

The Chautauquan Daily

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FRIDAY NIGHT AND THE LIGHTS ARE LOW



BY ELIZABETH LUNDBLAD | STAFF WRITER

No, the sound blaring from the Amphitheater tonight will not be Thor, the Norse god, chasing the trolls out of Chautauqua with thunder. Instead, listeners will hear the sweet songs of ABBA, Sweden's best export since IKEA furniture.

ABBA is not disco. "The funny thing about ABBA is that we've been misinterpreted a bit," said Christian Fast, a guitarist for Waterloo, the preeminent ABBA tribute band that plays the Amp at 8:15 p.m. tonight.

"It's not disco. They weren't The Bee Gees. They're pop songs. (ABBA's) songs have been great inspirations for other songwriters and artists," Fast said. ABBA, Fast said, inspired Chris Martin, the front man for the British band Coldplay.

Camilla Hedrén and Katja Nord created Waterloo in 1996. The two lifelong ABBA fans asked and received permission from two of ABBA's founding members, Björn Ulvaeus and Benny Andersson, before starting the tribute band, according to the band's website.

Fast said he has been with the band since the beginning when he was playing in Hedrén's and Nord's rehearsal band and the job expanded into the show.

Aside from playing with Waterloo, Fast is also a song-

writer. A global presence, he is currently working with artists from Germany, Sweden and Asia.

Playing in the band is something of a dream for Fast, who said that ABBA and Elvis Presley were two of his favorite artists growing up.

"Choosing a favorite ABBA song is hard," Fast said, "because 90 percent of ABBA's songs were big hits. Probably 'Dancing Queen' or 'Knowing Me, Knowing You.'"

ABBA's music can elicit some strong reactions in listeners, usually either intense love or dislike, and some may be hesitant to come to the show. To this Fast said those who are reluctant concertgoers usually end up liking it.

"I've had rock and roll guys, big AC/DC fans, who were dragged to the show by their wives come up to me and tell me the show was awesome," Fast said.

The whole live show experience can really enhance the music and is able to turn people into ABBA fans, he added.

See **ABBA**, Page 4



Photos by Emily Fox

CTC conservatory members Brett Dalton (as Macbeth) and Megan Ketch (as Lady Macbeth) rehearse Act I Scene IV of "Macbeth" Wednesday.

'Macbeth,' opening tonight, to ask questions of humanity

by Kelly Petryszyn | Staff writer

SEX. VIOLENCE. WITCHCRAFT.

All of these components make up Chautauqua Theater Company's production of "Macbeth." The well-known tragedy by William Shakespeare opens tonight at 6 p.m. at Bratton Theater. The show runs through Aug. 21.

"This is going to be one of the most visually exciting and stunning productions we have done here," Guest and Associate Artistic Director Andrew Borba said. "It's huge and fast. But within all that, we still have these isolated, intimate moments of existence."

The cast features all 14 of the conservatory members, one guest artist, one local artist three children and a CTC intern. CTC performed "Macbeth" in 2002 in conjunction with the

Chautauqua Opera Company's production of Giuseppe Verdi's *Macbeth*. This production will be very different. It is the first tragedy produced since Vivienne Benesch and Ethan McSweeney became co-artistic directors in 2005.

"Macbeth" is a play about General Macbeth's drive to become King of Scotland. The play chronicles the tragedy that ensues when ambition takes hold of Macbeth and those around him. It delves into the realms of the supernatural, madness and evil. Although the play was published in 1623, Borba said the message is timeless.

"The audience is implicated in modern day ethical decisions. ... That barbarism and that association with the beast still exists today in the most civilized places," Borba said. "That ambition in and of itself is not a bad thing. But ambition that compromises your soul will ultimately destroy you."

CTC's production of *Macbeth* will be set in the present time. The costumes, weapons and projections in the play reflect modern society. Directing Fellow Damon Krometis said he and Borba decided not to have cell phones, TVs, video games and other forms of technology onstage because it would distract from the story.

"The audience is implicated in modern day ethical decisions. That barbarism and that association with the beast still exists today in the most civilized places."

— Andrew Borba
'Macbeth' guest director



Macbeth (Brett Dalton) is pronounced Thane of Cawdor, and learns of Malcolm's (Fisher Neal) appointment as Thane of Cumberland, during Act I Scene III of "Macbeth."

See **MACBETH**, Page 4

Burnham to discuss saving sacred spaces

by Elizabeth Lundblad
Staff writer

Ending the week focusing on sacred spaces, the president and CEO of the World Monuments Fund will speak about the importance of preserving sacred spaces at the 10:45 a.m. lecture today at the Amphitheater.

Bonnie Burnham, who was named president of WMF in 1996, has worked with the organization since 1985. Her lecture is titled, "Saving the World's Sacred Spaces." Before she began her work with the WMF, she was involved with international issues including cultural property and worked for the International Council

of Museums, she said.

"I came to the World Monuments Fund in a time of transition when the founder was retiring," Burnham said. "It was really about looking at a different aspect of cultural heritage and the needs and support in that."

After working in this field for 25 years, Burnham said one of the biggest obstacles is that people are unaware that preservation of sacred and historical areas is a necessary



Burnham

endeavor that is normally ignored and underfunded.

"People aren't aware that there isn't a good public system for maintaining and financing," she said. "It is a shock and a surprise (that help is needed)."

Often the champions of area preservation are people from the local community, Burnham said. Public opinion matters with the issues of advocacy, awareness and participation in preservation.

Currently, the WMF is working on more than 500 preservation initiatives worldwide, she added.

See **BURNHAM**, Page 4

Chane concludes week on Jerusalem

by Laura McCrystal
Staff writer

According to Bishop John Bryson Chane, religion is the fault line of violence in the Middle East. In Jerusalem, which is central to both the conflict and the three Abrahamic faiths, interfaith understanding is therefore especially important.

Chane will lecture today at 2 p.m. in the Hall of Philosophy as the last speaker in Week Seven's Interfaith Lecture Series about Jerusalem as a sacred space for Christianity, Judaism and Islam. He is Episcopal bishop of Washington, D.C., and is involved in

Middle East affairs and interfaith Abrahamic dialogue through international affairs panels, writing and peace trips to the Middle East.

In his lecture today, titled "Jerusalem, Holy City in Crisis: A Christian Perspective," Chane said he plans to provide an overview of the historical connections among the Abrahamic faiths and their connections to the city of Jerusalem as a sacred space.



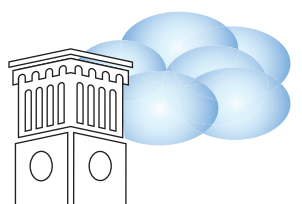
Chane

Christian, Jewish and Muslim connections to Jerusalem must be considered in relation to one another, Chane said, because the Abrahamic faiths have been interrelated throughout their histories.

Although he is a theologian, Chane said he is also involved in politics and human rights in Jerusalem and the Middle East because all three issues are related. Due to Jerusalem's religious history and importance, as well as its role as the center of attention in the Middle East, he said religion is a fault line rather than a cause of the violence.

See **CHANE**, Page 4

TODAY'S WEATHER



HIGH **80°**
LOW **69°**
RAIN: 20%
Cloudy

SATURDAY



81°
71°
30%

SUNDAY



79°
70°
40%



Don't say 'Macbeth' in the theater!

Superstitions
surround
'Scottish Play'
PAGE 7



CSO throws a community celebration

Robert Finn
reviews
Tuesday's
performance
PAGE 8



Juggling and life lessons

Don Rapp is a
chum of many at
Boys' and Girls'
Club

PAGE 10

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

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

Chautauqua Women's Club events

- The **Flea Boutique**, a thrift shop sponsored by the CWC, is open today behind the Colonnade. The shop is open from 12 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 Clubhouse.
- The CWC invites members to meet at 2 p.m. today at the Clubhouse for an enjoyable afternoon playing **mah-jongg**.

PFLAG presents video at Women's Club

At 12:15 p.m. today at the Women's Club, David Gross will present his video "Being Gay, a Path to Acceptance" at a Brown Bag lunch and support meeting of the Chautauqua Chapter of Parents, Families and Friends of Lesbians and Gays, co-sponsored by the Metropolitan Community Church.

Cinema hosts Meet the Filmmaker special event

Award-winning documentary filmmaker Gary Glassman presents the second segment of the "NOVA" episode "The Bible's Buried Secrets" at 12:30 p.m. today at the Chautauqua Cinema. Joan R. Branham, scholar on sacred space and the Jerusalem Temple, will participate in the discussion.

Branham to give Heritage Lecture

At 3:30 p.m. today in the Hall of Christ, Joan R. Branham, Ph.D., professor of art history at Providence College, presents "Herod's Jerusalem Temple: The Archaeology of Sacred Space."

Hebrew Congregation hosts Shabbat dinner today

The Hebrew Congregation sponsors a Shabbat dinner at 6:30 p.m. tonight at the Everett Jewish Life Center at Chautauqua. The cost is \$30 for adults and \$20 for children under 10. Reservations are required. For information, call Bea Weiner, (716) 753-3573, or Carole Wolsh, (716) 357-5449.

Van Gilmer presents choral workshop for all

Everyone is invited to participate in "A Van Gilmer Choral Workshop," sponsored by the Baha'is of the Olean and Chautauqua area. Rehearsals are from 9:30 a.m. to 12 p.m. and 2:30 to 5 p.m. Saturday, with a dress rehearsal at 1 p.m. Sunday. The group will present a concert at 3 p.m. Sunday. All rehearsals and the concert are in Smith Wilkes Hall.

Gold presents for Lazarus Speaker Series

At 8 p.m. Sunday, in the sanctuary of Hurlbut Memorial Community United Methodist Church, the Hebrew Congregation presents speaker Betty Gold. Her topic is "Holocaust Experiences: A Personal Story," and everyone is welcome.

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.

Bassoon recital today

Members of the MSFO bassoon section will perform a recital at 11 a.m. today in McKnight Hall. This event is free and open to the public.

Men's Club special event

The Men's Club has changed its meeting location to Sports Club at 9:15 a.m. today for a friendly shuffleboard match. All adults on the grounds are invited. There is no fee for the event.

BTG SPONSORS NATURE WALK



Photo by Greg Funka

The cardinal flower (*Lobelia cardinalis*) is a common late-summer bloom, found along streams, lakes and other waterways. To see other natural happenings on the grounds, join Jack Gulvin for a Nature Walk at 9 a.m. today at the lakeside entrance of Smith Wilkes Hall, sponsored by the Bird, Tree & Garden Club.

SAC counselors honored as Week Six's best

by Jack Rodenfels
Staff writer

Six counselors — three from the boys' section of Senior Athletic Club and three from the girls' section of Senior Athletic Club — were honored as the Boys' and Girls' Club's counselors of the week for demonstrating outstanding leadership.

Hannah Akin, 18, Grace Munro, 19, and Ryan Murphy, 19, led SAC Girls to an overall "Best Performance" during Week Five's Airband competition, giving the group the chance to perform in Week Six's Old First Night celebration in the Amphitheater.

"(SAC Girls) worked so hard, and it was all of their ideas," Munro noted.

SAC Boys, led by Bryce Hanson, 18, and Lex Benedict, 21, also got a chance to participate in Old First Night during Week Six after winning "Most Original" and "Best Choreography" at the Airband competition.

It's easy to see the enthusi-

Photo by Tim Harris
Distinguished SAC Counselors were honored as Week Six's Counselors of the Week at Boys' and Girls' Club. Front row from left, Grace Munro and Tori Goodell. Back row from left, Lex Benedict, Bryce Hanson and Hannah Akin.



asm that the SAC counselors have for their groupers. Representing the oldest of those attending Club, SAC is for youth who will be entering ninth or tenth grade in the fall.

"They're really easy to relate to, and we have a lot in

common," explained Hanson, describing the small age gap between older groupers and their counselors. "We get along great and have such a fun time."

Added Munro, "It's unfair to get paid to do this job,

we have so much fun."

Imparting his wise words, eldest counselor Benedict explained his role as a Boys' and Girls' Club counselor. "(Bryce and I) live for SAC Boys. You can't beat a summer like this."

Sharp Lectureship supports Chane lecture

The H. Parker and Emma O. Sharp Lectureship Fund provides funding for today's Interfaith Lecture featuring Bishop John Bryson Chane.

Mr. Sharp was born in 1903 and raised in Pittsburgh. He attended Harvard University and Harvard Law School before returning to Pittsburgh to join the firm of Reed Smith Shaw & McClay. He later became vice president and general counsel of Jones & Laughlin Steel Company of Pittsburgh, a position he held for 26 years.

An elder of Shadyside Presbyterian Church, Mr. Sharp also served on the board of the Pittsburgh Theological Seminary. He passed away in 1994.

Mrs. Sharp was born in Pittsburgh and graduated from Westminster College in New Wilmington, Pa., with a bachelor's degree. She received an additional library degree from Carnegie Mellon Library School and became librarian at the Bellevue High School in Pittsburgh. She served for 11 years on the

Westminster College Board of Trustees and also as an elder of Shadyside Presbyterian Church, also in Pittsburgh.

Married in 1937, the Sharps celebrated their 50th wedding anniversary at Chautauqua in 1987, including a charter cruise on the "Gadfly" and an Athenaeum Hotel dinner for approximately 55 guests. Children of the couple are Susie Dorrance and Sally Adams. Mrs. Sharp's parents brought her to Chautauqua in her youth.

This early interest in Chautauqua attracted the Sharps back to the grounds after they became grandparents.

