

# The Chautauquan Daily

Chautauqua, New York

The Official Newspaper of Chautauqua Institution | Friday, July 22, 2011

Seventy-Five Cents  
Volume CXXXV, Issue 24

MORNING LECTURE

## Americans for the Arts' Lynch to cover importance of creative instruction

Taylor Rogers  
Staff Writer

A musician who also is a writer who also is a wood carver who also is a CEO — that's Robert Lynch.

Lynch is the president and CEO of Americans for the Arts, a national organization that promotes the arts in communities and education. In the last of Week Four's lectures, Lynch will discuss the current state of the arts in America, the state of support for non-profit arts organizations and what direction the art world should go in the future.

The lecture, titled "America at a Cultural Crossroads," will be at 10:45 a.m. today in the Amphitheater.

Lynch launched his career in the arts as a musician, though he also carved wood



Lynch

and maintained a passion for poetry. But five years after getting his degree, he said he realized it wasn't just the arts that interested him but politics and business as well.

See **LYNCH**, Page 4

INTERFAITH LECTURE

## Muffitt to speak on students as 21st-century musicians

Emma Morehart  
Staff Writer

Students in Chautauqua's School of Music have more to learn than technique, intonation and timing. They also have to grasp time travel.

"The difference is that, whereas the Beethoven symphony hasn't changed since it was written in the early 19th century, the context in which it's being performed and heard is dramatically different," said Timothy Muffitt, music director of the Music School Festival Orchestra. "So we, as musicians, have to have an awareness of that."

Muffitt said the school trains students to be 21st-century musicians. This type of musician faces a new

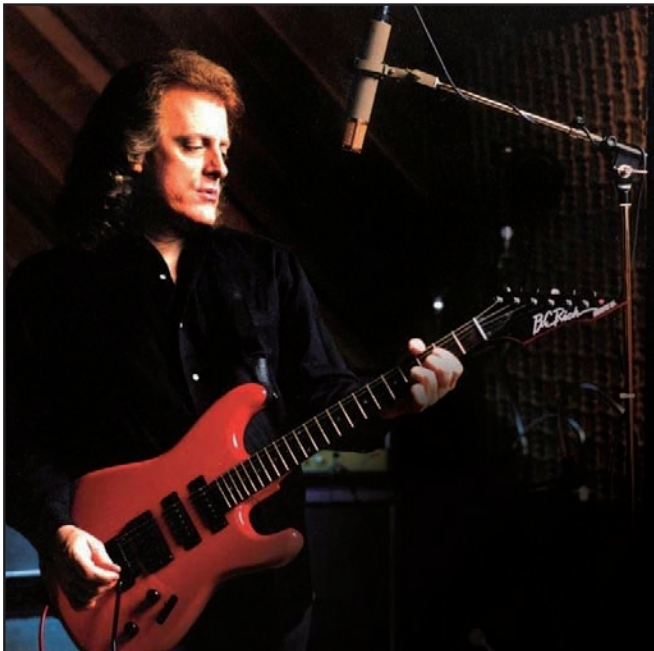
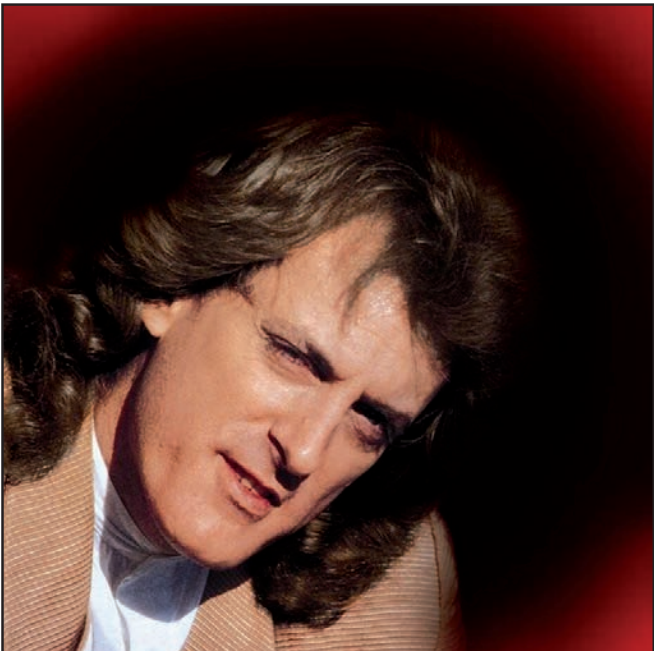


Muffitt

set of responsibilities, challenges and opportunities, but all are actively engaged in it every day.

See **MUFFITT**, Page 4

EVENING ENTERTAINMENT



Submitted photos

## Still rockin', after all these years

*Tommy James and the Shondells, Felix Cavaliere's The Rascals share Amp stage tonight*

Patrick Hosken | Staff Writer

In the late 1960s, Tommy James and the Shondells and Felix Cavaliere's The Rascals, then known as The Young Rascals, could be found at the top of the charts in America. The latter scored big with their soulful hits "Good Lovin'," "Groovin'" and "People Got to Be Free," while the former rocked and rolled with "Hanky Panky," "Mony Mony" and "Crimson and Clover."

At 8:15 p.m. tonight, both groups will rock the Amphitheater with a

nostalgia-dipped concert.

James picked up his first guitar when he was in fourth grade and was playing in his first band by the time he entered junior high. It was that band, The Tornados, that recorded a cover of an old tune called "Hanky Panky" in 1964, a recording that propelled James to success, thanks to heavy play on Pittsburgh radio stations two years later.

By 1969, James had assembled a new group — the Shondells — and

hit No. 1 on the charts once again with a new song, "Crimson and Clover." Behind the scenes, however, trouble loomed over the band.

The group's label, Roulette Records, had ties to the Genovese crime family in New York City, a story James didn't feel comfortable discussing publicly until the release of his autobiography, *Me, the Mob, and the Music*, came out in 2010.

See **JAMES**, Page 4

## Recovery plan in place after power outage

The following information regarding Thursday's power outage was reported by Chautauqua Institution President Thomas M. Becker prior to Thursday's Chautauqua Symphony Orchestra concert:

At approximately 3 p.m. Thursday, a transformer outside the Chautauqua grounds failed and power was lost throughout the Institution. A recovery plan is in place, and the Institution expects power to be fully restored by 4 p.m. today.

Today, Children's School, Group 1 and Boys' and Girls' Club will operate as usual. The Youth Activities Center, Turner Community Center and Smith Memorial Library will be closed for all activities. The Chautauqua Bookstore will sell newspapers only.

Friday's programming in the Amphitheater and Hall of Philosophy, including the 9:15 a.m. morning worship service, the 10:45 a.m. lecture, the 2 p.m. Interfaith Lecture and the 8:15 p.m. popular entertainment concert, will take place as usual.

The Institution anticipates the Refectory and Afterwords Café will have limited food service. **Starting at 7 a.m. today, food will be served at the Fire Hall, provided by the American Red Cross.**

CHAUTAUQUA THEATER COMPANY

## Fodor receives first Chautauqua Play Commission

Suzi Starheim  
Staff Writer

From now until July 31, Chautauqua Theater Company will be busy with the 2011 New Play Workshop Festival. In addition to the three new plays in this year's festival, CTC, in conjunction with the Writers' Center, is commissioning a play for the first time.

The recipient of the Chautauqua Play Commission is playwright Kate Fodor. While Fodor is the first recipient of the commission, this is not her first time in Chautauqua. Fodor already has brought two of her plays to CTC to be workshopped at Chautauqua in the past.

The first production, "100 Saints You Should Know," focused on ordinary people searching for faith. The play was a part of the 2006 New Play Workshop series, and Artistic Director Vivienne Benesch said this was the play that really put the CTC new play program "on the map."

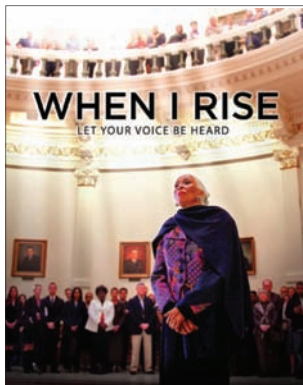
Managing Director Robert Chelimsky said "100 Saints" had audiences packing Bratton Theater, even at the end of the play's run.

"That was first time that we really saw people lining up," Chelimsky said. "The final day of that performance, there were over 100 people waiting in the wait-list line to get into that final performance."

See **FODOR**, Page 4



Fodor



### 'When I Rise'

Cinema screens Conrad documentary  
PAGE 3



### 'Inspiration and passion'

Bonnefoux gives Wednesday Interfaith Lecture  
PAGE 6



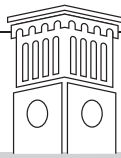
### 'Eternal triangle'

Soltes links art, religion, politics  
PAGE 8



### 'Blue Heavenly Time'

Anthony Bannon reviews VACI's 'Out of the Blue'  
PAGE 11



### TODAY'S WEATHER



HIGH 87° LOW 70°  
Rain: 10%  
Sunset: 8:48 p.m.

### SATURDAY



HIGH 87° LOW 68°  
Rain: 30%  
Sunrise: 5:57 a.m. Sunset: 8:47 p.m.

### SUNDAY



HIGH 81° LOW 70°  
Rain: 20%  
Sunrise: 5:58 a.m. Sunset: 8:46 p.m.

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NEWS

Briefly

NEWS FROM AROUND THE GROUNDS

Chautauqua Women’s Club events

• The Women’s Club invites members to meet at 2 p.m. today at the Clubhouse for an afternoon of Mah Jongg. Bring your own card. Cards, if needed, are available at the Chautauqua Bookstore. Memberships available at the door.

• The Women’s Club will hold its annual Life Members Luncheon 12:30 p.m. Sunday at the Athenaeum Hotel.

Bird, Tree & Garden Club events

• Meet naturalist Jack Gulvin at 9 a.m. today under the green awning at the lake side of Smith Wilkes Hall for a nature walk on the Chautauqua grounds. Sponsored by the Bird, Tree & Garden Club.

• Make reservations by July 23 for the Aug. 5 Bird, Tree & Garden Club Luncheon at the Athenaeum Hotel Parlor. Call Sally McClure at 716-357-5167.

Chautauqua accepts non-perishable food

Chautauquans can dispose of their sealed, non-perishable foods, such as boxed and canned items, in the gold-papered carton on the floor inside the north entrance of the post office. The Mayville Food Pantry makes the food available to needy individuals and families in the Chautauqua Central School District. For more information, contact Lou Wineman at 716-357-5015.

CLSC Alumni Association events

• The Guild of Seven Seals is holding a Brown Bag lunch at 12:10 p.m. today in the Alumni Hall Kate Kimball Room. Seals will be reviewing potential titles for their 2012 winter read, speaking about the Seals Banner and discussing *The Adventures of Huckleberry Finn* and individual book reviews presented by members.

• Guild of Seven Seals 2011 Graduates will be fêted by the Guild membership during a luncheon held in their honor at 12:15 p.m. Aug. 4 in Alumni Hall. Members of the 2011 class will be guests of the Guild but are requested to RSVP by picking up a free ticket at Alumni Hall by Aug. 1. Other Seals members planning to attend may purchase a ticket for \$4 on or before Aug. 1 at the Alumni Hall desk.

