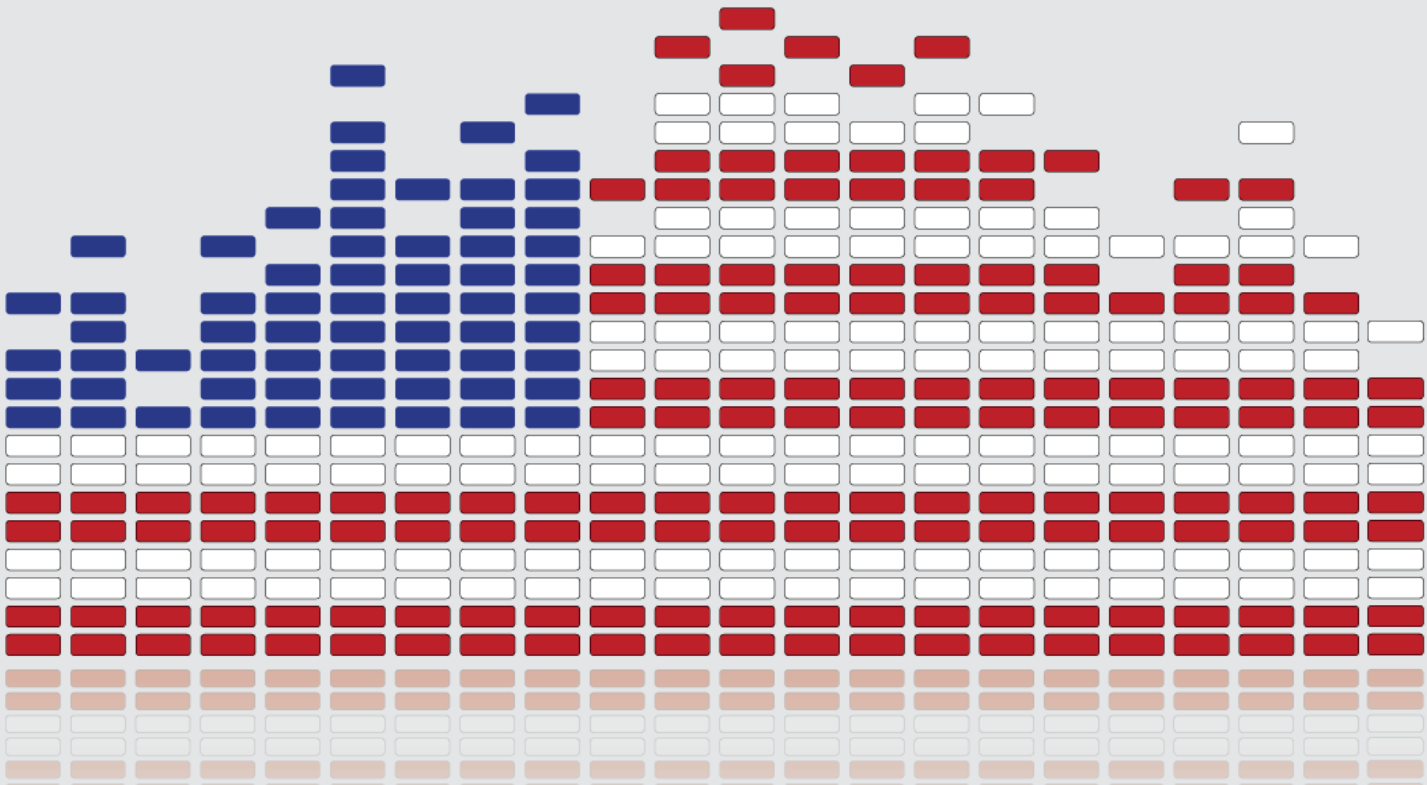


The Chautauquan Daily

Chautauqua, New York

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EVENING ENTERTAINMENT

ROMANTIC & AMERICAN

Conductor, pianist Malina to lead CSO's third community concert

Lauren Hutchison
Staff Writer

The Chautauqua Symphony Orchestra will grow a little larger as it welcomes musicians from the community into the ensemble in the second half of tonight's concert. Guest conductor and pianist Stuart Malina will lead the CSO in a fun, high-energy evening of American and Romantic works at 8:15 p.m. tonight in the Amphitheater.

"Everyone is going to be on their toes," Malina said. "When you put a really fine orchestra with solid community players, the results are really terrific."

This is the third season the CSO has held a community concert. In past seasons, School of Music students, children of CSO members, visiting professionals and other Chautauquans have expanded the orchestra to more than 100 symphony musicians. They received their music weeks ago and practiced in two short, intense rehearsals to perform tonight's music.

"When Marty (Merkley, vice president and director of programming) and I were putting together the program, we certainly didn't choose repertoire that we thought would lack challenge," Malina said. "It's wise to push a little further than you think people



Malina

"It's wise to push a little further than you think people can achieve, because generally, they do."

—**Stuart Malina**
Guest Conductor



Daily file photo

Alexander Pegis plays next to his father, CSO cellist Jolyon Pegis, during the 2010 community concert.

can achieve, because generally, they do."

The combined orchestra will play Franz von Suppé's Light Cavalry overture, the first movement from Howard Hanson's "Romantic" Symphony No. 2, Op. 30, "Va, Pensiero" from Giuseppe Verdi's *Nabucco*, "Hoedown" from Aaron Copland's "Rodeo" and Carmen Dragon's arrangement of "America the Beautiful." The audience is invited to sing during "Va, Pensiero" and "America the Beautiful."

Malina described the Light Cavalry overture as emotional and stirring. The piece has been used in dozens of cartoons, usually in scenes depicting horseback riding. "Hoedown" is also part of the pop-culture canon — Malina described it as "American as beef."

See **CSO**, Page 4

MORNING LECTURE

Solman works to make economics accessible

Taylor Rogers
Staff Writer

Paul Solman thought he knew the answers when he first started reporting on business and economics.

In the '70s, he took up a story on why Cambridge, Mass., was paying a lower interest rate on its municipal bonds than Boston. As he began asking questions, he said he came to the realization that he simply didn't know how it all worked.

"I thought to myself, *I don't know the basics of municipal finance, and nobody I know either my age or younger does either*," he said, "and it was a sobering realization."

So Solman turned to Harvard University. He obtained a Nieman Fellowship in 1976, spent the next 10 months studying business and the next 30-plus years as a business and economics correspondent for public television, where he remains today. He's returned to Harvard to teach; he's won numerous Emmys and Peabodys for his work, and today, he'll speak at Chautauqua for the second time. He first spoke here in 2006.

Solman's lecture is at 10:45



Solman

a.m. in the Amphitheater as part of Week Seven's theme, "The U.S. Economy: Beyond a Quick Fix."

Solman described his time as a Nieman Fellow at the Harvard Business School as "ideal" for someone like him, someone looking to better understand America's economy. He said the curriculum, which was filled with case studies, required intense participation and reflection.

"My year was literally eye-opening," he said.

The Boston PBS station hired Solman as its business and economics reporter for the nightly news program shortly after he finished his fellowship.

But it wasn't as easy as that. Solman said he essentially created his own position there, assuring his future bosses that business reporting didn't just mean business stories.

See **SOLMAN**, Page 4

FAMILY ENTERTAINMENT SERIES



Submitted photo

Yamamoto brings origami, Japanese myths to Chautauqua

Suzi Starheim
Staff Writer

When children think of origami, they might focus on paper cranes and other small animals made from pieces of paper. Tonight's performer in the Family Entertainment Series, however, will put a new twist on those perceptions.

Kuniko Yamamoto, a Japanese performer with Siegel Artist Management, will bring her talents with origami to the stage at 7 p.m. tonight in Smith Wilkes Hall. This is Yamamoto's third time performing in Chautauqua, and she said her performance will have several unique elements to it, including Japanese fables and myth, movement, masks,

music, origami and a tiny bit of magic.

Yamamoto is originally from Osaka, Japan, where she trained in dance and arts. While she is a Japanese native, she has been living in Florida since 1992. She has been performing for audiences since 1988.

The Japanese stories Yamamoto will tell in her show are a combination of ancient and modern tales. She said she also adds her own original touch to some of the stories by elaborating on characters that an American audience may not be too familiar with, such as the Japanese Sun Goddess.

See **ORIGAMI**, Page 4



'THE HEART AND SOUL OF MONEY'

Photo | Ellie Haugsby

John Dominic Crossan speaks during Monday's Interfaith Lecture. Each day, he will share the podium with Joerg Rieger during Week Seven's 2 p.m. Interfaith Lectures on "The Heart and Soul of Money." On Tuesday, Crossan will discuss "Covenant: Retribution or Distribution?" and Rieger will speak on "Justice and the Theologians: Alternative Visions."



Focus on genre paintings

Lewis to give final VACI lecture of season
PAGE 3



Costumes of Chautauqua past

'Love's Labour's Lost' set in pre-World War I era
PAGE 8



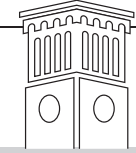
Athenaeum inspiration

CTC takes cues from hotel for 'Love's Labour's Lost' set
PAGE 9



Recognition Day 2011

Community-submitted photos of annual CLSC celebration
PAGE 11



TODAY'S WEATHER



HIGH 77° LOW 66°
Rain: 50%
Sunset: 8:28 p.m.

WEDNESDAY



HIGH 73° LOW 60°
Rain: 40%
Sunrise: 6:15 a.m. Sunset: 8:26 p.m.

THURSDAY



HIGH 72° LOW 59°
Rain: 0%
Sunrise: 6:16 a.m. Sunset: 8:25 p.m.

