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Seventy-Five Cents
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Zakaria offers timely take on world affairs

ALLISON LEVITSKY
Staff Writer



ZAKARIA

Chautauqua may not have a slot on CNN, but speakers will approach the Week Eight morning lecture platform with all the freshness Fareed Zakaria displays in his weekly international affairs show, "Global Public Square."

Zakaria himself will open the week at 10:45 a.m. today in the Amphitheater, offering his take on the morning's most current international news.

Week Eight's lecture theme, "Chautauqua's Global Public Square," is a "take-off" on Zakaria's program, said Sherra Babcock, vice president and Emily and Richard Smucker Chair for Education.

"What we're doing for the week is having international issues covered," she said. "It's not a linear story. It's an episodic group of international stories that we might not hear about."

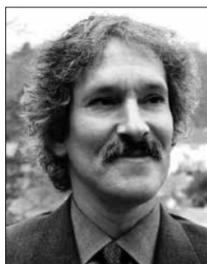
While the other lecturers this week are covering such specific subject areas as Chinese investment in Africa, Babcock said, Zakaria will utilize his background as a political commentator on world issues to cover one or several current news stories.

"It will be something very timely. It will be something very current, and it will be something very important that we likely would miss," she said.

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Soltes focuses on Georgia, Ukraine to pose larger questions

QUINN KELLEY
Staff Writer



SOLTES

Georgia and Ukraine are somewhat "off the beaten track" of American familiarity, but Ori Soltes will use the countries to illuminate larger questions of what kind of role religion plays in society, what role it can play and if religion is a force of unity or disunity.

Soltes, who teaches theology, philosophy and art history at Georgetown University, will give a lecture at 2 p.m. today in the Hall of Philosophy. Week Eight's Interfaith Lecture theme is "The Global Religious Public Square."

Soltes will present a series of observations and statements with respect to religion, addressing what religion is all about and how it is largely an instrument of survival — both physical and spiritual. He also will examine how one arrives at conclusions about what he or she should do to survive in that sense.

"Every religious tradition, at a certain point, undergoes a transformation from an age of revelation to an age of interpretation," he said. "It's problematic because interpretation is, by definition, up to interpretation."

Soltes will then examine the interwoven nature of religion and politics, which becomes complicated when interpretation comes into play.

See **SOLTES**, Page 4

8:15 P.M. TONIGHT • AMPHITHEATER



MATT BURKHARTT | Staff Photographer

Music School Festival Orchestra students rehearse last Tuesday in Elizabeth S. Lenna Hall for the group's final performance of the 2014 season, which takes place at 8:15 p.m. tonight in the Amphitheater.

MSFO reaches its 'zenith' with final performance

ZAINAB KANDEH | Staff Writer

Though tonight may be the last concert for Maestro Muffitt and the students of the Music School Festival Orchestra, the season is not officially over until the last string sings.

At 8:15 p.m. tonight in the Amphitheater, audiences can join the talented musicians in the MSFO for their last performance of the summer.

With pieces like Mozart's Symphony No. 35 "Haffner" and Gustav Mahler's Symphony No. 5, MSFO Music Director

"EVERYBODY IS WORKING HARDER IN THESE SEVEN WEEKS THAN THEY PROBABLY DO AT ANY TIME OF THE YEAR. WE ALL FEED OFF EACH OTHER'S EXCITEMENT ABOUT THE MUSIC-MAKING PROCESS."

— **TIMOTHY MUFFITT**
Music Director,
Music School Festival Orchestra

Timothy Muffitt said that tonight's concert is the zenith of what the students have been learning all summer and will impact the viewer just as much as it will the performers.

"This is a very intense musical experience for the player and listener," Muffitt said. "It is very demanding for every single member of the orchestra. In a lot of ways, everything that we've done this summer has brought us to this piece in that the qualities that we had to bring to the Haydn symphony at the very beginning were precision,

See **MSFO**, Page 4



MATT BURKHARTT | Staff Photographer

Music Director Timothy Muffitt leads the MSFO rehearsal.

Axiom Brass to put on chamber music celebration

WILL RUBIN
Staff Writer

Credited with arranging two of the six pieces on the program for this afternoon's Logan Chamber Music Series concert, Axiom Brass front man Dorival Puccini Jr. doesn't like that particular turn of phrase.

Rather, he sees the act of "arranging" an already established score for his brass quintet as one of "translation" or "transposition."

"It's the same idea as translating a poem from one language to another," he said. "If you translate the text in a literal sense, it comes out sounding like nonsense. You find a way to convey the meaning without the original words."

When Puccini and the rest of Axiom Brass take the stage at 4 p.m. today in Elizabeth S.

Lenna Hall, it will represent another kind of translation — Puccini is the lone remaining original musician in the group.

Axiom Brass began in 2007 when five Juilliard fellows started playing gigs at hospitals, rehabilitation centers and retirement homes.

As some of the original members began starting families and moving on from the scene, Puccini relocated to Chicago, where he soon found a wealth of talent in the Windy City's robust music scene.

All five members — Puccini and Kris Hammond on trumpet, Matthew Oliphant on horn, Orin Larson the trombone and Kevin Harrison the tuba — are now based out of Chicago.

Puccini believes so strongly in the importance of the quintet having constant access to each other that relocation is required of

any new members.

"Our year-round rehearsal schedule allows us chances to explore both our repertoire and how we choose to play those songs," he said. "We're able to go on more ambitious adventures both in a musical way and to a wider range of venues. We often wind up drawing our new members from the Chicago area, just because of our comfort level and enjoyment of the style of Chicago brass."

Along with his distaste for the word "arranged," Puccini doesn't care for the connotation of "labels." According to Puccini, many chamber music ensembles will tag themselves as "transcription specialists" or "specialists of a specific period."

See **AXIOM**, Page 4



YOUTH

Ravine adventure

The sighting of Thunder Bridge Troll

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RELIGION

'What If?'

Boesak gives sermon at Sunday morning's worship service

Page 6



RELIGION

'Nones' in the movement

Tippett, Schneider discuss Occupy Wall Street

Page 7



THEATER

A roaring 'Tempest'

Guest critic Jack Kirchoff reviews CTC's final production

Page 9



TODAY'S WEATHER



HIGH 79° LOW 63°
Rain: 10%
Sunset: 8:24 p.m.

TUESDAY



HIGH 70° LOW 59°
Rain: 80%
Sunrise: 6:25 a.m. Sunset: 8:24 p.m.

WEDNESDAY



HIGH 63° LOW 54°
Rain: 60%
Sunrise: 6:25 a.m. Sunset: 8:23 p.m.

NEWS



NEWS FROM AROUND THE GROUNDS

Blue-green algae on Chautauqua Lake; possible beach closings

The presence of blue-green algae on Chautauqua Lake may lead to beach closings through the remainder of the season. All people and pets should avoid the water when beaches are closed. Notices will be posted at affected beaches, and beachgoers are encouraged to call the head lifeguard office at 716-357-6350 for current conditions at any beach. Daily hours for Children's Beach and Pier Beach are 11 a.m. to 6 p.m. Though Aug. 24, any day beaches are closed, swimmers with a valid gate pass will be granted free access to the Turner Community Center pool after checking in at the fitness center reception desk. Hours are 7 a.m. to 2 p.m. and 4:30 to 7:30 p.m. weekdays, 7 to 11 a.m. and 12 to 4 p.m. Saturdays and 7 to 11 a.m. Sundays. Call 716-357-6430 for more information.

Chautauqua Literary and Scientific Circle news

The CLSC Brown Bag Book Review is 12:15 p.m. today on the porch of the Literary Arts Center at Alumni Hall. Elysha O'Brien reviews *The Names of Things* by John Colman Wood.

A book discussion of *The Names of Things* is 1 p.m. today at the Literary Arts Center at Alumni Hall. Jeffrey Miller, CLSC activities coordinator, will head the discussion.

Knitting4Peace

Knitting4Peace, 12:15 to 1:15 p.m. Hall of Missions' classroom. For more information, call 303-918-4617.

Keyser sells lemon tarts

At noon Mondays following the lecture, Herb Keyser sells his lemon tarts near the Amphitheater kiosk. He also delivers anywhere on the grounds any day. Place orders Mondays at his cart, and weekdays at 716-357-6404 or 716-357-3449.

Tennis Center

"Dawn Patrol" doubles round-robin from 7 to 9 a.m. each weekday at the Tennis Center. Sign-ups are each prior evening at 4:50 p.m. near the Farmers Market at the tennis "lottery." For more information, call 716-357-6276.

There will be a newcomer tennis clinic from 4:30 to 5:30 p.m. on Tuesdays at the Tennis Center.

Open houses for available rentals, properties for sale

Lists of real estate open houses are available at the Visitors Center. Open houses for properties for sale are Tuesdays; open houses for available rentals, Wednesdays. Gate passes are available at Will Call in the Welcome Center.

