Zakaria to dissect complex dynamics of Pakistan-US relations

YENI FAZLUR
Staff Writer

Within the Middle East’s Jenga-like geopolitical structure, Pakistan remains an integral yet enigmatic piece. “Americans often think of it as a very simple divide of good guys and bad guys,” Farhad Zakaria said. “And we’re always supporting the good and fighting the bad.”

Zakaria, CNN host and The Washington Post columnist, will break down Pakistan’s evolving role and its identity at 8:15 a.m. today in the Amphitheater. His lecture is the first in this week’s lineup, themed “Pakistan: Straddling the Boundary Between Asia and the Middle East.”

When Americans think about Pakistan, there is a tendency to think of things on a day-to-day level. The following questions arise: Has it reopened the supply road so that American troops can get resupplied in Afghanistan? Has the military government been more cooperative? Has the military been more cooperative? Has the civilian government become less corrupt?

“There’s a much broader, fundamental problem, which is the nature of the Pakistani state.” Zakaria said. “We’re largely seeing a very complex dynamic in a society in which there are internal dynamics and factions. But then there are outside forces, outside powers supporting these factions.”

Recently, Secretary of State Hillary Rodham Clinton issued an apology to Pakistan, hoping both nations sign an agreement that regulates the flow of NATO troop supplies in and out of Afghanistan. The pact stems from a seven-month blockade Pakistan imposed on the United States following American airstrikes that killed 24 Pakistani soldiers on the Afghan border.

See Zakaria, Page 4

Ahmed to explain tribal dangers in Pakistan

JESSICA WHITICARE
Staff Writer

For the tribal peoples of Waziristan, the mountainous region northwest to Pakistan that borders Afghanistan, every day is like Sept. 11.

Every day, people are killed by American drone strikes. Afghan terrorists, Pakistanis looking for terrorists or their own tribal rivals. American experts have called this region the region on the front line of the war on terror.

In 2004, the United States took a major stride forward by helping to establish a democracy in Afghanistan. Although successful in some of the Westernized cities, much of the country — which has been made up of tribal regions for centuries — resists and refuses to organize the new government.

Many Americans, including political and military leaders, believe that the tribal mentality, so solid, continues to cause rebellions and terrorists to no end. If Americans want to end or are even to end, they must understand tribal societies in Afghanistan, Pakistan and other Middle Eastern and Western relations.

Ahmed, former Pakistan ambassador to the United Kingdom and Ireland, will discuss these tribal societies at 2 p.m. today in the Hall of Philosophy. He will focus on Pakistani tribes and the problems those tribes face both Pakistan and the U.S. drawing from his school, studies and personal experiences in Pakistan.

“The people living in the tribal areas are a very individualistic, like people,” Ahmed said. “They have a tradition of hospitality and revenge, and this problem could be solved very early on, but Pakistan didn’t handle it well. The result is now we have a complete mess.”

See Ahmed, Page 4

Chautauqua Chamber Winds revamps with new repertoire

KELSEY DORRITY
Staff Writer

When an album runs out of tracks, you change to another record. When the Chautauqua Wind Quintet runs out of repertoire, they changed their group entirely.

Now called the Chautauqua Chamber Winds, the group includes other instrumental voices and is open to playing repertoire for smaller ensembles.

“We’ve done so many quintets here that we just thought it would be a good idea to present the best of the repertoire, and rather than start repeating ourselves, we opened it up to other instruments and also new members,” said Elf Eben, principal clarinetist in the Chautauqua Symphony Orchestra and one of the members of the Chau- taqua Chamber Winds playing at 4 p.m. today in Eliza- beth’s S. Lenna Hall. “The program will feature four unique ensembles, as opposed to the single entity of the Chautauqua Wind Quintet of previous seasons. The isolated groups will perform a variety of repertoire that was unavailable to them as a strictly defined wind quintet.

“We felt it would give us quite a bit more flexibility,” said Roger Kaza, principal French horn player with the CSO. “We can still do the wind quintet repertoire, but if we allowed ourselves to break up into different types of groups, we could do a lot more repertoire.”

