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Seventy-Five Cents
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CHAUTAUQUA OPERA COMPANY PRESENTS

FALSTAFF



KATIE McLEAN | STAFF PHOTOGRAPHER

Kevin Glavin plays the title character, Sir John Falstaff, in Chautauqua Opera's *Falstaff*, which plays at 7:30 p.m. tonight and Monday at Norton Hall.

Verdi's brilliant comedy opens on Norton stage tonight

CHAD M. WEISMAN
Staff Writer

All in the world's mere folly; man is born to be jolly," *basso buffo* Kevin Glavin said, reminding audiences of the lesson to be learned through uproarious laughter in tonight's production of *Falstaff*, Giuseppe Verdi's comedic masterpiece, by the Chautauqua Opera Company.

Falstaff, the final opera in Verdi's long and distinguished career, will be performed at 7:30 p.m. in Norton Hall and again at 7:30 p.m. on Monday. Students of Chautauqua Opera's Young Artist Program will provide the chorus for the show.

Composed when the Italian master was 91 years old, *Falstaff* is the second comedy in Verdi's repertory, which consists mostly of dramatic pieces. His first comedy, *Un giorno di regno* (*King for a Day*), was commissioned at the beginning of his career,

shortly before he lost his wife and children. *Un giorno* became known as the failure that prevented Verdi from composing any comedic operas until the end of his life.

"Life is easy; comedy is hard," said Jay Lesenger, Chautauqua Opera general/artistic director, describing the process of perfecting the art comedy within the conventions of his craft.

Falstaff was Verdi's first successful comedy, and it is considered one of the most notable manifestations of the genre. The libretto was written by Arrigo Boito (a highly successful composer in his own right), who based the storyline largely on Shakespeare's *The Merry Wives of Windsor*, and also on scenes from the playwright's *Henry IV*.

"Boito was one of the great composers and literary figures of his generation," said James Meena, *Falstaff*'s conductor. "He had no qualms being second fiddle to Verdi. What you end up with is an opera that is brilliant on every level. Dramatically ... it's brilliant. Musically, it's extraordinary."

See **FALSTAFF**, Page 4

PBS' Kerger champions public broadcasting to fortify community

NIKKI LANKA
Staff Writer



KERGER

Paula Kerger, president and CEO of PBS, recently returned home from a trip to Dublin, where she spoke on the impact of public broadcasters on vibrant communities. During two different radio interviews, she heard the now-infamous clip of Mitt Romney threatening to cut the government subsidy for PBS during his presidential campaign.

"I have to tell you, hearing it in another country being played back was even more stunning," she said.

At her 10:45 a.m. morning lecture today in the Amphitheater, Kerger will discuss how public television ties into the notion of the pursuit of happiness and how it is a worthy aspiration on a national scale.

See **KERGER**, Page 4

Compassion key to ease suffering, Armstrong says

NIKKI LANKA
Staff Writer



ARMSTRONG

T.S. Eliot wrote in the poem "Ash Wednesday," "Because I cannot hope to turn again,/ Consequently I rejoice, having to construct something/ Upon which to rejoice."

Karen Armstrong's livelihood as an author of books on world religions is what she has constructed to find happiness. She was a Catholic nun before attempting teaching and even television broadcasting. These careers all ended disastrously.

"I gave up expecting to be happy," she said. "But I said, what I've got to do, like many people, is manufacture my own happiness from whatever miserable ingredients at my disposal."

Writing was the only remaining option she saw. She took a chance and wrote *A History of God* while living off baked beans and tomato sandwiches. To her own astonishment, it became an international best-seller.

See **ARMSTRONG**, Page 4

Golden Boys give Chautauqua audience chance to reminisce



THE GOLDEN BOYS

BEVERLY HAZEN
Staff Writer

Against all odds, three teens from the same neighborhood in Philadelphia — Frankie Avalon, Bobby Rydell and Fabian — found stardom as singers in the 1950s. In 1985, the trio began touring as "The Golden Boys," and they will be performing at 8:15 p.m. tonight in the Amphitheater.

Frankie Avalon, born in 1940, was playing the trumpet at 12 years old in a band with singer Bobby

Rydell, according to his website. After seeing Avalon perform at a private party, an impressed talent scout scheduled an appearance for him to play his trumpet on "The Jackie Gleason Show."

Eventually his singing voice was heard, and a recording contract with Philadelphia's Chancellor Records soon followed. "DeDe Dinah," "Cupid," "Teacher's Pet" and "Bobby Sox to Stockings" all became hits, but he is perhaps best known

for the song "Venus." Avalon got his start in movies when he was paired with former "Mouseketeer" Annette Funicello in 1963's "Beach Party."

Fabian was born as Fabiano Anthony Forte in 1943. He was discovered in Philadelphia when he was just 14, according to his website. Fabian started singing to help out his family financially, but he never suspected a career would follow. By the time he was 18, he had recorded dozens of hit

singles and eight albums.

Fabian appeared on "American Bandstand" for the first time in 1958, made his film debut in 1959's "Hound-Dog Man" and worked with John Wayne in "North to Alaska" the following year. "Fabian's Good Time Rock 'n' Roll Show" was broadcast live in front of 85,000 fans in Baton Rouge, La. This 1985 concert was the first to be produced for pay-per-view television.

See **GOLDEN BOYS**, Page 4

WEB EXCLUSIVE

A real-life love

Daily multimedia editor Andrew E. Mitchell follows the progress (and actual couple) Anna Gerberich and Frederick (Pete) Leo Walker II, who dance the title roles in Chautauqua's Saturday inter-arts collaboration *The Romeo & Juliet Project*. Watch at www.chqdaily.com

Read the story on Page 5

THEATER

406 Clybourne

Set plays crucial role in CTC's 'Park'

Page 5



DANCE

Emotionally charged

NCDT overcomes unusual obstacles in Wednesday *pas de deux* performance

Page 11



TODAY'S WEATHER



HIGH 78° LOW 63°
Rain: 10%
Sunset: 8:43 p.m.

SATURDAY



HIGH 75° LOW 64°
Rain: 60%
Sunrise: 6:06 a.m. Sunset: 8:42 p.m.

SUNDAY



HIGH 71° LOW 60°
Rain: 20%
Sunrise: 6:07 a.m. Sunset: 8:41 p.m.

NEWS



NEWS FROM AROUND THE GROUNDS

Piano competition winner's recital

The School of Music's Piano Program will conclude at 4 p.m. today in Fletcher Music Hall with a recital performed by the winner of the Annual Solo Piano Competition. The seven finalists chosen from Tuesday's preliminary round performed 30-minute recitals Thursday to compete for the title.

Bartolovic VACI lecture

Ceramist and Chautauqua School of Art faculty member Frederick Bartolovic will speak on his work at 7 p.m. tonight in the Hultquist Center. Bartolovic replaces previously announced speaker Danielle Mysliwiec.

Chautauqua Women's Club news

- The Women's Club flea boutique will be held from noon to 2 p.m. today behind the Colonnade. Items for sale include clothing, jewelry, purses and household goods.
- The Women's Club invites members to come to the Clubhouse from 2 to 5 p.m. today to play mah jongg. Bring a National Mah Jongg League 2013 card.
- The Women's Club offers social bridge sessions for both men and women at 12:30 p.m. Saturday at the Clubhouse. Single players are welcome. Membership is not required.
- At 3 p.m. Saturday in the Hall of Philosophy, David Kozak will speak on "The State of American Politics in 2013" as part of the Contemporary Issues Forum.
- The Women's Club welcomes new Life Members with their "Hats Off to the CWC" event at noon Sunday at the Athenaeum Hotel. Guests are asked to wear hats. RSVP at 716-357-4961. Tickets are \$30; no charge for new Life Members.

Chautauqua Literary and Scientific Circle alumni news

- CLSC Class of 2006 is sponsoring a Downton Abbey English Tea at 3:15 p.m. today in Alumni Hall. This event is open to everyone. Tickets are \$10 and available at the front desk of Alumni Hall, along with raffle tickets for a garden tea set. The raffle drawing will be held at the tea, but the winner does not have to be present.
- Classes planning to have their class banner carried in the Aug. 7 CLSC Recognition Day parade should register at the Alumni Hall front desk and arrange for the fee of \$10. To be included in the parade, banners must be in good condition and have at least one class member marching behind it.
- \$12 tickets (if purchased before Aug. 5) for the 5:30 p.m. Aug. 7 CLSC 10th Annual Alumni Dinner and Gala celebrating our 135th anniversary are available at Alumni Hall.

Morning lecture discussions for high school, college students

Facilitator Miles DeMott invites high school- and college-aged students to attend a half-hour lunch discussion immediately following each of the Week Five and Week Six morning lectures on the back porch at his home, at 32 Waugh, on the corner of Waugh and Palestine. Discussions revolve around the day's lecture, theme, and how their relevance to that age group. No sign-up required, and lunch is provided.

Chautauqua team tennis

There is rescheduled team tennis from 8 a.m. to 12:30 p.m. Saturday. Sign up at the tennis center or call 716-357-6276.

'Keeping Hope Alive' book presentation

Author Sarah Robbins will discuss her book *Keeping Hope Alive: One Woman, 90,000 Lives Changed* — about Dr. Hawa Abdi, a 2011 Chautauqua lecture participant — at 2 p.m. Friday in Smith Memorial Library's second-floor classroom.

Non-perishable food drive

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

Chautauqua Dialogues

From 3:30 to 5 p.m. every Friday, the Department of Religion holds small group discussions of the week's Interfaith Lecture Series theme. Sign up after the 2 p.m. lectures at the Hall of Philosophy

Boys' and Girls' Club Carnival

The Boys' and Girls' Club Carnival is from 9:30 to 11:15 a.m. today at the Club campus. There will be 20 activity booths, including the popular Kid Wash, bake sales and bounce houses. Proceeds go to the Chautauqua fund.