CLSC Alumni Association and class news

Docents are available at 1:15 p.m. today for tours of the Literary Arts Center at Alumni Hall and Pioneer Hall.

Join members of the CLSC Alumni Association on the porch at 9 a.m. today at the Literary Arts Center at Alumni Hall for coffee and conversation.

The CLSC Class of 2012 will have a Brown Bag gathering at 12:15 p.m. Thursday in the picnic area of the Literary Arts Center at Alumni Hall.

Chautauqua Literary Arts Friends news

Entry forms for the 2014 Literary Arts Contests are available at Smith Memorial Library, the Literary Arts Center at Alumni Hall and the CLSC Veranda. Deadline is today.

The Friends sponsor informal group critiques of poetry at 1 p.m. Tuesday on the porch of the Literary Arts Center at Alumni Hall. Poets should bring 10 copies of no more than two pages of their poetry.

Sandy D'Andrade's 12th Annual trunk show and sale

Benefiting Opera Young Artists, Sandy D'Andrade's 12th annual trunk show and sale is from 8 a.m. to 4 p.m. Monday and Tuesday in the Blue Room of the Athenaeum Hotel.

ECOC Brown Bag lecture and lunch

At 12:15 p.m. Monday in the UCC Chapel, Barry Bub will discuss "Tied Together and Worlds Apart: Viewing Holism through the Lens of Apartheid."

Chautauqua Dance Circle

The CDC holds its annual meeting at 4:30 p.m. in the Hall of Christ. The slate of new board members will be presented for a vote.

Hebrew Congregation news

The Hebrew Congregation will sponsor a prepaid Shabbat dinner at 6:15 p.m. Friday in Hurlbut Church. This event includes a tribute to Lynn and Rich Moschel. Dinner is \$30 for adults, \$15 for children 3-15 and free for children 2 and under. For reservations, contact Burt or Sandi Zucker (216-337-7288, 716-357-2020) or Joan Spirtas (716-357-3415).



Story by
MARK OPREA | Staff Writer

Photos by
KREABLE YOUNG | Staff Photographer

CHILDREN'S SCHOOL: The sighting of Thunder Bridge Troll

Sitting criss-cross in the middle of the teepee, Chautauqua Children's School teacher John Denton debriefs the audience on the upcoming egg-hatching operation it is about to endure. Kneeled down like a gargoyle, Denton looks over to the trolls-in-training, the students, and his fellow teachers to deliver the news.

"OK, kids," he said. "Do you know why we're all here at the ravine?"

"Eggs!" 5-year-old Simon Braver said.

"Close," Denton said. "But the reason we're here is to help the troll hatch the rest of the eggs that he laid. What we now have to do is build incubators to help these eggs hatch. Does anyone know what an incubator is?"

Six hands shot up.

No one knew.

"It means something that keeps something warm," Denton continued. "And a troll egg incubator is similar to a fairy house, which is a super duper situation for us because we're near the forest where we can find materials to build fairy houses."

Denton then turned to Tracy Lane's book, *Fairy*

Houses, to show what exactly he was talking about. He showed a page in the story when the character Kristen is lost in a woods all-to-similar to Chautauqua's. Denton said the only way to properly assemble a fairy house is to "use material that is not artificial." He asks for examples.

"Teepee," one boy said.

"No, William, teepees are made by people," Denton said. "We're looking for things that are natural. Things that are found in nature."

"Rocks," Natily McKis-siky said.

"Water," Mimi Clark added.

"Yes, those we can build fairy houses with," Denton said. "Because they are in nature."

The group then hit the ravine.

Denton, Bobbi Savage and other teachers led the group of 4s and 5s in its hunt, which set out to find rocks, sticks and leaves to build fairy house incubators. The children's search would then allow them to hatch their multicolored troll eggs.

Eve Kushmaul, 5, after "knowing what fairies like," had quickly assembled a bed of green leaves as a "fairy floor." Natily and Jaidyn Janes gathered broken sticks to jab into the dirt for a fairy-house foundation. Others splashed rocks in the stream.

Thandon Bensink was digging into the side of the stream bed, knowledgeably.

"This is the best spot I found," he said.

And then all construction stopped.

Thandon dropped his stones. Natily tossed her leaves. Two boys put down their dueling sticks and looked up the ravine.

"Listen, boys and girls," the Thunder Bridge Troll



Children of the Children's School look for natural materials to make homes for "troll eggs." The scavenger hunt took place at the ravine on Thursday. At top, Samuel Rapoport keeps his eyes peeled for the Thunder Bridge Troll. At middle, Imagen Meyerson searches for material to make a fairy house incubator. Above, Simon Braver and Thandon Bensink explore the ravine under Thuder Bridge.

said from above. "I've come to reward you all."

And the bushy-haired keeper of the ravine began tossing hard-earned Flavor Ices to the group below, all the kids, including Denton, rushing to take their pay. And as fast as the notorious troll — Kit Trapasso — arrived at the top of the ravine, he was gone, leaving the students eggless and, in some cases, with brain freezes.

Simon suggested to Thandon to use their icy, sweet treat in their own favor.

"Why would fairies eat Flavor Ices?" Thandon said.

Yet nothing else seemed to work.

Denton, concluding that there was no more luck for his trolls-in-training, rounded up the group for the trip back home to Children's School for snack time.

But Denton counted one short. The whole group looked behind to find one boy still at work on the side of the ravine, hoping to attract at least one fairy of the forest.

"Thandon," Denton said, the kids joining in.

When Thandon ran back up the ravine, it didn't seem that he'd had any more luck with his rock house.

"Not today," he said.

Yet for most of the group, the day at the ravine was a success — even if no fairies happened to stop by.

Teacher James Luker said that he was happy to see that the troll was kind to the kids, applauding them with treats.

"You know it's always a good day when the kids get Flavor Ices at the end," he said.

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Monday at the Movies

Monday, August 11

THE AMAZING CATFISH - 3:30 & 6:00 Martha is an HIV-positive mother of four with an endless lust for life; Claudia is on her own. Bonding in the hospital Martha invites Claudia to come stay with her family. Reluctant at first, Martha's family eventually gives new meaning to Claudia's life and as Martha gets sicker with each passing day, Claudia's bond with her children grows stronger. "An outstanding debut of tremendous heart and appeal." -*Inkoo Kang, Los Angeles Times* (NR, In Spanish with subtitles. 89m)

EDGE OF TOMORROW - 8:45 Major William Cage (Tom Cruise) finds himself caught in a time loop in a war with an alien race. His skill increases as he faces the same scenarios time and again with warrior Rita Vrataski (Emily Blunt) each time coming closer to defeating the enemy. "Groundhog Day re-imagined as a sci-fi war game." -*David Edelstein, New York Magazine* "Breathlessly exciting, wildly entertaining." -*Colin Covert, Minneapolis Star Tribune* (PG-13, 113m)

THE OTHER TOWN film-maker event has been cancelled.

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NEWS

Bonner to share 10 commandments of self reinvention

DEBORAH TREFTS
Staff Writer

In March 2001, *Fortune Magazine* named Cathy Bonner as one of 25 “smart, gutsy and innovative” American women entrepreneurs making it big in small business — and as interested in making a difference as in creating wealth.

Throughout her wide-ranging career in Texas, Bonner has been leveraging her money-making genius for the benefit of causes and people important to her.

At 1 p.m. today in the Women’s Club house, as part of the Chautauqua Professional Women’s Network series, she will share her 10 commandments of reinvention.

“The three Ds — death, divorce, disaster — lead to change,” Bonner said. “And when we change, we have a

tendency to hold our breath.”

In such situations, she sees the instructions of flight attendants as a metaphor. Hence the title of her talk, “Put On Your Oxygen Mask First: How to Breathe Through Your Own Re-Invention.”

“There won’t be just one reinvention,” Bonner said. “Nobody goes to work for the same company and stays 40 years and gets a gold watch anymore.”

Bonner, who wrote a book at Chautauqua in 2005 — *What I Want Next: 30 Minutes to Reveal Your Future* — has altered her course numerous times. A serial entrepreneur, her professional endeavors have mainly involved marketing, advertising and communications. Bonner’s



BONNER

philanthropic initiatives have focused primarily on women and on cancer.

Originally from Dallas and a graduate of the University of Texas at Austin, Bonner has worked mainly in the private sector creating, expanding and selling businesses, which includes Bonner & Associates and Bonner Inc. From 1991 to 1994, however, she served as executive director of the Department of Commerce under Texas Governor Ann Richards.

In 1996, during her first visit to Chautauqua, Bonner began having a recurring dream she could not shake.

“That was a pretty big year for me,” she said. “Everyone was talking about what they should do for the millennium.”

Bonner dreamed of a national women’s history museum.

