The sun sets behind the Miller Bell Tower.

The Official Newspaper of Chautauqua Institution | Weekend Edition, July 30 & 31, 2011

One Dollar

Volume CXXXV, Issue 31

Chautauqua, New York

EVENING ENTERTAINMENT

MASSEY PIPES UP



Jared Jacobsen, Chautauqua Institution organist, was drawn to the sounds of the Massey Memorial Organ at a young age. "I remember being young and loving the sounds of the organ," he said.

Jacobsen pulls out all the stops for performance with CSO

Emma Morehart

Staff Writer

Lucky for the Chautauqua Symphony Orchestra, Jared Jacobsen practically grew up with the Massey Memorial Organ.

"I don't think there's anybody on planet Earth who knows the Massey Organ better than I do, at this point, because I play it every day," Jacobsen said. "In all of its guises, whether it's in tune, out of tune, working completely, not always working, crashing and burning ... I'm pretty much ready for

Jacobsen is the organist and coordinator of worship and sacred music at Chautauqua Institution.

At 8:15 p.m. Saturday in the Amphitheater, the Massey Organ will join the CSO for Charles-Marie Widor's Symphony No. 6 for Organ and Orchestra in G Minor, Op 42. A lot of things can go wrong when an organ performs with an orchestra, especially in a venue like the Amphitheater, but Jacobsen said he is not concerned.

An orchestra is taught to be obsessive about intonation, but the Massey Organ is at the mercy of the weather. A hot and humid day tends to make the organ react more slowly, and it usually takes three days for the organ to adjust to the weather.

See **JACOBSEN**, Page A4

Eddins to conduct CSO in evening of organ, Czech music

Lauren Hutchison Staff Writer

When William Eddins travels south on Route 394 into Mayville, N.Y., and catches a glimpse of Chautauqua Lake, ĥe knows he is home.

"Chautauqua has been dominant strand of DNA in my life now for 32 years," he said. "This is

something that I take with me every day when I make music. It was so fundamental



to my development as a musician and as a

human being."

Eddins, a former School of Music student, will conduct the Chautauqua Symphony Orchestra at 8:15 p.m. Saturday in the Amphitheater. They are joined by Jared Jacobsen, organist and coordinator of sacred music and worship, who is Eddins' former teacher, in a unique program fea-turing the obscure, sixth organ symphony by Charles-Marie Widor and Antonín Dvořák's Symphony No. 7.

In another interview a thousand miles away, Jacobsen echoed Chautauquan sentiments similar to Eddins'.

See EDDINS, Page A4

CONTEMPORARY ISSUES FORUM

Alter looks ahead to 'pivotal' 2012 election

Lori Humphreys Staff Writer

In 2006, Ionathan Alter, thor, porter and political analyst, wrote The Defining Moment: FDR's Hundred Days



and the Triumph of Hope. In 2010, he wrote The Promise: President Obama, Year One.

At the 3 p.m. Saturday Contemporary Issues Forum in the Hall of Philosophy, Alter will link some of the ideas found in the pages of these two books and suggest that the 2012 election will be "Our Defining Moment: FDR, Obama and the 'Promise' of our Time."

Alter describes the 2012 election as "pivotal" and said, "If Republicans win, this will be a very different country."

He said Republicans are fairly specific and clear about

their program. He enumerated some of the changes he thinks would be enacted. Though there would be health insurance premium supports, senior citizens would have to negotiate the private insurance market; Social Security would be privatized; there would be deep spending cuts in the range of \$5 to \$6 trillion without revenue increases; and there would be a return to lower top rates in the income tax

Alter's interest in politics — he has covered seven presidential campaigns for Newsweek magazine — may be genetic. His mother, Joanne Alter, was the first woman elected to Cook County office in Chicago, winning the position of commissioner of the Water Reclamation District in 1972. Alter and his parents knew Obama when he served in the Illinois Senate, and he plans to share some Obama off-camera stories during his presentation.

See ALTER, Page A4

MORNING WORSHIP

Warnock takes to Amp pulpit as Week Six chaplain

The Rev. Raphael Warnock world peace will be the preacher for Week

Warnock serves as senior pastor of the Ebenezer Baptist Church, the spiritual home of the Rev. Dr. Martin Luther

According to his official biography, Warnock is the son of Pentecostal-Holiness ministers, and Warnock was licensed and ordained at the historic Sixth Avenue Baptist Church of Birmingham, Ala., and then served as assistant

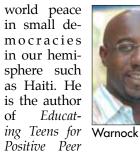
pastor of the historic Abys-

sinian Baptist Church of New

York City.

Before coming to Ebenezer, Warnock served as senior pastor of Baltimore's Douglas Memorial Community Church. He is a graduate of Harvard's Summer Leadership Institute and has worked with the National Black Leadership Commission on AIDS. His work and activism have been both local and global. He has worked on behalf of

national causes as well as





Intervention, which serves as Georgia's official curriculum guide for teen peer programs aimed at reducing the state's teenage pregnancy rate.

Warnock is a graduate of Morehouse College and holds master's degrees in divinity and philosophy and a doctorate in philosophy from Union Theological Seminary in New York City. Sought after as a preacher and scholar, he is a member of the American Academy of Religion.

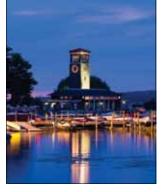
Warnock will preach at the 10:45 a.m. Sunday worship service and at the 9:15 a.m. weekday worship services. He will speak on his faith journey at 5 p.m. Sunday in the Hall of Philosophy.



A night of dance bravado Jane Vranish reviews NCDT's

performance

PAGE **A10**



Ringing in a centennial

Miller Bell Tower celebrates 100th anniversary PAGE **B1**



Concentrating on their art

Scholarships allow students freedom to focus PAGE B10



Walking on air

Club packs Amp for popular Air Band performances PAGE C1





HIGH 84° LOW 65° Sunset: 8:40 p.m.









NEWS



NEWS FROM AROUND THE GROUNDS

Old First Night Run/Walk/Swim

The Sports Club is holding the Old First Night Run/ Walk/Swim at 9 a.m. Saturday. Shirts and posters are available at the Sports Club.

Chautauqua Fire Department hosts chicken BBQ

Chautauqua Fire Department hosts a chicken barbecue beginning at 11:30 a.m. Sunday at the fire hall.

Institution seeks feedback through surveys

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

Chautauqua Women's Club events

- The Women's Club offers Social Bridge Sessions for both men and women. Games begin at 12:30 p.m. Saturday at the Clubhouse. Membership not required.
- The Women's Club invites members to meet at 5 p.m. Sunday at the Clubhouse for an evening playing Mah Jongg. Bring your own card.
- The Women's Club Artists at the Market will be held from noon to 4 p.m. Sunday at the Farmers Market and will benefit the Scholarship Fund.
- The Women's Club thrift shop, the Flea Boutique, will be open from noon to 2 p.m. Wednesdays, Fridays and Sundays behind the Colonnade on Ramble. The boutique features bargain-priced items.
- The annual Women's Club membership meeting will be held at 9 a.m. Aug. 15 at the Clubhouse. The agenda is the election of new members of the board, associate board directors, officers of the board and members of the board nominating committee, and any other matter that may properly come before the membership. All members are encouraged to attend or sign a proxy available at the Clubhouse.
- The Women's Club is sponsoring a silent auction from noon to 5 p.m. Sunday at Hultquist Center. There will be 100 Miller Bell Tower replicas to celebrate the tower's 100 years.

Sports Club hosts Duplicate Bridge

The Sports Club hosts Duplicate Bridge at 7 p.m. Sundays at the Sports Club. The fee is \$5.

Free safe boating classes offered

NYS Safe Boating classes are offered from 12:15 p.m. to 2 p.m. Monday through Friday at the Beeson Youth Center for youth ages 10 and older. To register, contact Special Studies at 716-357-6348 or the Main Gate Welcome Center.

Chautauqua Literary Arts Friends events

- The Literary Arts Friends annual poetry and prose contests are officially open to the public. Pick up entry forms at the Literary Arts Center at Alumni Hall, the CLSC Veranda or the Smith Memorial Library. The deadline for submissions is Aug. 15.
- The Literary Arts Friends welcome anyone with a poem or short prose piece to read at an open mic at 5 p.m. Sunday at the Literary Arts Center Ballroom at Alumni Hall.
- The Literary Arts Friends are hosting Azar Nafisi, auhor of Reading Lolita in Tehran, at 12:15 p.m. Wednesday in the Literary Arts Ballroom of Alumni Hall. This is a special members-only event. The cost is \$12.50, payable by cash or check at the door. Please call Denise at 716-357-6310 by Monday. If you are not a member, you can join at the door.

Jewish Film Festival holds showing

The Everett Jewish Life Center at Chautauqua is showing a film at 3:30 p.m. Sunday in the EJLCC. The Jewish Film Festival presentation for this Sunday is "The Life and Times of Hank Greenberg."

Chautauqua Community Band seeks musicians

The Chautauqua Community Band needs musicians on all instruments. The rehearsal is from 4:30 p.m. to 5:30 p.m. today in Elizabeth S. Lenna Hall. The concert is at 12:15 p.m. Tuesday on Bestor Plaza. Shirts and lunch provided. Call Jason Weintraub at 716-357-6217 or attend the rehearsal to join.

Tally-Ho hosts Old First Night Dinner

The Tally-Ho will provide its annual buffet take-out dinner featuring a variety of Tally-Ho specials for \$5 from 4:30 p.m. to 6:30 p.m. Tuesday at the Tally-Ho Restaurant. All proceeds will benefit the Chautauqua Fund.

School of Music events this weekend

- Svetozar Ivanov, a pianist known for combining fine art and multimedia into interesting concert programming, will hold a master class at 10:30 a.m. Sunday in Sherwood-Marsh Studios. Admission is \$5.
- The Piano Program at the Chautauqua School of Music will hold the first round of its annual piano competition Saturday from 9:30 a.m. to 12:30 p.m. and then from 2 p.m. to 5 p.m. in the Sherwood-Marsh Studios. Judges include Shirley Yoo, Elier Suarez and Svetozar Ivanov.
- The Chautauqua School of Music will host a student recital at 2 p.m. Sunday in McKnight Hall. Donations benefit the Chautauqua Women's Club Scholarship Program.

Art exhibit moves to library

Jerry Alonzo's installation project "The Art of Compassion," previously on exhibit at Fowler-Kellogg Art Center, is now on display on the second floor of Smith Memorial Library. The installation was inspired by Chautauqua's week of lectures on compassion in 2009 and includes tall columns containing the words of Chautauquans and others from around the world.

Seminar helps those 'groping for God'

The Department of Religion presents the free Week Six seminar "Groping for God" by LaDonna Green Bates from 3:30 p.m. to 5 p.m. Monday through Friday at the Hall of Missions. The discussion is offered for men, women and teens who are groping for a faith or groping to grow within their faith. Daily registration is limited to 25.

Schedule change for Sunday performance of 'Elijah'

Chautauqua Theater Company's performance of "Elijah," originally scheduled for noon Sunday, will begin at 11 a.m. For more information, contact the box office at 716-357-6250.

Corporation meeting set for Aug. 13

The annual meeting of the members of the Chautauqua Corporation will be held at 10 a.m. Aug. 13 in the Hall of Philosophy.

Please take notice

The annual meeting of the members of the Chautauqua Foundation will be held at 9 a.m. Aug. 20 in McKnight Hall for the purpose of electing directors and transacting such other business as may properly come before the meeting.

AH, WILDERNESS!



A young boy explores the creek in the Thunder Bridge Ravine.

Williamson Fund supports CSO performance Saturday

The Dent and Joan Williamson Fund for the Chautauqua Symphony Orchestra provides funding for Saturday's performance of the Chautauqua Symphony Orchestra under the baton of William Eddins and featuring Jared Jacobsen on organ.

The Dent and Joan Williamson Fund for the Symphony Orchestra was established by Dent and Joan Williamson in 2008 through outright gifts to the Chautauqua Foundation for the purpose of enhancing the work of the Chautauqua Symphony Orchestra. Dent, a longtime flutist with the Chautauqua Symphony Orchestra, retired in 2002 after 35 years of playing in the ensemble. He joined the orchestra as second flute in 1968.

Throughout his tenure, Williamson served in many capacities, including on the orchestra committee and as the orchestra's librarian, a position he held from 1981 until his retirement. Williamson received his bachelor's and master's degrees from the New England Conservatory of Music. Later he earned his doctorate of musical arts from the Combs College of Music in Philadelphia. Before joining the Chautauqua Symphony, he played with organizations as varied as the San Antonio Symphony, the Boston Pops, the Martha Graham Dance Company and the Radio City Music Hall orchestra.

In June 2000, he retired from his position as associate professor of music at The College of New Jersey, formerly Trenton State College. Joan also is a retired musician and is retired from the staff of

TCNJ library. A graduate of Indiana University School of Music in Bloomington, Joan played one season as the regular second bassoonist with the Chautauqua Symphony Orchestra and frequently thereafter as a substitute or extra player. Dent and Joan are the parents of Andrew and Lesley, who both served as Amphitheater sweepers while growing up. Lesley also served the Institution for several years in the archives department and as the lecture coordinator for the Department of Education.

CLSC CLASSES PREPARE FOR RECOGNITION DAY AUGUST 3

Think it. Act it.

- The Class of 2008 will hold the annual meeting at 12:30 p.m. Sunday at 46 Hurst Ave.
- The Class of 2004 will meet for breakfast before the parade between 8 a.m. and 9 a.m. Wednesday at the Afterwords Café. The class also will meet at 12:15 p.m. Friday

in the Alumni Hall dining room. Lunch will be provid-

• The Class of 2003 will have its annual meeting and brunch on Recognition Day at 27 Vincent Ave. at 7:45 a.m. The class will meet and proceed to march in Recognition Day Parade. For information, contact Anita Holec 716-357-2199.

• The Class of 2001 is holding its Annual Class Business Meeting at 4 p.m. Tuesday at Alumni Hall. Meet for the Recognition Day Parade at 8:45 a.m. Wednesday on Bestor Plaza. There will be a Book Chat Social from 4 p.m. to 5:30 p.m. at 42 Foster Ave. No reservation necessary. For more information, call Deb Schirm at 440-256-3327 or 440-667-2259 or

email schdeb92@aol.com. ld a meeting at 4 p.m. Monday in the Alumni Hall Garden Room. Exciting news will be presented for review. Special projects will be introduced for approval. Guests will include Dick Karslake, president of the CLSC Alumni Association, and Sherra Babcock, director of the Department of Education for Chautauqua Institution. This is a must-attend meeting for

all Class of 2000 members. • The Class of 1999 will meet at 8:30 a.m. Wednesday, Recognition Day, at the Afterwords Café. The elevator will be in service. Members are asked to wear class shirts and hats and white pants.

• The Class of 1998 will have its annual Recognition Day breakfast at Carole and Bob Reeder's home at 8 a.m. Wednesday. The Reeders live at 90 Harper Ave. at the

North End of the grounds. Call the Kullbergs at 716-753-5201 or the Reeders at 716-753-7254. The class will go to the Recognition Day Parade immediately after breakfast. Please let the class know if you need transportation either before or after breakfast.

• **The Class of 1996** is meeting at 4:30 p.m. Wednesday at Alumni Hall, prior to the Gala Dinner. Buy your dinner ticket early.

• The Class of 1995 is holding a class meeting at • The Class of 2000 will 5:15 p.m. Monday on the norch of Alumni Hall Mem. bership Chair Yvonne Mc-Credie will be attending as a special guest. The Class of 1995 is having pre-parade coffee at 8:15 a.m. Wednesday on the porch of the Methodist House. Bring CLSC umbrellas for the parade.

• The Class of 1993 will meet at the home of Marty Gingell at 14 Bliss Ave. on Recognition Day, Wednesday, at 7:45 a.m. for its traditional breakfast meeting. All class members are invited to attend, and those who choose can then march in the parade. Note that the date is a correction from prior information that is in the CLSC News Notes. Class dues can be paid at Alumni Hall or at the quick meeting. For further information, contact Norman Karp at 716-753-2473.

• The Class of 1992 will enjoy a class dinner together Tuesday at the Intermezzo Restaurant in the St. Elmo. Class members should contact Treasurer Edris Weis for reservations at 716-357-8121.



new picture from the wizards at Pixar brings back to the screen star race car Lightning McQueen and his pal Mater who head overseas to compete in a World Grand Prix race. But the road to the championship becomes rocky as Mater gets caught up in an intriguing adventure of his own: international espionage. "Teaches gentle kid-friendly lessons about the importance of friendship and being yourself" -Kenneth Turan, Los Angeles Times

THE PRINCESS OF MONT-PENSIER - 8:30 (NR, 139m) Set in war-torn 16th century France Bertrand Tavernier's (Round Mid night) superbly mounted period drama translates **Madame de** Lafayette's 1622 novella into a intelligent and moving evocation of the terrible conflict between duty and passion. "Epic and intimate" -Kenneth Turan, LA Times "Enters the field of the swashbuckling romance, so littered with our memories of other films, and conquers it with a startling freshness. Roger Ebert

Cinema for Sun, July 31 CARS 2 -3:30 & 6:00





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Soldier musicians to perform eclectic Sunday concert in the Amphitheater

Emma Morehart Staff Writer

Not all musicians can say that they would go to war for their fellow band members and mean it literally, but the members of the U.S. Army's 42nd Infantry Division Band can and do.

Staff Sgt. Brian Swanhall has been a member of the military band for 23 years and calls himself its "jack-of-alltrades" because he can play almost every instrument. He and his fellow members of the 42nd Infantry Band will perform at 2:30 p.m. Sunday in the Amphitheater.

"It gives me a chance to play ... with professional military musicians, and it's become more than a job," Swanhall said. "It is a family. I would go to war with these people. So (my favorite part is) the act of playing music together. I get to play where there's a need and I get to see my military family."

When Swanhall joined the Army in 1988, he joined the 199th Army Band. The band then merged with the 42nd Infantry Band in 2005. For most of the year, Swanhall is a music teacher whose primary instrument is trumpet.

The band meets for two weeks during the summer and once a month for the rest of the year. Most of their performances, like the one at about being in a military Chautauqua, take place during the summer.

The 42nd Infantry Band is just one of 53 Army National Guard bands, which are divided up geographically. Both the Army Reserve and the Active Army divisions have bands as well.



The U.S. Army 42nd Infantry Division Band

Not all band members have full-time careers or are fulltime soldiers. Many, like Sgt. Andrew Koskela, are students.

Koskela joined the Army band nine years ago when he joined the Army and was on active duty for seven years. He has been a trumpet player in the 42nd Infantry Band for two years. After active duty, he decided to return to school and enrolled in the Berklee College of Music in Boston, where he now studies.

On normal days during the summer, the band members wake up early, do their drills, have breakfast and then practice the rest of the day until the evening.

"What's really unique band is the level of professionalism. We stick to our schedule; we rehearse to standard, not to time," Koskela said, adding that he prefers the professionalism of the military band to those of university bands he has performed with in the past.

Unlike Swanhall, Koskela cannot pick a favorite part of being in the band.

"My favorite part is pretty much everything," he said. "I'm getting paid to play trumpet. The fact that I get to go to school full-time and then come back here and play with these guys is pretty cool."

The Army has a Civilian Acquired Skills Program in which soldiers with civilian-acquired skills, like musical ability, can enlist. This program often allows members to rise quickly in rank. Band members must then pass an audition and complete basic training and advanced training at the Army School of Music before joining the band.

"Most of them have either studied music in college or ... have been gigging for many many years," said the band's commander Chief Warrant Officer Mark Kimes. "The Army — and I think it's a wonderful thing — is one

of the highest employers of professional musicians in the country. Anytime we can bring music to the public is a wonderful thing."

Like the backgrounds and demographics of the band members, the music selection is unique and eclectic. At the beginning of the concert, a few members of the band perform in a small ensemble, which is often a brass, woodwind or jazz quintet. Then, the entire band performs more serious concert band music.

In the middle of the concert, the band members will move into stage band or rock band, and they will end with the patriotic favorites, at which time they will honor current and former service members and ask them to stand.

"The public needs to see the military in a positive light, and (the band) is a great way to do it," Swanhall said. "That's what we're here for – promoting the military."

From the President

COLUMN BY THOMAS M. BECKER

e experienced a serious power outage July The transformer that constitutes the power source for the grounds and some property beyond our gates blew on Thursday afternoon at approximately 3 p.m. There was about an hour and a half of frantic assessment to determine the source of the problem and the scope of the effect.

Between 4:30 p.m. and 5 p.m., an emergency response team gathered in the board room in the Colonnade building. There have been other articles written about the event, these meetings, the work done to respond and the happy news that by mid-morning on Friday, we were largely free of the problem. I would like to take this space to highlight one aspect of the comprehensive, multi-faceted emergency response effort, namely that of the volunteer fire system from around Chautauqua Lake and particularly the leadership of Chautauqua Fire Chief

You may know Mark from his reports to the community during open forums at the Hall of Philosophy or his presence on the fire trucks offering a cool spray and delight to the young people at the Children's Beach or as he motors about in the Chautauqua Fire golf cart. He sports an impressively modest hairline and a visage reflective of his all-weather occupation. He takes his job seriously,

During the assessment of the scope of the problem and in particular within the discussions that focused on safety, he was completely invaluable, as he understands these grounds and the habits of Chautauquans.

I want to point out but one of the many ways Mark and the entire team went out of their way to ensure the safety of this community. Mark contacted the volunteer departments that ring Chautauqua Lake. From those contacts, he recruited 30 volunteers committed to an all-night shift on the grounds of Chautauqua. He divided the group into teams of two and assigned each team a section of the grounds to patrol through the night. They were assigned to help anyone who may be in distress and to look for practices that might be endangering the safety of the community, most particularly the use of candles for illumination in the darkened homes. Mark was adamant that candles, while a romantic and perhaps easily found source of light, were an incredibly dangerous potential source of fire.

Throughout the night, this team of volunteers conducted their patrols and when necessary awakened homeowners to extinguish the candles they witnessed flickering within. As you might imagine, not everyone was delighted to be awakened to this task. Mark's response to such pique was to point out he prefers this kind of exchange to the one they would be having if the candle were to overturn or otherwise cause a fire.

I have expressed my thanks to Mark, the fire volunteers, the American Red Cross team that gathered with food provisions and the entire infrastructure of Chautauqua County Emergency Services run by Julius J. Leone. But I ask you to think about the fact that 30 members of communities outside of Chautauqua Institution spent an entire night — a hot, difficult night — patrolling these grounds solely for the purpose of ensuring your safety through a crisis. In my book, that is a truly outstanding example of community in search of the common good.

Many members of this community give of time and resources to the fire department, the Red Cross, the Lake Association and Watershed as well as a host of deserving nonprofits in the county and area. We have been members of this larger community for 137 years. We often talk about what a resource we are to the community. It is also true that we benefit from the beauty, grace and competence of this community.

Week Six lectures to take deeper look at Iran, 'from ancient Persia to Middle East powder keg'

During Week Six of the 2011 Chautauqua Season, lecturers will look at one of the world's most talked-about nations: Iran.

The morning lecture theme, "Iran: From Ancient Persia to Middle East Powder Keg," provides a context for examining the country formerly known as Persia and its emergence as present-day Iran. Lecturers will look ahead at what might be next for Iran and how it differs from other Middle Eastern nations. The week's afternoon Interfaith Lecturers will explore "Religion in Iran: The Many Faces," taking a look at the history and current state of religion in Iran.

Getting things started will be journalist and foreign policy analyst Robin Wright on Monday. Wright is the editor of The Iran Primer, a book on thinkers and trends that will influence the future of the Islamic world. The winner of the U.N. Correspondents' Gold Medal and the Overseas Press Club Award, Wright has reported from more than 140 countries for CBS News, the Los Angeles Times and The Washington Post.

Additionally, Wright's lecture can be seen online be-



ginning Aug. 8 on FORA.tv.

East Powder Keg

Tuesday's morning lecturer Azar Nafisi is a bestselling Iranian-American author. Her New York Times best-seller Reading Lolita in Tehran: A Memoir in Books was named one of the 100 best books of the decade by the Los Angeles Times.

Nicholas Burns, who was employed by the U.S. Foreign Service for 27 years, gives the Amphitheater lecture Wednesday. Burns is a professor of diplomacy and international politics at Harvard's John F. Kennedy

School of Government. An adviser to the National Iranian American Council, Farideh Farhi is Thursdav's lecturer. Farhi is an independent scholar and affiliate

graduate faculty at the University of Hawaii at Manoa.

Hossein Mousavian, the former spokesman for the Iranian Nuclear Team, provides the week's final morning lecture. Mousavian served in the Iranian government in various positions for two decades.

Author Karen Armstrong bookends the Week Six afternoon Interfaith Lecture Series, speaking Monday and Friday. A former Roman Catholic nun, Armstrong is a former professor at London University and London's Leo Baeck College. She was chosen as the winner of the 2008 TED Prize for her potential to change the world. Her "Charter for Compassion," of which the Department of Religion and the Rev. Joan Brown Campbell, director of the Department of Religion, have been partners, launched Nov. 12, 2009.

Armstrong's Friday lecture can be seen on FORA.tv

beginning Aug. 12. Yaakov Elman, professor of Judaic Studies at Yeshiva University, lectures Tuesday. Elman is an associate of Harvard's Center for **Jewish Studies.**

Charles Kimball, director of the religious studies program at the University of Oklahoma, serves as the afternoon lecturer Wednesday. Publishers Weekly named Kimball's book When Religion Becomes Evil one of the top 15 books on religion, while the Association of Parish Clergy named the same book one of the top 10 of the year.

A professor of Islamic Studies at the University of North Carolina at Chapel Hill, Omid Safi lectures Thursday. Safi cofounded the Progressive Muslim Project and served on the board of the Pluralism Project. He specializes in Islamic mysticism (Sufism), contemporary Islamic thought and medieval Islamic history.

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FROM PAGE ONE

The Chautauquan Daily

EDDINS

"Chautauqua is responsible for creating me as a musician, as a person," he said. "My aesthetics, my theology, my technique, my way of looking at the keyboard, was all shaped by this place, since I was five years old. This is home for me."

Jacobsen said he has always known Eddins was destined for big things.

"He's just beyond brilliant," he said. "He's a fabulous pianist, and he's developed into a fabulous conductor."

Eddins, a self-professed "organ nerd," said he is looking forward to a fun, entertaining concert with Jacobsen and the CSO.

"To do this piece with Jared and with that great outdoor organ at Chautauqua and the orchestra ... I'm getting a big smile on my face just thinking about it," he

Jacobsen has played Widor's Symphony No. 6 for Organ and Orchestra in G Minor, Op. 42 (bis) as a solo before but never has played it with an orchestra. Most organists dread undertaking a new piece with an orchestra, but Jacobsen said he is not remotely worried.

"What I want to do is to showcase what that instrument can do without taking anything away from the or-chestra," he said. "That will be the fun of this piece."

Widor is known for his compositions for organ. Jacobsen said the rare sixth symphony is a wonderful,

organ and the orchestra. It starts with a fanfare for the brass before the organ and the orchestra launch into the symphony simultaneously. The slow, third movement is a romance between the flute stops of the organ and the string section of the orchestra. The piece closes with a huge march with glittering accompaniment.

To contrast this "big beast" from 19th-century French literature, Eddins selected the overture from Bedřich Smetana's comic opera, The Bartered Bride.

Eddins said the opera is very silly, and there is a tremendous sense of sparkling humor and light-heartedness in the overture.

"(Smetana) will always come around a curve just a little bit differently than you would expect," Eddins said.

In the second half of the program, the CSO will perform Dvořák's Symphony No. 7 in D Minor, Op. 70, which Eddins called miraculous and the best piece Dvořák ever wrote.

He characterized the piece as Brahms in a Dvořák sense. The two composers were friends, and in the midst of a compositional crisis, Brahms urged Dvořák to write music that was distinctly Czech. With this advice and his love of Brahms' third symphony, Dvořák wrote his seventh symphony, which mirrors the structure and form of Brahms' third with plenty of Czech style, Eddins said.

