



One hundred twenty-nine musicians, including the Chautauqua Symphony Orchestra and community members, accompany a large Amphitheater audience in a rendition of "America the Beautiful" Tuesday evening. Photo | Megan Tan

EVENING ENTERTAINMENT

# The triumph of the human spirit

*CSO flutist Sherman, guest conductor Falletta and CSO to perform 20th-century works*



Falletta



Sherman

"I think everyone really enjoys playing Prokofiev's piece because we feel like we're making a statement, through his music, about what's important and about the strength of life itself."

—JoAnn Falletta  
CSO guest conductor

**Lauren Hutchison**  
*Staff Writer*

Richard Sherman, the Chautauqua Symphony Orchestra's principal flute, said he's performed some of his best concertos here.

"These are people that I've known, many of them, for as long as I've been coming here," he said. "There's a comfort factor; there's a friendship factor; there's a trust factor that enables me to feel that I know that they're going to be supportive and they're going to be right with me."

Sherman will perform Joaquín Rodrigo's "Fantasía para un Gentilhombre," as arranged for flute by James Galway. Guest conductor JoAnn Falletta will lead the orchestra in a program of 20th-century works, including Sergei Prokofiev's

Symphony No. 5, Op. 100, at 8:15 p.m. tonight in the Amphitheater.

Falletta, who last conducted the CSO in 2008, said there is an amazing chemistry in the orchestra, created by people who come to Chautauqua from all around the country and seem to enjoy every moment playing together.

"For me, that's great, to have that kind of unique energy of all of these people who only spend these few precious weeks together and really love their colleagues and love playing with them," she said.

Falletta, who has studied classical guitar from the age of 7, collaborated with Sherman to select tonight's concerto, which was originally written for guitar. She paired the work with Joaquín Turina's "Danzas fantásti-

cas" in the first half of the program — both compositions are influenced by the flamenco guitar music of Spanish gypsies, she said.

"Fantasía para un Gentilhombre" was written for virtuoso guitarist Andrés Segovia, who premiered the work in 1958. Falletta said it bridges centuries, borrowing fragments of melodies from Gaspar Sanz, a 17th-century Aragonese composer and guitarist.

Though the guitar concerto has been performed in Chautauqua before, Galway's flute arrangement is a CSO first. Sherman said that because Chautauqua audiences have heard so much music over the course of their lifetimes, it's a good opportunity to present something a little different.

See **CSO**, Page 4

MORNING LECTURE

## Stropki to discuss state of manufacturing

**Suzi Starheim**  
*Staff Writer*

John M. Stropki began working in the shipping department of Lincoln Electric Holdings Inc. as a summer job between his freshman and sophomore years at Purdue University in 1969. He was an engineering student and had no idea the job would lead to a very long career with the company.



Stropki

After graduating from Purdue, Stropki joined the company full time. Now the chairman, president and CEO, Stropki will be the fourth lecturer on this week's topic "The U.S. Economy: Beyond a Quick Fix" at 10:45 a.m. today in the Amphitheater.

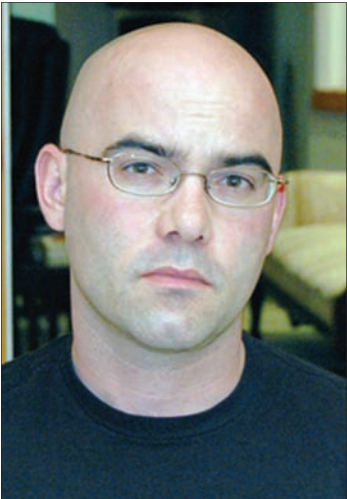
Stropki has been president and CEO of Lincoln Electric Holdings, Inc., since June 2004 and chairman since October 2004. Prior to serving these roles, Stropki was the executive vice president and chief operating officer of the company from May 2003 to June 2004,

and from May 1996 to May 2003, he was the executive vice president of Lincoln Electric Holdings and president of the North America branch of the company.

The company, founded by John Lincoln during the Industrial Revolution with a capital investment of \$200, is led by the idea of the Golden Rule: Treat others as you want to be treated. Stropki said this still holds true of the company's virtues today, as it is a company that promises to not lay off workers, even in times of economic recession.

See **STROPKI**, Page 4

CHAUTAUQUA LITERARY AND SCIENTIFIC CIRCLE



Meyer



## Meyer's first novel tackles the individual in industrial decline

**Aaron Krumheuer**  
*Staff Writer*

Steel. Its industry once supported entire regions of the United States.

When factories starting going under, the towns they kept afloat did as well. Philipp Meyer's *American Rust* is the Chautauqua Literary and Scientific Circle selection for Week Seven, and it is a story of one of these cities. As the book demonstrates, wide-scale collapse cuts much deeper than just the economy.

Meyer will speak about writing his first novel at the CLSC Roundtable discussion at 3:30 p.m. today in the Hall of Philosophy, and he is no

stranger to this subject.

His family moved to Baltimore in the 1970s, the decade that saw the downfall of the shipyard, auto plants and steel mills — the same collapse that was happening across the country. Growing up, Meyer was basically a delinquent, he confessed. He dropped out of high school and later went back to get his GED. A few of his mentors talked him into going to college, and it aroused his ambition.

While attending community colleges around Baltimore, he began applying to Ivy League schools, and after many rejections, he was accepted to Cornell University.

See **CLSC**, Page 4

INTERFAITH LECTURE

## 'THE HEART AND SOUL OF MONEY' CONTINUES

Photo | Ellie Haugsby

Joerg Rieger speaks in the Hall of Philosophy during Tuesday's Interfaith Lecture. A recap of his lecture, and the one by John Dominic Crossan that preceded it, can be found on Page 9 of this issue. The two theologians continue their lecture series at 2 p.m. today in the Hall of Philosophy.



**A scientific approach**

Singleton discusses his experiences in documentary filmmaking  
**PAGE 3**



**'Where do I begin?'**

Price-McKinney draws upon diverse background to coach Opera  
**PAGE 5**



**Bringing Chautauquans together**

Zachary Lewis reviews CSO's annual community concert  
**PAGE 10**



**Slugs, MOMS finish on top**

2011 softball season closes with repeat champions  
**PAGE A8**



NEWS



NEWS FROM AROUND THE GROUNDS

Sports Club hosts Duplicate Bridge

The Sports Club is hosting Duplicate Bridge at 1:15 p.m. every Thursday at the Sports Club. The fee is \$5.

Women’s Club Artists at the Market today

The Chautauqua Women’s Club Artists at the Market will be held from 1 p.m. to 4 p.m. today at the Farmers Market and will benefit the Scholarship Fund. New artists daily. Looking for new artists to join. Please call Hope at 412-682-0621 to inquire.

Hebrew Congregation presents Lazarus speaker series

The Hebrew Congregation hosts speakers Jason and Nancy Weintraub, who are presenting “The Weintraub Duo” at 8 p.m. Sunday in the Hurlbut Church sanctuary. Light refreshments are served. All are welcome to attend, and bus transportation is provided on the grounds at the conclusion of the program.

Women’s Club opens Flea Boutique

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, and your donations of small quality recyclables will be gratefully accepted at these times. The proceeds from the Women’s Club Flea Boutique provide for Women’s Club-sponsored student scholarships, programming and the Women’s Club facility.

Hebrew Congregation sponsors Shabbat Dinner

The Hebrew Congregation will sponsor a community Shabbat dinner at 6:15 p.m. Aug. 19 at the Athenaeum Hotel. Reservations are required. The cost is \$30 for adults and \$15 for children under 12. For reservations and information, call Burt Zucker at 716-789-2020 or Marilyn Neuman at 716-357-5042.

Tennis Center sponsors doubles tournament

The Chautauqua Tennis Center is hosting a Men’s and Women’s Doubles tournament Saturday, with Sunday as the rain date. Call 716-357-6276 for details and to sign up, or sign up in person at the Tennis Center.

Celebration service for ‘beloved tree’

A service in celebration of the “beloved tree,” which stood for many years near the Miller Bell Tower, will be held at 4 p.m. Friday near the bell tower. Poems, songs, thoughts, dance and other expressions of celebration for the life of this tree are welcomed. Contact Mary Kitchen at 412-266-0930 for more details.

Club Track and Field moved to Friday

Boys’ and Girls’ Club Track and Field Day is Friday from 9:15 a.m. to noon. All are welcome to come. Groups 4 through SAC celebrate Track and Field Day, while Groups 1 through 3 participate in Fun Day (a miniature version with relays, games and more).

Voice Program closes season with ‘Sing-Out’

Students from the School of Music’s Voice Program mark the close of their summer studies with a “Sing-Out” concert at 1 p.m. today at McKnight Hall.

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Thursday at the Movies

Cinema for Thu, Aug. 11

GLOBAL DIMMING - 12:15 (50m) Meet the Filmmaker David Sington! @This BBC documentary presents evidence of the previously unknown phenomenon of Global Dimming, one that climate scientists believe could dramatically alter global temperatures. A film about stark choices and about the dawning realization that *all* our predictions about the world's climate may be wrong.

ANOTHER YEAR - 3:00 (PG-13, 129m) Mike Leigh (*Happy-Go-Lucky*, *Vera Drake*) delivers emotionally honest portrait of ordinary people trying to make sense of their lives in this comedy drama starring Jim Broadbent and Ruth Sheen. "A core sample of human experience" -Colin Covert, *Minneapolis Star Tribune*

IN A BETTER WORLD - 5:50 & 8:30 (R, 119m) Oscar Winner - Best Foreign Language Film This compelling drama from Suzanne Bier (*After the Wedding*, *Brothers*) explores the cycle of aggression and revenge through the lives of a Danish doctor working in an African refugee camp and his son who is bullied in school. "Well-directed, gorgeous, sensitively acted" -James Rocchi, *MSN*

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Norton Fund for Theater sponsors tonight’s CTC performance

The Florence and Cynthia Norton Fund for Theater supports this evening’s performance of William Shakespeare’s “Love’s Labour’s Lost” by the Chautauqua Theater Company.

The endowment was established by Florence Norton in 2002 through outright gifts to the Chautauqua Foundation for the purpose of providing general support of the theater program at the Institution.

Originally from Mexico, Norton lived there only a brief time before her mother,

a native Mexican, died, and her father, a traveling mining engineer, brought her back to America. Living with an engineer, Norton spent most of her childhood moving around the western part of the United States and Canada. She attended college at George Washington University, where she majored in foreign service and took a very active role in American Foreign Service, an organization that started in 1956 and provides exchange programs for students.

Norton served on the AFS

International Board of Trustees for many years and served as one of the founding members of the United States board. She worked at a law office in Washington, D.C., and became a member of the League of Women Voters. Florence lived at Chautauqua year-round from her marriage to Paul Norton in 1940 until her death this past winter. She served on many boards, notably that of the Chautauqua Opera Guild, the Chautauqua Art Association (now VACI Partners) and Friends of Chautauqua Theater Company.

Norton’s daughter, Cynthia, grew up and attended school in Chautauqua. Cynthia attended Tufts University and later transferred to the San Francisco Art Institute. She is a successful fashion designer in New York City. Because of Norton Hall, the Norton family name remains a prominent influence on the grounds. The opera house was built in 1929 by Florence’s husband’s grandmother in memorial of O.W. Norton. Paul, who died in 1966, started the boatyard that is now Chautauqua Marina.