“Of the 7,000 museums in the United States, half of which were history museums, not one was a women’s museum,” she said. “The first time I used my entrepreneurial life to fund my philanthropic life was when I raised over \$32 million to establish this museum.”

Within four years she had become the founder, president and owner of The Women’s Museum, which opened in 2000 in a historic structure in Dallas. It is affiliated with The Smithsonian Institution.

“Creating wealth gave me the independence to start non-profit organizations,” Bonner said. “Those who have the entrepreneurial drive have the obligation to create jobs for others. We

have to realize we’ve been lucky enough to have the rewards, and pay it forward. The idea of the philanthropic entrepreneur is the kind of reinvention that I wanted to go to.”

Bonner said Chautauqua has played a major role in her reinventions over the past 18 years.

“It is a place for learning and growing, and it can also inspire inner change,” she said. “They say that change is the hardest work we do and that most people would rather do anything else. But Chautauqua can be a hotbed of reinvention.”

Bonner’s latest reinvention has been as the president, then CEO, then the chair of the board of a unique company launched by her brother. Service King Collision Repair Centers has established relationships

with several charitable organizations. In July, the global investment and advisory group Blackstone became its majority shareowner.

“Each new reinvention requires learning something new,” she said. “I want young women to build wealth. I knew nothing about collisions, but I knew about mergers and acquisitions.”

In the end, Bonner said, “it’s really about talent,” and having the right people in the company while managing them the way they need to be managed.

“And unless you inherit a business, the only way to create wealth is to grow a business and sell it,” she said. “The time to think about selling your business is when you open it. And when you do sell it, you can use that money for change.”

Dance Circle lecture to present film ‘Ballet Russes’

CORTNEY LINNECKE
Staff Writer

George Balanchine is like ballet royalty. Mention his name to any dance buff, and they’re likely to spout off about the New York City Ballet, the musicality and complexity of his choreography, or perhaps — if they’re a Chautauquan — his influence on Chautauqua’s own School of Dance. Yet those very same people probably wouldn’t be able to detail the Balanchine that came before all the fame and success.

Balanchine’s story is one of several which will be unraveled at today’s Chautauqua Dance Circle lecture, titled “Ballet Russes and the Birth of Modern Ballet,” at 3:30 p.m. in the Hall of Christ. Jim Dakin, treasurer of the CDC, will present the 2005 film “Ballet Russes,” which provides an account of several influential dance companies and key players from ballet history. Today, it will attempt to breathe life and historical accuracy back into dance figures and

troupes who may have been embellished or forgotten over the years.

“In the U.S., when we think about Balanchine, we think about NYCB and everything that came after,” Dakin said. “But we don’t appreciate or understand his earlier connections here. And while Balanchine is the one we always hear about — since he came to the U.S. — it was really Diaghilev who started it all.”

Sergei Diaghilev, Russian by birth, founded a Parisian ballet company in 1909 called Ballet Russe. The company ultimately went bankrupt after Diaghilev’s death in 1929, but the company’s demise is only the film’s beginning. “Ballet

Russes” tells the tale of the Ballet Russe de Monte Carlo, a company that cropped up not long after the Parisian group’s decline, which included in its cast ballet giants such as Balanchine and Léonide Massine. The BRMC was a traveling company, and through its journeys to the United States, became the first troupe to bring world class dance to New York City, Dakin said.

Also featured in today’s film is the Original Ballet Russe de Monte Carlo, another ballet company that was born from Ballet Russe’s ashes. Unlike the BRMC, however, the OBRMC did not have a contract to perform shows in the United States. As a result, the com-

pany ended up touring Australia in the early 1900s and then, due to the outbreak of World War II, fled to Latin America until its ultimate collapse in 1948.

While all these names and companies may sound isolated and disconnected, the truth is that, historically, they were inseparably tangled and twisted together. Dakin said the true beauty of “Ballet Russes” is its ability to show how all the puzzle pieces fit together.

“It’s amazing how connected all this stuff is,” he said. “And what’s amazing is that this is all true. If you were a fiction writer, you couldn’t make this up. I want people to understand these connections and the

epic proportions of this story. Think about it: it plays out over a century, on five continents — Asia, Europe, Australia, North America, South America — and over a few different wars. And it’s all connected.”

The weaving and interlocking of the movie’s subjects is truly brought together in the last scene, which Dakin calls a “happy ending.” Documented in the year 2000, the film includes a real-life reunion of all its stars.

“The ending is really beautiful, because when they had this reunion most of these people were still alive, and still friends, even though they’d all gone different ways,” Dakin said.

“They’re in their 90s and they’re all over the world, with ballet schools and different lives.”

Dakin will open this afternoon’s lecture by giving audience members a brief introduction to the film, before premiering roughly the first half of the movie — with a nearly two-hour run time, the film is too long to be played in its entirety during the CDC’s allotted lecture timeframe.

But this doesn’t mean the audience will be left hanging. Dakin plans to briefly fill in the missing holes with lecture notes and a timeline before cutting to the last scene and letting the film — and the audience — have its happy ending.

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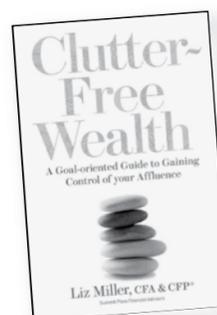
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FROM PAGE ONE

SOLTES
FROM PAGE 1

"In a more personal sense, politics means ego," he said. "It is easy for us humans to forget, or rather to fail to distinguish, God's will from my ego, in that my interpretation of God's will becomes important because it's mine, and I forget, what is God's? But it becomes mine and ego intrudes in what God wants."

Religion has been and can be a source of enormous creativity and beauty, Soltes said, but it is also a source of destructive behavior. He cited the Crusades, between Christians and Muslims, and religious wars between Catholics and Protestants, "in another instance of enormously vehement and violent behavior that is a function of the way in which religion and politics and religion and ego has interwoven each other."

Soltes will focus on historical and contemporary issues in Georgia, which — in spite of bordering the Christian and Muslim worlds, defining itself as a Christian nation and, at various times, being dominated by Muslim political powers — does not harbor an anti-Muslim attitude.

"The attitude never became anti-Muslim in the

religious sense, interestingly enough, in spite of the political back-and-forth," Soltes said.

Georgia, which is "emphatically Christian in its own ways," Soltes said, has a remarkable interfaith history, but it also harbors an intense intra-Christian rivalry. While the country shows openness toward Muslims and Jews, it is hostile toward Christian denominations that are outside of the majority Eastern Orthodox population.

Soltes will also discuss Ukraine, which has a complicated religious history that incorporates the political history of the past and present.

"There's just a lot of complexity that reflects on the interweave of politics and religion and the intrusion of ego into the discussion," he said.

Although the resources to create a more interconnected global religious community exist, Soltes sees an unfortunate trend toward greater fractionalization on religious grounds.

"I'm not inclined to be overly happy about our interconnectedness," he said. "[But] the light within the darkness is that religion can be and has proven itself also to be a source of bringing people together."

MSFO
FROM PAGE 1

elegance and grace. The dramatic flow and passion of the Puccini and in Tchaikovsky, the emotional ebb and flow all of these things are part of the equation that leads to Mahler. It's really a culmination of what we've been doing."

Muffitt said that he chose this evening's pieces because they are not only great symphony repertoire, but they are also remarkable pieces for the young musicians to experience. Muffitt said that, after weeks of diligent work and learning, he hopes that the students will always keep a piece of Chautauqua with them.

"I hope they take with them fond memories of their

time here," Muffitt said. "I hope they feel that they've made significant growth as an artist and as a person because I think that's what we do here. I hope that they'll take the heart and soul of Chautauqua with them into their lives in the fall and their lives in the future."

Closing out his third season with the MSFO, violist and recent Northwestern graduate Davis King said he has always appreciated the opportunity to grow as a musician, as well as the bonds he has made with his colleagues.

"It doesn't feel like the same thing every year," King said. "I've been building on my previous experience, and I pick up where I left off, learn even more and build on what I've created in the past here. I will miss all the people I'm with. The program is amaz-

ing, but it's the people that make it and make you want to come back. Everyone is so supportive, kind and talented. Everyone has wonderful ideas and everyone is fun to work with and that is what I'll miss."

Toronto Symphony Youth Orchestra violinist Emma Morrison said that while the season could be demanding working with her peers, like King, she thinks that this was one of the best parts of her summer.

"The summer has kind of worked up to this concert because this is the masterpiece that we're working on," Morrison said. "In so many ways it's overwhelming but it is also inspiring because we all get to work hard and do it together as one big team. Everyone is so dedicated to what they're doing and it's in-

spiring to be around so many people as invested in your art as you are."

Muffitt said that it is the students' willingness to let themselves be engulfed by the music that truly drives the spirit of the season and is one of his favorite aspects of the summer.

