Photo | Demetrius Freeman Chautauqua, New York

The Official Newspaper of Chautaugua Institution | Wednesday, July 13, 2011

Seventy-Five Cents Volume CXXXV, Issue 16

MORNING LECTURE

Former MI5 leader Rimington to discuss US-British intelligence relations

Elora Tocci Staff Writer

Stella Rimington is former Director General of the British civilian intelligence agency MI5, but don't call her James Bond.

Rimington, who will deliver the 10:45 a.m. lecture today in the Amphitheater, became the first female head of a British intelligence agency when she took the post in 1992. She started working for the agency in 1965 as a part-time clerk and typist and worked her way up through the ranks, serving in the main fields of MI5's responsibilities — counter-

"The idea of a woman heading a British intelligence service came as a shock — they apparently thought that a person in that job should be like James Bond, and they described me as 'Housewife Superspy' and set about investigating my life."

> Stella Rimington Former Director General, MI5

subversion, counter-espionage and counter-terrorism.

In 1965, gender discrimination in MI5 was rampant, but Rimington said that by the time she became Di-

rector General, she was not treated differently by her colleagues or the government because of her gender. The media, however, were a different

"The idea of a woman heading a British intelligence service came as a shock — they apparently thought that a person in that job should be like James Bond, and they described me as 'Housewife Superspy' and set about investigating my life," she said.

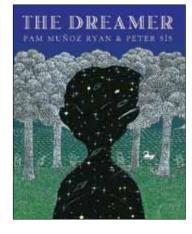
But Rimington continued to work unfazed and served as the Director General for four years. She was the first Director General whose name was publicly announced upon her appointment, and during her four years, she increased transparency of MI5 in the public eye.

See **RIMINGTON**, Page 4



Rimington

CLSC YOUNG READERS



Week Three selection to foster poetry appreciation

Leah Rankin Staff Writer

"I am the Pablo bird,

bird of a single feather, I fly in the clear shadows and the confused light." These are the words of No-

bel Prize-winning Chilean poet Pablo Neruda. A writer with a strong political opinion, Neruda was originally Neftalí Reyes but changed his name to save his father the embarrassment of having a poet for a son.

At 4:15 p.m. today in the Garden Room at Alumni Hall, the Chautauqua Literary and Scientific Circle Young Readers Program will meet to discuss author Pam Muñoz Ryan's fictitious biography of the young Pablo Neruda titled *The Dreamer*.

See **YOUNG READERS**, Page 4





Photo | Ellie Haugsby

Pianist Alexander Gavrylyuk performs with the Chautauqua Symphony Orchestra in the Amphitheater during Week Two.

) for a M = 1

Chautauqua favorite Gavrylyuk to present solo evening performance

Ellie Haugsby

Staff Writer

Many consider a week at the Chautauqua Institution a vacation, a chance for relaxation. For some, this comes in the form of engaging in social dialogue or listening to lectures; for others, it means watching the waves of Chautauqua Lake lap against grass and sand. For Alexander Gavrylyuk, a visit to Chau-

tauqua assumes no less than performing in front of thousands of spectators hanging on every whim of his keyboard.

Gavrylyuk will offer a solo performance at 8:15 p.m. tonight in the Amphitheater.

He remembers how, while studying choir and piano in his home country of Ukraine, his chorus master suggested he approach his musical studies.

"He told me quite frankly, 'You are a bit too loud and a bit too much of a soloist for the choir," Gavrylyuk said, "so why don't you just go and play your piano?"

So play his piano he did.

See GAVRYLYUK, Page 4

INTERFAITH LECTURE



Chikane

Chikane to speak on methods to fight injustice

Emma Morehart Staff Writer

The Rev. Frank Chikane has been tortured, detained, put under house arrest, suspended from his ministry, criticized and nearly killed because of his fight for equality in South Africa. But he doesn't name any of those when speaking about the biggest challenge he has faced so far.

"The challenge was I had to accept that Christians can do horrible things," Chikane. "That's why you will hear me talking about it (in the lecture), that I'm scared of religion. I'm scared of it. Because people can kill you in the name of God and believe in it."

See **CHIKANE**, Page 4



Chautauqua's NYC connection

Eventide presentation explores ties to New York and mysterious photographer PAGE **3**



Understand al-Qaida to defeat it

Riedel delivers Tuesday's morning lecture PAGE 7



Counselors of the Week

Club's Group 7 Girls leaders earn top honors in Week Two PAGE **12**



Night lights

Strohl Art Center facade receives final, colorful touch PAGE 13







Rain: 30% Sunset: 8:54 p.m.









NEWS



NEWS FROM AROUND THE GROUNDS

Institution seeking feedback through surveys

Chautauqua Institution is conducting surveys during the 2011 Season to learn more about how Chautauquans make their summer plans and to get feedback on how to enhance the overall Chautauqua experience. Surveys are available in the Chautauqua Bookstore or can be taken online at www.ciweb.org/survey.

Chautauqua Women's Club events

- The Women's Club offers the Clubhouse porch for informal conversation in German, French and Spanish. Language sessions are available at 1:15 p.m. every Wednesday.
- The Women's Club Flea Boutique will hold its grand opening Friday in the shop behind the Colonnade. Doors open from 12 p.m. to 2 p.m.
- The Women's Club Artists at the Market will be held from 1 p.m. to 4 p.m. today at the Farmers Market, which benefits the Scholarship Fund. Looking for new artists to join. Please call Hope at 412-682-0621 to inquire.

CLSC holds class meetings

- The CLSC Class of 2011 will hold a meeting from 9:30 a.m. to 10:30 a.m. today at Alumni Hall. Members will make plans for graduation on Aug. 3.
- The CLSC Class of 2010 will hold meetings 9:15 a.m. Thursdays throughout the season in the Alumni Hall Kate Kimball Room.
- The CLSC Class of 2008 will hold a meeting at 9 a.m. today at 46 Hurst Ave.
- The CLSC Class of 1990 will hold a potluck supper for members and family at 5:30 p.m. today at Alumni Hall. Please provide an entrée, salad or dessert. For information, call Larry Davis at 716-357-8255.

Bird, Tree & Garden Club events

- Today is the postmark deadline (Box 721, Chautauqua) for the "Chautauqua in Bloom" garden recognition event.
- The famous Dutch Door Mushroom Sandwich Sale will be held at 11:30 a.m. Friday at Smith Wilkes Hall. Choice of a mushroom or grilled cheese sandwich, grapes, cookie and beverage for \$7.

CLSC Alumni Association events

- The Chautauqua Literary and Scientific Circle Alumni Association will host docent tours of Alumni Hall and Pioneer Hall beginning at 1 p.m. at Alumni Hall.
- The Alumni Association is holding a Brown Bag lunch and book review at 12:15 p.m. today on the Alumni Hall porch. Diane Martin will be reviewing Citizen: Jane Addams and the Struggle for Democracy by Louise W. Knight.
- The Alumni Association seeks book donations and volunteers for its annual Great American Picnic. The signup form is available in the main lobby of Alumni Hall. If you have any questions, please call Alumni Hall's front desk at 716-357-9312.
- The CLSC Scientific Circle meeting features "The Neotropical Migrants that Call Chautauqua County Home," presented by Jim Berry, field ornithologist and president of the Roger Tory Peterson Institute, at 9 a.m. today in the Hall of Christ.

College Club hosts open mic

The College Club is hosting an open mic night at 9 p.m. tonight at the College Club. Signing up on Facebook or at the College Club is recommended.

Amp Study Group holds public info session today

The Amphitheater Study Group formed by Chautaugua Institution will hold a public information session at 4:30 p.m. every Wednesday through Aug. 17. The group will meet at the Amphitheater Gazebo at the northwest corner of the Amphitheater, and sessions will last one hour.

ALU study group meetings begin Thursday

The Architectural and Land Use study group, which is reviewing existing regulations and considering their underlying philosophy, will hold the first in a series of individual discussion meetings for the public beginning at 9 a.m. Thursday at the Main Gate film room. Discussions are intended to take 15 to 20 minutes.

Boys' and Girls' Club holds annual Water Olympics

The annual Boys' and Girls' Club Water Olympics will be held from 2 to 4 p.m. today on the Club waterfront. All are welcome to be spectators.

CPOA holds annual Neighborhood Picnics

The Neighborhood Picnics, sponsored by the Chautauqua Property Owners Association, will be from 5:30 p.m. to 7:30 p.m. July 20 Watch the *Daily* for the list of locations.

Summer Strummers to perform

The Summer Strummers will perform at 5:30 p.m. today for the annual meeting at the Methodist House.

The Gallery Store at the Strohl Art Center

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This week's feature is a collection of fused & blown glass Jeffrey Phelps



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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 Logan Hall on Bestor Plaza.

Event	Date	Time	Location	Sponsor
PEO Reunion	Every Wednesday	12:15 p.m.	Intermezzo at the St. Elmo	Sisters

IN MEMORIAM



Photo | Megan Tan

Joe Patton, middle, of Hilton Head Island, S.C., sings "Fauré's Requiem" with Chautauqua's choir members during a Sacred Song service in remembrance of those who have passed.

Bromeley Fund supports Gavrylyuk performance

The Bromeley Family Fund of the Chautauqua Foundation provides funding for tonight's performance, "An Evening with Alexander Gavrylyuk."

The Thomas R. Bromeley family of Bradford, Pa., established the Bromeley Family Fund in 1991. Members of the Bromeley family include Thomas and Jean; Pamela and Donald Fredeen; Amy and Daniel McCune; and several grandchildren. The Bromeleys own a summer home at Chautauqua Shores.

Elected to the Chautaugua Institution Board of Trustees in 1985, Thomas Bromeley was chosen chairperson in 1989 and served in that capacity until 1995. He served qua Foundation and is currently a director of the Chau-

tauqua Hotel Corporation.

Thomas Bromeley is chairman of Top Line Corporation and Allegheny Bradford Corporation, which manufacture and distribute stainless-steel products to the pharmaceutical and biotechnical industries. He has radio broadcasting interests in Bradford and for many years had newspaper interests in several states.

In addition to his work on behalf of Chautauqua, Bromeley served as chairman of the board of trustees of Otterbein College and a member of the executive committee of the University of Pittsburgh at Bradford. He is a member and former vice chairperson of the Bradford nbank and Pennbancorp in Titusville, Pa.

The former U.S. Navy officer holds a bachelor's degree from Otterbein College and a master's degree in industrial administration from Carnegie Mellon University.

The Bromeley family has been coming to the Institution for more than 25 years. Thomas Bromeley's daughter Amy McCune first brought the family to Chautauqua when she came to study with longtime piano teacher Ozan Marsh. Upon his election as chairman of the Chautauqua Board of Trustees, Bromeley related in the 1989 fall Chautauquan that it was the influence of his daughter's music education at Chautauqua Hospital board of directors and the part it played in her as a director of the Chautau- and was a director of Pen- professional and personal development that acted as a unifying force for his family.

Langenberg Lectureship supports Rimington lecture

The Oliver and Mary Langenberg Lectureship Fund helps provide funding for this morning's 10:45 a.m. lecture by Stella Rimington, former director general of the British Security Service.

Oliver and Mary Langenberg created the lectureship as an endowment fund to strengthen and support the lecture platform at Chautauqua. The Langenbergs reside in St. Louis, where Oliver, age 99, is a senior vice president at Wachovia Securities and continues to be an active presence at the office each day.

If you are 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 email her at kblozie@ciweb.org.

The WNED documentary "Chautauqua: An American Narrative," which premiered

on PBS stations nationwide earlier this year, will be broadcast on local cable Access Channel 5 throughout the 2011 Season.

Schedule:

II p.m. Saturday, Tuesday and Thursday

8 a.m. Sunday, Monday, Wednesday and Friday.



The Chautauquan Daily on the Web

Check out the new chadaily.com this summer for the headlining stories from the Daily, multimedia content, a downloadable PDF of today's newspaper and photo slideshows.





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Wednesday at the Movies

Cinema for Wed, July 13 THIS IS WHERE WE TAKE **OUR STAND - 12:15** (NR 60m) ® Meet the Filmmaker! @ Veterans reveal the truth about the situation in Iraq and Afghanistan Chautauquan **Bestor Čram** will present and discuss his work.

SOURCE CODE - 3:15 (PG-13, 93m) Jake Gyllenhaal olays a decorated army helicopter pilot sent to find the bomber of a Chicago commuter train in this sci-fi tȟriller from **Duncan Jones** (Moon). "Swiftly paced and engaging." -Lisa Kennedy, Denver Post

SUMMERTIME - 5:30 🖲 Classic Film Series 🛞 (NR, 99m) **Katharine Hepburn** stars in **David Lean**'s 1955 romance. Film historian **David Zinman** will introduce the film and lead a post-screening discussion.

BARNEY'S VERSION - 8:45 (R, 134m) Based on **Mordecai** Richler's comic novel this picaresque story of the life of the impulsive, irascible and fearlessly blunt Barney Panofsky stars **Paul Giamatti, Dustin** Hoffman, Rosemund Pike and Minnie Driver. "A master acting lass, courtesy of Giamatti and Hoffman." -Ríchard Roeper

NEWS

ritish intelligence is famous the world over from the James Bond films and the Cold War stories of John le Carré. But what is it really like? In my talk, I'm going to look at the origins of British intelligence, founded more than 100 years ago, in re-

sponse to a spy hysteria that swept the country in the years before the World War I. The newspapers of those days were full of stories about German spies roaming the ports and dockyards, measuring the bridges and counting the cows in the fields. In response, the government ordered a review into the arrangements for countering foreign espionage, and it found there were practically none.

The conclusions of the review could certainly not be called extravagant, even in today's economically stringent times. After considering precedents dating back to the Spanish Armada in 1588, the Committee recommended that a single officer should be appointed to devote his whole attention to the problem. He was to be the Secret Service Bureau.