That style is most evident in the third movement, with a two-against-three waltz. Eddins said the symphony accessible showpiece for the has a dark, romantic nature

with elements of peasant harmonies throughout.

"The seventh symphony is definitely roots music," he said. "It has more in common with Dvořák's Slavonic dances than with his other large, symphonic works."

Eddins is the music director of the Edmonton Symphony Orchestra. In 2012, the orchestra will play at Carnegie Hall. Though he works frequently as a conductor and tours the world guest conducting, Eddins considers himself a pianist, first and foremost, and is working on recordings of chamber music in his private studio.

He last conducted the CSO in 2003. He said the experience of coming as a student, a visitor and then a conductor gives an odd sensation of déjà vu. He said he always enjoys working with the members of the CSO, many of whom he knows quite well.

"That always brings another wonderful element to the experience, because you like seeing these people; you know you have history with them," he said. "It makes making music just that much easier."

Jacobsen said Saturday's concert is a happy collaboration all around.

"I'm really looking forward to collaborating with (Eddins) on this," he said. "He's such a good musician — that's all you really need. I can trust myself to, hopefully, be as good a musician. The two of us will have a good

JACOBSEN

"For (the orchestra) to tune to something that essentially won't stay in tune makes them crazy," cobsen said. "I'm OK with things being slightly out, because a pipe organ wouldn't sound like a pipe organ unless it were slightly out of tune."

There also is a delay in sound when the rhythm travels from the conductor, to Jacobsen, to the organ, to the pipes and out to the audience.

As a result, Jacobsen has to prepare accordingly. When the tempo of the piece increases, Jacobsen has to jump the beat to make it sound as if he is at the same speed as the orchestra.

But Jacobsen said he can often correct problems as they arise and has practice thinking on his feet. One year, Jacobsen played organ with the CSO, the Chautauqua Dance Company and a guest conductor who was unable to keep control of all three groups. As a result, the CSO agreed to follow the organ's lead, and the dancers followed the CSO.

"There was so much frustration, you could have cut it with a knife," Jacobsen said. "And all we had to do was all just relax and become an ensemble."

Despite the potential problems with organ concertos, especially in an outdoor venue, Jacobsen said the final product is worth any appreĥension.

"There's nothing quite

organ that was designed to sound like a full orchestra, along with a full orchestra," Jacobsen said, adding that Widor's concerto is a great match for the Massey and the CSO.

Widor wrote the organ symphony originally in 1882, then rewrote it to include full orchestra parts when the Prince of Wales commissioned the piece for a charity fundraiser. Unfortunately, Widor worked at such a quick pace that the only copies of the music were hand-written and difficult to read. The concerto was popular but rarely

In the early 1920s, a department store in Philadelphia that housed the world's largest organ resurrected the Widor concerto for a wildly popular concert. Again, though, the piece was put back on the shelf until 1997, when a studio in Switzerland realized the organ was the perfect instrument to showcase the potential of digital recordings, and that the Symphony No. 6 concerto was the perfect piece to showcase the abilities of the organ.

Eventually, the Spreckels Organ Society and the San Diego chapter of the American Guild of Organists hired John Near, a specialist in Widor's music, to revive and recopy the concerto into the readable form Jacobsen now plays.

"It's not as overtly colorful as a couple of other things for the organ and orchestra, but there aren't a whole lot of things for the like an organist playing an organ and orchestra that are in common usage because until recently, there wasn't any place to play them," Jacobsen said. "Other than Chautauqua, until 25 years ago, there were very few concert halls that had organs in them that were still being used."

The piece itself blends well with the Massey Organ and the CSO. The acoustics in the Amp allow for a balance of orchestra and organ, Jacobsen said, unless the piece does not call for it.

"There's times when it's definitely me versus them, and then there's other places where the blend should be so good that you're not sure which is which," Jacobsen said. "This is a very clever composer. He knows exactly what he's after, so it is on purpose. It's kind of a dialogue ... between that smooth, flutey sound that the organ does so well and then the wonderful, lush strings that the CSO does so well."

Even though this is one of the most popular concertos for organ players, the beauty of the concerto is just a bonus for Jacobsen.

"When I sit down at the instrument, it's like putting on comfortable shoes," he said. "I never have to worry about it, and I have an intimate connection with the Massey organ, to the point where I kind of go into a zone. It's a very comfortable feeling for me, because I can do that day after day, week after week here."

The Chautauquan Daily

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ALTER

He admires Obama but said that he views the president through an independent lens and has not been uncritical. Alter's historical knowledge, combined with his political reporting experience, offers the audience a behind-thescenes but informed perspective on current events.

Alter was a Chautauqua Amphitheater speaker in 2006 and currently writes a weekly column for "Bloomberg View" for Bloomberg News. During his 28-year Newsweek career, he wrote about education, fiscal policy, terrorism, anti-Semitism, at-risk children and national service. He has appeared on NBC News programs and is a regular guest on "Hardball." Alter graduated with honors from Harvard University with a bachelor's degree in history.

There will be a book signing after the program, and both books are available at the Chautauqua Bookstore.

The Contemporary Issues Forum is sponsored by the Chautauqua Women's Club.





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- Written by Rhoe B. Henderson Agency and Chautauqua Patrons Insurance Company, two local companies familiar with Chautauqua property • Homeowners coverage for property written in the "Premier"
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CSO Community Concert returns Aug. 9

The Chautauqua Symphony Orchestra's "Community Concert" returns this summer on Tuesday, Aug. 9, an opportunity for all community musicians, novice or expert, to join the CSO on stage. Anyone with an orchestral instrument is welcome. The community will be invited to perform five selections during the second half of the program.

to 4:30 p.m. Tuesday, Aug. 9, for a dress rehearsal with the CSO. Participants are encouraged to attend both rehearsals; attendance at the dress rehearsal is required in order to participate in the Aug. 9

The repertoire for the concert is available online at www.ciweb.org. Music is available to be picked up at Rehearsals will take place the Program Office in the from 5 p.m. to 6:30 p.m. Sat- Colonnade Building. For inurday, Aug. 6, at the Amphi- formation or questions, call theater for community vol- the Program Office at 716-



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OPERA

Opera combat coach Girard teaches safety through violence

Josh Cooper Staff Writer

A large, goateed man stands in an open room in the middle of a circle of opera singers.

"Promoting tolerance, friendship and understanding through violence" is printed on his black T-shirt.

"And we all remember that all stage falls are what?" the man asks the students.

"Controlled descents," they all reply in perfect unison.

He demonstrates how to throw someone to the floor, and all the students try their hand at his technique. The room fills with laughter as the students grab each other roughly and hurl each other to the deck.

"You would think throwing people to the floor, you wouldn't hear so much laughter," the man said.

The man is renowned stage combat coach and stuntman Dale Girard, and he's in the middle of a stage combat class with the Chautauqua Opera Company's Young Artists.

Girard, first and foremost, teaches students how to protect their bodies when engaging in combat or "physical business," as Girard calls it, which can involve anything from stage falls to wrestling.

He said what makes opera stage combat more challenging than combat in film or theater is the added element of singing. Often, when something physical like a fight or a fall occurs in an opera, the singer is expected to sing at full volume directly after, Girard said.

"We need to make sure they can sing directly after they fall to the floor or struggle, so we need to make sure that the vocal chords are free, and that's all about technique," Girard said.

He said one of the most common injuries when engaging in stage tussling is est ever to achieve it.



Above, Dale Girard, professional fight director and choreographer, said, "Falls are controlled descents." At top right, Daryl Freedman and Caleb Stokes don protective gear during a stage fighting workshop with Girard. "The goal is to not need pads," Girard said. At bottom right, Girard demonstrates throwing Marvin Kehler to the floor during a stage fighting workshop held in preparation for Chautauqua Opera Company's production of "The Magic Flute," which closes Monday night at Norton Hall.

vocal fatigue.

"If you think of when people are at the gym and they're lifting weights, they'll give off these terrible grunts, which put a lot of strain on the voice," Girard said.

Girard's background is diverse. In high school, he was heavily involved in theater, martial arts and sports. That combination led him to join a live-action stunt show after high school. He bears the scars of an injury from that time, when he received a blow to the face with a broadsword.

He started training with an organization called the Society of American Fight Directors, which has different levels of certification in stage combat, much like the belt system in karate. He has worked his way through the ranks to the highest level, that of "Fight master," becoming one of only 16 other people with that rank and the young-

"Somehow it just all clicked, right out of high school," Girard said. "I loved theater; I love action and physical activity, so it was perfect for me."

He became interested in opera in college. He minored in dance and also participated in fencing. One of his dance instructors worked with the Central City Opera in Colorado and knowing his fencing ability, offered him a job with the opera as a fencing instructor. He worked there from 1986 to 1995 and then was approached by Jay Lesenger, Chautauqua Opera Company's artistic/general director, and began working here.

Girard also is involved in film, as a fight coordinator, stunt coordinator and stuntman. He is both a stuntman and a stunt coordinator for film currently showing on the Syfy channel called *Eyeborgs*. In the film, he falls seven stories to his death — a

career highlight, he said.

He also has directed operas and taught master classes and college courses. His varied career has taken him from coordinating stunts for the Metropolitan Opera to being a stunt talent for a Super Bowl halftime show in which he was set on fire.

"Because I work with action, rather than in a specific medium, I've had a chance to do all kinds of weird and fun and amazing things," Girard said.

Girard said there are differences in the mechanics of fighting in different media, whether theater, film or opera. Film is very specific and tight, Girard said, so the movements are more minute because the lens is close. With theater, the breath isn't as important as with opera, because often when a fight occurs, the directors want the actors to seem winded for a full effect. With opera,





the opposite is true, because often there is singing directly after the fight.

The Young Artists he's working with said they admire Girard's varied background and skills.

"He'll be in the middle of a lesson and say something like, 'And here you're going to do sort of a half rond de jambe,' and we'll all say, 'Huh?' and he'll say, 'I actually minored in dance," Young Artists participant Gideon Dabi said. "I think it's crazy that he can draw from this really diverse background of experiences to teach us."

Girard said his job is all about appearances. He said for an artist to know that he doesn't actually have to fight someone, but rather appear to fight them, is extremely liberating for the actor.

"A lot of actors, when they first come in, are not sure of what stage combat is going to be," Girard said. "People always say to me, 'Well, I can't throw a punch.' The trick is, the character needs to throw the punch, and once the actor is empowered to believe they can tell the story, they don't have to throw the punch; they have to look as if they're throwing the punch.

"There's great freedom in realizing you don't have to be violent; you have to appear violent."

He said his job is extremely rewarding. "When either I do a big

stunt, or someone I'm coaching does a big stunt, they get to go home at the end of the day. They can make it to work tomorrow," Girard said. "The audience believes it, and they get caught up in the action, but nobody is really getting hurt. I get to sword fight, I get to fist fight, I get set on fire, I get to fall off buildings, and then I get to go home to my family."

Musical Theater Revue takes Young Artists to the fair

Josh Cooper Staff Writer

The songs of the fair will be featured in tonight's Musical Theater Revue at 10:30 p.m. Saturday and Aug. 4 in

Elizabeth S. Lenna Hall. The program will feature songs of great American musical theater composers like Rodgers and Hammerstein, Comden and Green and Jones and Schmidt, to name but a few.

The program is called Daydreams and Cotton Candy: A Day at the Fair, and the setting is the Chautauqua County Fair in the 1940s. All of the

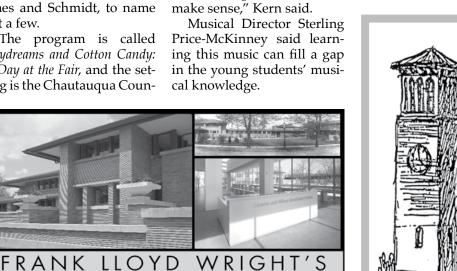
throughout the performance.

"We've tried to make each song its own vignette, so we don't have to make a dramatic through-line to make it make sense," Kern said.

Musical Director Sterling

songs have something to do strange to them, even though it's hummable and whistlable with the types of experiences a person might have at a fair Teddy Kern, who is directing the program, said the format is not that of a play, where a single storyline prevails

Price-McKinney said learning this music can fill a gap in the young students' musical knowledge.



by everybody else of a certain age," he said. "It's like they know up to Puccini, and then there is this huge gap, and then there is Lady Gaga, so everything that happened in the 20 century, they're not as familiar with." Price-McKinney said

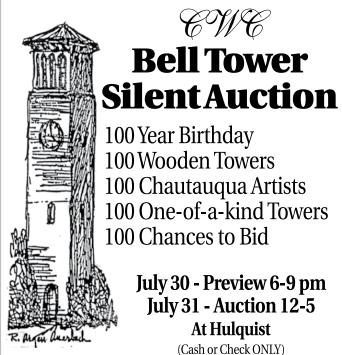
learning this repertoire pre-

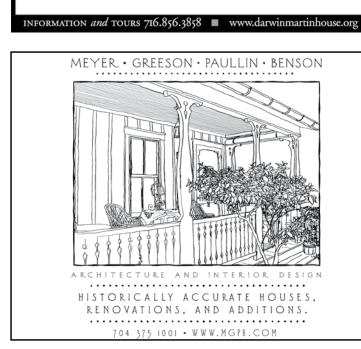
"All this material is very pares students for the rest of their careers.

"They will never be as frightened again when someone gives them an American standard or a song from a musical," Price-McKinney said. "They will know the difference between their operatic attack and their popular music attack, and we always feel good about that."

Orientation/Information Sessions

Special informal orientation sessions for Chautauqua first-timers 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.





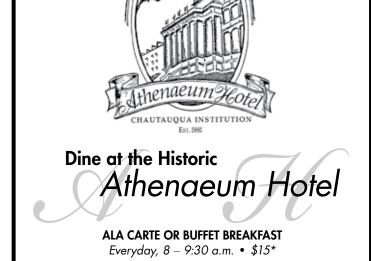
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NEWS



Photo | Demetrius Freeman Marty Merkley, vice president and director of programming, speaks to a crowd on Hultquist Center porch Wednesday morning on the importance of the arts for the weekly Trustee Porch Discussion.

Merkley discusses program operations at Porch Discussion

Taylor Rogers Staff Writer

Marty Merkley is a maestro, a magician, a juggler but not in the literal sense.

At least, that's how Jill Bellowe, Chautauqua Institution Board of Trustees member, introduced him at Week Five's Trustee Porch Discussion on Wednesday.

Merkley, vice president and director of programming, spoke on the importance of the Institution's fine and performing arts, as well as his role in planning the season's 2,000-plus events.

He initially spoke about the first-time visitors, those who haven't had a chance to open a Chautauqua calendar. It's an overwhelming experience, he said. Programming here has to be extensive, and that's often unexpected for new guests.

"The breadth of our program is unmatched anywhere else," Merkley said, adding

Groping for God

For men and women who lack the firm faith of Chautauqua's founders, for those who have not been able to accept the religion of their families, and for those who grew up

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Kaye Lindauer

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LaDonna Bates, M.S.W.

that several elements go into making the events and experiences here so diverse.

Chautauqua is unique in many ways. It houses both professional and educational visual and performing arts. Merkley said roughly 300 students are in the different schools.

Both the professionals and the students offer community members a chance to be a part of the creative process. Instead of just experiencing the final product, whether it be theater, dance or opera, he said, Chautauquans have the opportunity to observe the artist at work, in rehearsal or at the studio.

"I think we're very lucky," Merkley said. "We get to watch them do their job ... and I think that's just amazing."

He then went on to discuss the importance of the art world as a whole, referencing the Week Four theme, "A Case for the Arts."

Merkley discussed the prestige and dedication of those who lead the fine and performing arts, mentioning Patricia McBride, master teacher for the Chautauqua School of Dance. McBride has a place in The George Balanchine Trust, allowing her to pass on his legacy, as well as hers, by staging his works to her students.

"Every one of our artistic staff and faculty are passing on the legacy of their particular art form to a new generation," he said.

The arts have played a prominent role in Merkley's life for a long time. He said he's been a performer, an organizer and a presenter in some form for all of his life. It's hard for him to picture a life without them, he added.

"I don't know how one exists without art... I can't imagine that," he said.

Following his speech, Merkley took various questions related to programming, including when and how the Institution will choose a new Chautauqua Symphony Orchestra music director. The process will take up to three years, he said, starting next summer. He will cycle conductors throughout the season, candidates will be chosen, and the selection process will begin.

Attendees also asked Merkley about the possibility of certain performers coming to the grounds, including pianist Alexander Gavrylyuk, who will be at Chautauqua at some point next summer, and violinist Augustin Hadelich, who will be here Aug. 18.

The Trustee Porch Discussions are held each week at Hultquist Center porch with a different topic related to the Institution's operations.

Chautauqua Lake Association hosts special presentation

Association will hold a pre- wide Lake Assessment Prosentation titled "Chautauqua Lake Shoreline and In-Lake Plants: Working for a Healthy Combination" at 7 p.m. Wednesday at the Jane A. Gross Opera Center across Route 394 from the Institution. Speakers will include Robert Johnson of Racine-Johnson and Scott Kishbaugh from the Department of Environmental Conservation.

Johnson's research includes the recording and monitoring of the aquatic plant community in Chautauqua Lake for the Chautauqua Lake Association. Kishbaugh has been the director of the New York Department of Environmental

The Chautauqua Lake Conservation Citizens State-

gram since 1985. The program will focus on the importance of the shoreline in providing a healthy lake ecosystem and will include reports on continued scientific research in working with herbivores and their effect on in-lake plants. A review of the results of the recently completed National Lakes Assessment also will be provided.

Police

The Chautauqua Police Department, located behind the Colonnade building, is open 9 a.m. to 5 p.m. during the season (716-357-6225). After 5 p.m., Main Gate security may be contacted at 716-357-

In case of emergency, phone 911.





CORRESPONDENCE FROM OUR READERS

Dear Editor:

Five generations of my family have been coming to Chautauqua over the last 105 years. My grandmother, a devout Christian woman, started coming as a young woman to study and learn more about the Bible. She started to bring my mother (at age 2), who in turn brought my sisters and me as young children. Much of who I am has been formed because of Chautauqua and its Christian principles. As a child, I never missed a Sunday at Hurlbut Church where elementary-aged children had their own Sunday School and Church. During church, children were the ushers and children were the choir. I was given a children's hymnal for perfect attendance at choir practice and services one summer. High School Sunday School was held at the Hall of Missions. I have brought my own children, and now granddaughter, to Chautauqua for the wonderful opportunities only Chautauqua can provide.

Over the past several years, I have become more and more discouraged. Chautauqua has been drifting away from Christian principles which we need to remember was the main purpose of its founding. Those Christian principles are being watered down and will soon be so diluted

that Christianity at Chautauqua will be a thing of the past.
Wednesday morning at Church, I was absolutely shocked at the "twisting" of God's Word. The "sermon" was nothing more than a political rally in the name of God. I know I am not the only one present who did not applaud. I do know that for the first time in my life, I attended a church service and did not contribute any money. I will choose to give my tithes to further Bible principles — not destroy them. I know that society is changing, but the Biblical principles of right and wrong are as true today as they were when the Bible was written.

> Patricia Pickens Canup Rockwall, Texas

Dear Editor:

In response to the letter in defense of the electronic addicts, I would like to explain how e-books distract from my enjoyment of the concerts. Actually look at what happens on your screens. Turning a page on a Kindle changes the screen from white with black print to black with white print then loads the next page in white with black print. It has the same effect as shining a flashlight in the faces of those around you. Selecting text message on your iPhone has a similar sequence of events. First the screen goes totally white followed in a millisecond by the list of your messages. Same effect of shining a flashlight in the faces of those around you. Same for your iPad. If you want to use electronic equipment while listening to the concert, maybe the Amp ushers can reserve a section in the back row or the bleachers so all the e-anything addicts can annoy only other addicts. So, stop multi-tasking. These wonderful CSO musicians provide exquisite entertainment and deserve your undivided attention.

Barbara Jones

Dear Editor:

There is a facility here at Chautauqua that, for some reason, has been carefully hidden. It is quite nice. It has been placed in the remote northwestern most area of the Institution grounds near the tennis courts. That area abounds with signs and arrows pointing to the many recreational facilities to be found there but "Dog Park" is not to be found on any signs here nor anywhere else in the Institution. Trying to find it for the first time this year I asked three separate groups of people that I encountered. None knew of a dog park although they were only a few hundred yards from it. Finally my dog and I did find it — empty, of course, because few know of it and, if they do, may not be able to find it (it is encoded on the Map of the Grounds for those who know that there is a dog park and care to search for it).

It is quite nice (though a bit small). Evidently, some group of individuals cared enough to fence in the area, mulch it, make available water and doggy bags and place benches under the large tree it encompasses. What a shame that most dogs in the Institution will never see it.

> Jon and Helene Spisiak Fernwood, 29 Miller

Dear Editor:

The nice article in the paper last week (July 18) about David Williams, longtime director of the Chautauqua Fund, got me to thinking about all the members of the Chautauqua staff who efficiently do their jobs without any fanfare or much recognition. People like Ryan, who drives the first tram of the morning and who is always on time. Or Carl and David, who greet me so pleasantly when I arrive at the Turner Community Center shortly before 8 a.m. Or Connie, John and Rebecca, who register us for Special Studies classes. Even the staff of The Chautauquan Daily," who inform us of the many activities available, help to make our time on these magical grounds so much more enjoyable. A round of applause and heartfelt thanks to all!

> Ira Cooperman 24 South





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LITERARY ARTS

Week Six writers-in-residence tap into memory, conflict

Aaron Krumheuer Staff Writer

Laura Kasischke and Joe Jackson are looking to increase the intensity of writing this week at the Writers' Center. Drawing from old memories, obsessions, strife and conflict, they will push writers to turn up the heat on their poetry and prose.

Both writers-in-residence will give readings from their work at 3:30 p.m. Sunday at the Literary Arts Center at Alumni Hall. They will lead workshops throughout the week and deliver lectures on Tuesday and Friday.

Poet-in-residence Kasischke is a professor at the University of Michigan. She has received fellowships from the National Endowment for the Arts, the Guggenheim and U.S. Artists. She has published seven novels and eight books of poetry, her newest being *Space, In Chains*. This is her fifth time staying at the Writers' Center, and she has

taught as both a poetry and prose instructor.

Kasischke will lead the workshop "Imagination and Material: Finding and Perfecting Your Poems," in which her poets will learn to turn inward while writing and tap into new sources of inspiration.

Through the use of restrictive rules, such as time limits and very specific writing prompts, she found that her students can better access the subconscious. These triggers help to unlock inspiration, through memories and new imaginings, she said.

'My idea is that it is all in there; you have to contact it to find your material," she said. "You should never have to face a blank page because there's so much in the mind to harvest, but you need some tools, some entrée, to figure out how to get it out of there and onto the page."

Often, it is the moments of greatest intensity in life that hold the most inspiration to



Kasischke

write about, she said, and it is her goal to translate that onto the page.

Writer-in-residence Jackson brings intensity to the table as well in his workshop "Conflict in Fiction and Nonfiction Narrative."

Jackson is a writer and former investigative reporter for *The Virginian-Pilot* in Norfolk, Va., where he worked for 12 years on stories that led to the acquittal of a man



wrongly convicted of murder and the dismissal of false testimonies, among many other stories on criminal justice.

He found that when pitching story ideas in the newsroom, editors were not just looking for the news; they wanted to know how the news fit a story. In other words, they were looking for the conflict, he said.

"In American journalism and western fiction, what's

ries is this narrative arc of conflict," Jackson said. "You know, our lives are lived in conflict, and that conflict in some way shapes us."

It is the angle that one can view as the driving force of literature, and more modern theorists have delineated it into man vs. nature, man vs. society, man vs. himself and other such pairings. From even the earliest works like Homer's "Iliad," an epic war poem, the central conflict is not just battle but an internal conflict: Achilles' decision whether or not to fight for the

Conflict defines the drama of life, and writers, in some mythic way, tap into it, Jackson said.

"So it helps in these sorts of fiction and nonfiction workshops — it helps early on for the student to sit down and think about what that conflict is," he said. "That basically informs what the plot is going to be, what the char-

developed over the centu- acters are going to be, the personalities of those main characters. It just drives the whole story forward."

He will help writers consider conflict and discuss the idea in greater depth in his workshop "Conflict in Fiction and Non-fiction Narra-

tive" this week.

Besides his career as a reporter, Jackson has written six works of nonfiction and one novel, How I Left the Great State of Tennessee and Went on to Better Things. Time magazine named his book The Thief at the End of the World: Rubber, Power, and the *Seeds of Empire* one of the Top 10 books of 2008. His newest book, which will be released next year, is about the famous pilot Charles Lindbergh and the losers of the transatlantic race. Jackson holds a master's degree from the University of Arkansas and lives with his family in Virginia Beach.

Bell Tower rings in CLSC Class of 2011

Aaron Krumheuer Staff Writer

This year marks the 100th anniversary of the Miller Bell Tower, and as honoree of the Class of 2011, the sounds of its chimes will open the nighttime Vigil Ceremony for the Chautauqua Literary and Scientific Circle.

The Vigil Ceremony heralds the annual week of CLSC graduation. It will begin at approximately 9:15 p.m. Sunday at the darkened Hall of Philosophy.

"The Vigil service is a spiritual, meditative service," said Jeff Miller, a member of the Class of 1997. "Words and music in a sacred place. It's a service done for the class, by the class. It's about the books, about CLSC, about Chautauqua, about some things they think are significant and worth celebrating."

The service begins when the 2011 Class assembles at Alumni Hall. Holding candles, the class will proceed down the luminary-lined path, past the gas torches and into the Hall of Philosophy.

Carolyn Chimemaster Benton will be signaled by cell phone at Miller Bell Tower to play the processional and recessional as they begin and end the service.

There are 124 graduating members of the 2011 Class who will become alumni on Wednesday — CLSC Recognition Day. This class also will have two class co-presidents: Amy Lloyd and Barbara Hois.

"I'm doing a lot of things this year that Chautauquans just have to do," said Hois, a member of the Motet Choir and a Special Studies instructor. "It's tradition; you have to join CLSC if you're going to be a Chautauquan."

Hois will be playing a Bach minuet on the flute with piano accompaniment dur-

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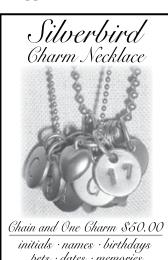
ing the Vigil Ceremony, and class members will speak on changes in traditions between today and 100 years ago, the age of the Miller Bell

Their motto, "Expanding Tradition," is about taking from the past and pulling it into the future, said Peggy Snyder, a member of the Class of 2001.

"Chautauqua is full of tradition, and rather than have it static, you have to grow with the times," she said. "So traditions should expand and grow ... rather than be stuck in 1930 or something like that."

After the service, there will be a reception with refreshments for graduates at Alumni Hall.

That morning, Miller will lead the members of the Class of 2011 into the Amphitheater, where they will sit together and be recognized by the Rev. Joan Brown Campbell, director of the Department of Religion. Raised on the back wall by the organ pipes will be the banner "CLSC Class of 2011: Expanding Tradition," the motto's first public appearance.



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Daily file photos

TOP: The CLSC graduating Class of 2009 holds candles while listening to speakers at their vigil in the Hall of Philosophy.

ABOVE: The CLSC Class of 2010 begins the procession from Alumni Hall.



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Wed., Andrew C. (Bud) Burkle, former head of banking supervision, and James B. Thomson, VP, research, Federal Reserve Bank of Cleveland

Thurs., Gretchen Morgenson, NY Times, on her new book, Reckless Endangerment.

Fri., Prof. Thomas Ferguson, Univ. of Massachusetts – Boston, coauthor with Robert Johnson of leading academic journal article on the crisis, "Too Big to Bail," International Journal of Political Economy, vol. 38 (2 parts)(2009). What went wrong, why it happened that way, and where official crisis responses are going next.