"Their undying passion for making music is what feeds us through [the season]," Muffitt said. "We're all throwing that fuel on the fire with that fuel being this love of making music, and it's a grueling summer. It's intense. Everybody is working harder in these seven weeks than they probably do at any time of the year. We all feed off each other's excitement about the music-making process and the experience, and I think that's the most exciting thing for me."

ZAKARIA
FROM PAGE 1

"GPS" airs Sunday mornings on CNN, and has featured Zakaria's interviews with such prominent figures as the Dalai Lama and heads of state representing the United States, India, Jordan, Russia, Libya and Brazil.

Zakaria also writes a semi-

monthly column for *The Washington Post* and has served as editor-at-large of *Time* since 2010. His four books include *New York Times*-bestsellers *The Post-American World*, published in 2012, and *The Future of Freedom: Illiberal Democracy at Home and Abroad*, published in 2007. Last month, Atlantic Media announced that Zakaria would join the company as a contributing editor.

AXIOM
FROM PAGE 1

"We'd rather it be as intimate a setting as possible for people to experience the musicians and their instruments," he said. "Like a big, old living room where everyone is a part of the party."

Instead of a specific criteria, he imposes a lone requirement on the group

itself and its members: be passionate about the music they play and how they play it.

"Having all come from orchestral backgrounds, we've played a lot of music how someone else wants it done; an instrument of the conductor's," he said. "We all looked for an outlet like this to be more responsible for the outcome of our program. Our style is based more on the premise of our-

Born and raised in Mumbai, India, Zakaria earned a bachelor's degree from Yale and a doctorate in government from Harvard in 1993.

In opening the first episode of "GPS" on June 1, 2008, Zakaria said that to many people, "the world looks like a grim place."

"Almost every day, you're bombarded with frightening headlines, stories of out-of-

control governments and terrorists who want to kill you," he said. "But beyond those headlines, the picture is actually much brighter. Economic growth and technology are raising people out of disease and poverty every day. On this program, we'll try to understand the new forces shaping our world, both the good and the bad."

French composer, born in 1946, but this piece has the flavor of American Jazz music," he said. "It fits with the idea we're trying to stand by, that we can celebrate many kinds of music without shifting our ethos."

The other three pieces on the program are *Canzona per Sonare* No. 3 by Giovanni Gabrieli, "Contrapunctus IX" from the *Art of the Fugue* by Johann Sebastian Bach, and Piazzolla's "Ave Maria."

"[Caratini] is a modern

Hagen Lecture Fund supports Zakaria talk

The Susan Hirt Hagen Lecture Fund supports today's 10:45 a.m. lecture speaker, Fareed Zakaria.

Susan Hirt Hagen of Erie, Pennsylvania, created the fund in 1993. A lifelong Chautauquan and property owner for many years, Hagen is a past member of the Chautauqua Institution Board of Trustees (1991-99). She and her husband, Thomas Bailey Hagen, chairman/owner of Custom Group Industries and chairman of the Board of Erie Insurance Group companies, are charter members of the Bestor Society, and participated in the historic Chautauqua Town Meeting in Riga, Latvia. Her philanthropy made possible the building of the Hagen-Wensley House, the Institution's guest house, in 2010-2011.

Hagen is a graduate of Wittenberg University, where she is an emeritus member of its Board of

Trustees, and a recipient of the University's Alumni Citation for community service. In 2011, she received an Honorary Doctorate from her alma mater. She also holds a Master of Science degree in counseling from Gannon University and received their Distinguished Alumni Award. For a number of years, Hagen was the managing partner of a consulting firm engaged in conflict resolution and group relations. She is currently a member of the Board of Directors of Erie Indemnity Company, management company for the Erie Insurance Group. She is also a trustee of the H.O. Hirt Trusts, a member of the Council of Fellows of Penn State Erie, the Behrend College and a former trustee of the Erie Community Foundation.

Hagen has been named Woman of the Year for community service in the Erie

area and has been a board member, volunteer and contributor to many social service, arts and educational organizations over the years. She has served as chair of the United Way of Erie County, Pennsylvania, the first woman to serve in that capacity, and is a recipient of their highest honor, the Alexis de Tocqueville Award.

For her more than 10-year commitment to curtail teenage pregnancy and the school dropout rate in Erie County, Pennsylvania, the Trustees of Penn State University, in 2008, named in her honor the Susan Hirt Hagen Center for Organizational Research and Evaluation at Penn State Erie, the Behrend

College. In 2009, she received the Edward C. Doll Award for community service from the Erie Community Foundation, and in 2010 received the Distinguished Citizen of the Commonwealth Award at the 112th Annual Meeting of The Pennsylvania Society.

Mr. and Mrs. Hagen, who also spend a portion of the year in Sarasota, Florida, are the parents of a son and daughter and grandparents of three.

If you would be interested in discussing the possibility of establishing an endowed lecture or supporting another aspect of Chautauqua's program, please contact Karen Blozie, Director of Gift Planning, at 357-6244 or email her at kblozie@ciweb.org.



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Business telephone	716-357-6235
Advertising telephone	716-357-6206
Circulation telephone	716-357-6235
Fax number	716-357-9694
Editorial telephone	716-357-6205
Email address	daily@ciweb.org

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THEATER

Becoming Prospero: Harrow steps into alpha male role

EMMA FOEHRINGER
MERCHANT
Staff Writer

Lisa Harrow has rarely found a role that scared her.

Apart from when she was 16 and played King Lear in a high school production — Prospero is the first.

"The only other time I ever remember sitting there going, 'Oh my god what am I doing?' is when I played King Lear," Harrow said. "Again, it's a hubristic alpha male."

Guest artist Harrow stars in Chautauqua Theater Company's production of *The Tempest*, which runs through Friday. Harrow said becoming the ousted Duke of Milan, Prospero, required a combination of thinking like a man and pondering William Shakespeare's intent for the play.

"I am trying to understand the motivations of the man," Harrow said. "I am thinking a lot about a few alpha males that I know."

Though she said the role is intimidating, Harrow is no stranger to the Bard's work — she started her career with the Royal Shakespeare Company about 40 years ago.

"He's been with me in my bones since before I was 10," Harrow said. "It's been something that I've lived and breathed and worked and talked through all my life."

Despite her experience, she said wrapping her mind around Prospero's complex ego is an ongoing challenge.

"He's brutal. He is full of revenge. He is very authoritarian over the people who work for him," Harrow said. "But there comes a point in the play where ... his humanity is awoken."

Harrow said she thinks that "what I will try and be is the entity called Prospero."

"I'm going to try and inhabit the entity of Prospero to the best of my ability to illuminate the character and tell the story of the play," she said.

Embracing these "brutal" and "authoritarian" characteristics offers additional difficulties to adopting what Harrow calls an "alpha

male" attitude.

"Whenever you're playing a female role you can empathetically understand what the character's going through because you're a woman," she said. "But a man, that's a different world."

Harrow is opposed to the idea of Prospero being a female, based on the play's plot and the character itself, so she's worked to become Prospero as a man. Gender bending has never been a foreign concept to Shakespearean productions, but what Harrow said was more difficult was grasping Prospero's psyche and seemingly cruel actions.

"As a woman — even as a woman who has some power in my life — and I'm self-determining and have been successful and run a household, there's no way I would speak to anyone who came in contact with me as anything but an equal," Harrow said. "But I have seen men, in the world in which I live, [where] the last thing they do is speak to the people that work for them as an equal."

Apart from understanding Prospero and his motivations as an individual, Harrow said she thought at length about the tensions and themes within the play. Based on events during Shakespeare's time, like the discovery that the sun does not revolve around the earth, she considered questions the playwright may have examined through his characters.

"What it is to be a human being and why should we think that we are the masters of the universe?" Harrow said. "That question,

He's brutal. He is full of revenge. He is very authoritarian over the people who work for them. But there comes a point in the play where ... his humanity is awoken."

—LISA HARROW

which was being asked then, at Shakespeare's time, is still being asked today."

In discussing humanity and its power historically and in modern day, Harrow said she drew a line to current issues of climate change and the interdependence of humanity and nature. She said these are the types of concerns that helped her conceptualize *The Tempest* and her role within it.

CTC Artistic Director Vivienne Benesch said Harrow's combination of humility and world understanding makes her a good fit for the part.

"She's a life force — and filled with this mixture of 'I know everything' and 'I know nothing,'" Benesch said. "That wonderful mix is the perfect mindset to come in to play Prospero."

According to some actors in the production, who have received several master classes from Harrow, the amount the actress knows about Shakespeare and the theater industry is closer to the "everything" end of the spectrum Benesch describes.

