



PHOTO BY GREG FUNKA

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The enchanter of words

CELEBRATED AUTHOR
RUSHDIE TO GIVE SPECIAL
EVENING PRESENTATION

by Sara Toth | Staff writer

Salman Rushdie has been hailed as one of the world's most important living writers; he's written more than a dozen books, survived the ire of the Ayatollah and has been satirized on "Seinfeld." Tonight, he'll be adding "lecturer at Chautauqua Institution" and "Chautauqua Literary & Scientific Circle author" to his list of accomplishments, with a special evening conversation at 8:15 p.m. in the Amphitheater, in which he will discuss the writing process and read aloud from his newest book, *The Enchantress of Florence*, and his most award-winning book, *Midnight's Children*.

The British-Indian author's writing, thick and extravagant, has earned him critical acclaim as one of the most prominent writers in the genres of magic realism and post-colonialism, but it's the backlash against the subject matter of one of his books that catapulted Rushdie into a realm of notoriety and celebrity.

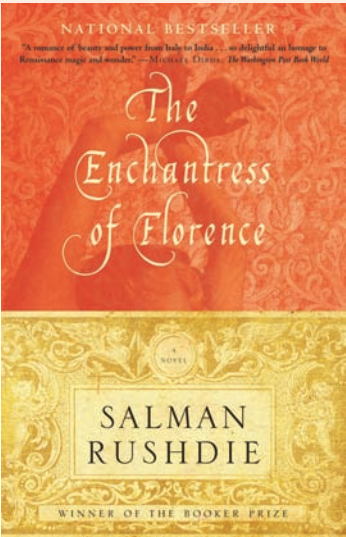
After the release of *The Satanic Verses* in 1988, the Ayatollah Ruhollah Khomeini issued a fatwa calling for Rushdie's death because of the book, which included references to the life of Muhammad that many Muslims considered blasphemous.

Khomeini died a year after issuing the fatwa; as recently as 2005, Iran and its spiritual leader, Ayatollah Ali Khamenei, have stated that the fatwa will remain in effect forever, as only the person who issued it can revoke it.

See **RUSHDIE**, Page 4



Rushdie



Develop long-term energy solutions now, Dagher says

by Natalie DeBruin
Staff writer

Some might say that large-scale alternative energy is an impossible dream — or at least the stuff of the distant future — but Habib Dagher isn't one of them.

Dagher isn't tilting at windmills. In fact, far from it: He wants to build them. And he wants to build them 20 miles off the Atlantic coast.

Dagher is the founding director of the AEWCA Advanced Structures & Composites Center at the University of Maine, and he will be speaking about a "New Technology Frontier: Floating Offshore Wind" at 10:45 a.m. today at the Amphitheater.

Dagher has worked with wind power for some time, developing materials to make the 200-foot blades required for the wind turbines lighter and better, Dagher said. From there, it wasn't such a leap to begin working with offshore wind, especially since Maine is a coastal state with an economy that's tied inextricably to the ocean.



Dagher

Offshore windmills have many advantages over traditional fossil fuels, but they also have advantages over their land-based cousins, Dagher said. The wind over the water is steadier than it is over land, and offshore windmills don't take up valuable land acreage. In addition, a common worry about windmills is that they might ruin the skyline, but floating windmills are so far off the coast that the curvature of the Earth hides them from view.

See **DAGHER**, Page 4

Youth Ballet dances back to Chautauqua

by Kelly Petryszyn
Staff writer

Choreography comes easy to Molly Marsh.

"Anytime I listen to music ... I just see dances in my head," said the ballerina and dance instructor at the Chautauqua Regional Youth Ballet.

She choreographed young students in "I Feel Pretty" from "West Side Story" with music by Leonard Bernstein for the Chautauqua Regional Youth Ballet's performance at 7 p.m. tonight at Elizabeth S. Lenna Hall. This is the last performance in the Family Entertainment Series for the season.

The youth ballet will also perform excerpts from "La Bayadere" by Léon Minkus and "The Dying Swan" by Michel Fokine. These dances will feature Marsh, Brittney Pearson, Kym Paterniti, Gina Smeragliuolo and Brittany Bush, a graduate of CRYB dance school and ballet major at Purchase College. Jordan

Leeper, a CRYB graduate and apprentice with the North Carolina Dance Theatre, will also perform. Including the young ballerinas, the overall performance will feature dancers ages 12 to 22.

Outside of Chautauqua, CRYB is the only classical ballet school in this area. It does a production of "Nutcracker" every December and a Spring Gala performance. Most of the students are from Chautauqua County or neighboring areas. The youth ballet frequently performs at Chautauqua.

"It's really fun," Marsh said. "It's great that we get to go the Chautauqua and perform in the Family Entertainment Series."

Marsh's family comes to see her perform in the FES every year. She said she has young siblings and they always enjoy it. Marsh likes being able to interact with the children in the audience after the performance.



Daily file photo

See **BALLET**, Page 4

Narayanan to present diverse Hindu traditions

by Laura McCrystal
Staff writer

In explaining the many interpretations of Hinduism to non-Hindus, Vasudha Narayanan finds the model of a Venn diagram with many overlapping circles to be particularly useful.

Narayanan will lecture at 2 p.m. today in the Hall of Philosophy as part of Week Eight's Interfaith Lecture Series, "Powering the Future: An Exploration of the World's Religions."

One of the most important things to understand about Hinduism, Narayanan wrote in an e-mail to *The Chautauquan Daily*, is the diversity of tradition and interpretation; the number of languages, castes, communities and deities within the country of India has resulted in a number of interpretations of Hindu



Narayanan

tradition.

She described this "Venn diagram" of Hindu belief, tradition and interpretation as "a model where there

are many intersecting circles, and each one of them has a center. ... There may be several which share common areas, but whether those areas are central or marginal to that circle may vary."

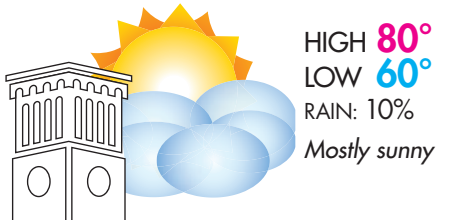
Her lecture, titled "The Sacred Ganges Water Mingles with the Pure Walden Water: Hindu Ideas and Traditions in America," will provide a Hindu perspective to the exploration of world religions.

See **NARAYANAN**, Page 4

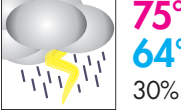
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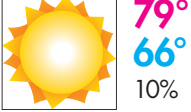
TODAY'S WEATHER



WEDNESDAY



THURSDAY



Saving the economy, and the world

Ed Mazria lectures on alternative energy Monday morning
PAGES 6 & 7



Making Shakespeare accessible

CTC delves deeply into bard's language
PAGE 8



'Delightful afternoon of dance'

Robert W. Plyler reviews Sunday's Student Dance Gala
PAGE 11

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.

BTG sponsors Bird Talk and Walk Today

Meet Tina Nelson, nature guide, at 7:30 a.m. today at the entrance to Smith Wilkes Hall, rain or shine. Binoculars are optional. The walk is sponsored by the Bird, Tree & Garden Club.

CLSC class news

- The CLSC Class of 1999 will meet at 12:15 p.m. Thursday at Alumni Hall.
- The CLSC Class of 2001 will meet for coffee and conversation at 9:30 a.m. today on the Alumni Hall porch. We extend an invitation to members of the 1981 and 1991 classes as well.
- The CLSC Class of 2011 meets at 9:30 a.m. today in the Kate Kimball Room at Alumni Hall.