In fact, the Bureau was eventually set up with two officers one from the Army and one from the Navy. They quickly decided to divide their work between home and overseas, and thus MI5 and MI6 were born — MI5 for defensive work within the British Isles and MI6 for gathering intelligence secretly abroad.

The third British intelligence service — the signals intelligence service, now called GCHQ — was created to do the job that had been done during World War I by different parts of the military. That service had its greatest success during World War II with the breaking of the German Enigma machine codes, enabling them to read German military and naval signals and thus producing what was known as the "Ultra" material, which Winston Churchill called his "crown

Many changes have taken place in the roles and powers of these Services since they were founded. But although 5 and 6 still retain their MI prefixes, which originally stood for "Military Intelligence," all three are and always have been entirely civilian, with no military or law enforcement pow-



GUEST COLUMN BY STELLA RIMINGTON

ers. They work purely to gather, assess and use intelligence, cooperating as necessary with the police, the military and other government departments and agencies.

In particular, I'll talk about how the role and character of one of the British Services, MI5, has changed and developed to cope with the changing threats to our security. As well as dealing with the serious issues, I'll take a wry look at it from my own personal perspective, as a woman who joined MI5 in the late 1960s, when British intelligence was a maledominated world, and ended up as the head of the service, the director general, in the mid 1990s.

When I joined, very little was known publicly about British intelligence, except from spy stories. You couldn't apply for a job; you had to wait for someone to tap you on the shoulder, and that's what happened to me. Now there are websites describing the work of the services and the jobs available. The names of the heads of the services are announced when they are appointed, and they give speeches

During my almost 30-year career in MI5, the threats to Britain included the activities of the intelligence services of the Soviet Union and her allies in the Warsaw Pact, as they tried to gather intelligence in the West and undermine western democracies to spread world communism; terrorism from the UK's own home-grown terrorist groups, arising from the troubled situation in Northern Ireland; and the rise of so-called "international" terrorism in all its forms.

During my career, too, the Cold War came to an end, offering Western intelligence services the opportunity to make contact with their former enemies in the countries of the Warsaw Pact, creating some bizarre and unexpected situa-

Throughout all of the many constantly changing circumstances, the relationship between British and U.S. Intelligence, first forged during World War II, when American intelligence was in its infancy, has remained the strongest of Britain's intelligence alliances.

During the Cold War, cooperation between our security and intelligence services played a vital part in ensuring the survival of our democratic systems against the threat from the Soviet Union. Since the Cold War ended, international cooperation between security and intelligence services worldwide has become increasingly important in protecting the world against today's threats.

Even though the different approaches of Britain and the United States to dealing with terrorism have caused some stresses and strains, the intelligence link has remained strong and enduring and is, I believe, vital to our continuing security.

When I retired from MI5, I decided that now that careers in British intelligence are open equally to men and women, it was time for spy fiction to follow suit. Men had dominated the fictional world for too long, as they did the real intelligence world.

So I invented Liz Carlyle, a modern intelligence officer in MI5. She faces today's tough issues, not in the macho style of James Bond, but in a thoughtful, analytical and questioning way. She has plenty of adventures, but although the world she's in and the people she works with, including those in U.S. intelligence, are all fictional, they are based on reality. Liz has now had five outings, and the sixth, Rip Tide, is published in the United States by Bloomsbury in September.

Letters to the Editor

CORRESPONDENCE FROM OUR READERS

Dear Editor:

The Daily reported that Week Two's Interfaith Lecturer Rabbi David Saperstein asserted that "ethical monotheism pervades human history." If the unexamined life is not worth living, neither should unexamined statements of dubious accuracy be accepted. I don't think it can be seriously maintained that monotheism has been historically "ethical." What was so ethical about the Church burning alive people it deemed "heretics," in gleeful bonfires? Or, the torture applied by the Inquisition to extract confessions of heresy? How ethical was it for the Pope himself to offer a reward to anyone who would assassinate Queen Elizabeth I? Or, in modern times, by a grand ayatollah to do the same to secure the death of Salmon Rushdie? Or for pro-life activists to murder abortion doctors? Or for an entire Protestant denomination, the Southern Baptists to organize principally to defend human slavery? America's dominant religious tradition, Calvinism, had scarce interest in a person's ethics; as Rev. Tony Campolo stated Sunday, Christianity teaches, "We are saved by grace, not works." Finally, monotheism historically bred bigotry and scorn, and denied heaven to any who failed to venerate the one and only God of a particular religion. Chautauqua, for all its braggadocio about its intellectual pursuits, seems averse ever to examine statements by clerics. Religion has frequently been — and still is — a major force for good, but equally for bad. Perhaps we ought to rethink, and openly discuss how to rebalance that force.

Daniel Sklar

Dear Editor:

While the talk of common ground, equal protection, equality and human rights is both helpful and commendable, there is an enormous group that is not factored in these lofty ideals, and that is the unborn.

When Bishop (Katharine Jefferts) Schori said on Sunday, July 3, that there are 50 million hungry people in the United States, I was sharply reminded that since 1973, approximately 50 million lives have been taken in abortion. One can only sadly imagine what might have been accomplished had these innocent children seen the light of day. Perhaps they are not included in the "life, liberty ..." part of the Declaration?

The Rev. Rebecca Conrad Spanos Shepherd's Heart Anglican Church for the Homeless in Pittsburgh Mayville, NY

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*The Sierra Club Guide to the Ancient Forests of the Northeast

Chautauquan to speak on unheralded photographer and New York connection

George Cooper Staff Writer

It is something of a travelogue, although it will be more of a trip into the past. Robert Hopper — Chau-

tauquan, historian, photographer — will conduct this trip, bearing the title "New York City, Chautauqua and the History of Photography," as part of the Chautauqua Literary and Scientific Circle's Eventide program at 6:45 p.m. today in the Hall of

"Great people come from ew York City to Chautauqua," Hopper said.

The two communities "have always had extremely close productive and creative relations," he said.

Among the early Chautauquans with affiliations in New York City are John Heyl Vincent and Jesse Hurlbut.

"Both had offices there," Hopper said.

Chautauqua wanted to be a modern place rather than a nostalgic place, and the New York City connection stimulated that impulse.

In an email, Hopper listed some of specifics of the Chautauqua/NYC connection: there were CLSC circles in Manhattan and Brooklyn; the Chautauqua School of Photography; the New York Philharmonic and George Gershwin; the role of trains Plainfield to NYC, NYC to Westfield and Jamestown, Adams and Wells Fargo express service; and John Bowman of Jamestown — the Chautauqua County deputy clerk — was key photographer for Eastman Kodak at the 1929 World's Fair.

The list goes on.

"I will have a lot of pictures," Hopper said.

He said he wants to take people back in time and "demonstrate the long-standing commitments Chautauqua has had to urbanity and

But a central focus at the end will be "the unheralded heroism of long-standing Chautauqua photographer Josephine Herrick," Hopper wrote.

Herrick was a member of the Camera Club of New York, exhibited photographs in the club's salon and was trained by top people.

Hopper said that during World War II, Herrick and some friends volunteered to take photos of servicemen who were about to ship out. In 1943, she was moved upon hearing of a soldier who was killed, still in possession of a photo Herrick took. She formed a group called Volunteer Service Photographers, whose members worked with wounded veterans.



A photograph of the Amphitheater from the archive of photos taken by Josephine Herrick, an accomplished New York City-based photographer who later became Chautauqua Institution's official photographer.

"They invented portable talks," Hopper said. "She did would take to vets in hospitals and train soldiers to take and develop photographs," Hopper said.

Herrick remains some-She came to Chautauqua in 1958 and became the Institution's official photographer.

"She held classes and did a zillion things, exhibits and

photography studios that she this for eight years, all the time living at the St. Elmo. The whole time she's here, there is nothing publicized on her heroic volunteerism. I suppose that was her choice. thing of a mystery, however. But no one knows she was a top photographer. Why did she come and stay here for about eight of her silver senior working years? Does anyone know?'

CHAUTAUQU DISCOVERIE PROGRAM 20



The Athenaeum Hotel at the Chautauqua Institution announces its inaugural Chautauqua Discoveries Program for the week four lecture theme on A Case for the Arts and week six lecture theme on Iran: From Ancient Persia to Middle East Powder Keg with study leader Dr. Ori Soltes.

The program incorporates in-depth study time in an intimate group setting each morning prior to Chautauqua's 10:45 lecture series and during afternoon discussion sessions and gives participants the opportunity to immerse themselves in the theme week.

The Chautauqua Discoveries format encourages thoughtful dialogue and a chance to compliment your total Chautauqua experience by inspiring new friendships.



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FROM PAGE ONE

RIMINGTON

Rimington said civilian intelligence services can be smaller and more focused than law enforcement agencies and can thus concentrate on the most severe threats to national security and develop a deep understanding about them. But she said civilian intelligence agencies require close contact with other areas of government and law enforcement so that appropriate action can be taken at the right time.

Her lecture, she hopes, will convey that American and British intelligence agencies work quite closely with each other.

"The British intelligence services regard U.S. intelligence as their oldest and closest partner, and I regard that partnership as vital in helping to tackle what will be difficult security problems in the future and in defending our freedoms," she said.

After Rimington left MI5 in 1996, she began to write novels around the fictional intelligence agent protagonist Liz Carlyle.

"Liz Carlyle is in a sense the antithesis of James Bond," she said.

Although she writes the novels strictly to entertain readers, Rimington said she has made Carlyle as realistic as possible.

"(Liz Carlyle) is sharp, intelligent, intuitive and totally non-macho," Rimington said. "She is part of a team, not a one-man band, and the way she tackles the difficult investigations she conducts, developing the intelligence, analyzing it and acting on it, is as close to reality as I can get it."

GAVRYLYUK

Gavrylyuk has become a staple of the Chautauqua music scene. He first performed here in 2006 — at age 20 — and has returned each summer since, much to the delight of Chautauqua's visitors and staff alike.

"There has been an overwhelming response from audience members," said Timothy Muffitt, director of Chautauqua's Music School Festival Orchestra. "His is a talent that we enjoyed from the very first time and want to get to know even more."

Since his first public performance at the age of nine, Gavrylyuk has earned a steady stream of acclaim. His awards are numerous: first place in the third International Horowitz Piano Competition, the fourth Hamamatsu International Piano Competition and the 11th Arthur Rubinstein Competition. He has toured worldwide since the age of 14.

Despite his jet-set lifestyle, the piano virtuoso said he enjoys each visit to Chautauqua.

"This is a very unique place," he said, "because so many different human ways to interact and express themselves come together here. It is a very enriching, spiritually speaking, experience."

Gavrylyuk has performed at Chautauqua both as a soloist and with the Chautauqua Symphony Orchestra. He also teaches master classes with students of the MSFO, many of whom are of a similar age to the 26-yearold pianist.

"It is not the traditional teacher-student relationship where the teacher is telling the student and teaching the student the wisdom of music," he said. "It's actually more of a mutual discovery throughout the process of working in the master class. I'm using my experience as much as I can, but I also end up learning a lot myself."

Even when performing in the open air of the Amphitheater, Gavrylyuk said he finds the relationship between himself and the audience to be one of intimacy.

"As a performer, I feel very connected to the overall environment around me," he said, "and it makes me feel very comfortable because it's such a cozy atmosphere for me to be in and make music."

Gavrylyuk has already performed once at Chautauqua during the 2011 Season; on July 7, he joined the Chautauqua Symphony Orchestra for a performance of Sergei Prokofiev's Piano Concerto No. 3 in C Major.

At tonight's concert, audiences will have the opportunity to see the pianist demonstrate his skills in a solo performance.

"There is great demand for him, and what we get in a solo recital," Muffitt said, "in that there is a broader scope and range of repertoire and in a recital it's more intimate - the audience is more up close and personal with the performer."

Those who are present tonight will witness performances of such works as Beethoven's Moonlight Sonata, nocturnes by Frédéric Chopin, and works from the Russian masters Prokofiev and Rachmaninoff.

Despite being alone on the stage, Gavrylyuk said he knows he will be able to engage with those around him.

"I feel the people here are very open towards music," he said, "and this makes it very easy to establish a very special connection during the concerts. When I play, this connection provides an opportunity to share music together with people, and to experience those emotions and the inner-worlds territories together at the same time."

Medical Services

The Westfield Hospital Chautauqua Health Care Clinic offers basic medical care for children and adults, similar to that provided in a doctor's office. The clinic offers treatment for minor medical emergencies and provides wellness services such as health checkups, allergy shots, prescriptions, etc., plus free blood pressure screening. The clinic is located at 21 Roberts Avenue, near the Amphitheater. The clinic is open Monday-Friday 8:30-11:30 a.m. and 12:30-4:30 p.m. (716-357-3209).

Defibrillators are located in the Colonnade (second floor), Amphitheater, Turner Community Center, Heinz Beach Fitness Center, Sports Club, Smith Memorial Library, Beeson Youth Center, Hall of Missions, Bellinger Hall and Athenaeum Hotel. For emergency care call 911. Nearby hospitals are: Westfield Memorial Hospital, Route 20, Westfield (716-326-4921)

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YOUNG READERS

Several local Chautauquan writers have been invited to share their poetry with Young Readers and take part in a discussion about why they love poetry.

"Everybody, whether they know it or not, loves poetry," said Georgia Court, one of the visiting poets. "Children naturally love poetry because of the natural rhythms of the language."

Court is a retired professor of English composition and owns a bookstore in Sarasota, Fla. She also had a career in journalism, where she learned the refined economy of words that is so special to poetry. She often hosts poetry slams in her bookstore and believes that poetry is

coming back into fashion.

She once attended a workshop with the poet Frank X. Gaspar, who taught her that poetry, like music, comes from the body.