"I feel really lucky to be working with a woman of her caliber because I'm learning constantly about this language," said Kate Abbruzzese, who plays Prospe-



MATT BURKHARTT | Staff Photographer

Lisa Harrow, left, plays Prospero and Chasten Harmon plays Ariel in *The Tempest* during dress rehearsal in Bratton Theater last Thursday.



HARROW

ro's daughter, Miranda. "She spent an hour and 15 minutes working on the Romeo monologue ... and basically only focused on eight lines, and blew those lines open into universes and cosmos."

Christian Demarais, who plays Prospero's slave Caliban, agreed that Harrow's experience with Shakespeare — and life — brings distinct knowledge to the rehearsal room.

"She has insight on these characters that we, in our short time on earth, especially conservatory members, just don't know yet, or haven't even thought of," Demarais said. "She connects to the play in a completely different way being of a different age."

Working with younger actors is an aspect of Chautauqua that Harrow also said she appreciates.

"Having knowledge is no good unless you can pass it on, and I think that's a

very important part of being an older actor," Harrow said. "The rehearsal room is a lovely melting pot of ideas and perceptions and thoughts and it feels very free and open and that is the best way to work."

Though initially daunted by her role as Prospero, as

she was by King Lear at 16, Harrow said she has found comfort in Brawdy Theater Studios.

"My fears have gone, they went in the first week," she said. "This is good, this is a good place, it's safe, and that's the best place to work — where it's safe."



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NEWS

Hypotheticals and hazards: a journey of faith



Morning Worship

COLUMN BY MARY LEE TALBOT



AMANDA MAINGUY | Staff Photographer

The Rev. Allen Aubrey Boesak, chaplain for Week Eight, speaks during Sunday morning's service. His sermon was titled "What If?"

try of Judea, I might be better off not coming closer. What if you are someone who looks down on me, who says I worship in the wrong place, that my history is suspect? But the Samaritan doesn't ask any of these questions. It is enough that the man is bleeding.

"Justice and compassion never ask 'Are you a Christian?'" the chaplain said. "'Do you believe like me, talk like me? Did you do something to provoke this attack?' They don't even ask 'Is this my neighbor?' They ask 'Am I a neighbor to them?'"

But there was an even more important question for Boesak.

"What if the Samaritan came and saw the man while the robbers were still on the scene, not a hit and run, but a crime in progress, in the middle of the violence?" he said.

Charity is what we do after the person has become a victim, he told the congregation.

"It is easy to come afterwards, easy when the danger is

over and there are no risks," he said. "It is different when we come on the scene while the killers are still there, to intervene to save lives."

"What if?" Boesak asked. What if the Samaritan walked on? What if Moses had turned his back on the burning bush? What if Elijah, paralyzed by his fear of King Ahab, did not listen to the voice of God? What if Amos had never heard God and written "Let justice roll down like waters"? What if Rosa Parks did not sit down? What if Martin Luther King Jr. did not say "If you don't have something to die for, you ain't fit to live?"

What if Nelson Mandela, coming out of prison, called for revenge?

Boesak said the LGBT community in Uganda are victims bleeding in the road because they are targeted, hunted, imprisoned and killed by unjust laws backed by Christians. In Gaza, Iraq and Northern Nigeria, "there are victims in the road while there are still killers on the scene."

"In South Africa, there is a vile thing we call 'corrective rape,' where gangs of men seek out lesbian women and rape them to 'correct' them," Boesak said. "They do this in the name of Jesus, and it is not a crime. This barbarity is driven by fundamentalists who are losing influence here and so are sending money to my continent. They are making victims by the hundreds."

"What if Jesus gave up in the garden, when he was denied, when he was on the cross? What if? What if, brothers and sisters, this morning we really hear the cries of suffering and respond with courage, love, and compassion? Open your eyes and see the victims we meet on the road," the chaplain said.

"Don't turn away. Put an end to the violence, the bleeding, the wounding. Stop to heal, not hurt: to embrace, not exclude: love, not hate. Let the world know that there is someplace in the world where people know when they walk the road they have to stop because someone is bleeding. What if? What a different world this would be."

The Rev. Robert M. Franklin, director of the Department of Religion, presided. Jordan Steves, editor of The Chautauquan Daily, read the scripture. Paul Roberts served as cantor for the response song, "Return to God," by Marty Haugen. The hymn-anthem was "Too Splendid for Speech but Ripe for a Song," words by Thomas Troeger and setting by Frederick Swann. The anthem was "Lead Me, O God," by Pavel Chesnokov with English text by Carolyn Jennings. The offertory anthem was "The Dream Isaiah Saw," words by Thomas Troeger and music by Glenn L. Rudolph. The organ postlude was "Toccata" Suite, Op. 5 by Maurice Durufle. The Samuel M. and Mary E. Hazlett Memorial Fund and the Randell-Hall Memorial Chaplaincy provide support for this week's services.

What if Jesus never came to teach love, justice, release of the captive? What if Jesus did not come to teach resistance to oppression in obedience to God?" said the Rev. Allan Aubrey Boesak at the 10:45 Sunday morning worship service and sermon. His sermon title was "What If?" and his Scripture text was Luke 10:24-37, the story of the Good Samaritan.

The road from Jerusalem to Jericho drops from 2,700 feet above sea level to 800 feet below sea level. It runs for 70 miles, which means it drops 200 feet per mile, said Boesak.

"It is a barren, inhospitable road with numerous hiding places," he said. "It was notoriously dangerous and called 'The Road of Blood.'"

Jesus set his parable on this road. He had been in a confrontation with a teacher of the law who asked what he must do to inherit eternal life. After he tells Jesus a summary of the law, to love God and neighbor, "the teacher decided to push the envelope with the new young rabbi and ask 'Who is my neighbor?'"

Boesak repeated the story of a man, beaten, robbed and left for dead. A priest walks by and moves to the other side of the road. A Levite also turns away. Only a Samaritan, a stranger not welcome in Judea, tends to the man.

"The priest and Levite represent the temple, organized religion," Boesak said. "They know the law, teach the law and live the law. They mediate for the people with God and they speak for God to the people. This man is their neighbor and if they can't show love for him, then their love for God means nothing. Unless they stop and serve [the man], their service to God is worth nothing. They may have had good reasons [to pass by the man]. They might have been contaminated, they might have been made impure, they might have been in a hurry to get to the temple, but they forgot that nothing in the house of God is as urgent as what is on the road to the house of God.

"If they can't see the suffering of God's children, and speak to the victims on the way, they can't speak of the love of God in the temple. That is the first lesson," he continued.

The Samaritan was totally unexpected, Boesak continued. Jesus' hearers would not have expected anything good from a Samaritan, yet he took the man who was robbed and took care of him and took him to an inn and told the innkeeper he would repay any expenses the innkeeper had in caring for the man.

The other surprise is that Jesus did not say anything about who the victim was.

"His race and ethnicity are not mentioned. It doesn't matter; it is enough that he is a human being under attack, a victim and bleeding," Boesak said.

He continued, "If I was a Samaritan in the hostile coun-

Lamdan to present programs for EJLCC this week

Ambassador Yosef Neville Lamdan will lead programs today and Tuesday in the Everett Jewish Life Center at Chautauqua.

At 3:30 p.m. today, Lam-

dan presents a lecture titled "Why Jewish Genealogy?" in which he explain why "roots research" has caught the imagination of tens of thousands of Jews in North

America, Europe and elsewhere, what motivates these people, and what's in it for Jewish people.

Then, at 12:15 p.m. Tuesday at the EJLCC, Lamdan will give a Brown Bag lecture titled "Pope Francis, the Jews and Israel," in which he will examine the Vatican's relationships with Jews and with Israel under the two previous popes, John Paul II and Benedict XVI, and offer remarks on the current state and future of those relationships under Pope Francis.

Lamdan previously worked in the British Foreign Office and the Israeli Foreign Ministry. He served as the ambassador to the Vatican; ambassador to the United Nations; Geneva liaison officer to the United States Congress; and diplomatic representative in Beirut. Since retiring from the

Israeli foreign service, Lamdan has focused on his life-long interest in Jewish genealogy. He is the founder of the International Institute for Jewish Genealogy at the National Library of Israel in Jerusalem in 2006, and was its director until last year when he became chair of the International Institute for Jewish Genealogy (IIJG) and Paul Jacobi Center. Besides his expertise in genealogy, he is an expert on Israel-Vatican relations and Jewish-Catholic relations.

EJLCC will also present a repeat screening of the documentary "Life In Stills," part of the 2014 Jewish Film Series, at 3:30 p.m. Wednesday at the EJLCC. In "Life In Stills," a grandmother and grandson fight to save a photo gallery on Allenby Street in Tel Aviv, Israel, from demolition.

Raycroft Fund supports Soltes Interfaith Lecture today

The Arthur and Helen Reycroft Memorial Religious Lectureship Fund of the Chautauqua Foundation provides funding for today's interfaith lecture by Ori Soltes.