UU House World Café offers conversation

The public is invited to the World Café at Chautauqua at 3:30 p.m. Fridays in the Unitarian Universalist House. Come to discuss thoughts and reflections from this week’s lectures. The topic for this week is “A Case for the Arts.”

Jewish Literary Festival holds readings

The Chautauqua Literary Arts Center with the Jewish Literary Festival, programmed by the Everett Jewish Life Center at Chautauqua, is holding readings by Chana Bloch at 3:30 p.m. today in the EJLCC.

Tennis Center holds annual team event

The Annual Team Tennis Event sponsored by the Chautauqua Tennis Center will take place from 8 a.m. to 12:30 p.m. Saturday at the Tennis Center. Players will meet at 5 p.m. today at the Main Gate Lottery location for team rosters, rules and shirts. The rain date is Sunday.

Steere concludes UU ethics series

Ethics in Everyday Life, the annual lecture series presented by the Unitarian Universalist Fellowship, concludes its 16th season at 9:30 a.m. today at the Hall of Philosophy. Dr. Allen Steere will present “Ethical Concerns about Medical Advocacy.”

School of Music events

• The Chautauqua School of Music presents a student chamber music recital at 3 p.m. today in McKnight Hall. Donations benefit the Chautauqua Women’s Club Scholarship Program.

• Almita Vamos, renowned violin instructor and faculty member at the School of Music, will hold a master class for violin students today at 10 a.m. in Fletcher Music Hall. Admission is \$5.

Men’s Club hosts Roselle for interview

Longtime radio broadcaster Jim Roselle will be interviewed by producer and broadcaster Paul Anthony during the 9:15 a.m. meeting of the Men’s Club today at the Women’s Clubhouse.

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BEATING THE HEAT



Photos | Demetrius Freeman  
Above, with Miller Bell Tower in the background, and at right, campers from Boys’ and Girls’ Club play and dry off on the Heinz Beach docks. Help celebrate the bell tower’s 100th birthday by sharing your photos at millerbelltower.com.



General Insurance Agency sponsors annual Public Radio Day

Sarah Gelfand  
Staff Writer

This season, General Insurance Agency Inc. will sponsor the Institution’s annual Public Radio Day. Public Radio Day begins at 7:10 a.m. today and runs

through tomorrow evening. It includes broadcasts of interviews and programming occurring across the grounds on WNED 94.5 FM from Buffalo, N.Y., and WQED 89.3 FM from Pittsburgh.

General Insurance Agen-

cy, founded in 1948, has offices in Pennsylvania and New Jersey and is dedicated exclusively to providing emergency service insurance benefits. Owner Chris Martin and his wife, Susan, are Chautauqua residents and classical music enthu-

siasts who are particularly fond of the Chautauqua Symphony Orchestra.

“(Public Radio Day) is just believing in the Chautauqua experience, and also public radio, as being an important part of the community,” Martin said.

Booth Memorial Fund helps underwrite Lynch morning lecture

Today, the Dr. Edwin Prince Booth Memorial Fund is helping to underwrite the 10:45 a.m. lecture by Robert L. Lynch.

The Fund honors the memory of Booth, who was a minister, theologian, teacher and author. As a historian and a citizen, he was intensely interested in international affairs, and his biographical and historical lectures at

Chautauqua made him one of the most popular Institution speakers in the 1950s and 1960s. Booth, a Chautauquan since boyhood, was an object of Chautauqua pride, as were his lectures. He appeared at the Chautauqua Literary and Scientific Circle Roundtable in the summer of 1969, shortly before his death.

The Pittsburgh native was an Allegheny College gradu-

ate who earned his seminary and Ph.D. degrees at Boston University. He spent his teaching career as a professor in Boston University’s Theological Seminary and was professor emeritus when he died in December 1969. Booth was president and lecturer of the Institute on Religion in an Age of Science and a member of the American Academy of Arts and Scienc-

es. He authored seven books.

Both of his sons, Harry and Frances, have lectured at Chautauqua. His sister, Helen Booth, was an active Bird, Tree & Garden Club member at Chautauqua. Miss Booth and her brother William Wallace Booth, Sr., a Pittsburgh attorney and Chautauquan, are deceased. Six generations of the Booth family have participated at Chautauqua.

M&T Bank provides support for tonight’s Amphitheater entertainment

Sarah Gelfand  
Staff Writer

M&T Bank is sponsoring the performance by Tommy James and the Shondells with Felix Cavaliere’s The Rascals

at 8:15 p.m. tonight in the Amphitheater.

M&T Bank is one of the longest-running corporate sponsorships at Chautauqua. The Bank is headquartered in Buffalo, N.Y., and serves all of Chautauqua County, including on the grounds, where it has an

ATM in the lobby of the Colonnade.

“We enjoy being sponsors at Chautauqua for several reasons,” said Kevin Brombacher, vice president of M&T Bank. “We think Chautauqua is such an important asset to the local community. Chautauqua is a driving force for

the whole economy, as well as the arts. As a community bank, we try to support whatever we can in our communities, and the arts are always important to us. We’ve been sponsoring programming for 25 years at least, and we remain a strong supporter of Chautauqua Institution.”

Orientation/Information Sessions

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

Friday at the Movies

Cinema for Fri, July 22

**WHEN I RISE - 12:15** (NR, 74m) **Special Guest Event!** World renowned opera singer and Week Four lecturer **Barbara Conrad** will host a discussion following the screening of this **PBS** documentary detailing her struggle with racism as a black opera student at the University of Texas and the civil rights storm that changed her life forever.

**AFRICAN CATS - 6:15** (G, 89m) This latest in the **Disney Nature** series (*Earth, Oceans*) centers on two big cat families, cheetah and lion, living in Kenya’s sprawling Masai Mara National Reserve and how they teach their cubs the ways of the wild. “Deeply involving and primally moving.” - *Carrie Rickey, Philadelphia Inquirer*

**MIDNIGHT IN PARIS - 8:30** (PG-13, 100m) Owen Wilson, Rachel McAdams and Marion Cotillard star in Woody Allen’s “Funniest, most agreeable comedy in years.” - *J. R. Jones, Chicago Reader* “A loving embrace of the city, of art and of life itself.” - *Tom Long, Detroit News* “An absolutely terrific film, fleet and brisk and as charming as it wants to be.” - *Glenn Kenny, MSN Movies*

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NEWS

Writer-in-residence Eidus to discuss imagining change

Aaron Krumheuer  
Staff Writer

From writers to scientists, nothing new comes to life without first being imagined.

For this week’s writer-in-residence Janice Eidus, there is something noble about this. Every new act of creation is a victory over the way things were.

She will discuss this transforming nature of creativity at her Brown Bag lecture, “The Triumph of the Imagination,” at 12:15 p.m. today at the Literary Arts Center at Alumni Hall. She is a special guest this week, reading with both the Writers’ Center and the Jewish Literary Festival.

Eidus lives in Brooklyn, N.Y., with her husband and daughter. She has published six books, and her writing has earned her a Pushcart Prize, a Redbook Prize and two O. Henry Prizes for her short fiction. Her 2008 novel, *The War of the Rosens*, a story of an eccentric Jewish family in the Bronx, won the 2008 Independent Publishers Award in Religion.

Anthologized in a number of books on Jewish and female identity, Eidus also co-edited *It’s Only Rock and Roll: An Anthology of Rock and Roll Short Stories*.

*The Last Jewish Virgin* is Eidus’ newest novel. It’s a vampire story for grown-ups, Eidus said, a humorous, contemporary coming-of-age story about a young woman studying fashion in New York City, and it is a departure from her previous, more serious novel.

Eidus said she finds the change of pace necessary.

Being a writer, teacher, mom and wife can be a difficult juggling act, she said. Often, the commonplace, day-to-day status quo becomes too much to bear. It can even feel like panic or hysteria.

But using imagination has a way of bringing calm and excitement at the same time, she said.

For Eidus, her central drive is to write and stay creative. It was the subject of her workshop, “Mindful Fiction: Writing in the Moment,” that she taught this week at the Literary Arts Center at Alumni Hall, and it is a theme she will explore in today’s lecture.

Eidus said she finds time



Eidus

to be creative every day. Despite the fact that she does not follow a strict schedule, she weaves writing into and between her daily obligations.

“I’ve written a number of novels, books of stories, a lot of personal essays,” Eidus said, “but each time I sit down with a blank page or a blank screen, it’s as though I’m creating anew and defying the quotidian life.”

The dancer and choreographer Twyla Tharp felt the same way; every time she wrote a dance, she had to defy everything she had done before and start fresh. For someone like Tharp, who has choreographed more than 100 dances, the creative process becomes transformative.

As some people get older and settle into their jobs and lifestyles, they may find themselves in a place they never imagined they wanted to be, Eidus said. This is because it can be easy to dismiss imagination as child’s play, especially if one is not in an overtly artistic occupation.

Writers, painters and actors all seem to have the freedom to create the world around them just as they create their work, yet the creative process should not be considered just the province of artists, Eidus said.

It is a way to enact change, personally, socially and in the wider world.

“By tapping into that imagination, you can defy and get past that status quo,” she said. “Once people can sort of see that, they can live other ways or create beautiful things or act in a creative way towards someone else. I think they become transformed by that very experience.”

BEHIND THE SCENES



Photo | Megan Tan

Dancers prepare backstage prior to the School of Dance Student Gala Sunday afternoon.

Banners, postcards, mosaics, cartoons *de rigueur* at Archives

George Cooper  
Staff Writer

The Chautauqua Oliver Archives Center can be a quiet place — all those dusty documents. But not today, when it hosts an absolute plethora of people and purposes: a banner tour with information on how those relics are restored and cared for; Jon Schmitz and Bill Flanders, signing and selling their book in the *Postcard History Series: Chautauqua Institution*; and Ed Harmon, signing and selling his most recent compilation of “Well, That’s Chautauqua,” cartoons, satires and spoofs of life on the grounds.

The activities, titled “Some Banners, Mosaics, Postcards and Cartoons at Chautauqua,” begin at 3:30 p.m. today in the Archives building.

Charlotte Crittenden, banner committee member and year-round resident, will command the banner room in the Archives, answering questions about banners’ upkeep and restoration. Of the 162 Chautauqua Literary and

Scientific Circle banners, 54 have arrived in their resting place in the Archives. The others reside in Alumni Hall.

But images of all the banners are up to date and available in the banner book, *The Banners and Mosaics of Chautauqua* (also available for sale today), originally compiled in 1992 by Ish Pedersen and recently updated by Mary Lee Talbot, vice president for history and tradition for the CLSC. In addition to the banners, the book includes images of the mosaics in the Hall of Philosophy, CLSC class symbols that speak to the educational concerns of each class.

In addition to activities at the Archives, Pioneer Hall will be open.

“Pioneer Hall is really the closest thing to a museum on the grounds,” Talbot said.