"It was almost like he was teaching singing," Court said.

Court said that children grow up reading the poetry of writers like Shel Silverstein, but that poetry becomes a homework assignment in high school when kids are forced to scrutinize Shakespeare sonnets and the poetry of John Donne and Robert Frost.

She said it seems like everybody has to like the same classic poets. But for Court, poetry is more personal.

"As long as I like it, nobody else has to," Court said. These are the same sentiments shared by the young

Neftalí in *The Dreamer*. Neftalí, a skinny, stuttering boy who likes to collect twigs and acorns, is scorned by his father for being a daydreamer. His father calls him "absentminded" and a "fanatic" and tells his son that he should be a doctor or a businessman instead of a writer.

So Neftalí writes in secret. He eventually leaves for college in Santiago and spends every day scribbling poetry. He always wrote in green ink, which was his color for hope. He changed his name to Pablo Neruda, and in 1971, when he was 67 years old, he won the Nobel Prize in Literature.

Jack Voelker, director of the Department of Recreation and Youth Services, said that perseverance is an important lesson for readers to learn.

"It's a powerful storyline

for Young Readers to consider," Voelker said. "Perseverance is difficult, but it has its own rewards."

Voelker said that it is not uncommon for the Young Readers Program to include poetry. It provides a unique and interesting way to tell a

Voelker said he agrees with Court that adults lose interest in poetry after having to dissect the language in high school. So he tries to choose poetry-related books for the program that are purely entertaining.

"I love for the kids to be exposed to poetry in a nonacademic way," Voelker said.

Today's program will celebrate poetry with people who love to read and write their own poems while sharing the important lesson of perseverance with *The Dreamer*.

CHIKANE

This is the perspective from which Chikane began his activism. And though his political activism put him at risk and his own religion betrayed him, it is his faith that

inspired his work.

"So I had to answer to that, and then conclude that evil forces are able to use religion against people, and my response to it from high school ... was that the people who oppress, the very people you are preaching to, are Christians," Chikane said. "So we had to begin to think about rereading the Bible, reinterpreting the scriptures and ended up talking about liberating the Bible from the oppressor ... and ultimately it ends up liberating your oppressor."

Chikane learned this mutual liberation concept from his friend, mentor and fellow activist Beyers Naudé. Chikane met Naudé in college in the early 1970s, after Naudé broke away from the powerful South African brotherhood, Broederbond, and risked his life to advocate against it.

"His main argument was that you can't save yourself by oppressing others," Chikane said. "You can't secure yourself by making other people insecure. You can't have your future guaranteed as long as others are still oppressed. ... That was his message to them. But at that time, he failed. They persecuted

Chikane and Naudé's first meeting marked the begin-Mandela Nelson clashed with South African State President F. W. de Klerk over the transfer of power to Mandela, Mandela called Chikane and Naudé to intervene and resolve the standstill. When the church got involved in the anti-apartheid efforts, Chikane called Naudé for guidance.

So when Chikane was asked to speak about "spies for God," Naudé became his lecture topic. Chikane will speak at 2 p.m. today in the Hall of Philosophy about Naudé's courage in his lecture "Daring Death to Save a Nation."

"For us, who were black and victims of this white establishment ... the risk was that we would then hate all whites as the oppressors," Chikane said. "And the heroic stance of Beyers Naudé, in my view, helped to humanize us in the sense that we couldn't say all whites are like that. You needed a Beyers Naudé to take a stand, and he's with you in that fight and faces the might of the state with you, and he is ready to die for it."

Naudé helped many Af-

ricans be human, Chikane said, because he helped them recognize the difference between the system and the people.

"He helped us to think about life differently. ... He did not win many whites to ning of years of teamwork. his side, but he remained a witness to many whites in the community," Chikane said. "He was like a prophet, rejected amongst his own people.'

parallels between The Naudé's and Chikane's lives reflect Chikane's courage as well. Both were tortured and rejected for their activism, and both fought for justice, even when it meant rejecting the beliefs of their own institutions. Chikane said that he and Naudé were window reflections of each other. Their main difference, though, was their race.

Chikane said he grew up in a very conservative white church and fought racism and division within his own environment. Naudé fought these same struggles, and consequences, from a white perspective.

Although Chikane received criticism for his political involvement, he said it never interfered with his work as a pastor. Before 1994, when apartheid ended in South Africa, Chikane's faith called him to work for justice and equality. In 1995, Chikane began a 14-year career ed, we can't see it."

working for the government under former Presidents Thabo Mbeki and Kgalema Motlanthe and serving as a member of the African National Congress.

But Chikane never left his church, and he said his congregation welcomed him despite his political work

"There was not tension in terms of time, because the people I ministered to were victims of the same system." Chikane said. "So there was, I call it, continuity. It was a holistic faith. So I continued to be a pastor, and the congregation said, 'It doesn't matter where you go. When you come back, you are our

Now, Chikane dedicates the majority of his work to the church but still advocates for the liberation of society in a permanent way. The consequences of years of racism and injustice cannot simply disappear with the abolishment of laws, he said.

"What scares me most is that our generation is capable of doing exactly the same (as past generations), and we do the same in a different way that is more sophisticated," Chikane said. "Human beings are children of their time. They repeat what those who came before them have done in a different way. ... We commit the same atrocities. Because it's sophisticat-





Natalia Ledvekov

The International Spy Museum needs your help on a mission here at Chautauqua. To update you, we're trying to uncover what suspected spy Natalia Ledvekov is doing here. Did you identify suspected spy Natalia Ledvekov's asset in Bestor Plaza Tuesday? We caught her in a conversation with "Max." We did some research and discovered he's a computer hacker, a bad one, known as a Black Hat. Chautauqua seems like a strange place for a hacker to spend his summer. Now we'll have to track his movements, too.





"Max"

YOUR MISSION: To observe both "Max" and Natalia Ledvekov's movements. Report to Bestor Plaza at 12:15 p.m. today and let's see if either of them shows up. If you spot one or both of them, you can report your findings or questions to one of the SPY handlers you will see wearing International Spy Museum Deny Everything baseball caps around the plaza.

And remember:

DO NOT ATTEMPT TO TALK TO EITHER INDIVIDUAL!

LECTURES

'fore-Play offers historical context of 'Three Sisters'

Suzi Starheim Staff Writer

Audience members wanting a historical look at and deeper understanding of Chautauqua Theater Company's production of Anton Chekhov's "Three Sisters" have to look no further than tonight's "fore-Play: 'Three Sisters."

Artistic Associate Claire Karpen will be leading the conversation.

"We're trying to figure out the best way to serve the audiences to give them the context for this play," Karpen said. "We'll talk about who Chekhov was as a writer, the time in which he lived and what inspired him. We'll talk about how those things are reflected in (guest director Brian Mertes') production, and what Brian's production is doing to get at the heart of what Chekhov wrote about."

The 'fore-Play is at 7 p.m. tonight at Hurlbut Memorial Community United Methodist Church and will last approximately 45 minutes. Guests planning to attend the 8 p.m. performance of the play have time to walk directly to Bratton Theater.

Karpen said that although at first glance the set doesn't look like that of a typical

Chekhov production — set in the Russian countryside, for example — it's actually very true to the play. She said she hopes that the 'fore-Play will help audiences see how Mertes is honoring what Chekhov wrote.

"The goal is to serve the audience and help them get as much information as they need to really help them appreciate the play," Karpen said. "The 'fore-Play can really help them walk into this production with an open mind and with excitement for what they are about to see. The more that the audience is able to learn about this incredible writer, the more they will appreciate the play that Brian has created."

The 'fore-Play will begin with a brief historical background about Chekhov and the time in which the play was written, Karpen said. It will then shift into specifics about this production.

Associate Artistic Director Andrew Borba said the 'fore-Play will provide "a more historical angle on the play for background information."

"Sometimes it's viewed as continuing education," Borba said. "It's even more in-depth than the Brown Bags will be."

Managing Director Robert

"The 'fore-Play can help people walk into this production with an open mind and with excitement for what they are about to see. The more that the audience is able to learn about this incredible writer, the more they will appreciate the play."

> -Claire Karpen Artistic Associate

Chelimsky said the program will give guests interesting facts that will inform them and help them gain a better understanding and experience of the production. This inside look at the play is something they can only get at the 'fore-Play.

"We always try to structure the 'fore-Plays so that they are useful and interesting, whether you have seen the show or not," Chelimsky said. "This is the background. This is the history. What are the things that are interesting about the time, about the setting, about what was going on in the world in which the playwright was writing the play?"

Karpen said in addition to giving a history of Chekhov and "Three Sisters," she also plans to give audience members an inside look at the rehearsal process the actors went through with Mertes.

She said that while the 'fore-Play will be informational, it also will be relatively informal and conversational, and audience members are encouraged to raise any questions they may have. She said she hopes audience members come to the 'fore-Play regardless of whether they have seen the play yet.

"I encourage people to come because it will help them appreciate this production and Chekhov," Karpen said. "There's a reason why people still do Chekhov. He was an extraordinary writer and an extraordinary man, and he lived a relatively short life, and it's phenomenal what he was able to accomplish in that short life."

CTC OFFERS OPTION TO SEE 'THREE SISTERS' PLAY IN PARTS

Suzi Starheim Staff Writer

With so much to do in Chautauqua, spending nearly four hours at one event is not something everyone may be willing to do. This is why Ethan McSweeny, artistic director of Chautauqua Theater Company, said CTC is taking a new initiative to make sure audience members can see this year's production of Anton Chekhov's "Three Sisters" while not missing out on any other events.

With this production of "Three Sisters" clocking in at approximately three-and-a-half hours, McSweeny said audience members need another option for how to attend the entire show.

"We understand that Chautauquans may not three-and-a-half consecutive hours to spend in a theater, whether you want to get to bed before 11 p.m. or you have an appointment to go see a lecture at 5 p.m. on a matinee day," McSweeny said, "so we're going to do something very unusual in keeping with the

spirit of this production." This unusual something is allowing guests to re-enter another performance of "Three Sisters" after intermission

with the same ticket stub from the first show they left. Guests can be reseated at a subsequent performance of the production, as long as seating is available.

"If you leave during intermission and retain your ticket stub, you may come back to any other performance and attend the second half for free," McSweeny said. "We'll reseat you. I don't want you to miss Acts Three and Four of Chekhov, which in this production are absolutely extraordinary."

McSweeny said while this production of "Three Sisters" is far from boring, "under no circumstances is there ever going to be a really short 'Three Sisters' because 'Three Sisters' is just long."

Ultimately, McSweeny said CTC established this system for audience members "so that you can enjoy the magic that this company is creating."

The 3 most evil women: **Darth Vaders in skirts**

Lori Humphreys Staff Writer

At 9:15 a.m. Thursday, the Chautauqua Speaks program at the Chautauqua Women's Club is a game of "Guess Who?" Dan Sklar, attorney, historian and author, will introduce the audience to his choice of the "Three Most Evil Women."

If the question, "Who are the three most evil women in history?" were asked, there would probably be a long pause. Evil is a difficult idea that requires mental wrestling. Thinking of three women who meet this description is a fascinating conversation about power bases and an effort to define "evil."

Sklar has made his choices. and they might be a surprise. The first is a woman of the 16th century; the second, the early 20th century and the third, the late 20th century.

One other hint: These women lived; they are not fictional characters.

"They had differing motives," Sklar said. "In 'Star Wars' terms, they chose the dark side."

The actions of these Darth Vaders in skirts are sobering, shocking and a testament to the idea that humanity trumps gender.

So what do we mean by evil, anyway? Is it genes? Is it chemistry? Is it Satan? Sklar seems comfortable with Simon Baron-Cohen's definition. Baron-Cohen is a professor of developmental psychology at the University of Cambridge. In his book The Science of Evil, Baron-Cohen posits that evil people have no empathy for other human beings. Sklar's picks exhibit a lack of empathy in spades.

There will be an opportunity for the audience to share

Boating

Boat owners must register their boats at the Central Dock office, located on the lake in front of the Athenaeum Hotel. You may moor your boat at a private or Institution dock, ramp or buoy, but not on shore. Use of Institution-operated moorage may be reserved on a space-available basis at the Central Dock office. If you are arriving at Chautauqua by boat, please utilize the Central Dock (716-357-6288).



their choices and a time for a

Sklar graduated from The University of Colorado Boulder and Harvard Law School. He has practiced intellectual property law in Hollywood for 45 years and is an emeritus member of the Writers Guild of America.

In 2008, at the Thursday Morning Coffee program, the forerunner of the Chautauqua Speaks program, Sklar asked, "Who are the three women who changed the world?"

It was so well received that he was invited to give the talk at the UNIFEM Convention, an auxiliary of the Women's Fund for the United Nations in Sarasota.

Sklar is not sure he will receive another invitation.

"I'm not sure they will want to hear about evil women," he said.



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Women's Club hosts annual luncheon, auction

Lori Humphreys Staff Writer

If it's Chautauqua Women's Club Life Member Luncheon time, then it's time for Luncheon Chair Diane Hussey to invite members in rhyme.

The Bells Are Ringing

The bells are ringing, can't you hear? They're letting you know it's that time of year

When the loveliest people all gather to

With new and old friends at CWC The Life Membership Luncheon without any doubt,

Is just the beginning of what we're about.

Speakers, recitals, the Strawberry Fest, Scholarships for young artists, *The best of the best!* We hope you will join us, Please write down the date, July 24 we'll put out your plate For the luncheon at the Athenaeum Hotel

To welcome new members, we're ringing the Bells!

The annual Woman's Club Life Member Luncheon begins at 12:30 p.m. July 24 at the Athenaeum Hotel. The Luncheon will celebrate not only

the addition of Life Members to the Women's Club but also the 100th anniversary of the Miller Bell Tower. There are more than 100 personally decorated bell tower models that will be auctioned July 31, and some of them will decorate the tables.