Chautauqua Women's Club activities

- The Chautauqua Women's Club **Young Women's Group** will meet at 9:30 a.m. today at the Clubhouse. All Chautauqua women 55 and under are welcome for lemonade and conversation as they reconnect with old friends and make new acquaintances.
- The CWC offers **duplicate bridge sessions** for both men and women. Games begin at 1 p.m. at the Clubhouse. Single players are welcome. A fee is collected at the door, and membership is not required.
- CWC sponsors **Artists at the Market** from 1 to 4 p.m. today at the Farmers Market, benefiting the CWC Scholarship Fund. Come meet the artists and see their beautiful creations. New artists arrive daily. The CWC is looking for new artists to join. Please call Hope at (412) 682-0621 to inquire.
- Women 60 and over can escape to the Women's Club at 9:15 a.m. Wednesday for the last **Koffee Klatch** of the season and relax for an hour over coffee.
- Look for the new **Chautauqua tote bags** this summer at the CWC's Clubhouse, 30 South Lake Drive, and at CWC events. The bags are made of sturdy canvas and have about a 4-inch gusset. They are big enough for a laptop computer and have a small pocket on the inside. On the outside are scenes from old Chautauqua postcards. The \$35 donation benefits CWC.

BTG offers Sampler Cookbook

Prior to the Bird, Tree & Garden Club's 12:15 p.m. Brown Bag lecture today at Smith Wilkes Hall, copies of this popular cookbook will be sold for \$20 each.

Jacobsen, Bendiksen present Heritage lecture

At 3:30 p.m. today in the Hall of Christ, Jared Jacobsen, Institution organist, and Marlie Bendiksen, research assistant at the Archives, will present "Singing Our Hymns: Bringing Chautauqua's Traditions into One Voice."

High school and college discount night for 'Macbeth'

Chautauqua Theater Company is offering a special price for its performance of "Macbeth" at 8 p.m. tonight at Bratton Theater. Tickets are only \$13, and merchandise is also discounted.

Docent tours offered at visual arts facilities

Come at 1:30 p.m. Wednesday, starting in the Fowler-Kellogg Art Center, for a guided tour of the visual arts at Chautauqua.

Loretta LaRoche special workshop

In addition to her Wednesday evening performance at the Amphitheater, acclaimed humorist and author Loretta LaRoche will present a special workshop, "The Power of Humor, Optimism and Resiliency" at 4 p.m. Thursday at Fletcher Music Hall. Space is limited and registration is required through the Special Studies office at (716) 357-6348 or at the Main Gate Ticket Office.

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TIME TO REFLECT



Sailboats docked at night on Chautauqua Lake

Photo by Greg Funka

Bulletin BOARD

The **Bulletin Board** is available to volunteer organizations who are at Chautauqua but are not one of the Institution's official organizations and do not have access to the Institution's usual promotional vehicles. Listing in the community **Bulletin Board** is limited to event (speaker), date, time, location, sponsor and cost, if there is one. The **Bulletin Board** will be published whenever there is a listing.

The cost for each listing is \$5, or three listings for \$10. Submissions to the **Bulletin Board** should go to the Daily Business Office in Kellogg Hall.

Event	Title / Speaker	Date	Time	Location	Sponsor
PEO Reunion		Every Tuesday during the Season	12:15 p.m.	The Season Ticket	Sisters

DeFrees Memorial Lecture funds Dagher lecture

The Joseph H. DeFrees Memorial Lecture provides the funding for today's 10:45 a.m. lecture by Habib Dagher, the Bath Iron Works Professor of Structural Engineering at the University of Maine and the founding director of the AEWCA Advanced Structures & Composites Center.

The Joseph H. DeFrees Memorial Lecture supports lectures in science, environment and technology. The lectureship, established in 1987 by the DeFrees Family Foundation of Warren, Pa., memorializes Joseph H. DeFrees, who died in 1982 at the age of 76. Mr. DeFrees was a Warren, Pa., industrialist who held more than 70 patents on products he designed throughout his lifetime. He was particularly interested in the study of fluids and water. He was a 1929 graduate of Cornell University with a degree in civil engineering.

Mr. DeFrees spent his life in the petroleum and tank transportation industries. He was an officer of the Pennsylvania Furnace and Iron Company, the Tiona Manufacturing Company and Ray Industries before he formed the Allegheny Valve Company and the Allegheny Coupling Company in the 1950s. He worked actively to preserve historic buildings in Warren, and donated considerable land to the community for parks.

Mr. DeFrees married the former Barbara Baldwin of Jamestown in 1945. Mrs. DeFrees began visiting Chau-

tautauqua as a child. She studied voice and piano here and later, as an adult, became an active supporter of opera at Chautauqua. Mrs. DeFrees, an Institution trustee from 1976 to 1984, died in July 1992.

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.

Norton Fund supports CTC performance of 'Macbeth'

The Florence and Cynthia Norton Fund for Theater supports this evening's performance of "Macbeth." The endowment was established by Florence Norton in 2002 through outright gifts to the Chautauqua Foundation for the purpose of providing general support of the theater program at the Institution.

Originally from Mexico, Norton lived there only a brief time before her mother, a native Mexican, died and her father, a traveling mining engineer, brought her back to America. Living with an engineer, Norton spent most of her childhood moving around the western part of the United States and Canada. She attended college at George Washington University, where she majored in foreign service and took a very active role in American Foreign Service, an organization that provides exchange programs for students that started in 1956. Norton served on the AFS International Board of Trustees for many years and served as one of the founding members of the United States board. She worked at a law office in Washington, D.C., and became a member of the League of Women Voters.

Florence has lived at Chautauqua year-round since her marriage to Paul Norton in 1940. She served on many boards, notably that of the Opera Guild, the Chautauqua Art Association (now VACI Partners) and Friends of the Theater, on which she is still a member.

Working as a full-time mother, Norton has one daughter, Cynthia, who grew up and attended school at Chautauqua. Cynthia attended Tufts University and later transferred to the San Francisco Art Institute. She is a successful fashion designer in New York City.

Because of Norton Memorial Hall, the Norton family name remains a prominent influence on the grounds. The opera house was built in 1929 by Florence's husband's grandmother in memorial of O.W. Norton. Paul, who died in 1966, started the boat yard that is now Chautauqua Marina. During the winter months, Florence participates in a book group, bowls in the Purity and Temperance League every Friday evening, and is involved in play readings and fitness center workouts. Florence is a beloved role model for the year-round community here on the grounds.

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Tuesday at the Movies

Cinema for Tue, Aug. 17

MID-AUGUST LUNCH (NR) 6:30-7:55m In Italian with subtitles. Gianni is a middle-aged man living in Rome with his imposing and demanding elderly mother when opportunity knocks in a most unexpected way. "A sweet-spirited gem, warmly comic while showing the hassles of caring for aging relatives more honestly than 10 family sagas from Hollywood." -Colin Covert, *Minneapolis Star Tribune* "Simple and endlessly charming" -Linda Barnard, *Toronto Star* "The movie glows." -Stephen Holden, *N.Y. Times*

EXIT THROUGH THE GIFT SHOP (R) 8:30-8:57m The story of an eccentric amateur film maker who attempted to befriend and document the graffiti artist Banksy, only to have him turn the camera back on its owner with spectacular results. The film contains exclusive footage of Banksy, Shephard Fairey, Invader and many of the world's most infamous graffiti artists at work. "One of the best, most karmically satisfying comedies of the year, much to the chagrin of the people who are in it." -Ty Burr, *Boston Globe* "Fascinating." -A.O. Scott, *At the Movies*

NEWS



C. Welton Gaddy, pastor for preaching and worship in Northminster Baptist Church, shares his journey of faith during the vesper service on Sunday evening in the Hall of Philosophy. Gaddy is the chaplain for Week Eight of the 2010 Season.