Commenting on the couple's establishment of the religion lectureship, Mrs. Sharp noted, "We are very much interested in Chautauqua's remembrance of her religious beginnings. We feel the spiritual side of life is just as important as the physical and mental sides of life, and we want the religious program to be strengthened."

Keogh Lectureship helps fund Burnham lecture

The Kevin and Joan Keogh Family Lectureship, an endowment in the Chautauqua Foundation, provides support for today's 10:45 a.m. lecture with Bonnie Burnham, president and CEO of the World Monuments Fund.

The Kevin and Joan Keogh Family Fund supports a lecture each year focused on biotechnology, business and/or education. The interest in biotechnology comes from Kevin's days as a venture capitalist funding biotechnology companies. Kevin was a partner in the venture capital firm of Horsley, Keogh & Associates in San Francisco.

The interest in business and education comes from their children's chosen careers.

Kevin passed away in August 2003. His wife, Joan, and three children — Sean, Maura and Kyle — survive him. Sean; his wife, Kim; and their three boys live in Massachusetts. Maura; her husband, Tony; and their three boys live in Wisconsin. Kyle; his wife, Liz; and their three children live in Canaan, Conn. They all return to Chautauqua each summer, extending the Chautauqua family to another generation. This year, they celebrated Joan's marriage to Jim Lynch,

a fellow Chautauquan.

The Keoghs are first-generation Chautauquans who heard about Chautauqua through an acquaintance in late 1974. Believing they would enjoy the lectures and music, and anticipating that their children, ages 3, 5, and 7, would enjoy Children's School and Boys' and Girls' Club, they rented an apartment sight unseen for a week in 1975. Their family has been back every year since, purchasing their home on the grounds in 1983.

Joan still continues as an active volunteer on the grounds. She served on

the Chautauqua Institution Board of Trustees from 1990 to 1998 and currently is active in the Chautauqua Women's Club and the Chautauqua Catholic Community. Joan also participates in volunteer activities at her winter home in Heathrow, Fla.

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.

CPOA to have second open meeting Saturday

The second and final open meeting of the Chautauqua Property Owners Association will be held at 9 a.m. Saturday in the Hall of Philosophy. At 8:30 a.m., membership dues, which are \$15,

will be taken. The CPOA requests that property owners fill out their dues cards ahead of time and pay in exact change.

Rick Constantino of the Chautauqua Lake Management Commission will speak on current Chautauqua Lake issues and will answer

questions of general interest. Laura Damon of North Lake Informed Citizens will give a presentation titled "School, Town, County and Lake Update." Doug Conroe, director of operations at Chautauqua Institution, will speak on transportation and road repair issues. Vice pres-

ident Hugh Butler will present the lighting awards and Bob Jeffrey will explain the new CPOA districts. Markie McCarthy, chair of the Nominating Committee, will introduce the new officers and representatives and present John Viehe, nominee, for reelection as Class B trustee.

Friday at the Movies

Cinema for Fri, Aug. 13

NOVA -The Bible's Buried Secrets (Part 2) (NR) 12:30

⊗ **Meet the Filmmaker - Gary Glassman** ⊗ "The telling of this story, with its implications for the future of all mankind, is one of the most dramatic tales you'll see." -Adam Buckman, *New York Post*

Dr. Joan R. Branham, scholar on sacred space and the Jerusalem Temple, will participate in the discussions. Thursday and Friday screenings will charge separate admissions.

GET HIM TO THE GREEK (R) 6:00 109m When a record company intern (Jonah Hill) is hired to accompany out-of-control British rock star Aldous Snow (**Russell Brand**) to a concert at L.A.'s Greek Theater hilarity ensues. "A veering, careening joy ride of excess and heart." -Lisa Kennedy, *Denver Post*

LET IT RAIN (NR) 8:30 110m In French with subtitles. Screenwriter, director and lead actress **Agnès Jaoui's** low-key comedy co-stars **Jamel Debbouze (Amélie)** and Jaoui's real life husband **Jean-Pierre Bacri**. "This wistful little film is at just the right temperature." -David Edelstein, *New York Magazine*

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THE ARTS



MAKING IT RAIN

Photo by Tim Harris
The Chautauqua Fire Department firetruck made a stop by the Children's School on Tuesday morning to cool the kids off.

McCrumb to discuss history, geography in writing

by Sara Toth
Staff writer

If one wanted, one could set Edith Wharton's New England tale *Ethan Frome* in Roanoke, Va. At least, that's what this week's prose writer-in-residence with the Chautauqua Writers' Center argues.

Sharyn McCrumb will discuss such connections between the old and new world, and the different Appalachian regions at her Brown Bag lecture, "The Celts and the Appalachians: A Cultural Guide," at 12:15 p.m. on the front porch of the Literary Arts Center at Alumni Hall.

The Appalachian mountain chain stretches from northern Alabama to New Brunswick and beyond. The Appalachians extend — if not physically — across the ocean, all the way to the mountains of Celtic Britain.

"(Ralph Waldo) Emerson said Europe stretches to the Alleghenies, and America lies beyond," McCrumb said. "What was perceived as a



McCrumb

frontier culture of the mountains is actually a link back to Celtic Britain."

McCrumb, the author of the Appalachian *Ballad* novels and numerous other works — several of which were on *The New York Times* best-sellers list — knows firsthand the connection the culture of Appalachia has with Europe. Her family first settled in the southern stretch of the mountain range in the 1790s — her first ancestor was kidnapped as a child from a Scottish is-

land and was taken across the ocean to New Jersey. He eventually became a lawyer, and after the American Revolution, had his mid-life crisis, McCrumb said, and traveled south. The family currently lives in Roanoke, Va.

"I knew that (Appalachia) was not a backwoods place, and these were not uneducated people, because the first one of my ancestors to settle here had a law degree," McCrumb said.

The closer one gets to the present day, McCrumb said, the more ethnically diverse America's population becomes. But in colonial times, the culture of the English seaboard was almost entirely English-based.

"The Puritans, for example, settled in New England," McCrumb said. "The middle-Atlantic culture was the Quakers, the southern culture was what we called the Cavaliers — the people who said, 'Don't wear white shoes after Labor Day.' The backcountry was all the

people who didn't work and play well with England — the Scots, the Irish, the Welsh and the Cornish. That culture goes all the way from Alabama up to New Brunswick, Canada. People don't tend to think about that. They think that the South and the North are really, really different. Except for those three years of the Civil War, they're exactly the same."

As a result of that sameness, both in America and in Europe, many Appalachian folk traditions — and the legends and folklore — can be traced back to roots that lie in mountains on the other side of the ocean. Those traditions are featured prominently in McCrumb's work.

"I was always fascinated by mythology in any form," she said. "I like to explain the past by giving people the context. All you have to do is trace something back to where it came from, and it makes sense. If it doesn't make sense, you have to keep tracing it."

Second annual Sonatina Festival to give amateur pianists a chance to shine

by Beth Ann Downey
Staff writer

Although School of Music programming usually features the musicianship of college students on their way to professional careers, the Piano Program's second annual Sonatina Festival is more of an open casting call.

The festival was started last year by Piano Program Chair Rebecca Penneys as a chance for community members and Chautauqua visitors to participate directly in what the Institution has to offer. Children and adults will once again have this opportunity from 9 a.m. until about noon on Sunday in Sherwood-Marsh Studios. Those interested in signing up can contact Sarah Malinoski by calling (716) 357-6233 or by sending an e-mail to smalinoski@ciweb.org by 5 p.m. today.

Pianists ages 10 to 19 will have the chance to play a sonatina or sonata of their choice at 9 a.m., with those ages 50 and up getting their turn around 9:30 a.m. Participants may not be professional pianists or piano majors, and cannot have won first prize in a piano competition in the past.

An awards ceremony and honors recital for winners from last year's festival will commence at 10 a.m., including performances by Katie Hetz, Bruce Pfefer and Elena Pertz. A master class with Penneys will round out the festival beginning at 10:30 a.m., and is open to the public for a \$35 fee. This year's festival winners will be invited to participate in the master class.

"For anybody who is an amateur pianist and would like to play for me and get critiqued, this is their window of opportunity," Pen-

neys said.

Pianists are required to play a sonatina or sonata partly because many of those works were written with the less-experienced pianist in mind, Penneys said. Participants are required to play their pieces by memory.

Penneys said advertising for the Sonatina Festival has been done strictly by word of mouth. However, there is the opportunity for people from cities within driving distance to participate in the festival and also enjoy Chautauqua for the day when it is free to enter the grounds and to park.

"A family can get in the car, come to Chautauqua for the day, and enjoy what there is to do, which is like a million things," Penneys said. "It's also for people who are interested in helping their child pursue music and piano."

Pertz, 17, from Erie, Pa., is one such young person who looks to expand her knowledge through the Sonatina Festival. She first participated last summer when she was looking for a summer piano program, and her mother came across this festival on

the Institution's website, she said. After learning from her teacher at home that Penneys was a teacher at the Eastman School of Music in Rochester, N.Y., she was nervous to play for her, having only started practicing piano about a year before.

"I was surprised when I got there. She was very laid back, and she didn't have an ego at all," Pertz said about Penneys. "She was very polite and respectful with her comments."

Pertz then went on to win first prize in her age category, and had the opportunity to take part in the master class. Pertz said that Penneys' advice helped her to focus on her scales, and gave her a different way to practice them. Penneys also discouraged Pertz from practicing with a metronome, which she no longer does.

"It really changed the way I practiced," Pertz said. "It really helped me focus on the personality of a piece and phrase endings."

Pertz signed up for the festival again this year, and will perform Frédéric Chopin's Nocturne in D Flat

Major, Op. 27, No. 2, during the honors recital. Pertz said the chance to perform in the Sonatina Festival is good for any young pianist because in many competitions, contestants are expected to play the hardest piece possible, and the experience can be very "cutthroat." She found playing in the Sonatina Festival to be much different.

"It's very nice to be in a relaxed atmosphere where everyone is here to learn," Pertz said. "It wasn't a competition; everyone is just there to have fun."

The festival also coincides with the Steinway sale, which runs from today through Sunday, and gives another reason for piano lovers to visit Chautauqua at this time, Penneys said.

"It just seems like a really nice thing to do with that last Sunday that can both enhance Chautauqua and can be an outreach for Chautauqua," Penneys said.

CSO flutist Sherman to play in Music School Guest Faculty Recital

by Beth Ann Downey
Staff writer

Principal flutist for the Chautauqua Symphony Orchestra and School of Music faculty member Richard Sherman is a recognized face at Chautauqua. But even while soloing in the CSO or leading a student ensemble, his face is one of many.

At today's Guest Faculty Recital featuring Sherman and collaborative pianist A Ram Lee at 4 p.m. in Fletcher Music Hall, audience members will be able to hear him play his instrument in a whole different setting.

Sherman has never played a recital in Fletcher before, but he is excited for the intimate setting it will provide for this solo performance.

"I think it's nice for people who like to see a member of the symphony play more up close and personal," he said.

The last time Sherman played a solo recital was in 2007, and he said putting together a program for a faculty recital can sometimes be stressful. But the fact that he and Lee have performed much of this program before is a plus.

Sherman said that he has a quality accompanist in Lee, and the fact that she is always "150 percent prepared" is another thing that eases Sherman's mind.

"She understands how to breathe with a woodwind," he said, adding that Lee plays at the right balance to bring out the colors of the flute to their fullest extent.

Sherman said Lee is also a "wonderful personality" to work with, and that it is gratifying to see her doing so well as an accompanist for student recitals and the Music School Festival Orchestra because he was the one who first suggested she come to Chautauqua.

The program the two accomplished musicians will perform today includes "Sonatine" by Pierre Sancan; Suite, Op. 35 by Charles-Marie Widor; and "Sonata for Flute and Piano" by Samuel Zyman. Sherman said the Sancan "Sonatine" is a contemporary piece that is incredibly well-crafted, colorful and accessible for an audience. He added that the Widor suite is melodic, romantic and standard in the flute repertoire.



Sherman

"The flute, by nature, will draw the listener in."

— Richard Sherman
CSO principal flutist

While Zyman's "Sonata for Flute and Piano" is a newer piece written in 1993, Sherman said it is a piece that is exciting, dynamic and has really "taken hold in the flute community." He added that he first heard the piece just this past spring, and ordered the music hoping that Lee would be willing to learn it because it would be a good addition to the program for today's recital.

For those audience members who may be unfamiliar with solo flute performance, Sherman said to expect a lot of range and virtuosity, adding that there is some great repertoire for this intimate form of chamber music.

"The flute, by nature, will draw the listener in," Sherman said, adding that this will be evident during his performance in the close space of Fletcher Music Hall.

Giving a solo performance is also a nice change for Sherman, who is used to functioning as a part of "an organism" like the CSO.

"As a soloist, you are presenting yourself as a musician in a very personal way," he said.

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FROM PAGE ONE

MACBETH

FROM PAGE 1

A goal of this production was to make Shakespeare accessible to modern audiences. Krometis said he and Borba tried to make some of the words that are not familiar to modern audiences sound more colloquial. For example, in one scene the character of the porter, played by CTC conservatory member Brendan Titley, says the word “equivocator.” To make it more understandable to the audience, Titley says “equivocator,” pauses and then says the word “lawyer,” a word more familiar to the audience.

The witches in “Macbeth” are projections of modern society. In Shakespeare’s time they were meant to represent the power of suggestion, Krometis said. To reflect this notion in CTC’s production, the witches make use of advertisements.

Krometis did research on the sources of the play, the scientific things that happen in the show, roles of etiquette in the military and the changing views of witchcraft. He has done work on a lot of contemporary Shakespeare plays, so he is familiar with the material. He watched rehearsals closely and alerted Borba if something was missed in the text.