Read about tomorrow's morning lecture today — previews are published at 9 p.m. every night at the *Daily's* website.

www.chqdaily.com

LECTURES

Genre paintings focus of final VACI lecture

Elora Tocci
Staff Writer

Stanley Lewis watched a School of Art student begin a painting last week and immediately was captivated. That instant transformation of a blank canvas into a forum of ideas and expression is what Lewis, an instructor at the New York Studio School and the School of Art, loves about painting. "Everything you look at becomes interesting," he said. Lewis said he stresses remaining entirely engaged with the world to his students, because that engagement leads to deeper artistic growth and discovery. He said that painting is scary because it leaves all the decisions solely to the painter. "The way we teach painting

in America, it's not really about technique," he said. "It's about trying to get people to be courageous enough to figure out what they want to do." To give his students a semblance of stability, Lewis teaches them to study past paintings and learn from masters of the craft who have gone before them. He said his focus is not necessarily about history in an academic sense but rather about using other painters' principles to guide students in their own work. In his lecture at 7 p.m. tonight in the Hultquist Center, Lewis will focus largely on genre paintings. He said he will show some slides and try to expose people to lesser-known genre painters. He will zero in on Louis Le Nain, a 17th-century French painter whose work depicted mostly



Daily file photo

Stanley Lewis works from his usual spot on North Lake Drive.

family life in simple settings. Lewis said genre paintings essentially show figures in rooms doing different tasks. He said it is largely a Dutch and North French phenomenon, and paintings usually show figures gesturing, laughing and carousing. "They're incredibly well painted, but they're fun to look at," he said.

A measure of leadership: The power of words

George Cooper
Staff Writer

It might be Ronald Reagan demanding the Soviets "Tear down this wall." Or Martin Luther King Jr. proclaiming, "I have a dream." Or Franklin Delano Roosevelt saying, "Yesterday, December 7, 1941 — a date which will live in infamy — the United States of America was suddenly and deliberately attacked by naval and air forces of the Empire of Japan." In these cases, as in many more, Robert Bullock, of the New York State Archives Partnership Trust, admires the power of words. At 3:30 p.m. today in the Hall of Christ and as part of the Oliver Archives Heritage Lecture series, Bullock

will talk about such power of words in "Revolutionary Writings: Words and Ideas that Inspired a Nation." "In the context of our lives, we don't always stop and consider the words that serve as the documents of our founding," Bullock said. Thomas Paine's *Common Sense* is such a document. And Harriet Beecher Stowe's *Uncle Tom's Cabin*. "Behind the writing of Uncle Tom's Cabin," Bullock said, was a consciousness that "contributed to the nation's feelings about slavery. *Common Sense* was read by or read to a full 50 percent of the colonies." The New York State Archives is the repository of many of the oldest and most important archival docu-

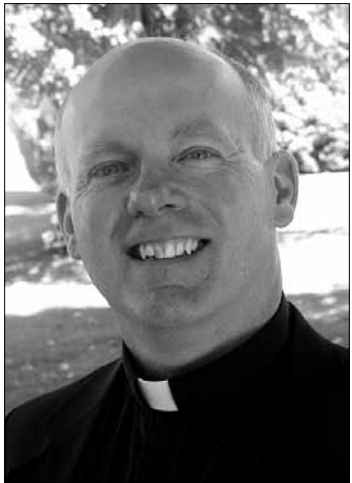
ments in the nation. The Archives Trust Partnership helps to support the outreach and educational mission of the Archives and works with organizations as diverse as the United Nations and local historical societies. In his presentation, Bullock will read from excerpts of selected speeches and provide some of the context in which they were written and delivered. Few people realize that Abraham Lincoln was not the keynote speaker at Gettysburg on Nov. 19, 1863. Edward Everett gave a two-hour oration preceding Lincoln's, a 13,000 word speech that few people now recall. But all a person has to say to evoke a memory of an epic time is "Four score and seven years ago..." "When you stop to think about it, the idea that something two minutes long should have such power is quite amazing," Bullock said. "The effective power of words — each one can have such impact on itself." Roosevelt's speech after Pearl Harbor actually was originally written for him as, "Yesterday, December 7, 1941 — a date that will live in world history," Bullock said. "Infamy" gives the idea that this was an event in history that would be immortal." A measure of leadership is a person's ability to tap into a nation's feelings, Bullock said. Sometimes that measure balances on the nuance of a single word.

Guest pianist Duggan to connect Bach and spirituality

Emma Morehart
Staff Writer

As a Roman Catholic priest and a pianist, Sean Duggan takes cues from one of the world's most well-known composers: Johann Sebastian Bach. But Bach's music is only half of the inspiration. Bach also was a very religious man, and his music reflected that spirituality, Duggan said. At 4 p.m. today in the Sherwood-Marsh Studios, Duggan will spend an hour discussing Bach's spirituality and performing some of his piano music as part of "The Spirituality of Bach," which is a collaboration between Chautauqua's School of Music and the Department of Religion. This is the first time the two departments have worked together to plan a program, said Rebecca Penneys, chair of the Piano Program at Chautauqua. "The music of Bach is so spiritual and powerful and leaves us all in a balanced and serene state of being," Penneys said. "It occurred to me that it would be great for all of Chautauqua to be exposed to Father Sean and the spirituality of Bach."

Bach was a devoted Lutheran and attended school at the same place Martin Luther had attended. Although Bach's music is now heard in various venues, a lot of his repertoire originally was for church and consists of organ chorales based on German



Duggan

Lutheran hymns, Duggan said. Understanding Bach's passion for both music and the relationship between the spiritual and the secular affects how musicians interpret and play Bach's music. "If we consider spirituality to involve things like the meaning of life and the profundity of art ... that then changes our perspective, because then what we want to do is be totally subservient to the music and become a kind of instrument or vehicle through which that music can be experienced by other people," Duggan said. In this way, music is very similar to religion in its subservience to others. Spirituality, like performance, involves an emptying of the ego, Duggan said. Playing in a selfless manner allows the performer to focus on the transcendent

and spiritual aspects of the music that might otherwise be missed. Religion and music have a more direct tie, as well. Many religious musicians also see their talents as gifts from God. For Duggan, his roles as a musician and a priest are almost completely connected. Duggan spent many years as the organist and director of music at Saint Joseph's Abbey, a monastery in Louisiana where the music he wrote and played served his religious community. "I feel that through music, we experience beauty in life and ... that gives us a door into life's meaning, and to me, this is largely what religion is all about as well," Duggan said. "I think that artists and religious or spiritual people have a lot in common, because they're both involved in the experience of transcendence. I find a kind of harmony between what I do as a priest and what I do as a musician." Duggan also said he sees the music he performs as service not only to his community but also to God. He said he hopes that if his music can touch people, it also can help them experience the goodness and beauty of God. As a piano faculty member at SUNY Fredonia, Duggan uses his music to profess his faith but is also able to teach students how to use their own gifts to serve others and themselves, he said. Duggan has a personal history with Bach's music. He has won the International Johann Sebastian Bach Competition for Pianists twice and used to host "Bach on Sunday," a weekly program on the New Orleans NPR station. Now, he is in the process of recording all of Bach's piano music onto more than 20 CDs. In addition to teaching, Duggan has been the pianist and assistant chorus master for the Pittsburgh Opera Company, has performed with many orchestras such as the Louisiana Philharmonic Orchestra and has been a guest artist and teacher at the Chautauqua School of Music for the past five years. During this visit to Chautauqua, though, Duggan will focus on teaching about Bach. "I hope they get an increased awareness of the relationship between religious and artistic experience, between the experience of God and the experience of beauty and how Bach's music helps us to make those connections," Duggan said.

Romanian-born poet to give Brown Bag on the art of translation

Aaron Krumheuer
Staff Writer

"Translation is not a matter of words only; it is a matter of making intelligible a whole culture," said English writer Anthony Burgess. At 12:15 p.m. today at the Literary Arts Center at Alumni Hall, Mihaela Moscaliuc, the poet-in-residence, will speak about translation's pleasures, frustrations and current debates in her lecture "The Poetics and Politics of Translation." Born in Romania, Moscaliuc started writing poetry when she came to the United States in 1996, and she now teaches at Monmouth University, as well as in the Drew University MFA Program in Poetry and Poetry in Translation.

Her translations include the work of Romanian poets Liliana Ursu and Carmelia Leonte, and Moscaliuc and her husband, the poet Michael Waters, did her first Leonte translation together, *Death Searches for You a Second Time*. She recently published her first collection of poems, *Father Dirt*, and it received the 2010 Kinereth Gensler Award from Alice James Books. She was not available for an interview last week because she was visiting Romania. Growing up under the rule of communist dictator Nicolae Ceausescu, Moscaliuc witnessed the 1989 revolution and the execution on television of Ceausescu and his wife on Christmas Day.

"My wife was 17 at the time. It was a very exciting time," Waters said. "Many Romanian poets had been writing about this but covertly, disguising what they wrote about, what life under communism was like and what post-communism is like." Throughout the 1990s, Moscaliuc worked with street children and orphans through the Body Shop Foundation, a humanitarian aid fund. Many of these children were Roma, also known as Gypsies, and Moscaliuc's own grandmother is Roma and makes her living as a fortuneteller. In Romania and many other parts of Europe, Roma people are heavily discriminated against; Waters compared it to U.S. Jim Crow laws. Even worse, Roma mothers sometimes are sterilized against their will during routine medi-



Moscaliuc

cal checkups or have their children taken away. Roma children often are placed in schools for the mentally handicapped, regardless of their intelligence. Moscaliuc worked at a house where these children could be bathed and deloused. She helped with schoolwork, organized games and gave legal advice to those who wanted to leave their orphanages. "So much of her work is based on her life in Romania, working with street children and orphans and gypsy children, and she did this until she came to the U.S. in 1996," Waters said. "She still connects with these children." Moscaliuc started writing poetry directly in English, but her work shares more similarities to that of poets in Eastern Europe than those in the U.S. She writes about growing up under Communism, its injustices and her need to build an identity among state-enforced conformity. "There's a huge difference right there between American poets who have always been free, and Romanians poets who were subject to censorship and who could not travel," Waters said. He and Moscaliuc both have visited Chautauqua before; Waters has been a writer-in-residence several times, but this is Moscaliuc's first time doing so. They have a 4-year-old child and have been married close to 13 years. "We both teach, and so when we have a free moment when the baby is in bed at night, we run to our desks until we both stop and decide to have a glass of wine together," he said. "I think we feed off each other, and what we have is an environment that is generally conducive to the life of poetry."