Mike Sullivan, former director for institution relations, requested the book of postcards. Flanders selected most of the cards to be included.

“Bill knew them better,”

Schmitz said. “He selected and grouped them. He did the preliminary research and wrote draft captions.”

The postcards provide a history of Chautauqua, and the book conveys the flavor of Chautauqua vacation: the learning, the leisure, the recreation.

For his part of the project, Schmitz dealt with the publisher, wrote the introductions to the book and chapters and together with Flanders, did further research on the postcards, corrections and rewrites.

Schmitz said he “never would have done the book if Bill hadn’t agreed to help.”

“Well, that’s Chautauqua,” has become a phrase associated with Ed Harmon, longtime Chautauquan and unofficial cartoonist for the Institution. His work regularly appears in *The Chautauquan Daily*.

Daily editor Matt Ewalt wrote in an email, “Ed brings a healthy dose of humor to the pages of the *Daily* each summer. His cartoons offer

insight into life here on the grounds, and the passion he has for his work is an inspiration for our newsroom full of college students.”

Harmon’s cartoons represent and sometimes satirize Chautauqua traditions the community takes for granted — Old First Night, for example, a nostalgic staple for Chautauquans. One cartoon depicts a bearded castaway on a desert island. A note tacked to the lone palm tree says: “All Passes/Art Alone Endures.” Posed on his knees, his hands folded, the supplicant says, “Please, please get me back to Chautauqua in time for the Old First Night program.” And then, as an afterthought, “Oh yes, and tell my wife that I miss her.”

Harmon said, “I don’t look at things the same way everyone else does. Ellie doesn’t see things the way I do. I see the restrictions of Chautauqua and the humor.”

Ellie, Harmon’s wife, sat beside him, smiling.

Well, that’s Chautauqua.

Cinema screens Conrad’s documentary ‘When I Rise’

Josh Cooper  
Staff Writer

Barbara Smith Conrad’s career has been tumultuous.

She went from being forcibly expelled from a college opera role to performing on the stage of the Metropolitan Opera in a span of a few years. Now, her story is coming to Chautauqua.

A 2010 film about her journey titled “When I Rise” will be screened at 12:15 p.m. today at the Chautauqua Cinema.

When Conrad was cast opposite a white boy in the University of Texas’ production of *Dido and Aeneas*, many in the segregated community were outraged, and ultimately, she was yanked from the cast after the Texas legislature threatened to pull school funding.

Her story doesn’t involve the more violent elements of the civil rights movement, but rather demonstrates that racism reached into every corner of American culture, said Don Carleton, the executive director of the Dolph Briscoe Center for American



History at the University of Texas and the film’s executive producer.

“The civil rights movement is extremely complex in its history, but the general memory of the struggle naturally focused on the most horrific examples of violence, like lynching or the three freedom riders killed in Mississippi,” he told *The*

*New York Times*. “This doesn’t compare in terms of human misery and cost, but it shows that racism was so pervasive it touched all aspects of our culture.”

The film recounts Conrad’s story, and her healing journey, which took her back to the Texas legislature, the very place that so flagrantly sought to deny her rights.

Conrad said the making of the film was in itself a cathartic experience.

“Making the film was a huge part of the healing process for me,” Conrad said. “I would’ve never gone back to look at all that stuff. I had no great desire to do that.”

She credits the film’s director, Mat Hames, with chal-

lenging her to be genuine in relating her experiences and emotions.

“Mat Hames brought things out of me that I didn’t even know were there,” Conrad said. “I didn’t know how much I was holding in there. Sooner or later, you have to face your past and march on with it. And this film has done that for me.”

She said watching the film brought out emotions she hadn’t yet experienced, but should have.

“I did not weep once from 1957 to when they brought the film to me to view,” Conrad said. “I did not shed a tear about that situation. And then I did. And then I couldn’t stop.”

**Indoor Pool (at Chautauqua Health & Fitness at Turner Community Center)**

(There is a fee to swim. Check in at the Fitness Center upon arrival.)

Lap Swim:  
Mon.–Fri.: 7 a.m.–2 p.m., 4:30 p.m.–5:30 p.m.  
Sat. & Sun.: 7 a.m.–11 a.m.

Open Swim:  
Mon.–Fri.: 11:30 a.m.–2 p.m., 5:30 p.m.–7 p.m.  
Sat.: Noon–4 p.m.

**Skateboarding**

Skateboarding is not permitted on the grounds.

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FROM PAGE ONE

LYNCH

FROM PAGE 1

Lynch then joined the organization that would lead him to Americans for the Arts. He spent 10 years with that group, promoting creativity in New England communities. The movement spread, he said. This job felt right.

“I just became excited about that kind of work,” Lynch said.

Through this organization, Lynch connected with the National Assembly of Local Arts Agencies, which now is Americans for the Arts.

He began as a volunteer, was promoted to a board member and then, in 1985, Lynch was asked to be the agency’s executive director. The next 25 years became a period of significant growth for the non-profit organization. When Lynch

began, Americans for the Arts was a several-hundred-thousand-dollar operation with a few staff people, he said. It now is a \$14 million organization with 5,000 organizational members and a network of about 300,000 citizen activists.

Lynch said the growth came from a variety of sources.

Americans for the Arts merged with seven other organizations devoted to the awareness of creativity, including the American Council for the Arts and the National Assembly of Local Arts Agencies.

The new organization herded arts councils and commissions together, causing information about the arts and education to spread through communities across the country. They also lobbied for the creation of the National

Endowment for the Arts, which has furnished the art world with billions of dollars. The NEA then assisted in creating more state arts councils by offering a matching grant to any state that had a council.

“It was a combination of a good idea, people nurturing and informing and helping one another and then some incentives like the NEA and the state governments,” Lynch said of the growth.

And though much of what the organization is doing is part of a national movement, Lynch said he most appreciates knowing the work of Americans for the Arts is having a local impact.

“Hearing stories of what organizations are doing at the local level against a lot of odds, without a lot of resources and the benefit that it brings to the local people

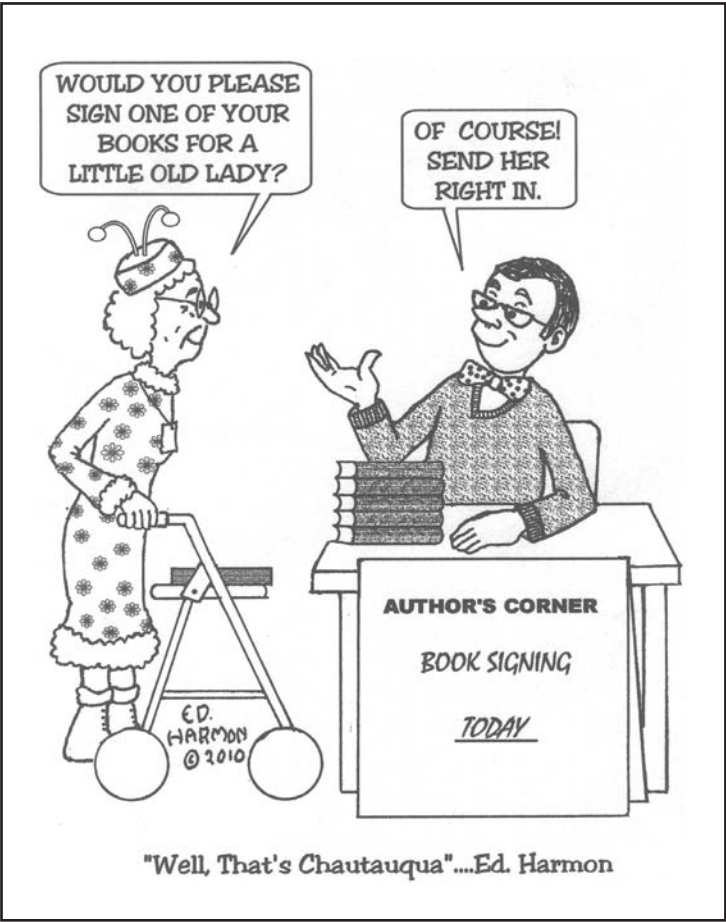
— that’s probably the most rewarding thing,” he said.

But the growth of Americans for the Arts isn’t enough for Lynch. He said arts education has a long way to go. The economy’s current condition has caused poorer communities to have less access to creative instruction.

Those communities are missing out on a chance to offer lessons in creativity, discipline and divergent and convergent thinking through the arts, Lynch said. And arts programs simply draw more students.

“We see business leaders saying that,” he said. “We see government saying that, but we don’t necessarily see that reflected universally in policy at the local level.”

But Lynch has some thoughts on how to improve, and he said he’d share them today.



JAMES

FROM PAGE 1

“We couldn’t talk about any of it,” James said. “While we were having hits, we had to deal with this.”

The book, James said, was initially conceived as a musical memoir. When laying down the groundwork, however, he realized he needed to tell the full story of his time at Roulette Records, a label he managed to leave in 1974.

James currently is recording music for the movie adaptation of his book with the original lineup of the Shondells.

“It’s so nice to back in there,” he said. “We’ve all stayed best friends, and we lost our drummer, but the three remaining ones get together on a regular basis.”

Cavaliere, too, is still spending time in the studio these days, having released two albums with Booker T. & the M.G.’s guitarist, Steve Cropper. Since he moved to Nashville, Tenn., Cavaliere said, he’s been looking to write his own new music, but he hasn’t had the time due to constant touring.

“There’s great camaraderie among the musicians down there. It’s nice when

people kind of know what it’s all about,” Cavaliere said. “Musicians are a rare breed.”

The Rascals that tour today are different than the ones who scored big with radio hits in the late ’60s, but they’re just as talented, Cavaliere said.

“All of us really love getting on that stage and playing, even after all these years,” he said. “We don’t enjoy the travel, but what you get there (onstage) is straight-out rocking.”

For both James, 64, and Cavaliere, 66, the most important constant through all

the years of recording, touring and playing music has been the fans. Cavaliere said he treasures this appreciation and tailors the live show around it.

“We go backwards in time,” he said. “Our Internet was music; we connected to each other through music. That’s kind of what we do, reconnect them with their youth.”

This includes playing their hits, in addition to a large medley of other songs from the era.

“The last one that we do, I call a ‘retrospective of our time,’ and we come back to

“Good Lovin,’” Cavaliere said. “I link the songs together to show that it’s all connected.”

Though the manner of making music is so much different today due to technological improvements, James said, the relationship between the performers and the fans has stayed the same.

“Our fans are so very important to us because they’ve kept the engine in the car going for all these years,” James said. “Honestly, they are the lifeblood of our career, and they always have been.”

James also said he’s excit-

ed to play with Cavaliere, a longtime friend with whom he doesn’t often get to share the stage.

Tonight’s show is the first time both James and Cavaliere will play at Chautauqua, so audiences can expect much enthusiasm from the performers.

“The audiences, after a certain point in time, become extended family. I look out into the crowd now and see three generations of fans. It’s incredible,” James said. “Live shows are very important to me. It’s important to talk to fans and say hello and get reacquainted.”