Chautauqua in Bloom award ceremony

At 3:30 p.m. today at Smith Wilkes Hall, an award ceremony will be held for the Chautauqua in Bloom event sponsored by the Bird, Tree & Garden Club.

CPOA outdoor lighting walk-about

At 9:30 p.m. on Sunday, the Chautauqua Property Owners Association will be hosting an outdoor lighting walk-about at the Colonnade.

CORRECTION

The Hebrew Congregation will not host a Shabbat dinner after its 5 p.m. service today, as was reported in the July 25 Interfaith News.

NEW CLERGY CONFERENCE



PROVIDED PHOTO

Members of Week Five's New Clergy Conference gather outside the Amphitheater on Sunday. **FROM LEFT:** Nannette Banks, program coordinators Jan and Joy Linn, Joe Sandoval, Mary Garner, Jeremy Lopez, Gary Taylor, Lucas Lindon, Christopher Wylie, Julie Hill, Sarah Johnson, Eustacia Marshall, Toure Marshall, Manda Adams and Daniel Hayward.

Chautauqua helped put 'culture' into 'agriculture,' Moore says

GEORGE COOPER
Staff Writer

Who put the "culture" in agriculture? Chautauqua did, in a manner of speaking. The traveling Redpath Circuit Chautauquas inspired rural inhabitants of many stripes. But there is a special link between the Circuit Chautauquas and agriculture institutes, a link that Professor Gary Moore of North Carolina State University will discuss at 3:30 p.m. today in the Hall of Christ. Moore's presentation is part of the Oliver Archives Heritage Lecture Series.

Moore said his talk will entail two storylines, which are seemingly separate but eventually entwined. One story is

of the Lyceum movement, a centuries-old educational forum of public lectures, music and entertainment. Chautauqua is a logical extension of this movement.

The second story is of American farming and how its history was for so long propelled by tradition and myth, not based in scientific method or fact.

"Farmers did not have scientific knowledge," Moore said. "They planted by the cycles of the moon. It was a bleak life. They farmed the way their fathers taught them."

If one has an animal with pinkeye, take some scrapings from the chimney and smear it on, Moore said. Maybe it worked, but it wasn't scientific.

tific.

In the late 19th and early 20th century, traveling Chautauquas, produced and promoted by the Redpath Lyceum Bureau, barnstormed the country. They featured speakers such as William Jennings Bryan and entertainers such as Gay McLaren, and they also helped to propagate in rural America a sense of ease, leisure and culture.

The Morrill Act of 1862, also known as the Land Grant College Act, boosted agricultural education in America and allowed for public lands to be used for school construction. This laid the foundation for a national system of state colleges and universities, many of which are familiar names today: Pennsylvania State University, Ohio State University, Cornell University. These institutions were meant to be affordable and to focus on practical curricula such as



PROVIDED PHOTO

Inside an Institute Train in Illinois — a corn lesson.

agriculture, military science and engineering.

But these new institutions were not efficiently disseminating information. Thus came the agricultural institutes, modeled on the Redpath Circuit Chautauquas — traveling by train, designed to offer the latest agricultural science along with entertainment for the whole family.

"Experts would travel from community to community, teaching about scientific agriculture," Moore said. "But also there was music, drama, lectures and culture."

Moore called the parallelism between the Circuit Chautauquas and the agricultural institutes "amazing."

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Friday at the Movies

Friday, July 26

MONSTERS UNIVERSITY - 6:00 (G, 104m) Mike Wazowski (Billy Crystal) and James P. Sullivan (John Goodman) are an inseparable pair, but that wasn't always the case. From the moment these two mismatched monsters met they couldn't stand each other. Pixar's newest animated picture unlocks the door to how Mike and Sulley overcame their differences and became the best of friends. "An imaginative, raucous, wildly inventive cartoon of a movie." -Tom Long, *Detroit News*

THIS IS THE END - 8:45 (R for sexual content, nudity, language, drug use and violence. 107m) A group of Hollywood celebrities are trapped at James Franco's house party after a series of strange and catastrophic events in **Evan Goldberg** and **Seth Rogen's** outrageous new comedy. "Intensely raunchy and silly and joyous and tapped right into my inner teenager in a glorious way." -Mary F. Pols, *TIME* "One of the most tasteless, ridiculous and funniest comedies of the 21st century." -Richard Roeper It's so good you'll think you hallucinated it." -Peter Travers, *Rolling Stone*

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NEWS

Television and the pursuit of happiness



From Today's Lecturer

GUEST COLUMN BY PAULA KERGER

Paula Kerger is the president and CEO of PBS.



When we think about happiness, too often we think of a selfish pursuit. In multiple studies, empirical research proves that true happiness is most often derived from selfless activities

— PAULA KERGER

tive correlation: the more television that people watch, the unhappier they report their lives. From decreased social interaction to increased obesity and violence, television has been blamed for many of the ills in our society.

I believe that, used appropriately, television also has the power to positively impact people's lives in ways that directly increase their happiness. For more than a half-century, the box in the living room has served as our country's electronic hearth. It has given us a place to come together during moments of triumph and tragedy. From the moon landing to 9/11, we have been able to share our nation's brightest and darkest moments.

Of course not all television lives up to this ideal, but I strongly believe that we can use the power of this medium to help address some of the big challenges facing our country. Public media in particular has the unique opportunity to use television to increase our citizens' overall life satisfaction because of our broad reach and our unique mission. Over the course of a year, nearly 90 percent of all Americans tune in to their local PBS station. Beyond our reach, PBS is the only media company dedicated solely to serving the American people, not selling to them. We were founded in

order to use the public airwaves to educate, engage, and inspire all Americans, and we are still dedicated to that mission more than four decades later.

There are three areas where I think media, especially public media, has a particular responsibility to contribute to our society's "happiness index." The media is an extremely powerful tool that can be used to help communities build relationships, increase public trust and understanding, and encourage good governance.

In each of these areas, public media is uniquely positioned to help individuals and communities. Our local stations can help build relationships within communities that extend into the real world; and online we are creating communities of shared interest that are also bringing people together. Our public media system is using the power of television to share our common cultural heritage, which increases civic participation, understanding, and social trust. We are investing in quality journalism, which is crucial to good governance. We can also play a role in civic engagement, helping all Americans understand their role in building a civil society.

At PBS, we aspire to help all Americans access the tools and resources they need to build a better life for themselves and their families. We want to open doors, and give everyone a chance to reach their highest dreams and ambitions. From inspiring viewers to expand their culinary skills through the guidance of great masters like Julia Child and Jacques Pepin, to challenging young people to become the next generation of science pioneers, public television has provided access to all regardless of where you live or your economic means.

When we think about happiness, too often we think of a selfish pursuit. In multiple studies, empirical research proves that true happiness is most often derived from selfless activities when we are connected to something larger than ourselves, often reflected in service to family, friends and community. That is why I believe this week's programs at Chautauqua are so important. Our country's vitality and strength will only be enhanced if we encourage each individual to pursue their dreams, while binding our communities together in pursuit of that bold vision so beautifully articulated at the formation of this country.

BTG NATURE WALK



GREG FUNKA | STAFF PHOTOGRAPHER

Naturalist Jack Gulvin leads a Nature Walk through the Chautauqua grounds beginning at 9 a.m. today under the green awning at the lake side of Smith Wilkes Hall. Sponsored by the Bird, Tree & Garden Club.

Todd to give Brown Bag on merits, pitfalls of curiosity

KELSEY BURRITT
Staff Writer

In Amsterdam's Golden Age, people often miniaturized private museums in their homes, called "cabinets of curiosity." One of the most valuable items to feature in a cabinet of curiosity was the Surinam toad, which gives birth by hatching eggs out of its back.

"The Dutch were just fascinated by this," said Kim Todd, Week Five's prose writer in residence. "One of the questions that I started with was, why that? What is it about oddness or the strangeness of the Surinam toad that these people wanted to have it in their house?"

Curiosity is an unpredictable force, one that can be harnessed as creative energy for discovery and enlightenment — or, conversely, can foolishly lead one astray. Todd, recipient of the PEN/Jerard Fund Award and the Sigurd F. Olson Nature Writing Award, will give a Brown Bag lecture called "Curiosity: Vital Force or Cautionary Tale?" at 12:15 p.m. today on the porch of the Literary Arts Center at Alumni Hall.

"One of the things I want



TODD

to explore in the talk is what exactly curiosity is," Todd said. "I also find myself sort of the most happy when I'm pursuing the answer to a question or trying to figure something out."

Todd began her college career as an English student, although she eventually earned a Master of Fine Arts in creative writing and a Master of Science in environmental studies from the University of Montana. She first enrolled as an MFA candidate, but realized by the end of her first year that she had already taken the maximum number of science classes

possible outside of her degree program.

It was at that point Todd decided to earn a second degree, and she has experienced an accomplished career blending the two disciplines: English and science. She has written three works of literary nonfiction, including *Chrysalis: Maria Sibylla Merian and The Secrets of Metamorphosis*; research for that work involved curiosity cabinets and the Surinam toad.

The science and the literary world each hold curiosity as a necessary, if unstable, trait. Though curiosity can be praised for leading to novel invention or thought, it can also be derided for encouraging impulsive, trivial or oddly obsessive behavior.

"There are sort of curiosities about the questions of the universe which can make people write great novels," Todd said, "and there's also curiosity about what's going on with Kim Kardashian, and that makes you click your link on Yahoo News and waste half an hour that you didn't have to waste." Curiosity certainly has a bad reputation for certain figures in literary history, Todd points out, such as Eve and Pandora. However, the hunger to know more can prove to be as fruitful as it is dangerous.

