When people tell Richard Kaufman they want to be a film composer, he tells them to watch their favorite film score. Then he wants to know their favorite film score from the 1930s and 1940s, "the era of the greatest film composers who ever lived."

Kaufman said the early years of film scoring was an era of the greats. Understanding what those scores were and what they can do is vital for anyone hoping to write their own score.

See HOLLWOOD, Page 4
Chautauqua Opera Guild Presents: 

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**BTG to honor Merkley with tree dedication**

**BEVERLY HAZEN** Staff Writer

The Bird, Tree & Garden Club is honoring Chautauqua Institution leaders who made tree dedications in celebration of their life's centennial.

At 4:15 p.m. today in front of Bratton Theater, a copper beech will be dedicated in honor of Marty Merkley, Institution vice president and director of programming.

Margarie Buxbaum, BTG president, said the Program Office "hands over backwards" to see that the club's speakers have every-thing they need in a timely fashion.

Buxbaum also said that Merkley's enthusiasm is inspiring, and it represents the real spirit of Chautauqua.

"He has done such an extraordinary job over the years for programming," she said. "[Merkley's] time is never in the summer, and we all appreciate that."

A beer and St. Paul's Crown was dedicated in honor of John Sloan's Campbell on July 2, and an American basswood was dedicated to Doug Conroe in Miller Park at 2 p.m. on Aug. 20.

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**Slechta speaks on channeling uncertainty in writing**

**KELSEY BURRITT** Staff Writer

The poems published in many McHenry Slechta's collection Wreckage on a Hill all have a shape that plays a significant role in his work. A double page of that shape in 2008, the year her father passed away. In 2005, the collection was accepted by a press and, in 2006, it was published.

Her father's death was the culmination of struggles that had been half-in and out of her personal life for years. While Slechta's collection was the culmination of eight-and-a-half years struggling to find meaning while dealing with disappointment and striving to remain hopeful in uncertain times.

At 12:15 p.m. today on the porch of the Literary Arts Center at Alumni Hall, Slechta will give a Brown Bag lecture titled "Writing in Uncertain Times." Although she will draw on personal experiences with uncertainty, she will also explore universal issues that concern news outlets, social media and public discourse.

In addition to Wreckage, Slechta has written two chapbooks, and her poetry has appeared in several journals. She is the associate editor of The Compass Review in Syracuse, NY, the city where she lives and the unifying theme of her next collection that I was able to work on to really access my feelings... Every one of them was some reflection of those feelings and those thoughts... It was a public and they private moments, I guess, when it comes to dealing with what's difficult, what's uncertain, and how to move forward.

For the talk, Slechta will use selections from Poets to Live By in Troubling Times, a 2007 Chautauqua Literary and Scientific Club selection edited by Joan Murray, and Poets Against the War, edited by Sam Hamill. Slechta will draw on poets that she thinks those who have made up the things we can identify with.

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**Slechta on poetry**

"Aside from preoccupations faced as citizens, spouses or parents, Slechta said that writers are also confronted with the overwhelming questions of what to write about, must discuss what is important and decide what to avoid. A personal source of anxiety for a writer is balancing one's responsibility to a public interest in their work while not being voiceless when so much is happening in the world," she said.

While Slechta is proud of her book of poetry, a product of her personal journey dealing with her father's death, it is a story she would rather not have told.

"She and her family kept a shared journal together during the process, confid- ing in each other moments of pain and joy, but she also kept a pri- vate journal. Writing poetry at the time, though, was a much more comprehensive pro- cess than writing in a journal."

"I got rid of it," Slechta said. "Poetry was something every corner?" Slechta said. "It's hard to get into that feel- ing... A writer who's going through these things is usually just looking at this and being terrible... It's hard to feel, overwhelmed by the overabun- dant news."

Slechta suggested that writers could find salvation in a private journal. It is an unrivalled way to work on one's private moments, she said.

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**A soldier's story**

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HOOLLYWOOD

Kaufman will conduct the Chautauqua Symphony Orchestra in “A Night on the Red Carpet,” to be held this evening in the Amphitheater. Attendees shouldn’t worry: There won’t be a quilt of composers or films. Instead, Kaufman said, “the music — and the audience — and the musicians — will enjoy the high-kicking themes from “Cirque de Soleil:ove.””