THEATER

Kimes joins CTC, playwright Metzler at final 'World Onstage'

Suzi Starheim Staff Writer

The idea of intellectual property will be the topic of discussion at Chautauqua Theater Company's "The World Onstage: How Creative Property is Carved Out" at 12:45 p.m. Saturday at the Brawdy Theater Studios. This event, which is the last of the three "The World Onstage" events, will focus on playwright Molly Smith Metzler's "Carve," which also is the last of the three plays to be performed in the New Play Workshop Festi-

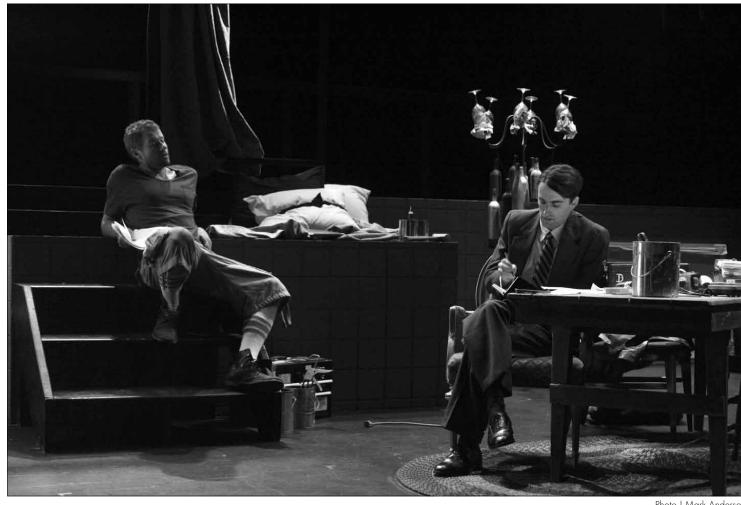
"Carve" is the story of a 38-year-old Brooklyn artist, Josh Darbin, who became famous for a painting titled "Carve." The painting is of a tattooed woman, and while it was originally thought to be a fictional person featured in the painting, as the play progresses the audience is faced with the notion that this may not be the case.

This is where the idea of intellectual property comes into play.

"One of the things we're interested in this is interpersonal property," said Associate Artistic Director Andrew Borba. "It's a strong issue in the play. Isn't this an interesting idea, especially in a world that involves things like an artist's responsibility to the subjects?"

Katherine McGerr, literary and NPW coordinator, said the guest at Saturday's discussion will be Don Kimes, artistic director of the Visual Arts at Chautauqua Institution. The interdepartmental collaboration in Saturday's discussion is something McGerr said she is very excited about.

"We're excited anytime we can do something inter-departmental," McGerr said. The focus of the conversation will be the artistic process, intellectual property, and the language and perspective of visual artists.



Guest actor James Badge Dale (Josh Darbin) and conservatory actor Charlie Thurston (Andrew Levitt) perform in Molly Smith Metzler's "Carve."

McGerr said the idea of how creative property is defined in different media will be a focal point as well. Borba referenced the challenges that exist within an expanding digital world.

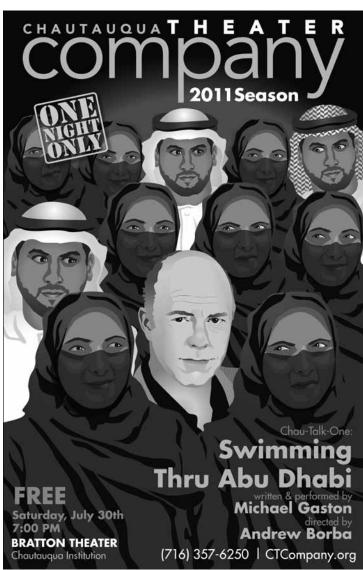
"There is an incredible amount of piracy," Borba said. "The world of content and knowledge has exploded in such a way. Who owns it? Why do they own it? And given 'Carve' being some-

thing that is an image that is then manipulated by an artist, well, now who owns it?"

"Carve" will show twice more before the conclusion of the NPW Festival, at 2:15 p.m. Saturday and at 8 p.m. Sunday.

"The World Onstage: How Creative Property is Carved out" will be over in time for guests planning to attend the 2:15 p.m. performance of "Carve."

'Amazing storyteller' Gaston to present one man show for CTC



Poster for Michael Gaston's "Swimming Thru Abu Dhabi"

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Suzi Starheim Staff Writer

It was in 2008 that Michael Gaston suddenly found himself on a stage at the Middle Eastern Film Festival in Abu Dhabi introducing a film. Gaston was addressing an audience that included the King and the United States ambassador, about a movie based upon the war on terrorism.

The film, "Body of Lies," was directed by Ridley Scott and filmed in the United States and Morocco. It starred Leonardo DiCaprio and Russell Crowe. Gaston said he was in only one scene of the film, and this scene was filmed in Morocco

"A year later, I get invited to go to a place that I can't even find on a map," Gaston said. "I'd heard of Abu Dhabi, but I literally don't know anything about it. So I went, and once I was there, I realized I was the only representative of the film."

As can be imagined, the four-day trip provided Gaston with an amazing story to share with others, and this story is what brings Gaston to the Chautauqua Theater Company's New Play Workshop Festival at 7 p.m. Saturday in Bratton Theater.

The story really is about me going there discovering that I actually have to speak on behalf of the film. No one

"Michael Gaston is an amazing storyteller. I was talking to him the other day, and I said, 'You could sell me the Brooklyn Bridge. You really can just tell a story."

> —Andrew Borba Associate Artistic Director

mentioned it," Gaston said. "I was there for two days doing press, and no one from the festival mentioned that I was going to be expected to introduce the film."

The one-man show is called b1," and Artistic Director Vivienne Benesch said this is the first of what she hopes will become an annual series that features CTC alumni. Gaston was at Chautauqua to star in Kate Fodor's play "Rx" during a 2010 New Play Workshop.

Gaston said the process of crafting this one-man show began at New York University with no theatrical elements involved. He said he remembered having many of stories from his trip swirling in his mind, and he organized these to present at NYU. This initial presentation was more of a talk about his experience than a one-man show, and Gaston said he has been working to develop the piece further for Saturday's performance.

"This is a creative endeavor for myself and for my own brain, and maybe it'll become something later on that can be done for an audience, but really, what it is is just a way for me to work out "Chau-talk-one: and tell the story that I think Swimming Thru Abu Dha- is really interesting," Gaston said. "It's not going be like

going to school. It's not a

lecture by any stretch of the

imagination. It's a story." Associate Artistic Director Andrew Borba is directing the show and said he and Gaston worked to add appropriate theatrical elements to the show that wouldn't deter from the story. This includes having Gaston sitting at a table where he said there "might be a chalkboard and a screen, a glass of water and fat pieces of chalk so I can write on the board."

The main goal of the show is to aid Gaston in further developing his overall story for future audiences, Borba added.

"The overall goal is to continue to workshop. He'll have papers in his hands for some of it. It's really about crafting the theater piece," Borba said. "We have some video and some musical pieces that will go along with it, and there will be some lights."

Borba said what will drive

Gaston's show is his ability to bring the audience along for the ride.

"He's an amazing storyteller," Borba said. "I was talking to him the other day, and I said, 'You could sell me the Brooklyn Bridge. You really can just tell a story."

The initial idea for having Gaston bring his story to Chautauqua began approximately a year ago. Borba invited Gaston to workshop it here so he could get feedback on structuring the story.

Gaston said a big part of the show will be bringing a complicated area of the world to the attention of the audience.

"I think it's funny, so hopefully they'll be entertained," Gaston said. "It's a stranger-in-a-strange-land story. I bet there's not one percent of these people that can look at a map of the Middle East and can point exactly to where Abu Dhabi is. When people come to see the show, I hope it just opens up a part of the world to them that they hadn't spent much time considering."

In addition to spending time in Chautauqua crafting this show, Gaston is busy working on multiple television series. These include "Unforgettable" and "The Mentalist."

Benesch said the performance will be over in plenty of time for guests to make it to the Amphitheater for the 8:15 p.m. Chautauqua Symphony Orchestra concert.

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EATER



CTC's NPW Festival concludes this weekend at Bratton Theater

'Elijah' Sunday, 11 a.m.

'Build' Sunday, 4 p.m.

Saturday, 2:15 p.m. • Sunday, 8 p.m.

'Carve'

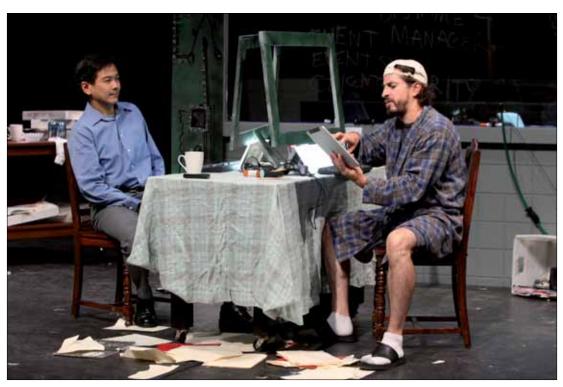






Photo | Demetrius Freeman

TOP: The entire company of Michael Mitnick's "Elijah."

ABOVE LEFT: Guest actors Joel de la Fuente (Will) and Matthew Saldivar (Kip) play video game designers in Michael Golamco's "Build."

ABOVE RIGHT: Conservatory actor Peter Mark Kendall (Elijah) and guest actor Sam Gregory in "Elijah."

Photo | Mark Anderson

LEFT: Conservatory actors Charlie Thurston (Andrew Levitt) and Andrea Syglowski (Jessa Campbell) in Molly Smith Metzler's "Carve."

RIGHT: Syglowski and guest actor James Badge Dale (Josh



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DANCE

NCDT's pieces create individual sparkle in night of dance bravado

REVIEW

Jane Vranish Guest Reviewer

An evening of pas de deux can signal a gala event, a chance for company dancers to present their unique and often tasty gifts in quick succession. On the other hand, such an evening can turn into an extended yawn, given the repetitive and possibly confining nature of two per dance.

But if there were any sense of such apprehension about the North Carolina Dance Theatre program Wednesday at the Amphitheater, it was slowly alleviated by the company dancers, who strung their pieces together like a colorful necklace of beads, each with a different hue or sparkle to define them.

The term pas de deux generally is reserved for duets of the classical ilk, and they bring with them certain expectations — a slow section where the woman is supported by the man, two variations to show their individual talents and a swift exchange at the end called a coda.

Usually the pas de deux is plucked from a larger work, where it can maintain a dramatic connection or be performed strictly for the bravado of it all. The Amphitheater audience saw the latter, because the creative starting point for "An Evening of Pas de Deux" actually was

the exclamation point.
"Don Quixote" often is considered the most popular of all the pas de deux and frequently pops up in competitions, films and full-length performances, along with being a commanding presence on YouTube.

That contributes to a certain sense of familiarity. People watch for the male to do a helicopter spin in the air and drop to his knee or the female to launch into the fouettes, where they changed direction Tuesday night, to the delight of the audience. They also luxuriate in the faux Spanish flair, from a matador stance to the enticing flick of a fan.

That also means the couple, here Alessandra Ball and Addul Manzano, has to have the confidence and technical acumen to measure up to the numerous standards that have been laid down before them.

She is the ballerina among NCDT ballerinas, resplendent in all the accoutrements demanded by this balletic warhorse, yet commanding the stage with breathtaking ease. He, right now the cavalier of choice, has vastly improved over the summer with flexible split leaps and an assertive attack to his turns that served him well.

The pair also appeared in the first of two George Balanchine pieces, his flowing "Tchaikovsky Pas de Deux." Instead of the absolute centrifugal force found in the classical repertoire, the dancers had to follow Balanchine's neoclassical leanings — in other words, be able to move off the vertical plumb line and return to it at will.

Conceived for Violette Verdy, who was partnered with Conrad Ludlow in 1960, the duet always had the French dancer's open sense of joie de vivre in the deeply arched tendu poses (Did I sense a slight flamenco flair creeping in here?) combined with the flying catches and the exuberant overhead lift that capped it all.

Anna Gerberich and Pete Walker repeated Balanchine's balletic halftime show, "Stars and Stripes Pas de Deux," which made the leap from joie de vivre to good old American fireworks. It started tentatively, perhaps because they didn't have the benefit of Chautauqua Symphony Orchestra guest conductor Grant Cooper hanging on their every phrase. But this is a duet that can't be denied and, with a combination of personal razzle and technical dazzle, it had the audience rhythmically clapping along by the end.

Dwight Rhoden's choreography also can look like an even more extreme version of Balanchine's creative angularities and the celebratory physical extension of balletic technique. He also has periodically sent his ballerinas skidding across the stage on the tips of their toes. So when this sneak peak of "Spill," to be performed in its entirety later in the Chautauqua season, was announced,



Photo I Demetrius Freeman

Alessandra Ball and Addul Manzano perform Balanchine's "Tchaikovsky Pas de Deux" at the Amphitheater Wednesday evening.

there was that possibility that this could be an abstract physical play on the oil slick in the Gulf of Mexico.

But Rhoden was indeed in a serious mood, forgoing all of that for a mesmerizing organic translation of freedom denied. It had a gummy feel, for wildlife have no real footing with which to complete their escape. Softly lashing about. Slowly oozing in and

out of holds. And a whirlpool exit for an ending. It's almost impossible to imagine where Rhoden's movement for Jamie Dee and David Ingram will go, but it will be interesting to see the ensemble resolution of this duet.

In a way, "Spill" bridged the gap between classical and contemporary on this program, using a balletic stretch to extend the contemporary

vocabulary. Of course, the remaining trio of works (Sasha Janes' "Lascia La Spina, Cogli La Rosa" had to be scrapped due to an injury to Rebecca Carmazzi) had their own technical delights within their individual choreographic membranes. But these were pieces that transformed the body and sometimes abandoned conventional technique.

All three had a dramatic thread at their core, beginning with Salvatore Aiello, who used an Asian influence to convey his idea of wind and leaf. Ingram frequently employed a weighted martial arts stance along a defined corridor of the stage. Although one might have expected a lighter turn of phrase from the lithe Gerberich, given the swirling score and Eastern atmosphere, she was slowly pressed overhead and molded into other acrobatic maneuvers, making the duet physically intriguing in a Western style.

Mark Diamond contributed "Co-Dependency," where Traci Gilchrest and Daniel Culpepper became creatures in an unknown world, one apparently marked by danger at every turn. That drove the partnering in keeping with the title, furtively glancing about amid the interlacing movements, although there were clues that the danger might lurk closer than expected. The pair exited as it had entered, with Gilchrest slung across his back, only this time with a deathly twist.

Ingram also debuted "Sylph," a modern take on a segment of Michel Fokine's "Les Sylphides." This was love, plain and simple, almost timeless. Ingram, whose style indicated he might really be a Paul Taylor-ite at heart, used the gentle nature of the Chopin waltz. Instead of wafting sylphs, there still was an almost folklike look to the couple's interactions, both soft and unpretentious.

Quite thoughtful, Ingram's piece is a welcome addition to NCDT's growing stable of choreographers.

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

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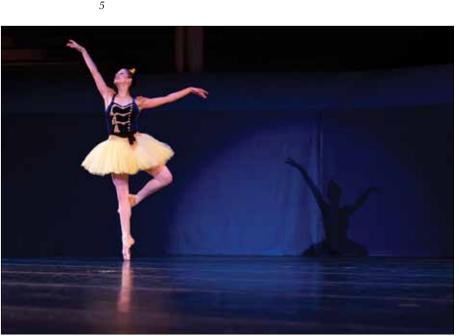
ARRIVE AT AMPHITHEATER TO GET READY FOR PERFORMANCE

7:15











(1) 11:00 a.m. Anna Gerberich stretches at the Verdy Studio at Carnahan-Jackson Dance Studio during her morning company class. Anna uses the morning class as step one to preparing her body for the evening performance. (2) 12:32 p.m. Anna spends time going through her pointe shoes to find the perfect pair for the evening performance. Each pair has a different feel and wear, and certain shoes perform better than others depending on the dance. (3) 4:41 p.m. Anna spends time eating dinner and watching "That 70's Show" after the 2 p.m. Amphitheater rehearsal. Rehearsal lasted until 4 p.m., leaving Anna three hours of down time. (4) 5:04 p.m. Anna closes her eyes for a moment to relax and prepare herself for tonight's performance. (5) 7:28 p.m. Anna puts on makeup in her dressing room. (6) 9:18 p.m. Anna performs on the Amphitheater stage.

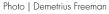




Photo | Megan Tan Assisted by Walt McClure and Ben Heide



Three times a day, Chautauquans hear the melodies of the 100-year-old Miller Bell Tower, played by Carolyn Benton, at left, who is in the midst of her 10th season as chimemaster. Benton's passion for the tower refreshes each time a child inquires to play a note and visitors poke their heads in to ask questions about the history. "Isn't she beautiful?" Benton said. "It never gets old."



"I love to see children interested in the tower. It's a way to build future support for the traditions in represents."

Carolyn Benton | Chimemaster

Ringing in a centennial

Chautauqua's iconic Miller Bell Tower celebrates 100th anniversary this week

John Ford Staff Writer

> fell in love with Chautauqua's Miller Bell Tower at the age of 5," Carolyn Benton said.

Now in her 10th year as the bell tower's chimemaster, Benton gushes enthusiastically about many things, but especially about Chautauqua's most prominent symbol. "I'm excited every time I come down the hill to play her

bells," Benton said. "It never gets old. I call this beautiful bell tower 'she.' I don't know why; it just seems right." Who's to argue? Benton plays at 8 a.m., noon and 6 p.m. on

most days

The Miller Bell Tower is 100 years old this week. Dedication ceremonies were held on Old First Night at 4 p.m. Aug. 1, 1911, and the most prominent among several celebratory occasions this August will be the performance in the park in front of the Miller Bell Tower of a piece especially written for brass ensemble and bells.

The performance will take place at 4 p.m. Tuesday as part of a ceremony rededicating the bell tower, again on Old First

The composition was written by Gregory Miller, New Yorker and brother of current CLSC activities coordinator Jeff Miller but no relation to Chautauqua co-founder Lewis Miller, after whom the bell tower is named.

Several prominent Chautauquans will speak, including Marty Merkley, vice president and director of programming, the Rev. Joan Brown Campbell, director of the Department of Religion, and Jon Schmitz, Institution archivist and historian.

At 1 p.m. Aug. 21, the bell tower will be the featured attraction in Chautauqua County's yearlong series of events commemorating the county's bicentennial year. The county is promoting visits to the Institution grounds, and to the bell tower in particular, on that day.

The Chautauqua Women's Club is sponsoring a silent auction of bell tower replicas created by Chautauquans from noon to 5 p.m. Sunday at Hultquist Center.

There is an online photo display throughout the season for pictures by Chautauquans of the bell tower, organized

All are invited to share their special bell tower photos at millerbelltower.com. Winning photos will be chosen in several

The Children's School classes also will be visiting Thursday. "Little children come down to see the bell tower and hear the bells all the time," Benton said. "Maybe one of the reasons is that I will let them hit the key for the last note of the tune I'm playing. You should see them squeal in delight!"

No doubt that is true, but Benton's obvious and infectious joy at greeting her visitors is probably the reason so many keep returning.

"A longtime favorite of mine is a little boy who lives near here, on Miller Park," Benton said. "Almost every day for years, he'd trot across the park in his pajamas after dinner, look both ways as he crossed Lake Drive, and come over to visit. It got to be quite a ritual."

Benton sighed.

"Now, he's 7 or 8, and he has outgrown the tower — for the moment, anyway."

Kids riding their bicycles home from Boys' and Girls' Club often stop by, and Benton plays the Club song on her

"I love to see children interested in the tower," she said. "It's a way to build future support for the traditions it represents.

"I'll get lots of requests, sometimes several in the same day. For instance, the president's office might call. Perhaps the president and Mrs. Becker are entertaining on their porch for dinner, and the guest of honor would like to hear his or her college song. The Department of Religion calls of-

According to the Institution's information brochure, the Miller Bell Tower is 75 feet high and 18 square feet. The foundation of pilings and concrete extends 18 feet underground. The brick construction is in the North Italian style and features an open arcade belfry near the top for the 13 bells. Seven of the bells were gifts from CLSC classes, and the Lewis Miller family bought three more. The original bell was rented from the Mayville United Methodist Church.

"You should hear the reactions I get from people!" Benton said. "'You don't know what the tower means to me,'

by the Institution's Marketing and Communications office. or, 'How did you know that was my grandmother's favorite hymn?' or, 'How did you know that's our song, and it's our anniversary?"

> "One day, a tiny little old lady came up to me after I'd played songs for some little children. 'So do you have to be a child to get to play the last note?' she asked. I said I only permit that up to age 102," Benton recalled with a smile.

> "My three most requested songs, in descending order, are 'Amazing Grace,' 'Happy Birthday' and 'Take Me Out to the Ballgame," Benton said. "People tack up requests on the door or give them to me in person. I have to say, though, that I am still amazed, after 10 years on the job, how few people know the tower door is open when I play. People and pets are always welcome," she said.

> As chimemaster, Benton plays a keyboard with 12 white and two black keys. Chords, she said, often don't sound very good, because the harmonics above them clash in what is called an overtone series.

"I can sometimes avoid that by playing three notes in quick succession in a kind of rolling chord that can muffle the overtone effect," she said.

Benton explained why she plays what is called a chime and not, for example, a carillon.

"A carillon must include at least 23 bells," she noted. "Anything less is a chime."

Three bells sit on the floor near her keyboard.

"Getting them up to the top of the tower would be very, very costly," Benton said. "It would be like wrestling a big new piece of furniture into a small room, complicated by the weight of the bells and the fact you'd be around 65 feet off the ground.

The largest of the 13 bells weighs 3,033 pounds, the smallest only 141. A Cincinnati firm maintains them, and Institution personnel clean up the tower and belfry each spring.

"You might be surprised at what makes its home up there during the off-season — and what they leave behind," Benton said.

Then she bustled off, leaving behind some smiling kids, mothers and tail-wagging dogs.

Photos posted at millerbelltower.com:















Photos | Demetrius Freeman The Rev. Raymond Kemp gives his lecture, "Women in the Church: Let's Do Better," as part of the Chautauqua Catholic Community's Seminar Series in the Methodist House Chapel. The Catholic Community celebrates 25 years this season, and often shares chapel space with the Methodist and Episcopalian houses.

Chautauqua Catholic Community celebrates 25 years

Emma Morehart Staff Writer

Chautauqua's Catholic Community turns 25 years old this weekend. And while there may not be a cake or piñata swinging from the ceiling of the Hall of Christ, members have planned special events for the Community's birthday party.

Jon Schmitz, the Community's vice president and Chautauqua's archivist, will begin the celebration at 1 p.m. Sunday in the Hall of Christ with a presentation called "The Narrow Gate Pass."

This gate pass refers to the gradual yet unstable entrance of Catholicism into the Chautauqua grounds. For many years, there was more of an absence of Catholicism than there was a presence. a Protestant belief system, but that is only part of the reason, Schmitz said.

"The reason that Catholicism did not have a formal presence earlier was not that Community.

there was a case of bigotry or religious hatred," Schmitz said. "It was rather a case of serious intelligence (and opinion) differences, which made it difficult, if not impossible, at the beginning, for Protestants to incorporate Catholics into the program and for Catholics to participate. It really was only through a very long effort by many people, Catholic and Protestant, who were determined to have Catholics at Chautauqua, that finally it worked itself out over time."

Now, Catholicism is the largest denomination on the grounds, Schmitz added. This drastic difference, especially given the fact that it occurred over a relatively small number of years, cannot be ignored.

"It's an important mile-Chautauqua was founded on stone for us, I think, when you think about where we came from to where we are now," said Paul Anthony, the immediate past president of the Chautauqua Catholic



The Catholic House is located near the Amphitheater.

In 1985, Anthony and others decided they wanted a stronger presence of Catholics on the grounds, he said. He was unable to attend daily Mass on the grounds and decided to form a group that could meet for Mass and seminars. As the group grew into the Catholic Community, Anthony and others began to invite guest priests each week to conduct services and seminars. Many of

these priests will return as concelebrants for the Mass Sunday.

"(They were) very instrumental in making us able to mount a good religious program for those early weeks when we were just beginning 25 years ago," Anthony said, adding that the Most Rev. Edward U. Kmiec, Bishop of Buffalo, N.Y., will preside at Mass this Sunday.

After Schmitz's presen-

Campbell, director of the Department of Religion, will welcome and congratulate the Community, Anthony said. Following the Mass, there will be a reception at the Catholic House on Palestine.

Anthony said the events will celebrate the history, as well as the physical connections the Community shares with the Episcopalian and Methodist houses, but it also will be reflective.

For Schmitz, the reflection is just as important, because it allows party-goers to look forward, as well.

"You take some convenient period of years to stop and look back so that you can assess where you are and think more clearly about where you're heading or should be heading in the future," Schmitz said. "I think that's really what anniversaries are about."

As a result, his presentation will focus less on the 25-years aspect of the an-

tation, the Rev. Joan Brown niversary and more on the identity of Chautauqua and the role of Catholicism in its history.

> As Catholicism grew outside the gates of Chautauqua, it began to seep into Chautauqua's identity. In fact, the increasing presence of Catholicism in the Institution is reflective of societal changes across the country. This is how it should be, Schmitz said.

> "The point is that Chautauqua has to be sensitive to reflecting the demographics of the nation if it wishes to remain relevant," Schmitz said. "It has to in some way incorporate the diversity of that country, including atheism and agnosticism. That's essential really to Chautauqua's future."

> So even though Chautauqua has not lost its Protestant religious identity, the reminder of religious diversity still bears repeating to all denominations, including Catholicism, Schmitz said.



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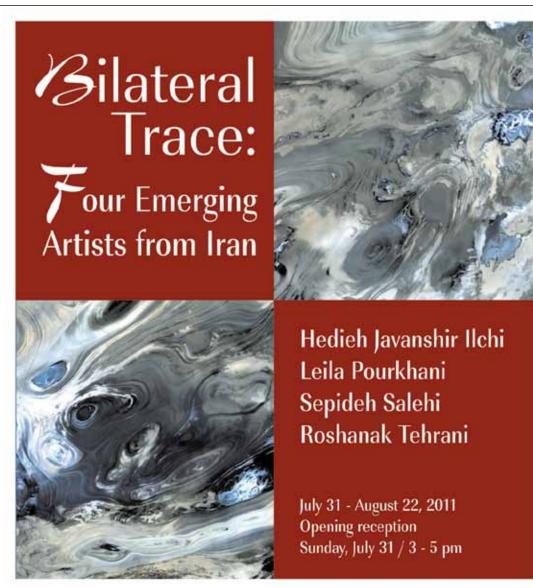
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Brazile: Compromise is the way to success



Photo | Ellie Haugsby

Veteran political strategist Donna Brazile speaks during Friday's morning lecture in the Amphitheater.

Nick Glunt Staff Writer

Donna Brazile's sister Sheila, who had suffered from a benign yet mentally debilitating brain tumor, lived in Louisiana when Hurricane Katrina struck in 2005. Sheila, as Brazile said, had the mental capacity of a child as a result of the tumor.

Brazile expected the government's policy to be to evacuate the elderly and people with disabilities before anybody else. That, she said, was not the case.

Unable to get Sheila released to leave the area, Brazile explained to Sheila exactly what needed to be done in her home.

"Sheila, I want you to fill your bathtub with water," Brazile said.

"OK, Donna," Sheila said. "Sheila, do you have can-

"Yes, Donna."

"Do you have canned goods?"

"Yes, Donna."

"Sheila, stay there," Brazile said. "Somebody will come and get you."

A week passed by with no rican-American to manage a

communication. Brazile contacted the White House, the Red Cross and others — all of them told her the elderly and people with disabilities weren't the top priority for evacuation.

