks 6, 7, 8, 9 357-5171

WEEKS 3,4,5. Albion A, 5 South Terrace. Modern 2 bdrm, 2 ba, porch on Miller Park. Central A/C, W/D. \$2.200 week. 716-357-5813

WEEKS 6-9. Modern 2 bdrm/2 bath, A/C, W/D, street level, 2 porches-fabulous view, near amp. 357-5976

18 CENTER. Weeks 4-5;9. Near Bestor Plaza & Amp, on tram/ bus route. 2nd floor 1 bedroom with porch. Living/dining rm, kitchen, bath, AC, ceiling fans, wifi. Washer/Dryer access. No smoking. Pets welcome. \$1400/wk.357-3413, 303-918-4617

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, Weeks 4-9. 357-2111

CROSSWORD

By THOMAS JOSEPH

ACROSS

- 1 Admit
6 Consumed
11 Visibly stunned
12 Intrepid
13 It ends with a show of hands
14 Tour de France vehicles
15 Halts
17 Piquancy
18 Terrarium growth
20 Writer Oz
22 Alias letters
23 Leafy green
26 Clothing tag
28 Dwight's wife
29 Ugly building
31 Greek vowel
32 Concerning
33 Canary snack
34 Airport area
36 "Could you repeat that?"
38 Dress type
40 Martini extra
43 Javelin

- 44 Craze
45 Brat's opposite
46 Poet Guest

DOWN

- 1 Pet perch
2 Sense of self
3 Lost lots of money
4 Some tourneys
5 Geeky one
6 Subside
7 Hopi home
8 Gets together, in Hollywood
9 Preparation times
10 Egg holder
16 Easy mark
18 Like a gander
19 Approve
21 Silent actor
23 Mailbox part
24 Allude to
25 Nail part
27 Gist

B	A	B	A	C	A	P	F	U	L
O	R	A	N	A	V	I	A	T	E
M	I	L	K	S	E	C	R	E	T
B	A	L	L	P	A	R	K		
		J	E	T	T	U	B	A	S
H	O	O	T	S	S	P	A	R	E
A	M	I				L	E	E	
H	E	N	R	I	A	T	L	A	S
A	N	T	O	N	L	O	P		
		B	A	L	L	R	O	O	M
A	S	T	U	T	E	S	I	R	E
C	U	E	S	I	N	O	N	C	E
T	E	X	T	E	D		S	T	A

Yesterday's answer

- 10 Egg holder
30 Join the crew
16 Easy mark
33 Light fare
18 Like a gander
34 Fancy bash
19 Approve
35 Astronaut Shepard
21 Silent actor
37 Browser button
23 Mailbox part
39 Long swimmer
24 Allude to
41 Through
25 Nail part
42 Canal setting

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

8-6

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

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

8-6

CRYPTOQUOTE

J R Y J B J P B K K X M E M V A C L M

Y U Y B X B T P R Y J L Y W M T K B H M

T C T P M M J . — M L B K F

G B A W B X T C X

Yesterday's Cryptquote: WE CAN DO NO GREAT THINGS, ONLY SMALL THINGS WITH GREAT LOVE. — MOTHER TERESA

SUDOKU

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

Conceptis SudoKu

By Dave Green

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

Difficulty Level ★★★★★

8/06

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

Difficulty Level ★★★

8/05

CHAUTAUQUA WOMEN'S CLUB
TUESDAY AFTERNOON
DUPLICATE BRIDGE

AUGUST 3, 2010

North/South

1st	Bernie Reiss/Sylvia Bookoff	70.24%
2nd	George & Jane Heintzelman	54.37%
3rd	Peggy & Bill Blackburn	53.57%
4th	Pat Klingensmith/Barbara Schuckers	51.19%

East/West

1st	John Hunter/Mildred Beckwith	61.51%
2nd	Ted Raab/Jill Wooldridge	58.33%
3rd	John Corry/Bruce Burr	57.94%
4th	Margie Berger/Gail Hennesso	53.97%

Please come enjoy our friendly, non-intimidating games.
1-4 p.m. Tuesdays at the Women's Club.
You are welcome with or without a partner.
The next duplicate bridge game will be at 1 p.m.
Tuesday, August 10. Jill Wooldridge, Director

HAPPY BIRTHDAY, Chautauqua

Photos by Rachel Kilroy

Institution celebrates 136 years with Old First Night



One woman stands at the end of the "Number of Years" roll call, recognizing her 96th year at Chautauqua.

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Above, members of the audience raise the handkerchiefs during the Drooping of the Lilies ceremony, part of Chautauqua's Old First Night celebration Tuesday night. At left, the Boys' and Girls' Club Groups 6 and 7 Air Band performs "Disney Wonderland." Below, the Children's School sings "Happy Birthday."