"One of the things that makes people curious, I think, is the offer that you're going to learn something about the world that you don't already know," Todd said. "That the world is actually different than the way you think it is."



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FROM PAGE ONE



Milestones

IN MEMORIAM

Ralph Crockett

Ralph Edward Crockett, a dedicated Chautauquan for over 50 years, passed away peacefully at his home in Moreland Hills, Ohio on Wednesday, July 10 at the age of 91. Ralph was the devoted husband of 70 years to Helen; loving father of Karen Crockett Silverstein (Jay), David (Debbie), and Bill (Beth); the dear grandfather of Erica DiMambro (Orlando), Joshua Silverstein (Lisa), Adam (Jennifer), Ashley Howard (William), Katie Crockett Grant (Patrick), and Kevin; and great-grandfather of Nicolas, Maya, Cloe, Elena, Gabriella and Joshua.

Born in Cleveland in 1922 to Alice and David Crockett, Ralph was the beloved brother of five siblings. He graduated with a degree in engineering from Case Western Reserve University in 1949, after which he served as a pilot in the United States Army in the Pacific during World War II. Following the war, the Crocketts began their family and Ralph went on to enjoy a distinguished 40-year career with General Electric.

Ralph and Helen first stumbled upon Chautauqua in the early 1960s on a golf outing. After falling in love with the Institution, the Crocketts purchased 20 S. Terrace in 1974. Ralph was thrilled to see four generations of his family thrive within the gates, with his children, grandchildren and great-grandchildren returning to spend time there each summer.

Over the years, Ralph served as a member of Chautauqua's Board of Trustees, the Chautauqua Property Owners Association and the buildings and grounds committee. Ralph played an instrumental role in the renovation of the Boys' and Girls' Club. He was also a delegate in the Chautauqua Conferences on U.S. and Soviet Relations exchange program in 1986, a series of open forum meetings to discuss wide-ranging political and social issues between the two nations. In addition, as the founding president of the Friends of the Chautauqua Conservatory Theater group, Ralph was integral to the renovation effort of Bratton Theater. Because of his love of and belief in Chautauqua, Ralph diligently tackled any task he was given with passion, purpose and aplomb. His many contributions have ingrained him in the past and future of Chautauqua, and he will be sorely missed by his family, friends and associates.

A memorial service in celebration of Ralph's life will take place at 11 a.m. Saturday at the Hall of Philosophy.

FALSTAFF

FROM PAGE 1

Boito's representation of Falstaff is hardly different from Shakespeare's.

"He's funny," said Kevin Glavin, who plays the opera's title character, "but the funny with him is a sad funny. He was a knight when he was younger, but he sort of let himself go. He has no money, he's very fat, he runs around with a couple of drunks all the time and orders them around. He still thinks he is a handsome knight ... he talks about his belly as his kingdom."

Falstaff's inflated self-conception masks any suspicions of his lowered social status. Believing himself to be as handsome as he was in his youth, he sends identical love letters to the wealthy Mistresses Meg Page (Ellen Putney Moore) and Alice Ford (Amy Burton).

The two women send Mistress Quickly (Jennifer Roderer) to Falstaff, to trick him into believing they are interested in his immodest proposals.

At one point, Mistress Ford's husband, Ford (played by baritone Michael Chioldi) becomes so convinced of his wife's infidelity that he sinks into a gut-wrenching aria, (*È sogno o realtà?* — "Is it a dream or reality?"), revealing the raw wound that humor so ably scabs.

Here, Ford must grapple with the innateness of irre-



KATIE McLEAN | STAFF PHOTOGRAPHER

Jon Jurgens and Mandy Brown play Fenton and Nannetta.

Chautauqua Opera general/artistic director Jay Lesenger and Apprentice Artists present a *Falstaff* Operalogue, sponsored by the Chautauqua Opera Guild, at 5 p.m. tonight in Norton Hall.

antagonists. *Falstaff* should certainly provide comic contrast and relief to the tension of *Peter Grimes*.

"It's such a joyful piece," Jay Lesenger said. "It's just a joyful piece. It's one of the great comedies in the opera world. It's one of the great comedies everywhere... It's a masterpiece."

While the singers are guided by the in-depth details within the script, the craft of comedy requires attention to detail above and beyond the flourishes of its dramatic counterpart.

"It has to be very precisely timed," Burton said. "If the timing is slightly off in a tragedy, the whole thing doesn't necessarily fall apart the way that comedy can. It feels almost scientific to get the comedy timing exactly right."

Despite the depth of attention paid to detail, the tone in rehearsal is the complete op-

posite of *Peter Grimes*. There is joking around, conviviality and light-hearted laughter. The script itself is far lighter than its counterpart this season at Chautauqua Opera.

"Bring your kids," Jay Lesenger said. "It's gonna be a fun show."

Lesenger had never done *Peter Grimes* before this season's performance, but this will be his sixth production of *Falstaff*. His familiarity with the piece will serve him well, as the company has a comparable amount of time to prepare for this production as they did with *Peter Grimes*. The swelling, dramatic largesse of the arias and duets in *Peter Grimes* will be opposed in brevity by *Falstaff's* effervescent, musical laughter, which will lighten hearts and induce foolish grinning across the crowd.

In this production, master-comedian Glavin will accustom himself to portraying a brand-new character, alongside the Chautauqua Opera's Young Artists and his fellow professionals, many of whom have played their roles in this opera many times before.

For example, Burton will be performing as Alice Ford for this third time. She has also played Nanette, Ford's daughter, who is also complicit in the deceit of Falstaff.

This performance, to be sung in the King's English, will make the Merry Wives' deceit come to life in vivid hilarity.

KERGER

FROM PAGE 1

It may be difficult to find a bigger proponent of public broadcasting. Kerger was a PBS kid herself — she loved shows like *The Six Wives of Henry VIII* and *Elizabeth R*. She still remembers the first ballet she ever saw, which was broadcast on public television. "When I had a chance to be working on public televi-

sion, I felt that it was part of something that had been a part of my life since as long as I can remember," she said.

Kerger sees public broadcasting as a positive force.

"If you're trying to understand what is the glue that holds us together, communication can play such an extremely important role," she said.

She points to PBS programs such as "NewsHour" and "Frontline" that inform citizens about important is-

sues of the day.

Kerger also connects the pursuit of happiness to personal achievement and life-long learning. PBS programming allows viewers to explore — they can wander the world, learn to cook or receive lessons from a big yellow bird.

"I think that there is a role that media can play," she said, "and I think that as careful consumers of media ... there's a role that citizens play in their engagement

with what is portrayed."

She references data showing increased happiness among people who are engaged within their communities, as opposed to those who are more self-oriented.

"It's more of a selfless effort of being able to reach beyond oneself and to serve others," she said. "And I think that the satisfaction that's derived from that is close to pure happiness as one can feel."

ARMSTRONG

FROM PAGE 1

Her 2 p.m. lecture today in the Hall of Philosophy will elaborate on happiness as a selfless pursuit.

Armstrong has since written more than two dozen books along with her own memoirs. Her works include

A History of God, Islam: A Short History and The Bible: A Biography.

In 2008, Armstrong won the TED Prize for her vision of a Charter for Compassion, a cooperative effort to restore compassionate thinking and action in religion around the world. In her studies, she has found one idea that all religions promote: compassion.

It's not just a nice idea, she said. Compassion means putting one's own ego aside, stepping into someone else's shoes and pursuing their interests before one's own.

"Unless we learn to do that now ... so that we treat all peoples, whoever they are — even our so-called 'enemies' — as we would wish to be treated as ourselves," she said, "we are not going to have a viable world."

She references the Prophet Muhammad, who said a true believer is not content knowing that a single person is hungry.

"That should be the religious impotence," she said. "Not to get a nice warm glow or to feel peaceful and Bud-

dha-like."

Even the Buddha died a miserable death of dysentery, Armstrong said, and he said himself that existence is suffering. She agrees with this statement; no human is exempt from suffering, no matter how rich or how poor.

"You must allow the suffering of other people, too, to break your heart," she said. "Otherwise, you sit in a bubble of privilege, as you do in a place like this, and forget that we have a responsibility as religious people to strive for the happiness and well-being of all creatures, and that's a quote from the Buddhist scriptures. And if we don't do that, we're failing the test of our time."

GOLDEN BOYS

FROM PAGE 1

He was also nominated for an Emmy for his production work on the TV mini-series "The Wild West."

Bobby Rydell was born in 1942 and started out as a drummer playing with Avallion in Philadelphia. Rydell launched his solo career as

a singer in 1959; he recorded 34 Top 40 hits and sold more than 25 million records. Known for his pompadour hairstyle, Rydell starred in the 1963 film classic "Bye Bye Birdie."

Rydell now serves as an advocate for organ donor programs, having recovered from a kidney and partial liver transplant in 2012.



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THE ARTS

Gerberich, Walker live real-life love story with roots in Chautauqua

NATALIE MAYAN
Staff Writer

Just as Chautauqua has brought together different art forms this season for *The Romeo & Juliet Project*, one year ago, Chautauqua brought together North Carolina Dance Theatre dancers Anna Gerberich and Frederick (Pete) Leo Walker II.

Gerberich and Walker will dance the roles of Romeo and Juliet at 8:15 p.m. Saturday in the Amphitheater as part of *The Romeo & Juliet Project*.

"I swear, I'm living my fairytale," Gerberich said. "I truly believe he is my soul-mate and the love of my life."

The couple first met when Walker joined the main company of NCDT in 2010. Walker remembers seeing Gerberich the first time he walked into the dance studio. Although the two dancers spent almost two years simply as co-workers, Gerberich admitted that she would jump at the chance to partner with Walker.