Photo by Brittany Ankrom

Tallman Organ Mini-concert celebrates music of nearly blind composer Vierne

by Laura McCrystal
Staff writer

Louis Vierne, a Romantic French composer, wrote many large, grand pieces for the organ, but today organist Jared Jacobsen will play some of Vierne's miniature pieces.

The Tallman Tracker Organ Mini-concert at 12:15 p.m. today in the Hall of Christ, will feature a selection of Vierne's 24 Pieces in Free Style, which he wrote for smaller organs.

Vierne, one of Jacobsen's favorite 20th-century French composers, was nearly blind his entire life. He therefore relied on his ears rather than his eyes throughout his musical career, Jacobsen said. Because he could not see, he knew the organ only by its sound; thus, he became familiar with his instrument in a different way than other composers.

Despite his lack of sight, Vierne rose to one of the most prestigious organist positions in France—the titled organist for Notre Dame Cathedral in Paris. He held that job from 1900 until 1937, when he died at the cathedral's organ console.

"And he had quite a difficult life in terms of personal loss and sorrow, but his music really shines, and among the larger-scale things that he wrote were two books of pieces that he called Pieces in Free Style. There are 24 of them altogether," Jacobsen said.

These 24 miniatures are a celebration of organs with smaller resources, or harmoniums, which Jacobsen said is "the first cousin to the reed organ."

The titles of these pieces demonstrate their variety and color, Jacobsen said, with descriptions such as Legend, Arabesque, Pastoral, and others. The little pieces illustrate what these descriptions meant to Vierne.

So they're charming pieces, and we tend to overlook them as organists, because we like the big pieces of Vierne so much," he said. But every once in a while it's fun to go back to these little pieces and just realize this is genius at work.

Jacobsen said it requires great talent to write an amazing piece for a small organ, therefore these pieces dem-



Photo by Brittany Ankrom

Organist Jared Jacobsen plays a Tallman Tracker Organ Mini-concert earlier this summer in the Hall of Christ.

onstrate Vierne's ability as an organist. In his own career, Jacobsen said he uses this music for gentle, quiet moments in church services.

So it's kind of a happy pairing of literature and instrument to do some of these Pieces in Free Style on the Tallman organ," he said. It's a kaleidoscope of his composing style," he said.

Vierne's free style pieces also demonstrate how his mind worked to combine colors and harmonies. They

demonstrate musical problem solving, such as the shift from one key to another.

While Jacobsen will only have a change to play a selection of these 24 pieces today, he said he has chosen a wide range of them; ranging from bright to mellow and from loud to soft.

If it were a meal it would be *tapas*—the Spanish meal that's made of appetizers, of smaller things," he said. This is like that, these little pieces. But they're really charming.

Mnookin to explore methods to keep writing energized

by Sara Toth
Staff writer

Before she even knew Week Eight's theme was Powering the Future, Wendy Mnookin knew she wanted to spend her week in residency at the Chautauqua Writers Center discussing energy.

Mnookin, this week's poet-in-residence, will deliver her Brown Bag lecture, The Energy of Inspiration, at 12:15 p.m. today on the front porch of the Literary Arts Center at Alumni Hall.

Writing is basically a solitary profession," Mnookin said. You can go to workshops, and you can go to graduate school, you can have writing friends, but you still have to go home and do the writing on your own. So, how do you get the energy, and keep the energy going? There are a lot of other things making demands on our lives, and if it isn't energizing to be writing, you're going to leave it at some point.

Mnookin, who teaches poetry at Emerson College and at Boston's nonprofit writing program Grub Street, is the author of four books of poetry. The most recent of these, *The Moon Makes Its Own Plea*, was released in 2008.

With both her Brown Bag lecture and her workshop, Mnookin is exploring ways to energize one's writing. Energizing, or re-energizing, writing, Mnookin said, is a revisionary process but not in the sense of technical revising, like adding or subtracting commas.

Honestly, that's not that compelling for a long period of time," Mnookin said. I want to look at the original meaning of revision, which is to re-vision. To re-vision the piece, to really understand what more this piece can be than what it is on the page.

In order to do that, Mnookin will look at the work of various poets and visual artists to identify their methods of re-visioning their works. One such poet is Elizabeth



Mnookin

Bishop, who would hang nearly finished poems the ones that hadn't clicked yet," Mnookin said around her house. She would walk past the poems, which had been incorporated in the physical space of her everyday life, and wait for the final puzzle piece.

That was her method, to keep her body constantly moving past the poem, to keep looking at it until it happened," Mnookin said. So, it was a combination of patience and movement.

There are different methods for discovering the latent energy in one's work, Mnookin said. For her, re-writing a poem focusing on a stanza or line she previously ignored is one method. Another is to search through her files of almost-poems' writings at all stages of development that never quite made it into a poem—taking segments of those pieces and collaging them into a current poem to give it an unexpected kick in the pants. It all goes back to finding different ways to keep the writing process energetic.

In order to really develop the full potential of a work, you have to re-energize it," Mnookin said. "You have to find your wind turbine. You have to find a battery operator. You have to find alternate ways, ways to get in from the side to your poem, because the poem doesn't want you to sit and stare at it, and say, OK, I have to fix you. What do I do?" You have to find slightly zany things to do.

BTG lecturer to examine what's behind the actions of birds

by Beverly Hazen
Staff writer

To learn some of the ins and outs of bird behaviors, including their cheating on mates, divorces, and conflicts regarding who will take care of the young, come at 12:15 p.m. today to Smith Wilkes Hall to hear the Bird, Tree & Garden Club Brown Bag lecture. Bridget Stutchbury will present a PowerPoint presentation, Investigating the Secret Lives of Birds, based on her book, *The Private Lives of Birds*.

Stutchbury, who lives in Woodbridge, Ontario, and Cambridge Springs, Pa., is a professor of biology at York University in Toronto. She



Stutchbury

is recognized in the field of ornithology, working with organizations like the World Wildlife Fund to preserve

bird habitats. She received a Master of Science at Queen's University, a Ph.D. at Yale, and was a postdoctoral fellow and research associate at the Smithsonian Institution.

Stutchbury will explain what birds are really up to, based on her research. There is a fine line between what is serious and what is fun, Stutchbury said. Their behavior is complex. The theme of my book is understanding bird behavior and why birds do what they do," she said. She will explain the science behind their secret lives, from

cuckoldry and divorce to their amazing nighttime marathons each spring and fall.

Some of the birds she'll talk about she has seen near her home just south of Erie, Pa.—the blue-headed vireo, the hooded warbler, purple martin, scarlet tanager and wood thrush. Even if (audience members) are not bird watchers themselves, it is nice to know that these birds are near Chautauqua," Stutchbury said.

One of the newer practices she will discuss is a tagging device being used for track-

ing birds, such as the purple martins, on their migratory routes. We can map out their journey all the way down to the tropics and back," she said. Bird experts can then look at the population as a whole and see what patterns are being developed.

Stutchbury notes that birds are very sensitive to environ-

mental changes, such as climate change and noise disturbances. What changes they can adapt to and what changes they simply cannot adapt to will be discussed, as well as conservation issues. Stutchbury is the author of another book, *The Silence of Songbirds*, and plans to have books available for purchase.

Kaye Lindauer

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COMMUNITY

Chautauqua Fund co-chairs mark two seasons of leading fundraising efforts

by Anthony Holloway
Staff writer

Chautauqua Fund Co-chairs Bob and Mary Pickens are approaching the end of their second season as chairs. They sat down with *Chautauquan Daily* Staff Writer Anthony Holloway to answer some questions about the Fund.

Q. *What is the Chautauqua Fund, and why is it important?*

A. BOB: The Chautauqua Fund is the annual fundraising effort that provides much of the money necessary to present the Chautauqua program. There are nearly 150 volunteers who are given a list of four or five prospective donors who are asked to make a gift to the Fund, as well as (to share) their views on Chautauqua.