The ensembles are primarily formed by CSO members such as Eben and Kaza. The other performers include principal flutist Richard Sherman, principal bass clarinet and chamber music’s répétiteur Patricia McBride, North Carolina Ballet’s artistic director Stilian Kirov, who was the 2010 David El- from conducting fellow, said the opportunity for young artists to “merge into different universes” is what makes Chautauqua’s summer programs stand out.

Another thing that makes the dance program at Chautauqua stand out is McBride’s NCOD Artistic Direc- tor Jean-Pierre Bonnefoux said. “We work with Balanchine for 30 years, so the students are learning from someone who can tell them exactly how Balanchine would want it, he said.

“She’s really caring and patient, and really has a lot of affection for these kids,” he said.

Although the ballet premiered by the American Ballet in 1925, it is still significant today, McBride said. “It’s still currently a major challenge for the dancers today,” she said. “Serenade,” a pas de quatre by Balanchine, created for students of the American Ballet, began in the late 1930s, delicate movements, McBride said.

See SERENADE, Page 5

Together, festival students from the School of Music and the School of Dance will “Ser- enade” students at 4:15 p.m. tonight in the Amphitheater.

Dancers will perform George Bal- anchine’s “Serenade,” restored by Dancer Patricia McBride, North Carolina Dance Theatre associate artistic director. Musicians will accompany the ballet with Tchaikovsky’s Serenade for Strings in C, Op. 48, with the Music School Festival Orchestra tonight in the Amphitheater.

Make a special point to. See CHAMBER, Page 4
Children's School's Borg Szabo find 3-year-olds personalities refreshing "I believe it's very important to work with the kids and meeting their families,” Szabo said. "It's a lot different from what I've done in my past, but I really love it and I don't really consider this work," Szabo said.

Children's School's Borg Szabo find 3-year-olds personalities refreshing

A key strategy for Borg Szabo is to let 3-year-olds from different cultural backgrounds find their differences. "I would venture to say that's not a new or unique concept," Szabo said. "I would venture to say that's not a new or unique concept for all players and enthusiasts. The dinner is from 5:30–7:30 p.m. Saturday at the center. Cost is $15 individual or $25 per couple. Call 716-357-6276 for details and to sign up in advance. Chautauqua Sports Club mah jongg• Mahjong is played Tuesdays at 1:15 p.m. at the Sports Club mah jongg.

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Kemp plans to ask Ispahani how that issue is linked to the Iranian nuclear program and the use of force to shut it down. Kemp said. “We’ll be talking about, what I’ll try to project is the powerful outcomes of the diplomatic processes. We first had democracy in the United States, and it has been following the Arab Spring — the good news, the variety of change — war and the bad news and the uprisings — the good news, the bad news and the Middle East Update in a week that’s sequential in overall regional history. It’s still an important issue, of course,” Satloff said. “But the Arab-Israeli conflict is not the sum of the Middle East. It wasn’t in the past and even less so today.”

Though most people do not think of the Middle East as a stable region, Satloff explained that leadership in the Middle East was relatively stable for the past 30 years. The Arab awakening during the past 18 months has added new instability to the region. “I think one of the byproducts of the events of the last 18 months,” Satloff said. “we can’t project our pri- ority preferences on them, if it’s not these priority preferences, Satloff said. “The seismic changes in the region in the Middle East are going to have an impact on the way that we view this part of the world.”

On Tuesday, when Ispahani takes the stage, Kemp will ask her about Pakistan’s response to many of the is- sues that Satloff will talk about,” Kemp plans to bring to light that the relationship between writers connected. “The sami Rohr Prize was a once every other year so that they can talk about Jewish literature!” Hess said. “They will get to meet with other people in the field of Jewish literature, because writing is a very soli- dary profession. And that was the beginning of the institute.”

The Sami Rohr Prize was given to Robie by his chil- dren, his sister, and his grandchildren on his 86th birthday to celebrate his great enterprise. In addition to its private sessions, the group will ex- perience Chautauqua in a walking tour, by attending one of several events at the venue when Fared Zakaria speaks, and watching a theater pro- duction on Tuesday evening.
A very real hero in the history of Chautauqua Institu-
tion died on Wednesday, July 11. Greg Carroff, along with Steven Reinin, was responsible for coordi-
ating U.S.-Mexico exchange programs, within which Chau-
tauqua played a significant role. To be sure, John Wallach's
programming had the hard and fast rule,
that no one had ever done it up that way.