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FROM PAGE ONE

Chautauqua artist tells Soviet stories through watercolors, sketches

Patrick Hosken
Staff Writer

In 1985, a group of citizens from the Soviet Union came to the Chautauqua Institution during the season as part of a cultural exchange program. The Amphitheater hummed with musicians, performers and speakers, and Chautauqua artist Rita Argen Auerbach was there, sketching it all.

The following year, a group of about 200 Chautauquans was invited to Riga, Latvia, to continue the program, called the Chautauqua Institution/Eisenhower Institute Conference on U.S./Soviet Relations. Auerbach was there, too, scribbling in her sketchpad.

Now, Auerbach's work from those experiences hangs on display at the Hultquist Center in an exhibit that runs until Aug. 18.

The exhibit includes original sketches and full watercolor paintings Auerbach completed after the trip. She gave her full col-

lection of memorabilia from the conferences — sketches, paintings, videotapes and slides — to the Chautauqua Archives.

The 1985 conference, the first of five, was the result of efforts brought about by Chautauqua's then-president Daniel Bratton, according to Chautauqua historian Ross Mackenzie's book, *When Stars and Stripes Met Hammer and Sickle: The Chautauqua Conferences on U.S.-Soviet Relations, 1985–1989*. Bratton sought to open a pathway for regular Soviet and American citizens to interact, and he saw Chautauqua as the ideal place for such interaction.

Auerbach attended some of the open-forum discussions and the nighttime performances that season, making sketches of those that graced the stage at the Amp. Some of her subjects even signed her work.

In September 1986, Auerbach joined Bratton and other Chautauqua senior staff on the Latvia trip. Au-

erbach, then an art teacher at Clarence Central School near Buffalo, said she ventured to Latvia with a clear goal in mind.

"I decided that my mission was going to be (establishing) that art is a common language," Auerbach said.

She did this by collecting a portfolio of work done by students in her class, including photos of them and autobiographical letters they wrote to their Latvian counterparts. Near the end of the trip, Auerbach said, she visited a Riga art school to deliver the portfolio to a class of Latvian art students.

The class' teacher, who spoke English, met with Auerbach the following day to give her a gift of his own: a portfolio of work done by his students.

"I noticed when I unpacked it that these were family album pictures," Auerbach said. "It was sensational!"

When she returned to the U.S., Auerbach said the

word reached the Latvian communities in Buffalo, Toronto and other local areas, and the response was overwhelmingly positive.

Then, at Bratton's behest, Auerbach had her sketches reproduced and given as Chautauqua's official gift to the Soviet embassy in Washington, D.C.

Some of the originals now are featured in the Hultquist exhibit, along with full watercolor paintings, including one of the Soviet embassy. Reproductions of the original sketches can be found in Auerbach's book, *Sketches and Reflections of a Journey...*, available at Smith Memorial Library.

The 1986 trip led to other opportunities for Auerbach, including being the first American woman to have her own exhibit at the Art Academy of Latvia in Riga.

Still, Auerbach said the initial trip was seminal to the development of the rest of her life.

"It was amazing," she said. "It was the trip of a



Photo | Demetrius Freeman
Rita Auerbach works on hanging her artwork in the Hultquist Center.

lifetime. We all had personal experiences that changed our lives, changed our ideas, our thinking about who we are and what we stand for."

Now, 25 years later, the sketches and paintings are important to both Chautauquan and world history. None of the members on the Latvian expedition were allowed to take photographs, so Auerbach said

she sketched everything she could.

"No one said I couldn't stand in front of the Kremlin and draw, so I did," Auerbach said.

Once the exhibit ends, Auerbach's work will join her other Soviet trip donations in the Archives. She said that after a quarter of a century, the Archives are the best place for it.

CSO
FROM PAGE 1

Audiences may also recognize "Va, Pensiero," as it's one of opera's most cherished choruses, Malina said. To aid the sing-along, music will be distributed and members of

the Chautauqua Opera Young Artists will lead the audience.

Though it's not well-known, Malina hopes audiences will embrace the first movement from Hanson's "Romantic" symphony. Hanson, a 20th-century American composer, wrote the piece in the stylistic conventions of earlier, Roman-

tic composers, but it also has modern, American influences.

"He almost evokes the feeling of American popular song in the second theme of that work, this very beautiful, very simple melody that has almost a sense of Hollywood to it," Malina said.

This American theme is well-represented in the first half of tonight's concert, which features the overture to Leonard Bernstein's *Candide*, followed by George Gershwin's "Rhapsody in Blue," with Malina conducting from the keyboard.

There are strong connections between the pieces, as both Copland and Bernstein drew on jazz and Broadway to create classical music compositions in unique, American sound, Malina said.

Bernstein's overture to *Candide* is beloved because of its rhythmic energy and stunning melodies, which pack a nice punch and create a wonderful opener to a concert, Malina said.

Following the overture, Malina will play and conduct "Rhapsody in Blue," a feat he described as "multi-tasking at its finest." He likened the concert experience to a large chamber music performance, since the musicians are not led through every moment.

"That adds another twist that I think the audience will enjoy," he said. "It certainly makes it challenging for me."

Malina called "Rhapsody in Blue" a work of genius and beautiful, brilliant music.

"People have found fault

with the piece, that it's choppy and episodic, but I think that's part of the charm of the piece as well," he said. "I challenge anybody to find a more beautiful theme than the big, famous theme two-thirds of the way through. For excitement, I don't think there are too many pieces that rival it, either."

Malina is the music director of the Harrisburg Symphony Orchestra and will conduct eight concerts with the Florida Orchestra in the upcoming season. He always appreciates the opportunity to be a soloist.

"When you're primarily a conductor who, on occasion, plays concertos, it's not like someone who does concertos every week and it's just another performance," he said. "It's something that's exciting and a little nerve-racking ... but more exciting than nerve-racking."

Malina last conducted the CSO at its pre-July 4 pops concert in 2001. He enjoys guest conducting but said he prefers to work with orchestras he's more familiar with, because he likes to build relationships with the musicians.

"For me, the joy of conducting is making music with people that I know, so that I know how to get the best out of them and they know what to expect from me," he said. "That's the ideal music-making for me. Coming back to Chautauqua will feel very nice, because I still remember many of the faces from that orchestra."

SOLMAN
FROM PAGE 1

"They never heard of such a thing, but that's what I proposed," Solman said. "I said, 'Look, I can do any story with a business or economics angle.'"

And that's what he's done ever since. Solman is now the business and economics — and occasional art — correspondent for "PBS NewsHour." He also has managed to teach media, finance and business history at the Harvard Business School and co-author a book in 1983 titled *Life and Death on the Corporate Battlefield: How Companies Win, Lose, Survive*.

Solman said he's remained with public television largely because of the audience.

"It's gratifying to have a thoughtful as opposed to federal audience, which is

sort of why I've never left," he said. "I've never had the slightest urge to leave and, you know, get a bigger audience, make more noise, be more impassioned. None of that has held any allure."

His audience and his sources remain a few of his favorite parts of the job, he said. He's met with a diverse collection of people, from Nobel Laureates to the homeless, and through those sources, Solman humanizes business-related topics and makes them more accessible. His 2004 Peabody award, an example of that accessibility, was due to his reporting on the undercounting of unemployment.

Solman said his speech today will be chiefly based on the idea that we are in the midst of a race between a lighter future and a darker one. The current debates on debt, he said, are missing the point.

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ORIGAMI

FROM PAGE 1

Yamamoto said she selects the stories for her show from stories she has heard, books she has read, research or even looking back on her childhood. This allows her to get out of her comfort zone and to gain experience with new types of stories. Stories she may not have enjoyed as a child may end up being her favorite to share with audiences now.

Yamamoto said the part of her show involving origami is interesting for families to watch because of their expectations.

"Some people assume origami is just paper cranes, but origami has evolved over the centuries and now we have a very graphic design of origami, and that really excites me because the audience 'oohs' and 'ahhs' that it came from a piece of

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RELIGION / COMMUNITY

“There is something about Chautauqua that evokes a nostalgia for a bygone time. Like Williamsburg, Philadelphia and Charleston, this is a rare and fascinating place. There are folks who have been coming for years and day-trippers who come for the arts and culture. I think if you closed your eyes, you could still see Teddy Roosevelt or Mark Twain writing in a garret. Those who went before us saw what was worth keeping and saved it,” said the Rev. Jon Walton at the 9:15 a.m. Monday morning worship service. His topic was “Wells We Did Not Dig,” and the Scriptures were Deuteronomy 6:6-12 and Matthew 18:23-33.

Walton said that his church, the First Presbyterian Church in New York City, was founded in 1716 and was originally located on Wall Street, “in the shadow of Trinity Cathedral. It was part of the resistance, the Sons of Liberty. There were Daughters of Liberty, too, but the Sons wrote the history. One of the members was Alexander McDougall. He was the first president of the Bank of New York. We have a plaque in the church dedicated to him. No less a person than George Washington said of him, ‘He was a brave soldier and a disinterested patriot.’”

Disinterested did not mean uninterested but that McDougall was not after self-gain or aggrandizement.

“That is a rare quality today,” Walton said. “We are responsible to ourselves, to others and to the future to have a sense of selflessness that marked the lives of those who went before us.”

Walton said that ever since people began to study the differences in generations, scientists have seen that world events shape the worldview of each generation.