Kaufman said he hopes the April 19 event will be not only an informal quiz on film music and its history but also an “opportunity to represent the artistry of a number of Hollywood’s great dramatist, film composer must also be a number of Hollywood’s greatest stylists” Kaufman said. “This program is meant to be an extraor-
dinary group of musicians,” Kaufman said, “I’m thrilled to have the opportu-
nity to work with them again this summer.”

Kaufman has worked on film scores from several different

CAGHATAPY

Yet Turkey is also a mem-
ber of the Organisation of Islamic Conference and has a primarily Muslim popu-
lation; the Justice and De-
velopment Party (known as AKP) currently in power was developed from Islamic tradition. The AKP’s more socially conservative poli-
cies have caused controversy across the country, such as tightened restrictions on the advertising and sale of al-
bcoholic drinks. Last season, Kaufman conducted the CSO for the first time. He was especially impressed by the technical skills of the musicians and their ability to play the notes with every emotion called for. “I was absolutely thrilled at having the opportunity to work with such an extraor-
dinary group of musicians,” Kaufman said. “I’m thrilled to have the opportu-
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in the music department of MCM for 18 years, first as a music coordinator and then as a music supervisor. He said that his favorite ex-
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Before joining MCM, Kaufman taught for eight years playing violin on numer-
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At 4 p.m. today in the Hall of Philosophy, Geoffrey Kemp, director of Regional Security Programs at the Center for Interfaith News, hosts a discussion with Tamara Sonn, the Kenan Professor of Humanities and a professor of religious studies at the College of William & Mary. The pair focus on the issue of Islamic government and

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Lovejoy brings a personal tale to CTC’s Chau-Talk-One

JOSH AUSTIN / STAFF

While gearing up for the upcoming Chau-Talk-One show, Lovejoy, actor Deirdre Lovejoy sat in the house during technical rehearsals writing a script for her one-woman show, "I Am Still Here Learning; We’re Growing Old Here Learning.

The phrase, "I Am Still Here Learning; We’re Growing Old Here Learning," was coined by her mother, 95-year-old Howard Hanna, who inspired her. Lovejoy’s grandfather, Howard Hanna, was a one-time journalist and president of the Chautauqua Institution.

Lovejoy brings a personal tale to CTC’s Chau-Talk-One, starting at 7 p.m. tonight at the Chautauqua Theatre Company’s Bird Elephant, 515 W. Third St.

She also focuses at length on her sudden illness, which incapacitated her. Working on this piece has occasionally been a challenge, she said. "I was skeptical,” she said. “It is important that the Institution for the Deaf and Blind be in this particular process. 'What is that?' she said. "My work is about trying to really find out what it is. I have an awful amount of story to tell in a very short amount of time; it’s really been just an editing process."
Tome to talk butterflies at BTG Brown Bag

ED AND LOIS PAUL

Ten years ago, after countless
hours of planning, a group
of friends, including Ed, Paul
and his wife, Lois, stepped
out onto the property and
looked around. They had
redeemed the land and were
ready to share the beauty of
butterflies with the community.

“Music drew us to Chau-
tauqua, and we just love all
the music programs,” Ed
said. “I can’t even single
one out, because they’re all
so good. The symphony, the
Chautauqua Community Band.
And Ed and Lois believe
that the music opportuni-
ties on the grounds are just
one of the things that make
Chautauqua special.

“This place is so unique and
so extraordinary that I feel
pretty fortunate to be able to
be here and to be a part of
the community to have this
wonderful place to live when
we’re here,” Ed said.

They’re particularly en-
gaged because of their new
baby, who brings so much joy
to their lives. The family
wishes to keep the property
free of development, but they
also want to continue to share
the beauty of the land with
the community.

So Ed and Lois decided to
do the next best thing.

Butterflies is the topic
of their presentation at the
Bird, Tree & Garden Club
Brown Bag at 12:15 p.m.
today at Smith Wilkes Hall.

Tome to talk butterflies at BTG Brown Bag

BEVERLY HAZEN

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Michael Rubin, resident scholar for the American Enterprise Institute, opens the Week Eight lecture series Monday in the Amphitheater.

Tuesday, August 13, 2013

S taff Writer

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THE FAITHS OF ABRAHAM

Animals in our lives can be angels from God

"How many of you have pets — dogs, cats or other creatures?" Bishop John Chane asked the congregation at Monday's 9:15 a.m. morning worship service. His sermon title was "Lessons of Joy and Undying Love," and the Scripture text was Genesis 2:8-10, Adam naming the animals in the Garden of Eden.