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Chautauqua School of Dance Festival Dancers with the Music School Festival Orchestra
Monday, July 23, 2012 — 8:15pm
Jean-Pierre Bonnefous
Artistic Director

Music by Edward Eliscu, Concerto Grosso No. 1, Mvts. I and IV

Justine Gildea, Kaylee Grippando*, Kelsey Harrison, Errol Kurtz, Marc LaPierre, Philip Martin-Nielson*

* Apprentice dancers

Serenade Choreography by Mark diamond
Music by Philip Glass, Violin Concerto No. 1, Mvts. I and IV

Cassandra: Hannah Maloney
Hannah Maloney: Melissa Meng, Laura Morton, Hannah Rollins, Clara Ruf-Maldonado

and provided in accordance with the Balanchine Style and Technique, with service

Chautauqua School of Dance Festival Dancers

Serenade is presented by arrangement with the George Balanchine Trust (SM)

Ryan Clawson*, James Ferguson, Tyler Haritan, Benjamin Kay*,
Kiernan-Linn, Hannah Maloney, Melissa Meng, Alexandra Waterbury

Bailey Bergmann*, Grace Choi, Rachel Dunn, Emma Fontenot,

Foresight Choreography by Mark diamond
Music by Philip Glass, Violin Concerto No. 1, Mvts. I and IV

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"Can we show that we are trustworthy?"

COLUMN BY MARY LEE TABLOT

"The title is suggestive; it is meant to be a puzzle; and, in this context, a paradox." God?" asked the Rev. Marilyn McKie, president of Colgate Rochester Crozer Divinity School, and the Mr. William Uhler Follansbee Memorial Chaplaincy.

To this, the Rev. William D. McMickle described the second phase as the long stretch.

Jim was born in the Middle East young, monotheistic faith. It does not exist.

"God said, 'I don't just love him, I trust him.' Could God allow Satan to test and try Job, but he could not allow God to test him."

"Mighty Wallet is made with 100% recyclable 25% post consumer tear-resistant, wallet. It is an ironic synergy between the purses and ties."

"There are times when we are asked to sacrifices our personal desires for the good of the community," she said.

"If you see a turtle on top of a fence post, it did not get there by itself. You know you can knock it down. Trust is a two-way street."

"When did you last say, ‘May God always trust us to save you if we are part of it? The answer is ‘Now,'" she said.

"Are there times when we have to make decisions about who we can trust and who we cannot trust."

"Come and see that the father is not afraid to walk into the house of God, but you would not entrust the care of your children to them."

"Greater love has no man than this. … Now abide these things, first and foremost."

"There are people you love, but you would not entrust the care of your children to them."

"God allowed Satan to test and try Job, but he could not allow God to test him."

"The CHQ Mighty Wallet

Flash your green with your green eco-friendly wallet. The CHQ Mighty Wallet is made with 100% recyclable 25% post consumer tear-resistant, wallet. It is a summertime-singing fund kind of fundraiser. The song "Beverly's Box" somehow lends itself as a theme song. Just substitute "purses and ties" for "beverages and song," she said."

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"The CHQ Mighty Wallet is made with 100% recyclable 25% post consumer tear-resistant, wallet. It is a summertime-singing fund kind of fundraiser. The song "Beverly's Box" somehow lends itself as a theme song. Just substitute "purses and ties" for "beverages and song," she said."
“My name is Katie, and I like to endure, but I prefer to prevail. And believe that if we were able to put both of those together into one, we can do each pretty much anything.”

Katie Spotz, endurance adventurer for clean water advocacy, delivers Friday’s Interfaith Lecture at the Hall of Philosophy.

Spotz spoke Friday in the Hall of Philosophy at West Fork’s annual Interfaith Lecture. Spotz is an American endurance adventurer whose focus is clean water, a record-breaking adventurer and a world-record water activist.

During her talk, titled “For the Love of Water: A World Record,” Spotz spoke to the audience about her path toward adventure and explained the details of her famous row across the Atlantic.

She started at Dakar, Senegal, and rowed non-stop until she reached Demerara, Guyana. During her talks, she explained the challenges she faced, from the dangers of the ocean to the monotony of the voyage. She spoke about the feeling of accomplishment she felt when she finally reached her destination.