MUFFITT

FROM PAGE 1

At 2 p.m. today in the Hall of Philosophy, Muffitt will explain these differences, how the arts have engaged with society historically and how that engagement continues to evolve. His lecture will be called “Chautauqua and the 21st Century Musician: Preparing Emerging Talent for the Challenges and Opportunities of Today’s Artistic Climate.”

FODOR

FROM PAGE 1

In 2009’s New Play Workshops, Fodor presented “Rx,” a comedy set in the pharmaceutical industry.

The Chautauqua Play Commission is \$15,000 and was given in conjunction with the Writers’ Center and the backing of the John C. Court Family Foundation. In addition to this commission, Fodor also is the recipient of the McKnight National Residency & Commission from the Playwrights’ Center in Minneapolis. This is a \$12,500 award and one Fodor had to apply for with a specific idea for a play in mind.

The two commissions have almost identical time schedules, and Fodor said she will be going to Minneapolis in

Muffitt himself is a 21st-century musician and conducts the Baton Rouge Symphony Orchestra and the Lansing Symphony Orchestra during the offseason. In these roles, Muffitt learns the same skills he teaches to Chautauqua’s young musicians.

The way students perform the music does not change, but the approach to marketing, education and program planning has to cater to a different era and audience.

“I think all of us are trying

to realize the composer’s intentions when we approach a piece of music,” Muffitt said. “And now as we look back over those hundreds of years between choose-your-favorite-composer and now, what has happened is what we, as musicians, can offer that will shed light on understanding and creating ... a deeper and more powerful experience for the listener.”

Chautauqua is one of the best places for this kind of music education. The Institution is uniquely conducive to developing the 21st-

century musician because of its global perspective, Muffitt said.

Chautauqua also can be a place for spiritual growth, which is made clear by the Department of Religion’s outreach to the art departments. Part of the benefit of studying at Chautauqua is the interdisciplinary perspective students can learn from lectures like the “Art and Soul” Interfaith Series this week.

“The two go hand in hand,” Muffitt said. “Art is not without soul.”

were willing to do it again.”

The commission is set to take place over a two-season period, beginning with the 2011 Chautauqua Season and finishing in the 2012 Season.

This season, Fodor will be in residence during the New Play Festival Workshop to work on her play and also teach a playwriting workshop at the Writers’ Center. She also will meet with the artistic directors, Benesch and McSweeney, to discuss what direction the play is taking.

In the 2012 Season, Fodor will be expected to return to Chautauqua with the new play in hand to either be premiered as a workshop or a full production to be produced by CTC.

“The intention would be that Kate would have a play that was NPW-ready next year,” McSweeney said.

When it came time to select a recipient of the commission, Chelimsky said choosing Fodor was not difficult.

“She was a pretty natural choice,” Chelimsky said. “This is somebody who understands what this place is and what this world is, and we really felt she could take the inspiration of this place to figure out where she wants to go and what she wants to do with this new work.”

Benesch said Fodor was a perfect fit for the commission because of the way she writes about issues that are important to people in everyday life.

“Kate is an incredibly intelligent, articulate writer who writes about spiritual issues,” Benesch said. “She writes plays that look at many of the questions people come to Chautauqua to ask.”

For the commission, Fodor said she has a play she has started working on that may or may not end up being the play featured here next season. This play — Fodor has 30 or 40 pages written — focuses on marriages and has the working title “Fifty Ways.”


“It occurred to me that marriages, particularly failed marriages, are sort of like ground zero in that everybody has their own equally true and yet incompatible narratives,” Fodor said.

Fodor said that although this play may not be the one for the commission, it does revolve around what interests here most as a playwright, which is the reasoning behind human behavior.

“I’m interested in the stories that people tell themselves about their own behavior,” Fodor said. “When you watch somebody behaving in a way that seems outlandish to you or immoral to you, what is their own internal narrative that’s making that behavior make sense to them? I think that’s a fascinating question as a playwright.”

It also handles an issue Fodor said she was worried about, which was the age range of the CTC actors. Fodor said this play, which has four characters, has roles for conservatory members in their 20s as well as guest artists in their 40s or 50s.

The NPW Festival runs from now through July 31, and Fodor said this time in Chautauqua will give her an opportunity to focus on her play for the 2012 Season.



# Chautauqua

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Published by Chautauqua Institution, P.O. Box 1095, Chautauqua, N.Y. 14722, daily, Monday through Saturday, for a period of nine weeks, June 25 through August 27, 2011. The Institution is a not-for-profit organization, incorporated and chartered under the laws of the state of New York.

Entered at periodical rate, July 11, 1907, at the post office at Chautauqua, N.Y., under the act of 1870: ISSN 0746-0414.

55 issues; home delivery by carrier, \$40; mail, \$62.50.

Postal regulations require that mail subscriptions be paid in advance.


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MUSIC

Public Radio Day shares sounds of Chautauqua

Sarah Gelfand  
Staff Writer

Beginning this morning, the airwaves of Western New York and Pennsylvania will be flooded with the sounds of Chautauqua. This morning at 7:10 a.m. marks the start of Public Radio Day, which runs until tomorrow evening.

For more than a decade, Chautauqua has partnered with two regional public radio stations — WQED 89.3 FM from Pittsburgh and WNED 94.5 FM from Buffalo, N.Y., — to broadcast its programming across the region. This season’s Public Radio Day schedule includes several concerts from the Chautauqua Symphony Orchestra, as well as interviews throughout the two days with Institution administrators, artists

and residents.

For Chautauqua, Public Radio Day sheds light on the experiences the Institution offers. Jim Cunningham, host of WQED’s classical morning program and a lifelong Chautauquan, said the annual broadcast enables the station to enlighten its audience of the cultural opportunities nearby, as well as to enhance the already strong connection between Pittsburgh residents and the Institution.

“Lots of Pittsburghers come to Chautauqua and have experiences there one way or another, but many people do not, so we want them to know about Chautauqua and hear the great music-making of the Chautauqua Symphony,” Cunningham said. “Pittsburgh has all these ties (to Chautauqua). It used to be the sum-

“Oftentimes in Western New York, we don’t really understand the jewels we have here.”

—Gabe DiMaio  
program director, WNED

mer place for the Pittsburgh Symphony until they got a year-round contract, but there are still many Pittsburghers with connections to the Pittsburgh Symphony at Chautauqua.”

With the publicity that Public Radio Day brings the Institution, it also raises the cultural profile of the region.

“Oftentimes in Western New York, we don’t really understand the jewels we have here,” said Gabe DiMaio, program director of WNED. “What do you know about Western New York? Snow and the Buffalo Bills. There

are so many other cultural icons and jewels and gems in this region. The Niagara (region) is up there as far as being one of those cultural gems, and we help tell that story to our listeners who might not realize what they have in their own backyard.”

The radio stations are not just publicizing and drawing attention to Chautauqua but also offering their listeners — many of whom summer on the grounds — a benefit.

“We provide one of the many different soundtracks of what’s going on at Chautauqua Institution,”

DiMaio said.

This year, listeners of WQED will get a special treat: a trip to Chautauqua. As a reward for making a pledge to the station, more than 100 supporters will leave Pittsburgh on several buses to experience Public Radio Day on the grounds — and eat lunch at the Athenaeum Hotel.

From the back porch of the Amphitheater, the Chautauqua experience that is so often described as indescribable will reach the radios of those tuned in to WQED and WNED. Public Radio Day provides a rich and informative programming that opens up the region’s minds — and ears — to Chautauqua Institution.

**Public Radio Day Interviews**

**WQED — wqed.org**  
Today  
7:10 a.m. Marty Merkley  
7:35 a.m. George Murphy  
8:10 a.m. Tom Becker  
8:35 a.m. Ethan McSweeney, Vivienne Benesch  
9:10 a.m. Jay Lesenger  
9:40 a.m. Don Kimes  
10:10 a.m. Jack Voelker  
10:35 a.m. Jared Jacobsen

**Saturday**  
9:10 a.m. Jon Schmitz  
10:10 a.m. Doreen Rao  
10:40 a.m. Oliver Dow

**WNED — wned.org**  
**Saturday**  
10 a.m. Marty Merkley  
10:35 a.m. Doreen Rao  
11a.m. Jared Jacobsen  
11:30 a.m. Jon Schmitz  
12 p.m. Ethan McSweeney, Vivienne Benesch  
12:30 p.m. Sherra Babcock  
1 p.m. Jay Lesenger  
1:30 p.m. Sherra Babcock (Lectures)

Popular, bright entertainment for a sultry summer evening



Robert W. Plyler  
Guest Reviewer

Guest Conductor Christopher Seaman led the Chautauqua Symphony Orchestra through a diverse and visually evocative program of short, readily accessible music Tuesday evening.

There was less than an hour of actual music, chosen from British and European composers from the 19th and early 20th centuries. The result was a popular, bright entertainment for a sultry summer evening.

Dance was an important element of the program, ranging from the hypnotic, sinuous “Pavane” by Gabriel Faure to the frantic, flailing “Dance of King Kastchei,” from Igor Stravinsky’s “Firebird: Suite (1919).”

Kinetic energy was another common theme. The CSO musicians wonderfully captured the flowing of the

REVIEW

Vltava River, which lay subtly in and under the music of the second symphonic poem from Bedrich Smetana’s popular “Ma Vlast.” That work is commonly called by the same river’s German name, “The Moldau.”

The works begin by representing tiny rivulets, bubbling out of springs, then grows until it eventually represents a sound painting of a powerful and life-giving river — always with that swirling and bubbling quality, somewhere present in the music.

Seaman wasn’t a physically active conductor, but he seemed to be having a very good time and his intentions for the musicians were easy to read and follow.

He made only a few verbal comments, all between “The Moldau” and the two short works by British composers, Edward Elgar’s bright and energetic “Chanson de Matin,” and Ralph Vaughan Williams’ lush “Fantasia on ‘Greensleeves.’”

He gave a few sentences about the two works, then introduced a very large number of his personal fans who had made the trip to Chautauqua by bus from Rochester, where he has just completed 13 years as the Rochester Philharmonic Orchestra’s music director and has been named Con-

ductor Laureate, a lifetime appointment.

The orchestra was attentive and performed with energy, despite the warm evening. The string sound was warm and in fine unison, and solo works for flute, English horn and harp were especially well performed.

It was a brief, energetic concert of well-chosen music, which was performed with discipline and flair. Bravo to all involved.

Robert Plyler is a freelance arts writer for The Post-Journal in Jamestown, N.Y.



Photos | Greg Funka  
Guest Conductor Christopher Seaman leads the Chautauqua Symphony Orchestra Tuesday evening.

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LECTURE

Conrad: ‘Do what is in your heart and soul and spirit’

Nick Glunt  
Staff Writer

During her lecture at 10:45 a.m. Thursday in the Amphitheater, Barbara Smith Conrad did what she's always done best: She sang.

The small woman on stage approached her friend, pianist Patsy Sage, to decide which song to sing. The words that escaped her lips were much more booming than her voice had been before — even with the aid of the microphone.

She sang: “Lord, make me an instrument of your peace./ Where there is hatred, let me sow love.”