So Brazile appeared nationally on "Wolf Blitzer Reports." She showed pictures of her sister. She supplied an address. She explained the situation.

Later that day, Sheila was rescued.

"I tell you this story because Katrina was the worst, the most difficult hardship in my entire life," Brazile said. "It was humbling; it was humiliating."

Brazile presented this story as part of her 10:45 a.m. lecture Friday in the Amphitheater. She was the fifth and final speaker in Week Five's topic, "21st Century Women: The Road to Social and Economic Growth."

As a political strategist, Brazile has worked on several presidential campaigns. Most notably, she was Al Gore's campaign manager in 2000; she was the first Afmajor presidential campaign. She also served as interim chair of the Democratic Na-

tional Convention. Brazile replaced U.S. Senator Mary Landrieu, D-La., as Friday's speaker. Landrieu was unable to speak because of the current debt-limit bill debate in Congress. Brazile and Landrieu have been friends and colleagues for many years.

Brazile spoke about the events following Hurricane Katrina, during which many of her family members and friends were displaced from Louisiana.

Hurricane Katrina, as most Americans know, devastated parts of Florida, Louisiana, Mississippi and Alabama in 2005, causing \$81 billion in property damage. Looting, displaced refugees, oil spills and more than 1,800 deaths resulted.

Born and raised in Louisiana herself, Brazile was forced to watch from Washington, D.C., while her family struggled against the hurricane. She did what she could to help; she tracked the whereabouts of different

others know everybody was safe — or if they weren't.

While working for the Louisiana Recovery Authority, Brazile was asked to confer with President George W. Bush — something she did not want to do. In the end, she agreed. She recognized the need for federal aid in rebuilding Louisiana. Though she did not agree with his policies, Brazile grew to respect him and his administration.

"For the last five and a half years, we have been fighting for the recovery of our state,' Brazile said. "We have been fighting to rebuild Louisiana safer and smarter and stronger. It's been a difficult road to recovery. ... Louisiana will once again be a state you can be proud of."

After discussing the evacuations of her family from Hurricane Katrina's path, Brazile changed her focus. With her political background, she was able to give an inadvertent preview of Week Seven's topic, "The U.S. Economy: Beyond a Quick Fix."

She called the extreme bipartisanship in Washington, D.C., a "children's game." The two parties refuse to come to a compromise, she said, and instead keep pushing to get everything they want.

"I've been inside Washington for 30 years," Brazile said, "and let me tell you, I have never seen Washington so dysfunctional."

She asked why the parties can't come to an agreement, even though the "difference between the two parties is so miniscule." The solution, she said, is to get more women in

"See, the men are talking about cutting; we can carve," she said. "While they're slashing, we know how to do a little filleting. You know."

Women represent less than 20 percent of lawmakers. She said if there were more women in politics, there wouldn't be these "silly

members of her family to let games." Furthermore, she said, women use more common sense, which allows voters to trust them more.

> With more women, she said, solving this budget crisis would go much more smoothly.

> The U.S. debt is currently \$14.3 trillion. Democrats and Republicans each have agreed only to about \$2 trillion in budget cuts so far, she said. The partisanship, she added, is "no longer helpful."

> The bigger problem, she said, is that there's a lack of civil public discourse. In such a diverse country, she added, conversation between differing people should be easy.

> 'Once upon a time," Brazile said, "it was wonderful to wear these wonderful labels — you'll notice I wore red today. All right, so what? I'm a Democrat. So what? I'm a Republican. So what? I'm independent. You know what? I'm an American."



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

Is the solution to the issues in Washington term limits? This questioner asked how this could be achieved.

A. That's one way of looking at it, but that's a cop-out. The solution is to get people to vote in the primaries. The solution is to open up primaries to both political parties and independents. The solution is to ensure that money doesn't override common sense. And the solution is to encourage normal citizens to run for office. One of the problems with women – and by the way, women

who run for office are more qualified than men — I'm speaking of educational attainment. So women, when they come to the table, they come to the table, most women, after they've turned 40 or 50, after their "child-bearing years," because they believe voters penalize them, and there's some truth to that. If they are too young, often they have to deal with family demands, family preparation, but the truth of the matter is if we go back and look at our political system, the only problem with our political system is not that these people stay in office for 20, 30 years. The problem is that we don't have enough people who take time out to vote in the primaries. Therefore, when we get to the general election, we're stuck with two bad choices and people say, "I don't want to vote for that." But then, guess what, by sitting home, you vote. By not getting involved, you vote. And by this outpouring of Citizens United, I believe is going to be one of the worst things that ever happened to American politics — when corporate voices now dilute the voices of ordinary citizens, when corporations can spend billions and billions of dollars without disclosing the money that they're putting into the system. I mean, we almost have an information vacuum, but at the same time, we're overloaded with information, but most of it is misinformation. So we need more people in the process engaged as voters, as citizens, so that they can hold those who are elected accountable. Every two years, we get to throw — or, excuse me — we get to decide who we want to keep in office.

> —Transcribed by Elora Tocci

Iran-themed week inspires emerging Iranian artists show

Elora Tocci

Staff Writer

The art show that is opening Sunday faced the same problems as an international traveler without a passport.

The show, Bilateral Trace, is running in conjunction with the Institution's Week Six theme, Iran: From Ancient Persia to Middle East Powder Keg, and features the work of four emerging female artists of Iranian descent.

Two of the women live in Iran. Some of the work that one, Leila Pourkhani, was sending to New York got delayed at customs, stuck in transit between the two countries and cultures.

The show will go on — another featured artist, Hedieh Ilchi, will bring some extra pieces to Chautauqua with her from her current home in Washington, D.C. — but the artwork's position in limbo between Iran and the United

States speaks to the impetus behind the show.

Artistic Director Don Kimes, who curated the show with Ilchi and taught her while she was getting her graduate degree at American University, said it's fascinating to hear Ilchi's perspective as she sits between the two cultures.

"She can speak to and inform the larger Chautauqua audience as well as relate to the art students," he said.

Kimes said he chose young female artists — Ilchi, Pourkhani, Sepideh Salehi and Roshanak Tehrani — because he thought it would be an interesting way to tie the art program into a weekly theme. The artists bring an Iranian perspective about both Iranian and American culture and represent a voice from Iran that is not often heard in the United States.

"They're not power figures; they're people simply trying to make lives for themselves with their art,"

Kimes said. The artwork includes paintings and mixed media pieces, and some of it is political. Ilchi lived in Iran for years before coming to the United States for graduate school and said in her artist's statement that she uses her interaction with both cultures to inform and inspire her art.

"The dichotomy of my Eastern and Western experiences enables me to explore and push artistic and genderrelated boundaries of the two cultures," she wrote in the



statement.

The opening reception for the show will be from 3 p.m. to 5 p.m. Sunday in the Bellowe Family Gallery in the Strohl Art Center.

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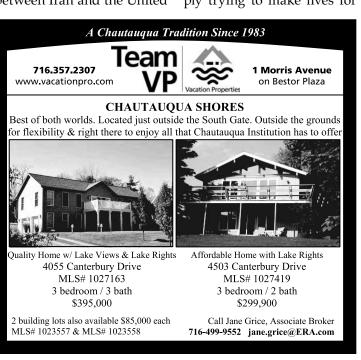
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LECTURE

The Chautauquan Daily



Hauwa Ibrahim, a Nigerian attorney and professor at Harvard Divinity School, listens to an audience member's question during Thursday's Interfaith Lecture in the Hall of Philosophy. Below, Ibraham during her lecture.

Ibrahim: Practicing in Sharia Court provides different set of challenges

Emily Perper Staff Writer

"How do I walk within a society that is Muslim, use Sharia law in a Sharia court and get positive Sharia judgment in Sharia court?" Hauwa Ibrahim asked.

Ibrahim hails from northern Nigeria; she is a lawyer, specializing in Sharia law. In 2005, she was the first African woman to receive the European Parliament's Sakharov Prize for Freedom of Thought. Many of her cases involve women oppressed by the Sharia penal system especially women fated to be stoned to death for committing adultery. She currently teaches at the Harvard Divinity School.

Her lecture at 2 p.m. Thursday in the Hall of Philosophy was the fourth installment in the Week Five Series of Interfaith Lectures on "Women Transcending Boundaries."
During her lecture, "Practicing Law in Sharia Courts: Seven Strategies," she shared the eponymous strategies and several stories of her time practicing law.

But first, she provided the audience with a brief background of Nigeria. Africa, she emphasized, is a large continent and host to hundreds of different cultures. Nigeria alone is home to 250 languages and four legal systems, and Nigeria has the sixth-largest Muslim population in the world.

Sharia law came to northern Nigeria in 1999, as a result of an elected governor's campaign promise.

Ibrahim said Sharia law introduced five different offenses and five new punishments. Drinking alcohol in public, for instance, results in a public flogging. The consequence of stealing is amputated limbs. An unmarried person who commits adultery may be stoned to death, and a married person will be flogged.

"The concept of an eye for an eye was brought back, and, silently, the concept of apostasy was brought back," Ibrahim said.

Ibrahim said she became educated "by accident." She has practiced law for 21 years.

Between 1999 and 2008, Ibrahim took 157 cases.

"When the Sharia cases started, I had a focus," she said. "My focus was generally to help people — because I am from them — that are voiceless. People that are powerless. People that are illiterate and are poor; they cannot afford a lawyer."

Amina Lawal was one such person.

"Amina, like my other victims, cannot read or write," Ibrahim said. "She is poor, and she is voiceless."

In 2001, Lawal was convicted in trial court. Ibrahim came to her aid once Lawal lost her case in Sharia court and was sentenced to die by stoning. She had confessed to having a child out of wedlock and to having been pregnant without a husband. With Ibrahim to defend her, Lawal was discharged and acquitted.

İbrahim shared her seven success strategies as a lawyer

in and out of Sharia court.

First, understand the dynamics of Sharia law and how it manifests itself in

court and society at large. Second, pay attention to

"Sharia came with so much (detail)," Ibrahim said. "I mentioned to you that maybe 60 percent of the grassroot in Nigeria cannot read or write, so there's a high rate of illiteracy. Do they understand what is Sharia? ... We have to pay attention to every detail of the case."

Third, stay focused. The court is fraught with distractions.

"There are a lot of sentiments, the likelihood that we walk into court (and) can hear people screaming our names. ... How do you stay focused as a lawyer? That is a strategy we learn as we move along," she said.

Fourth, learn to be firm on issues of law and flexible in term of culture.

When it comes to the principles of law, we do not budge," Ibrahim said. "When it comes to flexibility within the society, we are the children of the soil. We understand the soil ... we understand the society."

Fifth, lawyers play to their individual personal strengths.

"I have learned in my practice to eat the law, to chew the law, to think the law, to breathe the law, to live it," she said. "For me, one of the ways you can succeed in a lot of these difficulties ... is when you have (the law) in (you), you can be able to give it out. That is what I have learned in practice — that the strength of a lawyer is law, whichever law we are talking about, and we can use it creatively."

Sixth, plan. "We have Plan A; we have Plan B; we have Plan C; and we have Plan D," she said.

For Ibrahim, a former prosecutor, Plan A is to prepare the case of the prosecution. Plan B is to own defense. Plan C relies on societal and cultural questions of context. Plan D is an exit plan, in case of emergency — lawyers, including Ibrahim, receive threats accusing them of acting in a way that is anti-Islam and anti-Sharia.

The final, seventh plan is to think globally and act locally.

"The point that I want to make here is that we live in a small, small world," she said, on a chair?" describing the support given

by other nations. Ibrahim concluded with an anecdote to describe how she "walks within" Sharia courts. In 2001, a BBC reporter asked Ibrahim, "Is stoning to death in the Quran?"

"To the best of my knowledge, I do not think so," Ibrahim replied.

The BBC broadcast was heard by many people, including the mullahs — Muslim men well-versed in theology and religious law — in northern Nigeria.

"They decided to answer me," Ibrahim said.

The mullahs answered her and told her she was anti-Islam and anti-Sharia.

Ibrahim decided she wanted to visit with the mullahs in person and discuss their answer. She was warned such an action might put her in danger. The eight mullahs had her visit in a mosque. She covered herself head to toe and entered, photocopies of 47 cases in tow. As she drew near to the men, she knelt down and sat on the floor. At once, the men arose, urging her to sit in a provided chair.

Gazing at the floor, Ibrahim asked, "How can I, your daughter, sit on a chair, when you, my fathers, are sitting

The men were quiet. They noticed she hadn't forgotten her religious or cultural upbringing. She told them she was a foolish lawyer and had come to them for their wisdom. They had a long conversation. The men decided they would not be against her publicly.

"That is a huge security statement to know that if they are not against me, I can keep going with the cases," she said. "It could've been a bigger issue for me, security-wise."

Ibrahim said she is inspired by the virtues of steadfastness, sincerity, perseverance, patience and love.

"They have made me to stand on my feet, when it is difficult to stand," Ibrahim said.

She quoted a verse she loves: "Work while it is yet day; work, because night cometh when no man can work."

"My day is that I have a little bit of education," she said. "My day is that I have two good eyes. I can hear — that is my day. My day is that I can smile at somebody who has not seen a smile in months or weeks or days, and that can change their day. My day is that ... I can sit. I can ride a bike. That's my day.

"What is your day?"

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The Department of Religion's Communities in Conversation Program, co-sponsored by ECOC and the Interfaith Alliance, is offered every week during the 2011 Season. Participation will be limited to 25 persons per week, who will meet from 3:30 to 5 p.m. Monday through Friday in the United Methodist House.

The weekly schedule will be the same each week. Monday's conversation will explore the place of religion in the human experience. Tuesday will focus on Judaism; Wednesday will focus on Christianity; and Thursday will focus on Islam. On Friday, the conversation will move to interfaith dialogue going forward. Conversations will be facilitator-guided, and on Tuesday, Wednesday and Thursday a resource person from the tradition of the day will participate in the session.

Participation will be on a first-come, first-served basis.

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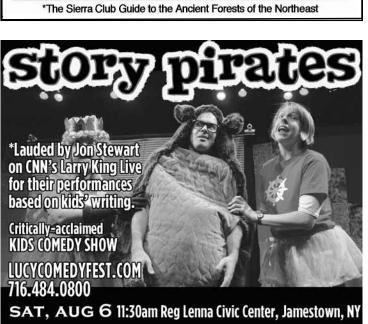
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Bedřich Smetana (1824–1884)

Overture from "The Bartered Bride" (1866)

Smetana is responsible to a very considerable extent for the musical style that is identifiable as Czech. He virtually invented it, and his comic opera Prodaná nevěsta (best-known by its cleverly alliterative English title, "The Bartered Bride") quickly became, and continues to be, the paradigm of Czech national opera.

Smetana, like all middleclass Czechs of his generation, grew up unable to read or speak Czech. The Habsburg Empire had engulfed Bohemia centuries earlier, bringing German as the official language of commerce, government and literature. By the start of the 19th century, those who actually spoke Czech in Bohemia were peasants, and usually illiterate.

Revolution swept across Europe in 1848. In Prague, a petition demanding civil liberties, language instruction in Czech, elected representative government, and other specific reforms, went to the mayor and the provincial governor in the early spring. Initially it appeared that reforms would be forthcoming, but in May the Habsburg military shut down the effort. Six days of fighting ensued. Smetana's patriotic spirit flared up. He enthusiastically joined the protest, manned barricades in Prague and composed patriotic songs for the nationalist movement, but although the revolutions forced the resignation of Metternich and the abdication of Emperor Ferdinand, the conflict ended with Prague under police rule — essentially a siege — lasting until August 1853. The nationalists were no closer to the goal of Czech emancipation than before the struggle began.

With only mediocre prospects in Prague, Smetana eventually left the city. He accepted a post in Sweden, teaching, performing recitals, conducting, and composing. It was the erection of a new building — the Prague Provisional Theatre — that brought him home again. The new theatre opened in 1862, trumpeting a stated goal of presenting Czech-language drama and opera.

To present Czech opera, the theatre needed someone to write Czech opera. When a competition to create an opera in Czech was announced, Smetana set to work. He finished his first opera in 1863 and it won the competition. Although that opera (titled "The Brandenburgers in Bohemia") survives mostly as a

Hurlbut Church Meals **Delicious Lunches** Weekdays 11:45 am - 1:15 pm

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Hurlbut Lemonade Stand Every Sunday: 9:30 am-early afternoon serving coffee, lemonade, sweet rolls, hotdogs, hamburgers, and Italian sausage Our Meal Ministries support Hurlbut's Missions and Ministries historical curiosity, his second opera, which followed almost immediately, is alive and well - "The Bartered Bride."

Stung by complaints that since returning from Sweden his music was not Czech enough, that it sounded heavy and Wagnerian, he set out to make a light comedy on village life in the Czech countryside. It features two young lovers, a father intent on matching his daughter to the wrong man, mistaken identities, disguises, a stammering potential beau (who ends up wearing a bear costume), a scheming marriage broker, a circus, an anthem in praise of beer (Smetana's father was a master brewer), lots of cheery dancing — it was, in short, something thoroughly non-Wagnerian.

Breaking with convention, Smetana composed the overture first, in fact he finished it even before the opera's libretto was written. He hardly needed the libretto to pen the sparkling, whirling images with their hints of secrets and plots being hatched, or the high-spirited ending, designed to raise the curtain.

Charles-Marie Widor (1844–1937)

Symphony for Organ and Orchestra in G minor, Op. 42 (bis) (1882)

During a break in rehearsals at the Paris Opera in 1880, Charles-Marie Widor found himself "... chatting cordially with the future majesty [i.e., Edward, Prince of Wales, the future Edward VII] on the stage of the Opera... He was filled with intelligence and was interested in everything. Before leaving Paris, he asked me if I would agree to come and play the organ in Royal Albert Hall for a fund raising festival he was organizing for the benefit of his hospital in London."

In his long career, Widor composed in virtually every musical genre, but his enduring legacy is the solo organ symphony — a genre he invented, which brings the character and nature of orchestral symphonies to works for solo organ. He composed 10 of them.

Although Widor deserves full credit for the invention, it was the French organ builder Aristide Cavaillé-Coll who made it possible.

At the age of 26, Widor won appointment as a one-year replacement organist at the church of Saint-Sulpice in Paris, home to Cavaillé-Coll's finest instrument. It was the largest organ in the country, and Widor responded to it emotionally. "When I felt the six

thousand pipes of the Saint-Sulpice organ vibrating under

my hands and feet, it was then

that I took to writing my first

four organ symphonies." Even before his one-year appointment at Saint-Sulpice came to an end, Widor had already made himself irreplaceable. The single year morphed into a 64-year tenure as the maestro of the Saint-Sulpice organ. He had been there about 10 years when the Prince of Wales made his request, and it was two years later that Widor showed himself in London, where he was pronounced "le roi des organistes français," for the performance of his Symphony for Organ and Orchestra in G minor at the

Albert Hall. In constructing the new symphony, Widor reworked three movements from previously completed works for solo organ. The first and third movements came from his Organ Symphony No. 6, composed in 1879, where they are the first and final movements. The slow middle movement was originally from an earlier work, his Organ Symphony No. 2, from 1872, one of the rush of pieces inspired by his initial contact with the Cavaillé-Coll organ at Saint-

În preparing these three movements for the Prince

Sulpice.



of Wales's commission, he delicately deconstructed the symphonic character that he had designed into the solo Organ Symphonies, redistributing the multitude of voices and sonorities in a manner to treat an actual symphonic orchestra and the organ as functional equivalents.

Antonín Dvořák (1841–1904)

minor, Op. 70 (1884–85)

Dvořák came to the attention of the musical world when he won a composers' contest — for the third time. Johannes Brahms was one of the judges. Dvořák had taken the prize three out of four years running, and in December 1877 Brahms decided to put the young Czech composer in touch with his own publisher, Simrock in Berlin. He sent samples of Dvořák's compositions to Fritz Simrock, urging the publisher to take him on. "Dvořák has written all kinds of things," he wrote, "operas (Czech), symphonies, quartets, piano pieces. He is undoubtedly a very talented fellow. And in-

Symphony No. 7 in D

in either language. He became "Ant. Dvořák." Publication of the Slavonic Dances literally placed his music on pianos in all the best homes. Their orchestral versions spread, too, reaching London in time to be featured as the concluding piece in the Crystal Palace concert Feb. 15, 1879 — just weeks after their publication. His orchestral dances ig-

don Philharmonic quickly wrote Dvořák, inviting him to come to England the following year to conduct a concert of his works, especially the D major symphony then known as his First (today it

cidentally, poor! I beg you to

Brahms sent him. In early

1878, he invited Dvořák to

write a set of four-hand

piano pieces modeled on

Brahms's fabulously success-

ful "Hungarian Dances." By

May, Dvořák had them com-

pleted, and handed in a set of

script, Simrock sensed he had

a gold mine in Dvořák. He sent

the dances to be engraved,

and instructed Dvořák to fol-

low up with orchestral ver-

sions of the eight dances with-

out delay. Dvořák worked fast,

finishing the orchestrations in

August, just as the piano ver-

sions were being printed. Both versions were on sale before

Simrock's intuition proved

correct — the dances made

a fortune for the company.

Dvořák received a flat fee for

the set — 300 marks — but

no share of the profits. The

greatest value he received

was simply being published

by the prestigious Berlin

came the source of some fric-

tion. Simrock believed that

using the Czech form "An-

tonín" would hamper sales

in Germany, due to a long-

standing prejudice against

Bohemians as uncouth. Sim-

rock had the name replaced

with "Anton," which angered

Dvořák when he discovered

the change. Similarly, Sim-

rock had printed the pieces

with German titles. The com-

poser wanted the titles to be

in Czech. The matter eventu-

ally resolved with future ti-

tles being printed in both lan-

guages, and the composer's

first name being represented

by an abbreviation that works

That name, however, be-

firm. It made his name.

the year was out.

Looking over the manu-

eight "Slavonic Dances."

liked

consider that!"

Simrock

is called No. 6). He was also offered the chance to conduct the Stabat Mater himself at the Albert Hall.

Dvořák was astonished by London — "If you assembled all the people in Bohemia," he wrote his father, "there would still not be as many as live in London!" To describe the Albert Hall, he used the term "colossal." For his concert there, a capacity crowd filled the huge auditorium -"10,000 people heard the Stabat Mater and 1,050 musicians and singers played and sang, plus there was this enormous organ!" he reported.

Offers for return engagements flowed in. The Three Choirs Festival booked him to come back in September to conduct at that fall's festival in Worcester, and the London Philharmonic Society commissioned him to compose a new symphony for them and return to conduct it in the spring.

The D minor symphony he composed for London was published as his Second (today it is No. 7). Again he received a flat fee from Simrock, but it was 20 times the amount he had received for the Slavonic Dances just six years earlier.

The D minor symphony proved to be another turning point for the composer. The first performance was brilliantly successful. After its premiere in April 1885, it was taken up by the great conductors who spread Dvořák's name throughout Europe and across the Atlantic.

The same rustic charm that had captivated audiences in the Slavonic Dances shines through in the symphony. Present in all four movements, it is most obvious in the third, a scherzo that clearly employs both the rhythms and the manner of the characteristic Czech "furiant" folk dance.

"Symphony Notes" are by Lee Spear, retired music professor at the University of Pittsburghnited a public demand for Bradford. For more specific musi-Dvořák's music, no where cal detail on these works, readers more so than in England. In are invited to tonight's pre-con March 1883, his Stabat Ma-cert lecture, where Spear will provide musical examples and strategies for listening. Hurlbut Church sanctuary, 6:45 p.m. Admission is free.







ter for chorus, vocal solo-

ists and orchestra received

a sensational response at its

English premiere. The Lon-



would have missed this story if a friend, a rabbi, had not pointed it out to me. It is one of the longest stories in the Bible about a woman. In the New Testament, we have Jesus and the Samaritan woman. In the Old Testament, we have Elisha and the Shunammite woman. Neither of them have a name. I have to wonder why this story is here in such detail," said the Rev. Barbara Lundblad at the 9:15 a.m. morning worship service Friday. Her title was "Holy Stubbornness," and her text was 2 Kings 4:8-37.

The woman had set aside a room for Elisha because she sensed he was a holy man.

"It is described in such detail: a bed, a chair, a table. Elisha did not ask the woman what she needed. He asked his servant, and he said for her that she had no son, and her husband was old — a bad combination. Elisha told her she would embrace a son," Lundblad said.

"Elisha made an assumption that she wanted a child. Maybe she had too many miscarriages; maybe she did not want children. She said to him, 'Don't deceive me.' She did not want to be let down. Elisha does not hear her.

"She had a son, and the next scene is told in poignant detail. The child's head hurts, and the father tells the servants to carry him to his mother. He sat on her lap until noon and

"We have seen him this week. We have seen him in Somalia, Sudan, India and Bangladesh. We have seen him in our own country; people without insurance, or afraid to go to

Lundblad told the story of Pedro, who was sick. His mother did not want to risk deportation by going to the hospital, since hospital workers could report immigration status. By the time his mother risked going to the hospital, it was too late.

"He died from the want of simple antibiotics," Lundblad

The Shunammite woman was very stubborn.

"She laid her son on the holy man's bed. Was it magic? She closed the door and got on the donkeys and went to see the holy man. What would she ask him to do? Was she crazy? Her husband thought so. He said it was neither the new moon nor the Sabbath. Those were more propitious times to visit a holy man.



"She didn't care; she was going to do something about this. She said, 'It will be all right.' With no evidence. It will be shalom wholeness, peace."

Elisha saw the Shunammite woman from far off. He sent his servant, Gehazi, to ask if she is all right, if her husband is all right.

"You wish he would stop there," Lundblad said. "He asks, 'Is the child all right?' She rushes past him and lies, 'Yes, everyone is all right.' She is cutting the red tape, getting past the receptionist, grabbing hold of the holy man. Elisha saw her, holding a child that was not there. He finally saw her."

The Shunammite woman says, "Didn't I tell you not to deceive me?"

Elisha sends his servant with his staff, but the woman says, "As the Lord lives, and as you yourself live, I will not leave without you."

And Elisha went.

When he got to the room, everything was the same as he remembered it. The little boy was lying still on the bed. What could he do? He was not a magician, and his staff was useless

"There were no rubrics in the prayer book, but he prayed," Lundblad said. "Then he laid on top of the boy, hands on his hands, eyes to his eyes, mouth to his mouth and breathed. He felt the boy grow warm. He walked around the room and then lay on him again the same way. The boy sat up and sneezed seven times — a wonderful liturgical moment. She picked up her son and left.

"This story comes back to us in every generation. This story comes back to us in every generation," she repeated. "Women are insisting on the life of their children. We heard her speak every morning and afternoon this week. This

miracle was not a mighty act of God or Elisha, but the holy stubbornness of this mother."

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Lundblad continued, "This obscure story is too long to read in church; it is not in the lectionary. Yet in the Old Testament, there is only one other time that the words 'in due time' occur. When the strangers, or angels, appear to Abraham, they say that Sarah will conceive 'in due season' and will have a son."

"Could it be that this obscure, finely honed story is the counter-testimony to Sarah's silence? Sarah was silent when Abraham took Isaac to Mt. Moriah. The only time we hear about her again is at her death. But Abraham was reckoned as righteous for his faithfulness. The Shunammite woman is reckoned as righteous because she would not let her child die. She stands as Sarah's voice. 'It will be all right; it will be shalom. Even if the evidence is against it.""

Lundblad continued, "Anat Hoffman said, 'Sixty times we will go to the Supreme Court (of Israel) to be able to go to the Wailing Wall.' A 10-year-old girl tells her parents, who want to mutilate her to make her marriageable, 'Anybody who marries me is lucky.' Dr. Hawa Abdi said, 'I believe that we will win.' There is no evidence, but it will be all right."