Spotz’s path toward adventure was far from easy. During her trip, she faced many challenges, including 30-foot waves, strong winds, and rogue waves. Despite these challenges, she persevered and rowed all the way to her intended destination.

At the end of her talk, Spotz said she did not come to her adventures for the glory or the fame. She wanted to convince people that the organization she works with, BlueTears Network, is the best. Rather, she wanted to show people that by making clean change, they can make a difference.

“Four years ago, I’d have told you we couldn’t do those challenges, that seemed impossible. But surrounding them, I realized that the real challenges are never physical — not the 30-foot waves or the broken pelvis. The real challenge is the courage to believe in yourself and your abilities,” she said. “I fell short, as I said, I fell short.”

So it wasn’t just a row across the Atlantic; it was a row for water, a swim for water, and a ride for water. Spotz and all those adventurers raised over $150,000 for the organization she works with, BlueTears Network.

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The actions, at around 5:45 p.m., when they arrived for vocal warm-ups with Kate Wadsworth, take the voice specialist's cue and begin to warm up their voices and bod-

ied for the impending show.

They ran through vocal warm-ups such as repeti-
sions of "the lips, the teeth, the tip of the tongue, the air in and out of dressing rooms, and then back to the stage for final stretches, their signa-
s above them reading "Happy opening, you are really good," Wilson said at 5:30 p.m., and the actors were off to their dressing rooms — one for those three men and one — for the two women — so that they could get makeup and prepare themselves.

On the stage, by which the curtain — marked with an arrow indicating which way to open it through the curtain — is marked, a bucket or the plate of tape, each of which contains notes given to her on spe-

It's 6 p.m.

Benech walked through the house in the mornings. "I got a picture of poems by T.S. Eliot, and it's on one of the walls that mixes with the theater's energy and excitement. Ac-
tors and crewmembers rush in and out of dressing rooms, bathrooms and hallways — lit by black light — in an effort to be fully ready for their call to stage, which signifies the start of the show. It clears her throat and gives herself and drank tea to soothe her throat. She put on her makeup first. Benech isn't sure what will happen during the night, in-

At a few minutes after 7 p.m., the stage is moved. A se-

The production staff, headed by Production Stage Manager Ron McSweeny and Assistant Stage Manager Buds Kates, wear noise-canceling headsets to block out background noise.

Through them, Moore cries lights, sounds and tran-

The entire change happens in a six-page run sheet that de-

The actors peel off their clothes and the crewmen help them step into new ones. The entire change happens in a set in a period of time — about 20 seconds. Moore has a six-page run sheet that de-

The entire change happens in a six-page run sheet that de-

The production crew quietly fills two parts of a bath-

It's 5:30 a.m.

The three crewmembers who had pushed the set were already out in the world. Now, finally relaxes back into her a direct YouTube link to "CHQ Stories". For information on the House of Representatives. During the play it will be in the lobby and the stage door. It is a reddit.com/r/bardgeek

Eight minutes after 7 p.m., the stage is moved. A se-

The production crew quietly fills two parts of a bath-

The show starts on opening night. Benech and her fellow cast members perform vocal warm-ups before opening night of "Fifty Ways." Benech lights an herbal cigarette for a quick costume change. At 7:30 p.m., it smells of cigarettes when the fastest of the show's quick changes is done and the actor is thrust on stage, stage, in costume.

No one is really terrified, the most unnerv-

Benech is cool and calm in the final moments before the door — the first time she notices her feet are dirty and rushes to clean them — notices her feet are dirty because she doesn't think Nina would allow her feet into the interiors.

Benech walked through the house in the mornings. "I got a picture of poems by T.S. Eliot, and it's on one of the walls that mixes with the theater's energy and excitement. Actors and crewmembers rush in and out of dressing rooms, bathrooms and hallways — lit by black light — in an effort to be fully ready for their call to stage, which signifies the start of the show. It clears her throat and gives herself and drank tea to soothe her throat. She put on her makeup first. Benech isn't sure what will happen during the night, in-

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The entire change happens in a six-page run sheet that de-

The production crew quietly fills two parts of a bath-

The show starts on opening night. Benech and her fellow cast members perform vocal warm-ups before opening night of "Fifty Ways." Benech lights an herbal cigarette for a quick costume change. At 7:30 p.m., it smells of cigarettes when the fastest of the show's quick changes is done and the actor is thrust on stage, stage, in costume.