Chane grew up with dogs, and he said that his family gave them some distinctive names. There was Heidi, whom he called "Sammy." Sammy was an English bulldog who captured the heart of everyone he met.

"Sammy had an effervescent personality and was loyal, curious, protective, fun-loving and people-centered," Chane said. "He was a splendid and mysterious gift from God who made life more fulfilling and brought joy, comfort and love to our family and friends."

Chane's sermon centered on life with Samuel Seabury, the first American Episcopal bishop. Chane grew up with dogs, and he said that his family gave them some distinctive names. There was Heidi, whom he called "Sammy." Sammy was an English bulldog who captured the heart of everyone he met.

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Chane was adopted from breeders who thought him too rambunctious to be a show dog. Chane called Sammy his "third son," one who was always 5 years old.

"He was not the prettiest creature," Chane said, "but he was a lover, and he kissed as many of the children as he could, and they patted him and scratched him behind the ears. After that, he got a lot of Christmas presents."

Bulldogs usually live nine or 10 years, Chane said, but Sammy lived to be almost 13 years old. The dog fell asleep beside the Chanes' bed, and they found him there in the morning.

"This may be bad theology, but I don't care," he continued. "God gives us the 'Sammys' of the world to remind us of what is important in life. Love is a gift that should be lived well, lived with enthusiasm and joy. Love should be deeply shared, and if it is not shared, it is not authentic and real."

"I believe we are visited by angels in many forms," he continued. "Sammy was an angel. Who might your angels be? Who makes you think about what's important in life?"

Joan Brown Campbell presided. The Rev. James Hubbard, an Episcopal priest from Clifford, Va., and a member of the Motet Choir, led the Scripture. The Motet Choir, under the direction of Jared Jacobsen, sang "Lord, You have Searched Me," a setting of Psalm 139.

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If there is anything that regularly challenges belief in God, it’s the existence of the ungodly. Evil and suffering have been frequent visitors to Chautauqua Institution, both as topics of discussion — between lecture and interfaith dialogue — and as experiential realities. While some may think otherwise, Chautauqua isn’t paradise; evil and suffering happen here every day.

So can God offer any relief, courage or hope in the face of such threats to faith? Maybe the existence of evil is an illusion. Maybe the existence of God is an illusion, too. God’s solution to this question, the four coordinators of the Abraham Project for Young Adults, were asked individually, “How do you deal with evil? How do you deal with suffering?”

The four APA coordinators are Marcie Givental (Jewish), Sydney Maltese (Christian), Meg Viehe (Buddhist) and Farrah Wals (Muslim). The four coordinators are all graduates of the Department of Religion that developed the Abraham Project. They are sending the three Abrahamic faiths to Chautauqua to un- pack the issues of evil and suffering. “It is our desire to encourage a more interfaith dialogue and to engage the community in the exploration of questions related to Good, Evil, ‘W.P.,” or worse, in-process, “W.P. (What’s Public)?”

One thing all the coordinators agree on is that they didn’t know the answer to the question before. “I didn’t know that such a thing existed,” said Rabbi Zalman Vilenkin, who balances the suffering and healing of the universe as a whole. “What does nature do, or need to do in order to endure, just as a carnivore must eat another animal to survive,” Maltese said. “Cer-

tainly, this can cause suffering. It is human nature to be evil and allowing un-

natural suffering to perpetuate is one of the issues that all of the coordinators’ re-

searches and discussions bring to light. But that’s not the whole story, not by a long shot. And that’s what’s wonderful about God’s being a loving, and it quickly melted away [from God], his effort to contain the suffering that results from our environment to thrive. No coordinator left hu-

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Breaking news, local opinion, events, letters to the editor, and sports content are all available at your fingertips, 24/7. Plus, the Fulltime News has all of the local viewpoints, local names, and local events. All of the news, ALL OF THE TIME.

Chautauqua Hebrew Congregation Chair, Rabbi Zalman Vilenkin, leads a class on “Project Tal” at 9:35 a.m. Tuesday in the Hebrew Congregation, and “Discovering the Hebrew Word” at 3:15 p.m. in the Chapel of the Good Shepherd.

The Hebrew Congregation is celebrated at 9 a.m. Wednesday in the Chapel of the Good Shepherd. Holy Eucharist is celebrated at all main services in the Chapel.