“We have a capital campaign going on for our nursery school,” he said. “The director and I are meeting with the parents, most of whom are not church members, and we hope they will contribute to the improvements. We have a question-and-answer session, and one of the most common is, ‘Why should I contribute to this campaign when my kids will have graduated by the time it is completed?’ This is not atypical of this generation of parents.

“This is not a question that the World War II generation would ask. Tom Brokaw called them the ‘greatest generation’ because of their selflessness and sacrifice. Their question is ‘What is my part?’ not ‘What is in it for me?’ There is a rising



Morning Worship

COLUMN BY MARY LEE TALBOT

generation that has the same worldview as the World War II generation — ‘What is my part?’”

Walton continued, “The best answer I can give these parents is from Deuteronomy 6, that we drink at cisterns we did not hew, we drink from wells we did not dig. Without the past generations, there would be no scholarships, no building, no school. If every generation thinks only of itself, we will never make progress.”

Walton said we are experiencing a lifeboat mentality right now, that we need to keep all that we have because we might not get more.

“Part of this is the economy that makes us fear failure,” he said. “But the other part is forgetfulness of what we have received and what we owe. Walter Brueggemann calls this the ‘amnesia of affluence.’

“We believe in the illusion of self-sufficiency. When Israel was ready to enter the Promised Land, they were reminded that they did not build the cities, plant the vineyards, dig the wells or manufacture the goods. It will be a land of milk and honey, but it will be hypnotic to be so blessed.”

He continued, “We begin to imagine that is my power and my might that got me this wealth. God says don’t forget who brought you out of the land of Egypt. Remember to keep my statutes. This is a warning to Israel that it will suffer the consequences and the blessings will be cut off.”

He compared a life that never lets go of what it receives to the Dead Sea, which never lets go of anything, causing its salinity to kill everything that comes into it.

“We are always drinking at a well we did not dig,” he said. “We live with the illusion of self-sufficiency, but we have to pay forward our lease on life.

“William Sloane Coffin said that the primary problems

in the world don’t come from the poor. They need education and they will thrive. The primary problems come from the well-educated. Self-interest is the problem. We easily forget that if we save our life, we will lose it, but if we lose our life, we will save it.”

He continued, “We become afraid that God will not keep the promise, that the same God who gave us all good gifts will stop being kind and generous because we forget how generous God is. There are two ways to be rich. Either you have lots of money, or you have few needs.

“These are not easy days, and the economy means that none of us feels secure. We are getting through by cutting back and making do. But we are not the first generation to go through hard times.”

Walton told a story about Howard Thurman, who in 1912 had graduated from eighth grade and was ready to go to high school. At that time in Florida, there were only three public high schools for African-Americans. There also were private schools. Thurman would have to leave Daytona Beach in order to go to school. Some friends of the family said they would give him a room and one meal a day in exchange for some chores.

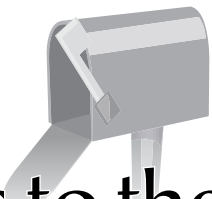
Thurman got ready to go. His only trunk was old and did not have a handle and had to be tied by rope. He got to the train station and bought his ticket. The stationmaster told him his trunk could not go in baggage because it did not have a handle and, by law, the luggage tag had to go on a handle and not a rope. The trunk could go express, but Thurman did not have the money. He sat down and cried.

A black man came along and asked why Thurman was crying. The young man told him the story. The man responded, “If you are going to that much trouble to get out of this town and get an education, I will help.”

He paid for the express baggage and disappeared. Thurman dedicated his autobiography to the stranger “who restored my dream 65 years ago.”

“That is not a bad way to remember or to be remembered,” Walton concluded.

The Rev. Joan Brown Campbell presided. John A. Jackson read the scripture. The Motet Choir sang “Make Our Church One Joyful Choir,” by Jonathan Crutchfield, text by Thomas Troeger. Jared Jacobsen, organist and coordinator of worship and sacred music, played the organ and directed the choir.



Letters to the Editor

CORRESPONDENCE FROM OUR READERS

Dear Editor:

My wife, Mona, our three LSU-educated sons and I became first-time Chautauquans during Week Four this year. We loved the beauty of the place and the diverse experiences available to us throughout each day. I’m sure we’ll each return at some future time. Until then, we’ll have great memories of our time there — even the Thursday evening blackout, when the temperature reached levels which, back in Louisiana, we refer to as “a cold snap.”

Given our family’s interest in sports, we often express our excitement when something good happens by exclaiming, “That’s what I’m talkin’ about.” During our week at Chautauqua, we put a Louisiana spin on it, expressively saying, “Dat’s what I’m Chautalkin’ ‘bout!” We experienced the delightful flash mobs of the Opera Company during Rocco Landesman’s morning lecture and the surprise rendition of the “Hallelujah Chorus” during Welton Gaddy’s Friday morning devotional. We took classes and enjoyed wonderful conversations in your unique setting.

There is so much to tell about Chautauqua that it is a hard thing to describe — but a wonderful place to experience. Dat’s what I’m Chautalkin’ ‘bout!

Gordon Bartage
Benton, La.

Dear Editor:

As Chautauquans, many pride ourselves as people who quench our intellectual thirst through reading: we delight in the joy of conquering CLSC’s new list, or by lingering over *The Chautauquan Daily*, reviewing past events and scheduling future ones. I am amazed, however, at how many of us fail to read the simple one-way signs which applies to bike riders as well as car drivers. Similarly, many seem unable to read the signs for handicapped parking. Among the most disturbing infractions was the instance of an apparently busy man who pulled into a spot at the post office where the sign said clearly and politely: You have parked in a space designated for the handicapped.” Confronted with reality, he said: “I’ll only be a minute.”

“Shame on you.”

Shame on all of us for: I’ll only be a moment; I’ll just do it once; I’m in a hurry; I’ve lived here my whole life.

Please. Think what’s at stake: a child’s welfare, additional pain for a handicapped person, consideration for others. Pretty high prices.

Nancy Schrader
48 Cookman

Dear Editor:

On June 20 at about 4:30 p.m., I awoke in a Chautauqua ambulance after falling off my electric scooter. The two volunteer medics were wonderful. They took care of my medical needs and made me as comfortable as possible, as well as assuring me that all will be taken care of. They put me at ease as much as was possible, on the way to Westfield Memorial Hospital Emergency Room.

When I fell, a special metal ring worn on my finger to ease my arthritis was lost. I told the Chautauqua Fire Department about the loss, and they sent someone to search for it. I was happily surprised that they found it. WOW! Bless the staff at the fire department. Thanks for the wonderful way they took care of me. Ron Chojak, medic, Clem Reiss, driver and Adam Akin — thank you so much. And a special thanks to the person who found my medically necessary ring.

Sidney Schaffer

Dear Editor:

I’m writing to ask why the CLSC cannot or does not tell its speakers not to read their lectures! I was so disappointed at 3:30 Thursday to hear Amy Dickinson spend her entire Hall of Philosophy time by reading from her book, *The Mighty Queens of Freeville*. I prepared by reading her book! I am not a child who wishes to be read to. The Chautauqua audience is known for its intelligence, and I’m sure they can all read, also. Any one of us could have given her lecture, and saved the Institution much expense.

Please, CLSC, reassure me this will not happen again, or I will not return!

Nancy G. Weintraub
Mayville, N.Y.

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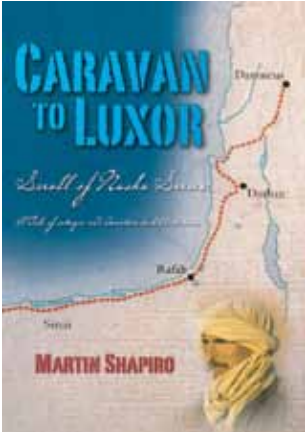
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LECTURE

Koskinen: Housing market is cause and hope in economic crisis

Nick Glunt
Staff Writer

Monday’s morning lecture series speaker John Koskinen quoted Winston Churchill in saying, “You can always count on Americans to do the right thing — after they’ve tried everything else.”

Koskinen, non-executive chairman of Freddie Mac, said during his lecture at 10:45 a.m. Monday in the Amphitheater that rethinking the housing market, immigration and education can pull the U.S. from its economical hole. He was the first speaker in this week’s topic on “The U.S. Economy: Beyond a Quick Fix.”

Sherra Babcock, director the Department of Education and moderator for Monday’s lecture, said the week’s theme was chosen, like every theme, 18 months ago. She knew, even then, that the U.S. would not have recovered from the recession — hence the Week Seven theme.

“Everyone knows we’re in the middle of the worst economic downturn in 80 years. What’s surprised us is how long it’s taken to recover,” Koskinen said. “The combination of a slow recovery and a deficit growing to unmanageable levels, coupled with an inability or unwillingness to solve either problem, has caused many Americans to worry about our future.”

The housing market

Since as far back as 1959, housing has supplied about 16 percent of the U.S. gross national product. It peaked at 19 percent in 2006 but is down to 15 percent as of 2011.

Koskinen said housing has “typically led financial recovery”; however, housing lead the financial recession this time.

The housing market drew investors in 1999 as housing prices began to rise faster than incomes. As the prices increased, so did demand for housing; thus, mortgage securities became more and more popular, Koskinen said.

“The theory, or at least the assumption, was that any delinquencies would result in little or no loss since the house could always be sold for more than the mortgage,” he said. “With prices escalating, housing had now also become a high-return investment for owners, rather than a vehicle for savings.”

As demand increased, so did the need for people to buy those houses. As a result, people applied for loans after loans. Following that, home equity loans came into play. This allowed homeowners to “treat your home like an ATM.”

The problem here was that this expanding market wasn’t going to last. In the middle of a bubble, he said, nobody is ever sure whether it’s a bubble or economic progress.

This time, it was indeed a bubble.

“It was great fun while it lasted,” Koskinen said, “and then it stopped.”