Helen McMillan Reycroft, a Presbyterian, was born in Bridgeville, Pennsylvania, and came to Chautauqua during World War I to work as a chambermaid at the Athenaeum Hotel. She married Arthur Reycroft, a Cambridge, Massachusetts Unitarian, and they settled in Monessen, Pennsylvania.

In 1932, Helen convinced her husband to stop at Chautauqua for a brief visit on a family trip to Boston, and their four daughters immediately begged to stay another week, which turned into the whole summer. From then on, they were all committed Chautauquans, spending every subsequent summer at Chautauqua.

After her husband's death in 1954, Helen Reycroft became a year-round

resident of the Institution until her death in 1976. Their four daughters, Jean Summerville and the late Dr. Dorothy Hollingsworth, Mary Ellen Moran, and Barbara Sellers, continued to maintain strong ties to Chautauqua, as have dozens of their grandchildren and great-grandchildren.

The Reycrofts' grandson, Jay Summerville, has said: "My grandparents were not people of extraordinary means, and it must have required many sacrifices to give their girls the gift of Chautauqua every summer during those hard years of the Depression. That gift has transformed dozens of lives. Chautauqua was central to my grandparents' spiritual lives, and their gift of Chautauqua to their descendants has transformed our lives in countless ways. This lectureship is a very small 'thank you' for my grandparents' wonderful gift."

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RELIGION

'NONES' IN THE MOVEMENT: Tippett, Schneider discuss religion, Occupy Wall Street

KELSEY HUSNICK
Staff Writer

The question is not whether or not God exists, Nathan Schneider said, but what is your relationship with God?

Schneider, author and editor of two online publications, spoke of changing relationships in regard to religion, the Occupy Wall Street movement and technology with Krista Tippett, host of NPR's "On Being," at 2 p.m. Friday in the Hall of Philosophy. It was the final Interfaith Lecture in Tippett's weeklong series, "Conversations of the American Consciousness."

Schneider thought he needed to find a proof, or something like it, to define his experience with God.

"This was a time when the new atheist was just getting going. This was right after 9/11," he said. "Those were the things that were happening in the world around me. So this question of: Does God exist? Is religion real? What is its relationship to violence? The stakes of these questions were very, very high."

Once he began delving into religious traditions, referencing proofs such as St. Anselm's "Ontological Argument," he realized the relationship people had with God was the important part.

"In the course of entering the question of proof — wanting that yes or no answer for myself — I had to come to terms with the fact that the way I was framing the question, the way the question was being framed around me, was not the only way to do it," he said. "And maybe it wasn't the best way."

Tippett connected this

idea of the relationship being more important than the proof to the "Nones" which have become present in today's society.

"'Nones' refers to people who say that they have no religious affiliation, are not ready to put that label on themselves," Tippett said. "It's something like 20 percent of Americans now, and one-third of adults under 30 are self-described religiously unaffiliated, but I have all kinds of philosophies and it is so false and misleading to characterize this as a group of non-religious people."

Schneider said young people today are falling into this "None" category because they don't believe the religious institutions are serving their full purpose. He found that most young people who follow religious traditions idly go through the motions of institutional practice, but the people outside of the traditions actively ask questions and seek out knowledge about different religions.

He used the Occupy Wall Street movement as an example, which was the



AMANDA MAINGUY | Staff Photographer

"On Being" host Krista Tippett and author and activist Nathan Schneider discuss social justice and the role of religion in social justice movements during the Interfaith Lecture on Friday in the Hall of Philosophy.

focus of his book, *Thank You, Anarchy: Notes from the Occupy Apocalypse*.

"When young people in this secular, social, political movement started turning their attention to churches ... it wasn't that they were protesting that this was a church or the things that a church would claim to believe," he said. "What they were actually saying was, 'Church, act like a church.'"

The people taking part in these protests could be identified as "Nones," Schneider said. While still believing in the greater spiritual role of the church, they didn't belong to a religious institution. They collectively felt as though the church wasn't doing its job.

The protesters in the Occupy Wall Street movement shared big ideas about society and politics, but Tippett pointed out that Schneider wrote about diversity within the group that proved to be challenging.

"The kind of internal tension, especially in the big-city occupations in the U.S., ended up being about race and about class — about the things that divide us that we don't know how to talk about," Schneider said. "'We are the 99



'Nones' refers to people who say that they have no religious affiliation, and are not ready to put that label on themselves.

—KRISTA TIPPETT

percent,' was this rallying cry, but it turned out that we are the 99 percent in a lot of different ways."

This marginalizing factor of the Occupy movement is something that can be seen in movements all across history, he said. It also brought about different expectations from people in the movement itself and those throughout the world who were keeping tabs on it. Some of these expectations were a result of the storytelling going on at the time, which was painting an inaccurate picture of what was going on in uprisings around the world.

"One thing I was noticing about the way those stories were being told was that it was just about the flicker that happens on streets ... it was just about the flash — about the spec-

something and knowing how it works, how to create it for oneself and how to think about improving it.

"It's not yes or no, technology or no technology — it's what kind of decisions can we make about how we use that technology, how we structure the economics of it, how we build communities around it," he said.

The Occupy Wall Street movement started with a viral email and was then organized on social media, Schneider said, proving that technology does have the power to bring people together in a physical sense.

It's this sense of community, the power of organization and stories of people acting with agency to fight injustice that Schneider said gives him hope for the future.

"I hope that we can learn to tell those stories better," he said. "I hope that we can learn to see that dignity that's in all of us — that divinity that comes when we organize together."

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Mon., Aug. 11: Marvin Goodfriend, Friends of Allan Meltzer Professor of Economics, Carnegie Mellon University, "The Elusive Promise of Independent Central Banking,"
Tues., Aug. 12: Allan Meltzer, Allan H. Meltzer University Professor of Political Economy, Carnegie Mellon University, author of *History of the Federal Reserve, 1913-1986* (2 vols.).
Later: Bill Gavin, St. Louis Fed; Margaret Greene, Fed. Res. Bk. NY; Colorado State; James Thomson, U. of Akron.

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The Chautauqua Women's Club, Inc.
Notice of Annual Membership Meeting
The Annual Membership Meeting of the Chautauqua Women's Club will take place on Monday, August 11, 2014 at 9:00 a.m. at the Chautauqua Women's Club (CWC), 30 S. Lake Drive, Chautauqua, NY 14722, at which time the agenda will be a.) receipt of the Officer's Reports b.) election of the Directors and Associate Directors.
Any member in good standing unable to attend the meeting, may complete the attached proxy and return to Nancy Griffin Shadd, President at cwcwomen@gmail.com or Gail Gamble, Recording Secretary at gailgamble1@gmail.com. Hard copies of the proxy may be obtained the CWC house.

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Proxy
I, _____, a member of the Chautauqua Women's Club, Inc. for the year 2014 do hereby appoint Gail Gamble, Recording Secretary, or Nancy Griffin Shadd, President, to cast my vote at the annual CWC Membership Meeting to be held Monday, August 11, 2014 at 9:00 a.m. in the Chautauqua Women's Club, 30 South Lake Drive, Chautauqua, NY, 14722. The purpose of the meeting shall be to elect new members to the Board of Directors, Associate Board and to transact all such business as may lawfully come before the meeting. I hereby waive all notice requirements of the meeting and adjournment thereof.
Signature _____
Date _____

CLASSIFIEDS

ANNOUNCEMENTS

Partial Estate Auction Thur Aug 14 @ 5 PM: 164 Buffalo St. Jamestown Steinway & Sons spinet piano; early 1800's Tomkinson square piano; Wurlitzer organ; furniture; coins; pool table; unusuals and more Ludwig Auction 716 640-1307 pics and listing www.ludwigauktion.com

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ON THE GROUNDS

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All users of power-driven mobility devices (scooters) are required to register their scooter with Chautauqua Institution. There is no charge for this registration or for the sticker that will be displayed on the scooter (2012 and 2013 stickers are still valid). Registration forms can be downloaded at www.ciweb.org/scooters or can be picked up at any ticket window. Completed forms can be turned in at any ticket window or information desk, and a sticker will be issued.