Don St. Pierre will accompany scholarship students Raquel Gonzalez and Alec Donaldson in a selection of Broadway songs. Pianists Ann Weber and Anita Ferguson also will play during the luncheon. A contribution of \$30 ensures reservations. Reservations should be made or sent to the Women's Clubhouse by July 21.



BTG SPONSORS BAT CHAT

Photo| Greg Funka

Caroline Van Kirk Bissell presents a Bat Chat at 4:15 p.m. every Wednesday in Smith Wilkes Hall. Her informal bat presentation includes photos and a time for answering questions. All are welcome; please have an adult accompany children under 12 years. Sponsored by the Bird, Tree and Garden Club.



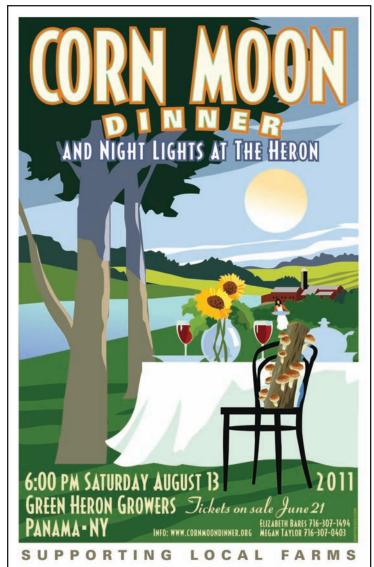
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MUSIC

Piano master class to address Facebook, historical context

Leah Rankin Staff Writer

Thomas Schumacher is an award-winning piano soloist who has performed in concert halls around the world. But the most marvelous instrument, he said, doesn't even make music.

Schumacher will teach a piano master class at 10:30 a.m. today in the Sherwood-Marsh Studios and will stress the importance of engaging and educating the audience through that most marvelous instrument, Facebook.

"(Facebook is) a wonderful way to spread the word to bring people knowledge about what's going on musically and

what they can take advantage of," Schumacher said.

Schumacher, who is now a professor emeritus at the Eastman School of Music, is using the social network and YouTube to engage potential audience members about concert experiences he doesn't think they should miss, but he said there's a downside to alerting such a wide community about musical opportunities.

"In some ways, it makes it more difficult because it gets a little more competitive and complicated," Schumacher

Competitions, for example, which he said can be

'(Facebook is) a wonderful way to spread the word to bring people knowledge about what's going on musically and what they can take advantage of."

—Thomas Schumacher

a great way for students to get a professional foot in the door, become much more difficult when more people are

The thing that sets one pianist apart from another is the ability to communicate, Schumacher said. Speaking from his experience as an

adjudicator, he said that a performance must be much more than a soloist going through the motions.

"Part of giving a recital," Schumacher said, "is not just going out on stage, sitting down, playing, then leaving the stage. It's educating the audience as to what you're

doing and what to listen for."

This is one of the reasons Schumacher incorporates an educational aspect to his recitals. He said the audience is more interested in what a soloist has to say musically when they know what to listen for. Presenting the piece and giving a historical context about the composer and why the piece was written provides guidance and interest as the audience follows along with the music.

It became a habit for Schumacher, during his studio classes at the Eastman School of Music, to require his students to explain the piece they were about to per- er's master class is \$5.

form. Knowing the context of a piece, in many ways, fuels the passion to play it. And that passion, Schumacher said, is what gives him confidence in the future of classical music.

"I see a student whose eyes light up when you tell them about something they're doing or you demonstrate something," Schumacher said. "You talk about a certain piece by a certain composer and you see their eyes light up. It's this passion, this wonderful love for [music]. That's what gives me

Admission to Schumach-

Trio of organ talent shapes Massey mini-concert

Emma Morehart Staff Writer

Nearly a century before the Massey Memorial Organ's birth, César Franck, Franz Liszt and Aristide Cavaillé-Coll formed a trinity of organ talent perfect for the Chautauqua Amphitheater's prized possession.

Although they did not know it at the time, Franck's romanticism, Liszt's flash and Cavaillé-Coll's organ architecture can be combined perfectly for this week's Massey mini-concert, said Jared Jacobsen, organist and coordinator of worship and sacred music.

At 12:15 p.m. today in the Amphitheater, Jacobsen will contrast the romantic and rebellious musical styles on an instrument that organ builder Cavaillé-Coll himself would be proud of, Jacobsen said.

"This 19th-century music was inspired by these extraordinary people," Jacobsen said. "You have an organ builder ... and then you have an organist who is hired at this church to play (Cavaillé-Coll's) instrument ... and then you have, looking over the shoulder the whole time, a global musician in Franz Liszt for whom there were no limits to making music. So these all worked hand in hand in Europe."

theme is the celebration of dedication to his music and

the composers who influenced him. Franck, only 10 years younger than Liszt, was vastly different in music and lifestyle.

Franck was Liszt's antithesis. Where Liszt's music was flashy, Franck's was romantic. While Liszt was performing outrageous concerts to frantic crowds, Franck was being the consummate teacher, trained in France and performing in Parisian churches.

Liszt and Franck were well acquainted, though. At one point, Liszt heard Franck's music, liked it and encouraged others to listen to it as well. Because of Liszt's popularity, Franck's music became

Cavaillé-Coll transformed the popular organ style from a "Bach" organ to a symphonic organ. The Bach organ was a tower of sound, with a low base of sound, a high splash and a pillar of sound in between. The symphonic organ was a pyramid, with a wide base of sound leading up to a point of high sound. Symphonic organs, like the Massey, allowed for pieces to better reflect the sounds of an orchestra.

"(Cavaillé-Coll) changed the sound of the organ ... The glory of the French organ is both this huge carpet of This season's mini-concert sound at the bottom of the organ and the blazing trumpets Liszt's 200th birthday and a at the top," Jacobsen said. "Coincidentally, that's exactly

what we have in the Massey organ," Jacobsen said.

In 1972, approximately 70 years after the Massey Organ was built, it was renovated from a symphonic organ to a Bach organ as the popular style of organ sound changed. But it did not seem to fit the Massey, Jacobsen said.

"The bottom line was that that particular version of the Massey organ was not a happy one," he said. "It itself was not a happy instrument, and it kept trying to be something it was not."

He added that by 1992, the organ was rebuilt to the form it takes now.

"So it's happier playing Franck now," he said.

Jacobsen will perform Liszt's "Orpheus," a symphonic poem that tells the story of the ancient Greek prophet and musician, sandwiched between one of Franck's early compositions and his last one.

The first song, Franck's "Piéce Héroïque," is symphonic and romantic and seems to bring out the voices of all the instruments in a symphony. Because of the variety of tones, pieces like this were perfect for the symphonic organ, and therefore the Massey.

Although much of Liszt's style was flashy, "Orpheus" introduced a new way of writing music to tell a story and present a theme. Jacobsen will combine two versions of

"The glory of the French organ is both this huge carpet of sound at the bottom of the organ and the blazing trumpets at the top. Coincidentally, that's exactly what we have in the Massey Organ."

> -Jared Jacobsen Organist and coordinator of worship and sacred music

the piece to create one that he thinks is best suited for the Massey Organ, he said.

Finally, "Chorale in A Minor" is known to be Franck's last will and testament, because he is said to have been revising it even in his last hours of life. This chorale is Jacobsen's favorite because of its sassiness.

"It sounds exactly, at the beginning, like you're ripping a telephone book in half, because he uses this blaze of sound on the organ. It's just an amazing piece of music," Jacobsen said. "Then (toward the end), the organ really starts to take off, and you add more layers of the pyramid ... and then finally at the end, when the tune comes in the last time, it just is hair-raising because it's the full glory of the organ roaring away."

Singer, composer collaborate for voice concert tonight

Leah Rankin Staff Writer

A pianist could play "Claire de Lune" today, and Claude Debussy would never hear it. An orchestra could play the "New World Symphony" next weekend, and Antonin Dvořák could never tell them what it was like to see buffalos roaming the prairies.

When a musician can collaborate with a composer, it is a rare opportunity to deconstruct the imagination of a creative mind that was compelled to create a work of art.

That is exactly the opportunity soprano Kirsten MacKinnon had when she prepared the song cycle "Journey" for a free voice concert at 7:30 p.m. tonight in McKnight Hall.

This past week, MacKinnon rehearsed with David Eddleman, the composer of "Journey" as well as more than 600 other published works. "Journey" was inspired by a collection of the composer's favorite poems and set to music in a way that tells the story of a woman's journey through

"I heard music when I read those poems," Eddleman said.

The collection includes poetry from some of Eddleman's close friends as well as Emily Dickinson and Christina Rossetti.

MacKinnon, who is about to begin her senior year at the Curtis Institute of Music, said she enjoyed working with Eddleman because he was so open to her ideas about the songs. The music became a discussion; while Eddleman had his own thoughts about what his music meant, he enjoyed listening to MacKinnon's insights, she said.

"(Eddleman) had specific ideas himself," Mackinnon said, "but he was open to different interpretations. I could bounce ideas off him and make something new."

Eddleman began his composing career by writing songs for children. He said he was most attracted to writing music for voice because he was a singer once himself and believes that the cooperation between singer and composer is an integral part of making music.



"I like singers who think about the words," Eddleman said, "and are very conscious of delivering those words. If that's what (the music) means to them, they should sing it that way. The performer is a co-cre-

The composer said that writing music for opera singers or choruses is much the same as composing songs for kids. It's a simple motto: Write interesting things that musicians enjoy performing. Eddleman said his motto proved true with "Bidi Bom," which sold more than 300,000 copies.

"I live in two worlds." Eddleman said, "I live in the commercial world, and I live in a world of art. Those worlds fund each other."

Also performing a song cycle at today's concert will be Jonathan Harris. He will take a step away from MacKinnon's contemporary song cycle to perform Francis Poulenc's "Le Bestiaire," a series of songs about animals like a crawfish, grasshopper, dophin and Tibetan goat.

Harris majored in theater at Brown University and works for zocdoc.com.

Harris said he is looking forward to testing his vocal skills with more contemporary music but wants to learn as much music as he can fit into a summer.

"I like being exposed to as much literature as I possibly can in a couple months," he said.

Tonight's concert will demonstrate two different singers' approaches to contemporary music and will show just how much of an influence working with a living composer can have.

Donations benefit the Chautauqua Women's Club Scholarship Fund.

Medical Services

The Westfield Hospital

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LECTURE

Riedel: Understanding al-Qaida is the key to its defeat

Nick Glunt Staff Writer

Bruce Riedel, former CIA analyst, presented a dilemma to the audience during his 10:45 a.m. lecture Tuesday in the Amphitheater.

He asked the crowd to imagine being given pieces of a jigsaw puzzle. However, it can't be certain whether the tasked puzzle has 500 pieces or 1,000 pieces. Either way, there are only 100 pieces at the moment. What's worse: Not all of those pieces belong to that particular jigsaw puzzle, but it's unknown which ones don't belong.

Every morning, collectors bring in more pieces — sometimes 10 or five, sometimes only one. But even those pieces might not belong to that puzzle. At the end of each day, the boss asks about the progress. What's been found out?

"It's hard, tedious work," Riedel said, "but that's what led to the events of May 1,

For 10 years, before the death of Osama bin Laden that day, analysts performed activities much like the above situation. All of that work paid off, Riedel said, when bin Laden was finally killed.

Riedel was the second speaker in Week Three's topic on "American Intelligence: Technology, Espionage and Alliances." He is currently a senior fellow in foreign policy at the Saban Center for Middle East Policy of the Brookings Institution.

His speech, "The Intelligence War with al-Qaida," focused on both intelligence failures and successes in the war against the global terrorist network.

War against al-Qaida

Though Riedel said the 9/11 attacks were one of the worst intelligence failures in U.S. history, he also said the death of bin Laden was one of the greatest intelligence

He said that with the death of bin Laden, the organization is facing its very first leadership transition. As a result, it's also suffering from vulnerability. Thus, Riedel said, al-Oaida is under an attack like it has never seen.

Riedel said drones are a force al-Qaida has had trouble combating. These unmanned aircrafts are considered "covert actions," but he said they are perhaps the "least covert covert action ... in history."

Nonetheless, he said that these drones are "terrorizing the terrorists" because President Barack Obama has greatly increased the use of drones in warfare.

Al-Oaida was formed between 1988 and 1989, led by Osama bin Laden and a few others. The organization calls for global jihad, which in part means declaring war the mistakes of a tiny few,"

"We don't get declared war on every day," Riedel said. "Even by nutcases, it doesn't happen every day. And we've learned since then that these may have been nutcases, but they're deadly serious."

A war with al-Qaida isn't a war with a country, Riedel said. Since al-Qaida has "franchises" in many countries, this war is unlike any other. The 9/11 attacks cost al-Qaida \$500,000, but the damages totaled more than \$2 trillion to the U.S., Riedel

Aside from those attacks, al-Qaida has been the force behind various defectors, suicide bombers and attempted car and subway bombings all over the world. Because of intelligence provided on these attacks, Riedel said, many high-profile attacks have been deflected.

Pakistan's involvement

Bin Laden was hiding in private residential compound in Abbottabad, Pakistan, when he was killed on May 1, 2011. Bin Laden had been staying there for at least the past five years. The structure was less than a mile from the Pakistan Military Academy, which Riedel said is Pakistan's equivalent of West Point.

"It is strange credibility for anyone who has studied Pakistan," Riedel said of this proximity, "to believe that no one in the Pakistani army knew Osama bin Laden was in that building."