Boys Town Chautauqua Catholic Community The Boys Town Chautauqua Catholic Community is located at 845 a.m. and 12:30 p.m. in the Boys Town Chautauqua Catholic Community.

The Rev. Betty Martinson is the speaker for this visit.

Baptist House All are welcome to at-tend the 11:30 a.m. service today at 8 p.m. today at Baptist House. Aaron and Paul Victor present a program of musical enter-tainment for the afternoon.

The Rev. Deborah Hughes, who currently leads the 7 p.m. Wednesday at the Methodist Church, McCreary, Jeanne Shepa-

son, Marilyn Casamenti, and Barry Tipton. The chaplain’s chat is at 11 a.m. today in the United Methodist Church.

The Rev. J. Paul Womack, president of United Theological Seminary, is the guest speaker for the noon service.

Women in Ministry Women in Ministry meets at 10 a.m. today in the Hall of Missions.

For more Chautauqua Daily news, visit the Chautauqua Daily website, the Chautauqua Daily Facebook page or the Chautauqua Daily Daily app.

Blissly Blessing and Healing Service, sponsored by the Blessing and Healing Service, takes place at 10:35 a.m. weekdays in the Randall Chapel in the dining hall of the United Methodist Church of Chautauqua.

Clayton Linderich, who balances the suffering and healing of the universe as a whole, also paints the picture of what usually gets called “an answer” in English. “We do not have an answer that is fully articulated, but it doesn’t really mean an an-

swer. It just means ‘a re-

sponse.’”

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The Hebrew Congregation is celebrated at 9 a.m. Wednesday in the Chapel of the Good Shepherd. Holy Eucharist is celebrated at all main services in the Chapel.

Boys Town Chautauqua Catholic Community The Boys Town Chautauqua Catholic Community is located at 845 a.m. and 12:30 p.m. in the Boys Town Chautauqua Catholic Community.

The Rev. Betty Martinson is the speaker for this visit.

Baptist House All are welcome to at-tend the 11:30 a.m. service today at 8 p.m. today at Baptist House. Aaron and Paul Victor present a program of musical enter-tainment for the afternoon.

The Rev. Deborah Hughes, who currently leads the 7 p.m. Wednesday at the Methodist Church, McCreary, Jeanne Shepa-

son, Marilyn Casamenti, and Barry Tipton. The chaplain’s chat is at 11 a.m. today in the United Methodist Church.

The Rev. J. Paul Womack, president of United Theological Seminary, is the guest speaker for the noon service.

Women in Ministry Women in Ministry meets at 10 a.m. today in the Hall of Missions.
This has been the summer of Sasha. While it is hard to predict the ultimate success of a choreographer, especially one who has been at his craft for only six years, certainly Sasha Janes may be the one to elevate North Carolina Dance Theatre to another level.

Chautauquans have been privy to no less than eight NCDT ballets for both NCDT and also the School of Dance — five of them premières, a huge achievement in itself.

But more impressively, Janes has tackled such a wide array of subjects, from a child-like playground fantasy to a range and an array, esoteric observation on the human condition to an abstract, angular duo, all without losing his structural sense. It is so important for young choreographers (and Janes is still young by choreographic standards) to have the opportunity to seek out and experiment with movement. Certainly artistic director Jean-Pierre Bonnefoux, who possesses his own choro-

tographic talent, is furnishing for Janes to grow.

And credit Chautauqua Institution for its support of NCDT, which provides the summer population with such a vast lineup of new ballets, including also the works of Mark Diamond, Chautauqua Dance's associate artistic di-

rector. (Is any other American company doing this?)

**Chautauqua is likely to par-

ticipate in the development of a potentially significant choro-

ographer. Janes was born in Australia and has deep, imagi-

native cultural roots that may play a factor in his burgeoning

artistic vision. There is no doubt that such of Janes’ ballets has had an interesting and worthy perspective.**

For the season’s final pro-

gram, Janes offered a substan-

tial take on Carmen, played with a key chore by the Chautauqua Symphony Or-

chestra under conductor Grant Cooper. The score, an arrange-

ment not so far from the origi-

nal, might have been tradition-

al, but Janes took a decidedly

contemporary road for his pre-

sentation. (Is any other American

city Ballet and new a master

teacher for the School of Dance.

The audience took a turn

down “Red River Valley” into

George Balanchine’s idea of the

wild, wild West, with seductive

gy, a passel of all-American

men rode along with the or-

chestra and its fiddling wizard

and concertmaster Brian Reago (who also scored with the Vividal).