CROSSWORD

By THOMAS JOSEPH

ACROSS

- 1 Move like a moth
- 5 Trojan War hero
- 9 Runway sight
- 10 Grottos
- 12 Acts the shylock
- 13 Spin
- 14 Pardon
- 16 Chopping tool
- 17 Hive group
- 18 For adults only
- 21 Mountain road shape
- 22 Boulders
- 23 Bash
- 24 Competition including skateboarding
- 26 Back muscle, briefly
- 29 Apollo Theater setting
- 30 Foot part
- 31 One, for Juan
- 32 Breathe out
- 34 Bolivian city
- 37 "The Thinker" sculptor
- 38 "Skyfall" singer

- 39 Zodiac ram
- 40 Previously owned
- 41 Longings

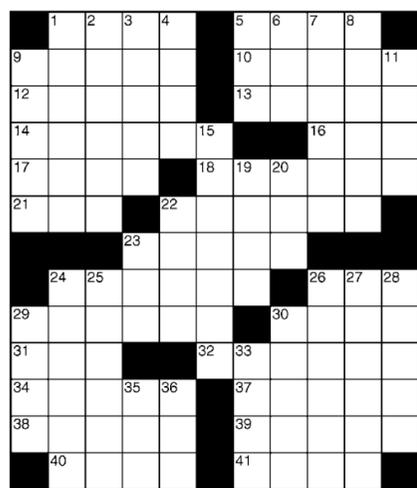
DOWN

- 1 Bends
- 2 Cavalry weapons
- 3 River of Pakistan
- 4 Hardy heroine
- 5 Play division
- 6 Mouth part
- 7 Fly high
- 8 Persian king
- 9 New cadet
- 11 Winter glider
- 15 Radical
- 19 Decays



Saturday's answer

- 20 Some amount of
- 22 Identical
- 23 Chum
- 24 Kubla
- 25 Feels for a light switch
- 26 Fill with stuff, as van
- 27 Axis foes
- 28 Prom crowd
- 29 Island dance
- 30 Beach setting
- 33 Inner picture
- 35 Pub brew
- 36 Last letter, in London



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.

8-11 CRYPTOQUOTE

HLD VW UVWYX MLDJRP CTLD
YTLX KOL EVJDM YTL ULKPY
CVOS KOL HVPY KQYJAL.

— ULVDKOEVEK AJDQJ

Saturday's Cryptoquote: THERE ARE TIMES WHEN PARENTHOOD SEEMS NOTHING BUT FEEDING THE MOUTH THAT BITES YOU.
— PETER DE VRIES

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

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

Difficulty Level ★

8/11

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

Difficulty Level ★★★★★

8/10

Hultquist Foundation to continue sponsorship of MSFO

CARSON QUIRÓS
Staff Writer

Whether performing at events like the president's Bestor Society address or simply rehearsing in the School of Music practice shacks, the Music School Festival Orchestra students and conductors offer the Chautauqua community the opportunity to enjoy beautiful music each summer.

This season, the Hultquist

Foundation has decided to support the MSFO at Chautauqua once again.

"The Hultquist Foundation has supported and has continued to support Chautauqua Institution with respect to its programming and needs," said Tom Flowers, president of the Hultquist Foundation.

Hultquist is a nonprofit organization and, in addition to serving the Jamestown community by donat-

ing approximately \$750,000 to charitable organizations each year, has also been supporting the MSFO for more than two decades.

Flowers said that the foundation is proud to help the Institution, as he believes Chautauqua also helps the surrounding region.

"We recognize that Chautauqua is an important economic [factor] in our community," Flowers said. "It not only brings in financial

resources to the community, but it also makes it possible for people in our area to go hear nationally known and internationally known speakers and increase the quality of life in the county."

For more information on underwriting opportunities at Chautauqua, please contact Tina Downey, director of the Chautauqua Fund, at 716-357-6406 or tdowney@ciweb.org.

BTG LAKE WALK



AMANDA MAINGUY | Staff Photographer

Rick Constantino will present on "A View of the Lake Through the Trees" for the Bird, Tree & Garden Club Lake Walk beginning at 6:30 p.m. from the covered porch at Heinz Beach, below the Youth Activities Center. Trees and natural vegetation along Chautauqua Lake's shoreline, like downhill from South Lake Drive at Hurst and Wiley, above, form buffer zones that help protect the biological structure of the lake by filtering excess nutrients from storm runoff. Constantino is senior biologist and eco-services manager at Forecon Inc., a nationally recognized Falconer-based forestry services company, and will show how trees can and do enhance views — and improve the water quality — of Chautauqua Lake.

THEATER

A ROARING 'TEMPEST'



MATT BURKHARTT | Staff Photographer

Kate Abbruzzese, who plays Miranda, and Lisa Harrow, who plays Prospero, perform during dress rehearsal for *The Tempest* in Bratton Theater last Thursday.

CTC executes imaginative rendition of Shakespeare's last, with a few design quibbles

JACK KIRCHHOFF
Guest Critic

REVIEW

First things first. The Chautauqua Theater Company's production of *The Tempest*, probably William Shakespeare's final play, is excellent: well acted from top to bottom, beautifully and imaginatively costumed by Loren Shaw, and directed with a deft hand. There are a couple of questionable design decisions, I think, but they are quibbles. More about them later.

The opening storm scene, a tricky theatrical problem, is in this case striking and effective, beginning with the massive sail-shaped curtain that masks the stage as the

audience enters. Once the play begins, the enormous canvas flaps and billows convincingly, while the lightning flashes and the thunder roars, and as the tempest tosses the ship containing Alonso, the King of Naples (Keith Randolph Smith) and his court, along with others including Antonio, the Duke of Milan (Emma Duncan), and his retinue.

The storm finally wrecks the ship, dispersing the travellers and stranding them on the all-but-deserted exotic island ruled by the magician Prospero (Lisa Harrow), the

one-time Duke of Milan who was exiled by his usurping brother Antonio.

Design quibbles: The set, courtesy of Lee Savage, looks fantastic, in every sense of the word — rolling sand dunes in front of a sort of boardwalk-and-dock arrangement. But it is all surrounded, inexplicably, by walls of what I suppose to be silver Mylar, which basically looks like tinfoil. Hmm. Ah well. The tinfoil, which may have been intended to reflect the dunes going off into the distance left, right and up-stage, doesn't actually interfere with anything, and after a while I stopped noticing it.

Utterly unignorable, however, was a huge rock — the

size of a Smart Car — more or less suspended from far above by a rope. Big rock on the set? No problem. Suspended from the ceiling on a rope? What is that about? I don't want to go on about this, but for me the rock became like Chekhov's loaded gun introduced at the beginning of a story: I kept waiting for it to be used. As each new character entered the scene, he (or she) would look at the rock and do a take of some sort, then essentially shrug and carry on. Characters would climb on the rock and act from it, but the rope contributed nothing that I could see, and never did. It's a promise that was not kept. Alright, enough about the rock on a rope. There's plenty to like about Director Jade King Carroll's production. Let's move on.

Once the characters are on the island, the plot separates into several strands. In one of these, Prospero seeks revenge on his brother and the return of his duchy. Indeed, with the aid of his enchanted spirit servant Ariel (Chasten Harmon), Prospero conjured the storm to bring Antonio onto the island.

In another plotline, Prospero plays matchmaker for his daughter Miranda (Kate Abbruzzese) and Ferdinand (Tramell Tillman), the son of the king, who has been separated from the others and thinks he is the shipwreck's only survivor. Ferdinand is smitten when he first sees

Miranda, a refreshing vision of loveliness in an arid landscape. For her part, Miranda — whose entire experience of men consists of her father and his ghastly servant, Caliban (Christian DeMarais) — thinks that Ferdinand is godlike. Prospero, worried that the course of love might run too smoothly, sets Ferdinand to work, making him earn Miranda's hand through hard physical labor.

As the king's party wanders the island, Antonio and the king's brother, Sebastian (Jonathan Majors), plot to kill Alonso and his loyal counselor Gonzalo (John Siedman) so that Sebastian can rule Naples. But Ariel interrupts their plot and saves the king.

As well, there is a hilarious subplot involving the king's drunken steward Stephano (Oge Agulue) and the court jester Trinculo (Marianne Rendon), who also think the rest of the ship's company has died. They come upon Prospero's servant, Caliban, and the three of them drink sack — Stephano floated to safety on a cask of the stuff — and conspire to slaughter Prospero and set Stephano up as king of the island, with Caliban as his faithful follower. Though it's impossible to take them seriously as a threat — their drunkenness is ridiculously comical, and convincing, which is not easy — they are also thwarted by Ariel.