The CIA said the Directorate for Inter-Services Intelligence, one of Pakistan's three intelligence services, is one of America's best partners against al-Qaida, but it is also the most difficult, Riedel

After bin Laden's death, relations between the U.S. and Pakistan have been strained, he said. Part of that issue is America's questioning of Pakistan's involvement with bin Laden.

"(The army was) either clueless or complacent," Riedel said. "If they were clueless, it raises disturbing questions about security in the most dangerous country in the world. And if they were complacent, it raises very fundamental questions about the nature of the Pakistani Army and the ISI."

Solving the problem

Riedel said he hopes Americans understand that very few Muslims worldwide follow the ideologies of al-Qaida. Even those Americans who defected to al-Qaida make up a very small minority of American Muslims.

"One of our challenges in dealing with this is not to tar an entire sector of America — Muslim Americans — for

he said. "We cannot turn America into a police state."

Despite the fact that most Muslims view al-Qaida's ideology as a "criminal attempt to justify mass murder in the name of religion," Riedel said, al-Qaida only needed 19 people to enact the 9/11 attacks. Terrorism, he said, requires very little money and

In order to preempt the actions of al-Qaida, he said the U.S. needs to be able to understand the organization. That way, the U.S. can know exactly what needs to be done to combat al-Qaida ideology.

On June 4, 2009, Obama presented a speech in Cairo, Egypt. Riedel said that speech is an absolute attack on that ideology. That speech was an attempt to sway the populations overseas away from al-Qaida influence.

"During World War II, we spent a great deal of time studying Nazi ideology, because we wanted to understand what made the Wehrmacht tick," Riedel said. "During the Cold War, we studied Communism and created institutes across America to Russian studies and Communist studies. We haven't done enough to understand al-Qaida, but we're getting there now."



A full transcript of the Q-and-A is available with this lecture recap at www.chqdaily.com

You talked about how it took only 19 people for September 11. What percentage of the scope of the network was that back then? I mean, how many followers did Osama bin Laden truly have back then? Were these the 19? Were there 100? Was it 1,000? Is it possible to try to categorize that or quan-

 A_{ullet}^{ullet} It's a very good question. It's clearly an obvious question. It's also a difficult question. Counting the enemy is one of Intelligence & Analysis' most difficult jobs. It's relatively easy to count the enemy when they're organized in an army. We had a pretty good idea how many Germans were going to be on Omaha Beach, or at least, we should have in 1944. It's a lot harder when they're not an army. Al-Qaida doesn't have a health insurance system. It doesn't have a secret

handshake. It's hard to know who's in and who's out. With all those caveats, in the late 1990s, al-Qaida trained tens of thousands in its camps in Afghanistan. Now, not all of them were trained to be global terrorists; most of them were trained to fight in Afghanistan. But thousands, they happen. literally, were trained in the arts of terrorism, and it continues to train people since then. It's a lot harder when

• Are there significant areas of cooperation between the United States and Indian anti-terrorist efforts? And how effective are they at upgrading India's rather poor efforts in

you can't operate in Afghani-

stan the way they did before,

and it's a lot harder when

you can't operate in north-

west Pakistan because of the

A. The answer is, we do a lot. We've done more. Leon Panetta, in his first foreign trip as director of central intelligence, went to India before he went to Pakistan. He did that on purpose. It was a signal both to India and Pakistan of a new era. India still has a serious terrorism challenge. There are several what-ifs about the future of the War on Terror, which I didn't have time to mention, but one of them, of course, is what if there's another attack, like the attack on Mumbai — 26/11, as it's called in India. Will India simply restrain from acting again? Or would another attack precipitate an India-Pakistan war? Was that the real intent of the attack of Lashkar-e-Taiba and al-

Qaida in 2008? Do they want war between India and Pakistan? Would war between India and Pakistan become a nuclear war? These are very real scenarios that the intelligence community and the policy community need to focus on and think about and plan for now, not the day that

 You referred to September •11 as an intelligence failure. Wasn't it rather the failure to act on intelligence that had been supplied?

A.It's clearly a question from a friend of the intelligence community. And I thank you, whoever you are. Listen, there's a lot of blame for what happened on September 11. Plenty of blame to go all around — signals missed in the White House; a failure to understand, despite briefings from senior officials from the previous administration that al-Qaida was a mortal threat; failure in the intelligence community to connect the dots, to put the puzzle together; failure to alert U.S. domestic law enforcement, the FBI, to the presence of two al-Qaida operatives in this country for months and months. But the biggest failure, I have always felt, was a failure of imagination. I can tell you, I was in the White House in September of 2001. I was in it through the entire summer of 2001. On the day of the attack, I was sitting next to Dr. Condoleezza Rice in the White House Situation Room when the door opened and an aide came in and said, "A second airliner has attacked

the World Trade Center." And in an instant, we knew the world had changed. The biggest failure was a failure of imagination. We knew al-Qaida was planning an attack on America or American interests, and we assumed it would be something like previous attacks: embassies, maybe an American naval ship — maybe a bomb on a metro somewhere in the United States. The idea that four airliners would be hijacked simultaneously and then used as missiles to bring down buildings required a leap of imagination. In retrospect, it's easy to see it; 20/20 is always easy in hindsight. In fact, you can find a precedent. In 1994, an Algerian Islamist organization hijacked a plane in Algiers and flew it to Southern France, where French commandos stormed the plane. They knew that the plot was to smash that airliner into the Eiffel Tower. Christmas 1994 may have been 9/11, only in Paris. But too few people paid attention to that plot. Too few people thought in terms of the United States. Too few people had the imagination to see just how big a plot could be. And I'm not being critical of the Bush administration, or Dr. Rice, or the CIA, or anyone. As I said, there's plenty of blame to go around, and wallowing in blame does us no good. What? In my judgment, it was an intelligence and a policy failure.

Transcribed by Rebecca McKinsey & Leach Rankin.



Photo | Ellie Haugsby

Bruce Riedel lectures on the past and future of al-Qaida in the Amphitheater Tuesday morning.

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LECTURE

Dorrien: Ransom helped foster confidence in black consciousness

Emily Perper Staff Writer

When the Rev. Joan Brown Campbell calls the afternoon Interfaith lecturer "one of the best lecturers of our time," you had better pay attention.

The aforementioned lecturer was Gary Dorrien, Episcopal priest, Reinhold Niebuhr Professor of Social Ethics at Union Theological Seminary and professor of religion at Columbia University. Dorrien has published a dozen books and more than 100 articles.

Dorrien's passion for social ethics manifested in his lecture, "Defying White Supremacism: Reverdy Ransom and the Black Social Gospel."

The little-known Ransom helped to popularize the Black Social Gospel. He was a contemporary of such figures as Booker T. Washington and W.E.B. DuBois and endured much persecution for his beliefs and approach to achieving racial equality.

"Our business today is to speak about American Christians who experienced their country as a site of oppression, a site of racial apartheid," Dorrien said.

"(Ransom and Benjamin Mays') resistance to apartheid was the wellspring of the civil rights movement," Dorrien said.

On Thursday, Dorrien will resume his discussion of the founders of the Black Social Gospel movement with a focus on Mays. Mays was former president of Morehouse College, and Martin Luther King, Jr. called him his spiritual mentor.

Social justice activism has its roots in the Social Gospel, which was rooted in Christian socialism movements and a growing labor movement — trade unions were disgusted with the church's inaction in the face worker oppression, Dorrien said.

Two of the most important figures in the Social Gospel movement were Walter church assignments were Rauschenbusch and Washington Gladden.

But Ransom, the founder of the Black Social Gospel movement, is not so wellknown.

"He lived on the other side of American apartheid," Dorrien said, and he launched into the story of Ransom's tumultuous yet obscure life journey from a boy born in

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controversial figures in the African Methodist Episcopal Church.

Ransom was born in 1841. He was raised by his mother, Harriet Ransom, who insisted upon his education and worked hard to provide for him.

The Ransoms moved to Ohio, where hostility toward blacks was quite prevalent at

"Yet they migrated there in large numbers anyway, coping with resentment, disenfranchisement

and lynchings," Dorrien said. Ohio was also home to the African Methodist Episcopal Church, of which Ransom and his family were active members.

"Ransom spent his childhood puzzling over the chasm of black and white Americans," Dorrien said.

Ransom attended a segregated school. All classes were taught by one white man. The curriculum never changed, year after year. Harriet Ransom took laundry jobs for wealthy white people in exchange for private tutoring for her son.

Ransom married young and had a child whom his mother largely ended up raising; she did not want the duties of fatherhood to distract from Ransom's studies. As his mother decreed, he attended Wilberforce University, an African Methodist Episcopal-affiliated school, in Wilberforce, Ohio.

The school "stood for racial equality and black progress," unlike other institutions of the time, Dorrien said.

Ransom's troubled marriage, along with his increasingly liberal views about evolution and theology, conflicted with the conservative lifestyle and theology Wilberforce touted. Ransom feared his liberalism would be discovered and believed that he needed to pretend to be conservative to enter the ministry.

Ransom's first several small congregations. In 1890, he was assigned to a larger parish in Springfield, Ohio. During this time, Ransom developed his personal philosophy, embracing Social Gospel teachings as well as manifest destiny.

"Ransom implored that America could not claim to be civilized when it savagely terrorized blacks," Dorrien said.

land, Ransom converted to what Dorrien referred to as "Social Gospel socialism." Bishop Benajmin Arnette, a prominent figure in the AME church, was active in the Republican Party.

legitimized "(Arnette) Ransom's political interests, and he became a close friend and protector to Ransom," Dorrien said.

Ransom's political views demonstrated his difference from his newfound friend and his dedication to Social Gospel teachings.

"For Ransom, the best kind of political ministry focused on electoral politics, lynching and economic justice," Dorrien said.

Ransom's next church assignment was Bethel Church in Chicago, a place Dorrien called "perfect" for the type of activism that interested him. His congregation was full to bursting as participants in the Great Migration moved from the South. He also joined the Afro-American Council.

Ransom disagreed heartily with many of the beliefs of Booker T. Washington, whose teachings influenced the Afro-American Council. After one heated statement, he was forced to apologize.

"(This served) notice that the cause of militant racial



Gary Dorrien, professor of social ethics, lectures on "Defying White Supremacism: Reverdy C. Ransom" in Monday's Interfaith Lecture in the Hall of Philosophy.

intensely, accusing him of imitating the white Social Gospel movement.

"Ransom replied that the white Social Gospel-ers were right about one thing: The church has a social mission to change social structures, creating a good society for everybody," Dorrien said.

Reputed for his powerful preaching, settlement ministry and staunch opposition to

education and equal rights, regardless of race or class," Dorrien said.

Nevertheless, racism increased in violent ways.

"Even as the Great Migration took place, there was no tolerance in polite society for social justice or racial justice activism," Dorrien said.

Again, AME pastors were unimpressed with Ransom's notoriety and had him moved from his Boston congregation to New York City. But Ransom was not to be stopped. He made a deal with Tammany Hall to end the prohibition on hiring black police officers and cofounded the National Association for the Advancement of Colored People.

Ransom adored the ecumenical movement and called it "American Christianity at its best," Dorrien said.

The 1912 invasion of Cuba gave Ransom second thoughts about the nature and purpose of manifest destiny. Ransom came to see that the white people who implemented its tools brought ideas racism and white supremacy wherever they went.

Instead, Ransom stressed black consciousness and 'pride of race." Rather than racism, "pride of race lifts human being to greatness ... the idea is a pride of personality that transcends race grounded in recognition of divine light in every soul," Dorrien said in explanation of Ransom's view.

Ransom was elected the 48th Bishop of the AME church. His mother was

thrilled, but Ransom worried his administrative duties would take away from his hands-on approach. It did.

"In his last years, the black nationalist strain of Ransom's thought was stronger than the democratic Socialist and Social Gospel strains," Dorrien said.

Ransom still struggled with why white America was so afraid of black culture.

In the 1930s, he declared the situation for blacks was improving in only one way: Blacks were acquitting a stronger sense of identity and self-respect. His beliefs combined a confidence in black consciousness and the superiority of Christianity.

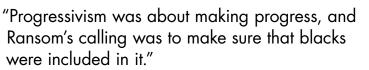
"His vision did not really diminish in his later years, however ... He would've preferred to work with large interracial organizations that struggled for a cooperative commonwealth for all people, but they didn't exist," Dorrien said.

Ransom's philosophy devolved into strange racial superstitions about genetic predisposition. Ransom was long forgotten by his death in 1959 because he had less of a direct connection to civil rights leaders like Martin Luther King, Jr. and less clout with white activists.

"Ransom is wrongly neglected, as is the Black Social Gospel, which inspired the greatest liberation movement in American history, one that has chapters left to be lived and written," Dorrien concluded.

Dorrien will return at 2 p.m. Thursday in the Hall of Philosophy to present his lecture "Defying White Supremacism: Benjamin E. Mays, The Negro's God, and the Black Social Gospel."





-Gary Dorrien Reinhold Niebuhr Professor of Social Ethics, Union Thological Seminary

justice had a new voice — the AME ministry," Dorrien said.

He encouraged the path of democratic socialism, which would eventually attract African-Americans.

"Progressivism was about making progress, and Ransom's calling was to make sure that blacks were included in it," Dorrien said.