Between 2005 and 2009, housing wealth fell 30 percent — an annual \$240 billion. This fall is partly to blame, he said, for the country’s struggling economic recovery.

The solution to this aspect of the economy, he said, lies in supplying tax incentives for home ownership and providing government guarantees to securities provided by Freddie Mac and Fannie Mae.

Covered bonds are another alternative; they’re currently being used in Europe to solve similar problems. However, he said the funds generated by bonds never have reached a magnitude as great as the current U.S. deficit.

Others say “winding down” Freddie Mac and Fannie Mae before the economic slump would have avoided the recession. Koskinen disagreed, though he did agree that the dominance they have over the mortgage market today is “not good.”

“But even resolving the questions confronting housing won’t be enough to guarantee a vibrant economy,”

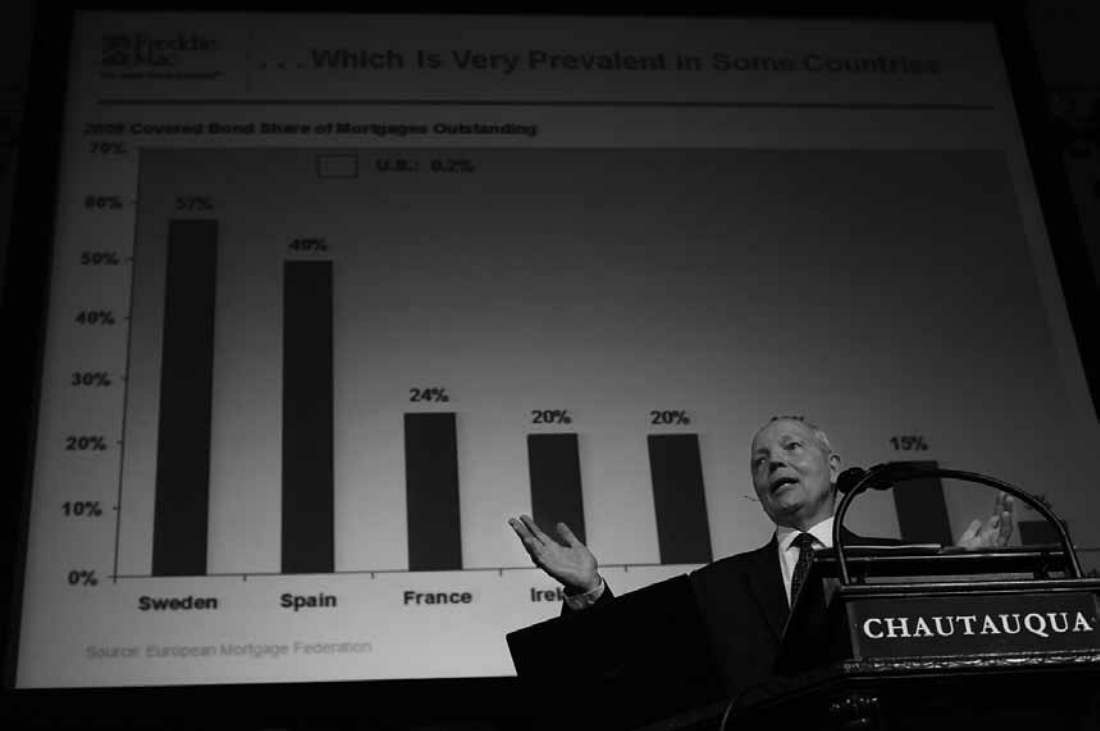


Photo | Megan Tan

John Koskinen, non-executive chairman of Freddie Mac, delivers Monday’s morning lecture in the Amphitheater.

Koskinen said. “There’s the \$14 trillion challenge of the deficit growing as we speak.”

Government spending makes up about 20 percent of the U.S. global domestic product; however, it makes up about 37 percent of the deficit. He said that government spending is important in today’s economy, but spending needs to slow down.

Population growth and education

Today, the population growth of the U.S. is greater than that of China, India, Mexico and Brazil. Koskinen said legal immigration is important to this growth. Over the past two decades, immigration has exceeded last century’s great wave of immigration.

In countries like Japan and Italy, where young people are emigrating, the population is both shrinking and aging. This leaves fewer young people to join the workforce and to innovate. Thus, economic growth begins to falter.

Perhaps the most obvious source of population growth is childbearing. From the 1980s to the 1990s, members

of the baby boomer generation began to have children of their own, resulting in another large wave of population growth. Though this generation has many names, Koskinen referred to them as echo boomers.

Furthermore, Koskinen said as immigrants and echo boomers begin to live on their own, the result is a greater demand for housing. As detailed earlier, this could help to restabilize the U.S. economy.

And with a greater population also comes a greater need for education.

Foreign students make up 27 percent of doctoral graduates in the U.S. Koskinen said many of these students opt to remain in the U.S., thus providing productivity to the U.S., as opposed to their home nations.

However, since the 9/11 attacks, the U.S. has made it tougher for students to study and to remain within the borders. Fear of terrorism is hindering economic growth, he said.

There still are American students who study in colleges and who provide to the U.S. economy. The problem

here, he said, is student loans.

“Today’s challenges require us to value and support education more than ever,” Koskinen said. “The irony is that as education becomes more important, we are more challenged to provide it.”

Tuition costs are increasing faster than inflation, making some students unable to afford college educations. If the trends remain the same, he said, the cost of private school education will double by 2020.

He said these changes are clear to him in the struggle to rebuild the U.S. economy.

“Increasingly, it’s not a question of what we need to do (to recover economically),” Koskinen said, “but whether we have the will to do it, and (whether we have) the patience and understanding to deal with the time it’s going to take.”

Q&A

Q. *I must confess that I was questioning a little how you were going to tie housing, education and immigration all together, and you did, in a wonderful package, but where do you start?*

A. Where you start is you have to start across the board. As I say, population

growth is going to happen unless we actually, somehow, take some draconian measures, and that will influence the housing market, effectively, over time, almost no matter what we do. Again, we just need to be patient and make sure we don’t screw it up in the meantime trying to come up with short-term solutions that actually aggravate the problem over time. The deficit, obviously, needs to be dealt with. The Standard & Poor’s shot across the bow is an important warning, and our hope is that it is not a harbinger of more things to come. This morning, I got a note that the Freddie Mac securities also were downgraded from AAA to AA+, and the real risk is that Standard & Poor’s is correct; that is, that we are unable, politically and structurally, to deal with the deficit problem, at which point, things will get much more difficult. And in terms of education and the development of intellectual capital and property ... people have been dealing with that problem. We need to understand that it’s a high priority. I used to find, when I was running Washington, that everybody knew the schools needed to be fixed, but we all felt that if we said that and then moved on, somehow, something had happened, and my view, then, was if you could fix one thing in the city of Washington — and when I was there, there were a lot of things that needed to be fixed — I said I would fix the education system because of the critical role it plays in preparing young people to be productive members of society. So you have to do it all. I would say my philosophy in these question-and-answer sessions, as the nice people are bringing them in, is that there is no question off limits, so feel free to ask any question you’d like, and I will answer it. Now, I’ve done that for years, ever since I went into the government 20 years ago, and I’ve decided that what happens is I’ve never gotten into serious trouble with an answer, which leads me to conclude that nobody’s paying attention to the answers. So, until that changes, have at it.

—Transcribed by Patrick Hosken

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RELIGION



Interfaith News

COMPILED BY MEG VIEHE

... and Give You Peace

A new worship service, “... and Give You Peace,” is at 5:30 p.m. every Wednesday at Hurlbut Memorial Community United Methodist Church. John A. Jackson and Juanita W. Jackson, both certified lay speakers in the United Methodist Church, lead the services, which are intended to explore how Christianity protects believers from fear, anxiety and apprehension. Take this opportunity to experience relief from the destructive effects of the stresses that confront us daily.

For more information, contact Hurlbut Church or the Department of Religion, co-sponsors.

Baptist House

All are welcome to attend the 3:15 p.m. social hour today in Baptist House. Entertainment for the afternoon includes Joseph Musser, piano, William Knapp, clarinet, and Richard Kemper, bassoon. Members of Fredonia Baptist Church, Fredonia, N.Y., provide refreshments.

Blessing and Healing Daily Service

The Blessing and Healing Service, sponsored by the Department of Religion, takes place at 10:15 a.m. every weekday 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.

Chautauqua Catholic Community

Daily Masses are at 8:45 a.m. and 12:10 p.m. weekdays in the Episcopal Chapel of the Good Shepherd. All are invited to attend the social hour at 3:15 p.m.

today at the Catholic House. Hostesses are chairman Cheri Anderson assisted by Kay Dischner, Angie Bolender, Pat Spielman, Diana Ward, Meg Flinn, Linda Huyck, Judy Precht, Louise Conroy, Susan Masters, Mary Lou VanDorn, Lora Hansen, Marge Lenhart and Mary Griffin.

Chabad Lubavitch

Tisha B'Av service is held from 8:30 a.m. to 10:30 a.m. today in the library room of the Everett Jewish Life Center at Chautauqua. The Torah reading is the Book of Lamentations.

The fast ends at 8:59 p.m. Rabbi Zalman Vilenkin leads a study on “Project Talmud” at 9:15 a.m. Wednesday in the Library Room of Alumni Hall. Come study the Talmud, where age-old wisdom offers solutions to modern-day problems. No prior knowledge is necessary.

Christian Science House

Join us for our afternoon social at 3:15 p.m. today at the Christian Science House. The testimony meetings at 7 p.m. Wednesday at the Christian Science House are a time for readings on a current topic and for sharing ways the application of Christian Science has made a difference in lives.

Disciples of Christ

“Intelligent Healthy Aging” is the title of Dr. Lynne David’s program at the 3:15 p.m. social hour today at the Disciples of Christ Headquarters House. David, a naturopath from Lafayette, Calif., presents a brief overview of naturopathic medicine, characterized by a common-sense approach to nutrition as a formula for optimum health that is the basis of intelligent, healthy aging.