MOVIN’ ON UP



Photo | Ellie Haugsby

Lila Tribe, of New York City, prepares to move the slat of the Chautauqua Fund thermometer to \$2 million toward the 2011 goal of \$3.475 million. Lila and a friend, Isabelle Lewis, of Tulsa, sold lemonade on Bestor Plaza to raise money toward art scholarships for the Chautauqua School of Art. Envelopes for donations to the Chautauqua Fund can be found in the lobby of the Colonnade.

Newman Fund sponsors tonight’s CSO performance

The Margaret Miller Newman Fund for the Chautauqua Symphony Orchestra provides funding for tonight’s performance by the CSO under guest conductor JoAnn Falletta with Richard Sherman playing flute.

Newman, who died in 1981 at the age of 93, was a granddaughter of Chautau-

qua co-founder Lewis Miller. She served as historian of the Smith Memorial Library at Chautauqua and was prominent in historical and preservation societies at Chautauqua and in West New York. She was a member of the Chautauqua County Historical Society, the Chautauqua Foundation and the CLSC.

She was active in the Chautauqua Women’s Club, the Association of American University Women Reading Group, the Mayville Tuesday Club and the Mayville Grange. In her earlier years, Newman conducted an interior decorating business in Cleveland. Two years prior to her death, Newman was

honored at a dinner held to recognize members of the Charles Edison Fund board.

If you are interested in discussing the possibility of establishing an endowment to support the performing arts or another aspect of Chautauqua’s program, please contact Karen Blozie, director of gift planning, at 716-357-6244 or email her at kblozie@ciweb.org.

Koller to sign copies of his book on Lincoln Electric today

Journalist and author Frank Koller will sign copies of his book *Spark: How Old-Fashioned Values Drive a Twenty-First Century Corporation* at 1 p.m. today at the Author’s Alcove, following the morning lecture by John Stropki, chairman, president and CEO of Lincoln Electric Holdings, Inc.



Koller

*Spark* explores the competitive advantages and social importance of formal corporate no-layoff policies in North America. As a

case study of such policies, Koller uses Lincoln Electric, a Cleveland-based multinational corporation that has been a leading manufacturer and innovator in the field of arc welding for nearly 100 years.

According to Koller, the last layoff for economic reasons at Lincoln Electric was at least as far back as 1948, and perhaps as far back as 1925.

Koller was formerly an economics specialist and foreign correspondent with the Canadian Broadcasting Corporation, covering economic developments across the U.S. and around the globe.

Grasser to give homeowners presentation for Men’s Club

George Grasser will present “Living in Condominium or Homeowners Association Communities” for the Chautauqua Men’s Club at 9:15 a.m. Friday at the Women’s Clubhouse.

Grasser has drawn up condominium and homeowners association documents for many locations at Chautauqua and around New York.

A native of Staten Island, N.Y., Grasser is a graduate of Fordham Law School. He practiced real estate law for 35 years. The St. Elmo at Chautauqua is one of the many

documents he organized throughout the state.

He conceived the concept of “air-rights subdivisions” for multi-storied residential complexes to circumvent onerous federal mortgage regulations and New York tax burdens applicable to condominium developments but not to conventional real estate subdivisions.

An author and frequent lecturer in his field of expertise, he currently is executive director of Partners for a Livable Western New York, a volunteer not-for-profit organization dedicated to smart growth.

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NEWS

Filmmaker Sington brings scientific approach to documentaries

Rebecca McKinsey  
Staff Writer

When David Sington found himself fascinated by the movements of womens' crew teams at the University of Cambridge, he responded in a way that would shape the rest of his life — he made a documentary.

"You can make a film about anything. Absolutely anything," said Sington, filmmaker and founder of DOX Productions. "I think the world is just more interesting through the lens of a camera."

After about 15 years with BBC, Sington formed DOX Productions in the late 1990s. During his years as a filmmaker, he has made more than 30 documentaries.

This week, he is presenting three of his most recent films at Chautauqua. The third, "Global Dimming," will show at 12:15 p.m. today at Chautauqua Cinema, and a Q-and-A session will follow.

Sington, who has filmed on all seven continents, said he can't think of any place quite like Chautauqua. Bringing his



Sington

films here allows him to view audience reactions, he said.

Sington studied both physics and Greek drama at Cambridge, and many of his films explore scientific topics or are created in what he described as a scientific manner.

"We live in a scientific age," he said. "Science is this extraordinary technique, mechanism, method for arriving to true statements about the world. It gives us access to objectively true things. And as a filmmaker, my job is to reveal

the truth. Science can't tell everything, but it certainly can reveal a lot."

Two other Sington films, "The Flaw" and "In the Shadow of the Moon," showed earlier this week.

"The Flaw," released in 2010, explores the recent economic downturn. Sington said he was approached about making the film, and although he does not normally freelance, he saw the economic collapse as an important topic that needed to be documented.

Although "The Flaw" is not a scientific documentary in itself, Sington said his manner in creating it was scientific. He spoke to as many people as possible and gathered data as he researched for the film.

Through his discussions with regulators, bank workers and financial professionals, Sington said he realized the problem with the economy went deeper than what was being revealed through the media. To create a downturn as great as this one, he said, every aspect of the fi-

nanacial market had to fail.

"Everyone had to get it wrong in order for the crisis to occur," he said. "I saw this was a sign of a deeper malaise. It was something more fundamental, deeper."

"In the Shadow of the Moon," which was released in 2006, explores the story of the astronauts who traveled to the moon. Duncan Copp, a producer with whom Sington works, introduced him to the astronaut Dave Scott. This connection provided access to more astronauts and offered an in with NASA. When Sington discovered there was an Apollo film archive, he decided he needed to tell the story of Apollo.

"For me, what was interesting is that you can't see things clearly until you step back," he said. "The people who went to the moon are the only people in history who have actually seen the earth for what it really is. I wanted to talk to these people; I wanted to record it."

"Global Dimming" was released in 2005 and explores scientific research that sug-

gests global warming might be a greater threat than people currently believe. During the time Sington researched and created the film, the global dimming phenomenon was relatively new, and his initial investigations prompted a scientist friend to research the topic as well and write a report on it for a scientific journal.

"We actually prompted science to be done," Sington said. "I like being able to say something new."

For Sington, who has researched and filmed all over the world, the documentary style of storytelling is one he finds particularly powerful.

"What I say about documentary filmmaking is it's like having a backstage pass to life," he said.

During his career as a filmmaker, Sington has camped out on plateaus, traveled in submarines to the ocean ridge, seen Winston Churchill's bathroom and lived with Amazonian tribes.

He said it is experiences like these that distinguish documentary filmmaking from the

creation of fiction films.

"If you're making a fiction film about a submarine dive, you might be in the studio with a mock submarine; with a documentary, you actually go into a submarine, and it's more fun," he said. "If you're making a drama about an Amazonian tribe, you have people dressed up like Indians, but if you're making a documentary, you go meet Amazonians and live with them."

"I've spoken with Amazonian Indian chiefs. I'm friends with Nobel Prize winners, scientists and people who investigate murders in Los Angeles. I know people who have walked on the moon."

Sington said being a documentary filmmaker allows him to explore and meet people and then to share what he discovers with the world. He said he hopes his work does away with stereotypes or easy assumptions that some may have about people and topics that are difficult to understand.

"Filmmaking is the only damn thing I can do," Sington said. "After a while, you get stuck in it. But I love it."



At left, voice student Anna Dandson (foreground) in the Chautauqua School of Music production of *The Crucible*. At right, voice student Erica Intilangelo.

Malas recalls debut of 'The Crucible' as an opera

Leah Rankin  
Staff Writer

As the School of Music Voice Program celebrates the 50th anniversary of *The Crucible's* premiere with its second performance at 7:30 p.m. tonight in Fletcher Music Hall, there is one Chautauquan who will know the opera more than most.

Spiro Malas, husband of voice chair Marlena Malas, was in the very first production of *The Crucible* when it debuted with the New York City Opera in 1961. He had a small part as the character Francis Nurse, but he said he went to every rehearsal, even when he didn't have to sing.

"I loved the music so much; I just wanted to be surrounded by it," he said. "I loved the music so much I would even be at the rehearsals when I wasn't called. (The cast's) voices were so powerful."

*The Crucible* began as a play by Arthur Miller and tells the story of a superstitious puritan community in Salem, Mass., who, in their paranoia, point fingers at each other to hang for witchcraft in order to be absolved of the same fate. The story

is based on true historical events and is an allegory for McCarthyism and the communist threat during the 1950s.

Malas said when the audience came to opening night in 1961, they were ready to rip the opera apart. The play "The Crucible" had won a Tony Award in 1953, and the audience was afraid that the composer, Robert Ward, would take too many liberties.

During the opera, Malas remembered, the orchestra was too overpowering. One audience member shouted, "Sing out!" because the singers were masked by the instruments.

When he wasn't onstage, Malas listened to the lead singers, Chester Ludgin as John Proctor and Norman Kelley as the Rev. Samuel Parris, from the wings. Malas said there was a moment at the end of the opera, after the final note had been sung, when the audience sat in silence. There was no telling if the next sound would be booing or applause.



Malas

"I think they were stunned," Malas said. "There was that moment of silence where people were afraid to clap."

And then the audience erupted in an ovation.

It confirmed what Malas had felt all along.

"It makes a better opera than a play," he said.

Malas has been coaching the student cast members of *The Crucible* for the past few weeks. He told them not to think of "big, fat round sounds," because the words are just too powerful.

"Give me the words, and I promise the voice will sound terrific," he told them.

The music from this opera has stayed with Malas ever since that New York City debut. The music is so mov-

ing, he said, that he had to dismiss a student from a lesson because Malas was too choked up to continue.

"I listen to the music, and it's the same as 50 years ago," Malas said. "The music was so melodic and so beautiful that it just stayed with me."

Now Malas gets to see his voice students experience the opera for the first time.

"It's a full turnaround for him," said Rachel Sterrenberg, who will play the part of Mary Warren in tonight's production.

The show tears at your heart and tugs at your soul, Sterrenberg said. The music expresses the angst of the play and emphasizes the dramatic tension in a way that the play could not. But creat-

ing an opera from a play is "like trying to fit a book to a movie," she said, and not everything translates.

The opera is full of emotions that even a modern audience can understand, said director Jay Jackson. Personal struggles — both internal and external — as well as redemption, conspiracy and guilt are all things audiences understand.

"The sacrifice of self to a greater good as a moral right or personal integrity" is one of the greatest themes of the opera, Jackson said. And in

the end, "the audience is basically the hangman."

The emotions that tear at the audience will be twofold for Malas.

During these two performances, Malas will be transported from that budding young opera star listening to *The Crucible* from the wings of a New York City stage, to watching his students portray the characters 50 years later.

Tonight's performance is free. Donations benefit the Chautauqua Women's Club Scholarship Fund.

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FROM PAGE ONE

CSO  
FROM PAGE 1

“I think they’re pretty open to supporting the home team, and if that means a venture into a work they’ve never heard before ... they’re great about it,” he said.

The piece is a first for Sherman as well — he has never performed the work with an orchestra. Sherman said some of Rodrigo’s other concertos offer more pyrotechnic moments for the flute, but the incredibly beautiful melodies of “Fantasía para un Gentilhombre” are right up Sherman’s alley.

“If you think about the intimacy that the guitar would warrant, flute just brings a dimension to it that is different, but I think still works very well,” he said.

To open tonight’s concert, the orchestra will perform Turina’s “Danzas fantásti-

cas,” which the CSO has played only once before, in 1973. Turina is not a well-known composer, but Fall-etta called him a quintessen-tial Spanish force who wrote orchestral works that were influenced by the landscape, dances and folk music of his country. Turina studied in France, where he absorbed the Impressionistic colors of French composers like Claude Debussy and Mau-rice Ravel.