His next initiative was the Institutional Church and Social Settlement. It offered a variety of programs, including Boys' and Girls' Clubs, childcare, early education, job training, counseling and lectures. Ransom felt his center filled a void the church could not fill. His colleagues in the AME church disagreed

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the philosophies of Booker T. Washington, Ransom's radicalism threatened his fellow AME clergy. Subsequently, Ransom was moved from his thriving congregation in Chicago. His protector Arnette stepped in and had him come to New Bedford, Mass., and eventually to a church in

Together, W.E.B. DuBois, William Monroe Trotter and Ransom founded the Niagara Movement. Ransom gave the first keynote address in praise of the abolitionist John Brown. "(The Niagara Movement)

stood for the abolition of discrimination in public accommodation, freedom of speech and assembly, universal

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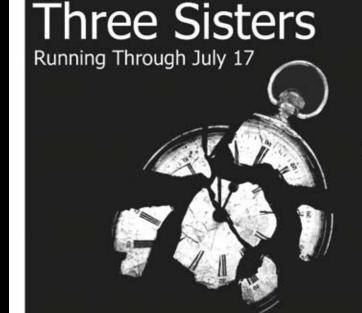
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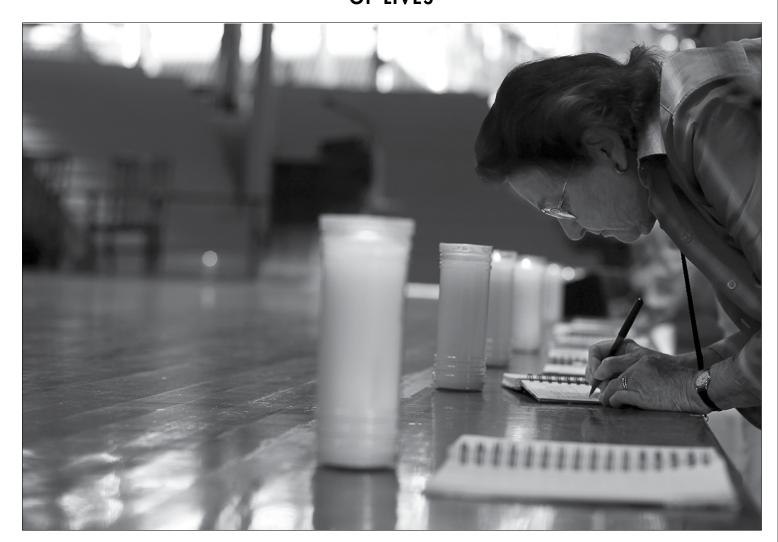
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Photos | Megan Tan

Before Sunday's Sacred Song service, Chautauquans are encouraged to write down the names and stories of friends and loved ones who have passed away. The choir and congregation sang in honor of lost loved ones during the "In Remembrance" service.

Led by Holy Spirit, Campolo stays young

Mary Lee Talbot Staff Writer

If there are traits that the Rev. Tony Campolo embodies, they are enthusiasm, energy and joy in taking action, so I was surprised that he and his wife Peggy had moved into a retirement community.

"Yes," he said, "I did move into a retirement community, but you should not retire. I was with some UCLA students. They were so cynical. I said to them, 'I am 76, and you are 23, and I am younger than you. You are as young as your dreams and old as your cynicism. I am still dreaming."

So many people in his position act as if life is over, Campolo said.

"As that great American philosopher Yogi Berra said, 'It ain't over until it's over,'" Campolo said. "We need to grab hold of life now."

Campolo told a story, an-



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other of his signature traits, about getting arrested while demonstrating against poverty in Washington, D.C.

"Gordon Cosby, founder of the Church of the Savior, was with us," Campolo said. "I was standing right behind him when we got to the precinct. He was in his 90s, and the desk sergeant said to him, 'Mr. Cosby, you are here again. When are you going to grow up?' Cosby told him, 'When you are led by the Holy Spirit, you are young forever.' I want to be like Gordon."

Campolo continued, "Maggie Kuhn, who founded the Gray Panthers, often wondered why older people were not in the forefront of radical social movements. They have nothing to lose. When Wounded Knee was an issue, she went there to demon-



Photo | Megan To

The Rev. Tony Campolo tells stories to the Chautauqua audience regarding his journey of faith. Campolo highlighted how his relationship with his Penn State students strengthened his faith during his early teaching career and encouraged him to advocate Christian ideals through taking action and helping populations with need.

strate. A National Guard soldier pointed a rifle at her. She pushed the rifle aside and said, 'What are you going to do, kill me?' Older people are freer to take risks."

In Campolo's future are trips to the Dominican Republic to celebrate the 25th anniversary of the National Evangelical University of the Dominican Republic; a trip to Haiti to visit the literacy program that involves almost 10,000 people; and a trip to the West Bank to work with others as agents of reconciliation.

"There are legitimate concerns on both sides that need to be addressed," Campolo said. "We need to get both sides to listen to each other."

WILL YOUR CHURCH BE SHUTTERED AND CLOSED? RELIGIOUS AUTHORITIES GIVE IT ONLY 25 YEARS

What's behind this crisis so suddenly facing religious communities An historian, not a theologian, asks

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herapy for the Soul" was the title of the Rev. Tony Campolo's sermon at the 9:15 a.m. morning worship service on Tuesday. His text was Matthew 10:28, 32 and 42.

"Those who are into psychology teach that what happened in the past is significant for the future," Campolo said. "The son is the father of the man. But we can have a paralysis of analysis. When I unpackage my life, I find many things that are troubling. I see the way I failed to do the things that God wanted me to do and did the things that God did not want me to do."

Campolo said that when he was young, his church would bring in an evangelist who would tell the members of congregation that when they got to heaven, God would play a video with all their sins.

"Everyone would be there, including your mother," Campolo said. "But the good news is that when Jesus forgives us, our sins are buried in the deepest sea. Like Rose Mary Woods and the Watergate tapes, the tapes will be erased. If there is a judgment day like the preacher said and they play the video, good news — Jesus has erased your tape. I could look at death in a whole new way."

He contrasted the Italian funerals of his youth, full of crying and hysteria, with the ones when he joined an African-American church.

"They were the happiest things I had ever been to," Campolo said. "The pastor preached about life after death and gave words of comfort to the family. Then he preached to the corpse. Ask your pastor what it is like to preach to a corpse. But the preacher said, 'Clarence, there are things we should have said to you that we did not say.' And he proceeded with a litany of beauty about Clarence. When he finished he said, 'That's all, Clarence,' then he screamed at the corpse, 'Good night, Clarence!' and slammed down the lid on the coffin. 'I say, "Good night, Clarence," because I know that God is going to give you a good morning.' And with that, the choir stood and sang 'In That Great Gettin' Up Morning,' and people began to dance in the aisles. We need to confess and be cleansed but remember that God forgives and forgets."

If some psychologists see what happened in the past as pivotal to our lives, others, like George Herbert Mead, believe how we define the future has more to say about us than what happened in the past.

"What we have been in the past is not as important as what we choose to become," Campolo said. "The future is more important than the past. In Hebrews 11, faith is the 'substance of things hoped for.' We tell students to get a good education, so they can get a good job, so they can make a lot of money and buy a lot of stuff. The purpose of education is to equip us to be an agent of God to transform the world.

"Your child asks you, 'What do you want me to be?'
And what do we reply? 'Whatever makes you happy.' My
father was from Sicily, and he did not care if I was happy.
He wanted me to be good. DeTouqueville said, 'America
is great because she is good. If America ceases to be good,
America will cease to be great.' Instead of, 'Life, liberty
and the pursuit of happiness,' we should say, 'Life, liberty
and the pursuit of goodness.'"

Campolo said it is important to commit to the future. "What does that mean?" he said. "We have to commit to the Kingdom of God on earth as it is in heaven. Who we are conditions the society in which we live. We can't complete the job, but our work for the Kingdom is what God has given us to do. That means transformed people in a transformed world. We have to have the whole Gospel. We have to allow God to transform individuals, and individuals need to transform the world."

What does a transformed world look like? Campolo cited Isaiah 65, where children do not die in infancy and a person who dies at 100 years old is considered young.

"People will live in the houses they build and — I hope you are into ecology — the environment will not suffer," he said. "The Jews called this 'shalom.' Jesus told us, 'Seek ye first the Kingdom of Heaven.' Jesus was all about the Kingdom, and when we are committed to the Kingdom, we become healthy. Victor Frankl — and he was not a member of the God Squad — said we have to have ultimate meaning in our lives.

"We have ultimate meaning. We will have good news when the kingdoms of this world becomes the Kingdom of God."

The Rev. Natalie Hanson presided. Anna Overmoyer from the International Order of The King's Daughters and Sons' Scholarship Program read the Scripture. Anna is from Bloomfield, N.Y., and attends Rochester Institute of Technology, where she is studying illustration. The Motet Choir sang, "How Bright is the Day" arranged by Howard Helvey with text by S.B. Sawyer. Jared Jacobsen, organist and coordinator of worship and sacred music, led the choir.

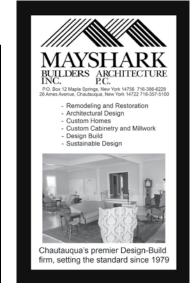
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THEATER

In CTC's 'Three Sisters,' experimentation leads to sparks of brilliance

Anthony Chase Guest Reviewer

ΙE

Those who love Anton Chekhov's "Three Sisters" understand that as time passes, the world we know fades into the past. In time, we ourselves will be gone, and no one will remember our faces or even our voices. The good news is that through the indelible impact we have on others, eventually, our lives will take on meaning, and the world will be a better place.

At least, that is the famous prophecy made by Ólga, the oldest of the three sisters, in the final moments of Chekhov's play.

This is also the hope of the theatrical experience — that we will enter the world of a play, and leave, somehow altered forever. On certain magical occasions, before the performance evaporates into time, the conflicts, sufferings and victories played out by actors transcend mere diversion to become the kind of joy that affirms life itself.

These are the theatrical experiences that we never forget.

Those who have seen "Three Sisters" performed brilliantly know just how unforgettable it can be. When we recall the words of this great play, we often hear the voices of the actors who have spoken them. Ólga is simply wrong when she predicts that future generations will not remember how many sisters there were. For those who love Chekhov, there were (and always will be) three.

Ólga, Másha and Irína, the "Three Sisters," find themselves stagnating in a provincial Russian town at the turn of the 20th century. Cultured and well-educated, they yearn to return to their girlhood home in Moscow, where the ability to speak three languages might, on occasion, actually prove useful.

They find some amusement in the company of the military officers stationed in town, and as the play progresses, they latch onto glimmers of hope, but none is fulfilled. Their brother, Andréy, marries the odious and vulgar Natásha, who overtakes and tyrannizes the house, even as his gambling addiction pulls the family into debt. Másha is unhappy in her marriage and has become cynical. Irína settles on a man she does not love.

As desperation mounts, the three sisters are alarmed to realize that boredom has become the primary theme of their lives. That is not, of course, to suggest that they, themselves, are boring -



Irína (Charlotte Graham) talks to her sister Ólga (Vivienne Benesch) about returning to Moscow in the Chautauqua Theater Company production of "Three Sisters" at Bratton Theater.

anything but. "Three Sisters" is sustained by three and a half hours of brilliantly engaging conversation, monologue and insight into the human condition.

For their current production of "Three Sisters," Chautauqua Theater Company artistic directors Vivienne Benesch and Ethan McSweeny saw an opportunity to offer their audience something fresh, different and memorable. They brought in director Brian Mertes, current head of the MFA directing program at Brown University, who has made a name for himself as a director of Chekhov through epic environmental productions that he and his wife, director Melissa Kievman, have staged at their home on Lake Lucille in Rockland County. They engage a company of 30 visiting artists and enlist the support of their entire neighborhood to house and feed them. Then, after a week's rehearsal, 400 people come to see a Chekhov play, fully staged using locations around the lake. Reportedly, these communal productions ("Ivanov," "Platonov," "The Cherry Orchard,"
"Three Sisters," "The Seagull,"
"Uncle Vanya") have been

for those involved. Benesch and McSweeny envisioned the potential for similar flights of magic for their own version of Chek-

life-altering theatrical events

hov by a lake. Inserting a director who develops his ideas collaboratively and intuitively during the rehearsal process was a risk in a summer festival, where time is limited and professional polish is expected. But the Chautauqua Theater Company has assembled a remarkable resident company to experiment with Mertes, comprised of young actors from some of the most highly regarded theater programs in the nation. And so, Benesch, who plays Ólga, is joined by Laura Gragtmans, a Canadian actress studying at the Yale School of Drama, as Másha, and Maryland native Charlotte Graham, a recent graduate of the Brown/Trinity Rep MFA program, as the

youngest sister, Irína. Added to the resident company, Chautauqua brings in seasoned actors like Lynn Cohen, who plays Anfísa, the old servant; Joel de la Fuente, familiar from "Law and Order: Special Victims Unit," who plays Másha's love interest, Vershínin; Keith Randolph Smith, one of the great interpreters of August Wilson's work, who here plays the drunken doctor, Chebutykin; and Ted Schneider, who can count among his credits four of the Mertes-Kievman stagings of Chekhov, here playing Másha's tedious but wellmeaning husband, Kulygin.

Director Mertes establishes his expressionistic mark in the very first moments of the play. Cacophonous electronic music anachronistically underscores our entry into the world of Chekhov. When a clock striking 12 interrupts Ólga's immortal opening speech, in which she announces it has been a year since father died, the chiming stops at 10. Benesch prompts the musicians who are creating the clock chimes to provide two more. When Irína trills her yearning to return to Moscow, this central desire of the play is underscored with an electronic blare, her relative youth and innocence amplified by placing her on a chair-swing in a short white dress. When characters are overcome with emotion, they hurl themselves offstage into a bank of mattresses.

Clearly this is an "Epic" production in the Brechtian sense, reminiscent of a Berliner Ensemble production of a classic, wherein Hedda Gabler might find her furniture has attached itself to her

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On the left, just before

the light in Mayville!

gown, obliging her to drag it around the stage, a visual metaphor for her confining home life.

Mertes and the Chautauqua Theater Company remain almost entirely faithful to Chekhov's text, here rendered in the comfortably American prose of the famed translation by the late Paul Schmidt. But they do play within the text, energetically and capably exploring intentions, laughing at sad moments, searching through each character's unstated desires.