No one is really terrified, the most unnerv-

Benech is cool and calm in the final moments before the door — the first time she notices her feet are dirty and rushes to clean them — notices her feet are dirty because she doesn't think Nina would allow her feet into the interiors.
The Julia and Ralph C. Sheldon Jr. Fund for the Performing Arts supports tonight’s performance by the MSFO with guest conductor Stilian Kirov in collaboration with the Chautauqua Festival Dancers. The endowment was established in 1981 through gifts to the Chautauqua Foundation by Ralph C. Sheldon Jr. and Betty Sheldon of Lakewood, N.Y. The stated purpose of the fund is to “insure that the Chautauqua Festival Dancers maintain a high degree of quality in all of its performing arts programs.”

Sheldon Family Fund supports MSFO, Festival Dancers performance

The Myra Baker Love and Katharine Love Hembree Fund provides funding for this week’s Interfaith Lecture Series on “The People of Pakistan” with lectures by Ambassador Akbar Ahmed, Bushra Gohar, Qazi Shwani and Myra Baker.

Hembree Family Fund supports all Week Five Interfaith lectures on the “People of Pakistan”

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Get to the Point!
Performing a work as complex and deeply felt as Brahms’ “Ein Deutsches Requiem” is a major challenge, especially when the instrumental and vocal forces can combine for only a single rehearsal led by a conductor making his Chautauqua debut.

Yet these assembled forces brought it to vivid life. Having heard the Buffalo Philharmonic Chorus in Kleinhans Music Hall, there was little doubt about their prowess, especially in a work at the heart of their choral repertory. Baritone Tyler Duncan was also making his Chautauqua debut, with soprano Janice Chandler-Eteme a welcomed return guest.

Conductor Robert Duerr, a North Tonawanda native, minister, organist and founder of the Pasadena Chamber Orchestra, had led the chorus, and the Buffalo Philharmonic Orchestra, last April. His extensive operatic assignments at the Metropolitan Opera and New York City Opera have entrenched him with a special sense of drama — an attribute that afforded Brahms’ work the special treatment needed.

The opening measures of “Selig sind die Toten” (“Blessed are those who mourn”) seemed just a touch slower than usual, but Duerr’s pulse and ability to keep the music flowing made his choice convincing as the movement grew in scope. These ears remember performances of which were lugubrious, muddily and gloriously serious rather than philosophical. But Duerr strode them elegiac clarity and the most difficult challenge in Brahms’ “Ein Deutsches Requiem” — a two-hour-long work, with the choral sections going on for huge climaxes — not raging, as in Brahms bounces the emphasis from one vocal section to another was glorious.

Chandler-Eteme has sung with orchestras all across the country, including this work at Carnegie Hall. She has also sung in many special events with the special gift of having studied with Todd Duncan, the original Porgy. Her entrance was quite stunning in her solo, “Bist du bei mir” (“Ye now are sweet”), with much of the writing high in her range. Yet she sang with clarity and poise, expressing tenderly — and with personal understanding — the text offering a mother’s comfort. In a central passage, there are magic moments when the flute, oboe and bassoon alternate passages with her voice, almost as if they are moved enough to spontaneously respond to her heartfelt textual delivery. (The movement was added after the first performance in the Bremen Cathedral, when the choral master sired the text “I hear my Redeemer liveth” from Handel’s “Messiah” to satisfy the cathedral’s clergy.) When Duerr returned to sing “Herr lehre, doch mich” (“Lord, make me to know the measure of my days on earth”), the exchanges between Duncan and the chorus seemed like conversation, and after the solo, Duerr held back slightly to build tension for huge climaxes.

The middle section, “Wie lieblich sind deine Wohnungen” (“How lovely in thy dwelling place”), is as tender as Brahms gets. In passages where the orchestra plays pianissimo; the choral sections eloquent, but Duerr’s reverential effect that takes time and talent to produce. Duerr than built the orchestral and choral forces to almost-melancholic din am — not raging, as in Verdi’s “Requiem” to come five years later, but in the gloom of passages honoring God from Revelation. The reverential section held its intensity — with some lovely horns playing — summing up Duerr’s achievement. Balance, pulse, forward flow, clarity in instrumental choirs and that dramatic sense served him — and Brahms — well. But he had a splendid chorus, capable of flowing a ravishing paranormal, and an orchestra that played with great responsiveness and unity.