Yard/Craft/Art Sale Sat. August 7 — Free Youth Fishing Contest and Free Boat Safety Checks Celebrating National Marina Day

Looking for something to do on Sat. August 7th — Join us at the community-wide Yard/Craft and Art Sale — and bring the kids to join the Free Youth Fishing Contest while you browse the many vendor booths... Antiques, Jewelry, Quilts, Garden Art, new and used items and much more!!! There will be **free Trolley Service from the main gate of Chautauqua Institution** running continually starting at 10 am, compliments of **Chautauqua Suites (716.269.STAY)**. The event will be held at **Chautauqua Marina, 104 West Lake Road from 9-3 pm (across from Webb's - 3.5 miles from Chautauqua Institution.)** For information call Chautauqua Marina 716.753.3913.

In addition to the Yard/Craft/Art Sale and Free Youth Fishing Contest, the U.S. Coast Guard will be conducting Free Boat Safety Checks from 10-2 pm. Lunch will be available at the marina for purchase, provided by The Watermark Restaurant. On Saturday, August 7th from 9-3 pm Chautauqua Marina will celebrate National Marina Day by sponsoring a community-wide **Yard/Craft/Art Sale**, a **FREE Youth Fishing Contest** and **FREE Boat Safety Checks** conducted by the U.S. Coast Guard Auxiliary. Hope you can join us. If you cannot, please pass this information on — This is a community-wide event to celebrate National Marina Day, our way of saying **"Thank You"** to the Community. Join us on August 7th from 9-3 pm.

Sat. Aug. 7th... 9 am – 3 pm

Schedule of Events

9 am-3 pm Yard/Craft and Art Sale

10 am - **Free Trolley Transportation from the main gate, compliments of Chautauqua Suites (716.269.stay)**

10-10:30 am-Register for Free Youth Fishing Contest, ages 12 & under

10 am-2 pm **Free Boat Safety Checks Conducted by the Guard Auxiliary**

10:30 am - **Free Youth Fishing Contest begins**

Noon-1pm -Free lunch and Awards for Kids participating in the Free Youth Fishing Contest
Food will be available for purchase, provided by The Watermark Restaurant

Chautauqua Marina – 716.753.3913
104 West Lake Rd. (3.5 miles from Chautauqua Institution)

PROGRAM

Friday, August 6

- 7:00 (7:00–11:00) **Farmers Market**
- 7:15 (7:15–8) **Mystic Heart 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
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55–9) **Chautauqua Prays for Peace.** Hall of Missions Grove
- 9:00 **Nature Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Jack Gulvin**, BTG naturalist. Meet under green awning at back Smith Wilkes Hall
- 9:15 (9:15–10:15) **Men’s Club.** “America’s Forgotten Man.” **Dan Sklar**, American legal history expert. Women’s Clubhouse
- 9:15 **DEVOTIONAL HOUR.** The Rev. **William J. Carl III**, president, Pittsburgh Theological Seminary. Amphitheater
- 9:15 **Class.** “The Bible Decoded.” **Rabbi Zalman Vilenkin**. Chabad Lubavitch of Chautauqua. Alumni Hall Library Room
- 10:00 (10-12) **Piano Master Class.** (School of Music). **Edna Golandsky**, presenter. Sherwood-Marsh Studios. Fee
- 10:00 (10-12) **Cello Master Class.** (School of Music). **Julie Albers**, presenter. McKnight Hall. Fee
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** “Our Education Woes: How We Got Here and How We Can Find Our Way Out.” **Mark Roosevelt**, superintendent, Pittsburgh Public Schools. Amphitheater
- 12:00 (noon–2) **Flea Boutique.** (sponsored by Chautauqua Women’s Club) Behind Colonnade building
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 (12:15–1:15) **Brown Bag Lunch/Lecture.** (Programmed by the Writers’ Center) “Drama in Newspapers.” **Dan Roche**, prose writer-in-residence. Alumni Hall porch.
- 12:15 (12:15-12:55) **Communities in Conversation Brown Bag Lunch.** (Co-sponsored by Dept. of Religion Ecumenical Community of Chautauqua and the Interfaith Alliance). Jewish, Christian and Muslim presenters. Hall of Christ
- 12:15 (12:15–1:30) **PFLAG Brown Bag Lunch/Support Meeting.** (Sponsored by Chautauqua Chapter of Parents, Families and Friends of Lesbians and Gays and the Metropolitan Community Church). All are welcome. Chautauqua Women’s Club
- 12:15 BTG Luncheon for Life



Photo by Emily Fox

The North Carolina Dance Theatre performs “Dance Innovations” under the direction of Jean-Pierre Bonnefoux Wednesday evening in the Amphitheater.