Q. *How are the funds used?*

A. MARY: The funds are used to provide the rich programming we enjoy, but also equally important are the student scholarships that are given to very talented young people that might not otherwise be able to be here.

Q. *How has your view of being chairs of the Chautauqua Fund changed since you first accepted the position?*

A. MARY: Well, we took this position because we saw it as an opportunity to give back to Chautauqua, which has greatly enriched our family for a number of generations. While this is still true, we now understand more fully the impact the Fund has on Chautauqua and how important it is to the Institution.

BOB: We took this role before the economic downturn, so when it occurred, we were worried it would make this a difficult endeavor. However, we have been thrilled with the generous response from all the donors, and from the volunteers who give so unselfishly of their time and efforts. It's been a pleasure working with the Chautauqua community throughout this period.

Q. *What are the rewards you have experienced as chairs of the Chautauqua Fund?*

A. BOB: The friendships we have made with volunteers and donors are

a real bonus of this job. We have also had the pleasure of working with David Williams (director of the Chautauqua Fund) and Tina Downey (director of donor outreach and associate director of annual giving), who have been so supportive and work tirelessly behind the scenes throughout the year. Possibly, the greatest reward is seeing how much Chautauquans care about this place.

MARY: We have been impressed by the generosity of all the donors, whether the gift was big or small. It is all the gifts combined that make for a successful campaign.

Q. *What is your greatest challenge as chairs of the Chautauqua Fund?*

A. MARY: The greatest challenge is to educate Chautauquans of the need for philanthropy in order to sustain the program. It is equally important that everyone understands that the cost of a gate ticket covers only about half of the annual budget. Right now, 31 percent of Chautauquans participate in the Fund. It is our hope that this number will increase significantly.



Photo by Brittany Ankrom

Bob and Mary Pickens, Chautauqua Fund co-chairs, stand in front of their home.

Q. *What do you think is the biggest misconception in the community about philanthropy at Chautauqua?*

A. MARY: The biggest misconception is that a small gift is not valued. We appreciate and need every dollar we receive.

BOB: Directly related to what Mary said, is the misconception that we can depend on a small group of very large donors to pull the load. That may be true for some individual capital projects, but for the annual fund to be successful it takes liter-

ally hundreds, no, make that thousands of donors.

Q. *Do you have plans on re-turning to be chairs of the Chautauqua Fund next season?*

A. MARY: Well, we'll have to wait and see if we're invited.



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GARDEN WALK

Photo by Greg Funka
Joe McMaster, horticulturalist, hosts his last Garden Walk of this season at 4:15 p.m. today. Participants should meet at the lakeside entrance of Smith Wilkes Hall to take part in this event sponsored by the Bird, Tree & Garden Club.

Macfarlane to lecture on famous soprano

by Alison Matas
Staff writer

When Susan Macfarlane saw Renée Fleming sing with the Baltimore Symphony Orchestra four and a half years ago, she was entranced by the beauty of the famous soprano's voice and made it her mission to hear her again.

After traveling to China, Switzerland, London and Paris to listen to Fleming, Macfarlane is bringing what she's learned to Chautauqua Institution to share with opera fans.

At 4 p.m. today in Smith Wilkes Hall, Macfarlane will be giving a multimedia presentation about Fleming's life and career. The talk is free and open to the public.

The program will include video clips of Fleming's childhood and television interviews she's completed, interspersed with information provided by Macfarlane. Particularly, she will be speaking about Fleming's time as a student with Chautauqua Opera Company about 30 years ago.

Macfarlane's expertise

on Fleming comes from her time as a devoted fan. While she and Fleming aren't personal friends, Fleming does recognize her when she sees her and her husband after concerts. "We're at the point where we get hugs, and she knows who we are," Macfarlane said.

This charisma and warmth Fleming possesses is what Macfarlane hopes to communicate to her audience today. "It's not just that she's got this incredibly beautiful voice, but she's such a good person," she said.

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LECTURE

Mazria: Alternative energy can save the economy, the world

by Sara Toth
Staff writer

The housing market, recent economic crises, construction workers and global warming have nothing in common, right?

Wrong. In a lecture of causes and effects, Edward Mazria, founder and CEO of Architecture 2030, a nonprofit, nonpartisan think tank and research organization, illustrated how one problem leads into the next. The economic recovery has stalled; as a result, one crisis gave way into another one Mazria called the commercial real estate meltdown.

In the most basic terms, the government miscalculated the effects of the stimulus after the mortgage crisis.

The idea was that they would stimulate home-buying, stimulate re-financing, and thereby stimulate construction and begin to turn this entire economy around, Mazria said.

Five million abandoned homes were bought, and mortgage rates dropped in order to encourage home owners to engage in construction or renovations. However, the unemployment rates among construction workers have increased 22.5 percent unemployment in 2009.

But home owners opted to save money on their home improvements by painting a door, for example, rather than undergoing major renovations at the hands of construction workers.

"We wasted the first crisis, Mazria said.

Now, the commercial real estate market is down by 40 percent, Mazria said, since the real estate boom in 2005 and 2006, and the real estate is not worth the loans taken out on it. \$300 billion in commercial real estate loans is coming due in 2010; by 2014, \$1.4 trillion in commercial real estate loans will come due.

Smaller banks have about 28 to 30 percent of their portfolios in real estate; as a result, the banks are suffering as well, Mazria said. More than 50 percent of these loans are underwater they can't be refinanced. Community banks don't have enough money put aside to cover the losses, and the Federal Deposit Insurance Corp. currently

has 775 banks on its watch list meaning that they are vulnerable to the commercial real estate meltdown in addition to the 250 bank failures that have already occurred.

How do we address this crisis? Mazria asked. In order to address this crisis, not like we addressed the first crisis, we really need to understand what the commercial real estate market is all about.

Mazria took his audience through a crash course in real estate with the help of several PowerPoint slides. Private buildings compose 86 percent of real estate in the country. Public buildings only compose 14 percent. Fifty-five percent of that 86 percent is made up of buildings with 1,000 to 5,000 square feet. Only 10 percent is buildings with 25,000 square feet or more city skyscrapers. In the same vein, only three percent of the private buildings in the commercial real estate market are four stories or higher. This means that, by and large, the majority of private commercial establishments are small, mom-and-pop businesses, Mazria said establishments that are going out of business because of the first and second economic crises.

What's going to happen, if we don't step in, is that you're going to have a huge transfer of wealth from the middle class, from the small businesses, from the community banks, to all this money being amassed on the sideline, Mazria said, calling the corporate banks and businesses sharks.

To murmurs in the audience, Mazria added, that's not all, before diving into unemployment rates.

Last year, the unemployment rate was at 9.7 percent. With a rise in unemployment, people shop less, take fewer vacations though there was clearly no lack of Chautauqua vacationers in the Amp, Mazria noted rent less space and save more money. As a result, the tax base shrinks, which is why the government is looking at stimulus number two.

Unemployment is decimating the construction job sector, Mazria said. More than two million construction workers in a highly skilled workforce are cur-

rently unemployed. This hit on the construction industry takes down the entire U.S. economy, Mazria said, by hitting the industry sector, and hitting it hard.

What most people don't understand, is that when the building sector goes down, it takes down the entire U.S. economy, everything from concrete, steel, wood, doors, glass, windows, ceilings, greenery, shrubs, architects and engineers, real estate it takes down the entire industrial sector with it, Mazria said.

Architecture 2030 has proposed \$1 efficiency construction to encourage people to build in better, more efficient ways. People would receive a \$1 tax deduction for every \$1 they spend in efficient construction, each year for three years, up to \$100,000 a year. Furthermore, such energy-efficient renovations increase the property value of the real estate by \$12 per square foot.