Gerberich and Walker officially began dating last summer in Chautauqua. After an ice cream date at Boxcar Barney's followed by their first



BRIAN SMITH | STAFF PHOTOGRAPHER

Anna Gerberich and Frederick (Pete) Leo Walker II, a couple in real life, play lovers in the title dancing roles for the Chautauqua inter-arts production of *The Romeo & Juliet Project*.

kiss, Walker said he was sold on the fact that he had found "the one." The spiritual freedom of the Institution played a vital part in their relationship, Walker said, allowing them both to fully be themselves.

"Being up here just solidified the fact that we want to be together," Walker said.

The couple is a wonderful example of how opposites can attract. Walker considers himself an extrovert to his core, while Gerberich describes herself as an introvert. The

couple's personality differences have provided a healthy balance in their relationship.

"I can calm him down, and he can bring me out of my shell," Gerberich said.

For *The Romeo & Juliet Project*, Gerberich and Walker will be dancing the three main *pas de deux* from Chautauqua Dance Artistic Director Jean-Pierre Bonnefoux's *Romeo and Juliet* choreography, with music by Sergei Prokofiev. The couple did not have much trouble finding



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PREMIERE
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Daily multimedia editor Andrew Mitchell goes behind the scenes with "R&J" stars Anna Gerberich and Pete Walker, now at chqdaily.com

inspiration for their roles.

"I think we're a real life Romeo and Juliet," Walker said.

Romeo and Juliet share many secret moments in the beginning of their relationship, and Gerberich and Walker can relate. In the first *pas de deux*, Romeo and Juliet have a moment alone for the first time. They are flirting with each other and share their first intimate kiss.

"Even in rehearsals ... I

still think back to our first kiss, and I get butterflies," Gerberich said.

In the second *pas de deux*, Romeo and Juliet share a bittersweet moment. While they are overwhelmingly happy to spend their first night together, they are also overcome with sadness. Mercutio and Tybalt have both been killed, and Romeo and Juliet realize they are never going to bring their families together.

"The only way for them to be together is either die or run away," Gerberich said.

The third *pas de deux* is the tomb scene, which Gerberich called one of the most powerful scenes in the production, especially because of the collaboration between the art forms.

The audience can hear what the actors are saying, hear what the opera singers are vocalizing and see the physicality of the dancers' movements, Bonnefoux said. He believes *The Romeo & Juliet Project* is fully reliant on trust between the art departments.

"I think it's going to be one of the great moments of Chautauqua performing

arts," he said.

Bonnefoux also said the trust between the dancers is essential in a love story such as *Romeo and Juliet*.

"When you arrive onstage [with your significant other], there's a trust that happens that you don't have to invent," Bonnefoux said. "It's just there."

Walker agreed he and Gerberich share a level of communication that adds something special to their performances.

"Dancing with someone that you love," Walker said, "there's just a different energy."

Gerberich said dancing is always easier with Walker because the couple knows each other so well.

"When I'm with him, I don't even think about dancing," she said.

In the limited time that the couple is not onstage or in rehearsal, they are most likely kayaking on the lake or picking up chicken wings from Andriaccio's.

As far as love advice for Chautauquans, Walker suggests simply walking along the lake. Dialogue picks up so easily in this environment free of pressure, he said.

406 Clybourne set plays crucial role in CTC's 'Park'

JOSH AUSTIN
Staff Writer

Within the text of Bruce Norris' play *Clybourne Park*, there is a predominant character that is referenced quite often, an antagonist throughout the show. And yet, this character never says a word.

The house, slowly decaying at 406 Clybourne Street in a fictional suburb of Chicago, has become as much a part of the cast as any of the play's characters. In fact, it's this house that causes uncomfortable dispute and veers the dialogue into murky, politically incorrect territory.

"I think that, very much in this play, the set is sort of a main character, because it helps us understand the story," said Jason Simms, scenic director of Chautauqua Theater Company's *Clybourne*. "It itself has an arc. The set is about storytelling, and it's about making the play function while evoking a general sense of what the play is about."

Clybourne has become a bona fide conversation-starter for many theaters across the country. The play plunges rather rapidly into the conversation of race and power in America, taking a sharp-witted look at the relationship between neighbors. Within this play, Norris' intense view into the progression — or is it? — of communication isn't limited to any demographic, as talk of race, gender and sexuality is blatantly slammed onto the table.

The set, which swiftly ages 50 years in a matter of 15 minutes — Act 1 takes place in 1959 and Act 2 is set in 2009 — becomes the silent crux of the conversation. But at the play's start in 1959, the neighborhood is still largely a white community.

"The first maybe seven minutes of *Clybourne Park*, you sort of feel like you're watching an episode of



KATIE McLEAN | STAFF PHOTOGRAPHER

406 Clybourne appears in a state of disrepair in the second act of Chautauqua Theater Company's *Clybourne Park* playing through Sunday at Bratton Theater.

'Leave It to Beaver,' Simms said. "Honing in on that was an important thing for Davis [McCallum, the play's director] and I to do because we, for lack of a better word, wanted to 'trick' our audience into thinking that this was going to be a really sweet play and then let it dissolve from that place."

The cookie-cutter house is incredibly emblematic of the longed-for "American Dream," which helps entice the Youngers, an African-American family — and an unwanted addition to the white community — to move in. (Their family is derived from Lorraine Hansberry's *A Raisin in the Sun*.) As the first act progresses, characters profess their fears of depreciated real estate prices and "white flight" to the Stollers, the family moving from the neighborhood.

The set becomes a bridge between acts. Transitioning behind a curtain — though some renditions of the play have left the curtain open — the house suddenly appears in disrepair, apparently having suffered from lack of care and, perhaps, lack of funds.

Riddled with graffiti, dirty carpets and moldy

walls, 406 Clybourne Street has found itself in a radically changed neighborhood. The house now faces demolition, this time as part of a largely African-American community that fears gentrification.

"While I was designing this play, I was sort of obsessed with a podcast of 'This American Life,' where they were talking about Harper High School [in Chicago] and how dangerous those neighborhoods are," Simms said. "We really wanted to understand that this neighborhood, maybe five years prior to Act 2, was a dangerous place to live."

For Simms, a big part of designing the set was making sure he understood why the previous tenants had let the house fall into such poor condition. Perhaps the family couldn't afford the upkeep of the house, leading them to cover the fireplace. Simms also suggested that once the family moved, it was possible that squatters or drug dealers took over the vacant house.

"It was always really important for Davis and I that the Act 2 set really did feel like nobody really put any money into the house,

and also that it has deteriorated in the past 50 years," Simms said. "You have to understand why these people would want to tear this house down. I think you need to see that, in a way, making the house uncomfortable seemed important."

Simms also made sure to incorporate different aspects from the decades following the 1950s. He included trailer paneling (something that Simms said was popular in the late '60s and early '70s), laminate wood paneling and beige, cut pile carpeting representing the '90s, all of which had decayed with time.

"Houses are hard to keep up; they take a lot of work," Simms said. "And for whatever reason, this house was neglected."

CSO violinists walk the talk in Symphony Partners Brown Bag

KAITRIN McCOY
Staff Writer

At 12:15 p.m. today in Smith Wilkes Hall, the Walking Girl Quartet will show audiences that it's possible to be good friends, play music and have fun — all at the same time.

The four violinists of the quartet are Lenelle Morse, Margaret Cooper, Amanda Armstrong and Erica Robinson. When the women play violin in the Chautauqua Symphony Orchestra, they wear formal garb. But Morse said when they play as the Walking Girl Quartet, it's all about informality and fun.

"We decided we would walk [onstage] wearing shorts and tennis shoes and T-shirts and baseball caps," Morse said. "It's a very loosely formed group. This is just absolutely for fun."

Morse said the quartet's talk will include music examples from Georg Philipp Telemann's Concerto for Four Violins in D major to illustrate what happens when instrumentalists don't pay attention to each other.

"We're going to try to really show people how much you must listen when you're either playing in an orchestra or in a group setting," Morse said.

The quartet will use comedic antics and vio-

lin technique to show that even a simple thing like maintaining eye contact can help musicians listen to one another and put a piece together.

Sometimes the closeness of the group can turn the eye contact into a case of the giggles, Morse said, and they laugh a lot when performing together. She said the group's closeness is its strength.

"It's an incredibly encouraging group," Morse said. "You feel very free. When people are very accepting of each other personally, it's much easier to be accepting of little glitches [in a performance]."

Morse said that she loves playing chamber music because it gives her the opportunity for self-expression. She pointed out that playing in the violin section of an orchestra means her job is to not stick out from the group.

The quartet's talk is the second in the Symphony Partners' Brown Bag series. The final Brown Bag of the season will be on Aug. 9 with Morse, Jolyon Pegis and Eva Stern; the CSO string musicians will present different reasons why "practice makes perfect," whether it's for a concerto performance, an audition or a school-related performance.

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COMMUNITY

Presbyterian House managers reflect on 25 years of hospitality

Just inside the busy office down the corridor from the main lounge at the Presbyterian House, there is a box on the counter. It's a red box, covered in gift wrap like a present. There is a slit along the top. On the side is a sign someone put together on their printer. It says, "Celebrating Beth and Vicki for 25 years of service. Send them a thank you note." A contralto voice breaks into song around the corner in the kitchen. Elevator doors hiss closed nearby. There is a lot of bustling activity. An older man leans in the door and asks when the mail goes out. Bulletin boards dotted with pictures and memories dominate the office walls. Then the managers come in. Beth Brunner and Vicki Sarver take a few moments to reflect on 56 collective years of service to their church at Chautauqua Institution, the past 25 spent as co-managers of the Presbyterian House. They are retiring after this season.