The “Danzas fantásticas” are based on José Más’ novel *La orgía* and have names that translate as “Exaltation,” “Fantasy” and “Orgy.” The dances — a jota, a zortziko and a farruca — come from different regions of Spain.

In the second half of to-night’s program, the CSO will perform Prokofiev’s Symphony No. 5. Prokofiev wrote the piece in one month in 1944, in an era where Josef Stalin forced Soviet compos-

ers to write music that glori-fied war. Prokofiev described his work as a “hymn to free and happy Man,” an act Fal-letta called inspirational.

“We hear the courage of (Prokofiev) and imagine what he went through, and imagine being an artist and not being able to write what you feel,” she said.

She said this act of defiance is evident in the powerful symphony, which is rich with Prokofiev’s sardonic wit and use of dissonance, with tragic moments depicting suffer-ing. In its final moments, the symphony resolves in a glori-ous, overwhelming celebra-tion of life, where the human spirit triumphs over all hard-ships, Falletta said.

“The power of this man’s spirit, with what he was going through, is a beacon of hope for us,” she said. “I think everyone really enjoys playing this piece, because they feel like we understand Prokofiev and we’re

making a statement, through his music, about what’s impor-tant and about the strength of life itself.”

Falletta, music director of the Buffalo Philharmonic Orchestra and the Virginia Symphony, will begin her first season as the principal conductor of Northern Ire-land’s Ulster Orchestra. She is the first American and the first woman to hold this posi-tion with the orchestra.

She also guest conducts internationally: After Chau-tauqua, she will record with the London Symphony Or-chestra and continue on to conduct the Korean Broad-casting System Symphony Orchestra in Seoul, South Korea, and the Beijing Sym-phony in China.

“When you work with other orchestras, you have to learn about musicians quick-ly,” Falletta said. “They open up doors to different inter-pretations, different ways of

thinking about it. For me, it’s an incredible experience to be able to learn from them.”

Sherman said he is look-ing forward to working with Falletta again.

“She has a very strong sense of what she wants,” he said. “I think that has put her in really great stead in her ca-reer. I think that she has the courage of her convictions.”

Sherman now is celebrating his 23rd season with the CSO. Though he works primarily as an orchestral musician and believes the best literature for flute is within the orchestra, he also enjoys the artistic freedom and expression afforded to him as a soloist.

“If you want to be a solo-ist, you have to play in the orchestra first,” he said. “I have great respect for that idiom. I would not be here if I didn’t. But I always have had a heart for recitals and for solo work.”

Sherman also is the chair of

winds and percussion at the School of Music. Outside of Chautauqua, he is a professor of flute at the Michigan State University College of Music and the principal flute of the Lansing Symphony Orchestra. He performs as a soloist and recitalist around the country. He described his career as the best of both worlds.

“I never expected to find myself in a place where wearing the different hats, in and of itself, was OK with me,” he said. “I’ve come to be comfortable with that versa-tility and that diversity in my own career.”

Sherman said he always is happy for the chance to perform as a soloist at Chautauqua.

“I’m very grateful to the Chautauqua Institution for always giving me the oppor-tunity to spread my wings here,” he said.

STROPKI  
FROM PAGE 1

“We have some pretty unique policies,” Stropki said.

These include “an unwav-ering commitment to our em-ployees and a relentless drive to maximize shareholder val-ue,” he said.

Founded in 1895, Lincoln Electric Holdings Inc. is “a global manufacturer and the market leader of the highest-quality welding, cutting and joining products,” according to the company’s website. The company is headquartered in Cleveland, Ohio and now has 41 locations for manufactur-

ing in 19 countries.

“We’re a nearly \$3 billion global manufacturing compa-ny,” Stropki said. “I’ve had 40-plus years in the industry. We are very much interested in the U.S. economy and factors that affect our customers.”

The topic of Stropki’s lec-ture will be the state of man-ufacturing and the challeng-es and opportunies affecting that. He said he wants to bring to light the importance of manufacturing in today’s economy.

“I think the No. 1 objec-tive I have is to talk to the audience about how impor-tant manufacturing is to the

economy and then talk about how the external is-sues the economy is facing create both opportunity and risk,” Stropki said.

He said he also will make sure to take time “to talk a little bit about Lincoln, which is quite well known and fairly publicized and what our 115-year-old company is all about.”

In keeping with this week’s focus of the U.S. economy, Stropki said he also will discuss “how we, as a U.S. headquartered global manufacturing com-pany, are working through these problems to keep our company growing.”

“I’m going to talk to them about our view of the U.S. economy; the good, the bad and the ugly sides of that,” he added.

Stropki said he never has lectured at Chautau-qua before but that he is excited for “some cool weather” as he lectures this morning.

CLSC  
FROM PAGE 1

He graduated and then worked for a time as a Wall Street trader. Eventually, he found his work unsatisfying, and 10 years later, he moved back to Baltimore to focus on writing, his calling.

“To me, writing doesn’t feel like deskwork,” he said. “It’s not even something I do; it’s just who I am. So when I’m writing, I don’t really think about anything else.”

He started to write *Ameri-can Rust*, a novel set within fallen industry. Meyer said he has a mistrust of autobiogra-phy, so instead of Baltimore, a city with too many personal associations, he decided to place his novel in Buell, Penn., a fictional town in the Monon-gahela Valley. Yet the Mon Valley, as it’s known, really did have a large steel indus-try. Unfortunately, when it left town, it took all the prosperity with it.

“Economically distressed is a polite term for it,” Meyer said. “It’s for the most part extremely poor. There’s tons of abandoned houses; there are parts in which you wonder if you’re in a developing country rather than Ameri-ca, because folks really have nothing.”

The story is based around two young men from Buell: Isaac English, a smart but somewhat bitter young man, and Billy Poe, his best friend and a former high school football star who has a prob-lem with his temper. Both skipped college against the advice of others. Although Isaac’s older sister Lee went to Yale University, he stayed in Buell to take care of his fa-ther, who was injured in an industrial accident. Poe, who had a shot at a scholarship playing football, instead is on probation for assault.

The book shifts points of view each chapter among six main characters, and readers are invited into the minds of each through stream-of-consciousness prose. It starts off with Isaac, who is trying

to make his escape to Cali-fornia by hopping trains. He brings along Billy, and things go well until they get into a scuffle in an abandoned steel plant along the way. A homeless man ends up dead, and rather than report the incident as what it is, self-de-fense, they try to put it aside.

Because of this, Billy ends up in jail and Isaac on the road, skipping town and flee-ing authorities. One bad de-cision after another unfolds with the book, and the sus-pense grows. Meyer chron-icles not just the lives of his characters but the way of life in tarnished, ex-steel towns, as well.

“To me, writing doesn’t feel like desk work. It’s not even something I do; it’s just who I am. So when I’m writing, I don’t really think about anything else.”

—Philipp Meyer  
Author, CLSC lecturer

To research for *Ameri-can Rust*, Meyer traveled to Pennsylvania and made trips throughout the Mon Valley, interviewing dozens of lo-cals, steel workers, ministers and justices of the peace. He walked most of the routes the main character Isaac walked and hopped trains just the same. He walked into bars and struck up conversations.

“It’s a small town,” Meyer said. “They recognize me: ‘Oh, you’re not from here.’ They know everyone in town and wonder why you’re there.”

What he saw was familiar to parts of Baltimore: once-proud people who had the rug pulled from under them. Unable to afford food or pay rent, people who used to earn \$50,000 a year now were making \$4 an hour bagging groceries, if they were lucky, he said.

“Anyone losing their job

can tell you that it’s like a huge blow to your ego and your sense of self,” he said. “Especially these guys, these women who are making a good middle-class income, and all of a sudden, all these jobs go. Their entire way of life goes away; their en-tire way they see the world changes.”


Some in the Mon Val-ley were able to move out of town and find new jobs, many in Texas in the oil and gas drilling industry. Meyer said he sees this as one of the last few blue-collar jobs that can help workers support their families. Yet those who stayed had to struggle to re-tain hope. When the jobs go, alcoholism rates skyrocket, as do suicides.

When boards of directors or CEOs makes a choice to close a factory, Meyer said, they do not understand the ripple effect that spreads to the worker and their fam-ily and friends. Many lost faith in the system because it failed them.

It is an injustice, but it is not the political aim of the book to make a case against corporate policies, Meyer said. Though he has been compared to John Steinbeck, he makes a distinction in that Steinbeck was aiming to write a political novel and fi-nally realized his goal in *The Grapes of Wrath*.

For Meyer, the closer re-semblance is to someone like James Joyce, for the way the characters’ thoughts drive the story. The politics, if any-thing, are subtext, and the art of the story is what is fore-front in his mind, he said.

“I think that if you’re try-ing to make strong political point, you put it in an es-say,” Meyer said. “There is lots of art that has political meaning, like ‘Guernica,’ the painting, but in the end, it’s a piece of art first and a po-litical thing third or fourth or fifth, and that’s what I think about my work, too.”



# The Chautauquan Daily

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### “LAKE DAY” Saturday, August 13

“Lake Day” will be held on Saturday, August 13 from 8:30 am until 3 pm during the National Marina Day Celebration at Chautauqua Marina. All classes and seminars are free and open to the public. “Lake Day” is presented by Chautauqua Watershed Conservancy, Chautauqua Lake Association, Chautauqua Lake Management Commission, New York State Office Parks Recreation and Historical Preservation, Marine Services Bureau and is hosted by Chautauqua Marina. This is our way of saying “Thank You to the community.”

Events include:


8:30 am Free Fishing Seminar: “Muskie Chautauqua” Musky Fishing on Chautauqua Lake.

10:30 am Free Youth Fishing Contest for ages 12 and under (prizes & awards –and lunch.

11:30 am What’s Going on in the Lake, How you can help, presented by (C.L.M.C)

1:30 pm Free Class: 1:30 pm - Shoreline Plantings and More.... How to Clean the Lake Naturally presented by the CWC . Presentation by CWC, Jane Conroe-CWC Conservationist, Becky Nystrom, JCC Biology Professor and CWC Board Member and Nate Terrill -Nate Terrill Excavations. You will learn what to plant, how to plant and why specific shoreline plants play a critical role in keeping our lake healthy. Other free activities include free Boat Safety Checks conducted by the U.S. Coast Guard Auxiliary from 10 am until 3 pm. In addition the N. Y. State Office Parks Recreation and Historical Preservation, Marine Services Bureau will be there with the Boating Safety Rolling Display featuring the “Wear It New York” life jacket; pledge and receive a free t-shirt and a chance to win an inflatable life jacket. You can register for the free seminars/classes and free youth fishing contest by calling Chautauqua Marina at 716-753-3913 or stop by the Marina (104 West Lake Road, Mayville). Or you may email [boat-safety@aol.com](mailto:boat-safety@aol.com). Registration is free!! All events will be held at Chautauqua Marina -104 West Lake Road, Mayville, New York.

Trolley/Van Transfers Compliments of Chautauqua Suites—Departs Chautauqua Institution Main Gate 9:50 am and 12:30 pm—return 1:30 or 3 pm.



### 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 campertype 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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### Area Information

Information about nearby attractions outside the Chautauqua Institution grounds is available at the Main Gate Welcome Center and Colonnade lobby. The Chautauqua County Visitors’ Bureau is located at the Main Gate Welcome Center ([www.tourchautauqua.com](http://www.tourchautauqua.com) or 716-357-4569 or 1-800-242-4569).