In conclusion, Lundblad charged the congregation: "Go from this place and let people know it will be all right. Not to pacify people that everything will be fine, but if we don't say it will be all right, we will give up. Remember these voices in your heart, actions and feet. 'Remember, it will be all right,' said Dr. Abdi. 'We will win.' 'It will be all right,' said the 10-year-old girl. 'Anyone who marries me will be lucky.' 'It will be all right,' said Anat Hoffman. 'If we have to go 60 times to read the Torah at the Wailing Wall.' 'It will be all right,' said the Shunammite woman. 'We believe in shalom. It will be all right. Wherever you go, it will be all right.'"

The Rev. Nanette Banks served as liturgist. The Rev, Diane Monti-Catania, a participant in the New Pastor's Conference from Salisbury, Ct., read the scripture. The Motet Choir sang "I Want Jesus To Walk With Me," arranged by Howard Helvey. Willie LaFavor and Jared Jacobsen, organist and coordinator of worship and sacred music, played piano for four hands to accompany the choir.

Michael W. Lapinski

Michael W. Lapinski, 62, of Lakewood, N.Y., died July 25 in the University of Pittsburgh Medical Center Mercy Hospital.

Lapinski was born Dec. 4, 1948, in Trenton, N.J., a son of Michael and Vera Lapinski.

Following graduation from Hopewell Valley Central School, he received his undergraduate degree from Seton Hall Uni-

versity and a medical degree from University of Medicine and Dentistry of New Jersey.

After completing his residency at SUNY Upstate Medical Center in Syracuse, he and his wife relocated to the Jamestown, N.Y., area, where he was employed as a pathologist by WCA Hospital from 1978 to 2000 and Warren General Hospital from 1978 to the present. While serving Warren General Hospital, he also was Medical Lab Director.

Surviving, besides his father of Loxahatchee, Fla., are his wife, Dr. Frances Lapinski, whom he married Dec. 26, 1971, a brother, Kevin Lapinski and his wife, Gay, of Loxahatchee, and a sister, Vera Beltrante and her husband, John, and son, Christopher, of Philadelphia, Pa

Christopher, of Philadelphia, Pa. He was preceded in death by his mother.

The funeral will be held at 10 a.m. Saturday in the Lind Funeral Home. The Rev. Paul Womack will officiate.

Burial will be in Sunset Hill Cemetery.

In lieu of flowers, memorials may be made to Warren General Hospital Endowment Fund, 2 Crescent Park, Warren, PA 16365 or Jamestown Audubon Society, 1600 Riverside Road, Jamestown, NY 14701.

Betty Scolnick

Two memorial occasions are planned for Chautauquan Betty Scolnick, who died last summer.

At 10:30 a.m. Saturday, a memorial bulletin board will be dedicated to her memory at the tennis courts. A brief reception will follow at the adjacent Dick Bechtolt Tennis

At 2 p.m. Sunday, a time of remembrance will be held at the Unitarian Universalist House at 6 Bliss Ave. Family members will share thoughts, and friends are invited



IN MEMORIAM

to add memories if they would like. Refreshments will be provided, and all Betty's friends are encouraged to attend.

Rev. Dr. William Pierce Lytle

The Rev. Dr. William Pierce (Bill) Lytle, longtime Chautauquan and associate of the Department of Religion, also known in recent years for leading Native American Storytelling at the Mabel Powers Firecircle for the Bird, Tree & Garden Club, died May 27, 2011, in Los Gatos, Calif., at the age of 87.

Bill is survived by his wife, Renate Frick Lytle of Los Gatos; sons David Lytle of San Antonio and Paul Bierman-Lytle of Denver/Dubai, daughters Ruth Hamilton of Washington, D.C., and Aimee Hearn of Groveton, Texas; a niece; two daughters-in-law; two sons-in-law; nine grandchildren and one great-grandson.

Bill was first introduced to Chautauqua by his father, the Rev. William T. Lytle of Pittsburgh, a regular guest of the Rose Cottage. Bill, as a Presbyterian missionary in New Mexico, brought his family to Chautauqua and stayed at the Mary Willis House during the 1950s when pastors and their families received free gate passes. They purchased their cabin in Wahmeda in 1966.

Bill succeeded the Rev. Noel Calhoun in offering the Palestine Park tours and used the Monday night tour to highlight biblical stories of women.

In 1973, in between pastoral calls in Arkansas and Texas, to keep the family fed, Lytle served as janitor of Hurlbut Memorial church and painted houses on the grounds.

Within five years, he was nominated and elected to the highest office as moderator of the United Presbyterian Church USA .

The Lytles purchased Mabel Powers' Wahmeda home in 1989. Bill committed to memory many of the Iroquois stories collected by Powers.

Bill and his daughter, the Rev. Ruth Hamilton, split the weekly morning devotional preaching in the early 1990s. His son, Paul Bierman-Lytle, also gave an afternoon Hall of Philosophy lecture on sustainable architecture in the 1990s.

Bill preached again one weekday devotional during the 2010 Season.

Bill's ashes will be interred in a private ceremony at Chautauqua Cemetery next to his first wife of 58 years, Faith Lytle. A peace pole in his memory will be erected on the grounds for the 2012 Season.

The public is invited to a Story Circle Celebration for the life of Bill Lytle at 3 p.m. Sunday at the Lytle property, former home of Mabel Powers, in Wahmeda, the community immediately adjacent to and north of the grounds. The address is 6516 Wyoming Ave.

A reception will be held following the story circle. For information, contact the Lytle children at 716-753-3032.



Rita Argen Auerbach

W.

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Welcome to Chautauqua!

As a member of a fourth generation Chautauqua family and a local resident I enjoy working and living in the area all year. My full time business is helping my clients with buying and selling of Chautuaqua properties. Enjoy your vacation and please contact me if you'd like to learn more about Chautauqua real estate. I'd love to get together with you for a cup of coffee and discuss your Chautauqua property goals.



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SUN. 10-4pm

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Sunday 11-4:30

Owner Gaye Mason

NEWS

Annual Corporation Meeting Property Owner Designation

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

The Corporation Meeting will be held at 10 a.m. Saturday, Aug. 13, 2011, in the Hall of Philosophy. At which time, the corporation will review the Institution's financial statements and elect class B members to the Board of Trustees.

Please file your voter designation by Thursday, Aug. 11. Additional voter designations may be found at the information desk in the Colonnade.

CHAUTAUQUA INSTITUTION

Property Owner Voter Designation

The undersigned, being the majority owners of

INSERT CHAUTAUQUA ADDRESS

in Chautauqua Institution, hereby designate

INSERT PROPERTY OWNER'S NAME

as the owner authorized to vote at the annual or any special meeting of Chautauqua Institution pursuant to Section 4 of the Chautauqua Institution charter.

PRINT NAME HERE

SIGN HERE

(PROPERTY OWNER)

The designation must be filed with the secretary of Chautaugua Institution:

> Rindy Barmore Secretary, Chautauqua Institution P.O. Box 28 Chautauqua, NY 14722

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1 North - 5 bdr, 3.5 ba private setting, walls of windows \$749,000 Karen Goodell



5 North Terrace - 4 bdr, 3 ba Built in '08 to resemble original structure. Bamboo floors, AC \$699,000 Karen Goodell



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30 Ramble - 4 bdr, 2.5 ba ear round, central location. Large open, covered porches, parking \$675,000



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houses on this large lot. Yr round ungalow, slight lake view. Prking \$649,900 Lou Wineman



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22 Bowman - 4 bdr, 2 ba Central location, great porches,



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Jane Grice



Northshore E4 - 3 bdr, 3.5 ba Year round townhome, lake view from porch. Good rental history \$309,000 Lou Wineman



12 Morris #6 - 2 bdr, 2 ba Superbly located condo w/ A/C overlooking the plaza. Sleep 6 \$298,888 Lou Wineman & Jane Grice



Northshore E3 - 3 bdr, 2.5 ba Townhome w/ 3rd loft bedroom FP, lake views from back deck



30 Elm Lane - 3 bdr, 2 ba Updated condo. Part of the Packar Ianor Gatehouse. 2 covered porche \$298,500 \$289,000 Karen Goodell Karen Goodell



45 Hurst Ave. - 1 bdr. 1 ba Vaulted kitchen ceiling, spacious ving room, private patio, parking \$280,000

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20 Simpson 2B - 2 bdr, 1 ba Immaculate condo in the Aldine

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12 North Terrace D - 1 bdr. 1 ba Recently updated 1st floor condo. Central location, porch & balcony \$249,900

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44 Ramble - 2 bdr, 1 ba on 2 levels. Completely furnished \$232,000



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Roberts - 1 bdr, 1 ba Condo 2nd floor condo w/ wonderful porch, almost on Bestor Plaza \$229,000 Jan Friend-Davi



reat central location, year round v AC, garden level w/ outdoor space

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Karen Goodel



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Karen Goodell



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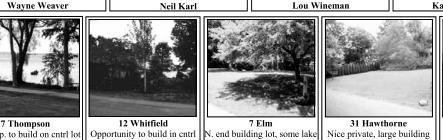
15 Ames #3 - 1 bdr, 1 ba Condo Carefully renovated in 2006, AC. beautiful furnishings, porch \$139,900 Karen Goodell

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COMMUNITY

'Pie in the sky' thinking drives Lucy comedy festival

John Ford Staff Writer

Can Lucille Ball do for Jamestown what Elvis did for Memphis? Could the Lucille Ball Desi Arnaz Center help revive Jamestown like the Rock and Roll Hall of Fame did in Cleveland?

Perhaps the Lucille Ball Festival of Comedy from Aug. 3 to Aug. 7 can help provide some answers. This week is the 100th anniversary of Lucy's birth on Aug. 6, 1911, and the festival is helping to commemorate that

Vol. LIV, No. 3

THE JAMESTOWN PLAYERS

Within the Law" Is First Play of

Norton Memorial Hall, Chautau

ma's newest audience hall, received

with a presentation of Bayard Veill-er's "Within the Law" by the James-

town Players Club of Jamestown, N. Y. This was the first of an extensive

Y. This was the first of an extensive program of performances on the boards of Norton Hall, which will include during the season plays by the Chautauqua Repertory players, recruited from the well-known Cleveland Playhouse, marionette presentations by Jean Gros and Major Dawley, Sunday recitals by the Chautauqua Chamber Music Society, and ten opera performances by the Chautauqua Opera Association under the direction of Albert Stoessel.

"Within the Law" is a melodrama

rection of Albert Stoessel.

"Within the Law" is a melodrama with a moral, out of which grow both the humorous and tragic elements of the play. The moral is distinctly modern in nature, dealing with the present-day tendency toward elasticity (Continued on Page 4)

(Continued on Page 4)

of the legal code when money or so-cial position is concerned.

Any troupe giving "Within the Law" is handicapped by the character of the first act, which was written to

outstanding actors until the next act. receive as open acclaim at it me With the opening of the curtain on

"I know it might sound like pie in the sky," said Andrew Nixon, director of Chautauqua County Visitors Bureau, "but I'm from Memphis, and for several years after Elvis' death, Graceland was slipping into serious disrepair. There were visitors, but nothing like what we see now. And remember, Cleveland was a real long shot for the Rock and Roll Hall. Look at it now."

Hard at work preparing for this week's Jamestown comedy fest is Journey Gunderson, the Lucille Ball Desi Arnaz Center execu-

Official Organ Chautauqua Institution CHAUTAUQUA, N. Y., MONDAY, JUNE 30, 1930

Act II, "Within the Law" took on a far more lively aspect. Miss Kathryn and developed the plan for the Brunstrom as Mary Turner, hardened and wiser from her three years' experience in prison, mover thru the part with a poise and ease that grew with the progress of the play. This act introduced Miss Lucille Ball in the part of Agne Lynch. Miss Ball gave one of the most more salve por trayals of the evening; she lived the port of the most more salve por trayals of the evening; she lived the past of the underword girl with the brilliant action of the sec.

with the progress of the play.

gave one of the most impressive por-

trayals of the evening; she lived the

part of the underworld girl with as

much realism as if it were her regular

existence. It was her sparkling ac-

tion and lines that brought continued

applause from the audience at her

first exit of this act and again in the

last act. The latter part of the act

tive director, whose deep Chautauqua roots have influenced her direction of the center and its centerpiece festival.

"Our headliner is Joan Rivers' appearance Thursday at the Reg Lenna Civic Center," Gunderson said. "Through the gracious assistance of Marty Merkley at the Institution, we were able to get through to a big-time booking agent who in turn helped us to land Rivers. One thing led to another, and we've lined up Paula Poundstone and others. We're very excited.



Gunderson reminded a visitor that the Lucy comedy festival has been around for more than 20 years, and in the early 1990s featured such stars as Ray Romano and Ellen DeGeneres.

"This is an opportunity to see similar talents before they become famous," Gunderson said.

Lucille Ball generally is regarded as Jamestown's famous though Supreme Court justice Robert H. Jackson and naturalist Roger Tory Peterson often are mentioned in the same breath.

Joni Blackman, executive director of Jamestown's Fenton History Center, act introduced Miss Lucille Ball in says Lucy seems like the champ to the part of Agnes Lynch. Miss Ball

"I get far more questions about Lucy than about any other Jamestown native," Blackman said.

Lucy has a history at Chautauqua, too. "If you search

our files for references to Lucille Ball and the Institution, you'll get





ABOVE LEFT: Lucille Ball is photographed as a teenager, around the same time she is believed to have made her debut on the Norton Hall stage at Chautauqua. BELOW LEFT: A review of Ball's performance in the June 30, 1930, issue of The Chautauquan Daily.

a lot of hits, but there's a lot of chaff there," said Institution archivist and historian Jon Schmitz. "The kernel of wheat is an account in *The* Chautauquan Daily dated June 30, 1930. It records a review of Lucy's auspicious debut at age 18 on the Norton Hall stage."

Excerpts of that story accompany this one.

Gunderson said Lucille Ball was, by all accounts, eager in her teens to hit the big

"She worked at Walgreen's and a Celeron amusement park, mostly to get bus fare to New York City," Gunderson said. "She worked there for a time as a fashion model and went to New York's School for the Performing Arts to study acting. They sent her home. They told her she did not

have enough talent." Now Gunderson aims to build on the devotion of millions of Lucy fans to create a four-pillared comedy center program, which will put Jamestown squarely on the map for visitors.

"There was probably a subliminal Chautaugua influence as I conceived this structure," she said, noting her lifelong association with the Institution from Boys' and Girls' Club to the present.

"Chautauqua ĥas its four pillars of education, religion, arts and recreation," Gunderson said. "At the center, we're building our program on the four pillars of an annual awards ceremony and hall of fame, a regular festival of comedy, a comedy film festival and a comedic education program. We have a lot of work ahead of us, but we are aiming for the stars."

"The Lucy-Desi center could become a Jamestown centerpiece and complement the Institution as a magnet for visitors to the county," Nixon added.

Ticking off more than a half dozen players in the city's downtown development business, he said better and more unified support would help.

"But you never know," he said. "Look what happened at Graceland."

Different venues, same discussion: Women's Club offers rich history

Lori Humphreys

Staff Writer

During the past week under the Amphitheater roof, Adrienne Germain, Isobel Coleman, Farhana Qazi, Hawa Abdi and Donna Brazile discussed "21st Century Women: The Road to Social and Economic Growth."

Germain is the president of International Women's Health Coalition. Coleman is a senior fellow on Council of Foreign Relations. Qazi is a terrorism expert. Abdi is a

Somalian medical doctor and not so quietly, it is a more in- have had something to do refugee hospital operator. fluential one. Brazile is a political strategist

and television commentator. Just down the hill under the roof of the white-pillared Chautauqua Women's Clubhouse, a group of 21st-century women, led by Board Chair Paula Mason and Club President Marilyn Mock, discussed the same issue just as they have for the past 122 years. The women in the Clubhouse may offer a less prominent platform, but perhaps quietly, and sometimes

structive. In 1875, one of the existential questions was, "Should women be allowed to speak at Chautauqua?"

It seems the founders John Heyl Vincent and Lewis Miller disagreed; Vincent was opposed, Miller for. In 1876, Vincent acquiesced. It's not known but can be imagined that Miller's sister-in-law Emily Huntington Miller, the first president of the Chautauqua Women's Club, may

porters with nomemaking speakers for the Women's Club programming.

In light of the past weeks, Amphitheater speakers and the economic and political success of 21st century women, this history seems not only ironic but quaint. However, it may explain not only the mettle but the metal of the women who belonged and led the Chautauqua Women's Club.

the Women's Club has always had an outlier aspect, albeit dressed with white gloves. If proof is needed, grab a copy of Founding Women: Inspiration and Impact on Chautauqua and the Nation by Janet Myers Northrup, which uncovers the impressive history of the Women's Club by highlighting the goals and character of its 23 women presidents.

This 122-year concern for women's welfare, at its core, embraces the simple but often forgotten reality of women's wish for friendship. It may also account for the Women's Club's continuing vitality in a time when Women's Club memberships are in decline nationally, their membership ranks depleted by the economic imperatives and preferences of women.

There may be other contributing reasons. Women's Club has enjoyed the leadership of confident women who were, and are, unafraid to tackle difficult issues. Additionally, those leaders have been wise enough to remember the foundation of the Club's raison d'etre.

Mason said, "Our commitments are the same; fellowship among women, a wide range of programming and, at the core, insuring the future of the arts."

Mason likes to say the current board and membership "stand on the shoulders of giants."

Mock, the 23rd Women's Club president, said her predecessors' resumes make her sit up straighter.

"It's daunting; you want to give your best," she said.

It is, however, the comments of current members that provide the strongest evidence for the Women's Club's strength. Lynn Ballard, 25-year member and former Flea Market co-chair, and Mary Pat McFarland, six-

Although as traditional in year member and recording with that reversal. She didn't appearance as the silver tea secretary of the board, are A historical vignette is in- hesitate to mix suffrage sup- service and linen tablecloth, a generation apart. Yet their reasons for joining and participating in the Club echo one another. Both agreed that Women's Club membership first met their social needs.

"It is sometimes a little difficult to navigate Chautauqua if you are here for many weeks," McFarland said. "Imagine you can feel a bit isolated. The warm environment of the Women's Club makes it very easy. It's OK to just come and socialize."

Both support the programming, scholarship fundraising and a chance to give back to Chautauqua.

Ballard, who also is chair of this weekend's bell tower model auction, said, "It only lasts nine weeks, and then you are finished. Maybe other (women's) clubs should divide their year into nineweek portions."

As for the future, the current partnership of Mason and Mock is looking forward with flags flying. The development of a strategic plan tops their agenda. Ideas for the Women's Club's 125th Anniversary in 2014 already are forming. Though the programming platforms Contemporary Issues Forum, Chautauqua Speaks and the Chautauqua Women's Club Professional Women's Network will continue as well as the social and fundraising activities, the Women's Club leadership is always evaluating, considering and planning ways to be as relevant tomorrow as they are today.

But, listening to Ballard and McFarland, it might be argued that the Chautauqua Women's Club's biggest draw is just the universal need to go to a place — with thanks to Cheers — "where everyone knows your name."

Tomorrow's Stars, Vintage Baseball





Series against the Tri-City ValleyCats August 2-4

Tuesday: Smith's Dollar Night

Fans can enjoy \$1 bleacher tickets, \$1 hot dogs, \$1 sodas and \$1 beers

Wednesday: Lucy-Desi Night

The Jammers will wear commemorative Lucy-Desi uniforms and hats during the game that will be auctioned off after the contest as the Jammers kick off Lucy's 100th Birthday Celebration

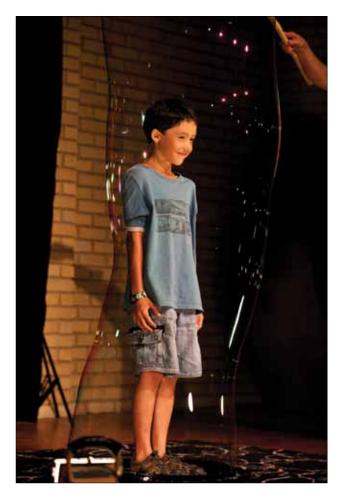
Thursday: Lutheran Social Services Night

Come see the Jammers wrap up the series with the ValleyCats at Diethrick Park Each game starts at 7:05 p.m.

> Tickets start at just \$5 To get tickets, call (716) 664-0915









Sap

Above left and right, Doug Rougeux, the "Bubble Man," blows a cloudy bubble during his Family Entertainment Series performance on Tuesday in Smith Wilkes Hall. At far left, Michael O'Brien, 8, stands still inside a large bubble created by Rougeux. At left, Memrie Harness, left, and Katie Strohl, both 7, enjoy the performance.

Swimming

You're invited to swim during hours when lifeguards are on duty at any of Chautauqua's four public beaches. They are: Heinz Beach (at the foot of South Avenue), Children's Beach, Pier Beach (both at the Pier Building, Miller Park) and University Beach (North Lake Drive near Prospect). Daily hours of operation are posted at each beach. Swimmers and sunbathers are requested to wear street clothes or a robe en route to and from beaches. Staff qualifications, water quality and safety equipment comply with all Chautauqua County Health Department regulations. An indoor swimming pool is open to the public daily for a fee at the Turner Community Center. For more information and hours,

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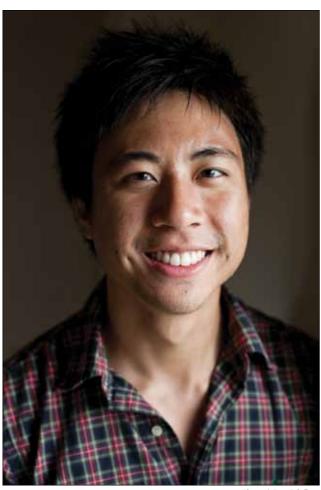


think beyond the possible

COMMUNITY







Scholarships allow students time, freedom to concentrate on their art

Sarah Gelfand

Staff Writer

At 13 years old, Diana Peters left home to dance with Canada's National Ballet School in Toronto. Now, at age 19, Peters is part of Tulsa Ballet's secondary company, Tulsa Ballet II.

Peters, who said she has been dancing since she was a baby, embodies the passion involved in pursuing a life in the ballet but also emphasized the challenges.

"Nobody goes into dance to make money," Peters said.

The career path for dancers like Peters, along with other young people in the arts, is arduous. With national funding cuts to the arts increasing across the board, performers and artists alike have difficulties earning a living wage, let alone finding the opportunity for their own personal development.

In this respect, Chautauqua becomes an oasis; hundreds of aspiring dancers, enter the Institution for a summer of learning and concentrated practice that will help them in their professions for years to come. Many of these students are supported by scholarships and gifts from generous Chautauquans, who are funding the arts by enriching the lives of young artists.

"All of the arts are struggling financially, and it's one of those things that's really a shame," Peters said, "because you have so much talent that can't be facilitated just because of financial reasons."

Chautauqua's student scholarships help alleviate that financial strain. Tuition at Chautauqua's schools art, dance, conservatory theater, orchestra, voice and piano — averages about \$4,000, which includes room and board. For the 2011 Season, 286 students received scholarships, totaling \$1,173,570. According to the Institution, these scholarships are provided to allow students to concentrate solely on their artistic pursuits, without worrying about the financial pressures of the art world.

Financial burdens

"I would not have been able to come here without (the scholarship)," Music School Festival Orchestra student Mark Kleine said.

Kleine, a clarinet player, is working on his doctorate at the University of Cincinnati's College-Conservatory of Music. Without the scholarship, he said, not only would he not be at Chautauqua, but he also would not have this time to improve his musical skills.

"I'd be serving people coffee right now," Kleine said.

About 76 percent of students in Chautauqua's schools will receive scholarships this summer. The sentiment ex-

pressed by several students was the absolute impossibility of studying at Chautauqua without financial support.

Peters discussed the financial strain dance classes and schools — a requirement for any serious dancer can place on dancers and their families.

"The financial aid is definitely really important for all dancers," Peters said. "It's extremely rare to be fortunate enough that you can afford tuition in the summer on top of the tuition you pay all year. This opportunity is so good for any dancer at any point, so if you're lucky enough to get picked, not being able to go because of financial reasons is one of the worst and greatest disappointments in all of the arts.

Even with the financial encouragement, many students must take on extra responsibilities on the grounds to make ends meet. Kevin Wu, a piano student who just received his master's degree from the University of Southern California, also is a counselor in the dorms here; he said every little bit counts.

Coming to Chautauqua

The impact Chautauqua's schools play in the lives of its students is more than a summer off — it is a defining experience.

Working with new teachers and peers, students experience different perspectives on their art form than they would staying in their company, orchestra or university for the summer.

"I always say that I think it's important for young dancers, and dancers entering that profession, to have a different experience in the summer, because when you see the same people all of the time, even if they're fantastic teachers, you really need another perspective or just a set of fresh eyes and a new experience to keep you growing," Peters said. "It can get stagnant if you are in one

LUCYCOMEDYFEST.COM

place for so long. Any sort of change in atmosphere or choreography is good."

David McDonough, a student at the school of art who recently graduated from Brooklyn College, started painting later in his undergraduate years than many other students. Chautauqua's School of Art gives him the opportunity, he said, to explore the medium and get art school experience.

Kleine said he appreciated that the Music School Festival Orchestra works on a rotation system, which cuts the negative competitive nature that characterizes most music festivals and allows all musicians equal access to the

repertoire.

"We play five concerts here," Kleine said. "It's just basically given me the opportunity to improve immensely in a short period of time, which ultimately is going to help me get a job."

Beyond honing career goals, Chautauqua's sumto focus their time purely on practicing their passion.

"When you have seven weeks in a music program, you really get to focus on playing, because you don't have to work; you don't have to worry about anything and you just get to practice a whole lot," Kleine said. "You get to play chamber music, which is great, and orchestral repertoire, so you're gaining experience. For me, just having this time away and being able to focus on music 100 percent is great."

Wu, who returned for his second season at Chautauqua this summer, plans to teach

"I know I want to teach," Wu said. "I think it's so great to give back what you've been given. So far as musicians go, you play for people and it is 'entertainment,' but sometimes I wonder whether that's really going to leave a big enough mark."

He said studying at Chautauqua will give him a great-

BIG BIRTHDAY, BIGGER COMEDY, ONE WORLD RECORD LUCILLE BALL FESTIVAL OF COMEDY

er depth of experience that his wife, Bonnie, support Pehe can rely upon when he goes into teaching.

"I think the lessons and master classes we have here help us understand music better as well as perform better," Wu said. "When you get better at performing and understand how performance works, that will help you when you're teaching somebody — you've been there."

Chautauqua's idyllic atmosphere certainly is a bonus. Many students find added encouragement through the families they are matched with via Chautauqua Connections, a program that pairs students with a family on the grounds. Kleine, who established a relationship with the family who supported his scholarship, as well as his Chautauqua Connections family, said he is grateful for this additional aspect of his summer on the grounds.

"The people here are great; they are extremely supportive," Kleine said.

Donors reach out

Will Konneker and his wife, Ann Lee, started sponsoring students at Chautauqua 40 years ago.

"It's an outstanding bunch of programs in a beautiful setting," Konneker said.

The desire to sponsor a student often comes from donors' personal experiences in the arts. Steve Crosby and ters' scholarship; Steve is a pianist and composer, while Bonnie is a former dancer and choreographer.

"We have been involved for many years in helping out people in the arts, and that's a passion of ours," Steve said. "Both of us grew up pursuing the arts, and we think it's something of enormous value for the individual and for society as a whole."

Steve said that he and Bonnie give to the scholarship program regardless of a student's ambitions.

"For those that are going on to be professionals, there are just tremendous opportunities here," Steve said. "But what about those who don't become professional dancers or professional musicians? That (experience) is still extremely valuable because you are encouraging a love of the arts, and that can provide enormous satisfaction for the individual through their whole lives. In addition to that, hopefully that person will become a philanthropist as well and a supporter of the arts."

The Crosbys have supported the Chautauqua Dance Circle scholarship since its inception six years ago. Steve said he and Bonnie know of the many hardships young artists face.

"We believe very strongly that arts as a whole are a critical factor of the life in our communities and in this country, and so getting to young people and encouraging them is so important," Steve said.