Borba is not only a director, but an experienced actor, as well. He has acted in stage productions such as “It’s a Wonderful Life” and “The Countess.” He has also guest starred in TV shows such as “Prison Break” and “Grey’s Anatomy.” He said his depth of experience as an actor has helped him direct the actors in “Macbeth.” He added that this allows him to understand an actor who is stuck in rehearsals and that acting is a process.

Borba hopes that this production will lead more people to appreciate Shakespeare’s work. He said that if people don’t like Shakespeare, they probably haven’t seen it per-

formed well. He describes Shakespeare as “arguably the most accessible playwright because he tells a great story.”

He added that Shakespeare appeals both to our need for excitement and to ask questions of our humanity.

Borba would be happy if people leaving the performance had a conversation about it.

“If they walk away and say, ‘Those fights are fantastic’ and, ‘That was really exciting,’ and then 10 minutes later, over a cup of coffee, they start talking about their relationship to time, their relationship to power and ambition, I would be a very, very happy man,” he said.

ABBA

FROM PAGE 1

“We want everyone to look at us like they were seeing the real ABBA,” Fast said. “Have a good time; that’s the whole point. Laugh, clap and take it for what it is.”

Although touring can be a grueling but necessary part of a musician’s career, Fast

said that it provides great opportunities for travel.

“My favorite part of both writing and touring is getting to meet so many great people and seeing places that I never thought I’d see,” he said. “I get to see places that are very tourist-oriented and those hidden gems.”

This is not Fast’s first visit to Chautauqua. He said that the United States is one of his

favorite places to tour.

“I love touring in America because the audience is so different,” Fast said. “(American audiences) really live it up and get involved.”

Despite loving his career, Fast said there is really only one drawback to being a professional musician.

“The only bad thing is that you have to be away from family,” he said. “I have a newborn

at home in Stockholm.”

Bringing some authenticity to the show are the costumes that the band will wear. The same costume designer for ABBA back in the 1970s was a consultant for Waterloo’s wardrobe, Fast said.

“People are going to see the real designs of ABBA,” he said. “(The costumes) are exact copies of ABBA’s touring wardrobe.”

CHANE

FROM PAGE 1

“In reality, it’s less the religious component that causes the conflict and more, I think, a level of understanding and a level of mistrust ... that cause the violence,” he said. “But then religion gets thrown into the mix.”

Chane said it is important to develop an understanding of the roles of each of the

Abrahamic faiths in Jerusalem because religious points of view are often interpreted rigidly and used to justify actions.

“This is really serious stuff and it’s not just academic chatter,” he said. “People need to understand that it is a tinder box ... because it could be the flint that ignites the power that it could be a nuclear conflict.”

Diplomacy of the 20th

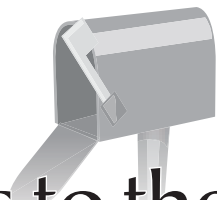
century did not integrate religious issues, Chane said, which has made the situation in Jerusalem and the Middle East more serious. He thinks one key for a peaceful future is a greater understanding of the history of Jerusalem and the Abrahamic faiths. He said the future of the city of Jerusalem cannot be determined without addressing Abrahamic religious connections.

“We’re just too tightly con-

nected,” he said.

Finally, he said he hopes Chautauquans, along with others, will realize that the conversation about Jerusalem and the Abrahamic faiths needs to continue. He sees Chautauqua’s week of Interfaith Lectures as only a starting point for this important issue.

“This has got to be far more than just a week of academic presentations,” he said.



Letters to the Editor

CORRESPONDENCE FROM OUR READERS

The Chautauquan Daily welcomes letters to the editor. Letters should be typed or printed, double-spaced, no more than 350 words and are subject to editing. Letters must include writer’s signature and typed or printed name, address and telephone number for verification. Works containing demeaning, accusatory or libelous statements will not be published.

Submit letters to: **Matt Ewalt, editor**, *The Chautauquan Daily*, PO Box 1095, Chautauqua, NY 14722.

Dear Editor:

My name is Morgan Daley, the McCredies’ grandson. Before coming to Chautauqua I finished my Eagle Scout project. The project was to collect old and worn out American flags that are in need of retirement. American flags represent our country and because of this they should not be simply left to wear out and fade but should be retired with respect and a small, dignified ceremony. When I arrived at Chautauqua I noticed that there were a handful of flags here that were in need of retirement. If you contact me at one of the addresses below, I can collect these flags so that they too may be respectfully retired.

I will pick them up this summer, store them over the off-season and look forward to holding a ceremony next summer. Thank you for your participation; it is important that we honor our country’s national emblem.

Morgan Daley

2028 La France

South Pasadena, CA 91030

(716) 357-4604 ymccredie@earthlink.net

Dear Editor:

To all Chautauquans stimulated and inspired by this week’s speakers and their discussions about “Sacred Spaces”:

We think that we, who represent multiple perspectives and come from different parts of the United States should “weigh in” with suggestions to President Obama that include meeting with Rabbi Michael Melchior, an official representative of Israel. Rabbi Melchior is a creative problem solver and negotiator who indicates willingness to come to Washington to discuss the Israeli-Palestinian stalemate.

As Chautauquans, we can individually and collectively write to Chautauqua President Tom Becker (and encourage him to) send a letter to President Obama summarizing our messages and listing our names and the states where we live. You can contact him at tbecker@civweb.org or by mail at Chautauqua Institution, PO Box 28, Chautauqua, NY 14722.

If you agree with this course of action, you might include the following points made by Melchior.

- The time is unique for thinking “out of the box” to address all issues and come up with positive directions to move the process.
- In Israel and Palestine, the majority of the populations want peace now.
- Substantive interfaith dialogues are taking place behind the scenes in both Israel and Palestine.
- The two-state solution can be a “win-win” for both parties as well as the United States and other nations.

Harriet Goldin
Wellesley, Mass.

Harry White
Pottstown, Pa.

Myrna Seidman
Chevy Chase, Md.

Marilyn Eichner
Needham, Mass.

Anne Lundin
Madison, Wisc.

Herb Werlin
College Park, Md.

**Robert J. and
Cynthia Murray**
Shreveport, La.

**Jay Stetzer and
Maura Allen**
Rochester, N.Y.

Dear Editor:

Last Saturday, Paul Branch’s friends gathered at the Hall of Philosophy to memorialize a man who had a profound impact upon Chautauqua. This week at Chautauqua we experienced the deep, reflective powers that stem from “sacred spaces.” Paul Branch and sacred spaces go hand in hand. Let me explain.

As many of you may recall in August of 1997, my son, Trevor or Twist, was riding in the car which went off the road and fatally killed Steve Brown. Trevor was seriously injured and helicoptered to a Buffalo hospital. His neck was broken; he had a serious concussion and was plagued with many internal injuries. Upon hearing of the circumstances, our family rushed to the hospital from our Baltimore home. We couldn’t be at Chautauqua that summer and Trevor was staying with his aunt and uncle on the grounds.

The following days were extremely difficult. The Browns mourned the loss of Steve as we prayed for the life of our son. The boys were good friends since Children’s School. The doctors couldn’t determine the extent of Trevor’s injuries for a number of days. We found ourselves in a dim, friendless hotel not far from the hospital when a call came from Paul Branch, who I knew only as an acquaintance. His voice on the phone told me that he had a home on Peck. It would be waiting for our entire family when Trevor was well enough for discharge. I told Paul, thanks, but I simply couldn’t afford it nor could I accept such an offer. He said, “Joe, this isn’t negotiable; Trevor needs to heal, his friends need to heal, your family needs to heal, and this community needs to heal. Case closed.” We went to the house on Peck; and all absorbed the healing grace of that sacred place. Paul’s house was our home and Chautauqua responded with food, flowers, prayer, visits, posters, and unconditional love.

I never pass that house without thanking the Lord for the kindness of Paul Branch; and the sacred space he provided.

Joseph Twist

P.O. Box 641

Dear Editor:

As a parent at a newly authorized International Baccalaureate World School, I was eager to attend Mr. Beard’s 2 p.m. talk on Thursday (Week Six). In my brief experience with the PYP, I have been especially impressed with the methods of assessment used — from students’ self-assessment, to teacher evaluation, to teachers’ use of summative and formative assessments in the classroom.

This kind of information, in addition to other unique approaches of an IB School, would have been a valuable addition to the conversation at Chautauqua this week.

Unfortunately, I was appalled to find his talk disturbingly and overwhelmingly similar to Sir Ken Robinson’s presentation delivered at TED earlier this year. I was dismayed by his use of identical quotes, phrasing and even anecdotes. His story of receiving a violin at roughly the same time as Itzhak Perlman was a thinly veiled disguise of Ken Robinson’s quip about receiving a guitar around the same time as Eric Clapton. His use of quotes by Robert Benchley, Abraham Lincoln and William Butler Yeats, identical to those used by Ken Robinson in his talk, could be simply chalked up to a sad lack of originality. However to use them in the same context, highlight the same phrases (to point out that Lincoln advised us to “rise with the occasion” as opposed to “rising to the occasion”!), add the same commentary, and draw the same conclusions — this crosses a line.

Although I remain an avid supporter of the IB program and a strong believer in its ideas and methods and the potential influence they have on the U.S. educational system, I think Jeff Beard’s shameful use of another scholar’s ideas is a blight on the public face of his organization.

My only consolation, and what brings a sad smile to my face, is the extreme irony that of all the available material, he chose to use content from a talk on creativity.

Kira Wright

Portland, Ore.

BURNHAM

FROM PAGE 1

Working in the field of preservation, Burnham said she realized that the word sacred often has an overtly religious connotation.

“Certainly sacred does have a religious connotation. A lot (of preservation sites) are churches, mosques or religious institutions,” she said. “A lot of (other sites) have to do with mythology (or are) infamous for history.”

Another reason to preserve certain locations is because they are sites of historical events, Burnham said. The need to remember the past, either positively or negatively, is important in Burnham’s line of work.

“A concentration camp can even become, in a sense, a sacred place because of the spiritual sense of what happened there. We need to protect these places,” she said.

Sometimes it is not easy to separate the historical from the sacred.

“There are aspects of history that are entirely secular, but there are others that have a profound sense of identity and have significance of a happening that goes beyond a lens of history,” Burnham said. “The destruction of the World Trade Center ... whatever they build on that site has to address what happened there. The memorial ... I would consider that a sacred place.”

Although there are places in need of preservation across the globe, each region poses its own types of challenges, Burnham said.

In the United States, it is the doctrine of separa-

tion of church and state that hampers some preservation projects, she said. In Europe, given the extensive history and the presence of one dominant religion, nearly every historical structure has a claim of being “sacred.”

“The Middle East isn’t a culture at all for taking care of monuments and the tendency is just to build new as they need,” Burnham said. “If there is one (danger) region, it would be there.”


Preservation is more important than most people realize because heritage and history are embedded in these places, she said. One point Burnham will be addressing in her lecture is the concept of “place making.”

“(Place making is) the idea that societies make the places that they use and live in,” Burnham said. “There can be conscious process in that. (It) also means defending the places.”

This week is an opportunity for people to think about something that they might not have realized was so important, she said. Special or sacred places are something that people tend to take for granted, and Burnham said maybe after this week people will look at them in a different way.

Burnham first visited Chautauqua last summer, but this is the first time she has come in an official capacity.

“Chautauqua itself has a historical landscape. We think and we hope that (this week) is a beginning of a relationship between Chautauqua and the World Monuments Fund,” she said.



Chautauqua

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RELIGION

With gift to fund chaplaincies, Marthinsens look to ensure quality religious programming

by Anthony Holloway
Staff writer

Investing in the future of Chautauqua can take many forms. While maintenance and upkeep to facilities, such as the new Fowler-Kellogg Art Center, are a critical component of sustainability at the Institution, so too are the efforts to ensure the excellence in programming is preserved for future generations.

Craig and Alison Marthinsen's outright gift of \$100,000 to endow a chaplaincy at Chautauqua aims to preserve the Institution's rich history of worship and religious education.

The Rev. Joan Brown Campbell, director of the Department of Religion, said the Marthinsen gift is "very significant" in that it goes toward providing honorariums as well as paying travel expenses for visiting chaplains. She said chaplains on average receive between \$3,500 and \$5,000 as their honorarium, and travel costs vary according to how far the chaplain has to travel and who accompanies him or her.

"This is the first chaplaincy funding Chautauqua Foundation has received in 20 years," said Karen Blozie, the Foundation's director of gift planning. "It is an underfunded area within the Department of Religion."

"Alison and Craig have demonstrated a real commitment to the work of the Department of Religion and the chaplaincy program with their gift — we are truly grateful to them for their thoughtful generosity," she said.

Alison said that as soon as she and Craig knew they were in a position to give to Chautauqua, preserving the quality of preaching and religious education on the grounds immediately came to mind.

Campbell said it is the generosity of people like the Marthinsens that provides for the quality programs Chautauquans have come to expect from the Department of Religion.

"The strength of Department of Religion programs, as well as other programming on the grounds, is enhanced by the gifts of generous Chautauquans," she said. "Without it we wouldn't be able to bring the quality of people that we bring."

The Marthinsens, both born in the United States, currently live in Toronto when not at Chautauqua. Alison said ever since she and Craig purchased their house in Chautauqua 12 years ago,



Photo by Brittany Ankrom

Craig and Alison Marthinsen

she has been coming to stay for the entire season, while Craig is a "weekend warrior."