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RELIGION

“The 16th chapter of Luke is devoted to economic issues. It begins with the dishonest manager who feathers his nest against the time he might be unemployed. Then Jesus talks to Pharisees who love money, and now the Rich Man and Lazarus. It ends on a sour note; it has an unresolved nature,” said the Rev. Jon M. Walton at the 9:15 a.m. morning worship service Wednesday. The title of the sermon was “The Parable of the Five Brothers,” and the text was Luke 16:19-31.

“Dives — that name is not given in the text, but it means rich — lived in a gated community and entertained beautifully,” Walton said. “The good times never seemed to end. He was always multitasking in his car as he left in the morning — texting, adjusting the stereo — and he never notices Lazarus at the gate. Lazarus, the only one formally named in all the parables.

“It was a treat for Lazarus to Dumpster-dive in Dives’ garage. So nutritious, yum! He had open wounds on his legs, and either in a fit of pique or because the gospel writer was a doctor, he described them as open and weeping, and the dogs would come to lick them. Lazarus died and was carried away by angels, but we don’t know if he body was buried or left for carrion.”

He continued, “Dives dies and was buried. Then the scene switches to hell. Dives is tormented and desperate for an iced tea, lemonade or sparkling water. He sees Lazarus and Abraham, drinking mint juleps, having canapés in the cool evening breeze. Dives asks Abraham to send Lazarus with a cool drop of water.”

Abraham has no pity. “‘Child’ — I love this translation — ‘don’t you remember that you got to live it up in life while poor old Lazarus had to tough it out?’ Here, things are reversed and are improved for him. There is a big chasm between us and no one, even if he wanted to, could cross it,” Walton said.

Dives begs Abraham to send Lazarus to his five brothers to tell them to “get with the program,” Walton said.

Abraham tells him that they have the prophets and don’t listen to them, so “even if someone came from the dead, they would not listen. It reads like a dream — a bad dream, but a dream. The rich man is suffering and can’t get word to his family,” Walton said.

Interfaith News

COMPILED BY MEG VIEHE

Baptist House

The Rev. Richard Myers speaks on “The Angel of Your Church” at the chaplain’s chat at 7 p.m. today at the Baptist House.

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.

Catholic Community

Daily Masses are at 8:45 a.m. and 12:10 p.m. weekdays in the Episcopal Cha-

pel of the Good Shepherd.

The Rev. Matthew Baum speaks on “Christ and Cash: Does Charity Have a Place in Our Economy?” at 12:45 p.m. today in the Methodist House chapel.

Msgr. Richard Sullivan speaks on “Something Old, Something New, Something Borrowed, Something True” at 12:45 p.m. Friday in the Methodist House chapel.

Chabad Lubavitch

Rabbi Zalman Vilenkin leads a discussion of Maimonides at 9:15 a.m. today in the Library Room of Alumni Hall. *The Guide for the Perplexed* is one of the major works of Maimonides and is considered the main source of his philosophical work. Come and be stimulated while studying this fascinating work.

Esther Vilenkin leads a discussion of “Bible Decoded” at 9:15 a.m. Friday in the Library Room of Alumni Hall. This discussion offers participants a comprehensive analysis from the weekly Torah portion. Attendees will explore the biblical text with many renowned commentaries and will delve into various

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Morning Worship

COLUMN BY MARY LEE TALBOT

He continued, “There are lots of points of entry to this story. Maybe you identify with Lazarus, more a have-not than a have, watching your life savings flatten out, or maybe you are more like Dives — life is good, eat, drink and be merry, feeling more secure.

“But he missed Lazarus altogether. I can understand. He was busy. He was not hard-hearted or cruel; he just never saw Lazarus. More’s the pity.

“We don’t like looking at human suffering. Look at the destruction in Haiti, the Midwest, refugees from Somalia, the homeless in our own cities. Even the beggars on the subway begin with an apology. We look away when people are buying milk with food stamps. We prefer star-watching, the royal newlyweds, so that we can look away from that which is not beautiful. We imagine a life of pampering, that wealth will make us more secure.”

He continued, “But folks at the top are not always more secure, more attentive. They are never contented and worried that they can’t enjoy what they have. The five brothers are our least likely entry into this story. The truth be told, this parable would not be remembered if it were not for them. For their sake, we see the judgment. It is possible that it was a consoling word in Luke’s time to families that were being torn apart by the gospel.

“We are the five brothers, and time’s a-wasting, and the reckoning is coming. There is a deep commitment to the poor in the Bible. Jesus was not rich or well-educated, and neither were his followers. Some came eventually like Zachaeus and Lydia. The Bible has an enduring concern for the poor, economic justice and charity. Psalm 68 calls God the

sections of the Torah.

Make and braid your very own delicious challah at 12:15 p.m. Friday on the porch of the Everett Jewish Life Center at Chautauqua.

Shabbat candle lighting time is at 8:06 p.m.

Rabbi Vilenkin presides at a Shabbat service at 9:30 a.m. Saturday in the Library Room of the EJLCC. A Kiddush follows at noon.

Ecumenical Community Of Chautauqua

“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.

Hebrew Congregation

A special discussion and social hour is held at 3:15 p.m. today in the EJLCC. Dorita and Manny Krifcher present the topic “Jewish Life in Cuba Today.” This interesting, informative talk will be followed by a Q-and-A session.

The Hebrew Congregation holds a Kabbalat Shabbat service, a service to welcome the Sabbath, from

5 p.m. to 6 p.m. Friday at the Miller Bell Tower. Rabbi Samuel Stahl of Temple Beth El in San Antonio, Texas, conducts the service. He is accompanied by song leader Susan Goldberg Schwartz of Temple Beth Zion in Buffalo, N.Y. For information about the memorial or healing portion of the service, call 716-357-5042. The rain venue is the Pier Building.

The Hebrew Congregation holds a Sabbath morning service at 9:30 a.m. Saturday in the sanctuary of the Hurlbut Memorial Community United Methodist Church. The service is conducted by Rabbi Stahl. John Myers of Erie, Pa., is the song leader, and Jared Jacobson is the organ soloist. A light Kiddush lunch is served following the service. It is sponsored by Marilyn and Sy Herron in memory of their nephew, Jay Kivowitz, and Betty and Artie Salz to honor the birth of their grandson, Andrew Jacob. All are welcome to attend.

Hurlbut Church Meal Ministry

Thursday evening turkey dinner offers roast turkey breast, stuffing, mashed potatoes, gravy, cranberry, vegetable, a delicious homemade dessert and beverage for \$10 for adults and \$5 for children.



The Craft Alliance encourages its artists to “exhibit” as well as “sell” their Fine Craft work. Designers and makers must be present to represent the work that they have created. This policy encourages a personal relationship between the Artist and the Public. When a client purchases a piece from one of our Craft Show Artists they are not only collecting a piece of craft art but are also taking home an experience.

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father of the orphans, the protector of widows, who cares for the lowly, homeless and hungry.

“Jesus himself said he came to preach good news to the poor and the year of jubilee, when all debts are forgiven. We have a crisis in economic justice, and part of it is our own fault. We have tried to fight two wasteful wars off the books, and health care costs are soaring. We make cut backs on services, hot meals are reduced to peanut butter sandwiches and senior centers are closed.

Some in Congress want tax breaks for the rich, Walton said.

“I recall William Sloane Coffin saying that we are giving tax breaks to the wealthy and cutting services to the poor as if the greedy were needy, and the needy were greedy,” he said. “We must not allow the poor to be forgotten.”

“Dives did not see the plight of Lazarus. He was not mean-spirited or a Tea Party Republican, he just didn’t see. If justice is to be done, it begins by noticing.”

Walton told about Ted, a homeless man who sleeps outside his apartment building.

“I worry about him; Ted is crazy and a hoarder,” Walton said. “He has 25 plastic shopping bags full of stuff he can’t live without. He lives on the kindness of strangers.

“Last Christmas, he asked if he could give me a Christmas card. I said yes, not expecting him to remember. One day, the doorman told me that Ted had left a card. It wished me a Merry Christmas and Happy New Year and health and blessings. It also said, ‘Thank you for noticing me. It is more help than you know. Ted.’”

On Tuesday, Walton quoted Anne Lamott, who said everyone will need a reference letter from a poor person to get into heaven.

“In light of the five brothers, I am hanging on to that card for dear life,” he concluded.

John A. Jackson, a certified lay speaker in the United Methodist church, presided. Adair Gould, whose family represents six generations at Chautauqua and who is a retired biology teacher and a member of the Chautauqua Choir, read the scriptures. The Motet Choir sang “Be Still” by Mary McDonald, based on Psalm 46. Jared Jacobsen, organist and coordinator of worship and sacred music, directed the choir.

Lutheran House

The Rev. Nancy Schwanke presides at a 7 p.m. service of Evening Prayer tonight in the Lutheran House. Anita Ferguson serves as accompanist on piano.

Metropolitan Community Church

Pat Collins, worship coordinator, preaches on “Have Positive Regard for Your Neighbor” at the 7 p.m. Vespers today at the Hall of Christ. All are welcome.

Presbyterian House

The Rev. Bob Butziger leads the 7 p.m. Vespers today in the Presbyterian House. The attendees will be asked to form a circle for the discussion of “An Experiment in Healing.”

Unitarian Universalist

All Chautauquans are welcome to the “World Café,” a facilitated discussion of the week’s theme

lectures from 3:30 p.m. to 5 p.m. Friday at 6 Bliss Ave.

United Church of Christ

The Rev. Stephen Eriksen leads the 7 p.m. Vespers today in the Randell Chapel of the United Church of Christ headquarters. Join us in this time of spiritual respite.

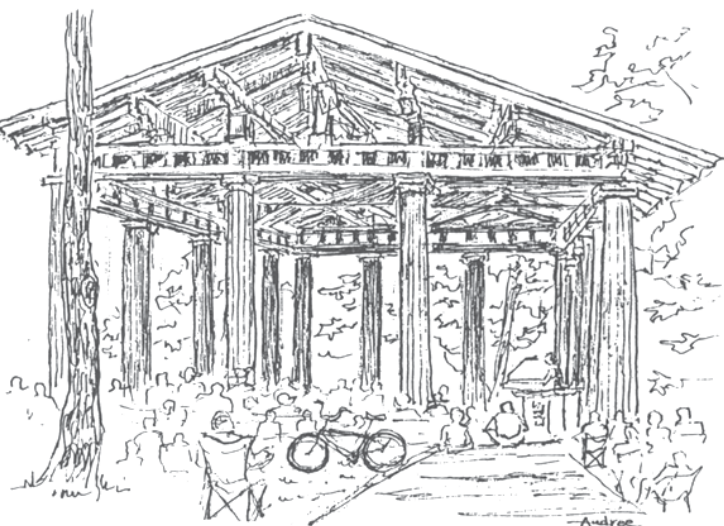
United Methodist

The Rev. Wendy Deichmann leads the program, “Just Say Yes to Personal, Community, and Church Renewal” at 7 p.m. today in the chapel. All are welcome.

There will be coffee offered on the porch each day between morning worship and the 10:45 a.m. lecture.

Unity

The Revs. Judy and Richard Thomas present a motivational lecture titled “Keep the Fire Burning” as part of the New Thought Speakers series at 6:30 p.m. today in the Hall of Missions.



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LECTURE

McLean: For economy's future, everyone needs to take responsibility

Nick Glunt  
Staff Writer

Though *Fortune* magazine had named Enron its most innovative company for seven years, Enron stock short-seller Jim Chanos couldn't figure out how it earned all its money. Chanos called up *Fortune* writer Bethany McLean.

"Can you explain how Enron makes its money?" Chanos asked her.