Brunner: Vicki and I were both first-grade teachers in the Portage County [Ohio] school system, in the Ravenna [School] District. We had worked closely together for years. We had this friend, someone we taught school with. She was a little older than we were. She was someone who was strong, opinionated and had good suggestions for her friends. Her husband was a retired Presbyterian minister and she played the violin, though not in the symphony here. We felt her strength. It was like, from God's heart through her mouth. Anyhow, she said, "You're going to go to Chautauqua for the summer." So Vicki started as a hostess at the Presbyterian House.

Sarver: A couple of years later, we heard there was a need for assistance at the Mary Willis House [a former Presbyterian facility for visitors with families]. Beth was the obvious choice. So that's how we both wound up here. Coming up here in the summers made sense for us from a schedule point of view, as it has for countless educators over the years, because we got off in the summer. In some ways, our work here has drawn on the same skills which made us effective elementary school teachers.

Brunner: We both took some time off in our early years here, but after awhile we decided if the manager's job at the Presbyterian House ever came open, we would apply for it. It did, and we did. The selection committee was mostly men and they insisted that one of us be in charge, so I was the boss one year, Vicki was the boss the next year. We wore them down and they eventually agreed to the co-management. I remember, my son was the houseboy one year, and my husband called at about 10 o'clock one night and asked



Chautauqua Conversations

COLUMN BY JOHN FORD

to speak to our son. I had no idea where he was. My husband asked, "What do you mean, you don't know where he is? Who are you?" I told him this place is not like any place we have been before — it's OK. So that was kind of an introduction for our husbands, who have been very supportive of our jobs here and are able to visit us frequently in the summer, often bringing our kids along. We have dear family memories of this place, as well as memories of guests and friends we have made along the way.

Sarver: As managers, we found we each had our strengths. I tend to be detail-oriented, Beth is big-picture. And as first-grade teachers, we knew ... you have to be enthusiastic, you have to be organized, you have to have goals you want to achieve, you want guests to enjoy their week. ... You have to be able to multitask. You have to get your people to behave. And we worked hard at this job. Even during the off-season we would get together at least one night a week to do stuff to get ready for Chautauqua. We'd work on reservations or staffing matters or job descriptions. We worked well together. We would joke that we saw each other more than we saw our husbands.

Brunner: Everyone who comes in that [office] door wants to tell us their story, how they got here. Our goal was to make people feel that they were coming home. God has seen fit to let us do that. I am a member of the Presbyterian Church; Vicki attends services there but is not a member. Our office has been here and there over the years, sometimes small as a closet, sometimes nice like this one, looking out on the large front porch. But it's always been a place where the guests can get together. Many of our guests have trusted us with closely held memories, things they wouldn't tell many people. We always keep their confidences.

Sarver: Our priority for guests is for Presbyterian ministers and missionaries. And then the next tier is for laypeople — persons who are members of the church but not officials. Every year, around 25 percent of the guests are from other denominations. We book at 98 or 99 percent

every season. Every room is filled. We have to make revenue during the season to cover the building's year-round operating costs.

Brunner: We do have a waiting list, and Vicki is like a dog on a bone to get any cancellation filled with a guest. Our board [of directors] has been great. They have responsibilities elsewhere and then they come here and work hard for us. And we have lots of stories. For instance, we had a little girl here once, with her family. Her parents were done with their week here and ready to leave. They couldn't find the girl. Finally, they found her in a closet in the coffee nook area. She said, "You go on ahead. I'll stay with Miss Vicki and she'll bring me home later." I remember red-headed Jessie, a little girl whose family stayed with us here. One morning at 5:30 a.m., I awoke and Jessie was laying right on top of me. "I'm hungry," she growled. Her mom might have said, "Go back to sleep." I just got up and got her a bowl of cereal.

We laughed our way through teaching first grade — those little people are natural comedians — and we laughed our way through here.

Sarver: We rocked babies early in our time here that later became staff members for us. We have nine college kids and five cooks for our 37 rooms and 65 beds. There is a lot of continuity here with staff members returning the following year. We have been part of different generations of families, and there is a lot of joy in that. It all gives people a good feeling about things, about our country.

We certainly were not trained in hotel management, and especially since we moved in to the new Presbyterian House next to the Amphitheater 10 years ago, our jobs have often seemed like hotel management, or maybe more guest house management.

Brunner: Everybody wants to be affirmed, to be acknowledged, to be heard. It was important to have round tables in the dining room, which facilitates conversation and camaraderie. We are always surprised and humbled that people remember us as they do.

Here's one final little story: We had the three girls who got stuck in our old elevator. It was dark as pitch in there. We kept singing with them from outside the elevator to keep their spirits up until help arrived. We almost started singing "Nearer, My God, to Thee" — remember, from the movie "Titanic?" Then again, it's probably good we didn't.

Cops beat Slugs, Salads devour YAC Pac in Week Four men's softball action at Sharpe

MARK HAYMOND
Staff Writer

The cracking of bats and crackling thunder punctuated the humid air around Sharpe Field last Friday evening.

The first softball game of the night saw the Cops taking on the Slugs. Both teams

started strong, running up big numbers in the first inning. Going into the third, the bats cooled, prompting the scorekeeper to lament how few zeros he had for the scoreboard. Both teams livened up late in the game, though, which went into extra innings with a score of 15-15.

One standout on the Slugs was young Ben Hoste, who batted at the bottom of the order. His RBI in the seventh inning tied the game. Alas, it was for naught, as the Cops Mirandized last year's champions in the eighth with a single run. The final score was 17-16.

The second game pitted the Mayo-Based Salads against the YAC Pac, the two youngest teams in the league. Most respectable adults went home at the end of the first game, leaving the field to the boisterous — and mildly profane — youngsters.

A couple of Salads chewed tobacco and kicked around a hacky sack before the game. Trash talk was flying, mostly among the Salads and mostly directed at their own teammates. There was a noticeable lack of sleeves and shoes on both squads.

A YAC Packer smacked a fly ball between second and third, prompting a Salad

to throw his glove in the air after it. The glove hit the ball but was unable to close around it. There were several seconds of heated debate about how the play would have been called if the glove had closed and floated back on to the player's hand, though the hypothetical issue was never fully resolved.

The Salads won the game when lightning struck nearby in the sixth, sending most of the players and the cowardly scorekeeper scurrying into the safe-ish confines of the field's metal-topped seating area. The two teams will meet again on July 31.

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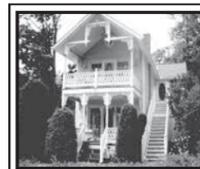
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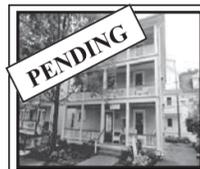
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LECTURE

PICCIOTTO: HAPPINESS COMES FROM CIRCUMSTANCES MATCHING EXPECTATIONS



ROXANA POP
STAFF PHOTOGRAPHER

Marina Picciotto, Charles B.G. Murphy Chair in Psychiatry and professor of neurobiology and pharmacology at Yale University School of Medicine, speaks about the science of happiness Thursday morning in the Amphitheater.

Q&A

Editor's note: This Q&A has been edited for clarity and length. Read the full transcript at chqdaily.com.

Q: Please comment on the use of SSRIs and Ritalin in the young and their link to suicide and mass murder.

A: I wouldn't actually link them to mass murder; I think mass murder is a bigger problem. The increased use of psychoactive drugs by the young is one that, on the one hand, I think I can be extremely beneficial — if any of you have kids that are profoundly depressed, or who are really unable to learn because they can't pay attention long enough, you know that drugs are useful for certain subsets of kids. I think they're more widely used for the same reasons that we have talked about here. If the expectation is that we can all work perfectly, that all our brains can work perfectly, then we are dissatisfied if they don't work perfectly. We are looking for things to actually make us into the ideal person. So yes, our use of drugs is probably much greater than it should be. I worry especially about kids who are prescribed antidepressants and stimulants during critical periods of development, when we know the connections between nerve cells are maturing very rapidly, and they will mature in an environment that has that drugs onboard rather than one that does not. I would also say that it seems likely to me that the overall incidence of depression is also in some ways related to a mismatch in expectation. If we have a school system where, for example, boys are expected to do things they are not able to do — for example, sit still for six hours at a time without recess — it's a little hard to match that rewarding dopamine signal to the actual realities.

—Transcribed by Mark Haymond

JESS MILLER | Staff Writer

When John Lennon wrote "Happiness is a warm gun," he probably didn't mean that happiness was created by little neurons firing off in explosions of elation.

If Marina Picciotto had been there, she could have corrected him.

Picciotto, a professor of psychiatry, neurobiology and pharmacology at Yale University, spoke at Thursday's morning lecture about how the brain creates feelings of happiness. Her lecture differed from those of speakers earlier this week, who spoke about happiness from historical, economic and social points of view.

"We can actually think about happiness in a very reduced way, as a trace from a particular set of neurons in a brain," Picciotto said.

Picciotto distinguished between "pleasure" and "happiness." Pleasure is when a person's circumstances exceed their expectations, she argued. Happiness occurs when a person's circumstances match expectations.

Dopamine originates in the ventral tegmental area (VTA) of the brain, traveling from one nerve cell to the next and creating an electrical impulse telling the brain's reward center when something good has happened.

"[The VTA] is important because it's the site of action

for all addictive drugs," Picciotto said, "but it's also critical for experiencing the normal pleasures of life."

In one study, scientists used juice rewards to test primates' pleasure signals. The scientists observed peaks of high dopamine release when the primates unexpectedly received a drop of grape juice — and chimpanzees really like juice, Picciotto added.

The scientists then made a discovery: After the monkeys had been given juice over and over, a spike of dopamine could be detected in their brains before they had actually received the juice. This dopamine wasn't a direct result of the juice, but of a trigger causing the expectation of receiving the juice — perhaps the scientist entering the room, for example. They concluded that happiness was a steady stream of satisfaction that followed a rise in dopamine, rather than the spike in dopamine itself, as previously believed.