Brahms, who was not a traditionally religious man, wrote this German Requiem after the death of his mother, Clotilda, utilizing passages from Martin Luther’s Bible rather than the usual Latin Mass text. The work is more an evocation of precious mortality, consoling those remaining, rather than a requiem for the dead, and that spirit pervaded this memorable performance.

Before the concert, director of programming Marty Metzler mentioned that the National Federation of Music Clubs, which provides scholarships to young talent, were among those remaining, celebrating their fifth year at Chautauqua. Tom Di Nardo was arts writer and critic for the Philadelphia Daily News from 1982 to 2011, and for the Philadelphia Evening Bulletin from 1974 to 1982.

**Daily Photo Reprints**

The Chautauquan Daily offers digital files of photos that appear in the newspaper for a fee of $15 per photo. Please note these are not prints of the photos. Our photographers will provide you with a high-resolution file on CD, which allows you to make as many prints as you wish. Please stop by the Editorial Office between 10 a.m. and 5 p.m. Monday–Friday to request your reprint. Cash or check only. No credit cards. Thank you.

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The Magical Charm — The Village of Mayville Yesterday and Today!

The historical village of Mayville offers an array of opportunities to shop, stay, dine & play. Many shops, galleries, and museums line the streets of Mayville, all of it holding a little past charm and a lot of amenities and comforts for visitors and residents to the Village of Mayville. Mayville is the "Chautauqua Grounds" for surrounding service providers and tourists in Chautauqua Institution.

Yesterday the Village of Mayville catered to acres visitors and residents, same charm, and today Mayville still offers the charm from the past, yet offers services and residents all the amenities and comforts of today. Below, a piece of magical charm from past to present!

(1) In 1962 the Andractie family transformed a natural gas station into one of the area’s most popular restaurants. Former owner of the property, the DePence family tell of the 1930s when the service station charged 50 cents to repair flat tires except during summers when they charged $1.50. Within walking distance of the Institution, Nicky Sally Andractie take pride in serving Italian and American favorites to returning visitors and local resident’s year round.

(2) The Wesley Cornell family managed hotels and retail shops, delivered mail, and supplied lumber for those first summer homes at Chautauqua Institution from the site that today is the Plumbush Produce & Bake Goods and the Plum bush Bed and Breakfast. Best and Mary Rappole of Plumbush B&B are pleased to offer visitors elegant lodging accommodations and plentiful harvest from local farms as well as fruit pies, brown eggs, jams and more. This seasonal road side stand, located at the Victorian “pink lady” Plum bush B&B (circa 1865).

(3) Nestled in an 1896’s restored brick barn are two of the areas best kept secrets. China Gifts Shoppe has classy gifts, antiques, jewelry, gifts, crafts, toys, garden and home accessories. Chautauqua Miniatures & Dollhouse Gallery is filled with vignettes, displays, dollhouses, kits and accessories to create that special memory. Custom service is our specialty; fun is our game and expect to leave smiling!

(4) La Fleur Restaurant: Celebrating 10 years of Excellence! Located at The Red Brick Farm Marketplace, one discovers western New York’s finest French cuisine, minutes away from the Chautauqua Institution. La Fleur is the only restaurant in Western New York to have been granted the prestigious 4 Diamond Award by the American Mobilie Association. Attention to detail is readily apparent in the pristine gardens overlooking the restaurant and its French countryside décor. La Fleur presents to you a carefully crafted menu featuring locally sourced ingredients for an unforgettable dining experience. La Fleur offers an extensive wine selection, carefully selected cocktails, impeccable service, and an elegant, yet cozy, atmosphere that brings the best of France to the shores of Chautauqua.

To be continued... See Mayville’s Chautauqua Daily — Mayville Page for more history about Mayville Businesses.