The hope is that you build, and you put people back to work, and the feds get income, and the state and local governments get income through taxes through construction, and the feds get the money back when the building is sold and the values go back up, Mazria said.

Salvaging the economy is important, Mazria said, but there's a higher purpose to everything done at Architecture 2030. We have to look at what the scientific community is telling us, and what all those organizations NASA, the National Oceanic and Atmospheric Association, etc. are telling us is exactly the same thing: We have a problem. That problem is an increased amount of carbon dioxide in the atmosphere, which currently is at 389 parts per million. A safe level of carbon dioxide in the atmosphere is generally considered to be 350 parts per million.

We haven't been about 350 parts per million for 450,000 years, probably for the last 2 million years, Mazria said.

We're literally off the charts, and our global average temperature is going up.

If current trends continue, NASA has projected that 25 percent of the world's species will be extinct by 2050, and 50 percent will be gone by 2100. The weather will become more extreme. The western part of America and we're already seeing this in the country, and in Russia will be hotter and dryer, and forest fires will increase. Since warmer air holds more moisture, the world will experience more flooding, since rainfall will become quicker and heavier. Hurricanes, too, will become more intense. With ice in Antarctica and Greenland melting, the oceans will rise by one meter by 2100 inundating much of the coastal U.S. Miami, Mazria said, will be underwater.

When you hear there's no silver bullet to the climate change problem, there is a silver bullet, Mazria said. No more coal. What NASA is telling us is, if we phase out con-



Photo by Brittany Ankrom

Ed Mazria, founder of Architecture 2030, speaks at the morning lecture on Monday in the Amphitheater.

ventional dirty, polluting coal plants between now and 2030, then we're OK. Silver bullet.

Since the problem of climate change is essentially an energy problem because of supply and demand, we must address the building sector, the leading consumer of energy in the country. Forty-nine percent of all the energy produced and consumed in the U.S. goes to the business sector; more importantly, Mazria said, of the energy produced from coal plants, 77 percent of every watt goes to the building sector.

If we're going to close down coal plants, we must address the building sector, Mazria said.

We are presented with a historic opportunity, Mazria said, because there is hope for the future in commercial real estate. There are 275 billion square feet of building in the country, and by 2035, three-fourths of the country's built environment will be new or renovated if current construction trends continue.

If we do it right, and bring the building sector back in the right way, we have a great chance of phasing out conventional coal, Mazria said.

This is where Architecture 2030's plans come in.

We issued what we call the 2030 Challenge back in 2006, Mazria said. We said, if you're going to build a building, stick to a 50 percent reduction standard. If you're going to renovate, a major renovation, like tear out the guts of the building and really renovate, reduce its consumption by 50 percent.

In 2010, Mazria said, the challenge would up the ante by calling for 60 percent emission reduction in construction, and increase that reduction by 10 percent increments every five years. By 2030, newly renovated buildings and newly constructed buildings will be carbon neutral.

It's not that difficult, Mazria said; even the government is acting on the challenge. In 2007, George W. Bush signed the Energy Independence and Security Act, which stipulated that all federal buildings, beginning in 2010, need to meet a 55 percent reduction standard and be carbon neu-

tral by 2030. It's the law of the land, Mazria said. Well, what about the private sector?

Mazria said that he was happy to say that of the top 30 architectural and engineering firms in the country, 73 percent have adopted the challenge and have begun implementing new designs with no incentive from the federal government. Furthermore, 40 percent of all the architectural firms in the country have adopted the targets as well.

You have to go back to the training of an architect, Mazria said. When you're trained as an architect in school, there's a social responsibility that's inbred in the architecture community through their training. They work on low-income housing, they're talking about issues, they're looking to solve problems. As these architects come out, and they're practicing, that ethical value stays with a lot of them.

In order to phase out the use of conventional coal and quadruple the use of renewable resources, architects and engineers need to do three things: innovative design planning, adding and integrating new technologies and purchasing renewable energies.

"The first way is always through design, Mazria said.

Design the building right in the first place, you can knock out a lot of the energy consumption. If you can't get there that way to meet the 2030 target, we say add and integrate technology. There's all sorts of ways to add technology to a building that we didn't have years back. Then, we say if you can't meet the target those two ways, get the utility to sell you clean energy, rather than coal-powered energy, so you can get there. We know it can be done.

In 2007, Mazria delivered the provost lecture at the Science 2007 conference at the University of Pittsburgh. Of all the scientists present, and all the doctoral students presenting their projects, not one of them had chosen to address climate change in their work.

I got there and I walked around a big hall, Mazria said. All of the doctoral students had all their work up, and each one was standing by three or four boards, and scientists were walking around talking to the doctoral candidates about their research, their projects. It was on genetics, it was on alleviating

heart conditions, it was on different kinds of communicable diseases. It was on everything imaginable but the biggest problem of our time, climate change. There wasn't one project on addressing that situation. And I was going to give the provost lecture on climate change.

So, Mazria gave them a problem to solve. Showing the audience the same exact slide he showed at Science 2007, Mazria outlined the potential for solar energy. In Seattle, the average residential building receives 400 kBtu per square foot per year on the roof shown by an orange bar and 250 kBtu on the south side of the building shown by a yellow bar. This, Mazria said, was under the worst of conditions.

Seattle is arguably the cloudiest place on the planet, Mazria said.

A typical residence in the country uses only 42.7 kBtu a year; an average industrial building uses 85 kBtu a year

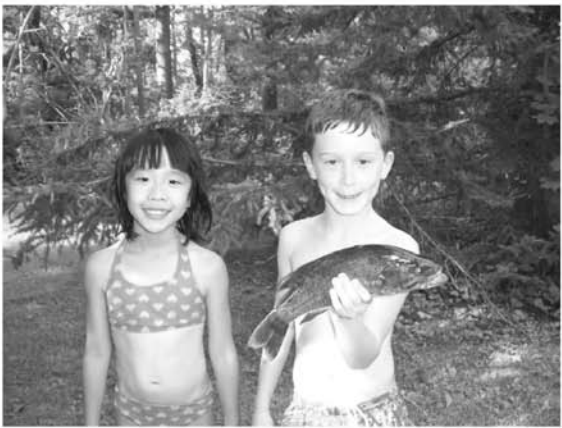
both illustrated by red bars. By taking the yellow bar and putting it on top of the orange bar, it is shown that 650 kBtu is generated in Seattle per square foot on average every year under the worst, cloudiest conditions. The next slide showed the red bar next to the stacked yellow and orange bar. It was dwarfed in comparison.

Scientists, Mazria asked of his Science 2007 audience, raise your hand if you can't solve this problem.

We're living in the United States of America, the most entrepreneurial, technologically advanced society in the world. We sent folks up to the moon to walk around and kick up dust. We have satellites crisscrossing this nation, calculating the ice mass of Greenland, and telling us if the ice mass is actually losing mass. We can do all this, I told this group of scientists. You mean we can do all this, we have a planetary crisis with the projections as dire as the scientific community has laid out, and you mean to tell me that we can't solve this problem? So, what are we waiting for? It's really time to act. It's enough of the toxic environment in D.C. If they don't do it, we'll do it.

See Q & A, Page 7

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LECTURE

MEET THE CSO



Photos by Brittany Ankrom
Above, Chautauqua Symphony Orchestra trombonist Aidan Chamberlain plays during the Meet the CSO Musicians presentation last Friday. Chamberlain is married to CSO bassist Caitlyn Kamminga. Left, members of the CSO sing before the presentation in Smith Wilkes Hall.

Q&A

Q Is there anything we can do to harness all the thermal energy causing global warming?