Though he'd probably attend more lectures if he was on the grounds for the entire week, Craig said his time at Chautauqua is mostly spent relaxing.

"I'm so busy working that when I'm here on the weekends, I just want to unwind," he said. After sitting in an office for 50 hours a week, he enjoys playing golf, boating and going to concerts.

Alison, a fourth-generation Chautauquan, said she enjoys golfing and attending morning worship and morning lectures.

"I love church on Sunday at Chautauqua," she said. "It's so moving (because) I sing in the choir and love to look out and see all those people here to worship God. I like the fact that it's an ecumenical service. I like seeing that kind of unity from the Chautauqua service."

Alison said she would like the endowment to help maintain Chautauqua's original mission.

"Chautauqua started as a retreat for Sunday school teachers, and we want to ensure that it keeps going for the future," she said.

Campbell agreed that balancing Chautauqua's interfaith work and its Christian history and worship is important.

One of the preachers the Marthinsens call attention to as a continuation of quality programming at Chautauqua is the Rev. Otis Moss III.

"He is just a fabulous preacher," Alison said. "He preaches right from the word of God and preaches the gospel. It's somebody up there getting very excited and passionate about what they're preaching."

Alison added that she appreciates how personable Moss is. "Whenever I go to talk to him or go to shake his hand, he talks to you as if you're the only one there," she said.

In addition to their outright gift, the Marthinsens have written Chautauqua Foundation into their will, with the bequest designated to go to the Department of Religion in support of the chaplaincy fund they have established, with additional monies designated for other Department of

Religion programs.

"As they say at Old First Night, we're standing on the shoulders of everyone who has gone before us, who have done in some cases extraordinary things to keep Chautauqua going," Alison said. "We just wanted to be a part of that."

For more information on the chaplaincy program or other endowment funding opportunities please contact Karen Blozie, director of gift planning, Chautauqua Foundation, at (716) 357-6244 or e-mail kblozie@ciweb.org.

Alison and Craig Marthinsen's bequest intention makes them members of the Eleanor B. Daugherty Society, a group of Chautauquans who have included Chautauqua in their estate plans through a trust, life-income gift, by bequest or through a gift of real estate.

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Morning Worship

COLUMN BY JOAN LIPSCOMB SOLOMON

'What a friend we have in Jesus'

Does Jesus have a secret? Yes! Chaplain Calvin Otis Butts III shared that secret in Thursday's sermon. It's just one word: Prayer. Butts began the service by inviting his listeners to stand and raise right hands in prayer — for the son of a concerned mother who'd asked for prayer as they'd walked to the Amphitheater and for all those in their lives in need of prayer. As the chaplain prayed and names were called, the air seemed filled with God's presence and power.

Jesus, Butts said, went beyond the learning of the Greeks and the religion of his own Jewish people to set a new standard for humanity. Christ taught that the good that we do is never as important as the spirit in which we do it.

St. Paul echoed this vision in the 13th chapter of his first letter to the Church at Corinth. He wrote: "Though I speak with the tongues of men and of angels, and have not love, I am become as sounding brass, or a tinkling cymbal." For 13 verses, the Apostle defines love, concluding: "And now abideth faith, hope, love, these three; but the greatest of these is love."

"Jesus always used a Samaritan as an example in his teaching," Butts said. "That's because we are to love not just those who are like us, but also those who are different — the despised, the outcast. Even our enemies, for, on the cross, he prayed, 'Father, forgive them, for they know not what they do.'"

"When Jesus healed the blind," Butts continued, "he was teaching us to heal the blindness of prejudice in those around us. When he healed the lame, he was calling us to lift each other over the rough places of life."

"I'm simply a sinner saved by grace," the chaplain said, "but I try to follow our Savior's example in prayer — the continuous communion with God. When I'm kneeling in prayer, my knees begin to hurt. I hear the TV or radio in the next room. But I keep on praying. When I'm faced with temptation, Jesus carries me through. Butts quoted the hymn: "'Yield not to temptation, for yielding is sin.' The only way that Christ passes by today is through us," he stressed. "God puts the love of Christ in our hearts so we may do his work in the world."

"Jesus reached out to the disagreeable," Butts said. "It's easy to be nice to those who appreciate us, but, like Jesus, we must reach out to the mean ones, too. And," he said, chuckling, "the mean ones live a long time while the good die young." The chaplain recited, "'What a friend we have in Jesus, all our sins and griefs to bear. What a privilege to carry everything to God in prayer.'"

"In the spirit of the Abrahamic tradition," Butts said, "I respect everyone's faith, whether they call God Allah or Jehovah, but I reach God through Christ Jesus, 'the author and finisher of my faith.' For me, Jesus is the bright and morning star; the fairest of ten thousand; the bridge over troubled waters. There is no other name given under heaven, by which we may be saved."

In closing, he quoted, from "Come, Thou Fount of Ev'ry Blessing" — "Oh, to grace how great a debtor daily I'm constrained to be. Let that grace now, like a fetter, bind my wand'ring heart to thee. Prone to wander, Lord I feel it. Prone to leave the God I love. Here's my heart, O take and seal it. Seal it for thy courts above."

Butts is pastor of Abyssinian Baptist church, New York City, and president of the State University of New York's College at Old Westbury. Deacon Ed McCarthy who, with his wife, Jane, coordinates the Blessing and Healing Service, was liturgist. New Clergy Fellow, the Rev. Holly H. Patton, read Mark 9:14-29.

As prelude, two members of the Motet Consort, pianists Joseph Musser and Willie LaFavor played Ludwig Van Beethoven's "Variations on a Theme by Count Waldstein."

Worship coordinator Jared Jacobsen led the Motet Choir in Eric Whitacre's setting of e.e. cummings' "Hope, Faith, Life, Love."

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MUSIC



‘THE BREAKDOWN’
Photo by Rachel Kilroy
Chautauqua School of Dance Festival and
Apprentice students pose during festival
dancer Alyssa Kim’s piece “The Breakdown,”
as part of the student choreography
workshop. The workshop takes place at
5 p.m. today in Carnahan-Jackson Dance
Studios free of charge.

Collaborative performance brings together musicians, administrators

by Beth Ann Downey
Staff writer

Krista Weiss already had the music when she arrived on the grounds.

The music, written for seven instruments, is a piece she has seen performed several times at school but never had the chance to play.

Weiss, 24, already knew that Chautauqua was the perfect place to do it all she needed were others to share in her passion.

Audience members can share her love for the genius instrumentation and poignant storyline of Igor Stravinsky's *The Soldier's Tale* as it is performed featuring seven musicians from the Music School Festival Orchestra, David Efron Conducting Fellow Stilian Kirov, and narration by Managing Director for the School of Music Oliver Dow. The performance will begin at 2 p.m. today in Fletcher Music Hall, with donations benefiting the Chautauqua Women's Club Scholarship Fund.

Weiss vision of performing the World War I-era piece started to fall into place after she approached Kirov about a month ago. When he was on board, Weiss said it only took about 20 minutes after re-

hearsal last week for the other six musicians to volunteer.

Everyone who is here really loves music and are excited about performing, so I thought it'd be easy to put it together, Weiss said. Everyone was eager to get involved.

Although Stravinsky wrote a version of the piece solely for instrumentation, its full production calls for at least one person to take on the role of the narrator. This task fell to Dow, when he said Kirov decided to share the love and commandeer his talent and experience in commercial voice-overs for the performance. Dow will lend his voice to the multiple characters that appear in the story, providing different colloquial accents to the parts of the soldier, the devil, the narrator and other minor characters.

My role is to facilitate a piece of music to go on, that's all I am, Dow said modestly.

So you say, All right, I'm going to be doing this, so let's try to have some fun and make it translate and take some starch out of it and put some energy into it.

The storyline of *The Soldier's Tale* is based on a Russian folk tale about a deserting soldier who trades his violin



Photo by Tim Harris
David Efron Conducting Fellow Stilian Kirov and Oliver Dow, School of Music managing director, rehearse
with MSFO students for “The Soldier’s Tale.” Kirov will conduct and Dow will narrate today’s performance.

to the devil for a book that has the potential to bring untold wealth. The story addresses the perceived importance of material wealth.

The whole story is very philosophical, Kirov said. It is about life in general and things that most of us, or

maybe all of us, went through at some point making choices, deciding what is more valuable, although it is very hard to know.

Dow said the consumer society of today makes the moral of the story translatable from the past because of the way people seek out possessions instead of being satisfied with what they have.

Basically, account for your blessings is what is in the text, Dow said.

Weiss said that the message is great, but very simple, and that Dow's narration really gives it a different energy that brings the story alive for the audience. She added, though, that the music really enforces the message that the words in the piece deliver.

Kirov said the orchestration of the piece achieves symphonic sound with just a mini orchestra of the seven

players. He added that no one instrument is featured more than the others, and that each becomes a soloist in a way.

Stravinsky's innovative concept of the chamber ensemble also resulted in a difficult piece for both the musicians and the conductor.

It's a very beautiful piece, but it is the nightmare of every conductor, Kirov said.

This is due to the fact that it is full of complicated time signatures, which can make it hard to keep the vocal and instrumental parts of the piece in sync. Weiss said performing the piece with such a short amount of rehearsal time would have been impossible without the help of a conductor.

Stravinsky is known for complex, irregular rhythms. It doesn't look the way it sounds on the page, she said. We all just have to

trust each other and rely on each other and Stilian and just hope it all goes well.

Although it was a difficult task to put together, everyone involved agreed that their production of *The Soldier's Tale* wouldn't be complete without narration to accompany the music. Kirov said the narration is really what unifies all of the different movements of the piece.

The suite version is not the same thing because you cannot form the changing of the atmosphere, which is in both the music and the story, he said. "The story definitely brings it to a different level.

Dow said he finds it interesting that each instrument becomes a character in the piece as well, and that there is much expression between the words and the music.

Weiss said that hearing just the music would've still been enjoyable for the musicians involved, but not as enjoyable for the audience as having the narration.

Now the audience is going to be really involved and they're just going to love it, she said.

Kirov said the audience will especially enjoy the modernized translation that they found for the narration of *The Soldier's Tale*, which delivers the story in an exciting new way that is stylish at the same time. Dow said that this translation also keeps the rhyming couplets and the poetic sense of the piece going in a clever way. He added, though, that the piece is still a long, complicated work that the audience must work subconsciously to digest.

It's like a fairy tale for adults, Kirov said. It's just the nature of the story itself.


The fact that *The Soldier's Tale* is one of the most innovative, challenging and rewarding pieces makes it great to perform at Chautauqua. Dow said he considers it to be the cornerstone of modern 20th-century repertoire and a piece that allows the opportunity for cross-disciplinary collaboration involving multiple artistic departments.

Of course you want to be able to let artists come together and have the ability to explore and accompany each other and have that improvised relationship and the ability to do something new, he said.

Weiss said she was glad that her wish to perform *The Soldier's Tale* this season was a way to bring people in many different areas of the School of Music together for one performance. She added she is grateful that all of these people also donated their time for no other reward than the experience of putting on this masterpiece.

I think it really shows the true spirit of Chautauqua, she said.

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THEATER / NEWS

DON'T SAY 'MACBETH' IN THE THEATER!

Superstitions surround 'Scottish Play'

by Kelly Petryszyn
Staff writer

The use of the word of "Macbeth" in Bratton Theater has been handled gingerly this season.

Chautauqua Theater Company Co-Artistic Director Vivienne Benesch has been publically reprimanded a few times during the Brown Bags and other programming for saying the word in the theater. "Macbeth" opens at 6 p.m. today — fittingly, Friday the 13th — in Bratton Theater.

Legend has it that the word "Macbeth" brings bad luck if uttered in the theater. If the word is said, it supposedly risks failure for the production or injury to an actor, according to *Reference.com*. Mysterious stories of misfortunes, accidents and deaths that occurred during the run of a production of "Macbeth" have circulated that further confirm the superstition. Once the word is said, one can get rid of bad luck if he or she leaves the theater, spins around three times, spits over one shoulder and knocks to be let back into the theater.

CTC members decided early on that they would speak the name of the play with abandon in the theater and in the rehearsal hall during their production, Guest and Associate Artistic Director Andrew Borba said. During other events, such as Brown Bags, CTC members have been referring to the play by other names, such as "Mackers" or "The Scottish Play." The superstition is traced back to the content of the play.

"The superstition is there because the witches are connected to the supernatural," Borba said. "Macbeth and Lady Macbeth literally summon darkness. So, that's a really spooky thing regardless of what your actual beliefs in that are. It's a really spooky thing. It's one of those things

that people feel doing the play invokes those fears."

Overall, he described their treatment of the word as "respectful, but not paranoid."

There are many superstitions associated with the theater. One of the most famous theater expressions, "break a leg," is derived from a superstition. Benesch said people in the theater don't say "good luck." Instead they say "break a leg," because breaking a leg refers to one leg being bent behind the other while bowing. So if an actor were to break a leg, he or she would be taking a bow because he or she received a lot of applause.

Literary Manger and Artistic Associate Katie McGerr said "leg" in this expression could also refer to the two longer portions of the curtains that hang on either side of the stage. So, if a performer was invited out to take an extra bow after the

"The superstition is there because the witches are connected to the supernatural. Macbeth and Lady Macbeth literally summon darkness. So, that's a really spooky thing regardless of what your actual beliefs in that are."

— Andrew Borba
Guest and Associate Artistic Director

curtain closed, they would "break a leg" by re-opening the curtain.

McGerr also likes another, less common, explanation for this expression, derived from Ancient Greece. Audiences in Ancient Greece didn't applaud, they stomped. So if audiences were to stomp hard enough, they would potentially break a leg.