That committed and supportive spirit of donors reflects the value of a summer of study at Chautauqua; students are surrounded by people who are just as invested in the arts and their careers as they are. All of the Institution's arts schools provide an intensive season that broadens students' perspectives while simultaneously providing them with the time and resources to focus purely on their art form in a unique locale.

For students like Peters, giving up their art is just not an option.

"I just never wanted to do anything else," Peters said. "My brothers were big swimmers growing up, and I tried everything: soccer, gymnastics, swimming, and I never wanted to go back to any of them. I always wanted to go back to the studio. So I just never wanted to stop, I guess."

Peters, along with Kleine, McDonough and Wu, and the 282 other students whose summers are sustained by scholarships, are able to fulfill that desire — the drive to dance, or paint, or play music for a living — thanks to hundreds of generous Chautauquans. Chautauqua's scholarship program continues to bolster new generations of students as they pursue careers in the cutthroat world of art and performance.

Beyond Living Trusts: Advanced Estate Planning Solutions Under the 2010 Tax Act

Special Studies #406

Date: Wednesday - Friday, August 3-5, 2011 Time: 3:00 p.m. - 5:00 p.m. Place: Hall of Education (Sheldon) Rm. 202 Instructor: Paul F. Ciccarelli, VP, CFP®, ChFC®, CLU® Ciccarelli Advisory Services, Inc.



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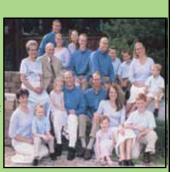
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Patrick Hosken

Staff Writer
Summer at Boys

Summer at Boys' and Girls' Club means many things: fun in the sun, blossoming friendships, and — most importantly — Air Band!

Half talent show, half costume party, Club's 28th annual Air Band drew a large crowd at 4:30 p.m. Thursday to the Amphitheater.

Air Band began with emcees Bryce Hanson and Tara McKiernan, clad in pink pants and sport coats, pumping the crowd up and introducing the first performers: Group 7 Girls. Their act, "7 Girls: Out of this World," kicked off the musical competition with a creative ensemble that landed them the award for most original performance.

The girls' space-themed number saw campers holding cardboard cutouts of the eight planets, blasting off in artificial rocket ships and even "Walking on Sunshine," courtesy of Katrina and the Waves' 1985 pop hit. One camper, dressed as former planet Pluto, belted out a heartfelt lip sync of Eric Carmen's piano crier, "All By Myself," earning some chuckles and cheers from the audience.

Group 5 Girls earned the best props award for their unique look at the four seasons in the "Seasons Medley." Winter brought Santa's sleigh, complete with reindeer and a large snowman cutout costume, followed by blooming flowers for spring, bright colors and sun props for summer and a lip-syncing camper in a pumpkin outfit for autumn. At the end of their number, all four seasons stood on stage and embraced, eliciting applause.

The best costumes award went to Group 7 Boys for their "Hello, My Name Is..." routine, a collection of tunes that referenced people's names. The boys began wearing all red and crooning to the "Caroline" sung about in Outkast's "Roses" before moving to the bit that likely won them the award: Lou Bega's swinging 1999 hit, "Mambo No. 5." For "Mambo," the boys donned wigs and dresses to signify each of the women referenced in the song (Monica, Erica, Rita, etc.) and spun around to the music.

Group 6 Girls earned best lip sync for their creative performance of "Our Fearless Leaders," the girls' ode to Club's staff. A camper dressed as aquatics director Chuck Bauer danced to V.V. Brown's "Shark in the Water" and another sported a fake mustache to represent Club director Greg Prechtl before the entire group joined together onstage to bring home the act with Sister Sledge's classic, "We Are Family."

A well-rehearsed "Lady Marmalade" routine helped land Group 8 Girls the best choreography honors. Lip-syncing and dancing in dresses, the girls played up their "Sisterhood of 8G" theme with

identically dressed campers boogieing together, culminating in a coordinated umbrella tango and a posed ending that brought all the dancers together for a big finish.

Air Band saved the big competition — Student Athletic Club boys and girls campers — for the final two numbers of the event.

The boys banked on the recent scorching temperatures for their theme, "Heat Wave," while the girls channeled *The Wizard of Oz* and Club pride with their "There's No Place Like Home" routine. Though the boys made their bit 3-dimensional, tossing confetti and streamers into the audience during Katy Perry's rousing "Firework," the girls went big, squeezing almost 10 different vignettes into their up-tempo performance. Ending with Edward Sharpe and the Magnetic Zeros' grand sing-along, "Home," the girls held up the large letters of the titular word, with indicate the same content of the surface of the same content of the

dience and the judges.

The judges, including Bauer, other Club staff and counselors, ruled in their favor. In an eruption of cheers, hugs and smiles, SAC girls took home Air Band's biggest award for best overall performance.

Although the campers, counselors and audience must wait until next summer for more Club musical action in the Amp, one thing is clear: Air Band 2011 rocked the house.







Photos | Demetrius Freema

TOP: Group 8 girls campers dance to "Lady Marmalade."

ABOVE TOP: Group 8 girls' coordinated routine earned them the best choreography award.

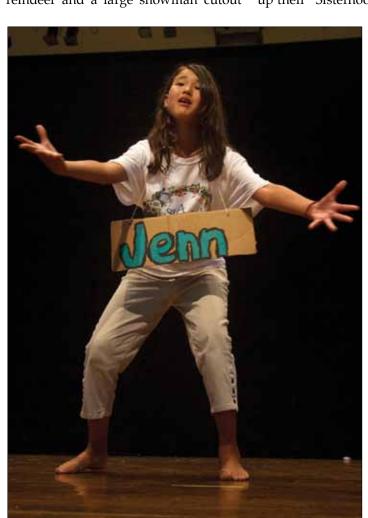
ABOVE MIDDLE: Boys from groups 4 and 5 traced the history of musical hunks in their "Heartthrobs" performance.

ABOVE: It was Christmas in July for Group 5 girls, whose "Season Medley" earned them the best props award.

BELOW LEFT: Group 6 girls donned the personas of their club leaders in

their spirited routine.

BELOW RIGHT: Group 8 girls groove to Train's "Hey, Soul Sister."





In Living into Hope, Campbell's truth telling takes book form

Emma Morehart Staff Writer

The famous publishing paradox is that the easiest, and often only, way to get a book published is to have had a book already published. After the Rev. Joan Brown Campbell gave an unusually personal speech at the Washington National Cathedral, a long-haired young woman from a company called Skylight Paths approached Campbell with a simple request.

"You must write a book," the woman said, with the offer of an editor and a promise of publication by her Vermont-based business, Skylight Paths Publishing.

Yeah, right, Campbell thought skeptically.

But the woman followed through, and Campbell wrote her first book, Living into Hope: A Call to Spiritual Action for Such a Time as This. By this time in her life, Campbell had worked with Dr. Martin Luther King Jr., Carl Sagan, African anti-apartheid activist Beyers Naudé and several other prominent social justice activists.

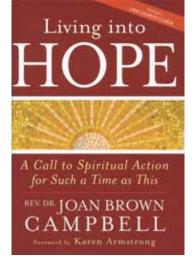
Campbell said people had always asked her to write a book, but she never thought she had the time or the qualifications.

"I think it takes a lot to think that your story is enough that somebody might really want to hear it or read it, and my genre of telling my life is more speaking than writing," Campbell said.

Although Campbell had the life experience and knowledge ideal for an author, telling a story is much different in print than in person, she said. Campbell has written countless prayers and hundreds of sermons, but even that kind of writing

"When you write the spoken word, you don't fill in every sentence," she said. "You write something that you know will end up having a story behind it. Speaking is her mother was involved in very personal, and when I community action and social speak, I am so engaged with justice. Campbell surrounded the audience that I feel as herself with powerful speakthough we're one."

Anybody who knows Campbell well knows that she is a speaker at heart.



"I think it takes a lot to think that your story is enough that somebody might really want to hear it or read it, and my genre of telling my life is more speaking than writing."

—The Rev. Joan Brown Campbell Director of Religion

Maureen Rovegno, her friend and assistant director of the Chautauqua Department of Religion, once told Campbell that she "can't not be clear."

But Campbell said she sees her storytelling ability as representative of other qualities.

"I also think of myself as a truth teller," Campbell said. "I'm not afraid of telling the truth. In my whole life, I've dealt with such difficult issues ... but I've decided that if the truth is worth it, then to be clear is much better than to try to ... pad it with so many extra thoughts and words that it loses the impact."

Campbell's training as a speaker and writer comes from many different places and times in her life. In high school, she was the best — and only, she said with a chuckle girl on the debate team. Her father was a doctor, and ers during her work for the Civil Rights Movement.

Often, authors with inspiring experiences like



The Rev. Joan Brown Campbell, director of religion and Chautauqua's pastor, introduces the 2011 Interfaith Lecture Series during Week One.

Campbell's can become elevated above their audiences. For this reason, Karen Armstrong, herself a renowned author, wrote the foreword to Campbell's book in an effort to "humanize" her.

Armstrong and Campbell met when Campbell first became the director of the Department of Religion 10 years ago. At a meeting of the Consultative Committee of the Abrahamic Initiative at Chautauqua in D.C., Armstrong and Campbell formed a friendship that brings Armstrong back to Chautauqua every summer.

"Joan is essentially an activist and a very prophetic voice, I think. ... She has a strong commitment, I think, to making the world a more just place," Armstrong said. "And that continues. She's been very much helpful to me with my 'Charter for Compassion' and has been a major player in this from day one."

Eventually, Campbell had to learn that, when she was speaking, the fewer words, the better. A more concise speech meant a clearer speech and, unfortunately, a speech that could be less clouded by the media and critics.

Campbell recalled one speech she gave about the 1999 case of a young Cuban

boy named Elián González, the most controversial situation in which she ever has participated. González was taken by his mother from Cuba to America in a ship that never made it to shore. González was one of the few survivors, and once in America, was an orphan kept by the U.S. government from returning home to his family. Campbell was a key player in reuniting the family.

Because of the fragility of the topic and medium of telling his story, Campbell can still remember the majority of her short speech, she said with a hint of sarcasm.

"Families raise children; governments don't," Campbell said in the speech. "This little boy needs to return home to his family."

However, the González chapter of Living into Hope was not the most challenging for her to write. She dwelled most on writing the Carl Sagan chapter. This is in part because of the controversy of the topic of science and religion, but mostly because of her deeply personal relationship to Sagan.

The relationship that I had to Carl and his wife and his children and the conversations we had ... if people could only read how much

more there was in this relationship and how much I learned from him, and I think what he learned from it," Campbell said. "The man that I really knew, not the famous Carl Sagan, doesn't come through."

A lot about Campbell's experience while writing the book was atypical. If the young woman hadn't approached her in D.C., she may never have written it, she said. She simply never thought she had the time.

But Campbell finished the book in a year, with help from many friends and colleagues, while she was continuing her daily career at Chautauqua.

Her book also does not read like many religious books of its kind. The book is age-neutral, and this is reflective of Campbell's life. One of the biggest rewards of writing this book is that young people enjoy it, Campbell said.

A lot of this resulted from Campbell's late entry into the ordained world. Campbell was ordained at age 50 and grew up in a very ecumenical environment, she said.

"So I really just came to it," she said. "I sound very different from people my age."

Although she never took months off to write in a cabin in the mountains or in a seaside summer home, writing the book forced Campbell to draw on some poignant memories. It did not fundamentally change her faith, but it did allow her to "relive," she said.

"Writing a book like this relives your life for you," Campbell said. "It makes you ask some questions about your life. They're not necessarily negative ones, but in one sense those are faith questions."

The relief this book offered Campbell was that she was simply telling the stories of her life. The book is too short, she admitted, but she now knows she can write a book.

"This was a very strong discipline," Campbell said. "And I'm a pretty free spirit, so ... this was a very important thing for me to see that I can do."

Looking back at the process, Campbell can say that her writing career is not anywhere near over. In addition to a collection of prayers, she would like to write a reflective book about aging gracefully and bravely.

"This is only the beginning of a very long and complex life story," Campbell said.





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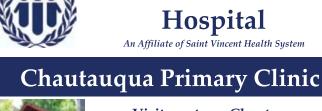
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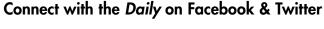
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Abrahamic Sacred Song service reminds faiths of common roots

Emma Morehart Staff Writer

The story of Abraham is both well known and misunderstood within Christianity, Judaism and Islam. Most people know that Abraham and his descendants formed the three Abrahamic religions, but few people scratch below the surface.

At 8 p.m. Sunday in the Amphitheater, the coordinators of the Abrahamic Program for Young Adults will participate in the Sacred Song Service to tell the story of Abraham and the importance of remembering the story as Chautauquans interact with each other every day.

"It's important because it highlights the similarities, and the fact that all three religions are based on the same God, and that doesn't necessarily happen all the time at Chautauqua," said Julia Sprague, the Christian APYA coordinator. "We spend a lot of time with people our own age in a very limited groups, and this is a way to show a large group of people that we can all work together, and that it is possible for the three traditions to coexist."

The similarities between these religions often are forgotten, especially in times of extreme violence and polar-

ization, said Jared Jacobsen, organist and coordinator of worship and sacred music.

"We needed a tangible symbol of people living together," Jacobsen said. "So now we have the APYA coordinators. These are the people who are finding ways of living with each other, and then that splashes out into (society)."

Although the service will be very similar to last year's Abrahamic Sacred Song service, Jacobsen said the APYA coordinators bring a new aspect to it each year. Last year, light and water were important symbols in the service. Light represented dispelling the darkness, and water represented life.

This year, Nur Kara, one of the Muslim APYA coordinators, shared the idea to give the audience something to leave with. The APYA coordinators will tie a piece of string around the wrist of any audience member comfortable enough to go on stage and will give them a piece to take with them. "This symbolizes that it

doesn't matter who you come across or what belief system they're from; we're all similar and we all leave with a similar note," Kara said. "The extra piece of string symbolizes that they can go and share what they brought from the service with others."



The 2010 coordinators of the Abraham Program for Young Adults participate in a "blending of sacred waters" during that season's Abrahamic Sacred Song service. This year's coordinators will offer audience members a piece of string to tie around their wrists, to have something to leave with.

The service will begin with a cleansing ritual and three calls to prayer, one for each religion, given by the APYA coordinators. The power of prayer in this service is that it is inherently unifying, but is also private, said Ali Karjoo-Ravary, the other Muslim APYA coordinator.

"I think approaching it through prayer...helps people to see how similar our prayers are, since prayer is one of the most private things you can do. It's nice to be able to share something that private across the board," he said.

The service is divided into several sections focusing on like "Omnia Sol," meaning

light, water, the Abrahamic family and prayer. Within these sections, the coordinators will light candles that are submerged in water and will give their predictions of where the family of Abrahamic religions will be in 25 years.

In addition to anthems

"Everywhere Light," and hymns like "Be Thou My Vision," the choir, congregation and coordinators will sing and pray for peace and unity among the religions.

The presence of prayer, song and audience participation allows for a deeper understanding of the importance of peace within the Abrahamic religions.

"We always create a moment for the whole congregation to come up on stage. Everything about it is interactive," Jacobsen said. "It's not something we can talk about any longer. We've talked about it until we're blue in the face. And people are sick of talking about it because they're so polarized."

The problems of polarization and discrimination obviously exist beyond the Chautauqua gates, but Jacobsen said a lot of work can be done by Chautauquans simply by attending events like the Sacred Song Service.

"We don't pretend to have all the answers," Jacobsen said. "We're just showing people the possibility...The beauty of Chautauqua my whole life has been (that) what happens here can go elsewhere and be adapted. It's an amazing place, and the tentacles from here go out in ways we will never know."

Islamic mystic meditation to accompany week's Iran theme

Emily Perper Staff Writer

Sharifa Norton and Muinuddin Smith will lead the Mystic Heart Program in the Sufi tradition this week.

Founded and co-directed by year-round Chautauquan Subagh Singh Khalsa, the Mystic Heart Program seeks to foster the mystic traditions within different faiths, including several outside the Abrahamic trio. This season's traditions have included Hinduism, Sikhism and Zen Buddhism, among others. This week's focus is Sufism, the mystic tradition within Islam.

Week Six's lecture theme is "Iran: From Ancient Persia to Middle East Powder Keg", and the afternoon theme is "Religion in Iran: The Many Faces." It's fitting, then, Norton said, that Sufism, the mystic tradition within Islam, is the meditative practice of choice during Week

Smith was introduced to Sufism during his research of alternative communities; he encountered the Abode



of the Message, a Universal Sufi center.

One of Norton's fellow teachers at the Montessori school where she worked practiced Sufism and encouraged her to explore it. Now, she is the head of Ziraat for the Sufi Order International North America.

Norton and Smith are married and both are senior leaders and retreat guides in the Ziraat tradition of the Sufi Order International. They founded the Light of Guidance Center for Sufi Studies in New York City and recently co-authored *An* Emerald Earth: Cultivating a Natural Spirituality and Serving Creative Beauty in Our

"We do very well teaching together," she said. "We just have a rhythm — we don't even talk. It just happens; we go back-and-forth and share the sessions equally."

Both Norton and Smith

will teach the meditation session and lead the afternoon seminars.

"We'll be sharing Sufi practices — breathing exercises and practices that help rebalance, restore our energy," she said. "We'll be working with concentration practice, various meditations, lots of music; we'll have a lot of Sufi poetry."

Tuesday's afternoon seminar is "Sufi Mystic Poetry of Persia: Enduring Wisdom for Life." The work of Sufi poets, like Hafiz and Rumi, is a good introduction to Sufism.

'(Sufi poetry) definitely bridges the esoteric with how we understand what it's like to be a human being ... the difficulty of it and also the joy of it," Norton said.

Thursday's afternoon seminar is "Rumi's Masnavi and Hafiz's Divan: Navigating Life's Journey."

'(Rumi's) poetry really has an ecstatic but also very current note," Norton said. "He's a 13th-century poet, but he still speaks. He was actually a couple of years ago considered the most widely read poet in America."

Sufism attracted Norton for many reasons: "the openness, the tolerance for all traditions and all beings, (and it is) very inclusive and finding spirituality in everyday

"It's not removed from how you live your life and your values," she said. "There is an integration of your spirputting into practice."

She hopes that Chautauquans can take their practice home with them.

"We hope that people will have a deeper insight into ... accessing in their own being a place of peace that they can move out of when they're in everyday life," she said. "With the sharing of the meditations and the poetry, that they will be restored, renewed, have a deeper experience."

ituality with how you live, Gate Welcome Center Mon- perience are welcome.

day through Friday from 7:15 a.m. to 8 a.m. Meditation seminars are held from from 12:30 p.m. to 1:55 pm. Tuesdays and Thursdays in the Hall of Missions. Wednesday night sessions are from 7:15 p.m. to 7:45 p.m. in the Main Gate Welcome Center Conference Room, led by Carol McKiernan. There is no charge, but donations are accepted. Gate passes are reguired for events held in the Main Gate Welcome Center. Mystic Heart offers morn- Chautauquans of all ages, ing meditation at the Main traditions and levels of ex-



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Bahá'i

Tabassom Anvari, auxiliary board member for the Bahá'is of the Northeast United States, presents "The Unfolding Destiny of Iran and the Role of the Bahá'is" at 3 p.m. Sunday in Smith Wilkes Hall. This event is sponsored by the Baha'is of Chautauqua County, cosponsored by the Department of Religion.

Baptist House

The Rev. John R. Tharp gives a sermon titled "The World's Great Misunderstanding," based on Matthew 26:57-67, at 9:30 a.m. Sunday in Baptist House, 35 Clark Ave. Mary Ellen Kimble, vocal soloist, brings special music.

Tharp, who holds a master's degree of divinity and a doctorate of ministry from Andover Newton Theological School, retired in 2010 after serving 41 years as an American Baptist pastor of congregations in Massachusetts and New York. His last assignment was pastor of Penn Yan First Baptist Church. He draws on his many years of service as a volunteer fireman as director of Disaster Relief for American Baptist Men of New York.

Blessing and Healing Daily Service

The Blessing and Healing service, sponsored by the Department of Religion, takes place at 10:15 a.m. weekdays in the Randell Chapel of the United Church of Christ headquarters. This service is one opportunity that provides a time for quiet prayer in the midst of a busy Chautauqua schedule.

Catholic Community

Mass is 5 p.m. Saturday in the Hall of Philosophy. Sunday Masses are 9:15 a.m. in the Hall of Christ and 12:15 p.m. in the Hall of Philosophy.

Daily Mass is celebrated at 8:45 a.m. and 12:10 p.m. weekdays and 8:45 a.m. Saturday in the Episcopal Chapel of the Good Shepherd.

The Rev. Ray Thomas, pastor, St. Mary/St. Francis Cabrini Parish, Conneaut, Ohio, and the Rev. Fred Voorhes, parochial vicar, St. Thomas Aquinas Parish and St. Martin of Tours parish, Buffalo, N.Y., are priests in residence this week.

The Rev. Todd Remick is spiritual adviser of the Chautauqua Catholic Community and pastor of St. Mary of Lourdes in Mayville and Bemus Point.

Deacon Ray and Pat Defendorf of All Saints Parish, Corning, and Deanna Bliss House on the corner of Palestine Avenue and the brick

The Chautauqua Catholic Community celebrates its 25th anniversary Sunday in

the Hall of Philosophy. At 1 p.m., Jon Schmitz, Chautauqua historian and archivist and member of the Chautauqua Catholic Community board, presents a lecture titled, "The Narrow Gate Pass: Chautauqua and the U.S. Catholic Church." The Most Rev. Edward U. Kmiec, Bishop of Buffalo, presides at a Mass at 1:30 p.m. Priests who have served the community throughout the last 25 years have been invited to attend.

Chabad Lubavitch

Rabbi Zalman Vilenkin presides at the 9:30 a.m. Shabbat service in the library of the Everett Jewish Life Center at Chautauqua. The Torah reading is Masei, Numbers 33:1. A Kiddush in honor of Shmuly Vilenkin's birthday is at noon in the library of the EJLCC.

Shabbat ends at 9:28 p.m. All are invited to a community kosher barbecue 5 p.m. to 7 p.m. Sunday at Miller Bell Tower. There is a minimal fee.

Vilenkin presents "Kabbalah: The Meaning and Purpose of Prayer" at 9:15 a.m. Monday in the Library Room of Alumni Hall. Join us for an in-depth study of prayer, its structure, meaning and purpose.

All Chautauquans are invited to attend our community Shabbat dinner at 7:15 p.m. Aug. 5 at the EJLCC. For reservations, call 716-357-3467 or email zevilen*kin@aol.com*. The fee is \$25.

Christian Science House

"Love," a lesson composed of readings from the Bible and Science and Health with Key to the Scriptures by Mary Baker Eddy, is the subject of the 9:30 a.m. Sunday service in the Christian Science Chapel at 10 Center

Everyone is welcome to use the study room, which is open 24 hours every day, to study, borrow or purchase the Bible and Christian Sci-

ence books and literature. The Christian Science Monitor is also available in Smith Memorial Library and for purchase at the Chautauqua Bookstore.

Disciples of Christ

The Christian Church (DOC) celebrates its work and presence as part of the Chautauqua community with Disciples Day. Beginning at the 9:30 a.m. Sunday communion service at Headquarters House, 32 Clark Avenue, the Reverend Garnett Day of Indianapolis, presents a meditation titled "Memories and Musings, Hopes and Dreams" using the texts, Matthew 5:1-10, 6:34 and 7:24-29. He examof Mayville are host and ines the personal journey hostesses at the Catholic of one whose life has been thoroughly immersed in the church and in Christian learning and experience at every stage of life. He will show how this experience brings spiritual insight to



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others. Mikaela and Maralina Moore provide special music. All are welcome at this service.

The Disciples Day lunch immediately follows the 10:45 a.m. Sunday service in the Amphitheater at the Hurlbut Memorial Community United Methodist Church dining room. No reservations are required. Guests and friends may bring a Brown Bag lunch or purchase lunch at the Hurlbut Lemonade Stand. Children are welcome.

Day, with degrees from Lynchburg College Virginia and Lexington Theological Seminary in Kentucky, is an ordained Disciples of Christ minister who had pastorates at churches in Clearwater and Tampa, Florida before serving on the staff of Division of Homeland Ministries, Christian Church (DOC). Since retirement, he is active on the boards of Christians for Peace and Justice in the Middle East and the Indianapolis Peace and Justice Center. He and his wife Carolyn Wood Day are parents of five children and grandparents of 10, all having a long history of summers at Chautauqua.

ECOC

The Ecumenical Community of Chautauqua opens for the 2011 Season with some exciting physical changes. Phase Two of remodeling is completed with an addition of an elevator that permits access to two of our three buildings. Eventually, the third building will be connected. The kitchen in the Bird/Werner building has been completely redesigned and remodeled to provide more dining space for guests. Two additional bathrooms have been completed in the Shaw House.

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Episcopal Chapel of the Good Shepherd

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A service of Compline is

Holy Communion is celcottage.com.

Food Bank Donations

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Lois and Nels Sandberg are interim managers for the last four weeks of the season. The ECOC provides low-cost accommodations

The Rev. Peter Huiner, vicar of St. Barnabas Episcopal Church in Wilmington, Del., leads Episcopal worship and Holy Communion at 7:45 a.m. and 9 a.m. Sunday in the Episcopal Chapel

Huiner, a native of Chicago, was home in western New York as he worked as archdeacon of the Diocese of Western New York; associate priest at St. Paul's Cathedral in Buffalo; and rector of St. John the Baptist, Dunkirk; and St. Alban's, Silver Creek. He also served three other posts in Delaware. His career has included university chaplaincy, independent school headmaster, and assistant dean of a seminary. Huiner enjoys singing in solo work, choral ensembles, and

held at 9:30 p.m. Sunday in the Chapel.

ebrated 7:45 a.m. weekdays. The chapel is handicapped accessible via an elevator on the Park Ave side of the church. More information about the Chapel can be found at www.chautauquaepiscopalchapel.org. Information about the Episcopal Cottage is at www.episcopal-

enue entrance of the church.

Hebrew Congregation

The Hebrew Congregation holds a Sabbath morning service at 9:30 Saturday in the sanctuary of the Hurlbut Church. Rabbi John Bush of Temple Anshe Hesed, Erie, Pa., leads the service, and Joanna Bush is the song leader. Following services, a light Kiddush lunch is served, sponsored by the Hebrew Congregation in honor of all friends and supporters. All are welcome to attend.

There is no Shirley Lazarus Sunday Speaker Series this Sunday so that the Hebrew Congregation may join the Chautauqua community for the interfaith service at the Amphitheater.

Hurlbut Church Meal Ministry

Hurlbut Memorial Community United Methodist Church is cooking, and everyone is invited. The church serves lunch from 11:45 a.m. to 1 p.m. weekdays, and dinner from 5 p.m. to 7 p.m. each Thursday evening during the season. The church is located on the corner of Scott and Pratt avenues.

The weekday lunches offer a choice of homemade soup and sandwich, turkey salad plate, fresh fruit plate or a special-of-the-week quiche, taco salad or crab salad. All lunches are served with a beverage and a freshly baked cookie for \$6. All meals are for eat in or take out. All proceeds from the meals benefit the mission and ministries of the Hurlbut Church.

Hurlbut Lemonade Stand

The stand serves coffee, lemonade, iced tea, a variety of sweet rolls, grilled hot dogs, hamburgers and Italian sausages from 9:30 a.m. to 2 p.m. Sunday on the sidewalk in front of Hurlbut Memorial Community Methodist Church. Come and enjoy.

Hurlbut Memorial Community Church

A service of meditation, scriptures, songs, prayers and communion is from 8:30 a.m. to 9:15 a.m. Sunday. Everyone is welcome to attend.

Labyrinth

Chautauquans continue to have the opportunity to learn about and walk the labyrinth during the 2011 Season. Sponsored by the Department of Religion, an orientation is presented at 7 p.m. every Monday throughout the season. This orientation includes a brief history and uses of the labyrinth.