A That's a good question; I hadn't thought of that. There are technologies on the market that we harness the waste heat that we produce in buildings. When we run equipment, we are producing quite a bit of waste from heat, and there are ways to recycle it. One example is co-generation, where you generate electricity and take the waste heat and actually heat hot water, and recycle it for heating in cold climates, and in other climates to generate hot water for showers, dish-washing and things like that. The answer to that is a resounding yes.

Q There are several questions about whether China and India are apt to adopt a similar challenge. How important is that? Are there technologies that can make the burning of coal neutral in terms of its impact on the environment?

A We've essentially us and Europe have essentially put up what is up there in terms of greenhouse gas emissions. So we have raised the temperature seven-tenths of a degree centigrade. We have built in 1.3

degrees centigrade climate change. We, as the leader supposed leader of the free world, and having done all this, we have the first responsibility to take a leadership role to reduce our emissions and get the carbon neutral. So those who would publish articles and cast this idea what about China and India, if they don't do it, then we're just blowing smoke is absurd. It's a smokescreen. Now, let's talk about China and India. Who does China and India sell their products to? If you look at the EU, Japan and the United States, the EU and Japan want to move quickly to reduce emissions. The EU is basically leading the world in absence of American leadership. If the United States joins with the EU and Japan, we purchase, as a bloc, most of what China produces. Now, we're not going to reduce our emissions in the products of everything we manufacture and that we buy if we are not going to require anything that's imported to at least meet those targets. What (are) China and India going to do? (If) the United States acts, I guarantee you China and India will act. In fact, China is probably acting in terms of renewable a lot quicker than

we are. Carbon capturing and sequestration from coal plants is a technology that is being looked at; making products that have CO₂ and turning them into concrete and similar items are another thing that people are looking at. The key is how much it's going to cost and are we going to get it up to scale quick enough. The answer right now looks like no. We can't get it to scale quick enough by 2030, and by 2050, to take care of the problem. We need to look at reducing consumption and using other alternatives. That doesn't mean we stop looking at technologies, because other technologies will come along that may advance, and we may get there quicker than we think.

Q What is the role of carbon exchanges and offsets?

A For example, if I have a building or a plant, I'm producing so much CO₂ and I put money into purchasing credits so that somebody else reduces their emissions, I get the credit for anything extra that they reduce if we set a benchmark. That's called cap and trade or buying offsets you buy it for somebody else to reduce their consumption. There is toxic debate going on, one side labels it as tax and that it's

going to destroy the whole economy. The other side says we are going to destroy the planet, therefore destroying the economy. You get into this whole thing, so no action gets done. We want to stay out of that, and get into what can be done. It is one avenue to get to a result, and there are many other avenues to get there, like a fee and reimbursement, so you essentially bring the price of carbon up and then reimburse all that money to the American people, so that the more you reduce, the less money you pay and the more rebate you get. It favors those people who are reducing. There are a lot of programs out there; we just have to get on and select one, and keep moving.


Q Can you give us a quick overview of the economics and the operating efficiencies within solar energy?

A There are two types of solar energy passive systems and active systems. I think the question is active systems, that means there are moving parts, we are col-

lecting energy, pumping it around and generating electricity. Passive systems bring the sun in through a window, and it heats up internal materials. We insulate it, we keep the house warm that way, and those are passive systems. Passive systems usually, if you're smart enough and a talented enough designer, don't cost anything, or give you a cost savings because you reduce the size of your mechanical systems. Active systems actually add technology to a building, or a site, or a utility and it costs a certain amount of dollars to add that technology, offsetting it with energy savings. The cost of energy is currently pretty low in this country. We started photovoltaic and solar hot water systems active systems back in the 70s. The price was high, but people were doing it and there were incentives, and the price was coming down. All of a sudden in the 80s, when the price of oil dropped down to the floor, nothing happened. We went back to business as usual, we stopped develop-

ing those technologies, we stopped giving incentives and the technology stood in place. If you look at solar energy, you see that as you get more use, like in anything, the price goes down as you get more people using. There comes a point where the two cross. It's like television sets. Remember the first television set? It was in a big wooden box; it cost a fortune. We all went over to our friend's house, they had the first TV, and they were the only ones who could afford it. Now you buy a screen and throw it away the next day. That's what happens with solar energy it's very expensive, but that price has come down every single year. If we keep on the same track with incentives, those two will cross and then we'll be on our way.

Transcribed by Jack Rodenfels



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THEATER

CTC works to make Shakespeare's language accessible

by Kelly Petrysyzn
Staff writer

When audiences at Chautauqua Theater Company's production of *Macbeth* hear Macbeth say to a servant, "Go prick thy face, and over-red thy fear, thou lily-livered boy. What soldiers, patch? they may do a double take and think, 'What did he just say?'" Macbeth is really telling the servant to go poke needles in his face to get his blood up and out to cover his white fear with blood. Macbeth is comparing the color of the boy's bloodless liver to that of a white lily. He then asks what soldiers are coming and sarcastically calls the servant "patch," meaning "domestic fool." Although some words have been updated, CTC's production of *Macbeth* by William Shakespeare contains many of these loaded phrases that need unpacking to be fully understood.

Voice and text instructor Gary Logan has worked with the principal players in *Macbeth* to go over the meaning and pronunciation of words. His sessions help the actors be audible and intelligible when delivering lines, he said. He added that if he can help actors understand what the words mean, then their performances can be more natural. Before the season even began, Logan and Associate Artistic Director Andrew Borba had been working with the principal players to clarify the language in *Macbeth*.

Words are the carriages for our imagery, Logan said. He coaches the actors to picture the imagery in their heads so the words come out sounding the right way.

In an earlier meeting with *The Chautauquan Daily*, CTC Conservatory member Megan Ketch said she has worked carefully through the material to prepare for

her role as Lady Macbeth. "We have to find, within the text, all the various notes that need to be sounded for the audience to receive the experience," she said. So in spending that deliberate time going through the text and asking the questions, I get more and more specific about the choices and the event that directly impact how I'm going to act the piece.

Most of Shakespeare's language can be broken down, but not all of it. Logan said that scholars, who have been studying Shakespeare for 400 years, still don't understand some of his material. He stressed that it is not a reason to dismiss Shakespeare's work.

Shakespeare is so beyond us in many ways because he is a genius, but on the other hand, I don't want anyone to get the idea that he is inaccessible or he is this pinnacle that is insurmountable—that's wrong, he said.

At the heart of Shakespeare's material is human emotion, which everyone can identify with, Logan said. His material includes relatable topics such as celebration, loss, violence and lust.

In order to understand Shakespeare, Logan looks at three facets of each play. The first is looking at when the play was written. For example, *Macbeth* was written around the time of King James I of England. This king was also King James VI of Scotland, and he was enamored with the study of witchcraft. Shakespeare wrote a play in acknowledgement of this king, Logan said. The second facet is examining the setting of the play. The last is taking into account how audiences see the play, given the modern context.

Logan fell in love with Shakespeare's language when he was a 14-year-old in his ninth-grade English class, which was reading *Romeo and Juliet*.



Above, Gary Logan coaches Megan Ketch in her role as Lady Macbeth. Logan helps students understand the cultural context behind lines as well as pronunciation. Below, Ketch performs as Lady Macbeth. The CTC production runs through Saturday at Bratton Theater.

The study of words and the study of scansion tickled me," he said.

Logan coaches a lot of actors on Shakespeare plays and is also the director of The Shakespeare Theatre Company's Academy for Classical Acting in Washington, D.C. He has even written a book titled *The Eloquent Shakespeare: A Pronouncing Dictionary for the Complete Dramatic Works, With Notes to Untie the Modern Tongue*.