"Dopamine is not about saying, 'Reward!'" Picciotto said.

And once the studies of behavioral science came along, scientists finally un-

derstood why happiness was more than a dopamine spike. For the first time, they began to study how humans assess situations in order to make the best judgment calls.

"Judgments are made because we are matching our behavior to our expectation to probabilities that we can't fully predict," Picciotto said. "And that's what the dopamine signal does. It's saying, 'Think about what you're doing. Make a choice about your behavior.'"

This definition of happiness doesn't mean that expectations have to be lowered, Picciotto said. Instead, one has to be acutely aware of one's environment and calculate the happiness or satisfaction of an upcoming situation.

"The satisfaction of getting that probability right," she said, "... I think that's happiness."

It is believed that humans will make decisions based on those calculations, she said, thanks to studies that have been done on those with drug addiction.

She warned of manipulating the happiness system.

Taking drugs such as amphetamine, cocaine, nicotine and morphine can all

disturb the workings of the dopamine highway, from the VTA to the medial forebrain bundle that carries the dopamine signal. Picciotto said this misuse of the dopamine signal will warp behavior and expectations.

"That will mess up any abilities to predict errors in our environment," she said.

Drugs cause giant bursts of dopamine in the system that are often time-linked to an event, Picciotto said.

"Whatever was happening when you took that drug is going to be learned as something that will predict a dopamine surge," she said. "You'll seek out those cues."

If someone has a really satisfying cigarette in his or her favorite bar, it increases his or her chances of a return visit to the bar triggering the dopamine release that occurred there the first time.

It makes sense, then, that many American soldiers stationed in Vietnam were heroin addicts during the war, but were able to quit upon their return to the United States — at home, there were no "trigger spots" for them to catch a craving.

The difference in expectation and reality can result in happiness even without

drugs, alcohol or addictions involved.

"Our mismatch between the expectation of what could be and what is can be slightly skewed in the way that the mismatch of a drug abuser's calculation is greatly skewed," Picciotto said. "What happens when your expectation is based on the judgment of what should be, is that dopamine comes up when you see a picture of Donald Trump's new boat. The trough comes when you come home and there's no boat at all."

If expectations have been raised by personal beliefs, advertisements or the media, the mismatch between those expectations and the reality of the situation can lead to unhappiness. Picciotto said that doesn't mean a person shouldn't expect great things, but ought to have realistic expectations.

"But to align our own internal understanding of what is good for us, with the possibilities of the good things that are around us, is something that I think is a recipe for happiness," Picciotto said.

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RELIGION

'Let's talk about race and our own white privilege'

On June 30, 2013, Edie Windsor led the Gay Pride parade in New York City.

"Who would have thought an 84-year-old widow would be the grand marshal of the parade?" said the Rev. Barbara K. Lundblad at the 9:15 a.m. Thursday morning worship service.

Lundblad's Scripture lesson was Luke 18:1-8, the story of the widow and the unjust judge, and her sermon title was "Happiness Pursued."

When Edie Windsor's partner died, she had to pay more than \$300,000 in estate taxes because the couple could not be married.

"No one is as persistent as Edie," Lundblad said. "She went all the way to the Supreme Court to get justice.

She is going to get a big refund. She could be the hero of today's parable."

Is this a story about a widow, Lundblad asked, or is it about prayer? This is another parable, she explained, in which Jesus put the punchline first. Is this a story about the persistence of prayer, or about being as persistent as the widow was with the unjust judge?

Or perhaps it is a story about justice. Jesus uses the word "justice" four times throughout the parable, Lundblad said. The widow was more than just a cardboard prop — widows were badly treated in Jesus' time.

Or could this be a story about faith? The last line of the story is, "Will the Son of Man find faith when he comes?" This was a question often asked in the community Luke was writing to, she said, because a long time had passed since Jesus was teaching.

"Which is it?" she asked. "Talk among yourselves. How many vote for prayer? For justice? For faith?"

"I believe we have to keep all three together," Lundblad continued. "If you pray but do not work for justice, then your prayer is empty. If you work for justice but do not pray, or if you pray and work but get no justice, you give up."

In the same week that the Defense of Marriage Act was overturned, the Voting Rights Act of 1965 was stripped of its essential powers, Lundblad said.

"We have to hold all efforts for justice together," she said. "Those who worked for gay marriage must protect the right to vote. We must be as persistent to protect the vote as we were to work for marriage — there are a lot of people still knocking at the door."



Morning Worship

COLUMN BY MARY LEE TALBOT

In two of Week Five's morning lectures, Robert Putnam and Charles Murray talked about class differences.

"They were honest and forthright that they were talking about class and not race," she said, "because class runs across racial groups.

"I am not a social scientist," she continued, "but I think we do need to talk about race in Chautauqua. If you look around, we are pretty white, like many of our churches and the town I grew up in. It is time to talk about the privileges we have as white people."

Lundblad asserted that few whites are routinely stopped and frisked. Americans are not living in a post-racial time, she said, and "we need to tell the truth about it."

"No white president has been subjected to what President Obama has been," she said. "No other president has been asked to produce his birth certificate, as if his presidency and his person were illegitimate."

But Lundblad's sermon was not about feeling guilty.

"There are people in this country who are still looking for justice," she said. "This sermon is a plea for us to talk about race."

If Jesus were telling the same parable today, he would change the word "widow" to read "young black man," Lundblad said. She read the Scripture lesson with that change in place.

"Jesus chose the widow to represent justice denied," she said. "After a walk through Palestine Park, he might have told the story as I just did.

"Let's talk about race and our own white privilege, because gutting the Voting Rights Act is racial," she continued. "The stand-your-ground laws ... are racial, the prison-industrial complex is racial, immigration is a racial issue."

She went on to describe the differences in the talks white

parents and black parents may have had with their children about what she called "the trial in Sanford, Fla." — *State of Florida v. George Zimmerman*.

"It was a tough decision [for me] to hear," she said, referring to the court finding Zimmerman not guilty.

Jim Wallis, editor of *Sojourners* magazine, wrote a July 15, 2013, essay for *The Huffington Post* titled "Lament from a White Father," a response to the trial verdict from two days earlier. Lundblad picked three ideas from the essay to discuss.

First, she said, white parents should talk with black parents about the kinds of conversations they need to have with their children about how to live and interact with society's institutions. Second, Wallis wondered where black children could look for protection if they could not rely on the police or the law. Third, she noted, Wallis said that if white Christians stayed in mostly white churches and only talked to each other, they would never hear the discussion or feel the pain of black Christians.

"Let us not leave it to black Americans to be the only voice to stand up for justice," Lundblad said. "Be feisty and persistent to pray and work for justice."

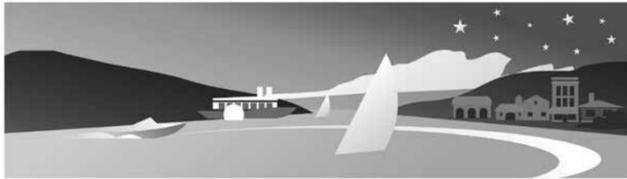
Marian Wright Edelman, president and founder of the Children's Defense fund, wrote an article about Sojourner Truth for *The Huffington Post* on March 8, 2011. She wrote, "When heckled by a white man in her audience who said he didn't care anymore about her antislavery talk than for an old flea bite, she snapped back, 'Then the Lord willing, I'll keep you scratching.'"

Lundblad continued with one of Edelman's most famous quotes: "You just need to be a flea against injustice. Enough committed fleas biting strategically can make even the biggest dog uncomfortable and transform even the biggest nation."

"So let's keep knocking at the door of the unjust judge," Lundblad said. "Keep on pestering and pestering and pestering, so that racial justice is made real and God's justice appears on earth. So be it."

The Rev. Nannette Banks presided. The Rev. Sarah Johnson, associate pastor for congregational care at Preston Hollow Presbyterian Church in Dallas, read the Scripture. The Motet Choir, under the direction of Jared Jacobsen, sang "Jubilate Deo," Benjamin Britten's composition based on Psalm 100.

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RELIGION



NARAYANAN: 'DON'T OUTSOURCE YOUR HAPPINESS TO WHAT OTHERS THINK OF YOU'

ROXANA POP | STAFF PHOTOGRAPHER
 Vasudha Narayanan, distinguished professor in the Department of Religion at the University of Florida, talks about the different types of happiness in the Hindi culture during Wednesday Interfaith Lecture at the Hall of Philosophy.

FREDO VILLASEÑOR | Staff Writer

Many classical Hindu texts say that humans have four goals in life: dharma, artha, kama and moksha. Each one brings its own particular kind of pleasure or happiness. However, the four must be delicately balanced to achieve true happiness.

"If it makes you happy, go for it," Vasudha Narayanan said. "The trick, like coffee, is to find the right blend."

At 2 p.m. Wednesday in the Hall of Philosophy, Narayanan delivered a lecture titled "Enduring Happiness for Now, Enduring Happiness for Good: Some Hindu Perspectives." She was the third to speak on Week Five's Interfaith Lecture Series theme of "The Pursuit of Happiness."

Narayanan has authored and edited numerous books. She is a distinguished professor in the University of Florida's department of religion and a past president of the American Academy of Religion.

Narayanan explained the four Hindu goals of life, beginning with dharma, meaning virtue or duty. In Hinduism, some virtues are recommended to all human beings, while others are specific to certain groups based on age or gender. Among the virtues that apply to everyone are gratitude, generosity, lack of envy and nonviolence toward all creatures.

"Artha [is] wealth ... or, by implication, all that wealth involves, including glory and power," she said. "And kama [is] desire or pleasure relating to the senses."