The Chautauqua labyrinth, located next to Turner Community Center, is accessible though the Turner building or through the parking lot, if arriving via Route 394. There is bus and tram service to Turner. Remember your gate ticket. The orientation session concludes in time to attend the evening program in the Amphitheater.

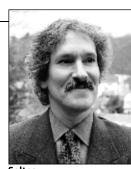
Lutheran House

The Rev. Richard E. Handschin, pastor of Lutheran Church of the Good Shepherd, Brevard, N.C., since 2004, presides at a service of Holy Communion at 9:30 a.m. Sunday in the Lutheran House at the corner of Peck and Clark avenues. Steven Eckblad and Beverley Williams, members of Bethlehem Lutheran Church in St. Cloud, Minn., are accompanists.

Handschin received his master of divinity at Concordia Seminary, St. Louis and continued his studies at Nashotah House, Nashotah, Wis. He has served churches in Cedarburg, Wis., Perrysburg, Ohio, and Charlotte, N.C. He is residing at the Lutheran House this week with his wife Karen.

See **INTERFAITH**, Page C5

Athenaeum Hotel invites you to DISCOVERIES PROGRAM 2011



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

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

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

Free Events:

• • Book Signing with Ori Soltes Untangling the Web: A Thinking Person's

Guide to Why the Middle East is a Mess and Always has Been. Wednesday Aug. 3rd 1:15 p.m. Author's Alcove • Chautauqua Bookstore

• • Porch Discussion

3:30 p.m. • Athenaeum Hotel "Untangling the Web of the Middle East"

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Revenues from the County's Occupancy Tax are dedicated solely to enhancing the lakes, tourism, and tourism related activities including funding for the arts and museums. A detailed list of organizations supported is available at the County's website.

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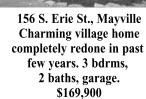
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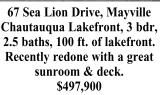


40 Backman., Westfield Westfield home, corner lot, 3 bdr, 1 bath, garage, patio. \$105,500





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RELIGION

Motet Consort members play pre-Vespers

Members of the Motet Consort will perform during the pre-Vespers service at 4:30 p.m. Sunday at the Hall of Philosophy. Richard Kemper, bassoon, Judy Bachleitner, flute, and Joseph Musser, piano, will play compositions written by Musser for the group, including "When Morning Gilds the Skies (Laudes Domini)," "Variations on an Original Theme," and "March," written for the CLSC Vigil of 2006.

Kellen Degnan, a cellist in the Music School Festival Orchestra, will play Musser's "Sonata for Cello and Piano."

The Motet Consort com-

prises instrumentalists who also are members of the Motet Choir, which sings for weekday services in the Amphitheater and forms the core of the Chautauqua Choir. For approximately 25 years, the Consort has played for some of the morning services as well as for various occasions around the grounds.

Kemper, founder of the Motet Consort, is from Pittsburgh and Chautauqua. He taught oboe and bassoon at Mansfield University of Pennsylvania. He graduated from the University of Evansville and played in the Evansville Philharmonic Or-

chestra early in his career. Bachleitner is head of the music department at the Rudolf Steiner School in New York City. In addition to teaching and directing various musical groups at the school, she gives private flute lessons.

Musser, who served for 10 years on Chautauqua's Board of Trustees, teaches English at Ohio Wesleyan University and has been the organist of the First Presbyterian Church in Delaware, Ohio, for more than 25 years. During the summer, he plays the organ for services at the Chapel of the Good Shepherd.

Calhoun Fund supports Palestine Park tours

The Rev. Noel A. Calhoun, Jr., D.D. Fund underwrites this year's Palestine Park Lectureship Program. The fund, established in 1995 by Cynthianne Calhoun on behalf of the family and friends of the late Reverend, is a permanent endowment fund held within the Chautauqua Foundation to support the Palestine Park Guided Tour program of the Chautauqua Institution's Department of Religion.

Many will know of Noel as the Rev. of the Bradford Presbyterian Church. He also served for nine years as a tour guide at Chautauqua for the Walking Tour of Palestine Park and volunteered in the community as a dramatic monologist in the Warren area. His two sons, Noah and David, and daughter, Beth Manor, are lifelong Chautauquans.

Chaverin Fund sponsors Spear pre-symphony lectures

The Carl and Lee Chaverin Fund of Chautauqua Foundation sponsors the free, preconcert lectures presented by Lee Spear throughout the season at 6:45 p.m. in the Hurlbut Memorial Community United Methodist Church. Before every symphony concert during the season, Spear provides background and listening advice about the evening's performance. This fund has made it possible for these presentations to be free to the public.

Carl Chaverin began coming to Chautauqua in 1930 — the Chautauqua Symphony's second year — and represented five generations of Chautauquans. Lee Chaverin has been part of Chautauqua Women's Club and Chautauqua Opera Guild for more than 20 years. Although Carl is now deceased, Lee, their three children and six grandchildren are devoted Chautauquans who meet every summer at their cottage on the grounds.

INTERFAITH FROM PAGE C4

Metropolitan Community Church

MCC was originally founded some 40 years ago for gays and lesbians who felt unwelcome at some mainline churches. The church, now an international denomination, welcomes all.

Vespers services are held every Thursday evening under the leadership of Pat Collins, who is a recognized United Church of Christ minister who has served two churches in central New York.

Presbyterian House

The Rev. David Hosick, chaplain of the week at Presbyterian House, preaches at 9:30 a.m. Sunday in the house chapel using the text, Matthew 5:38-48. The sermon title is "Where God's Love is Revealed."

Hosick, senior pastor and head of staff at the First Presbyterian Church in St. Petersburg, Fla., has served churches in Omaha, Neb., Lincoln, Neb., Sharon, Pa., Meadville, Pa., and Tryon, N.C. He serves on the board of directors of Pittsburgh Theological Seminary and has served as a conference speaker at both Northfield, Faith at Work and Compassionate Friends.

Presbyterian House welcomes everyone to the porch for coffee and lemonade each morning after worship and before the morning lecture.

The porch overlooks the Amphitheater.

The annual Presbyterian Association meeting and luncheon at noon, Aug. 4, features a Greek theme. Be sure to join us this year at "My Big Fat Greek Luncheon" complete with delicious Greek cuisine. Make reservations as early as possible by calling 357-5011 or by stopping in the House office. Tickets are \$15 each.

Religious Society of Friends (Quakers)

The Religious Society of Friends, Quakers, meets for worship at 9:30 a.m. Sunday in the Octagon Building on the corner of Cookman and Wythe avenues. All are welcome.

Unitarian Universalist

The Rev. Richard Gilbert, a retired minister from Rochester, N.Y., addresses the Unitarian Universalist Fellowship at 9:30 a.m. Sunday at the Hall of Philosophy. His topic is "Questions That Empty the Room." Gilbert, well known as a poet and essayist, is the author of the best-selling workbook, *Building Your Own Theology*. Ann Weber provides piano music. Coffee and conversation fol-

low the service.

Religious education for children ages 4 to 12 is provided during the service each Sunday at the Unitarian Universalist House, 6 Bliss Ave.

Call Diana Bower 716-357-

3197 for details.

Friends of Betty Scolnick are invited to attend a memorial remembrance and tea at 2 p.m. Sunday at the Unitarian Universalist House.

United Church of Christ

The Chautauqua United Church of Christ Society welcomes Lisa Dlubala, summer intern for the Chautauqua UCC Society to our Sunday pulpit. She preaches at the 8:45 a.m. Sunday worship service in Randell Chapel inside the UCC Headquarters House at 6 Bowman Ave. Choir practice, to which all are invited, is at 8:20 a.m. Fellowship time follows the service.

Dlubala, a second-career seminarian, is a graduating senior from Regent University, School of Divinity. Our interns serve for seven weeks working with the chaplain administrator and the Society staff. She is in care with the United Church of Christ in preparation for ordination.

United Methodist

The Rev. Betty Ann Buckley, the operation manager for Alpha Christian Tours and appointed to the Alpha Ministries at the Edenton Street United Methodist Church in Raleigh, N.C., leads our 9:30 a.m. Sunday worship at in the United Methodist Chapel. Her sermon title is "The Journey is the Destination." Everyone is invited and welcome. Buckley previously served as program coordinator and in children's min-

istries for United Methodist churches.

Please stop by the house or call 716-357-2055 to preorder your lunch for Tuesday's chaplain chat.

Linguis for coffee on our

Join us for coffee on our porch between morning worship and the 10:45 a.m. lecture weekdays.

Unity of Chautauqua

Unity of Chautauqua welcomes the Rev. Elizabeth Thompson of Sarasota, Fla., to lead the 9:30 a.m. Sunday service in the Hall of Missions.

Join us for lunch and fellowship at noon, following the Sunday service of worship in the Amphitheater in the Hall of Missions.

Thompson has lived by the credo "Live Life as a Spiritual Adventure" in her three decades as a minister, counselor, teacher, musician and student of life. She has pioneered Unity Ministries, and now serves as senior minister of Unity Church of Sarasota, Fla. She has written about spiritual relationships for the Association for Research and Enlightenment-sponsored magazine, Venture Inward. Her vision and mission is to help all awaken to the power of Spiritual Truth at work in every expression of life on our planet. One of her keys to teaching soul empowerment is in helping students in "Getting to the SO WHAT of life!"

Unity holds a morning meditation from 8 a.m. to 8:30 a.m. weekdays in the Hall of Missions

Daily Photo Reprints

The Chautauquan Daily offers digital files of photos that appear in the newspaper for a fee of \$15 per photo. Please note these are not prints of the photos. Our photographers will provide you with a high-resolution file on CD, which allows you to make as many prints as you wish.

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The Chautauquan Daily

Laughter — a cure for what ails you, and it might help you otherwise

t was summer 1934, and Chautauqua Institution proffered sunshine and light, a program of education, entertainment, religion and recreation similar to what it had provided for the previous 60 years. But the metaphor underpinning the season was not light so much as it was dark.

"The nation has begun a hard upward pull out of one of the darkest depressions in history," wrote Arthur Bestor Jr. in *The Chautauquan Daily*'s first editorial of the season.

In response, there were conspicuous efforts to be happy. In a July 11, 1934, *Daily* article, Julius King, publicity director of the Institution, wrote, "I'd like to say that I think Chautauqua needs more fun. FUN. We're a dignified lot of people, but the strain shows on us if now and then we don't let down the bars and just play."

Part of the problem was that Chautauquans were (and are?) so well organized and, seemingly, always in need of a speaker.

"Let's have more fun," King wrote. "Let's forget we're grown up and old. Let's pretend now and then that we are colts let out to pasture."

King's message was echoed the next day by the Rev. Dilworth Lupton in his Chaplain's Hour address.

He said, "A sense of humor is one of the stimuli which will put a tonic emotion in the place of a poisonous one. We shouldn't be intent on serious thoughts thruout the day — it isn't healthy mentally. We shouldn't be forever manicuring our brains — to quote Julius King — 'we need more FUN."

A July 18 *Daily* article promoting the yearly Chautauqua Literary and Scientific Circle's Country Fair announced "CURL-ISH, CHURLISH WEE PEOPLE ASKED TO ENTER COUNTRY FAIR'S BABY SHOW."

Written by Burton Rowles Jr., the article began "Babies — Just Babies' of the handsome, dainty, pink, churlish, curlish and gurgling types are cordially invited to compete in the Baby Show, to be held in Hospitality House on the afternoon of the Country Fair."

"Babies appearing at the House after the show has begun are asked to walk quietly to their places on their swings or scooters, and to refrain from crying while Fair people by the hundreds look on admiringly," Rowles wrote.

On July 20, a quarter-page advertisement for the Fair said it would be "The Greatest Day of Fun ... When dignity is thrown to the four winds."

On July 21, the day of the Fair, Rowles wrote that "One department about which there will be very little raucous ballyhoo, but which will be, if past indications are real barometers, the busiest spot in the middle of twenty-five latitudes of the globe today, is the home made candy stand, which is planned to be one grand bazaar of sweets in the nucleus of a Country Fair bigger and better than any of which the CLSC ever dreamed."

Maybe these were exaggerated efforts to subdue the darkness — exaggerated efforts to be happy. Maybe not. Maybe these exhortations were normal preludes to Chautauqua's traditional big party, "Old First Night, the historic night of nights on which the penetrating quality, the tangible intellectual assets, and the marks of personal appreciation are reflected in financial support of this Chautauqua, a sixty year old haven of education and recreation."

The *Daily* said the celebration would begin at 7:15 p.m.

But with that announcement, celebratory though it was, the barn door shut against the colts-let-out-to-pasture fun Julius King had been promoting. The headline continued,



COLUMN BY **GEORGE COOPER**

"Annual Exercises for Voluntary Support of Chautauqua To Be Held in Amphitheater."

Old First Night celebrates the opening of the first Assembly in 1874, always on the first Tuesday in August. For newcomers, the "opening" occurring in the middle of a season begun in late June might seem a strange thing. But the 1874 Assembly began on Aug. 4 and lasted just 15 days.

A birthday celebration, Old First Night is the only occasion when gifts to the Institution are directly solicited from the general attendance, according to Theodore Morrison and his book *Chautauqua: A Center for Education, Religion, and the Arts in America*. And gifts from the general attendance were especially important for Chautauqua in 1934.

In his editorial for the day, Arthur Bestor Jr. wrote, "August the seventh, 1934, is a critical date in the history of Chautauqua. The world outside will measure the faith of Chautauquans by their financial support on this Old First Night. National support for Chautauqua depends on how well we meet this test of faith, for the gods of public opinion help only those who help themselves."

The *Daily* reported that "One of the features of the evening will be the Community Gift, which consists of heaps of dollar bills carried in baskets to the platform, where they are dumped and counted."

Gifts from Old First Night had been important and substantial in other years. In 1919, the year of the Comprehensive Plan, Chautauquans donated \$325,000. That was a banner year. In 1933, the donations amounted to \$18,500.

In 1934, Chautauqua was \$785,512 in debt and not able to pay the interest on its loans.

The Institution was in receivership, and Marts & Lundy, one of the foremost fund-raising firms in the country, were called for consultation. George E. Lundy took a cottage on the grounds. Among other things, Lundy concluded in a report for the *Daily* on July 28: "We offer one criticism; that is, that there seems to have been no general recognition of the fact that Chautauqua actually is the kind of institution that never should be expected to do more than pay its operating expenses out of current income."

Their recommendations? First, a campaign for funds needed to be waged. Second, no attempt ever should be made to pay capital improvements otherwise than by gifts raised in advance. Third, the financial committee should meet monthly for careful checking of all business matters.

On Aug. 8, 1934, the *Daily* reported that Old First Night contributions totaled more than \$160,000. There was confidence for the future.

"CHAUTAUQUA IS HAPPY," the paper reported. "The general tone of the addresses delivered by Old First Night Speakers was not one of worry and concern about the Institution's present status but rather one of an optimism based upon faith in Chautauqua's greatness in the past and an unquestioning confidence in her future."

Frank Chapin Bray was a representative of the older Chautauqua, having worked with the founders and on the grounds during the early Assembly years.

He said, "My instructions from your master of ceremonies tonight were that I should dig up some of the musty yet famous jokes which famous Chautauquans of the past have repeated so often at previous Old First Nights."

Bray told the tale of the 101-year-old lady who explained her longevity with the simple statement, "I reckon it's because I'm still alive," the *Daily* reported. "The speaker proceeded to relate some samples of the flashing wit which so endeared Bishop Vincent, George Vincent and Dr. Jesse L. Hurlbut to the Chautauquans of yesterday."



LIGHTS OF THE NIGHT

Photo | Greg Funka

Chautauquans head home from a Chautauqua Symphony Orchestra performance beneath the lights of South Terrace.





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AKI

100 Adult Ceramics Class (ages 18 & up): M-F, 9:00 a.m.noon, Arts Quad, Ceramics Studio. 101 High School and Adult Ceramics (ages 15 & up): M-F, 1:30-4:30 p.m., Arts Quad, Ceramics Studio. 102 Life Drawing (18 & up): M-F, 9:00-10:30 a.m., Art School Annex. 104 Jewelry Making (16 & up): M-F, 1:00-3:00 p.m., Turner, Rm. 204. 105 Young Artists (ages 6-8): M-F, 8:30-10 a.m., Turner, Rm. 204. 106 Young Artists (ages 9-11): M-F, 10:30 a.m.-12:00 p.m., Turner, Rm. 204. 107 Young Artists (ages 12-14): M-F, 9:00 a.m.-12:00 a.m., Turner, Rm. 202. 205 Arnold Schoenberg: The Influence In Music You Know: The Genius In Art You Will Discover (14 & up): F, 9:00-10:30 a.m., Turner, Rm. 106. 207 Old Masters- Old Mistresses? (ages 16 & up): M-F, 9:00-10:30 a.m., Hultquist 201B. 213 Drawing and Technical Artistry (ages 16 & up): M-Th, 1:00-3:30 p.m., Turner, Rm. 106. 230 Watercolor- Open Studio (ages 14 & up): W & Th, 12:30-5:00 p.m., Pier Bldg. Classroom.

BUSINESS & FINANCE

406 Beyond Living Trusts—Advanced Estate Planning Solutions Under 2010 Tax Act (ages 21 & up): W-F, 3:00-5:00 p.m., Hall of Education, Rm. 202.

CHILD DEVELOPMENT & YOUTH SKILLS

300 Music Babies (ages 3-18 mos. w/caregiver present): M, W, F, 9:15-9:45 a.m., Hall of Education (Sheldon), Rm. 201. 301 Music Toddlers (ages 18 mos.-3 yrs. w/caregiver present): M, W, F, 10:15-10:45 a.m., Hall of Education (Sheldon), Rm. 201. 312 YOUTH SCHOLAR: History Of Chautauqua (ages 10-14): M-Th, 2:00-3:30 p.m., Turner Conference.

Youth Scholar Book Club:

Week Five: The Library Card by Jerry Spinelli

Wednesday at 12:30-1:30 p.m. at Alumni Hall Ballroom. No fee. No registration. Entrance accepted until maximum of 20 is reached.

COMPUTER

500 Organizing, Securing, and Backing Up Your Computer With Windows 7 (ages 17 & up): M-F, 9:10-10:25 a.m., Hurlbut Church, Rm. 3. 501 Editing Digital Photographs with Photoshop Elements 9 (Level I) (ages 17 & up): M-F, 9:10-10:25 a.m., Turner, Rm. 101. 502 Creating Multimedia Presentations Using Microsoft Powerpoint 2010 (ages 17 & up): M-F, 12:30-1:45 p.m., Hurlbut Church, Rm. 3. 503 New! Getting Started with Your IPad (ages 17 & up): M-F, 12:30-1:45 p.m., Turner, Rm. 101. 504 Using Facebook for Connecting With Family and Friends (ages 17 & up): M & Tu, 2:00-3:15 p.m., Turner, Rm. 101. 505 Organizing and Sharing Your Digital Photos and Movies with Windows Live Photo Gal-<u>lery/Movie Maker</u> (ages 17 & up): W-F 2:00-3:15 p.m., Turner, Rm. 101. 506 Going Beyond the Basics with Photoshop Element 9 (Level II) (ages 17 & up): M-F 3:30-4:45 p.m., Turner, Rm. 101. 507 Introduction to Robotics for Young Inventors (ages 7-10): M-F, 10:45 a.m.-12:00 p.m., Hurlbut Church, Rm. 1. 508 Discover 3D Animation with Carnegie Mellon University's Alice (ages 10-16): M-F, 10:45 a.m.-12:00 p.m., Hurlbut Church, Rm. 3. 509 The Games Factory 2 (ages 10-16): M-F 10:45 a.m.-12:00 p.m., Turner, Rm.101. 510 Robotics I & II (ages 10-16): M-F, 12:30-1:45 p.m., Hurlbut Church, Rm. 1. 511 All About Me (ages 7-10):

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M-F, 2:00-3:15 p.m., Hurlbut Church, Rm. 1.

SCHOOL of DANCE

Goo Creative Movement (ages 3-4): M,W,F 4:00-4:30 p.m., Carnahan-Jackson Dance Studios. Goo Creative Movement (ages 5-6): M,W,F, 4:30-5:00 p.m., Carnahan-Jackson Dance Studios. Goo Ballet (ages 13 & up): M,W,F, 5:00-6:30 p.m., Carnahan-Jackson Dance Studios.

DANCE/OTHER

703 Mom/Dad and Tot Dance (ages 18 months—3 years w/caregiver present): M-W, 3:00-3:45 p.m., Heinz Fitness, Rm. 2.

EDUCATION 804 Finding A

804 Finding A College That Fits (ages 14 & up): M-F, 9:00-10:30 a.m., Hall of Education, Rm. 202.

LANGUAGE

1004 French Film and Conversation (ages 14 & up): M-F, 9:00-10:30 a.m., Hall of Education, Rm. 204. 1005 Beginning Hebrew (ages 12 & up): M-F, 9:00-10:30 a.m., Hall of Education, Rm. 203. 1006 Latin Laid Bare: Latin 101 (ages 10 & up): M-F, 12:30-1:30 p.m., Library Classroom.

GAMES & RECREATION

2100-2103 Saturday Races: Sat., 9:30 a.m.- noon, Turney Sailing Center. 2104 Optimist Sailing Beginning/ Intermediate (ages 8-12): M-F, 9:00-12:00 p.m., Turney Sailing Center. 2105 Guided Sailing Experience (all ages, 12 & under must be accompanied by registered adult): Tu, 1:00-2:00 p.m., Turney Sailing Center. 2106 Guided Sailing Experience (all ages, 12 & under must be accompanied by registered adult): Th, 1:00-2:00 p.m., Turney Sailing Center. 2107 Advanced Youth Sailing (ages 8-21): M-F, 1:00-4:00 p.m., Turney Sailing Center. 2108 Teen Sailing: Beginner/ Intermediate (ages 13-17): M-F, 9:00 a.m.- 12:00 p.m., Turney Sailing Center. 2109 Adult Sailing:Beginner/Intermediate (ages 18 & up): M-F, 1:00-4:00 p.m., Turney Sailing Center. 1100 N.Y.S. Safe Boating Course for Youth (Free, Pre-registered students only, ages 10-17, M-F, 12:15-2:00 p.m., Beeson Youth Center, Rm. 1. 1105 How To Defend A Bridge Hand (ages 14 & up): M-Th, 3:30-5:00 p.m., Hall of Education, Rm. 201. 1111 Chess: Beginner (ages 6 & up): M-F, 12:45-1:45 p.m., Hall of Christ, Campbell Rm. 1112 Chess: Supervised Play (ages 6 & up): M-F, 2:00-3:00 p.m., Hall of Christ, Campbell Rm. 1113 Chess: Intermediate (ages 6 & up): M-F, 3:15-4:15 p.m., Hall of Christ, Campbell Rm. 1114 Introduction To Fly Tying (ages 16 & up): M-F, 3:30-5:30 p.m., Hall of Education, Rm.

HANDCRAFTS & HOBBIES

1209 Introduction To Paper Piecing (ages 18 & up): W-F, 3:30-5:30 p.m., Turner, Rm. 102. 1223 Digital Photography—Level 1 (ages 14 & up): M-F, 12:30-2:00 p.m., Hultquist 201A. 1236 Photographing The Architectural Wonders of Chautauqua (ages 14 & up): M-F, 8:30-10:30 a.m., Hultquist 201A. 1237 Cabled Fingerless Mittens (ages 14 & up): M-F, 9:00-10:30 a.m., Turner, Rm. 107. 1238 Bell Tower Bag (ages 14 & up): M-Th, 12:30-2:30 p.m., Turner, Rm. 102. 1239 Hand weaving (ages 12 & up): M-F, 1:00-3:00 p.m., Turner, Rm. 206

HEALTH & FITNESS

1301 Gentle Yoga (ages 15 & up): M-F, 7:30-8:45 a.m., Hurlbut Church, M. Lawrance Rm. 1305 Yoga and You-Advanced Beginning (ages 15 & up): M-F, 9:15-10:15 a.m., Hurlbut Church, M. Lawrence Rm. 1309 Zumba (ages 18 & up): M,W, F, 9:15-10:15 a.m., Turner Gym. 1311 Water Exercise for Your Good Health (ages 10 & up): M,W,F, 3:00-4:00 p.m., Turner Pool. 1312 Feeling Better Exercises (ages 4 & up): M-F, 4:00-5:00 p.m., Hurlbut Church, M. Lawrance Rm. 1315 Hatha Yoga/ Advanced Beginners (ages 14 & up): M-F, 9:00-10:30 a.m., Turner, Rm. 203. 1316 Learning Better Balance (ages 12 & up): M-F, 12:30-1:45 p.m., Hurlbut Church, M. Lawrance Rm. 1324 Beach Yoga (ages 14 & up): M-F, 7:15-8:30 a.m., Heinz Beach Fitness, Rm. 2. 1325 15-20-25 (ages 16 & up): M,W,F, 9:15-10:15 a.m., Heinz Beach Fitness, Rm. 1. 1326 Pilates For Your Health (ages 18 & up): Tu & Th. 8:45-10:15 a.m., Heinz Beach Fitness, Rm. 1.

HEALTH

1337 Sole Stories—Reflexology (ages 13 & up): M-W, 9:00-10:15 a.m., Turner, Rm. 106. 1339 Massage For Couples, Friends and Individuals (ages 16 & up): Th & F, 3:00-5:30 p.m., Turner, Rm. 203.

THE WRITERS' CENTER

2210 Imagination And Material: Finding And Perfecting
Your Poems (ages 18 & up): M-F, 8:30-10:30 a.m. Literary
Arts Poetry Rm. 2211 AUDITOR: Plot Imagination And
Material: Finding And Perfecting Your Poems (ages 18 &
up): M-F, 8:30-10:30 a.m. Literary Arts Poetry Rm. 2232
MASTER: The Craft of Writing (ages 18 & up): W, 3:005:00 p.m., Alumni Hall Ballroom. 2233 Conflict in Fiction
and Non-Fiction (ages 18 & up): M-F, 1:15-3:15 p.m., Literary
Arts Prose Rm. 2234 AUDITOR: Conflict in Fiction and
Non-Fiction (ages 18 & up): M-F, 1:15-3:15 p.m., Literary
Arts Prose Rm.

WRITING OTHER

1407 Writing A Memory Quilt (ages 15 & up): M-F, 3:30-5:00 p.m., Turner, Rm. 105.

LITERATURE COURSES

1417 The Saturday Morning Short Story Discussion Group: Faulkner, Rose For Emily (ages 16 & up): Sat., 9:15-10:30 a.m., Library Classroom. 1420 The Short Story Discussion Group (ages 16 & up): M-F, 9:00-10:30 a.m., Pier Bldg. Lounge. 1428 Shahrazad: Story Queen From The Middle East (ages 18 & up): M-F, 12:30-1:30 p.m., Hultquist 101.

MUSIC/OTHER

1603 Hand Drumming For Fun and Relaxation (ages 8 & up): M-W, 4:00-5:15 p.m., Turner, Rm. 203. 1605 Play Guitar For Beginners (ages 10 & up): M-F, 9:00-9:45 a.m., Turner, Rm. 208. 1606 Read Music (ages 10 & up): M-F, 10:00-10:30 a.m., Turner, Rm. 208. 1607 Guitar Ensemble (ages 10 & up): M-F, 12:15-1:15 p.m., Turner, Rm. 208. 1608 Beginning Music Piano Course For Toddlers Through Tweens (ages 3-4): M-Th, 1:45-2:30 p.m., Turner, Rm. 208. 1609 Beginning Music Piano Course For Toddlers Through Tweens (ages 5-6): M-Th, 3:00-3:50 p.m., Turner, Rm. 208. 1610 Beginning Music Piano Course For Toddlers Through Tweens (ages 7-8): M-Th, 4:05-4:55 p.m., Turner, Rm. 208. 1611 Beginning Music Piano Course For Toddlers Through Tweens (ages 9-10): M-Th, 5:00-5:50 p.m., Turner, Rm. 208. 1619 The Beatles: Across Our Universe (ages 12 & up): M-F, 9:00-10:30 a.m., Hurlbut Sanctuary

PERSONAL AND PROFESSIONAL DEVELOPMENT 1715 From Age-ing to Sage-ing: Harvesting The Wisdom of Your Life (ages 50 & up): M-Th, 1:00-3:00 p.m., Turner, Rm. 103

1716 Improving Relationships With Constructive Conversations (ages 16 & up): M-F, 4:00-5:15 p.m., Turner, Rm. 103.

RELIGION AND PHILOSOPHY

1808 Baha'i Faith 101 (ages 15 & up): M-F, 9:00-10:00 a.m., Turner, Rm. 105. 1809 Islam (ages 16 & up): M-F, 9:00-10:30 a.m., Alumni Hall Ballroom. 1810 Finding Your Spiritual Voice (ages 16 & up): M-F, 3:00-5:00 p.m., Hultquist 201A.