As a former investment banker at Goldman Sachs, McLean had the skills to produce investment spreadsheets. She discovered the "very basic question" Chanos had asked was unanswerable.

As most Americans probably know, Enron was revealed in October 2001 to have been hiding billions of dollars in debt for several years.

The company, allegedly producing \$101 billion in 2000, watched in horror as its stocks dropped from about \$35 a share in October 2001 to almost nothing in November. Stockholders lost almost \$11 billion as Enron went bankrupt.

Chanos thought it was humorous that *Fortune* had awarded Enron with the title, despite McLean's inability to decipher its revenue. McLean, though, disagreed.

"I like to defend my old magazine (*Fortune*) by pointing out that Enron (really) was the most innovative company in corporate America," McLean said; the audience responded with laughter.

McLean shared what she learned as a business reporter during the Enron scandal as part of her lecture at 10:45 a.m. Wednesday in the Amphitheater. As a reporter who later covered the 2008 financial crisis, though, she said she could not offer any ways out — instead, she could offer only advice: Take responsibility.

McLean was the third speaker for Week Seven's topic, titled "The U.S. Economy: Beyond a Quick Fix." McLean currently is a contributing editor to *Vanity Fair* and to *Slate*, as well as a non-fiction author.

"If you would have asked me after Enron if we were going to have another financial crisis," McLean said, "I would have said, 'No. I've seen the big one in my lifetime.'"

She knows now that she was wrong.

She said some people try to pin all the blame on the government's home-ownership policies — specifically on Freddie Mac and Fannie Mae. This is not the case, she said.

Responsibility for the financial crisis lies with many people, a point she covers in *All the Devils Are Here: The Hidden History of the Financial Crisis*, a book she co-wrote with Joe Nocera, a columnist for *The New York Times*. Banks could see the crisis coming, she wrote, but continued with bad practices — thus, it's inaccurate to call the crisis an accident.

Perhaps one of the biggest lessons she's learned, she said, is that events look different later on, when everything is out in the open.



Photo | Eve Edelheit

Bethany McLean, author of *All the Devils Are Here: The Hidden History of the Financial Crisis*, speaks Wednesday morning in the Amphitheater.

To business executives, she offered one special bit of advice: "If you don't want to see something on the front page of the paper or the home page of your favorite blog, then don't do it."

She spent a short time detailing the people she covered in *Devils* who were most influential in bringing about the financial crisis.

"None of what I'm saying now is to defend what Angelo Mozilo (former CEO of Countrywide Financial) or Dick Fuld (former CEO of Lehman Brothers) or what any of the other big players — the "devils" in our book — did in the financial crisis," McLean said, "but there is a difference in the unethical and the illegal."

Even Enron executives, she said, were "only narrowly prosecutable."

She said this may be a good thing, but she also said her co-author Nocera thinks there should be laws to prosecute people for such "rampant criminality."

What's more frightening to McLean than "outright criminality" is incompetence, she said.

A perfect example of such incompetence, she said, is the credit rating agencies. As these agencies swiped in money, she said, they began to appear as if they had "sold their souls." AAA ratings were in high demand to sell securities; providing incentives to agents became the best way to achieve that rating, McLean said.

However, these same agencies became more and more incompetent, she added, thanks to investment bankers. After the fact, McLean discovered credit agencies were required to confirm very little in their reports.

The financial industry — especially Merrill Lynch — is just as incompetent, she said. One Merrill Lynch executive said in *Devils*, "We fell for our

own scam."

Every firm on Wall Street, McLean said, put special pride in the phrase "risk management." That phrase, she added, is one of the "most utterly meaningless pair of words in existence."

She said a major lesson she learned in the Enron scandal was to listen to skeptics like Joshua Rosner, author of *Housing in the New Millennium: A Home without Equity is Just a Rental with Debt*. Rosner warned of a possible market collapse as far back as 2001, when the book was published. Though skeptics can be crazy and awkward, she said, they're sometimes right.

Another discovery of hers, she said, is that the U.S. is too busy trying to fix problems of the past instead of avoiding future ones. Furthermore, she added that ideology shouldn't cloud the facts. Both of these criticisms could aid the future, she said.

"If there's one critical thing, I think it's that we all have a real duty to be honest about the past," McLean said. "My biggest fear today is that there's a real attempt to rewrite history — even recent history."

She said she recently read a column that blamed President Barack Obama for the government bailout, even though it was a Republican decision. Similarly, Democrats say it's the fault of greed and unregulated financial systems. The crisis, she said, is a result of all of these.

"To be perfectly honest, I don't have a great fix for this," McLean said. "One of the great luxuries of being a journalist is that I get to be an armchair critic, and I get to criticize after the fact without coming up with so-

lutions. But I do have a moral point in all of this, which is that everybody needs to have a sense of responsibility."

Q & A

Q: Do you think (Ben) Bernanke may be creating a Federal Reserve bubble if he proceeds with QE3?

A: There are a lot of people who think that's the case. The only reason not to think it is that everybody thinks it, and often what everybody thinks turns out not to be right, but that's not very optimistic. If I had to look at the facts that I know right now, I would say: absolutely. The trade most Wall Streeters talk about is "risk on," by which they mean that because of the Federal Reserve's policies to push interest rates low, you are pushed into riskier and riskier assets in search of a return, which means, "Pile into risky assets." And that's why you saw the stock market perform so well until recently. That's why you saw risky asset classes — like junk bonds — perform well. I do not see how that ends in a pretty fashion.

Q: There are a lot of questions here on the subject of bubbles. One of them is, "I learned this week that the next bubble will be commodity prices." "Is there a student loan bubble?" "What do you think of the so-called bubble in social network stocks?" But I guess maybe the question might be, given that you have written about and investigated bubbles, are there predictive things that might help us better understand these perceived bubbles?

was a productive bubble. There was some wreckage, but we got out of it a railroad system. What is different about the housing crisis, and what scares me, is that it was an unproductive bubble. Nothing was created. It was just purely a financial bubble and an asset-price bubble, but it didn't leave anything in its wake. I think bubbles are a part of financial markets, and probably, in some ways, a good part, if they are productive bubbles. What scares me about the housing-price bubble is that it was an unproductive bubble. I don't know if that is somehow linked to the seemingly inexorable rise of finance as part of our economy over the last decades.

Q: This is the final question, and I chose this one because I know it will keep everybody in their seats. This is a great one: "I'm looking for an investment adviser. What questions do I ask to qualify someone to manage my money?"

A: I am not a personal financial adviser. As I joked this morning, one of the great things about being a financial journalist is that I've never had any money to manage. I haven't had to make those decisions. But look, I talk to a lot of people, and I get asked that question a lot, and I think it's really tough. I guess I have two rules, at the end of the day, and they're both clichés, but I think they're good clichés. One is: Nobody is ever going to care about your money as much as you do. The idea that you can find somebody, hand off your money and just look the other way while they take care of everything for you ... it's just an abdication of your responsibility. You can't do it. The second lesson ... I got asked this on an NPR show, and I think I got booed by the audience because they said, "What can we do to reduce the power of the financial sector?" And I said, "Look, there's something we can all do, which is to live within our means." That's hard, because the banks aggressively market their products. Back 10 years ago, you could drive down a street in any city and see, "Let your home take you on vacation. You're stupid if you don't cash out the equity in your homes." The banks have to take responsibility for that, but we all have to take responsibility, too. If we don't give the banks debt to package up and sell, then they have no debt to package up and sell. I think the best thing anybody can do for their financial health is to live within their means.

—Transcribed by  
Lauren Hutchison

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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.

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

Rindy Barmore  
Secretary, Chautauqua Institution  
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A CHORUS LINE



Photo | Demetrius Freeman

The Jamestown Drama Enrichment Program performed at the Amphitheater Sunday afternoon.

Brown Bag lunch focuses on 'Love's Labour's Lost'

Suzi Starheim  
Staff Writer

Audience members planning to see Chautauqua Theater Company's production of William Shakespeare's "Love's Labour's Lost" can get an inside look during this afternoon's Brown Bag lunch.

Artistic Director Vivienne Benesch said today's event will be a "full-cast experience" that will include the play's director, Ethan McSweeney, 14 conservatory members, four designers and three guest actors.

The Brown Bag lunch is free for guests to attend and begins at 12:15 p.m. today in Bratton Theater.

"It will be an inside look at why the production and design decisions were made, how the cast approached it and a chance to hear about their experiences," Benesch said. "It will be the

last Brown Bag that features the entire company."

McSweeney said the event will include a discussion of the play's setting — which is in a Chautauqua-like location before the start of World War I — as well as the decisions surrounding that setting.

"We'll talk about why we chose to set it where we did and what some of the challenges and virtues of that are," McSweeney said. "Frankly, it's an opportunity to engage the entire conservatory and to talk to them about their experience of rehearsing this play and of being here in Chautauqua."

McSweeney said today's Brown Bag lunch is something special for audiences because it is the final time the entire conservatory will be onstage talking directly to them before the season comes to a close. He said today's lunch

also will feature the production's four designers, who he described as "the Chautauqua veteran team."

The designers include Scenic Designer Lee Savage, Costume Designer Tracy Christensen, Sound Designer Steven Cahill and Lighting Designer Tyler Micoleau. They have worked on many past CTC shows, including "Macbeth," "Reckless," "Arcadia," "The Glass Menagerie," "The Cherry Orchard," "Death of a Salesman" and "Much Ado About Nothing."

"These are our favorites, and that's why we've had them back year after year," McSweeney said.

Guests are welcome to ask questions of the CTC members and designers onstage and to bring lunches to eat while learning about the details of this production.

Dance journalist to reflect on *Petrouchka*'s significance

Taylor Rogers  
Staff Writer

"Petrouchka," the 20th-century Russian ballet, just celebrated its 100th anniversary.

Steve Sucato, freelance dance journalist, will speak on the dance in a lecture titled "The Importance of Petrouchka" at 3:30 p.m. today in Smith Wilkes Hall. The lecture is hosted by the Chautauqua Dance Circle.

Sucato said he recently wrote an article about the ballet for *Dance Studio Life* magazine, which he'll use as a guide for his lecture. He'll also show a video of the ballet and discuss its

history, formulation, choreography and music.

"Petrouchka," which was created for the Ballets Russes, premiered on June 13, 1911, at the Théâtre du Châtelet in Paris. Sucato said he refers to it as "ballet's version of a perfect storm" because of the choreographer, composer and set designer's groundbreaking efforts.

"Each contributed some of their best work in their career," he said.

The ballet is set in Russia during the 19th century. The story is of an evil Charlatan who instills human emotions in a doll, named Petrouchka, and holds it captive along with a Ballerina and a Moor.

Michel Fokine's choreography for the ballet was all about realism and modern movement, Sucato said. It was innovative in that it separated itself

from what the Russian school was doing.

"Even in the principal roles, it kind of broke away from the regular technique that's used in most of the story ballets of that time period," he said.

The opening scene, for example, is that of a carnival during the Russian religious "Maslenitsa," or "Butter Week," celebration. The dancers move around the festivities with what Sucato referred to as "pedestrian" movement.

Russian composer Igor Stravinsky's music accompanies the ballet. Sucato said it was this experience that helped to solidify the composer's style.

"From this ballet, he said he got a real sense of who he was as a composer," Sucato said.

Stravinsky came up with the idea for the ballet while working on a piece he later

titled "Petrouchka's Cry," Sucato wrote in his article.

Sucato has been writing about dance for 13 years. What once was just a hobby became more of a passion. He enrolled in a dance class in college to fill an elective, but he quickly realized the benefits.