Ecumenical Community Of Chautauqua

All are invited to enjoy cookies and lemonade at 3:15 p.m. today in front of the ECOC building. “Communities in Conversation” meets from 3:30 p.m. to 5 p.m. Monday through Friday at the Methodist House. The program will outline ways to strengthen communities through interfaith discussion.

Episcopal Chapel of the Good Shepherd

Holy Eucharist is celebrated at 7:45 a.m. weekdays in the Chapel.

Episcopal Cottage

Meet the chaplain of the week, the Rev. Hugh Dickinson, and his wife at a tea at 3:15 p.m. today the Episcopal Cottage. Dickinson leads a Bible study at 8:30 p.m. Wednesday at the Cottage.

Hebrew Congregation

There is no conversation and social hour today in observance of Tisha B'Av.

Lutheran House

All are invited to the 3:15 p.m. social hour at the Lutheran House. Women from St. Paul’s Lutheran Church, Corry, Pa., host the event, serving Lutheran punch and homemade cookies. “Bach and Friends are Back!” Members of the ensemble include cellist Loni Bach, flutist Bill Hoff, early music specialist Susan Pilshaw, who plays the recorder and pianist Anita Ferguson. Bach, her daughter Jessica and her parents, Susan and John Pilshaw, are in residence at the Lutheran House this week. The Bach and Pilshaw families live in Mendham, N.J.

Presbyterian House

All Chautauquans are invited to Coffee Hour between morning worship and the morning lecture each weekday at Presbyterian House. The porch overlooking the

Amphitheater provides a good place to find old friends and make new friends. It’s a place for conversation, good fellowship and that traditional Presbyterian coffee, that special Presbyterian coffee (mocha), cocoa or lemonade.

Unitarian Universalist

There is a tea at 3:15 p.m. today at the Unitarian-Universalist House at 6 Bliss Ave.

United Church of Christ

All Chautauqua guests are welcome to meet the Rev. Stephen Eriksen, the chaplain of the week, at the 3:15 p.m. social hour at the UCC Headquarters House. Refreshments are served.

United Methodist

There will be coffee offered between morning worship and the 10:45 a.m. weekday lectures on the porch. All are invited to the chaplain’s chat at noon today at the house. The Rev. Wendy Deichmann discusses “The Future of Theological Education in our Churches.” Stop by the house or call 716-357-2055 to order your lunch. There will be a social hour at 3:15 p.m. today on the porch, which will be hosted by members of the Dewittville United Methodist Church from Dewittville, N.Y. The Rev. Paul Womack of Hurlbut Church leads a Bible study on “Lessons from Saint Paul’s Epistle to the Romans” at 7 p.m. tonight in the United Methodist House. This study is sponsored by the Department of Religion, and all are welcome.

Unity

Unity holds a weekday morning meditation from 8 a.m. to 8:30 a.m. weekdays in the Hall of Missions.

Women in Ministry


Women in Ministry meet at noon Wednesday in the Hall of Missions. Anyone who is in ministry or has interest in the ministry of women is invited to bring a Brown Bag lunch and join fun and conversation.



Photos | Ellie Haugsby
At top, Juanita Jackson holds back the wind from disrupting Jane Ring’s piano performance before the evening Vesper service Sunday night. At bottom, Ring opens the service.

Land & Building

Building permits must be obtained from the Community Services/Operations Office (716-357-6245) for all interior and exterior work. To maintain Chautauqua’s contemplative atmosphere, construction without Institution permission is prohibited during the summer season. House trailers, mobile homes or camper-type trailers or other similar types of movable structures may not be used as living quarters on the grounds or in Institution parking lots.




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THEATER

Costumes reflect Chautauqua past in production of ‘Love’s Labour’s Lost’

Suzi Starheim
Staff Writer

While rehearsals carry on and actors prepare for their roles in William Shakespeare’s “Love’s Labour’s Lost,” the Chautauqua Theater Company costume shop is hard at work constructing the looks for the 14 conservatory members and three guest artists who will be seen onstage beginning Wednesday night at the production’s preview.

Directed by Artistic Director Ethan McSweeney, this production of “Love’s Labour’s Lost” is set in a Chautauqua-like location just before the start of World War I. The play’s setting was a direct influence on the costume shop’s work.

Costume Designer Tracy Christensen began the design process by researching Chautauqua’s archives for the time period. She sorted through old postcards and black-and-white photographs to see how people were dressed as they strolled on Bestor Plaza enjoying their summer before the start of the war. Her aim was to create a feeling that was true to Chautauqua’s atmosphere during that time period.

Christensen began the drawing process for the costumes in late May after extensive conversations with McSweeney and Scenic Designer Lee Savage.

“I spent time doing research and thinking and talking and getting a feel for what (McSweeney and Savage) were up to,” Christensen said. “Once they solidified the location, then I could start putting things together.”

Christensen has worked on CTC shows for five seasons in the past seven years. She has been the costume designer for “All my Sons,”

“Picasso at the Lapin Agile,” “The Cherry Orchard,” “The Art of Coarse Acting,” “Death of a Salesman,” “Arcadia” and “The Glass Menagerie.”

Some costume pieces for “Love’s Labour’s Lost” were constructed from scratch, while others were purchased or rented, said costume shop manager Audra Vaillancourt.

There are 30 to 40 costumes being worn throughout the play; some costumes receive minor changes such as added capes or smocks in different scenes. Most actors change costumes up to four times, due in part to the play within the play that takes place in “Love’s Labour’s Lost,” Christensen added.

The main looks for the four main female characters were constructed from scratch, and Vaillancourt said the costume shop also added touches to all of the men’s pieces. While some of the men’s shirts in the production are modern, the costume shop built period collars onto them to ensure they were consistent with the time period.

“The little subtle differences are what make the time period work,” Vaillancourt added.

Vaillancourt said another important factor in costume design is how it fits within the context of the production, including the set. The audience shouldn’t be distracted from the story.

“What you don’t want them to think about is the clothes,” Vaillancourt said. “You want it to feel natural and do its job.”

Christensen said the main textures for this production include a lot of laces, sheers, silk and netting for the female costumes. These fabrics give the female characters’ costumes a delicate and light look to go along with the light summer feel of

Chautauqua during the time period.

The use of delicate fabrics also challenged the costume shop; they needed to ensure the costumes were not damaged by the set, which includes a lot of shrubbery.

“It’s always a jaunty fight between sets and costumes, between the texture they want on everything and the texture we don’t want on everything,” Vaillancourt said.

Once designs were finalized, Christensen said, there was working with the cast’s needs that developed through the rehearsal process.

“The process was different because Ethan was keen to develop a lot of the visual and physical comedy in the rehearsal room,” Christensen said. “I could think ahead and prepare as much as possible, but once he started working with these actors, and they started developing the characters, and he was getting more and more into it, we were getting notes continuously about all the things they needed.”

She said this aspect of the process made it difficult to stay on budget but ultimately bettered the overall look of the costumes.

Christensen said she wants audiences to get a sense of time and location through the costumes she designed. She also looks forward to seeing Chautauquans recognize certain aspects of clothing that may mean something to them as they enjoy their summers here today.

“There are purchased garments in here from right now, and there are things that I rented very carefully and there are things that we’ve built, so hopefully they’ll all jibe together and give a cohesive look,” Christensen said. “There has to be a consistency to the hand of the design.”



Photos | Ellie Haugsby

At top, Benjamin Mehl as the Spaniard Don Adriano de Armado. Above, Marinda Andreson (Rosaline), Laura Gragtmans (Katherine), Charlotte Graham (Maria), Biko Eisen-Martin (Boyet) and Helen Cespedes (Princess of France), wear pre-World War I costumes for Chautauqua Theater Company’s production of “Love’s Labour’s Lost.”

This consistency also has to work with McSweeney’s overall vision for this production.

“Ethan chose this setting of the play for a reason, and I’m hoping that what we’re doing is support-

ing that and not working against that,” Christensen said. “There is that summer feeling of people coming to a place where they can be refreshed and rejuvenated and leave all their cares aside.”

Historian to share stories of the grape industry in BTG Brown Bag



Slater

Beverly Hazen
Staff Writer

Stories about people living and working in the Great Lakes wine-growing area will be the focus of the next Bird, Tree & Garden Club program. Historian John Thomas Slater will present “Legends of the Lake Erie Grape Belt” at the BTG Brown Bag lecture at 12:15 p.m. today at Smith Wilkes Hall. All are welcome to attend.

Slater’s maternal grand-

father, the late D.W. “Dan” Thomson, was a lifelong grape grower in North East Township, Pa. He was directly involved in the formation of the National Grape Cooperative Association, which ultimately would become the owner of the Welch’s grape juice company.

Slater has researched the history of the Grape Belt, the area between Silver Creek, N.Y., and Harborcreek, Pa., and has conferred with local historians, museums and libraries for the past six years.

In his research, Slater has uncovered stories, and today he will share some of them with the Chautauqua audience.

“For the program at Chautauqua, I am going back to a basic fundamental storytelling format,” Slater said. “The stories will be woven into the fabric of my presentation covering the mid-1800s to 1950.”

Slater divides the history of the Lake Erie Grape Belt into four significant periods: the early development

of grapevine growing, the establishment of early wine cellars in the Chautauqua and northwest Pennsylvania area, the growth of the shipping industry in regards to the region’s railroads and the processing of Concord grape juice and its rise to prominence.

“My stories are going to relate how various people did certain things to create this growing industry of pre-Civil War time,” Slater said.

One example is the story of Deacon Elijah Fay, who planted the first grape vine in western New York.

Slater was raised in Tonawanda, N.Y. and educated at the University at Buffalo and Chicago’s Roosevelt University. After 27 years in management outside this area, he returned in 1992 to start his own business in the

field of graphic design and prepress management.