He was inspired to write the book because word had gotten out that he knew Shakespearean language, and he received many calls asking him how to pronounce words in Shakespeare's texts. He decided to write a book so he could distribute the information easier. He thought it would take him one year to write, but it ended up taking him 12.

It got deeper and deeper, Logan said. I got more and more excited about what

it was I doing. I was learning a whole lot while I was doing it. And I didn't mind it taking the time it took.

He used many sources to determine proper pronunciation, including the Oxford English Dictionary. Many of the words are pronounced differently than one would think. For example, the word "shough" used in *Macbeth* means a long-haired lapdog and is pronounced by CTC as "shuff," rhyming with "stuff."

Logan said Shakespeare is credited with bringing 1,600 new words into the English language. But Logan is not entirely sure that all of the words actually came from him, because words are only traceable through print, and the words might have been said before he wrote them down. Some of the words Shakespeare gets credited with in *Macbeth* are "eyeball" and "assassination." He is also credited with the coin-



ing of many phrases we use such as, "tomorrow and tomorrow and tomorrow," heard in *Macbeth*.

Shakespeare published the majority of his work more than 400 years ago. Logan said Shakespeare won't be gone any time

soon. Shakespeare is one of the only playwrights to produce plays in all genres, including history, comedy, tragedy and romance. He said his contribution to the English language will rival writers for years to come.

He uses more words in a canon of 37 plays than most of us use in a lifetime," he said.

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11 Send away
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20 Swift
23 Hunting weapon
27 Resting on
28 Author Sheehy
29 Piper of rhyme
31 Screen dot
32 Zealous
34 Dressing ingredient
37 Simple denials
38 "That's it!"
41 Insect-eating bird
44 Circle spokes
45 Chicago airport
46 Stopped
47 Zodiac sign

DOWN

- 1 Office note
2 Way out
3 Incline
4 Moose kin
5 Settled a debt
6 Casino patron
7 Pendulum path
8 Manhattan area
9 Concept copy
10 Bennett of "What's My Line?"
14 1040 org.
18 Deadly snake
19 Unbending
20 Ludacris' music



Yesterday's answer

- 21 Had lunch
22 Kettle
24 Phoned
25 Tell tales
26 Building wing
30 Noisome
31 Duel
33 Large snake
34 Storybook monster
35 — instant
36 "Shane" star
38 Melville captain
39 Frau's spouse
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1	2	3	4	5		6	7	8	9	10
11							12			
13						14				
15					16				17	
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20	21	22				23		24	25	26
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34	35	36		37				38	39	40
41				42				43		
44							45			
46							47			

8-17

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

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

8-17

CRYPTOQUOTE

O D H R R S O D T R M G T

G T O E M B C X W I O I O H W O W U

Z H Q T R C X M M G T B T O E R .

— E X Q T E M A E C C D T

Yesterday's Cryptoquote: MOST OF THE CHANGE WE THINK WE SEE IN LIFE IS DUE TO TRUTHS BEING IN AND OUT OF FAVOR. — ROBERT FROST

SUDOKU

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

Conceptis Sudoku

By Dave Green

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

Difficulty Level ★★

8/17

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

Difficulty Level ★

8/16



Photo by Emily Fox

Attendees of the Sunday Sacred Song Service sign books of remembrance for loved ones who passed this year.

DANCE



Photos by Tim Harris
Members of the Chautauqua Festival and Workshop Dancers perform under Artistic Director Jean-Pierre Bonnefoux during the Chautauqua Dance Student Gala on Sunday afternoon in the Amphitheater.



Students end season with ‘delightful afternoon of dance’

R • E • V • I • E • W

by Robert W. Plyer
Guest reviewer

The many talented students of the Chautauqua Festival and Workshop Dancers ended their summer of study on Sunday afternoon in the Amphitheater with a giant student gala.

The young dancers performed no fewer than 13 dances, ranging from choreography by some of their own members to that of George Balanchine and Marius Petipa.

Many of the dances had been performed once or twice before in the Amphitheater, although some of those had been changed by their creators, or had dif-

ferent dancers in the principal roles.

The younger dancers of Workshop II repeated Maris Battaglia's choreography for "Oklahoma," set on music from the Broadway musical. They also performed Fred Walton's jazz piece "Don't Get It Twisted"; Battaglia's "Mozart," to music by that composer; "Contemporary Path" to music by Gabriel Fauré; a major production of segments from "Sleeping Beauty," with choreography by Battaglia; and the traditional Grand Pas de Deux of Marius Petipa.

As we have come to expect over the years, our dancers are beautifully costumed by designer Christina Giannini, although the lovely red gowns worn by the 10 young women in "Mozart" and the dramatic blue and white costumes for Balanchine's

"Donizetti Variations" were especially eye-catching and appealing.

Festival dancers who performed with the Workshop II dancers in "Sleeping Beauty" included Samantha Bristow as Aurora, Philip Martin-Nielson as both her Prince and the Wolf, Kira Greer-Rice and Alec Roth as Puss in Boots, and Hannah Maloney as Little Red Riding Hood.

The performance began with three dances created by dancers who studied in the company's Choreographic Workshop. These were Alyssa Kim, Alexandra D'Alessandro, and Margaret Qualley. Their creations ranged from one with a large cast to one with only two dancers, but all showed a good eye for style and movement, and a clear understanding of the dancers who would be performing them.

The Festival Dancers repeated "Dances Russes," by Michael Vernon, "Des Odaliskues," from "Le Corsaire" by Petipa, and a significantly altered "Children of Paradise," by Mark Diamond, to music by Béla Bartók.

Newly added to the company's repertoire were a very short excerpt from Balanchine's "Donizetti Variations," and a new and jazzy look at the edgy Italian cinema of the 1960s and '70s, called "Cinema Italiano." It was set on music from the score of the movie "Nine," originally performed by Kate Hudson.

Martin-Nielson both acted

and danced with great maturity, holding a stage otherwise occupied by 18 beautiful young women.

The Balanchine work was beautifully performed by Alyssa Kim, Emily Neale and Madeleine Scott, and was marred only by the fact that it was so short, the audience assumed it wasn't over and didn't begin to applaud until the dancers were well into their curtain call.

The company has been under the direction of former dancer and contemporary choreographer Jean-Pierre Bonnefoux, who has brought the program from being a very good local program to being an outstanding national one. It was a most delightful afternoon of dance.

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County Executive Greg Edwards and Conference Chairman Doug Champ announce the 3rd Annual Chautauqua County Energy Conference and Expo at Chautauqua Suites Meeting and Expo Center, Mayville, NY.

Chautauqua County Energy Conference & Expo

Sponsored by the Chautauqua County IDA. Exhibits begin Friday, continuing on Saturday with simultaneous exhibits & panel discussions on Energy Use & Development Issues. There is no charge to individuals interested in visiting the exhibits and attending the panel discussions.

The CCIDA will be coordinating the conference and all exhibits.