"I didn't know it was ballet," he said, "but it was me in a room full of girls, so I stuck around."

He stuck around for roughly seven years, he said. His degree in communication led him to a job in journalism. Because of his love for dance, he remained committed to writing about the art, joining the Dance Critics Association for several years and contributing to national dance magazines.

He's written for *Dance Magazine*, *Pointe* and *The Buffalo News*, among other publications.

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## A black and white photograph capturing a large-scale orchestral performance from a rear perspective. The conductor, dressed in a light-colored suit, stands prominently at the front center of the stage, arms raised in a dynamic gesture. Behind him, the orchestra is densely packed with musicians, mostly men, seated in tiered rows. They are all focused on their sheet music, which is held on individual stands. The variety of instruments is visible, including brass instruments like trumpets and tubas, woodwinds, and strings. The musicians are wearing light-colored shirts, creating a sense of uniformity. The background is dark, emphasizing the performers and the bright stage lights. The overall atmosphere is one of intense musical collaboration and grandeur.

Photo | Megan Tan

# A night of music bringing Chautauquans together

The results were terrific. Shedding musical constraints left and right, the orchestra fell wholeheartedly into character, relishing the score's jazzy licks and boisterous energy. Malina, meanwhile, turned in a sparkling,

Lewis is a classical music critic for The Plain Dealer in Cleveland.




Photos | Megan Tan

At second from top, a Chautauquan sings along with four Chautauqua Opera Young Artists in "Va, Pensiero." Above, guest conductor Stuart Malina plays the piano during George Gershwin's "Rhapsody in Blue." At bottom, the CSO joined by community members fills the stage.


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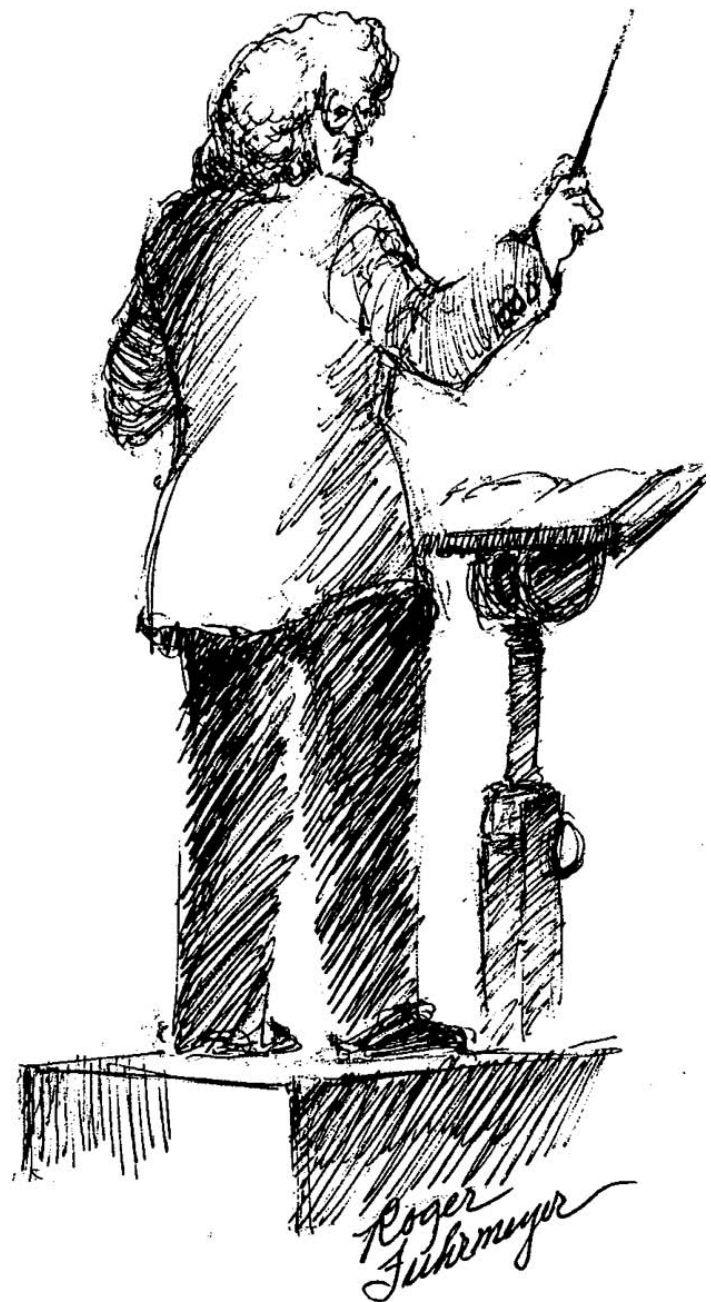
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**Joaquín Turina  
(1882-1949)**

**Danzas Fantásticas, Op. 22 (1920)**

Born in Seville, Spain, Joaquín Turina followed a timeworn path for young composers. After exhausting the resources of his hometown, he went first to the capital city, Madrid. He spent three frustrating years there, failing to get noticed. He did, however, become a close friend of Manuel de Falla, a fledgling composer only six years his senior and an Andalusian like himself, before following the trail to Paris to perfect his craft.

After two years of study in France, his Opus 1, a piano quintet clearly under the influence of Cesar Franck, was ready. The work won the support of Isaac Albéniz, the “old master” of Spanish composers, who arranged to have Turina’s quintet published. Then Albéniz sat Turina down for this advice: “You must promise never to write music like this again.” The quintet was too French. He advised Turina to “... base your art on the popular Spanish song, or Andalusian, since you are from Seville.”

Recalling that conversation, Turina wrote that Albéniz, Falla and he had talked “...about hometowns, about the music that looks toward Europe, and I left with my

ideas completely changed.” He reported some years later, “My music is the expression of the feeling of a true Sevillian who did not know Seville until he left it. ... It is necessary for the artist to move away to get to know his country, as a painter takes some steps backwards to be able to take in the complete picture.”

From then onward, his new mission was “to fight bravely for the national music of our country.”

“Danzas Fantásticas” exemplifies the new direction. Each of its three movements is based on a specific Spanish traditional dance. The first dance — Exaltación — takes the Aragonese jota as its model, a complex and energetic dance in triple time. The second one — Ensueño — is a Basque dance in 5/8 meter known as the zortziko. The third dance — Orgía — a faruca, is a gypsy-influenced flamenco dance from Turina’s home region of Andalusia.

Turina precedes each of the three dances in this set with a poetic commentary that puts the listener and, more importantly, the performer in touch with the composer’s state of mind. Speaking at a conference in Havana in 1929, Turina told the audience about these epigraphs, explaining that they”... come from a novel: *La orgía*, by José Mas; this

# Symphony

## Symphony Notes

COLUMN BY LEE SPEAR

does not mean that the literary theme has anything to do with the music. The three epigraphs simply relate in some way to the musical and, in a way, the choreographic essence of the three dances. They are states of mind expressed in rhythm, in accordance with the eternal law of contrast.”

1. Exaltación (Exaltation) — “It seems as though the figures in some incomparable picture moved like the calyx of a flower.”

2. Ensueño (Fantasy) — “Strummed, the strings of the guitar sounded like the cry of a soul helpless under the weight of bitterness.”

3. Orgía (Orgy) — “The perfume of flowers mingled with the fragrance of sherry and the aroma of a wonderful wine — it was like incense — waves of joy.”

**Joaquín Rodrigo  
(1901-1999)**

**Fantasia para un Gentilhombre (1954)**

**Arranged for flute solo by James Galway (1978)**

The “Gentilhombre” of the title is the legendary 20th-century guitar master, Andrés Segovia. Segovia invited Rodrigo to compose the *Fantasia*. He performed its premiere with the San Francisco Symphony in 1958 and recorded it for the album “Segovia Golden Jubilee,” which won a Grammy Award.

A second Spanish gentleman, one who lived three centuries earlier, shares the title. He was Gaspar Sanz, a guitarist, composer and teacher whose fame and status in the 17<sup>th</sup> century were comparable to Segovia’s in the 20<sup>th</sup>. Sanz was guitar teacher to Don Juan (Prince John of Austria), the son of King Philip IV of Spain. Sanz wrote a manual for the Prince’s instruction, and with royal backing, was able to publish it. Containing nearly 100 compositions, it is a gold mine of baroque popular musical styles in the courts and villages of Spain.

Rodrigo wrote, “I thought that the only thing worthy of Segovia would be to place him together with another great guitarist and composer, ... a gentleman in the court of Philip IV, Gaspar Sanz. I consulted Segovia himself, who approved the plan, but not without first warning me of the difficulties of its realization, saying that I would have to work with themes which were very short. Right

away, Victoria, my wife, selected for me from the book of Gaspar Sanz a short number of themes which we judged appropriate to form a sort of suite-fantasia and which we very soon decided to call *Fantasia para un Gentilhombre*, playing thus on the names of these two nobles of the guitar.”

Blind since the age of three, Rodrigo used a Braille system to compose and then, once a work was completed, he would dictate it note-by-note to his wife for transcription. As he indicated in the comments above, he relied upon her to be his eyes in reading printed material. Together, the two of them settled on a half-dozen pieces from Sanz’s massive collection to become the basis for the four movements in *Fantasia*.

With Segovia as its premier advocate, the *Fantasia* sprang to enormous popularity, second only to Rodrigo’s earlier *Concierto de Aranjuez* among guitar concertos. In the late 1970s, it was reincarnated when flutist James Galway made an arrangement of the *Fantasia* for flute and orchestra. Rodrigo sat in on and supervised the recording sessions of the flute version, which occurred exactly 20 years after Segovia’s initial recording of the work.

I: Villano y Ricercare - Two of Sanz’s works comprise the foundation of this movement. A “villano” (the word means “peasant”) is a rustic village dance that the noble class appropriated. It consists of a short repeating chord progression (I - IV - I - IV - V - I), divided into two phrases, over which the melody varies.

Rodrigo renamed the piece he paired with the villano. Sanz described it as a fugue, but Rodrigo called it “ricercare” — which is an ancestor of the fugue in which, one after another, individual instruments enter to “research” a musical theme.

II: Española y Fanfare de la Caballeria de Nápoles - Variations on a folk melody are followed by a fanfare middle section that freely jumps back and forth from one century to another. The movement concludes with the return of the folk melody.

III: Danza de las hachas - The hatchet dance provides another foundation for variations.

IV: Canario - A foot-stamping dance of the Ba-

roque, this follows the same chord progression as the Villano. The special addition here is a cadenza in the style of a canary.

**Sergei Prokofiev  
(1891-1953)**

**Symphony No. 5, Op. 100 (1944)**

Begun just days after the Normandy invasion, Prokofiev’s Fifth Symphony was composed literally at a turning-point of World War II. He was staying at an enclave for artists far northeast of Moscow, where the Soviet Composers’ Union had moved the nation’s treasures — namely the premier composers Glière, Shostakovich, Khachaturian, Kabalevsky, and Prokofiev — to keep them safely away from the front lines and the besieged cities.

The symphony, which was Prokofiev’s first in 16 years and his first one since returning to live in the Soviet Union, came together quickly. He had been keeping sketches for a new symphony for more than a decade, and all the ideas fell into place for him. To orchestrate the symphony, Prokofiev moved back to Moscow. It was there, on Saturday evening, Jan. 13, 1945, that he conducted the premiere performance.

The new symphony was the second half of the program, right after intermission. As Prokofiev took the podium and prepared to give the first downbeat, an artillery salvo outside interrupted him. According to the pianist Sviatoslav Richter, who was in the audience, Prokofiev stood with baton raised, and waited for the cannon fire to end. Richter said, “There was something very significant in this, something symbolic. It was as if all of us — including Prokofiev — had reached some kind of shared turning point.”