CTC Conservatory members Irene Sofia Lucio, Julia Ogilvie and Rachel Mewbron perform the roles of the Witches in "Macbeth."

Photo by Emily Fox

CTC CONSERVATORY MEMBERS' RITUALS

CHARLIE THURSTON,
PLAYING LENNOX

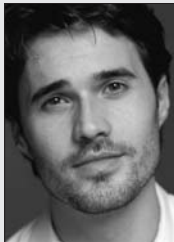
Before he enters the stage, Thurston whispers this definition of the Hindu expression, "namaste," to himself to remind him why he is an actor: "I honor the place in you in which the entire universe dwells, I honor the place in you which is of love, of integrity, of wisdom and of peace. When you are in that place in you, and I am in that place in me, we are one."



Thurston

BRETT DALTON,
PLAYING MACBETH

Prior to going onstage, Dalton tells his fellow actors, "See you on the ice." The expression means that the next time he sees the others they will be playing different characters, and so will Dalton.



Dalton

WAYMON ARNETTE,
PLAYING SEYTON

He likes to listen to Kanye West's "808s and Heartbreak" album before he goes onstage. Arnette said the music prepares him for a performance because the lyrics inspire him, and he admires West.



Arnette

stage for fun. McGerr said before each show the dancers would pray to the bull.

Although McGerr admits she doesn't say good

luck and did join in the ritual with the bull's head, she said she doesn't believe in superstitions. She does still respect them, though,

even if respecting the superstitions means that she leaves the theater when Benesch catches her saying "Macbeth."

Novelist Shapiro to hold Alcove book signing

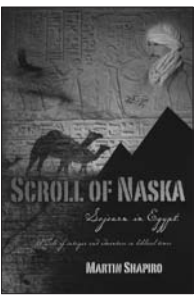
Chautauquan Martin Shapiro, author of *Scroll of Naska: Sojourn in Egypt*, will sign copies of his book at 1 p.m. today at the Author's Alcove.

Sojourn in Egypt, a novel, depicts the discovery of a mysterious scroll that reveals new details about the life and times of the biblical character Joseph.

Shapiro said the model for the novel — the first in a four-part series — came 35 years ago when he first read *Winds of War* by Herman Wouk.

"(Wouk) created a fictitious family to tell the story of World War II," said Shapiro. "I thought that someone could do this with a bible story."

This fictional version of the Joseph story is told through Shapiro's character Naska, a Midianite trader that buys Joseph from his brothers in the desert.



Shapiro was first introduced to Chautauqua in 1986 and began coming to the grounds on a regular basis in 1995. A large portion of the novel was written at Chautauqua. He often read vignettes of *Sojourn in Egypt* at Chautauqua Writers' Center open mic sessions.

"Being here among the writers in a similar vein gave me confidence," he said.

Shapiro is a graduate of Harvard Business School and Rensselaer Polytechnic Institute. He retired from business in 1993 and turned his attention to civic and religious work.

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SYMPHONY

Wolf shines as CSO throws a community celebration

by Robert Finn
Guest reviewer

What happened in the Amphitheater Tuesday night was a kind of open-ended mass-invitation party thinly disguised as a Chautauqua Symphony Orchestra concert.

The CSO's second annual Community Concert brought some 55 nonprofessional players, all of them Chautauquans in one way or another, to the Amphitheater stage after intermission to join the orchestra in four feel-good pieces under the baton of Music Director Stefan Sanderling, who presided as a kind of genial party host. Before intermission, orchestra and maestro — the resident professionals, that is — were joined by CSO staff pianist Patti Wolf for a performance of the Grieg piano concerto. The event, inspired by a similar concert last summer, attracted the largest Amphitheater audience I can remember for a CSO concert in many a year, though there was a considerable exodus at intermission. There is obviously a move afoot to make the Community Concert an annual event.

The Grieg concerto fit nicely into the pops concert ambiance. This piece is so popular and so often performed that audiences by now often take it for granted. One is reminded of Yogi Berra's famous restaurant critique: "That place is so popular that no one goes there anymore."

Wolf took a fairly romantic view of the piece, toying with tempos now and then, stretching a phrase, letting the music breathe naturally but never exaggerating things to the point where her interpretation became merely mannered. Both she and Sanderling also reveled

R.E.V.I.E.W

in the concerto's considerable quota of Lisztian bombast, especially in the final movement. The orchestra did its part with spirit and technical brilliance. It was a thoroughly honest and enjoyable outing for a piece whose very familiarity can sometimes work to its disadvantage.

During intermission the Amphitheater stage was stuffed to bursting with additional chairs and music stands to serve the added nonprofessional contingent. They contributed their efforts to four pieces: the "Nimrod" variation from Elgar's "Enigma Variations," Johann Strauss Senior's "Radetzky March," a lush symphonic medley of tunes from "The Sound of Music" and the thunderous "Great Gate at Kiev" finale of Mussorgsky's "Pictures at an Exhibition" in the familiar Ravel orchestration — music from the high end of the pops concert repertory. The playing was excellent, the party atmosphere was infectious and everyone had a high old time.

I would quarrel only with the idea of ripping the "Nimrod" variation out of the middle of Elgar's wonderful 30-minute piece. It certainly offers an elevated and stirring five minutes, but it makes more sense in the context of the complete 30-minute work. Sanderling explained that this performance was dedicated to the memory of a former CSO member who had recently died. I recall that the New York Philharmonic used it for a similar purpose when Winston Churchill died in the 1960s. I agree, however, with George Szell, who referred to orchestral excerpts lifted



bodily from Wagner operas as "bleeding chunks." "Nimrod" was Elgar's musical tribute to a close friend, but it is only one of a dozen or so similar musical portraits that make up this wonderfully evocative piece.

The "Sound of Music" medley had been advertised as a "sing-along" for the audience. The familiar tunes were dressed up in their symphonic best and played with spirit and brilliance, but the only singing I heard came during two numbers — "Edelweiss" and "Climb Every Mountain." By contrast, the audience turned the bouncy "Radetzky March" into an impromptu "clap-along."

The Mussorgsky piece brought the evening to a rousing Technicolor finish. The audience had been

sternly warned twice to take pictures only during this piece and not to use flashbulbs. Well, they might as well have ordered Chautauqua Lake to disappear. There



Photos by Emily Fox
Above, Patti Wolf plays Edvard Grieg's Piano Concerto in A Minor. At right, Alexander Pegis, 12, plays next to his father, CSO member Jolyon Pegis.

were a whole lot of miscreants in the seats who merrily popped their flashbulbs away. The orchestra somehow survived and the party ended with no disciplinary action. On this genial level, I guess, crime does pay.

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

CSO brings social change through music in Trinidadian rainforest

by Kathleen Chaykowski
Staff writer

After percussionist Deborah Moore moved with her family to the West Indies, she could never look at a spider in quite the same way again.

"I killed a small tarantula in my daughter's bedroom," Moore recalled matter-of-factly. Living in the rainforest and dealing with arachnids and 16-foot anacondas on the driveway are only a few of the adventures Moore has come to see as just another part of daily life in Trinidad, the southernmost island in the Caribbean just off the coast of Venezuela.

Moore is one of four musicians on the panel for the third and final Meet the CSO Musicians session of the season, today at 12:15 p.m. in Smith Wilkes Hall. She will be joined by her husband, Brian Kushmaul, percussionist, and a second couple, Caitlyn Kamminga, bassist, and her husband, Aidan Chamberlain, trombonist. Kushmaul and Kamminga are principal players in the CSO, while Moore and Chamberlain have served as subs for the orchestra.

The two couples will discuss their experience moving to Trinidad to jump-start a government-funded music academy.

The free event is sponsored by Symphony Partners, the official support group of the CSO dedicated to fostering interaction between CSO players and the community. All are invited to bring a brown-bag lunch and enjoy an informal panel discussion, chamber performance and question-and-answer period.

The prime minister of Trinidad recruited the two couples, among other foreign musicians, to work on the development of the National Academy for the Performing Arts, a government-funded university on the island that trains artists at a professional level.

Almost all Trinidadians who become professionals are self-taught, and the classical music scene is infiltrated with foreign artists.

The academy is a grassroots initiative aimed at enabling

locals to remain in Trinidad to study at a professional level, and to ultimately form a national philharmonic.

"Our goal is that all of the foreigners could leave, so that the students can become leaders in their community," Moore said.

Kamminga compared the academy to innovative, government-funded music programs around the world, such as El Sistema in Venezuela. She said some cities in the United States, like Los Angeles and Boston, are working on similar programs.

Although most of the students in Trinidad have never seen the two couples' classical instruments, Moore said music is a rich part of Trinidadian culture, which is the birthplace of the steel pan instrument. In honor of Trinidadian tradition, the two couples will play Ca-

lypso pieces at today's event.

Trinidad is about 40 percent African, 40 percent Indian, and 20 percent other, Moore said; only a small percentage of the population is white. Moore described this diversity as a new and beautiful experience for her family.

"My daughter will talk about wanting to have brown skin or rainbow-colored skin," she said.

Both couples send their children to the same school, where they have story time under "the green mango tree" and are served vegan food in the school cafeteria.

The nursery where Moore takes her 1-year-old purees pumpkin for the infants, and the children affectionately know nursery caretakers and female family friends as "auntie."

A typical day after school might mean walking through the savannah and stopping for a coconut, which is cracked open with a machete so one can drink its water with a straw.

Although moving to Trinidad was a huge cultural change, Kamminga said, it simplified her family life because she and her husband could work and raise their children together.

"I was putting my kids to bed on Skype," Kamminga said of one period of separation from her family, "and it was a crazy life. When the project came up from Trinidad, there was a chance to line up our life together and have weekends with our children — and we were still able to come to Chautauqua."

Moore had concerns about moving to Trinidad, such as the level of crime, but she and her husband ultimately decided that it was worth trying.

"If we stay where we are," she said, "the risk is just leading the life you already know — leading the comfortable life and privileged life, but not leading broader life experience."

For Moore, living in Trinidad is first and foremost an opportunity "to really let music serve."

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THE ARTS

Critic Vranish to tell the ‘Inside Story’ in CDC lecture

by Mallory Long
Staff writer

Former *Pittsburgh Post-Gazette* dance critic and frequent *Chautauquan Daily* guest reviewer Jane Vranish will share her insight on reviewing the arts and the world of newspapers at 3 p.m. today in Smith Wilkes Hall.

Vranish's lecture, titled *A Critics Inside Story*, part of the Chautauqua Dance Circle's 2010 lecture series, will focus on her personal experience as a critic, but will also include basic information on writing reviews.

I would like to talk about how to develop a personal style, to start to know your way of writing and not to try to imitate anyone, she said, adding that when she started writing reviews, she bought many books to imitate others review styles before deciding that she wanted to have her own style. You sort of pick a point of view and say, Well, I'd like to talk about this, this, this, that's when it works the best, that you can see a general direction

for the article and then start to fill in your details."

A 34-year employee of the *Post-Gazette*, where she was the resident dance critic and a classical music and theater writer, Vranish will talk about her own experience as a critic during a time when many newspapers, including the *Post-Gazette*, have been cutting reviewers to save money.

It's happening right now at my paper. I got a call that I was at the top of the layoff list a year ago in December, so I decided to take their buy-out plan and I'm glad I did, because evidently there are some problems now, she said. When the reviewers leave they are not replacing them. Whoever does the review is taken from someone already on staff, so it's going much sleeker.

Vranish, a graduate of Duquesne University's music school, has served on the board of the Dance Critics Association, and as a writer for *Newsday* and *Ballet Review*. She has also appeared as a panelist at the first National



Jane Vranish

Performing Arts Convention. Now an independent writer, she has created a dance blog, *CrossCurrents*, and still consults about dance for the *Post-Gazette*.

Growing up I considered (dance) my passion, she said. I went into a musical career where I taught, but I always kept my finger in the dance pool, so to speak. I wouldn't be writing about dance if I didn't feel that passion today.

Vranish taught dance in

college and became interested in writing reviews after assisting her mentor, who had just been hired as a music and dance writer at the *Post-Gazette*.

I would go to the performances with him, and there were only a few at that time, she said. He would ask me some questions and I would offer some support.

Eventually the position was split and someone else took the dance critic position.

That employee left Pittsburgh a few years later, and Vranish said her mentor then submitted her articles to the *Post-Gazette* and she was hired as the dance critic.

I'll address the nature of the newspaper business now and where I am headed because I feel like I've reinvented myself, she said. I blog now on *CrossCurrents* and I've learned to do it all: videos, photography and becoming a little more techno-savvy, because I think that that's possibly becoming what it is. That's where journalists have to go.

Vranish said she plans to address the changes technology has made to reviewing and newspaper writing in her lecture, adding that she works harder than she did in the pre-Internet era, and considers herself a data junkie.

I don't think that writers should necessarily go into a performance cold, I think that they should have a sense of history when they go in, if they're able to, she said. (In the past), you had to fly by the seat of your pants: attend a concert, absorb it, then run

to the paper and write the review. Now, I have the luxury of preparing for a dance performance and gathering all kinds of information.

She said she hopes her lecture will break down stereotypes about critics.

I would say that critics are much maligned and never understood, even though they do not want to write critical reviews, it's a part of their job, so you just try to be fair about what's happening on the stage, she said. It's nice to have people understand what is part of your process.

Vranish also said she hopes to provide the audience with enough information to help them develop their own confidence when viewing dances.