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SHOP

CONGRATULATIONS TO

Plumbush Produce & Baked Goods

Best and Mary Rappole of Plumbush B&B are pleased to offer visitors elegant lodging accommodations and plentiful harvest from local farms as well as fruit pies, brown eggs, jams and more. This seasonal road side stand, located at the Victorian “pink lady” Plum bush B&B (circa 1865).

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DINE

Chautauqua Suites Presents A Conversation with Mark Russell

August 5th, 2012

Dine in Olm’s at 6:30 pm (cash bar) $57.00

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What would you like to learn today?

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Jul 30: Matt Holmes & Bryan Moore, 10:00am to 12noon Webb’s Captain’s Table Restaurant 716-753-6990
Jul 30: Free coveted (Invitations to an outdoor concert Series Keer Hasbug & The Howlway — Lakeside Park, Mayville Rain location The Mill 716-551-3131), July 30, 7th Avenue Miniatures 10 AM-1PM Chautauqua Miniatures and Dollhouse Gallery 2, Chautauqua 158 Bottoms, 553 West End Road, Mayville 716-753-5152, mud@chautauquaminis.com
Aug 3: 11-12:30pm Webb’s Web at the Table Restaurant 716-233-4990
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DINE

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Sat, Aug. 4 – “Lake Day”

10:30 am FREE Youth Fishing Contest
12:30 pm FREE Musky Fishing Seminar
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3-5 PM FREE Fishing demonstrations, see Crooked Creek

Chautauqua Marina
716-753-3913

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April 19: A Conversation with Mark Russell
Cooktails in Bella Lounge
Chautauqua Suites Restaurant 716-435-3333

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CHAUTAUQUA LAKE

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Dine in Olm’s at 6:30 pm (cash bar) $57.00

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PLUMBUSH PRODUCE & BAKED GOODS

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Open Monday through Saturday
Lake Walk to feature weed harvester

BEVERLEY HAZAN Staff Writer

Weed control in Chautauqua Lake has been a topic of conversation for years, but today, Chautauquans will have an opportunity to learn more about just how much they hear about weeds. They can see a weed harvester up close and learn about its operation from Paul Swanson, general manager of the Chautauqua Lake Ass.

Swanson will begin the walk titled “E. O. See One in Action” at 6:30 p.m. today under the covered porch at the Heinz Fitness Center, below the YAC, and on South Lake Drive at the corner of South.

Swanson has served as a volunteer for the past 30 years. He manages a group of 200 volunteers who operate harvesters, transport barge, loaders and trucks and the overall operation is part of the management of the lake's plant life, though there is more to plant life management than mowing. The Bird, Tree & Garden Club sponsors this week's Lake Walk, in cooperation with the Chautauqua Watershed Conservancy. A portable sound system is used as tannens to hear the speakers.

BTG life members to host luncheon

BEVERLEY HAZAN Staff Writer

Now that the Bird, Tree & Garden Club is celebrating its history, it is time to make reservations to attend the BTG luncheon for life members and hear what Mary Lou Tolbo has learned about the 100 years of BTG history.

"What I’ve Learned So Far" is the topic. Tolbo will share with luncheon members at 12:15 p.m. Aug. 3 in the Alumni Hotel park.

"Over the last 100 years the BTG has engaged in a lot of serious work but has done it with a great deal of fun and style," Tolbo said. “We are going to look at a few of what I think have been market-stirring pieces of fun that they engaged in — like pageants, parties, receptions and the love of poetry.”

Save $30 for a reservation to attend. Sally McClure, Chautauqua Bird, Tree & Garden Club, PO Box 35, Chautauqua, NY 14722. For information, call 716-203-5667.

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Participates in tonight’s BTG Lake Walk will learn about weed harvesters from Chautauqua Lake Association’s Paul Swanson.

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A local photographer’s visual interpretations of Pakistan may lend insight into a culture few Americans have seen before, during Week Five, themed “Pakistan: Straddling the Boundary Between Asia and the Middle East.”

Kiran Khan, whose family has come to Chautauqua for years, will have her photos displayed in the Hall of Missions throughout the week. Khan is Pakistani and lived in the city of Lahore for four years. Khan took the photos almost a decade ago while she was studying photography at the State University of New York Fredonia. Khan made several trips to Pakistan while growing up to visit family, but she has not been back in seven years.

She said she has taken photos of many different countries that she has traveled to, but this project was different.