He has had several articles published in magazines, including “Before there was Grape Juice,” in the Fall 2010 issue of the *Western New York Heritage Magazine*. He also has served as a director of the Nickel Plate Road Historical & Technical Society, Inc., for many years.

Slater’s legacy of his grandmother and grandfather in the grape industry is engrained in his persona. He recalls his grandmother, Flossie Thomson, saying, “You may live in Buffalo, but you have grape juice in your veins!”

Slater will answer questions following his lecture.

“I always plan on sticking around to talk to as many people as possible,” he said.

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Tues., Prof. Kathleen Engel, Suffolk Univ. School of Law (Boston), “*Subprime crisis, viewed from Cleveland*.”
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, co-author 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).

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The Chautauqua Craft Alliance, which will sponsor its 29th annual Craft Shows at Chautauqua this coming weekend, was founded in 1981 by a group of studio crafts artists in Chautauqua County with the goal of developing opportunities for craft artists to show and sell their work. Today, the summer shows held in July and August at Chautauqua Institution are nationally recognized as two of the finest juried craft shows in the countr . Many high quality applicants are carefully recruited at other craft shows. The Craft Alliance is pleased to welcome more than 20 new artists in the August show. Be sure to visit the show and take home an experience.

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THEATER



Photo | Ellie Haugsby
Benjamin Mehl plays Don Adriano de Armado, a fantastical Spaniard, here shouting from the replica Athenaeum Hotel porch in Chautauqua Theater Company’s production of “Love’s Labour’s Lost.”

CTC set takes inspiration from Athenaeum

Suzi Starheim
Staff Writer

Those who have seen the posters around the grounds for Chautauqua Theater Company’s production of William Shakespeare’s “Love’s Labour’s Lost” may have noticed something familiar about its main image. It is the Athenaeum Hotel, which has played a significant role in the design of CTC’s final production of the 2011 Season.

Scenic Designer Lee Savage said he began designing the set in late May around aspects of the Athenaeum Hotel after he and Director Ethan McSweeney discussed setting the play in a Chautauqua-like place.

“It is set at an academic enclave or institution where they’re hiding away,” Savage said. “Just throughout the conversation about that, I thought, ‘Well, Chautauqua is sort of like that,’ and people go there to learn and be enlightened, and so we thought it would be a really suitable place and give the audience a unique frame of reference to the people in the play.”

Savage has worked on several shows with CTC, including “The Just,” “Death of a Salesman,” “A Midsummer Night’s Dream,” “Arcadia,” “The Glass Menagerie,” “You Can’t Take It With You” and “Amadeus.”

Scenic Design Fellow Christopher Murillo assisted Savage in ensuring the scenic designer’s vision of the Athenaeum translated

to the actual set. One of Murillo’s major jobs throughout the process was taking photographs of the Athenaeum Hotel to make sure the set’s depiction stayed accurate. This included detailed photos of the railings on the front stairs.

Once Savage had Murillo’s photos of the railings, he traced them on a computer and sized them appropriately for the set. This ensured that “all the railings on the set with those cutouts are exact replicas of what is on the actual Athenaeum Hotel,” Savage said.

When entering Bratton Theater for the production, guests will discover large shrubbery on either side of the stage. In the center of the stage is the main set, which is based off the Athenaeum

ning of the play,” Savage added.

The king says, “Our court shall be a little Academe, still and contemplative in living art.”

The designs were finalized and then handed off to Technical Director Christopher Soley, who was responsible for turning the sketches into actual structures.

Soley said construction on the set began during the run of CTC’s production of Anton Chekhov’s “Three Sisters” earlier this summer.

This is Soley’s second season with CTC; he constructed the set for last year’s production of “Macbeth.” Soley said this set is more realistic than what was constructed for “Macbeth,” and that the work for “Love’s Labour’s Lost” has been enjoyable.

considered and chosen carefully. The same paint used for the hotel now decorates the set.

Another unique aspect of the set is a real tree placed onstage. Soley said this tree, which sits in the front right corner of the stage, is attached to the floor and the theater itself in two places.

Savage said while the audience will recognizing the set, it is important to point out the play does not take place at Chautauqua.

“Although we took a lot of details from the Athenaeum Hotel, the play is not set there,” Savage said. “We wanted to be inspired by Chautauqua but not be completely literal about a specific place on the grounds.”

Savage said he hoped the similarities between the set and the grounds would help audience members more closely relate to the play.

“There are themes and situations in the play that relate to your life today, even though it takes place in another time and a made-up place,” Savage said. “Having a way to relate it to your life today, I think, is really great when Shakespeare can span that time. Setting it in a familiar place helps do that.”

“Love’s Labour’s Lost” previews at 8 p.m. Wednesday and opens at 6 p.m. Thursday at Bratton Theater.

“We wanted to be inspired by Chautauqua but not be completely literal about a specific place on the grounds.”

—Lee Savage
Scenic Designer

Hotel, including staircases, railings and pillars. Across the very top of the set is another aspect of Chautauqua Savage chose to include — the four words from the fountain in Bestor Plaza: “Art,” “Music,” “Religion” and “Knowledge.”

“I thought that those words that were on the fountain really spoke to the king’s pledge at the begin-

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CROSSWORD

By THOMAS JOSEPH

ACROSS

DOWN

1 Houston team

7 Clock part

11 Refrain from mischief

12 Cain's brother

13 "Crazy, Stupid, Love" actor

15 Prologue

16 Bowling targets

18 Auto body worry

21 Apple center

22 Spa feature

24 D.C. setting

25 Carpenter's tool

26 Logger's tool

27 Potpourri bits

29 Victim

30 Convoy truck

31 Night fliers

32 Door sign

34 "Crazy, Stupid, Love" actor

40 Set of cards

41 Illinois city

42 Makes a choice

43 Bra parts

1 Gym rat's six-pack

2 Harden

3 Common title starter

4 Deep gorge

5 Pizzeria sights

6 Splinter group

7 "Wild, man!"

8 Presidential nickname

9 Animation frame

10 Building wing

14 Archery item

16 Models

17 Furious

19 Kick off

20 Prom rentals

21 Recipe amount

22 Possesses

23 Ottoman ruler

25 David's weapon

28 Repara-tions

29 Sitting room

31 Plague

33 First-rate

34 Letter after pi

35 Puppy cry

36 Tiny worker

37 Writer Levin

38 Tiny taste

39 Ozone, for one

AL O F T O P A L S
B E R R Y O R B I T
S T R A P H Y E N A
N E I L L E G
M A R K S M A N
A S I F P L A S M A
T A C O S A S H O T
S P A R T A H O O T
T E X A V E R Y
L O B L E V I
O N E A L A L P H A
O M E G A S L O O P
P E T E R T E P E E

Yesterday's answer

19 Kick off

20 Prom rentals

21 Recipe amount

22 Possesses

23 Ottoman ruler

25 David's weapon

28 Repara-tions

29 Sitting room

31 Plague

33 First-rate

34 Letter after pi

35 Puppy cry

36 Tiny worker

37 Writer Levin

38 Tiny taste

39 Ozone, for one

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1 2 3 4 5 6 7 8 9 10
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8-9

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.

CRYPTOQUOTE

TO`Q OBB FSC T`D GBO SQ
IBGCMKALE S UMKQBG SQ
UMBUEM QSN T SD, FMPSLQM
OYM IBKEC PBLEC LQM S AMI
UMBUEM ETJM OYSO .
— SESG SECS

Yesterday's Cryptoquote: I LIKE TO THINK OF THOUGHTS AS LIVING BLOSSOMS BORNE BY THE HUMAN TREE. — JAMES DOUGLAS

SUDOKU

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

Conceptis Sudoku

By Dave Green

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

Difficulty Level ★★

8/09

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

Difficulty Level ★

8/08

WOMEN'S CLUB PAIRS

TUESDAY AFTERNOON SESSION

AUGUST 2, 2011

North/South

1st Jackie Kasen/Barbara Jacob 58.61%

2nd Suzie Steitz/Pow Wooldridge 56.67%

3rd George HEintzelman/Jane Heintzelman 55.83%

4th Bill Blackburn/Peggy Blackburn 55.00%

East/West

1st Gail Hennessa/Betty Lyons 69.17%

2nd Herb Keyser/Barbara Keyser 63.61%

3rd Kathy Roantree/Tom Roantree 56.94%

4th Rolene Pozarny/Evelyn Schneider 54.17%

Please come enjoy our friendly, non-intimidating games.
Next game: Tuesday at 1 p.m.

SPORTS CLUB DUPLICATE BRIDGE

THURSDAY AFTERNOON SESSION

AUGUST 4, 2011

North/South

1st James Cornell/John Corry 64.66%

2nd Jerry Froot/Joyce Froot 60.02%

3rd Kathy Roantree/Edna Krissman 57.06%

4th Pat Klingensmith/Barbara Schuckers 55.77%

East/West

1st Caryn Foltz/Barbara Jacobs 60.35%

2nd Doris Richards/Ingrid Yonkers 60.22%

3rd Jane Heintzelman/George Heintzelman 58.13%

4th Suzie Steitz/Naomi Moses 55.27%

Enjoy friendly duplicate bridge. Come with or without a partner.
Games are scheduled Thursdays at 1:15 p.m. and Sunday at 7 p.m.

Bellinger Hall

All you can eat buffet

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Lunch: 11:30 a.m. - 1:30 p.m. \$9*

Dinner: 5:30 - 7:30 p.m. \$12*

The Cafeteria at Bellinger Hall is open to the public. Enjoy a hearty breakfast, a variety of hot and cold lunch fare or a comforting dinner at a fair price.

*Price is per person inclusive of tax and includes a beverage and dessert.