SPECIAL INTEREST

1906 What's Terroir? Vineyard Walking Tour And Wine Tasting At Johnson Estate Winery-Oldest Estate Winery In N.Y. (ages 21 & up): Th, 2:30-5:30 p.m., meet in Turner Lobby. 1911 Delectable Starters (ages 17 & up): M & Tu, 12:30-2:30 p.m., Turner, Rm. 205. 1915 Mexican Fiesta For Teens (ages 12-16): M-W, 4:00-6:00 p.m., Turner, Rm. 205. 1957 Multi-Chocolated: Journey Into The Wonders of Chocolate (ages 15 & up): M-Th, 9:00-10:15 a.m., Turner, Rm. 205. 1958 Five Hot-Button Political Issues (ages 16 & up): M-F, 9:00-10:15 a.m., Turner, Rm. 103. 1959 Iran Past And Present (ages 16 & up): M-F, 9:00-10:30 a.m., Hultquist, Rm. 101. 1960 Great Trials In History (ages 15 & up): M-F, 9:15-10:30 a.m., Library Classroom. 1961 The Industrial Revolution: The Making of the Modern World (ages 17 & up): M-F, 12:30-2:00 p.m., Turner, Rm. 105. 1962 Film As Visual Art (ages 15 & up): M-F, 3:30-5:00 p.m., Hultquist

THEATRE ARTS

2005 Improvisation For Non-Actors (ages 12 & up): M-F. 9:00-10:30 a.m., Turner Conference Rm.

Register at the Following Locations

COLONADE TICKET WINDOWS

1 Ames Ave 8:00 a.m.- 4:00 p.m. Monday-Friday 11:00 a.m.- 4:00 p.m. Saturday-Sunday

MAIN GATE TICKET WINDOWS

Main Gate Welcome Center

7:00 a.m.- 11:00p.m. Monday-Sunday

SPECIAL STUDIES OFFICE

(2nd Floor Hultquist) 716-357-6348 Monday-Friday 8:00 a.m. - 3:00 p.m. Saturday Closed Sunday 11:00 a.m. - 3:00 p.m.

Note: Registration is no longer available at Turner Community Center

Special Studies Meet and Greet

Every Sunday from 12-3 p.m. in front of the porch at Hultquist.

Come and meet Week 6 Faculty, who are all eager to discuss their courses with you!

Week Seven Cancellation

Course 1966 - What's So Damn Funny? with Mark Russell and Jim Reeder has been cancelled for Week Seven.

Please call the Special Studies office for a refund 716.357.6348 or stop by the office at Hultquist Center on Bestor Plaza M-F between 9 a.m.–3 p.m.

CLASSIFIEDS

2012 SEASON

AVAILABLE WEEKS 1, 6, 7. Luxury condo near plaza. 3 bdr., 3 baths, Central Air, beautiful porch, wifi, great for multiple couples or multigenerational family. 716-510-8993

Charming Victorian 5 BR. Sleeps 10-13. 4 full baths. 2 kit. 2 LR. 2DR. 2 W/D. 6 porches. Patio. Grill. Cable. DVD. Highspeed wireless internet. AC. Parking. Excellent location. Near Amp. \$2900. 412-818-7711. Available weeks 2,6,7,8,9.

SNOW BIRD special, 2nd floor, 3 Bedroom, 2 Bath, Modern, Well furnished, fully equipped, huge sleeping and dining porch, A/C, Heat, DW, W&D, Cable, WiFi, Parking, Rent Includes 6/1/12 until 9/30/12, 42 Foster. jimmorris@morristrust.net, (716)490-1659

STUNNING ART, modern comfort. 2 Bedroom, ground floor. On sculpture garden, Ramble. Pets okay. 772-559-5538

WEEKS 4-9. 2B-1B. Parking, patio, between Pratt and North Lake. Call 440-759-0069

WEEKS 6-9. Modern 2 BR/2 bath. Street level, 2 porches. Overlooks Miller Park, A/C, W/D. Near amp, bus, plaza. \$2,200 per week. 2 week minimum preferred. (716)357-5976

WEEKS 7,9 OAK. Between Pratt North Lake. 2B-2B. Parking and A/C. Call 440-759-0069

19 RAMBLE. 1 bedroom, 1 bath, 1st floor, central air, full kitchen, cable, WiFi, laundry. WKs 3,5-9. 716-357-2194

19 RAMBLE. 2 bedroom, 2 bath, second floor, central air, full kitchen, cable, WiFi, laundry. WKS 5-9. 716-357-2194

28 Whittier. Weeks 7-9. 4 bedroom, 3 bath, sleeps 8. Parks two cars, on bus route, HVAC, ceiling fan, WD, porch, deck, gas grill, no pets, no smoking. \$3600/WK. Call 404-897-1381 or 404-312-3664.

3 BEDROOM, 2 bath, modern, well furnished, fully equipped, huge sleeping and dining porch, A/C, HEAT, DW, W&D, cable, WiFi, Parking, 42 Foster. jimorris@morristrust.net, (716)490-1659.

5 BEDROOM, Sleeps 8, 2.5 Baths, A/C, Parking. Easy Access to AMP. 410-804-8272

51 FOSTER, newly renovated garden apartment, historic district close to Amphitheater, Hall of Philosophy, 2 bedrooms, 1 bath, cable, Wi-Fi, TV, heat/AC. Week four rental for \$1700. Second half season rental for 5 weeks at \$8,500 including 2 post-season weeks for free. Call Sherry at 301-737-4230 or sherry@stanley.com

2011 SEASON

A BEAUTIFUL 2 BDRM condo, amenities, central location, week 9, discounted. 716-725-5022.

AVAILABLE WEEKS 6-9. Charming Victorian 2nd & 3rd floors. 4 BR. Sleeps 8. 2 full baths. Kit. LR. DR. W/D. 3 porches. Patio. Grill. Cable. DVD. High-speed wireless internet. AC. Parking. Excellent location. Near Amp. \$2000. 412-818-7711

BRIGHT IMMACULATE wellbuilt owner occupied house. Four 2nd and 3rd fl. apartments 1-4 people; living room, full kitchen, new appliances, showers, bedrooms: one single, two twin, one queen bed, one king sized bed; large private or shared eating/entertaining porches with panoramic lake views, A/C, cable/internet access. Easy steps to Amphitheater/Plaza; bus at door to everywhere. 716-357-

Week-8 GREAT porch overlooking Lincoln Park, Spacious 2 Bedroom. On-site parking. (702)493-1372. \$900

2011 SEASON

WEEK 9, Keystone. Near Amphitheatre. Porch. 1 BR plus kitchenette, A/C, private bathroom, shower. Twin/Queen beds, sleeps 4, cable, WiFi, laundry, elevator. \$1,200. (716)573-4791 | Iturri@ roadrunner.com

WEEKS 7,9 Oak. Between Pratt North Lake. 2B-2B. Parking and A/C. Call 440-759-0069.

WEEKS 8 AND 9, 3 BR 2 Bath, newer terrace level apt. Open floor plan, all amenities, just off brick walk, patio with awning. 607-351-7620

6 WEEK brand new 2 bedroom deliciously cool basement apartment. Queen, double, W/D, WiFi, cable, \$1,350. 201-819-8601

9th WEEK. 4 bedroom house. 2 baths, twins, queen, double, large porch. Living room, A/C, W/D, parking, WiFi, cable, \$2000. 201-819-8601

ANNOUNCEMENTS

AA and Alanon. Sunday @ 12:30 pm, Wednesday @ noon at Hurlbut church in parlor.



Chautauqua Music has been serving SW NY & NW PA for all of its musical needs since 1973. The business is now offered for sale by the original owner's widow. Turnkey opportunity. full line inventory, on site repair, sales & service. Current lease downtown Jamestown location or could easily be relocated. Current staff available including owner for permanent staffing or needed transition. Terms available for qualified buyer. Please contact **Longview** Consulting at 716-640-4360 for details.

APARTMENTS FOR RENT

ADORABLE STUDIO apt near Bestor- 1st floor, porch, A/C, W/D, well appointed. Week 7. \$700. (707)337-9030

AVAILABLE WEEKS 2-9 tv,AC half block from amp, 23 Waugh, 3rd floor, deck, no pets. 607-761-5388

1-2 BEDROOM APARTMENTS. Fernwood 29 Miller. A/C. Porch. All weeks in 2012. 602-206-

BOAT & JET-SKI RENTALS

BOAT AND JET-SKI rentals. Jnautaugua Marina /16-/53 3913. www.ChautauguaMarina. com. 3 miles from Chautauqua Institution.

BOAT STORAGE

CHAUTAUQUA MARINA 716-753-3913. Boat Storage. Full Service Marina, Boat Rentals, Service, Showroom.

CONDOS FOR SALE

ST. ELMO. EXCEPTIONAL, bright, spacious 1 BR condo. Prime 4th floor. 2 Balconies overlook Bestor Plaza. Turn key. Owner 941-966-5209

FOR SALE BY OWNER 11B Fletcher - Move in condition 2 Bedrooms(Sleeps 10) Faces Hall of Philosophy. Partially Furnished.

MUST SEE! 716-357-4410 or 716-941-5321

CONDOS FOR RENT

GULF FRONT Beach front paradise on Longboat Key Florida available for monthly lease. 3000 square foot townhouse tranquil setting with dolphins, dunes, and the gulf at your door. Private beachfront pool, 5 star resturants, St. Armand circle world class shopping, sarasota opera, ballet, symphony, Van Weisal nightly world class entertainment minutes away. Call Nancy for booking

(917-470-9943)

EDUCATION

FREE CLASSES Aug. 13. 8:30 AM Musky Fishing Seminar, Mike Speery, 1:30 PM Shoreline Planting, CWC Jane Conroe-Registration limited to 50. Chautauqua Marina 716-753-3913. Boatsafety@aol.com

FOR RENT

WEEK 7 2011. Modern Condo, Lakeview, Sleeps 6 to 8. Price drastically reduced to \$1,300. Call Janet at 412-780-5898

FOR SALE

FOUR WHEEELED Pride Scooter. Like new, limited use. New batteries. \$850. 716-386-4421 or 716-499-7023.

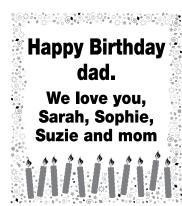
Giant LafreeLite electric bicycle with FatWheels outrigger attached. Well-equipped and in excellent condition. To test drive call 357-4972

SELLING UNUSED parking lot ticket book. Was \$30, now \$25. Leave information on answer machine, (716)326-7846, between 5pm and 7pm.

SPINET PIANO Winter and Sons \$300. 716-357-2056 (home) 216-312-3071 (cell)

75,000 GREAT BOOKS for sale. \$2.50 each Berry's rt. 394 789-5757

HAPPY ADS



HELP WANTED

System Library Director/Library Director

Chautauqua-Cattaraugus Library System & James Prendergast Library.

Applications only accepted online at www.directorsearch.weebly.com

HOUSES FOR RENT

WEEKS 8-9. 2-bedroom house, 1.5 miles from Chautauqua. Garage, backyard, large screened back porch. Cable, Wi-Fi, W/D, dishwasher. Invisible fence, pets welcome. \$550/week. 716-237-1114, arogrady@hotmail.com

HOUSE SWAP

House Swap

Beach house on coast of central California in Paso Robles wine country. Beautiful 4 bedroom home, great view, spa, other amenities. Trade for 2 weeks 2012 season.

Contact gcfischers@yahoo.com

JEWELRY

JEWELRY Elegant Essentials jewlery sale by Chautauquan Sydney Robinson. Sunday, July 31 1-4pm at 41 Cookman. Season-long display at 15 South second floor 357-3590

MISCELLANEOUS

NEED SOMEONE To translate a Latin Document. Papal Bull dated 1526. Call Steve at 704-905-1311 or 716-357-8207.

NOTICES

Annual Meeting

Presbyterian Association of Chautauqua

Thursday, August 4th

at noon in the dining room Presbyterian House

The purpose of this meeting is to elect trustees and the nominating committee, and for the transaction of business of the association.

SERVICES

ROFESSIONAL PHOTOGRAPHY: Destination Weddings/Family Portraits, Location of your choice. Lynn Stinson 357-4006, 248-884-9290. 7/27-8/27

RIDES TO or from Buffalo or Erie airports, low fee. Alice 716-237-1114, arogrady@hotmail.

Chautauqua Cemetery Rt. 394 north of Elm Lane.

Beautiful and well maintained. Limited number of burial lots available. Reasonable prices. Plan now to spend eternity with Chautauqua family and friends. Call Dave Beeson, 357-4001 or write P.O. Box 184, Chautauqua, N.Y. 14722

Gourmet good. Deli fast! Food for Thought*

Coffee Bar Pastries & Breads Sandwiches & Salads Ice Cream Stand Eat in or take out

* St. Elmo Concourse On Bestor Plaza 9am-8pm daily (716) 357-2100 Visa and MasterCard Accepted

Barkstrom Acupuncture

5th and Pine St., Jamestown 665-5015

Anxiety
Pain
Headaches
Stress



STORAGE



(716) 665-9794

Resident Management and Climate Control to protect your belongings from harmful humidity and mildew. Also protects furniture from warping and splitting. 5x5 thru 10x20

WANTED

JAPANESE TUTOR wanted for weeks 6,7,8. Please call Tracy on 357-9840, 917-319-2208

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

Looking for accommodations later this summer? Check out

Chautauqua's Accommodations Specials page

www.ciweb.org/ accommodations-specials

Medical Services

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

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

and WCA Hospital, 207 Foote Avenue, Jamestown (716-487-0141).

CROSSWORD By THOMAS JOSEPH 38 Collar

39 Painter

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wrapper 17 Ultimate 18 Walk-up dweller 19 Soprano instru-

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22 Chickpeas 25 Stimpy's

pal 26 Out of the wind

27 Ultimate goal 29 Recite the rosary

33 Strand unit **34** Radiated 35 River of

> Italy 36 Sri Lanka, formerly 37 Scratching post users

E|V|E|N|T SOD SENDUPTESS VEINPACKED H E M O L E E R A N A N L E A V E S L I P S E R R E D T E N S E TYKES EDGER

Yesterday's answer

10 ATM bill **25** Prepare **16** Designer for a return trip Geoffrey 18 "... 28 Happened

and — a 30 Parts good **31** Winning night" margin, 20 Hoops perhaps **32** 1983 bigwig

22 Army Streisand 23 Moderatemovie 34 Blood ly slow 24 Light fluids **36** Pinnacle breezes

NEW CROSSWORD BOOK! Send \$4.75 (check/m.o.) to Thomas Joseph Book 2, P.O. Box 536475, Orlando, FL 32853-6475 7-30

AXYDLBAAXR is LONGFELLOW

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

7-30 **CRYPTOQUOTE**

DCDQX MBHKDEX GBJBQM KEM

TKCD HBJNBQIKMEM ZJL KEM

LDZL EQBYRTDIZWDQM.

IKPJBJ IHTZYPGTKJ Yesterday's Cryptoquote: I DON'T KNOW IF I SHOULD CARE FOR A MAN WHO MADE LIFE EASY, I SHOULD WANT SOMEONE WHO MADE IT INTERESTING. — EDITH WHARTON

SUDOKU

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

Conceptis SudoKu

7/30

By Dave Green 9 6 6 8 1 4 4 2 6 5 4 9 3 9 2 1 8 6 2 5 9 4

Difficulty Level ★★★★

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

SYMPHONY

ALL IN THE FAMILY



Samuel "Sammy" Rachleff, 7, son of Rachleff and Dunn, absorbs music of his parents with his grandmother Naomi Rachleff.

Chautauqua School of Art Annual Student Show July 24-Aug 4, 2011 Opening Reception Sunday, July 24 / 3-5 pm

Strohl Art Center

Bellowe Family Gallery 31 Wythe Avenue

Gallery hours: Weekdays 11a-5p Sat-Sun 1-5p

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



Photos | Megan Tan Guest conductor Larry Rachleff leads the Chautauqua Symphony Orchestra in its Thursday evening performance in the Amphitheater. Rachleff's wife, Susan Lorette Dunn, a soprano, joined the CSO for six songs form "Chants d'Auvergne," collected and arranged by composer Joseph Canteloube.





Great new location! 17 South Erie Street Mayville, NY 14757 716-753-2063 On the left, just before

the light in Mayville!







Show Your 2011 Gate Pass from June 27th thru Aug. 30th & Receive \$100 OFF any purchase of \$400 or more!



GREAT FOOD

Until 10pm

The Best Wings

and Beef on

Weck

on the Lake!

NITE

LATE

LARGEST PORCHES **GREAT PRICES** ON CHAUTAUQUA LAKE **Lunch & Dinner**

Watch the Sunset with Live Music Starting at 6 pm

TRIVIA, LIVE DJS, KARAOKE, LIVE MUSIC 10 pm on the Stage

OPEN DAILY 11 am - 2 am facebook.com/lakeviewhotel

ALL YOU CAN EAT **CRAB LEGS & SHRIMP** ARE BACK FOR THE SUMMER!!!

THE BEST

SEAFOOD

& STEAK

on the Lake







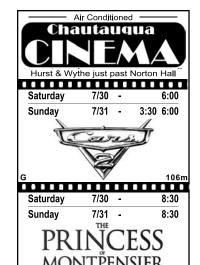
- (7-11) Farmers Market
- Catholic Mass. Chapel of the 8:45 Good Shepherd
- Old First Night Run/Walk/Swim. 9:00 (Registration begins at 7:45.) Fee. Sports Club
- (9-6) Chautauqua Piano 9:00 **Competition Preliminaries** (School of Music.) Sherwood-Marsh Studios
- **Hebrew Congregation Sabbath** Services. Rabbi John Bush: Joanna Bush, soloist. Hurlbut

Church Sanctuary

- **Chabad Lubavitch Community** 9:30 Shabbat Service. Rabbi Zalman Vilenkin. Kiddush will follow. **Everett Jewish Life Center Library**
- 11:30 (11:30 until sold out.) Chicken Barbecue Dinner. (Programmed by the Chautaugua Fire Department.) Fee. Chautauqua
- 12:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center, Fee. (Purchase tickets at Main Gate Welcome Center.)
- 12:30 (12:30-2:30) **Social Bridge** (Programmed by the Chautaugua Women's Club.) For men and women. Women's Clubhouse
- 12:45 The World Onstage. "How Creative Property is 'Carve'-d Out. "Brawdy Theater Studios
- Sigma Alpha lota Competition Finals. (School of Music.) Fletcher Music Hall
- **Public Shuttle Tours of Grounds.** 2:00 Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 2:15 THEATER. NEW PLAY WORKSHOP. "Carve" by Molly Smith Metzler. Bratton Theater. (Reserved seating; purchase tickets at Main Gate Welcome Center and Colonnade lobby ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- **LECTURE**. (Programmed by 3:00 Chautauqua Women's Club.) Cultural Issues Forum: "Our Defining Moment." Jonathan Alter, author, columnist, Newsweek. Hall of Philosophy
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:30 **Chautauqua Community Band** Rehearsal. Jason Weintraub, conductor. Anyone who plays a band instrument is invited to join Elizabeth S. Lenna Hall
- 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
- "Chau-talk-one: Swimming Thru 7:00 Abu Dhabi" One-man show by Michael Gaston. Bratton Theater
- CHAUTAUQUA SYMPHONY **ORCHESTRA**. William Eddins, quest conductor: Jared Jacobsen.
- organ. Amphitheater • The Bartered Bride: Overture **Bedrich Smetana**
- Symphony for Organ and Orchestra in G Minor, Op 42(bis) Charles-Marie Widor
- Symphony No. 7 in D Minor, Op. 70 Antonín Dvorák
- 10:30 Musical Theatre Revue #2. Cabaret Musical Theatre Revue with Chautauqua Opera Studio Artists. Elizabeth S. Lenna Hall

Lost and Found

A lost-and-found office is located next to the Farmers Market, south of the Main Gate Welcome Center (716-357-6314).



Su SUNDAY, **JULY 31**

- **Bilateral Trace: Four Emerging** Artists from Iran opens. Through Aug. 22. Strohl Art Center/ Bellowe Family Gallery
- **Episcopal Holy Eucharist.** Chapel of the Good Shepherd
- Songs, Prayers, Communion & Meditation. Hurlbut Church
- **United Church of Christ Worship** 8:45 Service. UCC Randell Chapel
- **Episcopal Holy Eucharist.** Chapel 9:00 of the Good Shepherd
- Catholic Mass. Hall of Christ 9:15
- 9:30 **Services in Denominational**
- 9:30 Unitarian Universalist Service. Hall of Philosophy
- Unity Service. Hall of Missions
- **Religious Society of Friends** (Quakers) Service. Octagon
- Building Christian Science Service. Christian Science Chapel
- 10:15 Sunday School. Through Grade 6. Child care for infants. Children's
- 10:30 (10:30-12:00) Piano Master Class. (School of Music.) Svetozar Ivanov, presenter. Fee.

Sherwood-Marsh Studios

- 10:45 SERVICE OF WORSHIP AND SERMON. CLSC Baccalaurate Service. The Rev. Raphael Warnock, pastor, The Historical Ebenezer Baptist Church, Atlanta. Amphitheater
- 11:00 THEATER. NEW PLAY WORKSHOP. "Elijah" by Michael Mitnick. Bratton Theater. (Reserved seating; purchase tickets at Main Gate Welcome Center and Colonnade lobby ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 12:00 (12–3) Special Studies Meet and Greet. Hultquist Porch
- 12:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center, Fee. (Purchase tickets at Main Gate Welcome Center.)
- 12:00 (12-4) CWC Artists at the Market. Farmers Market
- 12:00 (12-2) Flea Boutique, (Sponsored by Chautauqua Women's Club.) **Behind Colonnade**
- 12:15 Catholic Mass. Hall of Philosophy
- 1:00 25th Anniversary Celebration of the Chautaugua Catholic Community. Lecture and Mass. "The Narrow Gate Pass: Chautauqua and the Catholic Church." **Jon Schmitz,** Chautaugua Institution Archives. Followed by Mass with Bishop Edward Kmiec, Diocese of Buffalo. Hall of Philosophy
- 2:00 Student Recital. School of Music. (Benefits the Chautauqua Women's Club Scholarship Program.) McKnight Hall
- 2:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee. (Purchase tickets at
- Main Gate Welcome Center.) **CONCERT.** 42nd Infantry Division <u>2:30</u>
- Band. Amphitheater
- (3-3:30) Blessing of the Animals. Miller Park
- (3-5) Opening Reception. Bilateral Trace: Four Emerging Artist from Iran. Strohl Art Center/Bellowe



LOUNGIN'

Photos I Demetrius Freeman

LEFT: Peter Hickman, Teresa Tatto and Emma Hickman relax at the Children's Beach.

MIDDLE: Jake Lundquist takes a nap in Miller Park.

BOTTOM LEFT: Grace Canfield and Diego Silva relax at the docks near Miller Bell Tower.

BOTTOM RIGHT: Kelly Tea, Alex McAuliffe, Susie Slepian and Ally Mahar take time to relax and read at the Children's Beach.





- Family Gallery
- 3:00 Lecture. (Programmed by Baha'i Faith Community; Co-sponsored by Dept. of Religion.) "The Unfolding Destiny of Iran and the Role of the Baha'is." Tabassom Anvari. born in Iran and advisor to Baha'is in the Northeast. Smith Wilkes Hall
- (3:30-5) Jewish Film Festival. 3:30 (Programmed by the Everett Jewish Life Center.) "The Life and Times of Hank Greenberg." Everett Jewish Life Center
- Poetry and Prose Reading. (Programmed by the Chautauqua Writers' Center.) Laura Kasischke, poetry; Joe Jackson, prose. Literary Arts Center at Alumni Hall
- THEATER. NEW PLAY WORKSHOP. "Build." by Michael Golamco.

Bratton Theater. (Reserved seating; purchase tickets at Main Gate Welcome Center and Colonnade lobby ticket offices, and 45 minutes before curtain at the Bratton kinsk.)



- 4:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- VESPER SERVICE. (Chaplain's Journey of Faith.) The Rev. Raphael Warnock. Hall of Philosophy
- **Massey Memorial Organ** Children's Encounter, Jared Jacobsen, organist. Amphitheater



- 5:00 Open Mic. (Programmed by Chautauqua Literary Arts Friends.) Literary Arts Center at Alumni Hall Ballroom
- (5:00-7:00) Community Kosher BBQ. (Programmed by Chabad Lubavitch of Chautauqua.) Fee. Miller Bell Tower Park
- 7:00 Orientation Session for first-time Chautauquans. Hultquist Center
- 7:00 Duplicate Bridge. Herb Leopold, director. Fee. Sports Club
- 7:00 Palestine Park Program. "A Journey Through Biblical Times." Palestine Park
- 8:00 SACRED SONG SERVICE. "Striving Together - The Many
 - Faces of the Family of Abraham." Amphitheater
- 8:00 THEATER. NEW PLAY WORKSHOP. "Carve" by Molly
 - Smith Metzler. Bratton Theater. (Reserved seating; purchase tickets at Main Gate Welcome Center and Colonnade lobby ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 9:15 Vigil Ceremony. Chautauqua Literary and Scientific Circle Class of 2011. Hall of Philosophy
 - Service of Compline. Chapel of the Good Shepherd

Post your comments at **chadaily.com**



LAKEWOOD CINEMA 8 All Stadium Seating 71-173 W. Fairmount Ave

MIDNIGHT MOVIE MADNESS ON FRIDAY NIGHTS

- *3D Captain America: First Avenger * (PG-13) Real D 3D/NO PASS Daily (1:00, 3:50) 6:45, 9:20
- *3D Harry Potter: Deathly Hallows II** (PG-13) REAL D 3D/NO PASS Daily (12:35, 3:35) 6:35, 9:35
- COWBOYS AND ALIENS (PG-13)
- * CRAZY STUPID LOVE (PG-13) ** NO PASS Daily (1:40; 4:20) 7:10, 9:40 (11:55pm Fri) Friends with Benefits (R) NO PASS *
- Daily (1:20; 3:45) 7:15, 9:30 **THE SMURFS (PG) NO PASS ** **Standard** Daily (1:00; 3:45) 6:35, 9:05
- *Captain America: First Avenger ** (PG-13) Standard Daily (12:40, 3:25) 6:25, 9:05 *Harry Potter: Deathly Hallows II*
- (PG-13) No Pass/Standard Daily (12:15, 3:15) 6:15, 9:15 BABAR: The Adventures of Baduo (G)

CINEMAS I & II Chautauqua Mall

318 Fairmount Ave. Movie Information 763-1888 Cars 2 (G) Standard Daily 6:40 ** Zookeeper (PG) NO PASS ** WINNIE THE POOH (G) Daily (4:00)

* HORRIBLE BOSSES (R)**



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...They that wait upon the Lord shall renew their strength; they shall mount up with wings as eagles; they shall run, and not be weary; and they shall walk, and not faint.

Building on the Foundation Isaiah 40: 31

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