At times, the process of experimentation has fragmented the play. Playful moments of discovery seem to stand in isolation from each other, like a loose collection of mismatched pearls. The action lacks a coherent through line, and choices often seem illogical. At various moments, for instance, the action dissolves into mysteriously motivated dances and seemingly unmotivated gestures. Two visually arresting but perplexing shower scenes can be included in this category. I found myself thinking, "What ARE

they doing?" At other times, critical lines of the plot are lost among the distractions. Vershínin's passionate efforts to balance love and duty are diluted, for instance, and Chebutykin's important confession that he loved the late mother of the three sisters is glossed over, as if they were inconsequential, submerged beneath the veritable circus that surrounds them.

The relationship most fettered by the frenetic goingson is the fatal rivalry between Baron Túzenbach and Captain Solyóny. Charlie Thurston as the baron and Tyee Tilghman as the captain give the characters their all, but within this production, the volatile coupling is dissipated.

There are moments, however, that work exquisitely. I was quite moved by the staging of Vershínin's declaration of love for Másha. As he begins his impassioned advance on the married woman, she thrusts a table onto its side, obliging him to woo her through the obstacle of a makeshift wall. Her physical evasions of a married man serve to heighten the intensity and frustration of their passion for each other. One might expect that the logical payoff would come in the scene of their final parting; it doesn't.

The famed farewell between Másha and Vershínin is a collision of mismatched emotions and confused motivations. In its Chekhovian simplicity, the scene provides a perfect expression of the play's theme of unfulfilled desires. As played on the Bratton Theater stage, however, it is a clash of desires between Másha, Vershínin and Ólga. Mertes alters the scripted actions of the scene in order to reinterpret the spoken words.

Why does Ólga passionately throw herself at Vershínin when he comes to say good-bye? (The script suggests a sympathetic and maternal gesture.) Why does Vershínin aggressively throw himself at Másha despite his dutiful resolve to leave her? (The script specifies that she throws herself at him.) Why does Vershínin order Ólga to take Másha away from him in anger and disgust? (The script suggests that he wants Ólga to comfort her younger sister.)

Laughter abounds. True, Chekhov himself maintained that he was writing comedy, and there is great humor to be mined from the text. Másha's dreary worldview, alone, affords notable chuckles. The text does not, however, sustain the sort of collegiate yuck fest we see here. At times, the effect is like watching scene parodies, rather than a faithful rendering of the play, and this production will, without question, not appeal to everyone. And yet ...

This nearly wanton manhandling of Chekhov does afford powerful flashes of brilliance and even thrilling revelation. Purists will undoubtedly object, and I, personally, continue to savor memories of many another "Three Sisters" — from the 1989 Stratford production in which Másha's nihilistic toast was comically rendered as "A short life, but a merry one. God help us!" by luscious Lucy Peacock; to the 1999 Irish Classical Theatre production that opened Buf- hard-working sound design. falo's Andrews Theatre. I watch and re-watch the video of the Actors Studio production that played on Broadway in 1964 with Geraldine Page as Ólga, Kim Stanley as Másha, Sandy Dennis as Irína and Shelley Winters as Natásha. (I stare at photographs of Katharine Cornell as Másha with jealous yearning.)

Nonetheless, there something exciting about this sprawling and misshapen "Three Sisters," populated by astounding talent, including a crew of young actors who are, without a doubt, among the finest up-and-comers in the American theater today.

After all, it is possible that Ólga really is displacing all her losses and unfulfilled desires onto Vershínin as he departs. Perhaps Vershínin is having a moment of panic when he realizes the sacrifices he is making as he goes and reacts with a new sense of angry urgency when he recognizes his own weakness. That chair-swing incongruous does provide a metaphor for Irína's unsettling journey, as it successively highlights her innocence, her entrapment and finally, her aloneness.

Moreover, within individual performances, we find great delights.

Andréy, the brother in this sister play, is perfectly cast and played with marvelous clarity and convincing cluelessness by Lucas Dixon, a Texan now entering his third year in the Yale program.

Andrea Syglowski, Pennsylvania native and Juilliard School student, is horribly delectable as Natásha, rendering her increasingly vicious and self-absorbed outbursts with terrifying yet hilarious punch.

Lynn Cohen, whose expressive face will be familiar to audiences from her work in television and film, is affecting and solidly anchored (and anchoring) as the aged servant, Anfísa.

Joel de la Fuente cuts a sculpted and well-tailored figure as philosophical Vershínin, looking crisp and orderly even in a supposed state of dishevelment. He brings meticulousness and intelligibility to his character's celebrated monologues. This, coupled with his unusual good looks, helps us understand why he catches Másha's eye — he is decidedly not from this tedious provincial town.

As Chebutykin, Keith Randolph Smith lends expressive prowess and muchneeded vocal variety to the production, even when hidden beneath an animal head.

Finally, as responsible and dignified Ólga, Benesch is entrusted with much of the heavy lifting. With a graceful stage presence and without visible hesitation or doubt, she throws herself into the performance with full-throttle zeal. These efforts are matched by Gragtmans and Graham, who are similarly required to turn on an emotional dime in order to keep this roller coaster of a show careening about the stage. And into the wings. And in the case of Graham, up into the air.

These efforts are supported by Jim Findlay's versatile scenery, Olivera Gajic's eclectic and expressive costumes, Peter Ksander's lighting and Daniel Baker's startling and

While this production of "Three Sisters" feels decidedly unfinished, there are unmistakable sparks of brilliance and the sort of insight that is only possible through rigorous experimentation. Most importantly, the production provides the Chautauqua audience with an intriguing glimpse into the process of a fascinating director. We may yearn to see the scattered gems sorted, matched and restrung with greater unity, but to insist upon that would be to deprive ourselves of a foray into the experimental that is, in its own way, powerful and unforgettable.

Anthony Chase teaches dramaturgy and criticism, including script analysis, at Buffalo State College. For nearly 20 years, Chase has been featured on WBFO's "Theater Talk" segment during NPR's "Morning Edition," and has served as the theater editor for Buffalo's Artvoice newspaper. He is the creator and producer of Buffalo's annual professional theater awards, "The Arties." Chase was a feature writer for Theater Week magazine in New York for 10 years, and has also been published in Stages, In Theatre, American Theater and Hispanic magazines.



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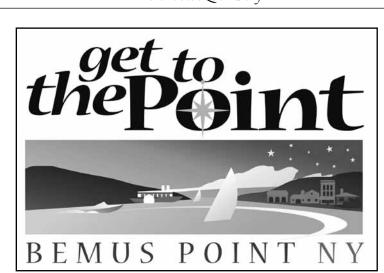
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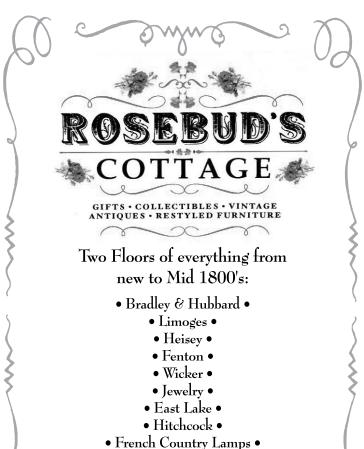
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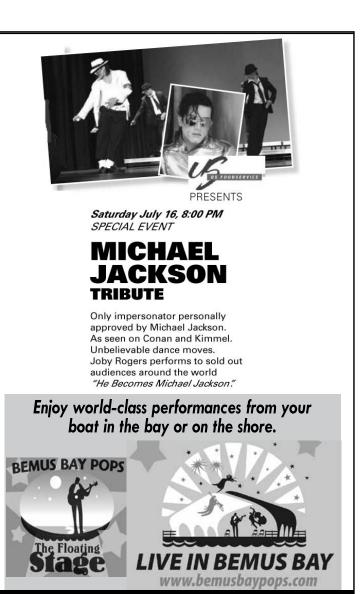


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Gabby Salva and Libby Goodell are two of the three Club "Counselors of the Week" for Week Two.

Group 7 Girls leaders earn 'Counselors of the Week' honors

Patrick Hosken Staff Writer

At the end of Week Two, three Boys' and Girls' Club counselors were decorated with Club's top honors: the "Counselors of the Week" award.

Gabby Salva, 18, from Napa, Calif., Libby Goodell, 19, from Bronxville, N.Y., and Suzie Tuthill, 17, from Chagrin Falls, Ohio, took home the award last Friday.

The girls, all Group 7 Girls counselors, like to keep their campers active and entertained through physical exercises like tennis, swimming and field games.

Some favorites, they said,

are games like "Fire People," "Monkey Fire" and "Sleeping Beauty."

"Sleeping Beauty" requires the campers to lie down and pretend to sleep while the counselors try to interrupt their slumber.

The counselors said they tickle them with grass, say funny things or just do anything to try to get them to laugh and move around.

"They're all so fun, and they're just such sweet girls," Goodell said. "We were really lucky to get an amazing group of girls this year."

When the campers get tired and worn out from all the running around, Goodell

"Psychiatrist."

One camper will go off by herself while the others sit in a circle. When the lone camper returns, she asks the others questions, which they must answer following a specific rule. During their most recent game, they had to incorporate a song title into their answers.

Goodell is working her second season as a Club counselor, while Salva has been here for three years. Still, as lifelong Chautauquans, the two are very familiar with Club and with the Institution in general.

Neither girl has ever spent be counselors."

said, they play a game called a summer at home, they said. Goodell said it's the camp crowd that keeps her enthusiastic about coming back to

Club year after year.

"It's a really fun job," she said. "It's the best job you could have."

Getting to be at Chautauqua every summer, Salva said, is the best part about working at Club.

"All these kids — we've seen them grow up," she said, "so actually getting to be their counselor is a really great experience, to see them gradually get older and maybe someday even

1 Tree part plume 2 Expired **11** Setting bidding 15 Swedish 3 Hands on piece 25 Common hips 16 Troop allergen film director 4 Favorite formation 27 Fin type 17 American **5** Bout site **18** Decisive 28 Coat part film **6** Zoo win 29 Burning director inhabitant 21 Pronto, 30 Map dot 31 Threw in 19 Menu **7** Bring to in 33 Helen's mind phrase memos 20 Canine, mother 8 Sports 23 Rodeo e.g. sight 37 Planet NEW CROSSWORD BOOK! Send \$4.75 (check/m.o.) to Thomas Joseph Book 1, P.O. Box 536475, Orlando, FL 32853-6475 21 Everything 22 Software buyers 24 Choose 26 Laundry units 29 Mil.

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AXYDLBAAXR is LONGFELLOW

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

7-13 **CRYPTOQUOTE**

SNV CAXQS CBXSH HVZXQ

GACV TAOV PQ SNV SVWS;

SNV DVWS SNAXSH QPEEGH

S N V KBRRVDSZXH.

ZXSNPX OKNBEVDNZPVX Cryptoquote: WHEN CALAMITY HAS BEEN SUFFERED, THE FIRST THING TO BE REMEMBERED IS HOW MUCH HAS BEEN ESCAPED. — SAMUEL JOHNSON

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 5 in the empty squares so that each row, each column and each 3x3 box contains the same number only once. The difficulty level of the Conceptis Sudoku increases from Monday to Sunday.

Conceptis SudoKu By Dave Green 2 4 6 5 8 3 9 7 5 6 1 6 1 4 2 8

Difficulty Level ★★★

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

Difficulty Level ★★

The Chautauquan Daily Wednesday, July 13, 2011 Page 13

COMMUNITY

WORKIN' AT THE KID WASH









At top, George Cornell plays with his grandson Daniel Klinek-Cornell, 3, and rinses him off after playing in the foam at Chautauqua Volunteer Fire Department's "Field Day" Sunday near Children's

Photo | Greg Funka At second from top and at left, children frolic in

Photo | Megan Tan

Above, a boy grabs the attention of his relatives by showing them his fireman costume.



See more photos of the Field Day" online.

Walkway between art centers comes alive with nighttime lights

Elora Tocci Staff Writer

The walkway in front of Strohl Art Center has become a work of art in itself.

Chautauquans Lowell and Rebecca Strohl felt the outside of the recently constructed art facility needed an extra touch to make it inviting to passersby. They collaborated with Judy Barie, director of galleries for Visual Arts at Chautauqua Institution, and Mike Conroe, an architect from Buffalo, N.Y., to spice up the walkway.

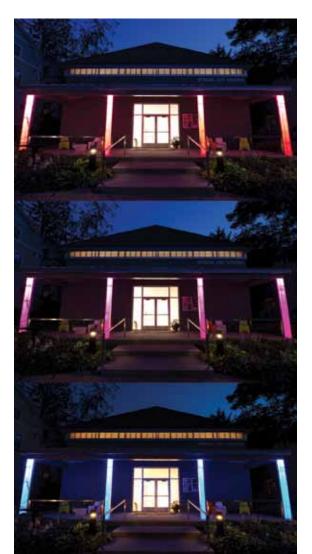
Conroe developed the concept to install columns that would light up at night in front of the center, and the Strohls loved the idea. Now, the columns light up from sunset to sunrise and cycle through about a dozen different colors.

"The galleries are beautiful buildings, and I think this gives them more of a presence on the grounds," Lowell Strohl said.

The columns are programmed to light up with a cycle of different colors each night and shone red, white and blue for the Fourth of July. Atop the four columns leading into the patio area between Strohl and Fowler-Kellogg art centers sit yellow, red, green and blue urns crafted by Christian Kuharik, whose work also is part of the "Animal Craft" exhibition at the Fowler-Kellogg Art Center.

The Strohls have been coming to Chautauqua for about 50 years and said they are pleased with how the gallery space now looks complete.

"I think (the columns) finish off the area, and they're fun," Lowell Strohl said.



The walkway in front of Strohl Art Center lights up every night with bright, ever-changing colors.