I think the more that they know about the process of dance, the more they understand it, the more they appreciate it, she said. Really, I'm not the last word. The beauty of dance is that everyone can relate to it in (his or her) own personal way, and I never think that I'm superior to anyone else, I just think I'm another voice.

The want of legacy: School of Art student paints family's mural

by Laura Lofgren
Staff writer

Katie and Kevin Cooke want to build a legacy at Chautauqua. Katie, a Chautauquan since she was a young girl, and Kevin, who married into the Chautauqua way of life in 2006, built their house at 18 Park Ave. with the intention of never selling it.

We literally built the house so our grandkids could fit in," Katie said. We're hoping to have it be a legacy for our family to own this house and be here forever.

That's where mural artist William Shirey comes in. When the Cookes posted a flier at the School of Art seeking a student to paint a mural on the house's back entryway, the 26-year-old called to tell them he had the skills they were looking for.

Shirey sketched out his vision before beginning work on the bland space, taking ideas from the couple and incorporating them into the Chautauqua-themed mural. The panoramic painting covers three walls that surround the stairs leading to the bottom apartment.

Wanting to create an iconic Chautauqua mural, Shirey first took photographs on the drab, concrete wall that leads to the downstairs living space, called the Garden Apartment. Keeping with an old Chautauqua style, Shirey researched the 1920s art-deco

movement and Art Nouveau artists like Alphonse Mucha.

Using cool tones, Shirey has created a Chautauqua panoramic mural with a graphic-design taste added in. The mural will greet guests as they both exit and enter the house.

We were thinking it would just be something that would be welcoming as you walk down in, Katie said, but when you look out the door (from inside) you see it like a piece of artwork from the hallways as well.

The Cookes gave Shirey ideas, which he took and used to conceive his vision. The mural consists of big flowers that are in season at Chautauqua, including lilies that grow around the Cookes house. The broad scene comes full circle with a rendering of Miller Bell Tower near a light turquoise Chautauqua Lake.

It's just so neat to see the transformation because when we talked to him, we said we don't know what we want to do, Katie said. We want it to be cheery. He just took our ideas and ran with them.

The yellow house on Park Avenue, which has been divided into three units, is rented out each summer. The Cookes, with their children, Ethan, 2, and Abby, 3 months, stay in the top apartment for the first six weeks of the season. Katie, a recently retired reading specialist, and Kevin, who works in real estate, wanted some-

thing welcoming in their new house space. Katie grew up in Chautauqua, and her father runs the Boys and Girls Club; therefore, it was important for the family to be on the south end of the grounds.

You can hear the crack of the bats from the softball field and the kids from Club," Kevin said. The proximity to the Hall of Philosophy, where we got married, and all that stuff played a part in why we built this house and how we built it.

The Cookes hired Shirey to liven up the space with his professional artistic skills because they rent out the middle and bottom living areas of the house.

I started painting professionally about six years ago, Shirey said.

Since obtaining his bachelor of fine arts from Montana State University, Shirey has been doing commercial painting, murals and lettering for local businesses in Montana, including spas. Shirey painted his first mural on his grandmother's wall when he was about 4 years old.

It was a picture of her and she got really mad because I was drawing on the wall, Shirey said, laughing. I think that's where I got my start.

The conversion of the dull



Photo by Emily Fox

Mural artist William Shirey paints a Chautauqua scene on the entrance to a downstairs apartment owned by Kevin and Katie Cooke.

space took approximately five days, including time for Shirey's sketching and research. Shirey used a water-based exterior latex paint and sealed the mural after completion. He said any exterior painting would fade over time, but it would take years.

It'll be good for 30 to 40 years, Shirey said, before drastic touch-ups are needed.

The whimsical mural also incorporates the words "Make it a great day, inspired by Kevin's father, who passed

away three years ago.

(My dad) used to have us look in a mirror every day when we came down the steps that said "Make it a Great Day, Kevin said.

The Cookes wanted a playful mural to brighten up their

garden apartment, and that's exactly what they got from a talented student artist. Shirey's professional experience as a mural painter is evident in his work for the Cookes.

It's a piece of art that will stay forever, Kevin said.

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COMMUNITY

Annual Corporation Meeting
Voter Designation

In order to adhere to the Chautauqua Institution By-Laws and the original Charter of the Chautauqua Institution, qualified members (property owners) of Chautauqua are eligible to vote at the Annual Corporation meeting in August. If a property is owned by more than one member, then the members who own the property must designate who shall have the voting rights to that property. The voter designation below must be signed by a majority of the owners of a lot or house and filed with the Secretary of the Corporation, Rindy Barmore. If the home is owned by a trust or a corporation, officers of the corporation or trust must designate a voter. If the property is owned by one owner, no voter designation is required. If you have completed a voter designation form in the past and the ownership has not changed, you do not need to fill out a new voter designation form.

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

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

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STORYTELLING

Photo by Greg Funka

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

Rapp teaches juggling, life lessons at Club

by Jack Rodenfels
Staff writer

It's 2 p.m. on a Thursday down on the campus of the Boys' and Girls' Club. It's a hectic afternoon, and children are bustling every which way, getting ready to go to a slew of activities, including sailing, tennis, and arts and crafts, among others.

A group of boys huddles together, trying to figure out how to spend their afternoon. One boy pipes up, "Let's go see Don!" and the rest of the boys nod their heads in agreement.

Located in the field just south of Beeson Youth Center, an older man in a white bucket hat reaches into his bag and readies himself for the afternoon by pulling out hacky sacks, pins, rings, Chinese juggling sticks, and a host of other trinkets and juggling aids.

The field becomes crowded with groupers lining up, awaiting the beginning of the session. Greetings of "Hey, Don, how's it going?" fill the air, as if the groupers are seeing an old friend.

After a little preparation, he turns to them and welcomes them all to the field: "Good afternoon, all; who's ready to learn how to juggle?"

Just a kid at heart — and a chum of many throughout Boys' and Girls' Club — Don Rapp, 81, has been juggling for 70 years and is spending his 14th summer teaching youth how to juggle at Club.

"Can you imagine the privilege of an 81-year-old getting to work with these



Photo by Tim Harris

Don Rapp helps teach juggling student Heather Jaholing, 11.

Book Signing

Don Rapp will be signing copies of his book *On Balance* at 1 p.m. today at the Author's Alcove, located adjacent to the Chautauqua Bookstore.

kids here?" Rapp asked. "They ask me to do a trick and I'll say, 'Yeah! I'll do it!' — it keeps me alive."

Juggling at Club four days a week, Rapp explained that children can learn how to juggle at the age of 10 because of their level of coordination. "It's more than motivation, it's more than physical, it's growth," Rapp noted. The bridge between the left and the right hemispheres of the

brain is mature enough at 10 that jugglers can quickly process balls whizzing in the air and successfully catch them at the same time.

Although he gets joy out of teaching hundreds of youth to juggle each season, it can be quite a challenge for Rapp to help young people persevere as they are beginning to learn the basics. Teaching through trial and error, and by showing it's OK to make mistakes, Rapp makes sure groupers learn the basics before transitioning to the more advanced aspects of juggling.

"The brain knows the difference between the goal and the mistake," Rapp explained, describing how it takes "baby steps" before someone can master any skill. "All learning should bring upon sheer joy — your whole life, until the day you die."

Rapp's professional career included teaching gerontology and child development

at Florida State University, and he still spends time teaching. Outside of juggling, Rapp teaches a balance class at a health center at his home in Tallahassee, Fla., and has written a book on how to improve one's balance and the benefits it has on the body. The students in his class typically include older people with neurologically debilitating diseases, such as Parkinson's disease and multiple sclerosis. In the class, Rapp teaches students how to avoid falls and breaks, while helping them improve their balance, leading to healthier lives. Rapp uses continuous exercise while teaching students on their ability levels.

"If you can get up in the morning, you have something left. I then ask the question, 'Can you enhance what you have left?'" Rapp explained. "You never learn anything in an instant, you have to pay for your skill and have to make mistakes."

While his work with balance is extensive, Rapp notes that learning how to juggle is an essential skill to help develop a youth's brain. In addition to improving hand-eye coordination, juggling helps teach the power of persistence and perseverance, along with concentration skills and the elation that comes with successfully accomplishing a task, which are needed throughout life.

"When learning, there's nothing else in the universe except for you and the concentration," Rapp said, noting the mental capacity needed to successfully learn to juggle. "When a whole hour goes by, and you have no idea where the hour went because of your deep concentration, that is beautiful."

On this particular Thursday afternoon, a handful of students learned how to juggle from Rapp's individualistic and stylized teaching methods. By relating with each youth individually, he is able to notice strengths and weaknesses and help them persevere to attain a goal.

"When I come down and they know me, that's the best," Rapp concluded, noting his popularity at the Boys' and Girls' Club. "How many people my age have friends who are 7 years of age? And 15? That's a privilege."

His work at the Boys' and Girls' Club will continue, and Rapp added that he feels happy, knowing he has at least a little bit of responsibility for youth development.

"The relationship that I develop with these children over the years is unmatched," Rapp described. "When I can look at someone else, and see even a little bit of my teaching in their life, that's special."

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LECTURE

Goldberger: Sacredness of architecture comes from how it affects us

by Karen S. Kastner
Staff writer

Architecture critic Paul Goldberger told the audience at Thursday’s morning lecture that, in some cases, architecture is almost irrelevant for truly transcendent sacred spaces.

While Goldberger alluded to many buildings and areas as sacred spaces, he concentrated on Chautauqua Institution, its physicality steeped in the 19th century, and Ground Zero, its sacredness falsely challenged, he said, by proposed construction of an Islamic center.

Saying that it was a “great pleasure and, in fact, an honor” to be asked to speak at Chautauqua, Goldberger said the Institution’s grounds, “all of us would agree, constitute sacred space of a very special sort” because of what happens here.

“I think that one of the most important aspects of this week’s theme is that it does not limit sacred space to purely spiritual, religious space; this mission ... is to go far beyond this to inquire as to what makes space in every realm of life sacred, or what gives it the potential to become sacred,” said Goldberger, the architecture critic for *The New Yorker*, where since 1997 he has written the magazine’s celebrated “Sky Line” column.

In a measured, upbeat voice, Goldberger promised the crowd that, while he planned to reference “purely religious space ... space created with the conscious intention of making it spiritual or sacred,” he also would speak to less obvious sacred spaces, such as museums and the outdoors.

“One of the most important things about any sacred space is the way in which it transcends our normal sense of time, and, by that, I don’t mean it has no connection to time, but only that it shows us with absolute clarity what the meaning of the word ‘timeless’ is,” said Goldberger, who holds the Joseph Urban Chair in Design and Architecture at The New School in New York City.

Referring to Chautauqua, Goldberger said, “Even as this place remains firmly planted in the 19th century, it connects to all other times and feels a natural part of them. ... We perceive it as a vital force in our own time. That, we might say, is one of the key components of the sacred, though it is hardly enough by itself or (otherwise) everything timeless would be sacred.”

In writing his book *Why Architecture Matters*, Goldberger said, his goal was “to get underneath histories and styles and get to the essence of how we experience buildings, of how they feel, and how they affect us.” He smiled in spite of himself when he added, “Not to give myself a plug, but I do hope every one of you rush out and buy it.”

The book, its author said, “argues that scale and shape

and texture and materials and light and plan and mass and volume all mean much more than the notion of style, which is in many ways a system of pigeonholing buildings and creating false and misleading distinctions.”

Goldberger went on, “Whatever it is that makes Chautauqua sacred — or not sacred — isn’t the Victorian detailing on the houses or the classicism of the Hall of Philosophy or the Art Deco touches on Norton Hall.”

He pointed out that the Institution enjoys a “very different balance” between public and private space than traditional towns because here, the public space is much more important than private. “Most towns do not have places like the Amphitheater and Bestor Plaza at their center,” said Goldberger, explaining that this is one of the factors that renders Chautauqua sacred.

The lack of modernity here, Goldberger observed, also lends credence to the notion of an “inherent contradiction between the idea of modernism and the sacred.”

He said, “The Place Where People Meet to Seek the Highest is Holy Ground,” — the motto above the proscenium arch of the New York Society for Ethical Culture — also rings true for the Institution. Goldberger facetiously classified the society’s building as “Art Nouveau Viennese Secessionist style.”

Goldberger explained further, “While (the motto) might well describe Chautauqua, (it) also accurately sums up what has often seemed like the attitude of modernism toward the sacred — the idea that a building would acquire its spiritual quality by how profoundly it represented human aspiration.”

Although Goldberger said the architects of the 16th-century European Baroque churches thought “they could evoke the spiritual by creating overwhelming grandeur, better the attitude of the 19th-century Shakers.”

While “‘Tis the gift to be simple,” that quality can be overdone, Goldberger said.

Architect Mies van der Rohe’s chapel at Chicago’s Illinois Institute of Technology “is so plain-looking that it bears a distinct resemblance to the campus’s boiler plant.” Quoting architectural historian Charles Jencks, Goldberger said someone unfamiliar with the buildings might think the boiler plant is the chapel — since the boiler plant has a smokestack, it would appear that it “has a spire, as to reach heavenward.”

Quaker meeting houses, Japanese temples and Zen gardens can evoke the same transcendent feelings in visitors as the most exotic Gothic cathedral, Goldberger pointed out.

Even humble storefronts used as worship sites and

mega-churches that resemble Wal-Mart, Goldberger said, “bring plenty of people to feelings of deep religious passion.”