That first song, “The Prayer of Saint Francis,” was sung in its entirety, followed by Fred McDowell’s “I Want Jesus to Walk with Me.” She also sang part of W.B. Stevens’ “Farther Along” and ended her time on stage with “Amazing Grace.”

“My sister said that I was a preacher woman,” Conrad said. “Well, I don’t think so. What I am is a girl born in Northeast Texas into a rural Baptist church, whose values have never changed, whose dreams basically have never changed, but has been fortunate to meet people who have expanded my life in a way that I never dreamed possible.”

Conrad, the fourth speaker in Week Four’s topic on “A Case for the Arts,” is an African-American mezzo-soprano opera singer. She has possessed a natural talent for music since she was very young, growing up in Center Point, Pittsburg, Texas. Though she said she wanted to visit the Chautauqua Institution for a very long time, this visit was her first.

Her speech focused on her various life experiences regarding opera.

Geof Follansbee, Chautauqua Foundation CEO and Thursday’s moderator, said Conrad’s life itself is a case for the arts.

She discussed her time at The University of Texas at Austin, where she inadvertently became a pioneer in the push for equality and diversity at universities.

“To all the people who dream these dreams,” she said of anyone with aspirations in life, “don’t let anyone stop you. Ever.”

Accordingly, Conrad was cast as the female lead in the university’s 1957 production of *Dido and Aeneas* with a white man as her counterpart, causing a stir. The story gained national attention when the situation reached the Texas legislature, which leaned on the university president to remove her from



Photo | Eve Edelhert

Barbara Smith Conrad speaks during Thursday’s morning lecture in the Amphitheater.

the cast. Eventually, a white woman was cast as her replacement.

In response to this event, famed activist Harry Belafonte offered to finance her way to any school in the world.

“Do you know what that means to a young singer?” she said, beaming. “It’s wonderful.”

When she went home to discuss the offer with her parents, her father simply told her to do what she felt was right. Ultimately, Conrad chose to remain where she was, eventually graduating in 1959 with a bachelor’s degree in music.

“At the end of the day, you have to do what is in your heart and soul and spirit to do,” she said, “or you will miss out on a big chunk of life.”

Since then, Conrad has performed in well-known venues across North America and Europe alongside, as Follansbee said while introducing her, some of the most talented symphonies in the world.

Conrad said it amazes her to think that she went from living in a deeply segregated world to being able to stand in front of an audience to share her story. She said she is deeply grateful for the chance.

She commended the Chautauqua Institution’s staff and scenery, saying how visiting this place had been a lifelong dream that she never got around to completing.

Now that she has, it’s just another dream she’s been able to achieve.

She reminded the audience members to never let go of their dreams.

“Even if it means just singing ‘Twinkle Twinkle Little Star,’” Conrad said, “get up and sing your song and let no one stop you.”

Q&A

**Q.** You were part of the first class with African Americans in it at Texas, as I understand. How did that figure into your decision or not at all?

**A.** Oh, very much so. I was lucky to have one voice lesson per semester where I was. And it’s just that the school was not designed that way. There was interest, always. Where there are people who like singing, you’re going to find someone who can do something. But really, it boiled down to that I wanted something resembling an education that would let me go someplace and to do something beyond the boundaries I was used to. And a man came by and made me an offer I couldn’t refuse, and that’s when I went to my second year of college.

**Q.** Quickly you were thrust into a situation where this came to the fore where, hav-

ing been cast in a role where within the music school, all of a sudden you’re surrounded by a university-wide controversy. How do you respond to that? What impact did it have?

**A.** Well, first you get mad. That’s a healthy thing to do: Just go get mad. And you’ll do something — who knows what that’s going to be. But you have to do something. The university offered me several opportunities, the first being, “Can you stand on your own two feet?” Yes, I can. I used to tell everybody, “My father is Conrad Smith, my mother is Gerrie Smith and we can do anything.” That was very important. Those are the things you grasped. But then you start to meet people who have a similar dream ... because I didn’t know quite what to do, Belafonte said, “Choose any school you want and we’ll go there,” and when I talked to my father about it, he said, “If you want to go, go. If you don’t, don’t go. Go right down to that University of Texas and show them how to do it.” Well, that was more (easily) said than done, but it led me to where I am.

**Q.** (In 1957), when you remained at Texas, were you able to continue your music studies? Were you able to perform in other offerings?

**A.** That’s a good question. This is why friendships mean so much. Because ... they knew I was way behind in everything and hadn’t even had an opportunity to

stop and even look at what (Center Point) looked like. So I had support from students and friends and faculty. The thing that’s always impressed me, is how the staff at the College of Fine Arts could be one way and the rest of the world was asleep. We weren’t going anywhere; we were Texans. We had not so many choices, especially those of us who dreamed of having careers of any kind having to do with music. But the best thing of all is: No. 1, your faith, your family, your friends, your dreams; that all comes together. One way or the other, you’ll figure it out — and you do.

**Q.** What are your favorite roles and songs?

**A.** Oh my God. Through the eyes and ears of the passions of my brother Denard, who is also a French major, French songs are way up there. But in terms of dramatic roles, the lady at the piano really messed over my life when she said I should sing (Wagner) — one of the best days of my life, actually. [Asking her accompanist, Patsy.] Am I the only African American who did that in Brussels? I met all of those girls, and that was a huge

victory. First of all, I’m clearly not German, but may as well be when you’re around Patsy. So — how do I put this? — it was fortuitous. I went from doing lots of Verdi and *Carmen* ... and then found myself falling in love with Wagner.

**Q.** What are the lessons you consciously teach your students today about character and motivation?

**A.** Very good question. It’s my Aunt Maggie again, or my grandmother, and she would sit me down in her big rocking chair and she’d say, “Come, let us reason together,” and that started when we wanted band suits for our school, because schools were still segregated then. And then, at the end of that ... she said, “You have a built-in motivation for living, child, and you just don’t know it yet.” And that’s been my credo.

**Q.** Another question has just come up that wants to know a little bit more about your parents and to ask, how did they receive an education for people of their race and generation in the South? It’s remarkable that they were able to become educated.

**A.** Center Point is Center Point, because anyone who ever lived there or went to school there is enamored with it, because it was the first and only accredited black school in the state of Texas. That’s No. 1; No. 2 is it took on a whole community of people who have something they could be proud of and proud about, and a way to make a living. My father was (one of) five children: He had three brothers and a sister whom I didn’t know, but they walked every weekend, 22 miles from Newsome to Center Point throughout the entire school.

**Q.** What is your next challenge in life and work that you look forward to taking on?

**A.** Well, like many people of my generation, I didn’t record as much as I could have and should have. So I’m trying to do some of that. I’m doing a lot of work with AT&T; that’s something that I had not even had any thought about ever in my life. But now I understand what my father meant when he said, “Carry the torch and carry it steady.”

—Transcribed by  
Emma Morehart

Stroll Through the Arts moved to Sunday

Stroll Through the Arts, a VACI Partners event originally scheduled for Thursday, will be held from 5:30 p.m. to 8 p.m. Sunday in the streetscape between the Strohl and Fowler-Kellogg art centers. The event will support School of Art students; the party and silent auction will pay for scholarships for 40 students next summer. Food and beverages will be followed by dessert in the sculpture garden. Attendees also can stroll through the art galleries at dusk. Tickets cost \$75 and are available at the Strohl gallery store. Call (716) 357-6460 with any questions.

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LECTURE

Bonnefoux: ‘Inspiration and passion’ transform life, art

Emily Perper  
Staff Writer

It’s hard to imagine a 14-year-old Jean-Pierre Bonnefoux green in the face and shaking from nerves, but that’s what the Hall of Philosophy audience visualized when Bonnefoux transported them to his dance jury examination at the Paris Opera Ballet.

At age 21, Bonnefoux held the title reserved for the most distinguished of dancers in France. Bonnefoux has served as artistic director of Chautauqua Dance since 1983. He is also the artistic director and president of the North Carolina Dance Theatre. He has choreographed more than 60 ballets.

His lecture, “Inspiration and Passion,” was the third installment in the Week Four afternoon lecture series, “Art and Soul.”

Bonnefoux cited the book *Spirituality of the Body*, which addresses inspiration and passion.

“We experience transcendence every time we are moved by great passion or stilled by great experience. In both cases, the spirit becomes so charged that it overflows the boundaries of the self,” he quoted. “Two factors are needed to produce this transcendence: inspiration and passion. The inspiration for an artistic work always has some touch of the divine.”

He explained in his own words: “In the spirit, there is no more ego, so no more separation, no more ‘me’ as opposed to ‘them,’ ‘mine’ instead of ‘yours.’ ... Where we can find inspiration is a state where we can share, listen, appreciate others, find the best of (ourselves), being in the heart instead of the head.”

Sacred texts, for example, inspire choreographers to express their spiritual beliefs and to demonstrate the scope of their talents, he said. He identified three important works that integrate strong examples of spiritual imagery performed today.

The first, “St. Matthew Passion” by John Neumeier, narrates the last days of Jesus Christ. The second, “Revelations” by Alvin Ailey, explores themes of African-American spirituality. Bonnefoux called the third piece, “Symphony of Psalms” by Jiri

Kylián, “one of (his) favorite choreographies in the world.”

Faith also influenced one of Bonnefoux’s mentors, George Balanchine.

For Bonnefoux, inspiration can be a teacher, an artist, his students, the theater, a museum, a gallery or a concert hall.

From the age of 7, Bonnefoux knew he wanted to dance. He entered the Paris Opera Ballet when he was 10 years old. It was a taxing environment, he said, with a sense of competition among the young dancers. He recalled another dancer attempted to trip him moments before a performance.

Bonnefoux conjured the scene of a yearly dance exam at the Paris Opera Ballet in front of a jury and an audience of approximately 2,000 people. Each dancer performed two solos. Their performances determined their futures.

The time right before the performance was the hardest, he said, because it gave the dancers the opportunity to dwell on their doubts and insecurities. For Bonnefoux and many other dancers, these fears disappeared as soon as they reached the stage. After weeks of preparation, performing was joyous.

“It was like being a racing car, changing gears to accelerate,” he said. “I felt nothing could stop me.”

Out of 60 to 80 male dancers at the Paris Opera Ballet, Bonnefoux was discovered.

“When somebody else recognizes your talent, even if you have doubts, you can always go back to feeling that person could be right,” he said, marveling at his opportunity.

Throughout his life, Bonnefoux said, the good teachers respected tradition but weren’t afraid of progress or to make necessary changes. The bad teachers stuck to tradition out of a sense of duty.

One of his favorite teachers told him, “Tradition has to move to stay alive.”

He traveled to Spain with the Paris Opera Ballet and performed outside in the Generalife gardens.

“For a second, I forgot that it was not a theater,” Bonnefoux said. “So at one point ... I look up, and there was the sky. It was not really the same (as) when you see the curtain or the drops that were going



Jean-Pierre Bonnefoux, artistic director of Chautauqua Dance, delivers Wednesday’s Interfaith Lecture in the Hall of Philosophy.

Photo | Ellie Haugsby

to be ready for the next scene. That moment was a beautiful moment for me, because I felt the power of nature and also the power of what was behind that nature.”