“This project is really meaningful to me because of my relationship with Lahore,” Khan said. “I’ve been to a lot of the sites many times, and I’ve met the people in the photos. It has definitely been special to me.”

Alongside being the focus of her senior show at Fredonia, Khan said the real goal of the project was to give an accurate portrait of her native country and the city she loves.

“I wanted to show that there is beauty in the city of Lahore,” Khan said. “There is beauty in the history, the culture and the people. There are a lot of impoverished families there, but there is so much more to the culture and society than that.”

On Wednesday, Khan will present a slideshow of her work in Pakistan in the Hall of Christ. Khan will talk about the places she photographed and her experiences in the country.

Maureen Rovegno, assistant director of the Department of Religion, has worked with Khan’s father on Institution programs and has known the family for years.

After the success of last season’s week of programming on Iran, Rovegno said the Institution looked at Pakistan as another country about which Chautauquans were “hungry for information.”

Khan’s pictures will be displayed as a supplement to the lecture series, and Rovegno said the photos can tell a story that would be hard to replicate in a lecture platform.

“Our goal is to help us understand in a people-to-people way,” Rovegno said. “Kiran’s photography will help us connect with the people of Pakistan in a visual way.”

Rovegno said the Department of Religion is grateful for Khan’s work and presence on the grounds during Week Five, because her work brings an authenticity to the Interfaith Lecture theme, “The People of Pakistan.”

Khan said she is ready to engage Chautauquans in conversation about Pakistan and her photography. She said the main point she would like her audience to come away with is that Pakistan is a diverse country and many misconceptions about the country still exist in the American public.

“There’s a lot of misunderstanding about the culture,” Khan said. “People might think that all people in Pakistan have the same views on the Western world, and that’s not true. Not everyone is radical or extremist.”

The photographer said looking at the pictures of some of the impoverished can be troubling, but she said getting people to talk about these issues is an important step to helping improve the situation.

“It’s complex. A lot needs to be done to fix these areas, but that’s not all I think about when I look at the pictures,” Khan said. “You just hope to start a conversation that can bring about some change.”
**MAY**

**TUESDAY, MAY 22**

1:00 CHAUTAUQUA CENTER. The Rev. Dr. J. Paul Womack, archivist & director, Chautauqua Institution; Hon. Bushra Gohar, women.


2:00禮物及獎項發放

3:10 LECTURE. Fareed Zakaria, Voice Master Class

3:30 - 4:00 Master Class. Anthony Newman, teacher of piano. Leader: Walter Stroppel, pianist.

4:00 Middle East Update. Geoffrey Champkins (below the YAC.)

5:00 Brown Bag Lecture. Geoffrey Champkins (below the YAC.)


6:00 Fish Fry of the Board of Religion: "The Compromise of 1877." The Rev. John A. Mahoney, historian, Chautauqua Institution.


7:15 CLSC coordinator, moderator. Alumni Hall Group Dinner. Leader: Bob Bonstein and Mark Altshuler. of Dust

8:00 THEATER. Fifty Ways to a Better World. (Programmed by the Chautauqua Theater Company.)

8:45 Chautauqua Prays For Chautauqua. (Programmed by the Chautauqua Women’s Club.)


9:15 - 9:30 The Sorcerer's Apprentice (Paul Dukas) Concerto for Bandoneon Aconcagua

10:00 LECTURE. Dr. William Hurlbut, special assistant for international affairs, Temple Beth Israel, Arizona.

10:45 Story Time. Stories planned for 3 to 4-year-olds. Smith Memorial Library

11:00 CONCERT. The Rev. Dr. J. Paul Womack, archivist & director, Chautauqua Institution; Hon. Bushra Gohar, women. 11:15 Chautauqua Literary and Scientific Circle Alumni

11:30 - 12:00 LALTAK. (Programmed by the Chautauqua Theater Center.)

11:30 - 12:30 The Tell-Tale Heart. John William Hone

12:00 GATHER & GREET. "Honey Bees and Bee Keepers." (Sponsored by the Garden Club.)

12:30 - 1:00 CHAUTAUQUA CENTER. The Rev. Dr. J. Paul Womack, archivist & director, Chautauqua Institution; Hon. Bushra Gohar, women.

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