Saying repeatedly that he had wished he had brought a PowerPoint presentation, Goldberger discussed the beauty of sacred spaces, such as Frank Lloyd Wright’s Fallingwater in Mill Run, Pa.; Unity Temple in Oak Park, Ill., and Beth Sholom Synagogue outside Philadelphia; Henry Hobson Richardson’s Trinity Church in Boston; Louis Kahn’s First Unitarian Church in Rochester, N.Y.; and Fay Jones’ Thorncrown Chapel in Eureka Springs, Ark.

Among the European structures he cited were Sir Christopher Wren’s St. Stephen Walbrook in London; Nicholas Hawksmoor’s St. Mary Woolnooth and Christ Church, Spitalfields, both also in London; Josef Plecnik’s Cathedral of the Sacred Heart in Prague; and Chapel Notre Dame du Haut in Ronchamp, France.

He also pointed to Tadao Ando’s Church of the Light in Osaka, Japan.

Other spaces that prove sacred, Goldberger said, include battlefields, as discussed by another Week Six speaker, Ken Burns; the Mall, the Lincoln Memorial and the Washington Monument in Washington, D.C.; Thomas Jefferson’s Lawn at the University of Virginia; Sir John Soane Museum’s breakfast parlour in London; and Mies van der Rohe’s Farnsworth House in Plano, Ill.

Also measuring up to Goldberger’s standards are Kahn’s Kimbell Art Museum in Fort Worth, Texas; Yale Center for British Art in New Haven, Conn.; Eero Saarinen’s TWA Terminal at the John F. Kennedy International Airport, New York, N.Y.; and the courtyard at the Salk Institute in La Jolla, Calif.

He also said that music lovers could experience sacred space “when the Los Angeles Philharmonic plays at Walt Disney Hall and (when) Chicagoans listen to concerts at Frank Gehry’s Pritzker Pavilion in Millennium Park.”

Goldberger observed, “In the quest to create sacred space, architecture is a way of working against itself, struggling to use the material to express what transcends the material, using the physical to express the transcendent.”

Le Corbusier, Goldberger said, used the term “ineffable space” for great structures, such as the Ronchamp chapel, with ties to religion.

Space, Goldberger said, “is intuitively less rational, and it is obviously less material.” He intoned, “Nobody ever



Photo by Emily Fox

Paul Goldberger speaks Thursday morning on the relationship between architecture and sacred space.

talks about sacred structure.”

Goldberger concentrated on Ground Zero toward the end of his talk, opining strongly in favor of the building of an Islamic center two blocks away from the site of the former Twin Towers, which, he said, “achieved the aura of the sacred for reasons more like a battlefield than for anything about its physical form.”

Disallowing the Islamic center, the Pulitzer Prize winner said, “violates the very principles of freedom and openness that our country was created to sustain.” He pointed out that the center would be based on “moderate” Islam as opposed to the “radical” figures that caused 9/11.

“The lesson of Ground Zero is like the lesson of Chautauqua, which, in turn, is like the lesson of all sacred architecture, all sacred space: that we only need look about us and feel with a new intensity the space and light and solid and void and the sound and the quiet and listen to the presence of the past and, from there, look into ourselves,” Goldberger said. He concluded, “And then we will find the transcendent.”

Q&A

Q.When an age-old historic building decays to the point of being a danger to its surroundings, where does the line get drawn between the obligation to restore and the possibility of re-creating?

A.Very good question, and the answer has to be, it depends upon the building. There are buildings that are of transcendent

importance, that are unique. And unique is a word that I use very guardedly; because it’s not a word one should throw around. But when a building is unique, it is worth restoring, even partly re-creating. In general, however, when an old building deteriorates beyond salvation, it is beyond salvation. There’s another question that needs to be asked behind that question, which is, why do we allow buildings of value to deteriorate beyond salvation? Those are usually preventable situations, and in fact many, many situations exist in which owners of buildings who want to replace them deliberately let them run down, treat them badly and then say, “Ah, I would love to save this building, but it’s just beyond salvation now. So we have to replace this beautiful house with a 90-story skyscraper.” Those situations are preventable if we pay more attention and take more care earlier in the process. Finally, one other point related to the idea of recreation, in our culture we have a particular idea of the historic artifact and authenticity, and it’s a serious idea and generally worthy of respect, but its not always the precise and only way in which to treat history. The Europeans, who were saving buildings long before we were, are often much looser about what they do with them. In Italy, you can

find plenty of Renaissance palaces with starkly modern interiors and they do things that we would be afraid to do sometimes. It is not necessarily wrong. Similarly, I will leave this question with the story of that extraordinary temple in Japan that is rebuilt every 20 years and thus, it has been going on for much more than 1,000 years. There are two sites next to each other and every 20 years they rebuild the temple on the alternate site in precisely identical form and structure of the previous one and then demolish it, and then go back and forth and back and forth. Thus, taking the whole concept that we in the West have of what is new and what is old, and turning it on its head completely. Is that the oldest building? After all, it has a direct and complete line that connects it to something more than 1,000 years old. But is it the newest building because it was just made? Is it a re-creation, or is it an original? That reminds us that these are more subtle and complex issues than we sometimes think they are.

— Transcribed by
Kelly Petryszyn

A recording of this lecture is available on tape or CD at the Bookstore or may be downloaded from The Great Lecture Library, www.greatlecturelibrary.com.

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RELIGION

Soltes examines sacred sites' different meanings to faiths

by Elizabeth Lundblad
Staff writer

Wednesday's 2 p.m. Interfaith Lecture in the Hall of Philosophy went in-depth to the history about the nature of sacred spaces and their tendency to remain locations of significance even when the society that surrounds them changes.

In particular, Ori Soltes, a professor at Georgetown University, spoke of the history of Jerusalem.

"One must keep in mind that our human perspective on all issues, pertaining to what is here and pertaining to what is elsewhere, is subject to a certain degree of subjectivity and how individuals and groups believe, understand, the world to work," he said.

In the Hebrew tradition, Adam was made on the sixth day and when the sun set, Adam assumed that it was the end of his life because he did not understand the concept of night, Soltes said.

When Adam awoke the next morning, on what would be the seventh day (the Sabbath), Adam made an offering of a one-horned animal to God, Soltes said. The site where Adam offered the sacrifice in the Hebrew tradition became the place where Abraham would offer Isaac in Genesis 22, he added.

"When the Jewish tradition looks at the moment on Mount Moriah, the significance it finds in it, in the later interpretive discussions of it, is that it's not just Abraham whose faith at that moment is perfect, but Isaac's as well," Soltes said. It is that perfect faith, both not questioning God's decisions, that passes down the Israelite covenant through the family line of Isaac's sons.

A thousand years later,

Soltes said, that same place, Mount Moriah, is where Solomon would build his first temple.

"We are reminded by that act of a principle that expresses itself again and again and again across the history of religions, and that is, once a sacred site always a sacred site," Soltes said. "If one group and one community and one form of faith supplants another at a particular location, they're likely to build their house of worship, their house of communion in communion with the other, on a site that was already treated as a site of propitious communion with the other by their predecessors."

The only thing left of Solomon's Second Temple is the retaining wall that was added by King Herod. As a religion, Judaism is shaped in the aftermath of these events of the Hebrew-Israelite-Judean tradition, which are on a parallel track and interwoven with a phenomenon called Christianity, Soltes said.

"(The relationship of) Christianity and Judaism (is) not the one the parent and the other the child, not the one the older sibling and the other the younger sibling, but twins out of the same parentage," he said. "If you look back at what is going on in the first and second centuries, two traditions that at the time believed each, I've got the answer you don't. I've got it right; you don't."

Central in the disagreement is the concept of God assuming human form for the salvation of humankind, he said. The Jewish answer is no, and the Christian answer is yes, Soltes added.

In Jerusalem, the most sacred site for Christians is the Church of the Holy Sepulchre, which is built over the



Photo by Emily Fox

Ori Z. Soltes speaks on the history of Jerusalem during Wednesday's Interfaith Lecture at the Hall of Philosophy.

place where the body of Jesus was laid after the crucifixion, Soltes said.

"The point, you see, is that where for Judaism the primary import of Jerusalem is the temple and then what remains of it is that Western Wall," he said. "For Christianity that's important but less important than what events with respect to the life and the earthbound death of Jesus, culminating with the Crucifixion and the laying in the tomb because Jesus himself, of course, is the ultimate meeting point between this reality and that other reality of himself, human and divine."

For Jews, Isaac is the symbol for transmission from generation to generation in the covenantal relationship with God, Soltes added.

"For Christianity, Isaac is the son offered by the father who is redeemed at the last moment to anticipate the

son that is offered by the father to redeem humankind," he said. "The same story is viewed through two different kinds of lenses, and the same story is understood to have transpired in the pre-Jerusalem of Abraham and Isaac's era."

In the Islamic tradition there was a debate, which is still present in some corners of Muslim thought, about which of Abraham's sons was sacrificed, Soltes said. For Jews and Christians it was Isaac, but for Muslims it is Ishmael because there is some question about human influence on the book of Genesis.

"If you're a Muslim who understands texts like Genesis and the Torah in general and the Gospels in general, to have been — listen carefully — divinely inspired but to have become corrupted over time by human editorial intervention," Soltes said. "It is in part, for that purpose, that the seal of the prophets ... in the Quran is intended as a corrective. Where errors

have set in, in the Torah or the Gospels."

Belief, Soltes said, is not changeable, and what people believe is going to guide their understanding of what the truth is in the matter. There is no way of being 100 percent positive as to which son was Abraham's intended sacrifice.

In Islam, the temple as a centering point between the earthly world and the heavenly one is trumped by Mohammad's night journey, where, in Sura 17 of the Quran, the prophet is flown on a winged horse from Mecca to "the furthest point" in one night, Soltes said.

"The far point was actually ... Jerusalem, so (it was) Jerusalem to which Mohammad went in that single night, from Mecca," he said. "(Mohammad) didn't just stop and spend the night there in Jerusalem, per se, but he ascended from a particular point (into) ... heaven."

The place where Mohammad arrived in Jerusalem is where the Al-Aqsa Mosque, the far point mosque, is built, Soltes said. The rock from which Mohammad is said to have ascended into heaven supposedly still bears the imprint of his foot, he added.

"A rock which is said to have been in ... the temple that Solomon had built, that rock becomes the site ... known as the Dome of the Rock," Soltes said. "For Islam, within Jerusalem ... the ultimate meeting point between this and that, between us and the other, between the Earth and heaven is that stone."

Jerusalem is a mosaic of interwoven traditions and truths, Soltes said. It is a meeting point of these faiths and their respective, parallel and divergent senses of what is significantly sacred within Jerusalem, which pertains ultimately to the relationship between God and humankind, he added.





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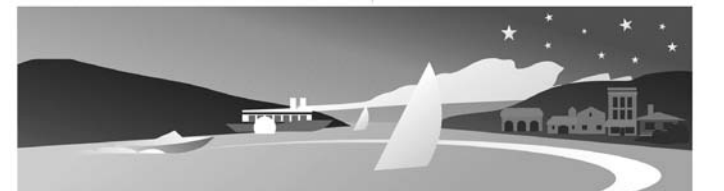
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46 Puzzle

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4 Sis' sibling
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7 Weary word
8 "Big Spender" songwriter
9 Last
10 Irritable
17 Mineo of movies
22 Lawn material
24 Overly
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28 Violas' kin
29 Plop down
31 Dipping treat
32 Soap opera
33 Angel hair, e.g.
35 Advantage
38 Fencing weapon
42 Lennon's wife

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8-13

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

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

CRYPTOQUOTE

N U A K D B P O ; B Q P F N Q I A D I Z

D B R N G P O ; P F N G N B Q , B X

Z K T P , X I D B R N G P O L B P F I A P

B P . — Z G K X T N Q L G B Y F P
Yesterday's Cryptoquote: THE ONLY THING PEOPLE REALLY HAVE IN COMMON IS THAT THEY ARE ALL GOING TO DIE. — BOB DYLAN

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

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

Difficulty Level ★★★★★

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

Difficulty Level ★★★

SOFTBALL



Slamming Cheetahs pitcher lofts the ball to Slugs hitter Dave Kurtz during Monday's championship game.

Improbable comeback leads Slugs to championship

by Jack Rodenfels
Staff Writer

With six seconds left in the game, Doug Flutie hurled a 64-yard Hail Mary to Gerard Phelan for an improbable 47-45 victory over the Miami Hurricanes in 1984.

Down 3-0, the infamously cursed Boston Red Sox won four straight games in the American League Championship Series against their hated rivals, the New York Yankees, in 2004.

Down 15-5 in the bottom of the seventh inning, the Slugs posted 11 runs in the last two innings to defeat the Slamming Cheetahs 16-15 for the Men's Softball Championship on Monday at Sharpe Field.

While the first two comebacks listed above are etched into sports lore as examples of some of the greatest comebacks in sports history, the third comeback, albeit not having the fanfare of Chestnut Hills Alumni Field or Yankee Stadium, was equally as impressive to the fans.

The Slugs took the field in the top of the first inning and looked strong, allowing only one hit for the Slamming Cheetahs in the first inning.



Slugs players rejoice after their 16-15 comeback win over the Slamming Cheetahs in Monday's championship game. The Slugs clinched the victory with 11 runs in the final two innings.

Building off that confidence, Slugs outfielder John Chubb started the game by reaching first on an error by the third baseman of the Slamming Cheetahs. The next batter, Slugs shortstop Danny Miller, reached base with a single up the middle. Both runners were brought in later in the inning as the one-seeded Slugs put two runs on the board for an early 2-0 lead.