Like Tuesday’s lecturers, Chautauqua Theater artistic directors Ethan McSweeney and Vivienne Benesch, Bonnefoux said he believes there is a positive psychological reinforcement that comes with being the best. But overcoming the restrictions of ego is challenging.

“When you perform, you have a choice,” he said. “You can trust your thoughts, often negative, or you can trust your spirit. As you know, the spirit is ... much kinder.”

Once he made the decision to leave France, Bonnefoux telephoned his old mentor Balanchine to ask for a season guest position. Balanchine gently refused his request, explaining it wouldn’t be fair to his regular dancers. The next day, Bonnefoux called again and asked to be taken on for two seasons. Balanchine recognized Bonnefoux’s dedication; Bonnefoux moved to New York City.

“When somebody else recognizes your talent, even if you have doubts, you can always go back to feeling that person could be right.”

—Jean-Pierre Bonnefoux  
artistic director,  
Chautauqua Dance

He had a difficult time adjusting to the new environment and thought he might eventually return to Paris. But he found inspiration in his new town, like the sculptures of Rodin. He found inspiration in people, too — dancers who genuinely loved to dance, who knew how to look at things and really see and who had presence.

Recently, an 11-year-old dancer at Chautauqua inspired Bonnefoux. The young dancers were given a questionnaire about their program and asked what they wanted to be when they grew up. Whereas the majority of the boys qualified their answers — such as, “I want to be a dancer, but also a lawyer...” — this boy said, “I want to dance. I want to be a dancer. That’s it.”

“He knew already what was his role in life,” Bonnefoux said.

He described the rich history of support for the arts at the Institution.

“Why do you think magic happens in Chautauqua?” he said. “It’s because there is a special bond between artist and audience, a bond formed by trust, expectation of pleasure ... of being surprised, amazed, inspired and the knowledge that it will enrich artist and audience.”

Bonnefoux considers Daniel Albright another “Chautauqua success.” Now one of the best ballet dancers in the United States, Albright spent several years at Chautauqua. In August, he will return to teach.

“He’s really here to inspire our dancers,” Bonnefoux said. “And so, at the begin-

ning, we inspired him, and now he is inspiring us.”

Another source of inspiration for Bonnefoux is love.

“Falling in love can be an inspiration, like the first time I met (my wife, Patricia McBride),” Bonnefoux said. “In a second, I knew we were supposed to be together.

“I feel often that my life was preordained.”

He mentioned many of his co-workers and friends in Chautauqua Dance who inspire and sustain him.

“One of the joys of my life has been discovering talented students and teachers,” he said.

Among those he mentioned were choreographers Mark Diamond and Sasha Janes, the two pianists of 19 years, the costume designers, his administrator and “rock,” Janice, and his wife, McBride.

“(McBride) said one day, ‘When I danced, I use to receive. Now, I want to give back,’” Bonnefoux said. “That’s the way I feel.”

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RELIGION

Soltes links art, religion and politics in ‘eternal triangle’

Emma Morehart  
Staff Writer

“What walks on four legs in the morning, two legs in the afternoon and three legs in the evening?”

If the average Chautauquan didn’t know the answer to this riddle, he would have been punished by the plague in Sophocles’ play “Oedipus the King.” What he also probably didn’t know was that this riddle highlights an “eternal triangle” of art, religion and politics.

In Sophocles’ story, Oedipus solves the Sphinx’s riddle with a simple answer: a human in the beginning, middle and end of life. As a result, Oedipus was hailed a hero for saving the town of Thebes after the Sphinx was forced to kill himself. This play represents a tie between art and religion, said Ori Soltes, the director of the Chautauqua Discoveries series this week and Week Six.

Chautauqua Discoveries is a program run by the Athenaeum Hotel. In addition to leading the program this year and last, Soltes has served as the theologian-in-residence for Chautauqua’s Department of Religion and has spoken in the Amphitheater several times in the 14 years he has been visiting. Soltes teaches theology, philosophy and art history at Georgetown University.

Soltes used his customized background to present a lecture Monday called “The Eternal Triangle: Art, Religion and Politics.” He began his lecture by telling an ancient Samarian myth about



Photo | Ellie Haugsby

Dr. Ori Soltes considers the interrelated roles of art, religion and politics during a 3:30 p.m. lecture in the Hall of Philosophy on Monday.

creation and destruction as two sides of the same coin. In this religious story, a mother goddess who personifies uncontrollable waters and floods is killed, and her destruction creates the earth.

This story was acted out, not simply told, creating an unbreakable link between the story and the audience, but also between religion and art, Soltes said.

“Religious ritual was theater and theater was religious ritual,” he said. “The one in-

terwove the other ... and served the purpose of our relationship with the gods.”

Greek theater also often linked art and religion in two related ways. The first is that Greek theatrical storylines often were about religion and linked the audience to their relationship with the gods. More directly, theater was under the patronage of the gods.

The link between art, religion and politics is more difficult to make, but does exist.

Often, religion and politics were the two primary subjects that theater engaged, Soltes said.

Louis XIV of France was known for, among many things, his patronage for the arts and adherence to the theory of divine right of kings. Louis XIV furthered the arts in France and was called by some the “protector” of the French Academy and of French artists and writers.

The divine right of kings

directly linked Louis XIV’s political power to his religion.

“(Divine right stated that) I rule because God wants me to,” Soltes said of Louis XIV. “That idea and its interweave of art goes back to that idea that through art, we can trace politics, religion and art.”

A statue of Augustus depicts him as the commander of the Roman army, his political position, with an image of Cupid at his feet, representing his religious role and

his mythical ancestor Venus, Cupid’s mother and the goddess of love.

This piece of art connects Augustus’ political and military accomplishments to the fact that he was descended from Aphrodite, Soltes said.

As Soltes took the audience from Louis XIV and Augustus through the changes of Christian art during the Renaissance, he arrived at the complexity of the Vatican in Rome, an establishment that is simultaneously political, religious and artistic.

More recent theater works, like Arthur Miller’s “Death of a Salesman,” link art to politics in obvious ways and allow viewers to take in both art and perspectives about politics.

“The question becomes the dynamic balance between ... the political leadership and ... the role of religion as an ‘I religion’ and the role of religion as an ‘everyone’s religion,’” Soltes said. “How does that get interwoven ... and to what extent do we carry that beyond the gates (of Chautauqua)?”

The lecture did, in fact, ask questions that many Chautauquans had not considered. Austin Swanson, a regular Chautauquan, said he had made the connections between the gods and the kings, the wealthy and the powerful, but had not articulated them.

“(The lecture) really came alive to me in the last 15 minutes,” Swanson said about the examples of the Vatican and Arthur Miller. “He helped firm (those connections) up.”

“Let’s talk about life and death, our lives and our deaths. This is seldom a welcome topic. Negotiating life most days is difficult enough. Why bring in things that deal with more ultimate concerns?” said the Rev. C. Welton Gaddy at the 9:15 a.m. Thursday morning worship service.

“This is where we bring in art,” he said. “Truth and art are best friends. They have an intimacy found in the variety of media tied with a variety of subjects.”

Gaddy’s sermon topic was “The Art of Faith and the Faith of Art: Write Me a Play.” His text was I Corinthians 15:26, 54-55, 57.

Gaddy talked about “Wit,” a play by Margaret Edson. A doctor comes into the room of Dr. Vivian Bearing and asks, ‘How are you feeling today?’

Vivian is wearing two hospital gowns, a baseball cap over her bald head and has an IV in a butterfly stint going into her breast. She is an expert on John Donne.

“She is affronted that he could ask that question,” Gaddy said. “She answers, ‘Fine,’ with feigned sincerity. She is waiting for the day that they will ask her that question, and she will be dead. She has advanced ovarian cancer that has metastasized.”

While she is bedridden, she thinks back on her life and remembers an encounter with her advisor and mentor, Dr. Ashford. She had brought him a paper, and his criticism was that it showed no evidence that she had struggled with Donne. She had translated one passage, “and Death shall be no more; Death thou shalt die!” Ashford compares her translation with one done in 1610, “and death shall be no more, death thou shalt die.”

“Insight penetrates her,” Gaddy said. “The talk of punctuation leads to talk of her condition. A comma separates life



Morning Worship

COLUMN BY MARY LEE TALBOT

from the everlasting. Death is a comma, a breath, a pause. Life and death, the soul and God, past and present. There are no semicolons, no insuperable barriers, only one breath.

“Wit is a synonym for ingenuity. Wit, as a friend says, is intellect putting intellect in its proper place. With all the harsh chemicals in her veins, Vivian finally really understood her professor. She wanted to go to the library and redo the paper. He told her, ‘Don’t go to the library; go out with the friends.’ But she did not listen. One of the most profound realities of life and death is that a comma, a pause, a breath separates them. She went to the library. But would it be different now?”

Gaddy continued, “Dying has forced her to see that neither her Ph.D. or dissertation or citations in books prepared her for the moments of suffering. Her identity and dignity reside in her uniqueness as a person. She is worthy because of who she is, not what she has done. Her priorities were changing. She should have gone to play. She is sad because she acknowledges that time with friends was not a priority.

“In dying, she sees what she failed to see in living. She calls in a nurse to touch her. She had highly valued rational explanations, but logic is inadequate when emotion is necessary.”

Another doctor comes in and asks if she is in pain. Vivian says, “Am I in pain? I don’t believe this! I didn’t know there could be such pain.”

The cancer has metastasized in her pelvis and femurs. But

now people won’t have to wonder about her feelings, and neither will she.

Vivian also thinks about an old book by Margaret Wise Brown, *The Runaway Bunny*, that her father used to read to her. In the book, the mother rabbit tells the bunny that if it changes into a salmon, she would change into a fisherman and catch him. If he changed into a bird, she would change into a tree and be a place of rest.

“The Psalmist asked, ‘Where shall I go from your Spirit?’” Gaddy said. “The promise of God’s presence and grace is, ‘I am always with you.’”

Gaddy had a conversation with Judith Light, the actress who has given more than 300 performances of “Wit” as Vivian Bearing.

“I asked her what the meaning of the play is,” Gaddy said. “She thought for a long time and then said, ‘It is the journey from the head to the heart.’ We need balance; it is the content of a meaningful life. We need ‘both/and,’ the academic and the emotional. Life involves art and science, complexity and simplicity, ambiguity and clarity. In the final analysis, we have connections. We have body and soul, emotion and reason, simplicity and complexity, life and death.

“Life is separated from death only by a comma, a pause, a breath. The art of living and dying are a piece. We are laughing while we are crying. At the end, in all that is shrouded in darkness, we see light. I don’t know about the next moment, but I can say with assurance: You are loved with an incomparable love and valued for being the person you are. Live freely, be who you are, enjoy every moment, live in the expectation of light.”