Human rights expert Gaer to give two presentations at Everett Jewish Life Center

Felice D. Gaer, member of the U.S. Commission on International Religious Freedom, will be the featured speaker at the Everett Jewish Life Center at Chautauqua during Week Three. Gaer will speak on "Human Rights, the Holocaust and Genocide Prevention" at 3:30 p.m. today and will speak at a Brown Bag lunch event at 12:15 p.m. Friday on "Religious Intolerance Worldwide."

Gaer has served on the commission since 2001, including three terms as recently reappointed to She was and remains the ference on Women.

the commission by President Barack Obama in 2010. Gaer currently directs the Jacob Blaustein Institute for the Advancement of Human Rights of the American Jewish Committee. The Blaustein Institute conducts research aimed at strengthening human rights protections worldwide.

In 1999, Gaer was nominated by the Clinton administration to serve on the UN Committee Against Torture, a body that monitors compliance of 146 countries with the Conchairperson. She was most vention against Torture.

first American to serve as an independent expert on the committee. In 2009, the Obama administration asked Gaer to serve on a UN delegation in Geneva to assess the Durban Review Conference regulations and to be a delegate to the UN Commission on the Status of Women. She has served on nine U.S. delegations to UN Human Rights negotiations, including the Commission on Human Rights and the Beijing World Con-



VACI presents the

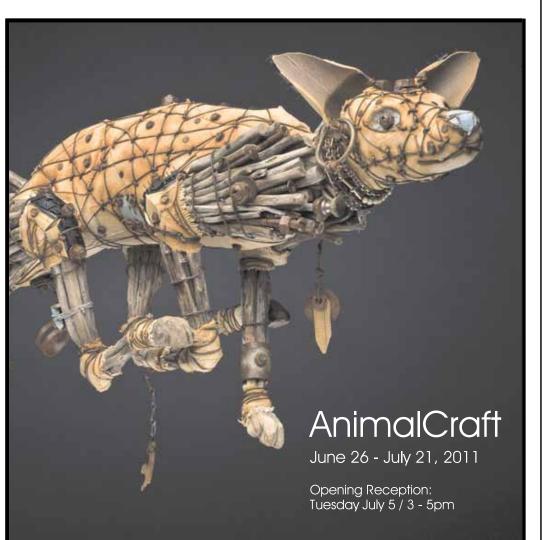
2011 Art Bus Tour!

Thursday, July 28th

Visits to **Albright-Knox Art Gallery Burchfield Penney Art Center Darwin Martin House**

Meet at Turner Gate at 7:45 AM. Bus leaves promptly at 8 \$50 includes admission to 3 museums, transportation, and lunch Register at The Gallery Store at the Strohl Art Center 40 seats available

This event is presented in conjunction with a generous grant from the John R. Oishei Foundation mage: Joan Miro, *Carnival of Harlequin*. On view at the Albright-Knox Art Gallery



Geoffrey Gorman

GALLERY HOURS

Fowler-Kellogg Art Center

Second Floor Galleries 12 Ramble Avenue

Weekdays 11a-5p Sat-Sun 1-5p

VACI Visual Arts at Chautauqua Institution Chautauqua School of Art • Fowler-Kellogg Art Center • Strohl Art Center • Melvin Johnson Sculpture Garden • Visual Arts Lecture Series

PROGRAM

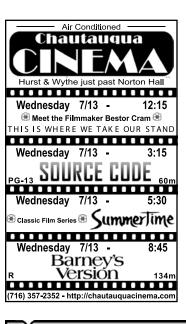
WELL ORCHESTRATED



The Music School Festival Orchestra performs at the Chautauqua Amphitheater Monday evening.

WEDNESDAY, **JULY 13**

- 7:00 (7 11) **Farmers Market**.
- (7:15-8) Mystic Heart Meditation. Leader: Michael O'Sullivan (Zen Buddhist Meditation) Bring gate pass. Main Gate Welcome Center Conference Room
- Episcopal Holy Eucharist. Chapel of the Good Shepherd
- Morning Meditation. (Sponsored by Unity of Chautauqua.) Hall of Missions
- Catholic Mass. Chapel of the 8:45 Good Shepherd
- (8:55-9) Chautaugua Prays For 8:55 Peace Through Compassion. Hall of Missions Grove
- CLSC Scientific Circle. (Programmed by the CLSC Alumni Association.) "Neotropical Migrants who Call Chautauqua County Home." Jim Berry. Hall of Christ
- 9:15 DEVOTIONAL HOUR. The Rev. Tony Campolo, founder, **Evangelical Association for** the Promotion of Education. Amphitheater
- 9:15 **Project Talmud.** (Programmed by Chabad Lubavitch of Chautaugua.) Rabbi Zalman Vilenkin. Alumni Hall Library Room
- 9:30 **Chautauqua Institution Trustees** Porch Discussion. "Marketing Chautauqua: The Impact of American Narrative." George Murphy. Hultquist Center Porch
- 10:00 Voice Master Class (School of Music.) Marlena Malas, presenter. McKnight Hall
- 10:30 (10:30-12) Piano Master Class. (School of Music.) Thomas Schumacher, presenter. Fee. Sherwood-Marsh Studios
- 10:15 Service of Blessing and Healing. **UCC** Chapel
- 10:45 LECTURE. "The Changing Face

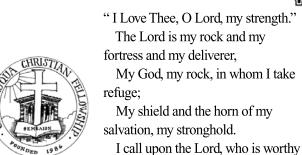


Building

on the Foundation

- of U.K. National Security." Stella Rimington, former director
- 12:00 Women in Ministry. Hall of Missions
- 12:10 Catholic Mass. Chapel of the Good Shepherd
- 12:15 Massey Organ Mini-concert. "Orpheus" and César Franck. Jared Jacobsen, organist. Amphitheater
- 12:15 Brown Bag Lunch/Book Review. (Programmed by the CLSC Alumni Association.) Diane Martin. Citizen: Jane Addams and the Struggle for Democracy. Alumni
- 12:15 Meet the Filmmakers. "This is Where We Take Our Stand." Bestor Cram, filmmaker. Fee. Chautaugua Cinema
- Chautauqua Literary and Scientific Circle Alumni Association Docent Tours of
- (1-4) CWC Artists at the Market. 1:00 Farmers Market
- German. (Programmed by the Chautauqua Women's Club.) Women's Clubhouse
- **INTERFAITH LECTURE SERIES.** Frank Chikane, leader, anti-Apartheid movement; former Secretary General, South Africa Churches. Hall of Philosophy
- (2-4) Boys' and Girls' Club Water Olympics. Club waterfront
- **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- Piano Mind/Body Class. (School of Music) Fee. Sherwood-Marsh Studios
- (3:30-5) Lecture. (Programmed by 3:30 the Everett Jewish Life Center.) "Human Rights, the Holocaust and Genocide Prevention." Felice Gaer. Everett Jewish Life Center
- 3:30 Contemporary Issues Dialogue. (Programmed by the Chautauqua





The Lord is my rock and my fortress and my deliverer,

My God, my rock, in whom I take

My shield and the horn of my salvation, my stronghold.

to be praised, And I am saved from my enemies.

Psalm 18: 1-3

Women's Club.) Stella Rimington, retired director of British Security general, MI5. Amphitheater Services. (Today's Dialogue is

Hall Porch

Alumni Hall and Pioneer Hall.

Language Hour: French, Spanish,

an opportunity to be a part of a conversation with one of the morning lecturers. Doors open at 3 p.m. Admittance is free but limited to the first 50 people.) Women's Clubhouse **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center Bat Chat. (Programmed by the Chautauqua Bird, Tree & Garden

- Club.) Caroline Van Kirk Bissell. (Children under 12 accompanied by adult.) Smith Wilkes Hall Young Readers Program. The
- Dreamer by Pam Muñoz Ryan. Chautauquan poets will bring their own passion for poetry to life. Alumni Hall Garden Room (4:30-5:30) Amphitheater 4:30
- Prayer Service. "...and Give You Peace." (Programmed by Hurlbut Memorial Church; Co-sponsored by the Dept. of Religion.) Juanita

(Programmed by the CLSC Alumni Association.) "New York City, Chautauqua and the history of Photography." Bob Hopper. Donation. Hall of Christ

Christian Science Chapel

7:00 takes place July 21 and July 22

'fore-Play: Three Sisters. Primer of artistic staff. Hurlbut Church

7:15 (7:15-7:45) Mystic Heart Meditation. Leader: Carol McKiernan. Bring gate pass. Welcome Center Conference Room

School of Music. (Benefits the Chautauqua Women's Club

Competition listed in Weekly Insert

Lay Speakers. Hurlbut Memorial

on CTC production with members

UCC Chapel

12:10 Catholic Mass. Chapel of the Good Scholarship Fund.) McKnight Hall Sisters. Brian Mertes, director.

Eventide Travelogue.

7:00 Christian Science Service.

Sigma Alpha Iota Preliminary

Voice Department Performance.

and John Jackson, Certified

Study Group Public Information Session. Meet at Amp Gazebo 8:00 THEATER. Anton Chekhov's Three (Reserved seating; purchase home chic adore, adorn.

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tickets at Main Gate Welcome Center and Colonnade lobby ticket offices and 45 minutes before curtain at the Bratton kiosk.) Bratton Theater.

8:15 SPECIAL. An Evening with Alexander Gavrylyuk. (Community Appreciation Night.)

Amphitheater THURSDAY, **JULY 14**

- 54th Chautaugua Annual **Exhibition of Contemporary Art** closes. Strohl Art Center/Main
- (7-11) Farmers Market.
- 7:15 (7:15-8) Mystic Heart Meditation. Leader: Michael O'Sullivan (Zen Buddhist Meditation) Bring gate pass. Main Gate Welcome Center
- 7:45 Episcopal Holy Eucharist. Chapel of the Good Shepherd
- Morning Meditation. (Sponsored by Unity of Chautauqua.) Hall of Missions
- Catholic Mass. Chapel of the Good 8:45 (8:55-9) Chautauqua Prays For
- Peace Through Compassion. Hall of Missions Grove Architectural and Land Use Study
- Group. Individual discussion meetings. Main Gate film room 9:15 DEVOTIONAL HOUR. "Is America

Babylon?" The Rev. Tony Campolo, founder, Evangelical Association for the Promotion of Education. Amphitheater 9:15 Chautauqua Speaks.

Women." Dan Sklar, California attorney. Women's Clubhouse 9:15 Maimonides-A Guide to the Perplexed. (Programmed by Chabad Lubavitch of Chautauqua.) Rabbi Zalman Vilenkin, Alumni Hall

(Programmed by the Women's

Club.) "Three Most Wicked

Library Room 10:15 Service of Blessing and Healing.

10:45 LECTURE. "Spy Fact, Spy Fiction." David Ignatius, columnist, The Washington Post; author, Body of Lies. Amphitheater

Shepherd 12:15 Knitting. "Women4Women-Knitting4Peace." UCC Reformed

House Porch 12:15 (12:15-1:30) Yiddish Language lunch. (Programmed by the Everett Jewish Life Center.) Charlie Shuman, leader, EJLCC

12:15 Science Brown Bag Lunch/

Lecture. (Programmed by the CLSC Alumni Association Science Circle.) "The Role of Nutrition in Cardiovascular Health." Barbara Halpern. Alumni Hall Porch

- 12:15 Brown Bag Shakespeare Master Class. Bratton Theater
- 12:30 (12:30-2) Mystic Heart Meditation Seminar, "Zen: the Hidden Truth. Who are You Really?" Michael O'Sullivan (Zen Buddhism) Donation, Hall of Missions
- 12:45 Chautaugua Catholic Community Seminar. "Beatitudes, Christ and the Practice of Yoga." Rev. Anthony Randazzo, pastor, Notre Dame Church, North Caldwell, N.J. Methodist House Chapel
- (1-4) CWC Artists at the Market. Farmers Market
- **Duplicate Bridge. Herb Leopold,** director. Fee. Sports Club
- 2:00 INTERFAITH LECTURE SERIES. "Defying White Supremacism: Benjamin E. Mays, The Negro's God, and the Black Social Gospel." Gary Dorrien, professor of social ethics, Union Theological Seminary. Hall of Philosophy
- **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.)
- (2:30-4:00) Piano Master Class/ Lessons. (School of Music) Fee. Sherwood-Marsh Studios
- Larsen, In the Garden of Beasts. Hall of Philosophy 4:00 THEATER. Anton Chekhov's Three Sisters. Brian Mertes, director. (Reserved seating; purchase tickets at Main Gate and

3:30 CLSC ROUNDTABLE/LECTURE. Erik

Bratton kiosk.) Bratton Theater 4:00 Public Shuttle Tours of Grounds. Fee. (Purchase tickets at Main

Colonnade lobby ticket offices

and 45 min. before curtain at the

- Gate Welcome Center.) Artsongs. Recital with Chautauqua Opera Studio Artists. Hall of Christ
- (6:00-7:45) Chautauqua Choir Rehearsal. All singers welcome. Smith Wilkes Hall

Unity Class/Workshop.

- (Programmed by Unity of Chautauqua.) Hall of Missions **Pre-Chautauqua Symphony Orchestra Concert Lecture. Lee**
- Spear. Hurlbut Church Sanctuary **Devotional Services. Denominational Houses**
- Church Vespers. Hall of Christ 8:15 CHAUTAUQUA SYMPHONY **ORCHESTRA**. (Community appreciation night.) Miguel Harth-Bedoya, guest conductor; Alban

(7-7:45) Metropolitan Community

- Gerhardt, cello. Amphitheater Rapsodie Espagnole Maurice Ravel • Cello Concerto No. 1 in A Minor, Op. 33
- Camille Saint-Saëns Scheherazade, On 35.

Nicolai Rimsky-Korsakov





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