While the Slamming Cheetahs scored one run in the top of the second and the Slugs scored one run in the bottom half of the inning, the hot-hitting didn't truly begin until the top of the third. The Slamming Cheetahs started the inning off with a triple, and catcher Lex Benedict followed with a perfectly placed single in front of the Slugs left fielder. His hit brought in two runs, on the way to four runs tacked on the board for the Slamming Cheetahs, then leading 5-3.

In the bottom half of the inning, the Slugs evened the game, scoring two runs via three hits in the inning, tying the game at 5.

As the losing team in the 2009 championship game, the Slamming Cheetahs looked to shore up the 2010 champion-

ship in the next two innings, as the team pasted the Slugs for 10 runs, via five singles, two doubles and a triple, while nearly hitting two times through the order.

Losing 15-5 in the bottom of the seventh inning, the Slugs outlook seemed bleak, as the number two-seed Slamming Cheetahs needed only to finish off three more innings to be crowned champions of the league. We were down 10 runs, and (shortstop) Danny Miller turned to us and said, 'Let's make it happen!' Slugs pitcher Jeff Miller explained.

'We just tried to string a few hits together, and see what would happen from there.'

Rally they did, as Slugs hitters went base-to-base, continuously putting hits together, and little by little, clawed their way back into the game. The Slugs scored 10 runs in the bottom of the seventh inning, with six of the runs being scored after two outs, tying the game at 15.

Riding high after his team's 10-run inning, Slugs pitcher Jeff Miller sat down the 3-4-5 hitters for the Slamming Cheetahs in order in the top of the eighth inning.

In the bottom of the eighth,

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MOMS teach lessons as they defeat Jigglers, win title

by Jack Rodenfels
Staff writer

The old adage mother knows best was resurrected at Sharpe Field on Sunday, as the two-seeded MOMS took on the one-seeded Jello Jigglers for the 2010 Women's Softball Championship.

The MOMS came out in the top of the first inning and got on the board quickly via a Colleen Reeve single to bring pitcher Kathy de Windt in for the first run of the game.

In the bottom of the first inning, de Windt translated her hitting prowess to the mound as she sat down the previously hot-hitting Jigglers in order to start the game.

Amid four walks in the top of the second, five MOMS hitters scored to start the inning without recording an out. In all, seven MOMS crossed home plate in the second for a commanding 8-0 lead.

After stopping the Jigglers' threat with the bases loaded, the MOMS continued their hot-hitting streak by almost hitting twice through the order on the way to a nine-run third inning off of seven hits fueled by Tracy Barakat's triple to deep left field.

Down 17-0 in the bottom of the third, the Jigglers finally started to swing the bats; however, the bounces were still all going the MOMS way. With no outs and a runner on first, a Jiggler bounced a ground ball to the right of MOMS second baseman Donna Zellers. Not able to make the play, Zellers took one final stab at the ball, then past her outstretched glove with her foot. The ball hit her foot and careened at a 90-degree angle straight to the shortstop covering second base for a force out. Needless to say, nothing could go wrong for the MOMS. Eventually, the Jigglers were able to rebound for four runs in the bottom of the third, while the MOMS still led 17-4.



MOMS player Libby Duryea, 77, takes a swing during batting practice prior to the Women's Softball Championship game on Sunday

Jigglers pitcher Hayley Grabner found her groove in the top of the fourth inning as she left two MOMS runners on base and didn't allow a run to be scored the first time in the game the Jigglers kept the MOMS scoreless for a frame.

While the Jigglers' rally looked promising with a solo home run by their leadoff hitter in the bottom of the fourth, any comeback was thwarted by steady defense and a slew of base hits for the MOMS, and three more runs tacked up on the board on the way to a 20-10 championship victory for the MOMS.



MOMS teammates celebrate their 20-10 victory over the Jello Jigglers for the 2010 Women's Softball Championship

The MOMS have not been strangers to winning. With the championship victory, the MOMS have successfully won seven softball championships since 1997, by far the most championships out of any team in the women's division.

We just wanted to come back and win the championship this year, winning pitcher de Windt said, describing last year's champion-

ship defeat. It's always a fun season; we have such a blast every year.

With ages ranging from 35 to 77, the MOMS are a motley crew of sorts, an assembly of mothers of all ages and softball experience levels who come together as a team and truly gel, explained de Windt.

And each year, we are one year closer to renaming our team the Grandmoms, de Windt joked.

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SCROLL OF NASKA
SOJOURN IN EGYPT
Martin Shapiro

'A Novel of Biblical Fiction'

The author unfolds a fictional version of the Joseph story as told by (fictional) Naska, the Midianite trader that buys him from his brothers in the desert. As this episode opens they have been in Egypt for 5 years and Naska (48 years old), and Joseph (22 years old), confess to each other their desire to do an outrageous act. Each persuades the other to wait, so an alternate solution can be found

All the events that Joseph encounters in the Bible happen here too, BUT not necessarily the way the Bible would have you believe. Joseph is NOT always the choirboy the Bible makes him out to be! The plot and subplots work well together and the story is absorbing. The fiction and the Bible story fit seamlessly together. Some sex and violence is graphic but the adult reader should take it in stride in this day and age.

If you know nothing or just a little bit about the Joseph story in the Old Testament, you will truly enjoy this book. If you know **TOO MUCH** about the Joseph story and believe that the Bible is the sacred word of G-d, you will condemn the author as a heretic and a blasphemer! This latter group is herewith cautioned.

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PROGRAM

Friday, August 13

- 7:00 (7:00–11:00) **Farmers Market**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leaders: **Sharifa Norton** and **Muinuddin Smith** (Sufism). Main Gate Welcome Center (Bring gate pass)
- 7:45 **Episcopal Holy Eucharist.** **The Rev. Evelyn Manzella**, St. James’, Wooster, Ohio. 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.** Shuffleboard match at Sports Club. PLEASE NOTE LOCATION CHANGE
- 9:15 **DEVOTIONAL HOUR.** **The Rev. Calvin O. Butts III**, pastor, Abyssinian Baptist Church, NYC. Amphitheater
- 9:15 **Class.** “The Bible Decoded.” **Rabbi Zalman Vilenkin.** Chabad Lubavitch of Chautauqua. Alumni Hall Library Room
- 10:00 (10–5:30) **Chautauqua Crafts Alliance Festival.** (Sponsored by the Chautauqua Crafts Alliance). Bestor Plaza
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** “Saving the World’s Sacred Spaces.” **Bonnie Burnham**, president and CEO, World Monuments Fund. Amphitheater
- 11:00 **MSFO Bassoon Section Recital.** McKnight Hall
- 12:00 (noon–2) **Flea Boutique.** (sponsored by Chautauqua Women’s Club) Behind Colonnade
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 **Meet CSO Musicians.** Come talk with musicians from the Chautauqua Symphony Orchestra. Smith Wilkes Hall
- 12:15 (12:15-12:55) **Communities in Conversation Brown Bag Lunch.** (Co-sponsored by the Dept. of Religion, Ecumenical Community of Chautauqua and the Interfaith Alliance). Jewish, Christian and Muslim presenters. Hall of Christ
- 12:15 (12:15–1:15) **Brown Bag Lunch/Lecture.** (Programmed by the Writers’ Center) “The Celts and the Appalachians: A Cultural Guide.” **Sharyn McCrumb**, prose writer-in-residence. Alumni Hall porch.
- 12:15 (12:15–1:30) **PFLAG Brown Bag Lunch/Support Meeting.** (Sponsored by Chautauqua Chapter of Parents, Families and Friends of Lesbians and Gays and the Metropolitan Community Church). “Being Gay, a Path to Acceptance,” video by **David Gross**. All are welcome. Chautauqua Women’s Club



Photo by Rachel Kilroy
Documentary filmmaker Ken Burns speaks Wednesday evening in the Amphitheater after showing clips from his films “The War” and “The Civil War.” The Daily’s recap of Burns’ lecture will appear in the weekend edition.

- 12:30 **Meet the Filmmaker.** “NOVA: The Bible’s Buried Secrets.” **Gary Glassman.** Chautauqua Cinema. Regular cinema fees apply
- 12:45 **Chautauqua Catholic Community Seminar.** “Travels with St. Luke—What I’m Learning Proclaiming Luke’s Gospel Across the USA.” **Rev. James Diluzio**, CSP, Paulist Fathers Missionary, New York, NY. Methodist House Chapel
- 1:00 **Jum’a/Muslim Prayer.** Hall of Christ
- 2:00 **INTERFAITH LECTURE SERIES.** “Jerusalem, Holy City in Crisis: A Christian Perspective.” **The Right Rev. John Bryson Chane**, bishop of Washington, D.C. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 2:00 **Student Recital.** (to benefit the Chautauqua Women’s Club). “Soldier’s Tale” by Igor Stravinsky. **Stilian Kirov**, David Effron Conducting Fellow, and **Oliver Dow**, School of Music managing director, narrator. Fletcher Music Hall
- 2:30 **Book presentation.** Author **James Grippando** reviews his new book, *Money to Burn*. Smith Memorial Library classroom
- 3:00 **Dance Lecture.** “A Critic’s Inside Story.” **Jane Vranish.** (Programmed by Chautauqua Dance Circle). Smith Wilkes Hall
- 3:30 **Chautauqua Heritage Lecture Series.** “Herod’s Temple: The archaeology of a very sacred space.” **Joan R. Branham**, Professor of Art History, Providence College. Hall of Christ
- 4:00 **Guest Faculty Recital.** **Richard Sherman**, flute, with **A Ram Lee**, piano

- (Benefits the Chautauqua Women’s Club Scholarship Fund). Fletcher Music Hall.
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:15 (4:15–5:15) **Native American Storytelling.** (Programmed by the Bird, Tree & Garden Club). **Paul Leone.** Mabel Powers Firecircle (South Ravine on lake side of Thunder Bridge). (Children under 12 accompanied by adult)
- 5:00 (5–5:45) **Hebrew Congregation Evening Service.** “Kabbalat Shabbat: Welcome the Sabbath.” Service led by Rabbi Susan Stone. Julie Newman, soloist. Shabbat dinner to follow at EJLCC. 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
- 6:00 **THEATER.** William Shakespeare’s *Macbeth*. **Andrew Borba**, director. Bratton Theater (Reserved seating; purchase tickets at Main Gate Welcome Center, Colonnade lobby and Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 8:15 **SPECIAL.** **ABBA**, The Concert. Amphitheater

Saturday, August 14

- 7:00 (7:00–11:00) **Farmers Market**
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd

- 9:00 **Chautauqua Property Owners Association General Meeting.** Hall of Philosophy
- 9:30 **Hebrew Congregation Sabbath Service.** Service led by **Rabbi Susan Stone.** **Julie Newman**, soloist. Hurlbut Church sanctuary
- 9:30 **Chabad Lubavitch Community Shabbat Service.** **Rabbi Zalman Vilenkin.** Kiddush will follow. Everett Jewish Life Center
- 10:00 (10–5:30) **Chautauqua Crafts Alliance Festival.** (Sponsored by the Chautauqua Crafts Alliance). Bestor Plaza
- 10:00 **Chautauqua Institution Board of Trustees Open Forum.** Hall of Philosophy
- 11:00 **Annual meeting of Chautauqua Corporation.** Hall of Philosophy
- 12:00 (12:00–2:30) **Social Bridge.** (Programmed by the Chautauqua Women’s Club) For men and women. Women’s Club.
- 2:00 **Student Recital.** McKnight Hall. (Benefits the Chautauqua Women’s Club Scholarship Fund)
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 2:00 (2-3) **Informal discussion.** **Menachaum Daum.** Everett

- Jewish Life Center
- 2:15 **THEATER.** William Shakespeare’s *Macbeth*. **Andrew Borba**, director. Bratton Theater (Reserved seating; purchase tickets at Main Gate Welcome Center, Colonnade lobby and Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 3:00 **LECTURE.** (Programmed by Chautauqua Women’s Club). “The Changeling Barack Obama — Past, Present and Future.” **John Heilemann**, political journalist; co-author, *Game Change*. Hall of Philosophy
- 3:00 **Workshop.** (Programmed by Baha’i Faith Community. Co-sponsored by Dept. of Religion). Coral Workshop on Gospel Music. **Van Gilmer**, choir director, Baha’i House of Worship, Wilmette, Ill. Hall of Philosophy
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.
- 4:30 **Student Recital.** MSFO Double Bass students of Curtis Burris. (Benefits the Chautauqua Women’s Club Scholarship Fund.) McKnight Hall
- 5:00 **Catholic Mass.** Hall of Philosophy
- 6:00 (6–7:45) **Chautauqua Choir**

- Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Fletcher Music Hall
- 7:00 **Pre-Performance Lecture.** (Sponsored by the Chautauqua Dance Circle) **Dance faculty.** Smith Wilkes Hall
- 8:00 **THEATER.** William Shakespeare’s *Macbeth*. **Andrew Borba**, director. Bratton Theater (Reserved seating; purchase tickets at Welcome Center, Colonnade lobby and Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 8:15 **NORTH CAROLINA DANCE THEATRE IN RESIDENCE WITH CHAUTAUQUA DANCE.** **Jean-Pierre Bonnefoux**, director. **CHAUTAUQUA SYMPHONY ORCHESTRA.** **Grant Cooper**, guest conductor. Amphitheater
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No Pass Daily (1:00, 3:50) 6:40, 9:20

Scott Pilgrim vs. The World (PG-13) Daily (1:15, 3:45) 6:50, 9:25

**** 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 6:50, 9:00

Despicable Me (PG) Standard
Daily (1:45, 4:00)

**** INCEPTION (R) ****
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– 1 Kings 8: 22-23



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