- Members.** Athenaeum Hotel parlor
- 12:45 **Chautauqua Catholic Community Seminar.** “Missing Gospels–What are We Missing?” Rev. **Robert Ring**, pastor, Our Lady of the Lakes (cluster of six parishes in Finger Lakes, N.Y.). Methodist House Chapel
- 1:00 **Jum’a/Muslim Prayer.** Hall of Christ
- 2:00 **INTERFAITH LECTURE SERIES.** “If the World is Flat, then Why Not the Schools?.” **Panel of urban principals.** **Cathy Battaglia**, Buffalo; **Marion Pittman Couch**, Winston Salem, N.C.; **Maria Hersey**, Palm Beach Co., Fla. Hall of Philosophy
- 2:00 **Student Chamber Music Recital.** String quartets coached by the Audubon Quartet. 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.)
- 3:00 **Dance Lecture.** “20 Ballet Steps that Everyone Should Know.” **E. Carol Maxwell** and **Maris Battaglia**. (Programmed by the Chautauqua Dance Circle). Smith Wilkes Hall
- 3:30 **Chautauqua Heritage Lecture Series.** “The Origins of Chautauqua.” **Jon Schmitz**, Institution archivist. Hall of Christ
- 3:30 (3:30-5) **Seminar.** (Sponsored by the Department of Religion). “Moving from Shame to Hope.” **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 **MSFO Percussion Students Recital.** (Benefits the Chautauqua Women’s Club Scholarship Fund). Elizabeth S. Lenna Hall.
- 4:00 **Opera Young Artists Scenes Program.** “Shakespeare, The Opera’s the Thing!” Part Two. Norton Hall
- 4:15 (4:15–5:15) **Tree Talk.** (Programmed by the Bird, Tree & Garden Club). **Bruce Robinson**. Burgeson Nature Classroom (Ravine off Fletcher). Rain location is Smith Wilkes Hall. (Children under 12 accompanied by adult)
- 5:00 (5–5:45) **Hebrew Congregation Evening Service.** “Kabbalat Shabbat: Welcome the Sabbath.” Service led by **Rabbi Samuel Stahl**. **Julie Newman**, soloist. Miller Bell Tower (Pier Building in case of rain)
- 6:00 (6–7:45) **Chautauqua Choir**
- Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- 7:15 **Community Shabbat Dinner.** (Sponsored by Chabad Lubavitch of Chautauqua). Everett Jewish Life Center. Fee.
- 8:15 **SPECIAL.** **Clay Aiken and Ruben Studdard: The Timeless Tour.** Amphitheater

Saturday, August 7

- 7:00 (7:00–11:00) **Farmers Market**
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 9:30 **Hebrew Congregation Sabbath Service.** Service led by **Rabbi John Bush**. **Joanna Bush**, soloist. Hurlbut Church sanctuary
- 9:30 **Chabad Lubavitch Community Shabbat Service.** **Rabbi Zalman Vilenkin**. Kiddush will follow. Everett Jewish Life Center
- 12:00 (12:00–2:30) **Social Bridge.** (Programmed by the Chautauqua Women’s Club) For men and women. Women’s Club.
- 12:15 **Hebrew Congregation Pre-paid Annual Luncheon.** Athenaeum Hotel
- 1:00 (1-5) **15th Annual Chautauqua Piano Competition Finals.** Elizabeth S. Lenna Hall

- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 2:00 **Student Chamber Music Recital.** String quartets coached by the Audubon Quartet. McKnight Hall. (Benefits the Women’s Club Scholarship Fund)
- 3:00 **LECTURE.** (Programmed by Chautauqua Women’s Club). “Demystifying Stem Cells.” **Lawrence J. Rizzolo**, associate professor, department of surgery, Yale University School of Medicine. Hall of Philosophy
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 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
- 8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA OPERA POPS CONCERT.** **Stuart Chafetz**, guest conductor. **Chautauqua Opera Apprentice Artists.** Amphitheater

Land & Building

Building permits must be obtained from the Community Design Office (357-6245) for all interior and exterior work. To maintain Chautauqua’s contemplative atmosphere, construction without Institution permission is prohibited during the summer season. House trailers, mobile homes or campertype trailers or other similar types of movable structures may not be used as living quarters on the grounds or in Institution parking lots.



Building on the Foundation

And they were bringing children to Him so that He might touch them; but the disciples rebuked them. But when Jesus saw this, He was indignant and said to them, "Permit the children to come to Me; do not hinder them; for the kingdom of God belongs to such as these."

– Mark 10: 13-14



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**** Cats & Dogs: Revenge of Kitty Galore 3D (PG) ****
Presented in REAL D 3D/No Pass
Daily (1:00, 3:00, 5:00) 7:00, 9:10

**** Salt (PG-13) ****
Daily (1:30, 4:15) 7:10, 9:20

**** The Other Guys (PG-13) ****
No Pass Daily (1:20, 3:45) 6:45, 9:10

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

Despicable Me (PG) Standard
Daily (1:15, 3:15, 5:15) 7:15, 9:15

**** INCEPTION (R) ****
Daily (12:30, 3:30) 6:30, 9:30

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

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The Sorcerer's Apprentice (PG) Daily 6:45, 9:00

Ramona And Beezus (PG)
Daily (4:15)

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