Millions of pictures of Lakshmi, the goddess of wealth and prosperity, grace homes, shops and offices

across India. In the picture, Lakshmi is sitting on a red lotus flower with one hand raised, a signal not to be afraid, and the other showering gold coins. Wealth, Narayanan explained, is considered a good thing in Hinduism.

And desire and pleasure are also good — after all, India is the land of the Kama Sutra, she said. Marriage can help people achieve all the Hindu goals of life and is thus considered one of the best ways to happiness.

"The Tamil text Tirukkural lauds married life: If love and virtue reign in the household, this is the perfect grace and gain of life," Narayanan said. "Among all those who labor for future happiness, it says, the person who is married is the best."

When considering goals like artha and kama, an issue arises — although Hinduism encourages wealth and pleasure, it also promotes

detachment.

"Almost every self-help article tells us that buying stuff ... doesn't bring us more happiness," Narayanan said, "but they don't tell you that the flipside — that is, cultivating a sensible detachment — leads one to the real bliss: the lasting, enduring happiness of liberation."

The lotus flower is commonly used as a symbol for detachment, she said. One important characteristic is the plant's hydrophobic leaves.

"It's this observation that we find in the Buddhist and Hindu texts," she said. "The Bhagavad Gita tells us that the person who is steady and who is truly happy is not touched by sin, just as a lotus leaf is not touched by water."

Happiness doesn't come from the outside world, such as through possessions, she argued. Rather, it comes from the inside. To illustrate this idea, Narayanan told a

story about the musk deer, which lives in the Himalayas and other mountains in South Asia.

“

If it makes you happy, go for it. The trick, like coffee, is to find the right blend.”

— VASUDHA NARAYANAN

"It's said that the musk deer ... produces a heady fragrance and charges around trying to find the source of that perfume, not realizing it's within itself," Narayanan said. "The moral of the story is, don't outsource your happiness to

what others think of you or let your possessions be your persona."

Many Hindu texts claim that to find happiness, one needs to find oneself first, or, in other words, find one's connection with the supreme being.

"This supreme being in Hinduism is called Brahman," Narayanan said, "a being which is ineffable, beyond thought, smaller than the smallest, larger than the largest."

She explained that when someone realizes his or her connection with the cosmic ground of Brahman, all karma is erased and all pain is transformed into enduring happiness. This is moksha, liberation from the cycle of life and death and transcendence into the realm of bliss, where nothing is fleeting, and happiness is true and eternal.

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MISCELLANEOUS

BIGFOOT: My name is Peter Wiemer and our family owns We Wan Chu Cottages. I created the Chautauqua Lake Bigfoot Expo as a Tourism Special Event two years ago. Since then, I have had 14 eyewitnesses to a bigfoot sighting here in Chautauqua County come forward to me resolving themselves of knowing they saw a bigfoot but was afraid to talk about it to anyone publicly. Watch the only eyewitness, which agreed to be videoed at ChautauquaLakeBigfoot.com

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By THOMAS JOSEPH

ACROSS
1 Pun response
6 Plant life
11 Printer's proof
12 Pin place
13 Put in office
14 That is: Latin
15 Broadcast
16 Mess up
18 Crater feature
19 Poseidon's place
20 Dog doc
21 Simile words
22 Prize
24 Bus. envelope abbr.
25 Tel Aviv native
27 Lacking
29 "Scruples" writer
32 Embrace
33 Shooter ammo
34 Sticky stuff
35 Bruins legend
36 Cart puller
37 Beans buy
38 Perch
40 Ham it up

DOWN

1 Axle gunk
2 Depends
3 Place for a procedure
4 Compass trace
5 "When pigs fly!" modern movies
6 Act the coquette
7 Young fellow
8 Owner's expense
9 Stand up to
10 "Nashville" director
17 Many modern movies
23 Twisty turn
24 Imitating
26 Pencil ends
27 Summer wear
28 Dawn goddess
30 Perfectly
31 City planners
33 Burger part
39 Ring up
41 Farrow of films

C	A	P	E	D		B	A	K	E	D		
A	C	L	U	E		O	L	I	V	E		
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						N	O	T	A	R	Y	
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						S	P	L	A	S	H	
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A	G	A	T	E		I	C	A	N	E		
R	O	P	E	D		C	E	D	E	D		

Yesterday's answer

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1	2	3	4	5		6	7	8	9	10
							12			
11										
							14			
13										
				16	17			18		
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19				20				21		
22			23				24			
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27	28				29				30	31
					33			34		
32										
35					36			37		
38			39			40	41			
42							43			
44							45			

A XYDLBAAXR is LONGFELLOW

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

7-26 **CRYPTOQUOTE**
T V G A B N W ' X K T W N X F C
Y L G P X Y V I P G K Z Q N P C I Z Y ,
Y G T H A T B X T X Z Q Y C B K .

— K C P N T W I W N L G P Y V F C
Yesterday's Cryptoquote: ONLY THOSE WHO WILL RISK GOING TOO FAR CAN POSSIBLY FIND OUT HOW FAR ONE CAN GO. — T.S. ELIOT

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

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

Difficulty Level ★★★★★ 7/26

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

Difficulty Level ★★★ 7/25

Diggs to present on immigration for Men's Club

Nancy Brown Diggs will present "Hidden in the Heartland: The New Wave of Immigrants and the Challenge to America," based on her 2011 book of the same name, at 9 a.m. today at the Methodist House. This talk is part of the Men's Club series. Diggs will address how the current situation is untenable for both illegal immigrants and also for American citizens. One example is immigrants in the

fields who are exposed to pesticides and encounter serious medical problems. Diggs' lifelong interest in other cultures has taken her around the globe. Fluent in Spanish, French and German, she has lived in France, participated in language immersion and homestay programs in Japan and Mexico and volunteered in Ecuador, Romania and Haiti. Diggs has a Ph.D. from The Union Institute & University in East Asian

studies, a master's from Wright State University and a bachelor's in French from Case Western Reserve University. Men's Club talks are open to all men and women. Guests are welcome to join in coffee and refreshments before and after the talk. *The Men's Club is looking for a replacement speaker for Aug. 16. Recommendations can be emailed to Clem Reiss at creiss58@gmail.com.*

Miller Fund supports Armstrong lecture

The Rachel Alice Miller Memorial Fund supports the lecture this afternoon by Karen Armstrong. The Rachel Alice Miller Memorial Fund was established in honor of Rachel Alice Miller, a granddaughter of Chautauqua co-founder Lewis Miller.

She is the daughter of Robert A. and Louise Igoe Miller. Rachel spent part of her life in Ponce, Puerto Rico, where President William McKinley had appointed her father as Postmaster General. She and her mother, Louise, were interested in aiding the

development and marketing of Puerto Rican artisan handicrafts. In 1911, Rachel brought ivy from Mount Vernon to plant at the dedication of the Miller Bell Tower in honor of her father, Robert, who had died the previous week.

» ON THE GROUNDS

BOAT RENTALS

Sailboat rentals are available at the John R. Turney Sailing Center (716-357-6392). Paddle boats, canoes, kayaks and a rowboat are available to rent at the Sports Club (716-357-6281).

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DANCE



ROXANA POP | STAFF PHOTOGRAPHER

David Morse and Sarah Hayes-Watson perform Sasha Janes' "At First Sight," a pas de deux commissioned by North Carolinian Michael Tarwater for his wife, Ann, to commemorate the moment the couple met. The piece was performed as part of North Carolina Dance Theatre's annual "Evening of Pas de Deux" Wednesday in the Amphitheater.

Dancers sidestep unusual obstacles to produce 'emotionally charged' evening

JANE VRANISH
Guest Reviewer

REVIEW

North Carolina Dance Theatre faced a limited rehearsal window on Wednesday, and it was moved back due to a conflicting rehearsal for this weekend's upcoming *Romeo & Juliet Project*. Yet despite that, and a subsequent 20-degree temperature drop that changed the stage conditions, NDCT overcame all obstacles to deliver an emotionally charged "Evening of Pas de Deux" in the Amphitheater.

The duet format may be part and parcel of the performing arts, from a theatrical dialogue to a concerto for two violins. But the duet occupies a special place in dance, where it is known as the *pas de deux*. In the classical vein, it is most often the pinnacle of a full-length ballet, as the leading dancers convey the culmination of a romance through movement.

Wednesday night's performance only had one example, and those were excerpts from *Paquita*, which the company performed two weeks ago. Often the *pas de deux* is easily plucked from a production, mostly to offer a spectacular display of technical skills. Think of the "Don Quixote *Pas de Deux*," a favorite in competitions, or the popular "Black Swan *Pas de Deux*."

They are usually arranged with an *Entrée*, *Adagio*, female solo, male solo and Coda configuration, but this *Paquita* only featured a pair of solos followed by the *Grand Adagio*. The rearrangement felt awkward without the Coda, a section that always provides a brisk and brilliant finish. However, it turned out that the inclusion of this Coda would have meant bringing in the *corps de ballet*, not in keeping with the theme of the night.

But Anna Gerberich and Pete Walker made the most of the opportunity. Surprisingly, the pair had grown since we last saw them, he with more confident jumps and a supportive ardor. Gerberich looked like a true ballerina, filling the Amphitheater for the first time with an adroit presence. So she drifted like a feather in a series of *attitude* and *arabesque* turns and looked larger-than-life in the supported poses of the *Adagio*.

On the other hand, a contemporary *pas de deux* may be difficult in its own right,

but the emotion is a greater component in the fabric of the dance. And so it was as NCDT presented two excerpts from its repertoire.

"Ophelia's Lament" was one of two pieces that unflinchingly stretched the idea of a *pas de deux*, the other being Jean Pierre Bonnefoux's bright trio from "Blue Danube" that opened the program.