It was an artillery salute. Word had just been telegraphed to Moscow that the Soviet army offensive in Poland, launched the previous day, had broken German lines and successfully crossed the Vistula River. It was the first victory of the push to Berlin.

Simply because of that timing, it was probably inevitable that Prokofiev’s symphony would acquire an aura, or “meaning,” of triumph over evil. Had it been composed two years later, who knows what its legacy might have been. As it was, this symphony entered the standard repertory in a flash. Everyone, particularly in the West, was anxious to hear what the ironic Russian was up to, and what music would come from the noble ally.

Prokofiev had fled Russia in 1918, right after the Soviet

revolution. He lived in the United States for four years, then in France for fourteen more, but in 1936 he returned to his homeland, just as the Stalinist storms were reaching their full strength. This symphony represented Prokofiev’s own personal triumph, at least, whether or not it represented any Soviet triumph. In the mandatory promotional statement for the Soviet press, Prokofiev wrote, “In the Fifth Symphony I wanted to sing the praises of the free and happy man — his strength, generosity and purity of soul. I can not say I chose this theme; it was born in me and had to express itself.”

Only three years after the war was won, the Stalinists once again set about their purges. Even composers formerly treated as national treasures were denounced for their “anti-soviet” music. Prokofiev slipped overnight from his revered position as one “glorifying the human spirit” to a purveyor of “perverted” modernist trash. Interestingly, his Fifth Symphony escaped the blanket condemnation. In the political relaxation following Stalin’s death (which came on March 5, 1953, less than one hour after his own) Prokofiev regained his former status.

The four movements of the Fifth Symphony are ordered slow-fast-slow-fast. The peak of the first movement is its conclusion — the coda presents a spectacular, towering, harmonization of the lyric first theme, introduced quietly and in unison at the very top of the movement. The second movement — a scherzo — uses a saucy little vaudeville tune in a perfect capture of Prokofiev’s infamous irreverence — you can almost see the straw hats and canes. The lyrical third movement returns to a slower tempo, with echoes of Tchaikovsky waltzes, but dark-colored and somber. It builds to a nervous march of a climax, which then dissolves into a peaceful resolution. The finale — Allegro giocoso — opens with a relaxed reconsideration of the first movement’s main theme before Prokofiev gets to his trademark brash jollity. Set as a rondo, it concludes with a big coda that brings out all the percussion to whip the symphony to a frenzied close.

“Symphony Notes” are by Lee Spear, retired music professor at the University of Pittsburgh-Bradford. For more specific musical detail on these works, readers are invited to tonight’s pre-concert lecture, where Spear will provide musical examples and strategies for listening. Hurlbut Church sanctuary, 6:45 p.m. Admission is free.

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Yesterday's answer

- 21 Skater's  
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25 Oil  
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26 Cues  
28 Not  
available  
30 Hawk's  
grabber  
31 "You don't  
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33 Finger  
feature  
34 Annapolis  
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35 Schooner  
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36 Pouch-  
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8-11

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

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

8-11 CRYPTOQUOTE

T V G E A P Q X V H Q Z E V U L H Q  
Z X L M M Q G Z E V E W V Z Q F L E W  
F V V O Q P X Q U Z . Y P O U X V H Q Z  
E V E W V Z Q F L E W P V W Y P O Z .

— E W Q V M W L X Q U Y A E L Q G  
Yesterday's Cryptquote: GIVE A GIRL THE RIGHT SHOES AND SHE CAN CONQUER THE WORLD. — MARILYN MONROE

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

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

Difficulty Level ★★★

8/11

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

Difficulty Level ★★★

8/10

Lenna Lectureship sponsors Stropki's morning lecture

The Reginald and Elizabeth Lenna Lectureship in Business and Economics sponsors today's 10:45 a.m. lecture featuring John M. Stropki, chairman, president and CEO of Lincoln Electric Holdings, Inc.

Reginald and Elizabeth Lenna of Lakewood, N.Y., established this endowment fund for support of lectures in 1983 through their gift to the Chautauqua Foundation. The lecture fund is intended to attract prominent and authoritative individuals with established reputations in business, finance or economics to the Chautauqua platform.

Prior to his retirement, Reginald Lenna served as president, CEO and treasurer of Blackstone Corporation of Jamestown, N.Y. He also was

a director of Blackstone, Sweden, A.B., and president of Blackstone Industrial Products Ltd., Stratford, Ontario, and of Blackstone Ultrasonics Inc., Sheffield, Pa. He served as a director of the Business Council of New York State, Unigard Insurance of Seattle, Wash., and Key Bank of Western New York, Jamestown.

In 1976, he was knighted by the King of Sweden, Royal Order of the North Star and received an honorary doctorate in 1981 from St. Bonaventure University. He received a 1975 Brotherhood Award from the National Conference of Christians and Jews. He was active in several local organizations, including the United Way of Southern Chautauqua County, the United Jewish Appeal and the Jamestown YMCA.

He was a former trustee of St. Bonaventure University and a director of the Lenna Foundation. He died in February 2000.

Elizabeth "Betty" Lenna was a member of the Chautauqua Institution Board of Trustees. As a trustee, she was chairperson of the nominating and finance committees and a member of the planning and executive committees and the extended programming task force. After her service on the board ended, Betty Lenna continued to serve Chautauqua as a community member of the Development Council. She was a director of the Lenna Foundation, former director of the Chautauqua Region Community Foundation and trustee of the T. James and Hazel C. Clarke Trust. She

was a director of Blackstone Corporation and a member of the advisory board for Marine Midland Bank.

Betty Lenna was a president of The Creche Inc. of Jamestown and a member of the WCA Hospital Board of Directors in Jamestown. She was on the board and a major benefactor of the Robert H. Jackson Center in Jamestown. Elizabeth S. Lenna Hall, Chautauqua's renowned recital and rehearsal hall, was a gift from the Lennas, who provided sole funding for the facility and its ongoing maintenance needs. The hall was completed in 1993 and dedicated in July of that year. The Lennas also provided a generous donation in 1988 to create the Main Gate Welcome Center. Betty died this year.

Motor Vehicles

Chautauqua is a walking community, and driving is limited to travel to and from the gate and designated parking spaces. To make the grounds safer and more enjoyable for pedestrians, there are certain restrictions on the use of motor vehicles. The speed limit for motor vehicles is 12 mph. Parking permits must be displayed and vehicles must be parked only in designated locations. Motorcycles are not permitted on the grounds during the season.



RECREATION



At left, the MOMS toss their mitts in celebration after winning the women’s league softball championship Saturday at Sharpe Field. At right, the Slugs come together before the men’s league championship.

Slugs, MOMS take the throne as 2011 softball champions

Patrick Hosken  
Staff Writer

Last Saturday, a pair of games at Sharpe Field led to championship glory for two of Chautauqua’s eldest softball teams: the MOMS in the women’s league and the Slugs in the men’s league.

The first-place MOMS displayed their dominance over the Boomerangs, ending in a 14-3 win after seven innings. First-place men’s league counterparts the Slugs, on the other hand, slammed their way to victory against the Slamming Cheetahs, 25-22, after a full nine-inning game of big hits and stiff competition.

The day’s first game saw the Sharpe stands crowded and the sun peeking out from some refreshing clouds. The Boomerangs came out strong, taking an early, three-run lead in the first inning before the MOMS answered with two runs of their own. A few big stops in the outfield had the Boomerangs’ spirits high, but that all changed when a hit just past the Boomerangs’ shortstop sent one home for the MOMS, tying it up, 3-3.

From there, the MOMS just kept piling on the runs. Boomerang defense began to deteriorate and, by the bottom of the fifth, pitcher Kirstie Hanson had walked two MOMS batters, sending two others home. Once the score reached 10-3, the mood on the field had shifted dramatically, with the frustrated Boomerangs unable to land any runs.

The MOMS kept their defense tight, making plays at the base and shutting down any chance for a Boomerangs comeback. After scoring four more runs, the MOMS sat poised for victory at 14-3 as the seventh and final inning began.

After a team huddle, the Boomerangs seemed refreshed as they batted in the top of the seventh, but couldn’t land any big hits or runs to spark a last-minute resurgence. The MOMS came out on top, just as they did last year, to win the women’s league championship.

Saturday’s second game was, essentially, the Slugs vs. the skins, as most of the Cheetahs’ roster opted to play shirtless. Warm-ups for both teams showed hard hits, with the sharp clang of metal bats filling the air around the diamond.

The Cheetahs started things off with a few base hits, eventually sending two players home on a rolling hit that scooted past third. The Slugs, however, found their momentum quickly, propelled by a home run by Dave Kurtz that put them in the lead, 3-2. By the end of the first, the Slugs had racked up four runs in total, but both teams showed tough defense on the field.

An immediate home run by catcher Tom Secky helped the Cheetahs climb back on top, 5-4. But before Secky’s team could secure a comfortable lead, the Slugs shut them down, resulting in two consecutive innings without runs for the Cheetahs. The Slugs, on the other hand, motored ahead to 12-5 in the bottom of the fourth.

The Cheetahs clawed back on top in the fifth, finding the holes in the Slugs’ defense and scoring five runs before the Slugs abruptly ended their triumph with a double play. The bottom of the sixth saw the Slugs’ hardest hitting yet, scoring run after run to secure them a 22-10 lead.

Then the Cheetahs showed their fangs. Starting off with a five-run comeback in the seventh, the Cheetahs eventually found their way up to 21 runs, thanks to hard hits. The Slugs seemed a little tired in the field as the game

crept into its final inning, with the score at 25-21 in their favor. Despite getting one final run, the Cheetahs couldn’t catch up to the Slugs, who scored runs in every inning and ended up taking the game 25-22. This is the Slugs’ 13th Chautauqua softball championship and their 260th career win as a team.

So, how did it all come to this? Last week’s playoff games paved the way.

The Cheetahs, ranked third, took down the second-place Interns in a soggy game last Wednesday that had the players breaking open new bags of dirt to rake onto the diamond. Though the rain persisted, so did the players, and the Cheetahs came out on top after a close contest, sending them to the championship.

In Wednesday’s other matchup, speedy legs helped the last-place Fashionable Gentlemen take down the fourth-place Arthritics, 14-6, in a game that saw the Arthritics unable to keep up with the Gents’ hitting and fielding ability.

The Gents’ glory was short-lived, as they met their match in the Slugs, 14-10, at Friday’s game. Despite a grand-slam home run from the Gents’ Ben Hootnick, the Slugs stayed consistent, landing runs in every inning and coming out on top, securing their spot in the championship.

In the women’s league, last Thursday brought the MOMS a shutout victory over the Chautauqua Lakers, who couldn’t quite get their act together on the field. The MOMS easily overtook them, 19-0.

The battle between the Belles and the Boomerangs was a competitive contest that eventually ended with the Boomerangs taking it, 11-6, earning them a place in the championship game. Despite a rocky start, the Boomerangs locked down their defense to ensure their victory after five innings.

After a season filled with fun and friendly competition, fans from all over the grounds lined the stands at Sharpe Field



The MOMS defeated the Boomerangs, 14-3.

for Saturday’s championship games. They were eager to root for their own team, but after all, this is Chautauqua, and they knew people on all the participating teams. After each big hit, they cheered. At the end of the game, they applauded. It wasn’t just to support their team — it was to support the sport and those having a blast playing it.

The Slugs and the MOMS have their glory for now. But, as they say, there’s always next year.