The Rev. J. Paul Womack served as liturgist. Samantha Mathis and Judit Udvari from the International Order of The King’s Daughters and Sons’ Scholarship Program read the Scripture. Samantha read first in English, and Judit read in Hungarian. Samantha is from Parkersburg, W.Va., and is studying theater at West Virginia University. Judit is from Onod, Hungary, and attends the University of Miskolc, where she is studying economics. Jared Jacobsen, organist and coordinator of worship and sacred music, led the Motet Choir in “Be Still, My Soul.” The music was by Jean Sibelius with the choral setting by Mack Wilberg. The words are by Kathrina von Schlegel translated by Jane Borthwick.

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PLACE: UNIVERSITY BEACH, CHAUTAUQUA  
TIME: DEPENDS ON THE WEATHER

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vs.  
**UNCLE STUART "THE BALDING FAT OGRE" SHEER**

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MISCELLANEOUS




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NOTICES

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By **THOMAS JOSEPH**

**ACROSS**  
1 Doll's cry  
5 Feet, in slang  
9 Seize by force  
11 Modern message  
13 Stair part  
14 Unbilled role  
15 Paris pal  
16 Fans  
18 Guide map  
20 Mine matter  
21 Man's servant  
22 Distantly  
23 Chapeau  
24 Stomach  
25 Concord  
27 Spa attractions  
29 Tough wood  
30 Felt toppers  
32 Sculptor's work  
34 Flamenco call  
35 Linen fabric  
36 Bert's pal  
38 Blunder  
39 Wee

**DOWN**  
1 Wall art  
2 "Foundation"  
3 Party activity  
4 Live and breathe  
5 Home design  
6 Poet  
7 HBO series  
8 Western range  
10 Chattered  
12 Sad sack  
17 URL  
19 Stepped down  
22 Roadster  
24 Gizmo  
25 Fake gems  
26 On the beach  
27 Dramatist  
28 Like tears  
30 Blazing  
31 "Bye!"  
33 Settle heavily  
37 Stephen of "The Crying Game"

**Yesterday's answer**  
A X Y D L B A A X R  
is L O N G F E L L O W  
One letter stands for another. In this sample, A is used for the three L's, X for the two O's, etc. Single letters, apostrophes, the length and formation of the words are all hints. Each day the code letters are different.

**7-22 CRYPTOQUOTE**  
R X E R I D W P D P U Q C E G R M I P V  
D R F W I P V ' W W P W C V H J . M G R M  
E F X X M Q R L G I P V M P J Q Q S  
I P V C K P V M G D G V M .  
— Q C H Q D M G Q K F H N E R I  
**Yesterday's Cryptoquote:** IN MY HOME, WE'VE GOT A SYSTEM FOR ENDING ARGUMENTS: WE JUST TALK AND TALK UNTIL MY WIFE IS RIGHT.  
— JASON LOVE



7-22

SUDOKU

**Conceptis Sudoku**  
By Dave Green

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


Difficulty Level ★★★★★

7/22

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

Difficulty Level ★★★

7/21



VAC! presents the

**2011 Art Bus Tour!**

Thursday, July 28<sup>th</sup>

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. Oishe Foundation.  
Image: Joan Miro, *Carnival of Harlequin*. On view at the Albright-Knox Art Gallery.

**WOMEN'S CLUB PAIRS TUESDAY AFTERNOON SESSION**  
JULY 19 2011

Section A North/South

1st Hy Kanoff/  
Hannon Yourke  
67.78%

2nd Bill/  
Peggy Blackburn  
62.78%

3rd Forrest Swope/  
Judy Bronsteen  
57.78%

4th Bernie Reiss/  
Sylvia Bookoff  
55.56%

Section A East/West

1st Saul/  
Shelly Zalesne  
61.11%

2nd Brenda Goldberg/  
Pow Wooldridge  
60.56%

3rd Luann Cohen/  
Edie Skir  
58.06%

4th Betty Lyons/  
Gail Hennessa  
57.78%

**Director: Jill Wooldridge**

Next game: 1 p.m. Tuesday at the Women's Clubhouse.  
You are welcome with or without a partner.



VISUAL ARTS

New Strohl exhibit gives viewers ‘blue heavenly time’

Anthony Bannon  
Guest Reviewer

Blue: Wavelength 440-490 nm; frequency 680-610 THz; ranging from navy blue to cyan as one of the primary colors. And there are other truths, other ways of seeing and being blue.

Another truth is that Judy Barie, director of galleries for Visual Arts at Chautauqua Institution and curator at Strohl Art Center, caught a notion and decided to riff on. She calls her exhibition of paintings, drawings, prints, ceramics and glass works, “Out of the Blue,” and it continues through Aug. 23.

And this is, in part, her rhapsody; call it blue on blue: “We eat blue cheese, wear blue jeans, sing the blues, dress our baby boys in blue, work blue collar jobs, talk a blue streak, accept blue ribbons, laugh till we are blue in the face, and we forever strive to capture the perfect blue sky,” she writes in an introductory panel.

Now, we all know that there are too many more blue-streak familiar quotations and bluesy puns and amusing symbolic meanings for blue. It wouldn’t be funny at all if we all were to share our blue books. Fortunately,

R E V I E W

Ms. Barie only asked eight artists to create blue work for the show. But if you like the color — and the statistics say that chances are it is your favorite color — you’ll have a blue heavenly time on Wythe Avenue.

On the other hand, if you prefer pink, blame it on the Korean artist Moon Beom. He was the inspiration for the show, and it is easy to see why. Barie saw his recent show in Kim Foster Gallery in New York City and was inspired by Beom’s otherworldly use of the color, an excess nothing short of alternative realities.

The viewer won’t miss the point. Barie has installed Beom’s large 5-by-4 painting, “Possible Worlds 846,” on the direct line of sight from the Strohl Main Gallery entrance, and it extravagantly announces itself from a sumptuous grounding in the elegant pigment of ultramarine blue. Beom slivers out of the blue a silver-lined creation, like the idea of waters splashing out of the dark void, roiling, misting for the first time into this place of the canvas, a new world, a

new possibility. That is a birthing call if ever there was one, and Barie was paying attention and doctored the idea along. There are other paintings by Beom, who would be the star of the show, which are like blueprints of a speculative imagination. And he is not alone.

Clayton Merrell, who has taught and shown with the faculty of the Chautauqua School of Art, also will be known. And he is included here in blue with his exciting, generative abstractions — fundamental ideas fit out in Talmudic proportions: ruptures of nature for a big bang Creation event blasting out of the sky, or the waves of the Flood streaming across the frame, or the charged particles of a divine presence, like a necklace of wonder in the sky, a rapture manifest above a farmer’s field.

Merrell and Beom play the major chords. Melinda Hackett, in smaller scale, conceives a biomorphic splendor based in blue, or so highlighted, and delights with visions usually reserved for cellular pleasures, here magnified into a painterly reality. In concert, Amanda Knowles’s screen prints envision blue-lined swirls of energy, design overlays, multiple forces wheel-



Photo | Megan Tan

Four “Thistle Bottles” of different shades of blue by Carrie Gustafson, on display as part of the “Out of the Blue” exhibition at Strohl Art Center.

ing out a make-believe, with smaller cousin images, papers stitched into a mixed media of artful propositions: What if we pie-chart a space like this? How might we put it all together, after all, even in blue?

And then along comes Ron Porter, driving big trucks into blue skies, our only psycho-realist happily reflecting clouds from the trucks’ shinning surfaces, and then

— amazement — a truck taking off: a truck lifting off into the sky, having had enough with this actuality business: announcing the freedom of going airborne, just one stop short of abstraction, blue as a truly uplifting experience.

Carrie Gustafson and Adam Kenney then propose the range of blues in thin-necked glassware and blown glass that is etched and sil-

vered, while Melinda Bernard creates an echo in ceramics for experiences off the wall. And there you have it: worthy of a blue-blood.

An opening reception was held Tuesday evening. Guess what? With a blues band.

Anthony Bannon is the Ron and Donna Fielding Director of George Eastman House, the International Museum of Photography and Film in Rochester, N.Y.

Ceramists to lecture about work, life as artists

Elora Tocci  
Staff Writer

Once upon a time, Errol Willett worked with clay in a workshop.

It was just for a little while. Afterward, he continued on with his life, exploring practical paths toward a defined career. But he couldn’t forget about his time with the clay.

“It kept haunting me,” he said. “I sort of had to take it on.”

And Willett did take it on, becoming a ceramist and chair of the Department of Art at Syracuse University.

Willett and his wife, Jennifer Gandee, will lecture at 7 p.m. tonight in the Hultquist Center. Gandee is a professor of ceramics at Cayuga Community College and the owner of Gandee Gallery just out-

side of Syracuse, N.Y. They will split the lecture, with Willett discussing what it’s like to chair an art department and Gandee talking about her gallery, and they will both speak about their work.

Willett said he enjoys sharing an enthusiasm for art with his students and working with them one-on-one.

“It’s very hands-on, and sometimes you’re working with students late at night or on the weekends, and you develop interesting friendships with the kids,” he said. “It’s fun.”

Willett has been teaching for 14 years and said he has watched his students graduate and become his colleagues, now working in galleries and art centers and some becoming teachers

themselves. He said it’s fun to watch his students in the process of figuring out what they ultimately want to do with their lives.

“Absolutely nobody chooses art because it’s a career,” he said. “Most artists have a story about how art chose them and became something they had to do. It’s not a choice about practicality or a career decision.”

That’s how it happened for Gandee and him when they realized their passion for ceramics. Willett said they like painting on 3-D forms, the feel of clay in their hands, the alchemy of the kiln and taking valueless material and turning it into something special.

“What’s not to like?” he said.

Working as an artist does not lend itself to a glam-

orous life — Willett said people who are looking for multiple houses and big incomes are afraid of being artists.


“Or if they’re not, they should be,” he said with a laugh.

But he’s not complaining. “I have a wonderful lifestyle, and I enjoy what I do every day,” he said. “You can’t trade that.”



Submitted photo

Recent ceramics work by Jennifer Gandee, who will lecture with her husband, Errol Willett, at 7 p.m. tonight in the Hultquist Center.



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PROGRAM

BTG PRESENTS FINAL PURPLE MARTIN CHAT



Photo | Greg Funka

Jack Gulvin will give his last Purple Martin Chat of the season at 4:15 p.m. today at the purple martin houses between the Sports Club and Miller Bell Tower. Bring chairs for guaranteed seating. Sponsored by the Bird, Tree & Garden Club.

FRIDAY, JULY 22

- 7:00 (7 – 11) **Farmers Market.**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **Subagh Singh Khalsa** (Sikhism/Yogic Meditation) Bring gate pass. Main Gate Welcome Center Conference Room
- 7:45 **Episcopal Holy Eucharist.** Chapel of the Good Shepherd
- 8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55–9) **Chautauqua Prays For Peace Through Compassion.** Hall of Missions Grove
- 9:00 **Nature Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club.) **Jack Gulvin**, BTG naturalist. Meet under green awning at back of Smith Wilkes Hall.