Mark Diamond's "Ophelia" had to be regarded as a dramatic solo for Jamie Dee, with a surreal sense of support from Hamlet, Laertes and an unnamed King and Queen. It could have been a look at Ophelia's flight into madness, because there were many elements from Shakespeare's play all rolled into one scenario. So Ophelia flailed at the air in Grahamesque fashion. She looked aghast at her hands, as if she had killed someone, and at one point she seemed to cradle a baby. After she apparently "drowned" in a river of blue fabric, Ophelia appeared to wake up. Hamlet began to dance with her and subsequently killed her himself.

It was an oddly feminist recreation of the classic masculine tale. But, by only presenting excerpts, this "Ophelia" worked best as a tour de force for the acting talents of Dee.

"Dirty Truth, Pretty Lies" is Dwight Rhoden's retelling of another drama, Tennessee Williams' *Cat On a Hot Tin Roof*. This segment pared the set down to a bench, a chair and a bottle, all the more room for Maggie (Melissa Anduiza) and Brick (Naseeb Culpepper) to heat up the stage.

And that they did in this

steamy condensation of the play, in which Brick rejected his wife's advances. Although Culpepper still needed to capture completely the unbridled feral quality of the former quarterback, the supple Anduiza unleashed her considerable passions. In a wonderful stroke, she was still left with her dignity as she walked off the stage, although the music awkwardly faded out with her.

Sometimes the contemporary duet can be designed as a stand-alone piece. At this performance, the final three duets were more complete and ultimately the most compelling of the night.

The ever-more prolific Sasha Janes produced a pair of contrasting works. "At First Sight" was commissioned by North Carolinian Michael Tarwater for his wife, Ann, and channeled their real-life instant connection and continuing love.

Performed by a radiant Sarah Hayes-Watson and a smitten David Morse, "At First Sight" was an instant charmer. It all began with a free-spirited solo for Hayes-Watson, as Morse watched. Her dance ended when she literally touched his heart.

Then the beat quickened, much like their pulse and the fresh-faced movement that followed, meltingly beautiful and rapturous with love. Inspired by a Tuck & Patti song, it took away the audience's breath as well, as they included cheers for the Tarwaters, who were in attendance.

"Dominant Curves," on the other hand, had an abstract tensile strength, in which Gerberich and Walker carved the air like ice skaters and where she would change positions in a lift while he circled the stage. Very modern, very effective and also very appreciated.

George Balanchine's always-likable *Tarantella* provided the "razzle-dazzle" to finish the night. Armed with tambourines and scads of turns, a piquant Emily Ramirez and an especially robust Jordan Leeper provided a real exclamation point to the festivities.

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



ROXANA POP | STAFF PHOTOGRAPHER

Ann Tarwater and dancer Sarah Hayes-Watson share a moment onstage following the performance of "At First Sight."

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PROGRAM

KIDDING AROUND



ABOVE: Two young Chautauquans climb on the playground between Coyle Tennis Courts and Sharpe Field Tuesday on the Boys' and Girls' Club campus.

TOP LEFT: Brandon Williams, 7, spots a dead insect on the ground during the Bike Rodeo, a lesson in bike safety put on by the Chautauqua Police for Boys' and Girls' Club.

F

FRIDAY
JULY 26

- 9:00 **Men's Club Speaker Series.** "Hidden in the Heartland: The New Wave of Immigrants and the Challenge to America." **Nancy Brown Diggs.** United Methodist House
- 9:15 **DEVOTIONAL HOUR.** "Happiness Gets Down." **The Rev. Barbara K. Lundblad,** Joe R. Engle Prof. of Preaching, Union Theological Seminary, Amphitheater
- 9:15 **Biblical Heroes Revisited!** (Programmed by Chabad Lubavitch of Chautauqua.) **Esther Vilenkin.** Alumni Hall Library 9:30 (9:30-12) **Club Carnival.** Boys' and Girls' Club
- 10:00 **Voice Master Class.** (School of Music.) **Michael Dean.** McKnight Hall
- 10:00 **Piano Master Class.** **Roberta Rust.** (School of Music.) Fee. Sherwood-Marsh Studio
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** **Paula Kerger,** pres. and CEO, PBS, Amphitheater
- 10:45 **Story Time.** Four-year-olds. Smith Memorial Library
- 12:00 (12-1:30) **Amphitheater Rehabilitation Project Model.** Institution staff member present to answer questions about project. Smith Memorial Library
- 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 **Meet the CSO Musicians.** Come talk with musicians from the Chautauqua Symphony Orchestra. Smith Wilkes Hall

- 12:15 **Brown Bag Lecture.** (Programmed by the Writers' Center.) "Curiosity: Vital Force or Cautionary Tale." **Kim Todd,** prose writer-in-residence. Alumni Hall Porch
- 12:15 **Challah Baking.** (Programmed by Chabad Lubavitch of Chautauqua.) Everett Jewish Life Center Porch
- 12:30 **Jum'a/Muslim Prayer.** Instructions at 12:30 p.m.; prayer at 1 p.m. Hall of Christ
- 12:45 **Chautauqua Catholic Community Seminar.** "Tomorrow's Priest: Same Call; Different Men." **Rev. James Lawlor,** Retired, Sacramental Minister. Our Lady of Lourdes & St. Anne parishes Rochester, NY. Methodist House Chapel
- 2:00 **INTERFAITH LECTURE SERIES.** **Karen Armstrong,** author on world's religions. Hall of Philosophy
- 2:00 (2-3:30) **Student Recital.** (Benefits the Chautauqua Women's Club Scholarship Program.) McKnight Hall
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 2:00 (2-5) **Mah Jongg.** (Programmed by the Chautauqua Women's Club.) Memberships available at the door. Women's Clubhouse
- 3:30 **Chautauqua Heritage Lecture Series.** "Putting CULTURE into AgrICULTURE: The Influence of the Traveling chautauquas on the American Farmer." **Gary Moore,** prof., Univ. of N. Carolina; past pres., Assoc. of Career and Technical Education. Hall of Christ
- 3:30 (3:30-5) **Chautauqua Dialogues.** (sponsored by the Dept. of Religion.) Facilitator led group discussions. No fee but sign up required at 2 p.m. Interfaith Lectures. Locations to be announced
- 3:30 **Chautauqua in Bloom Awards Ceremony.** (Programmed by the Chautauqua Bird, Tree & Garden Club.) Refreshments served. Smith Wilkes Hall

- 4:00 **THEATER.** *Clybourne Park.* Bratton Theater. (Reserved seating; purchase tickets at Main Gate Welcome Center or Colonnade lobby ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 4:00 **2013 Chautauqua Piano Competition Winner Recital.** (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.)
- 5:00 **Hebrew Congregation Evening Service.** "Kabbalat Shabbat: Welcome the Sabbath." Service led by **Rabbi Susan Stone; Sara Schultz,** soloist. Miller Bell Tower (Pier Building in case of rain.)
- 5:00 **Operalogue.** (Programmed by the Chautauqua Opera Guild.) *Falstaff.* Lecture with excerpts from the opera. **Jay Lesenger,** general/artistic director, **Chautauqua Opera** and **Chautauqua Opera Apprentice Artists.** Fee for non-members. Norton Hall
- 6:00 (6-7:45) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- 7:00 **Visual Arts Lecture Series.** **Frederick Bartolovic,** ceramist and School of Art faculty member. Hultquist Center
- 7:30 **OPERA.** Giuseppe Verdi's *Falstaff.* **James Meena,** conductor; **Jay Lesenger,** stage director. Featuring **Kevin Glavin, Amy Burton Michael Chiodi, Jennifer Roderer** and members of the **Chautauqua Opera Young Artist Program.** Norton Hall (Reserved seating; tickets available for purchase at Main Gate Welcome Center and Colonnade lobby ticket offices, and 45 minutes before curtain at the Norton kiosk.)
- 8:15 **SPECIAL.** "Golden Boys" featuring **Frankie Avalon, Fabian** and **Bobby Rydell.** Amphitheater

KATIE McLEAN | STAFF PHOTOGRAPHER

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SATURDAY
JULY 27

- 7:00 (7-11) **Farmers Market**
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 9:30 **Hebrew Congregation Sabbath Services.** Service led by **Rabbi Susan Stone; Sara Schultz,** soloist. Hurlbut Church Sanctuary
- 9:30 **Chabad Lubavitch Community Shabbat Service.** **Rabbi Zalman Vilenkin.** Kiddush will follow. Everett Jewish Life Center Library
- 12:30 (12:30-2:30) **Social Bridge** (Programmed by the Chautauqua Women's Club.) For men and women. Women's Clubhouse
- 2:00 (2-4:30) **Violin Master Class.** (School of Music.) **Almita Vamos.** Fee. McKnight Hall
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 2:15 **THEATER.** *Clybourne Park.* Bratton Theater. (Reserved seating; purchase tickets at Main Gate Welcome Center or Colonnade lobby ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 3:00 **LECTURE.** (Programmed by Chautauqua Women's Club.) **Contemporary Issues Forum.** "The State of American Politics in 2013." **David Kozak,** prof. of political science, Gannon University. Hall of Philosophy
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 5:00 **Catholic Mass.** Hall of Philosophy
- 6:00 (6-7:45) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- 8:15 **SPECIAL PERFORMANCE.** *The Romeo & Juliet Project* — a Chautauqua Institution inter-arts collaboration. With Chautauqua Symphony Orchestra, Chautauqua Theater Company, North Carolina Dance Theatre & Chautauqua Dance, Chautauqua Opera and Chautauqua Music Festival.

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"If it is disagreeable in your sight to serve the Lord, choose for yourselves today whom you will serve;.... but as for me and my house, we will serve the Lord." And the people answered and said, "Far be it from us that we should forsake the Lord to serve other gods;....."
Joshua 24: 15 - 16

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