Dining

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LITERARY ARTS

SCENES FROM CLSC RECOGNITION DAY 2011



Submitted Photo | Bijou Clinger Miller



Submitted Photo | Nels Sandberg



Submitted Photo | Nels Sandberg



Submitted Photo | Kathy King

At top and above right, the Chautauqua Literary and Scientific Circle Recognition Day parade makes its way down South Lake Drive last Wednesday, eventually reaching the Hall of Philosophy steps, above. At right middle, Lois Sandberg, co-manager of the Ecumenical Community of Chautauqua House, receives her diploma from President Tom Becker. More photos shared by the community available at www.ciweb.org.



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Friday, Aug. 12, • 10:30 am - 5:30 pm
Saturday, Aug. 13 • 10:30 am - 5:30 pm
Sunday, Aug. 14 • 12 noon - 5 pm

Born in Taiwan, basket weaver **Jean Yao** moved to the United States in 1982 and now resides in Florida. Her baskets are functional and woven out of the recycled elements of the indigenous Florida palm trees.

Ms. Yao's forms are influenced by a mix of Asian functional vessels, traditional basketry, and her own sense of what is possible from the challenging toughness of palm fronds and flowers. Though she keeps her works unadorned by artificial color, she is able to create a great range of patterns, colors and textures that allow her work to be appreciated as fine art sculpture.

Jean Yao has participated in the Craft Shows at Chautauqua several times in the past.

The Crafts Alliance presents two Fine Craft Shows during the 2012 Season

"You deserve the best!"

PROGRAM

‘THE LADY KILLERS’



Photo | Courtesy of David Zinman

Alec Guinness (front row left) plays the leader of a gang of bank robbers in the hilarious black comedy “The Ladykillers” (1955). Masquerading as a string quintet, the gang plots their caper in the boarding house of a sweet, little old lady (Katie Johnson). That’s a young Peter Sellers in the second row (center). David Zinman, author of *50 Classic Motion Pictures*, will lecture on the film and lead a discussion after it is shown Wednesday. It all begins at Chautauqua Cinema, Hurst and Wythe, at 5:30 p.m. Brown bags encouraged.

- 7:00 (7–11) **Farmers Market.**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **Larry Terkel** (Judaism/ Kabbalah.) Bring gate pass. Main Gate Welcome Center Conference Room
- 7:30 **Bird Walk & Talk.** (Programmed by the Chautauqua Bird, Tree & Garden Club.) **Tina Nelson.** Rain or shine. Bring binoculars. Meet at Smith Wilkes Hall entrance
- 7:45 **Episcopal Holy Eucharist.** Chapel of the Good Shepherd
- 8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:30 (8:30–10:30) **Tisha B'Av Service.** Chabad Lubavitch of Chautauqua. Everett Jewish Life Center Library
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55–9) **Chautauqua Prays For Peace Through Compassion.** Hall of Missions Grove
- 9:15 **DEVOTIONAL HOUR. The Rev. Jon M. Walton**, senior pastor, First Presbyterian Church, New York City. Amphitheater
- 9:30 **Young Women’s Group.** (Programmed by the Chautauqua Women’s Club.) Women’s Clubhouse Porch
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE. Paul Solman**, business and economics correspondent, “PBS NewsHour.” Amphitheater
- 10:45 (10:45-11:15) **Story Time at the Library.** For ages 3 to 4. Smith Memorial Library
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 **Brown Bag Lunch/Lecture.** (Programmed by the Writers’ Center.) “The Poetics and Politics of Translation.” **Mihaela Moscalius**, poet-in-residence. Alumni Hall Porch
- 12:15 **Tallman Tracker Organ Mini-concert:** “Un Giorno in Venezia.” **Jared Jacobsen**, organist. Hall of Christ
- 12:15 **Brown Bag Lunch.** (Sponsored by Metropolitan Community Church and the Chautauqua Gay & Lesbian Community.) Social, meet and greet. Alumni Hall Garden Room
- 12:15 **Brown Bag Lecture.** (Programmed by the Bird, Tree & Garden Club.) “Legends of the Lake Erie Grape Belt.” **John Slater**, historian. Smith Wilkes Hall
- 12:30 (12:30–2) **Mystic Heart Meditation Seminar.** “Reducing Stress in Challenging Times.” **Larry Terkel** (Judaism/Kabbalah.) Donation. Hall of Missions
- 1:00 **Duplicate Bridge.** For men and women. (Programmed by the Chautauqua Women’s Club.) Fee. Women’s Clubhouse
- 2:00 **INTERFAITH LECTURE SERIES. John Dominic Crossan**, author and theologian; **Joerg Rieger**, professor, SMU Perkins School of Theology. Hall of Philosophy
- 2:00 **Docent Tours.** Meet at Fowler-Kellog Art Center
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.
- 3:15 **Social Hour Denominational Houses**
- 3:30 **Chautauqua Heritage Lecture Series.** “Words that Sparked a Revolution.” **Robert Bullock**, director of the New York State Partnership Trust. Hall of Christ

- 3:30 (3:30-5) **Communities in Conversation.** (Dept. of Religion event co-sponsored by ECOC, Interfaith Alliance). Limited to 25 persons. Hall of Missions
- 4:00 **Student Recital.** School of Music. (Benefits the Chautauqua Women’s Club Scholarship Program.) McKnight Hall
- 4:00 (4-5) **Special Recital.** “The Spirituality of Bach.” **Sean Duggan.** (School of Music and Department of Religion event.) Sherwood-Marsh Studio. Fee
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.
- 4:15 **Garden Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club.) **Joe McMaster.** Meet under green awning at back of Smith Wilkes Hall
- 5:30 **Meet The Filmmakers.** “In the Shadow of the Moon.” **David Singleton**, filmmaker. Fee. Chautauqua Cinema
- 6:45 **Pre-Chautauqua Symphony Orchestra Concert Lecture. Lee Spear.** Hurlbut Church Sanctuary
- 7:00 **FAMILY ENTERTAINMENT SERIES. Kuniko & ‘Origami Tales.’** Smith Wilkes Hall
- 7:00 **Visual Arts Lecture Series. Stanley Lewis**, professor of fine arts emeritus, American University; faculty, New York Studio School. Hultquist Center
- 7:00 **Bible Study.** (Sponsored by the Dept. of Religion.) “Chapters from the Epistle to the Romans: An Introduction to the Audacity of Paul.” **The Rev. Dr. J. Paul Womack**, leader. United Methodist House
- 8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA.** “CSO Community Concert.” **Stuart Malina**, guest conductor and piano. (Community Appreciation

- 9:00 **CLSC Scientific Circle.** (Programmed by the CLSC Alumni Association.) “Nanotechnology to Cosmology (Ray Kurzweil).” **George Collins and Dave Helm.** Hall of Christ
- 9:15 **DEVOTIONAL HOUR. The Rev. Jon M. Walton**, senior pastor, First Presbyterian Church, New York City. Amphitheater
- 9:15 **Project Talmud.** (Programmed by Chabad Lubavitch of Chautauqua.) **Rabbi Zalman Vilenkin.** Alumni Hall Library Room
- 9:30 **Chautauqua Institution Trustees Porch Discussion.** “Environmental Leadership.” **Sebbi Baggiano, Doug Conroe, Jack Voelker.** Hultquist Center Porch
- 10:00 (10-12:30) **Violin Master Class.** (School of Music.) **Ilya Kaler**, presenter. Fee. McKnight Hall
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE. Bethany McLean**, co-author, *All the Devils are Here: The Hidden History of the Financial Crisis.* Amphitheater
- 12:00 (12–2) **Flea Boutique.** (Sponsored by Chautauqua Women’s Club.) Behind Colonnade
- 12:00 **Women in Ministry.** Hall of Missions
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 **Massey Organ Mini-concert: Franz Liszt at 200!** “Funérailles” and Frédéric Chopin. **Jared Jacobsen**, organist. Amphitheater
- 12:15 **Special Lecture.** “Psychology of Investment Decision-Making.” **Mark Rosenman**, Distinguished

- Public Service Professor, Interdisciplinary Ph.D. Program, Union Institute & University, Cincinnati, Ohio. Smith Wilkes Hall
- 12:15 **Book Review/Brown Bag Lunch.** (Programmed by the CLSC Alumni Association.) **Dale Brown, Outliers: The Story of Success** by Malcolm Gladwell. Alumni Hall Porch
- 1:00 **Chautauqua Literary and Scientific Circle Alumni Association Docent Tours of Alumni Hall and Pioneer Hall.**
- 1:00 (1-4) **CWC Artists at the Market.** Farmers Market
- 1:15 **Language Hour:** French, Spanish, German. (Programmed by the Chautauqua Women’s Club.) Women’s Clubhouse
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.
- 2:00 **INTERFAITH LECTURE SERIES. John Dominic Crossan**, author and theologian; **Joerg Rieger**, professor, SMU Perkins School of Theology. Hall of Philosophy
- 3:30 (3:30-5) **Lecture.** (Programmed by the Everett Jewish Life Center.) “The Threat of a Nuclear Iran.” **Michael Makovesky**, speaker. Everett Jewish Life Center

- 7:00 **Christian Science Service.** Christian Science Chapel
- 7:30 **Voice Department Opera Performance.** (School of Music.) *The Crucible.* (Benefits the Women’s Club Scholarship Program.) Fletcher Music Hall
- 7:15 (7:15–7:45) **Mystic Heart Meditation.** Leader: **Carol McKiernan.** Bring gate pass. Main Gate Welcome Center Conference Room
- 8:00 **THEATER. William Shakespeare’s “Love’s Labour’s Lost.” Ethan McSweeney, director.** (Reserved seating; purchase tickets at Main Gate Welcome Center and Colonnade lobby ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 8:15 **SPECIAL. The Cleveland Jazz Orchestra.** (Community Appreciation Night.) Amphitheater
- 9:00 (9-12) **Open Mic Night.** College Club

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Hebrews 13: 5-8

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