This ballet might be a spar-

kling combination of good

fun (with ballerinas as a team

of horses) and good humor

(some Sloan Lake quotes),

but it was undeniably cili-

ated with a sophisticated as-

sortment of dance steps (Of

course, though, there was

that spot where the cast gal-

loped like herds of cattle

around the stage.)

Kudos to the cast, many of

them plucked from the talent-

ed School of Dance, led by an

effervescent Sarah Hayes Wat-

son, a beautifully controlled

Jamie Dee and the piquant

teacher with the Cookbook

spirit of Walker, Joshua Hall

and Gregory Taylor. Collectively, they assem-

bled the trademark brio that

Michele has always exuded,

providing a step back in time in several ways and so appro-

priate for Chautauqua.

Janes Vranish is a former dance

reviewer for the Pittsburgh Post-

Gazette and continues there as a contributing writer. Her stories can be read on the danser

(“Cross Currents”) at pitts-

burghcrosscurrents.com.
The view of Turkey in Strohl Art Center is as if at the end of a telescope, condensed close-ups by six women in that crossroad country, six women with six notions, six topic sentences, six ideas. The show then is focused still tighter when squeezed into the intimate Bellowe Family Gallery on the second floor.

The late poet John Ciardi, a frequent friend of Chautauqua, pointed in his texts to the union of sound and sense in fine poetry. This exhibition is mostly sense. It is content over style; function over form, substance over accidence. Hopefully, the show will be a launch or a reference point to the Week Eight theme: “Turkey: Model for the Middle East?”

A video and a wall of frame grabs from the motion picture by İpek Duben wonders “What is a Turk?,” and continues to consider how the nation fits both into Europe and into Asia and thereby into the cultures geographically described. Physically divided in Istanbul, the nation falls a little bit into Europe and the rest into Asia, across the Bosporus. The exhibition speculates in a similar voice about Turkish identity and culture, about its history and place.

Roberley Bell, the exhibition curator, cast her net across additional language sets, also indicting such issues as the natural and the manmade, the old and the new, the local and the global. That is a lot of weight for a handful of pictures and two videos, though the little show does its best. Bell teaches art at Rochester Institute of Technology and is a familiar presence in western New York, enjoying exhibitions of her work in most every cultural arena, including the programs of Visual Arts at Chautauqua Institution (VACI).

The artist-curator won a Fulbright Senior Fellowship for a six-month residency in Istanbul in 2010 and returned with the makings for a show, which she called “Asina/Familiar,” reporting that she learned "asina" is the Turkish word for “familiar.”

While looking to the future, away from the familiar, citizens in Istanbul still cling in their references to locations long ago replaced by Western chain stores. They call these places by their familiar, age-old names. Nancy Atakan photographically takes note and summons their past through superimpositions — a Western jewelry store, for instance, at one street corner, a fast food restaurant at another, where once venerable landmarks staked out the familiar for the citizenry.

Similarly, in a grid of eight ink-jet images, Özgül Arslan depicts rich black and white image of sensuous lace patterns, textures, and folds, each bearing the over-stamp of a manufacturer's label. Arslan also projects video upon the floor — it depicts a woman on hands and knees, scrubbing clean a surface — as if to erase the old ways.

A mother and daughter fold a sheet in a long horizontal inkjet image by Gül Ilgaz, conceptually the finest piece in the show. In seven panels below the long horizontal, the daughter folds the sheet, inefficiently, step by step, image by image, alone.

This is the new against the old, and the challenge to find a path into the future that is appropriate to the complexities of both tradition and progress. Perhaps participants during Week Eight will find occasion to amplify the images in the gallery with discussion — even actions — that enrich the topic. An artist's book by Bell will serve as allegory for the process. It takes on the challenge by juxtaposing vernacular photographs from the past century which depict Turks posed beside living trees. During her residency in Turkey, Bell documented the strange plenitude of denuded trees she met along the city streets — stumps, severed, topped, stripped of branches, none with leaves. The two images — past and present, presence and absence — create a crucible for conversation.

Anthony Bannon is the executive director of the Burchfield Penney Art Center and research professor at SUNY Buffalo State.
LIFE’S A BEACH

Scenes from the Beach Boys concert Friday evening in the Amphitheater

PHOTOS BY KATIE MCGHEE
MORE PHOTOS AT CHAUQUAN.COM

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