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**Chautauqua CINEMA**  
Hurst & Wythe just past Norton Hall

Friday 7/22 - 12:15  
**WHEN I RISE**  
Special Guest Event with Barbara Conrad! NR 74m

Friday 7/22 - 6:15  
**AFRICAN CATS** 89m

Friday 7/22 - 8:30  
**Midnight in Paris** PG-13 100m  
(716) 357-2352 - <http://chautauquacinema.com>

- 9:15 **DEVOTIONAL HOUR.** The Rev. **C. Welton Gaddy**, director, Interfaith Alliance; pastor, Northminster Baptist Church, Monroe, La. Amphitheater
- 9:15 **Men's Club Guest Speaker Series.** **Jim Roselle**, New York Radio Hall of Fame inductee. Women's Clubhouse
- 9:15 **The Bible Decoded.** (Programmed by Chabad Lubavitch of Chautauqua.) **Esther Vilenkin.** Alumni Hall Library Room
- 9:30 **Unitarian Universalist Ethics Series** Hall of Philosophy
- 10:00 **Voice Master Class.** (School of Music) Almita Vamos, violin, presenter. Fee. Fletcher Music Hall
- 10:00 **Violin Master Class.** (School of Music) Almita Vamos, violin, presenter. Fee. Fletcher Music Hall
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** "America at a Cultural Crossroads." **Robert L. Lynch**, president and CEO, Americans for the Arts. Amphitheater
- 12:00 (noon–2) **Flea Boutique.** (Sponsored by Chautauqua Women's Club.)

- Behind Colonnade
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 **Brown Bag Lunch/Lecture.** (Programmed by the Writers' Center.) "The Triumph of the Imagination." **Janice Eidus**, prose writer-in-residence. Alumni Hall Porch
- 12:15 **Challah Baking.** (Programmed by Chabad Lubavitch of Chautauqua.)

If I rise on the wings of the dawn,  
if I settle on the far side of the sea,  
even there Your hand will guide me,  
Your right hand will hold me fast....

For You created my inmost being;  
You knit me together in my mother's womb.  
I praise You because I am fearfully and wonderfully made;  
Your works are wonderful,  
I know that full well.

*Psalm 139: 9-10, 13-14*

**CORN MOON DINNER**  
AND NIGHT LIGHTS AT THE HERON

6:00 PM SATURDAY AUGUST 13 2011

**GREEN HERON GROWERS** Tickets on sale June 21

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**LAKEWOOD CINEMA 8**  
All Stadium Seating  
71-173 W. Fairmount Ave.  
Movie Information 763-3531

**MIDNIGHT MOVIE MADNESS ON FRIDAY NIGHTS**

**\*\*3D Captain America: First Avenger\*\***  
(PG-13) Real D 3D/NO PASS  
Daily (1:00, 3:30, 6:45, 9:20 (11:55pm Fri))

**\*\*3D Harry Potter: Deathly Hallows II\*\***  
(PG-13) REAL D 3D/NO PASS  
Daily (12:35, 3:35) 6:35, 9:35

**Winnie The Pooh (G)**  
Daily (1:00, 3:00, 5:00) 7:00

**\*\*Horrible Bosses (R) NO PASS\*\***  
Daily (1:30; 4:00) 7:20, 9:40

**\*\*Friends with Benefits (R) NO PASS\*\***  
Daily (1:20; 3:45) 7:15, 9:30 (11:55pm Fri)

**\*\*Bad Teacher (R) NO PASS\*\***  
Daily 9:00

**\*\*Transformers 3: Dark of the Moon\*\***  
(PG-13) Standard Daily (1:15, 4:30) 7:45

**\*\*Captain America: First Avenger\*\***  
(PG-13) Standard Daily (12:40, 3:25) 6:25, 9:05

**\*\*Harry Potter: Deathly Hallows II\*\***  
(PG-13) Standard Daily (12:15, 3:15) 6:15, 9:15

**BABAR: The Adventures of Badou (G)**  
Sat / Sun 11 am

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

**Cars 2 (G) Standard**  
Daily (3:30) 6:40; Fri-Sun (3:30) 6:40, 9:00

**\*\*Zookeeper (PG) NO PASS\*\***  
Daily (3:30) 6:40; Fri-Sun (3:30) 6:40, 9:00

- Everett Jewish Life Center Porch
- 12:15 **Meet the Filmmakers.** "When I Rise." **Barbara Smith Conrad**, filmmaker. Fee. Chautauqua Cinema
- 12:15 **Brown Bag Lunch/Lecture.** (Sponsored by the Chautauqua Chapter of Parents, Families and Friends of Lesbians and Gays, and the Metropolitan Community Church.) "Transgender Life 101." **Helen Walther**, speaker. All are welcome. Women's Clubhouse
- 12:45 **Catholic Community Seminar Series.** "Imagination and Remembrance: Essential for the Word of God." **Rev. Edward Mehok**, professor emeritus, Notre Dame College, Cleveland, Ohio; St. Felicitas Church, Euclid, Ohio. Methodist House Chapel
- 12:45 **Jum'a/Muslim Prayer.** Smith Wilkes Hall
- 1:00 **Chamber Music for CANCELLED** Music Hall
- 2:00 **INTERFAITH LECTURE SERIES.** **Timothy Muffitt**, music director, Music School Festival Orchestra. Hall of Philosophy
- 2:00 **Master Class.** **Barbara Smith Conrad** with Opera Young Artists. Jane A. Gross Opera Center
- 2:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 2:30 (2:30-4:00) **Piano Master Class/Lessons.** (School of Music) Fee. Sherwood-Marsh Studios
- 3:00 **Student Chamber Music Recital.** School of Music. (Benefits the Chautauqua Women's Club Scholarship Program.) McKnight Hall
- 3:30 **Chautauqua Heritage Lecture Series.** "Some Banners, Mosaics, Postcards and Cartoons at Chautauqua." **CLSC Alumni Association** tours with book signings by **Ed Harmon, Bill Flanders** and **Jon Schmitz**. Oliver Archives Center, Pioneer Hall, Hall of Philosophy
- 3:30 **Jewish Literary Festival.** (Programmed by the Everett Jewish Life Center.) Readings by **Chana Bloch**. Chautauqua Literary Arts Center at Alumni Hall Porch
- 3:30 (3:30-5) **World Cafe.** Discussion of Week's Lectures. Unitarian Universalist House
- 4:00 **THEATER. New Play Workshop.** *Elijah* by **Michael Mitnick**. (Reserved seating; purchase tickets at Main Gate Welcome Center and Colonnade lobby ticket offices and 45 minutes before curtain at the Bratton kiosk.) Bratton Theater
- 4:00 **Studio Preview Performance.** Festival of Music. CANCELLED Jack and Janice Studios
- 4:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 4:15 **Purple Martin Chat.** (Programmed

- by the Chautauqua Bird, Tree & Garden Club.) **Jack Gulvin**, BTG naturalist. Purple Martin houses between Sports Club and Bell Tower
- 5:00 **Hebrew Congregation Evening Service.** "Kabbalat Shabbat: Welcome the Sabbath." Family Service led by **Rabbi Jamie Gibson; Susan Goldberg Schwartz**, soloist. Miller Bell Tower (Pier Building in case of rain)
- 6:00 (6–7:45) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- 7:00 **Visual Arts Lecture Series.** **Errol Willett and Jen Gandee**, ceramists. Chair, Department of Art, Syracuse University; instructor, Cayuga Community College. Hultquist Center
- 7:00 **SAI Competition Preliminary Round.** (School of Music). Fletcher Music Hall
- 7:15 **Community Shabbat Dinner.** (Sponsored by Chabad Lubavitch of Chautauqua.) Fee. Everett Jewish Life Center
- 8:15 **SPECIAL.** **Tommy James and the Shondells** with **Felix Cavaliere's The Rascals.** Amphitheater

Sa SATURDAY, JULY 23

- PUBLIC RADIO DAY**
- 7:00 (7 – 11) **Farmers Market.**
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 9:30 **Hebrew Congregation Sabbath Services.** Service led by **Rabbi Jamie Gibson; Susan Goldberg Schwartz**, soloist. Hurlbut Church Sanctuary
- 9:30 **Chabad Lubavitch Community Shabbat Service.** **Rabbi Zalman Vilenkin.** Kiddush will follow. Everett Jewish Life Center Library
- 9:30 **Gospel Music Workshop.** (Programmed by the Baha'is of Chautauqua County; co-sponsored by the Dept. of Religion.) Conducted by **Van Gilmer**, music director of the Baha'i House of Worship in Wilmette, Ill. Rehearsals: Saturday, 9:30 a.m. to 12; 2 to 4:30 p.m.; Sunday, 1-2 p.m. Smith Wilkes Hall
- 12:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 12:00 (12:00–2:30) **Social Bridge**

- (Programmed by the Chautauqua Women's Club) For men and women. Women's Clubhouse
- 1:00 **Public Radio Day Lecture.** "I hate ... classical music!" **Stratton Rawson**, music director, WNED-FM, Buffalo. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 3:00 **LECTURE.** (Programmed by Chautauqua Women's Club.) **Contemporary Issues Forum:** "The Goodness of the Physician: From Hippocrates to Hi-Tech," **Sherwin Nuland, M.D. surgeon**, author professor of bioethics, history of medicine and medicine, Yale University School of Medicine. Hall of Philosophy
- 4:00 **Student Chamber Music Recital.** School of Music. (Benefits the Chautauqua Women's Club Scholarship Program.) McKnight Hall
- 4:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 5:00 **Catholic Mass.** Hall of Philosophy
- 6:00 (6–7:45) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- 6:45 **Pre-Chautauqua Symphony Orchestra Concert Lecture.** **Lee Spear.** Hurlbut Church Sanctuary
- 7:00 **Public Radio Day.** Special Concert Preview with WQED-FM Pittsburgh. Smith Wilkes Hall
- 8:00 **THEATER. New Play Workshop.** *Build* by **Michael Golamco**. (Reserved seating; purchase tickets at Main Gate Welcome Center and Colonnade lobby ticket offices and 45 minutes before curtain at the Bratton kiosk.) Bratton Theater
- 8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA**
- (Public Radio Day. Live broadcast of CSO by WNED-FM to Buffalo and by WQED-FM to Pittsburgh.) **Doreen Rao**, guest conductor; **Buffalo Philharmonic Chorus, Doreen Rao**, director. **Leah Schneider**, soprano I; **Tony Arnold**, soprano II; **Natalia Kojanova**, mezzo-soprano; **Jeffrey Thompson**, tenor; **Joseph Mikolaj**, tenor; **Brian T. Zunner**, bass. Amphitheater
- Fanfare for *St. Edmundsbury* Benjamin Britten
  - Orchestral Suite in D Major, BWV 1068: Air Johann Sebastian Bach
  - Magnificat*: BWV 243 Johann Sebastian Bach
  - Mass*: Concert Selections for Soloists and Choruses Leonard Bernstein (edited by Doreen Rao)

**World Cafe at Chautauqua**

3:30-5:00 Today at the Unitarian Universalist House - 6 Bliss Behind the Colonnade

**Week 4: A Case for the Arts**

Each Friday afternoon at 3:30 you can contribute your thoughts and reflections on the lectures you have heard during the week. Articulate your viewpoint and hear other viewpoints surrounding your week of learning.

Enhancing the Chautauqua experience through conversation groups that examine the weekly themes presented at the Chautauqua Institution.

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