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PROGRAM

Tuesday, August 17

- 7:00 (7:00–11:00) **Farmers Market**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leaders: **Larry Terkel** (Kabbalah/Judaism). Main Gate Welcome Center (Bring gate pass)
- 7:30 **Bird Walk & Talk.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Tina Nelson.** Meet at Smith Wilkes Hall entrance. Rain or shine. Bring binoculars.
- 7:45 **Episcopal Holy Eucharist.** **The Rev. Margaret Zeller,** St. Christopher’s, Kingsport, Tenn. 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
- 9:15 **DEVOTIONAL HOUR.** **The Rev. C. Welton Gaddy,** director, Interfaith Alliance; pastor, Nortminster (Baptist) Church, Monroe, La. Amphitheater
- 9:15 **Class. “Jewish Psychology.”** (Programmed by Chabad Lubavitch of Chautauqua). **Rabbi Zalman Vilenkin.** Alumni Hall Library Room
- 9:30 **Young Women’s Group.** (Programmed by the Chautauqua Women’s Club) Women’s Club porch
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 LECTURE.** “New Technology Frontier: Floating Offshore Wind.” **Habib Dagher,** director, Advanced Structures and Composites Center, University of Maine. Amphitheater
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 (12:15–1:15) **Brown Bag Lunch/Lecture.** (Programmed by the Writers’ Center) “The Energy of Inspiration.” **Wendy Mnookin,** poet-in-residence. Alumni Hall porch
- 12:15 **Tallman Tracker Organ Mini-concert.** “Vierne’s *Pieces in Free Style.*” **Jared Jacobsen,** organist. Hall of Christ
- 12:15 **Brown Bag Lunch/Lecture.** (Programmed by the Chautauqua Bird, Tree & Garden Club) “Investigating the Secret Lives of Birds.” **Bridget Stutchbury,** professor of Biology, York University, Toronto. Smith Wilkes Hall
- 12:15 (12:15–1:15) **Brown Bag Lunch.** (Sponsored by Metropolitan Community Church). Chautauqua Gay & Lesbian Community. Alumni Hall Garden Room
- 12:30 (12:30–2) **Mystic Heart Meditation Seminar.** “Meditation and Prayer.” **Larry Terkel** (Kabbalah/Judaism). Hall of Missions. Donation
- 1:00 **Duplicate Bridge.** For men and women. (Programmed by the Chautauqua Women’s Club) Women’s Club. Fee
- 2:00 INTERFAITH LECTURE SERIES.** **Vasudha Narayanan,** professor,



Photo by Tim Harris
Members of the Chautauqua Festival and Workshop Dancers perform under Artistic Director Jean-Pierre Bonnefoux during the Chautauqua Dance Student Gala on Sunday afternoon in the Amphitheater.

- University of Florida. Hall of Philosophy
- 2:00 Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 3:15 Social Hour Denominational Houses**
- 3:15 Hebrew Congregation Conversation & Refreshments.** “The Ethics of Public Service.” **Jerry Pops,** discussion leader. Everett Jewish Life Center
- 3:30 Chautauqua Heritage Lecture Series.** “Singing Our Hymns: Bringing Chautauqua’s traditions into one voice.” **Jared Jacobsen** and **Marlie Bendiksen.** Hall of Christ
- 4:00 (4–5:30) Israeli Dancing.** All welcome. Everett Jewish Life Center
- 4:00 Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:00 Opera Guild Talk.** (Sponsored by the Chautauqua Opera Guild) “Renée Fleming.” **Susan McFarlane.** Smith Wilkes Hall
- 4:15 Garden Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Joe McMaster.** Meet under green awning at back of Smith Wilkes Hall
- 7:00 FAMILY ENTERTAINMENT SERIES.** **Chautauqua Regional Youth Ballet.** Elizabeth S. Lenna Hall
- 7:00 Bible Study.** (Sponsored by the Department of Religion). “Chapters in the Life of Jesus.” **The Rev. Dr. J. Paul Womack,** leader. United Methodist House
- 8:00 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. An Evening with Salman Rushdie.** Amphitheater
- Wednesday, August 18**
- 7:00 (7:00–11:00) **Farmers Market**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leaders: **Larry Terkel** (Kabbalah/Judaism). Main Gate Welcome Center (Bring gate pass)
- 7:45 **Episcopal Holy Eucharist.** **The Rev. Margaret Zeller,** St. Christopher’s, Kingsport, Tenn. 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
- 9:15 DEVOTIONAL HOUR.** **The Rev. C. Welton Gaddy,** director, Interfaith Alliance; pastor, Nortminster (Baptist) Church, Monroe, La. Amphitheater
- 9:15 Project Talmud.** (Programmed by Chabad Lubavitch of Chautauqua). **Rabbi Zalman Vilenkin.** Alumni Hall Library Room
- 9:15 Koffee Klatch.** (Programmed by the Chautauqua Women’s Club). For women 60 years and older. Women’s Club
- 9:15 CLSC Scientific Circle.** (Programmed by the CLSC

- Alumni Association). “Clean Energy in the 21st Century.” **Clint Wilder.** Hall of Christ
- 9:30 (9:30–10:30) Chautauqua Institution Trustees Porch Discussion.** “The Strategic Agenda: Chautauqua as a Year-Round Presence.” **Thomas Becker,** Geof Follansbee. Hultquist Center porch
- 10:15 Service of Blessing and Healing.** UCC Chapel
- 10:45 LECTURE.** **Thomas Peterson,** president and CEO, Center for Climate Strategies. Amphitheater
- 12:00 (noon–2) Flea Boutique Half-Off Sale.** (sponsored by Chautauqua Women’s Club) Behind Colonnade
- 12:00 (12–1) Women in Ministry.** Hall of Missions
- 12:10 Catholic Mass.** Chapel of the Good Shepherd
- 12:15 Massey Organ Mini-concert.** “Christmas in August.” **Jared Jacobsen,** organist. Amphitheater
- 12:15 Chautauqua Literary & Scientific Circle Mini-Reviews and Book Discussions.** *A Fierce Radiance* by Lauren Belfer. Reviewed by **Katie Freay.** Alumni Hall ballroom
- 12:15 Brown Bag Lunch/Book Review.** (Programmed by the Chautauqua Literary & Scientific Circle Alumni Association). **Bijou Clinger,** *The Mayflower* by Nathaniel Philbrick. Alumni Hall porch
- 12:15 (12:15-1:15) Brown Bag Lunch/Discussion.** “Finding a Spiritual Home.” **Rabbi Sid Schwarz,** discussion leader. Everett Jewish Life Center
- 1:00 Chautauqua Literary &**

- Scientific Circle Alumni Hall Docent Tours.**
- 1:15 Language Hour:** French, Spanish, German. (Programmed by the Chautauqua Women’s Club). Women’s Clubhouse
- 1:15 Chautauqua Literary & Scientific Circle Discussion.** *A Fierce Radiance* by Lauren Belfer. **Jeffrey Miller,** CLSC coordinator, moderator. Alumni Hall Garden Room
- 2:00 INTERFAITH LECTURE SERIES.** “Empowering the Future: A Buddhist Perspective.” **Venerable Bhikku Bodhi,** Buddhist monk, Bodhi Monastery (NJ). Hall of Philosophy
- 2:00 Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 2:15 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.)
- 3:30 Contemporary Issues Dialogue.** (Programmed by the Chautauqua Women’s Club). **Venerable Bhikku Bodhi,** Buddhist monk, Bodhi Monastery (N.J.). Today’s Dialogue is an opportunity to be a part of a conversation with one of the morning lecturers. Admittance is free, but limited to the first 50 people). Women’s Clubhouse
- 3:30 (3:30-4:45) Jewish Thought Series.** (Sponsored by the

- Department of Religion). “Why Does God Permit Suffering? — Some Jewish Views” **Rabbi Samuel M. Stahl.** Hall of Christ (No registration required)
- 4:00 Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:00 Special Lecture.** **Jeff Shesol,** historian; author, *Supreme Power.* Hall of Philosophy
- 4:15 Bat Chat.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Caroline Van Kirk Bissell.** Smith Wilkes Hall (Children under 12 accompanied by adult.)
- 4:15 Young Readers Program.** *Haroun, and the Sea of Stories* by Salman Rushdie. **Mark Doty,** Chautauqua teacher. Alumni Hall Garden Room
- 6:45 Eventide Travelogue.** (Programmed by the Chautauqua Literary and Scientific Circle Alumni Association). “Guatemala.” **John McCabe.** Hall of Christ
- 7:00 Christian Science Service.** Christian Science Chapel
- 8:00 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. An Evening with Loretta LaRoche.** Amphitheater



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