For more photos of the championship games,  
find this story at [chqdaily.com](http://chqdaily.com)

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

**Mark Klammer** of Hammondsport, NY says of his work, “I make pottery so that people can incorporate beauty into their daily living. While I’m working, my mind wanders to the new owners of my pots. They seem familiar to me even though we haven’t met. I imagine how the piece will be received into their home, how it will be used, and how it will feel in the user’s hand. I carefully consider who will use the piece and what their lifestyle is. Is it a gift? Or will it become someone’s new favorite coffee mug?

I’m inspired by Mid-Century Modern design. I love the clean simple lines and the quirky shapes that make this era of ingenuity so unique and timeless. The element of the design that I find most challenging is creating something unique while maintaining its simplicity. I’ve learned that simple design is not simple to create. While my pots still must be pleasing to the eye and function well, they must also make a statement.”

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

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PROGRAM

SHOOTING FOR THE SUN

THURSDAY, AUGUST 11

- 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
- 7:45 **Episcopal Holy Eucharist.** Chapel of the Good Shepherd
- 8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55–9) **Chautauqua Prays For Peace Through Compassion.** Hall of Missions Grove
- 9:15 **DEVOTIONAL HOUR.** The Rev. **Jon M. Walton**, senior pastor, First Presbyterian Church, New York City. Amphitheater
- 9:15 **Chautauqua Speaks.** (Programmed by the Chautauqua Women's Club.) "The ADHD Effect on Marriage." **Melissa Orlov**, marriage counselor and author. Women's Clubhouse
- 9:15 **Maimonides—A Guide to the Perplexed.** (Programmed by Chabad Lubavitch of Chautauqua.) **Rabbi Zalman Vilenkin**, Alumni Hall Library Room
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** **John M. Stropki**, chairman, president and CEO, Lincoln Electric Holdings Inc. Amphitheater
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 **Science Brown Bag Lunch/ Lecture.** (Programmed by the CLSC Alumni Association Science Circle.) "Oral Hygiene and CVD." **Michael Johnson.** Alumni Hall Porch
- 12:15 **Knitting.** "Women4Women—Knitting4Peace." UCC Reformed House Porch
- 12:15 **Brown Bag: "Love's Labour's Lost."**Get an inside look at Chautauqua Theater Company production. Bratton Theater
- 12:15 **Meet The Filmmaker.** "Global Dimming." **David Sington**, filmmaker. Fee. Chautauqua Cinema
- 12:30 (12:30–2) **Mystic Heart Meditation Seminar.** "Three Gifts Money Can't Buy." **Larry Terkel** (Judaism/ Kabbalah.) Donation. Hall of Missions
- 12:45 **Chautauqua Catholic Community Seminar.** "Christ and Cash: Does Charity Have a Place in Our Economy." **Rev. Matthew Baum**, parochial vicar, Our Lady of Victory Church, State College, Pa. Methodist House Chapel
- 1:00 **Voice Program "Sing Out."** McKnight Hall
- 1:00 (1-4) **CWC Artists at the Market.** Farmers Market
- 1:15 **Duplicate Bridge.** Herb Leopold, director. Fee. Sports Club
- 2:00 **INTERFAITH LECTURE SERIES.** **John Dominic Crossan**, author and theologian; **Joerg Rieger**, professor, SMU Perkins School of Theology. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome



Photo | Greg Funka

Students in Dianne Andrasik's "SLR Photography: Get Off Auto" Special Studies class work on capturing the sunrise earlier this summer.

- 3:15 **Hebrew Congregation Conversations and Refreshments.** "Jewish Life in Cuba Today." **Manny and Dorita Krifcher.** Everett Jewish Life Center
- 3:30 **CLSC ROUNDTABLE/LECTURE.** **Philipp Meyer**, *American Rust.* Hall of Philosophy
- 3:30 **Dance Lecture.** (Programmed by the Chautauqua Dance Circle.) "The Importance of *Petrovchka*." **Steve Sucato.** Smith Wilkes Hall
- 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 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:00 **Faculty Chamber Concert. New Arts Trio.** (Benefits the Chautauqua Women's Club Scholarship Program.) Elizabeth S. Lenna Hall
- 6:00 **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.)
- 6:00 (6–7:45) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Smith Wilkes Hall
- 6:30 **Unity Class/Workshop.** (Programmed by Unity of Chautauqua.) Hall of Missions
- 6:45 **Pre-Chautauqua Symphony Orchestra Concert Lecture.** **Lee Spear.** Hurlbut Church Sanctuary
- 7:00 **Devotional Services.** Denominational Houses
- 7:00 (7-7:45) **Metropolitan Community Church Vespers**

Center. Fee. (Purchase tickets at Main Gate Welcome Center.)

- 7:30 **Voice Program Opera Performance.** (School of Music.) *The Crucible.* (Benefits the Women's Club Scholarship Program.) Fletcher Music Hall
- 8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA.** **JoAnn Falletta**, guest conductor; **Richard Sherman**, flute. Amphitheater
- *Danzas fantásticas* Joaquín Turina
- *Fantasia para gentilhombre* (arr. for solo flute by James Galway) Joaquin Rodrigo
- Symphony No. 5, Op. 100. Serge Prokofiev

FRIDAY, AUGUST 12

- 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
- 7:45 **Episcopal Holy Eucharist.** Chapel of the Good Shepherd
- 8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions

- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55–9) **Chautauqua Prays For Peace Through Compassion.** Hall of Missions Grove
- 9:00 **Nature Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club.) **Jack Gulvin**, BTG naturalist. Meet under green awning at back of Smith Wilkes Hall
- 9:15 (9:15-12) **Club Track & Field Day.** Boys' and Girls' Club
- 9:15 **DEVOTIONAL HOUR.** The Rev. **Jon M. Walton**, senior pastor, First Presbyterian Church, New York City. Amphitheater
- 9:15 **Men's Club Guest Speaker Series.** "Living in a Condominium or Homeowners Association Community." **George Grasser**, real estate lawyer. Women's Clubhouse
- 9:15 **The Bible Decoded.** (Programmed by Chabad Lubavitch of Chautauqua.) **Esther Vilenkin.** Alumni Hall Library Room
- 10:00 (10–5:30) **Chautauqua Crafts Alliance Festival.** (Sponsored by the Chautauqua Crafts Alliance.) Bestor Plaza
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** "The United States in the World Economy." **Fred Bergsten**, director, Peterson Institute for International Economics. Amphitheater
- 12:00 (12–2) **Flea Boutique.** (Sponsored by Chautauqua Women's Club.)

- Behind Colonnade
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 **Brown Bag Lunch/Lecture.** (Programmed by the Writers' Center.) "The Truth and Consequences of Writing Memoir." **Marion Roach Smith**, prose writer-in-residence. Alumni Hall Porch
- 12:15 **Brown Bag Lunch.** (Programmed by the Everett Jewish Life Center.) "Current Jewish Issues: A Discussion." **Bill Schlackman**, speaker. Everett Jewish Life Center
- 12:15 **Challah Baking.** (Programmed by Chabad Lubavitch of Chautauqua.) Everett Jewish Life Center Porch
- 12:15 (12:15–1:30) **PFLAG Brown Bag Lunch/Support Meeting.** (Sponsored by Chautauqua Chapter of Parents, Families and Friends of Lesbians and Gays and the Metropolitan Community Church.) "How to Stop Bullying in our Schools." **Bob Coghill**, guidance counselor in the Ontario Schools. All are welcome. Women's Clubhouse
- 12:45 **Chautauqua Catholic Community Seminar.** "Something Old, Something New, Something Borrowed, Something True." **Rev. Msgr. Richard Sullivan**, pastor, St. Andrew Parish, Erie, Pa. Methodist House Chapel
- 12:45 **Jum'a/Muslim Prayer.** Hall of Christ

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**\*\*3D Glee\*\* (PG) REAL D 3D/NO PASS**

Daily (1:15, 3:15, 5:15) 7:15, 9:15

**COWBOYS AND ALIENS (PG-13)**

Daily (1:15, 3:55) 6:40; No Shows Tues., Aug. 16th

**\*\* CRAZY STUPID LOVE (PG-13) \*\***

NO PASS Daily (1:15; 3:45) No Shows Mon., Aug. 15th

**The Change Up (R)**

Daily (1:50; 4:20) 6:45; 9:10; No Shows Tues., Aug. 16th

**\*\*Friends with Benefits (R) NO PASS \*\***

Daily 9:10; No Shows Tues., Aug. 16th

**\*\*THE SMURFS (PG) NO PASS \*\***

Standard Daily (1:00; 3:45) 6:35, 9:05

No Shows Wed., Aug. 17th

**\*\*Captain America: First Avenger \*\***

(PG-13) Standard Daily (1:00, 3:45) 6:25, 9:10

No Shows Mon., Aug. 15th

**\*\*Harry Potter: Deathly Hallows II\*\***

(PG-13) No Pass/Standard

Daily 6:15, 9:05; No Shows Mon., Aug. 15th

**The Help (PG-13)**

Daily (1:05, 3:45) 6:35, 9:20; No Shows Wed., Aug. 17th

**Candy Land (G) Sat / Sun 11 am**

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Movie Information 763-1888

**Rise of the Planet of the Apes (PG-13)**

Daily (4:00) 6:40; Fri-Sun (4:00) 6:40, 9:00

**\*\* 30 Minutes or Less (R) NO PASS \*\***

Daily (4:15) 7:00; Fri-Sun (4:15) 7:00, 9:15

- 2:00 **INTERFAITH LECTURE SERIES.** **John Dominic Crossan**, author and theologian; **Joerg Rieger**, professor, SMU Perkins School of Theology. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 2:00 **Student Recital. MSFO Bassoon and Cello Students.** (Benefits the Chautauqua Women's Club Scholarship Program.) McKnight Hall
- 2:15 **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.)
- 3:30 **Chautauqua Heritage Lecture Series.** "The Colonnade Fire Fifty Years Ago." **Rosemary Rappole**, retired fire chief; **Ed Evans**, author, journalist, and broadcaster. Hall of Christ
- 3:30 (3:30-5) **World Cafe.** Discussion of Week's Lectures. Unitarian Universalist House
- 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 **Guest Artist Recital. Duo-Violins** with **Ilya Kaler** and **Olga Dubossarskaya Kaler.** (Benefits the Chautauqua Women's Club Scholarship Program.) Fletcher Music Hall
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:15 **Native American Storyteller.** (Programmed by the Bird, Tree & Garden Club.) **Paul Leone.** (Children under 12 accompanied by adult.) Mabel Powers Fire Circle (South Ravine on lake side of Thunder Bridge.)
- 5:00 **Hebrew Congregation Evening Service.** "Kabbalat Shabbat: Welcome the Sabbath." Service led by **Rabbi Samuel Stahl; Susan Goldberg Schwartz**, soloist. Miller Bell Tower (Pier Building in case of rain.)
- 6:00 (6–7:45) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- 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.** **Clint Black** in Concert. Amphitheater

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THURSDAY EVENING

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Thursday, August 11th

6:30 - 7:30 p.m. Hall of Missions

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Consider it all joy, my brethren, when you encounter various trials, knowing that the testing of your faith produces endurance. And let endurance have its perfect result, so that you may be perfect and complete, lacking in nothing.

But if any of you lacks wisdom, let him ask of God, who gives to all generously and without reproach, and it will be given to him.

But he must ask in faith without any doubting, for the one who doubts is like the surf of the sea, driven and tossed by the wind. For that man ought not to expect that he will receive anything from the Lord...

James 1: 2-7


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The Chautauquan Daily

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