All the treachery and plotting and matchmaking in *The Tempest* is remarkably easy

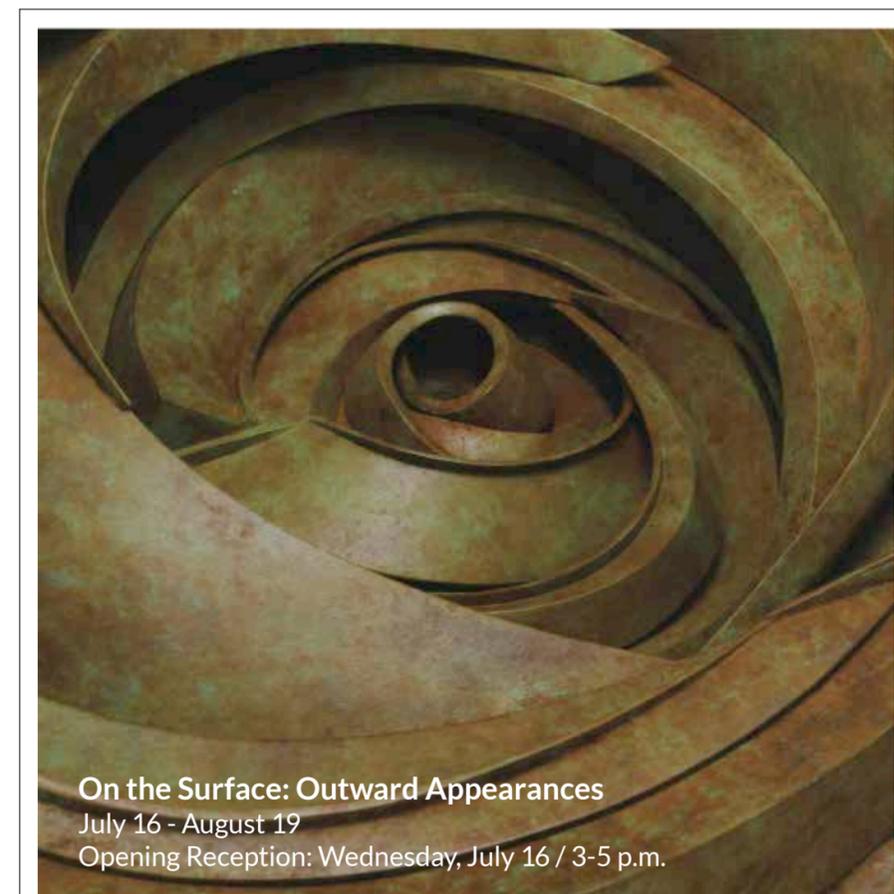
to follow, which is no doubt one of the reasons the play is so popular. Unlike most of Shakespeare's work, the entire play takes place in more or less real time. There is one setting, which the various groups and individuals enter into and exit from. And eventually — no spoiler here — the good guys win and the bad guys are foiled, i.e. Prospero regains the duchy of Milan, Ariel is freed from her servitude to the magician (it's not clear what happens to Caliban), and Ferdinand and Miranda pledge their troth.

Lisa Harrow plays Prospero quietly and straightforwardly. It's a good, strong reading, with depth and nuance. (The cross-gender casting is more or less irrelevant here, since the women playing men's roles just play them as men. As my wife said afterward: Why not?) Other standouts in the cast for me were Chasten Harmon, who invested Ariel with physicality and pathos, and Christian DeMarais as an especially craven Caliban, albeit somehow a notably upbeat one. (He also makes a most memorable entry.) And the comic chemistry between Agulue and Rendon as Stephano and Trinculo was off the charts, maybe the outright funniest portrayal of this pair that I've ever seen.

The play concludes with a colorful masque involving the ancient Roman goddesses Iris, Juno and Ceres, scenes in which the Mylar reflects and accentuates the reddish lighting (designed by Jane Cox). It's a splendid effect, nicely doubling the effect of the sensationally costumed goddesses, and perhaps justifying the use of the Mylar. And there is a trick with food that I will not reveal here.

After the masque, Prospero promises to tell Gonzalo the story of his 12 years on the island, and to break his magic staff and destroy his magic books. In an epilogue, he asks the audience to set him free with their applause. Saturday night, the audience was more than happy to oblige.

Jack Kirchoff is an arts writer and editor from Toronto.



On the Surface: Outward Appearances
July 16 - August 19
Opening Reception: Wednesday, July 16 / 3-5 p.m.

Strohl Art Center
33 Wythe Avenue

Gallery hours:
Weekdays 11a-5p
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PROGRAM

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MONDAY
AUGUST 11

- Chautauqua Literary Arts contests close
- 16th annual Chautauqua Music Camp opens (through Aug. 17)
- 7:00 (7-11) **Farmers Market**
- 7:15 (7:15-8) **Mystic Heart Meditation: Spiritual Practices of World Religions.** Leader: **Subagh Singh Khalsa.** (Sikh Dharma/Kundalini Yoga and Meditation.) Donation. Bring gate pass. Main Gate Welcome Center Conference Room
- 7:45 **Episcopal Holy Eucharist.** Chapel of the Good Shepherd
- 8:00 **Daily Word Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:00 **Muslim Devotional Hour.** "On Rumi and Sufism." **Imam Feisal Abdul Rauf.** Hall of Philosophy
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55-9) **Chautauqua Prays For Peace Through Compassion.** Hall of Missions Grove
- 9:00 **Monday Morning Coffee Hour.** (Programmed by the CLSC Alumni Association.) Literary Arts Center at Alumni Hall porch
- 9:15 **MORNING WORSHIP.** "Redemptive Interruption." **The Rev. Allan Aubrey Boesak,** director, the Desmond Tutu Center, Butler University, Christian Theological Seminary. Amphitheater (please be seated by 9:30 a.m.)
- 9:15 **Jewish Discussions.** (Programmed by Chabad Lubavitch of Chautauqua). "Maimonides: Guide to the Perplexed." **Rabbi Zalman Vilenkin.** Literary Arts Center at Alumni Hall Library

- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** **Fareed Zakaria,** host, "Fareed Zakaria GPS," CNN. Amphitheater
- 10:45 **Story Time.** (Stories planned for 5- to 6-year-olds.) Smith Memorial Library
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 **Chautauqua Literary and Scientific Circle Mini-Reviews and Book Discussions.** *The Names of Things* by John Colman Wood. Reviewed by **Elysha O'Brien.** Literary Arts Center at Alumni Hall porch
- 12:15 **Knitting.** (Sponsored by the Dept. of Religion.) "Women4Women-Knitting4Peace." Hall of Missions
- 1:00 (1-2:30) **Professional Women's Network.** (Programmed by Chautauqua Women's Club.) "How to Sell Your Business." **Cathy Bonner.** Women's Club house
- 1:00 **Theater Tour.** Explore the set, costumes, lighting and special effects created for production of *The Tempest.* Chautauqua Theater Company. Bratton Theater
- 1:15 **Chautauqua Literary and Scientific Circle Discussion.** *The Names of Things* by John Colman Wood. **Jeffrey Miller,** CLSC activities coordinator, moderator. Literary Arts Center at Alumni Hall Garden Room
- 1:15 **CLSC Alumni Association Docent Tours of Literary Arts Center at Alumni Hall and Pioneer Hall.**
- 2:00 **INTERFAITH LECTURE SERIES.** **Ori Z. Soltes,** Goldman Professorial Lecturer in Theology and Fine Arts, Georgetown University. Hall of Philosophy (simulcast in the Hall of Christ)
- 2:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 2:15 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center

- 3:10 (3:10-4) **Art of Investing.** Discussion group. Smith Memorial Library
- 3:30 **Dance Movie/Discussion.** (Programmed by the Chautauqua Dance Circle.) "Ballets Russes and the Birth of Modern Ballet" **Jim Dakin,** CDC board member. Hall of Christ
- 3:30 (3:30-5) **Lecture.** (Programmed by the Everett Jewish Life Center). "Why Jewish Genealogy?" **Neville Lamdan.** Everett Jewish Life Center
- 4:00 **CHAMBER MUSIC.** **Axiom Brass.** (All seats are available on a first-come basis. No seats may be saved.) Elizabeth S. Lenna Hall
- 4:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 6:30 **Lake Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club with the Chautauqua Watershed Conservancy.) "A View of the Lake Through the Trees." **Rick Constantino,** senior biologist and eco-services manager, Forecon, Inc. Meet at the covered porch at Heinz Beach (below the YAC)
- 7:00 **Palestine Park Program.** "A Journey Through Biblical Times." Palestine Park
- 7:00 **Introduction to the Labyrinth.** (Sponsored by the Dept. of Religion.) Bring gate pass. Located adjacent to Turner Community Center
- 7:15 (7:15-7:45) **Taizé and Tea.** Meditative worship. **Randell Chapel** at UCC Headquarters
- 8:15 **MUSIC SCHOOL FESTIVAL ORCHESTRA.** **Timothy Muffitt,** conductor; Amphitheater
 - Symphony No. 35, K.385 in D Major "Haffner"
 - Wolfgang Amadeus Mozart
 - Symphony No. 5 in C-sharp Minor Gustav Mahler

Tu

TUESDAY
AUGUST 12

BUFFALO DAY

- 7:00 (7-11) **Farmers Market**
- 7:15 (7:15-8) **Mystic Heart Meditation: Spiritual Practices of World Religions.** Leader: **Subagh Singh Khalsa.** (Sikh Dharma/Kundalini Yoga and Meditation.) Donation. Bring gate pass. Main Gate Welcome Center Conference Room
- 7:30 **Bird Talk & Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club.) **Tina Scherman,** nature guide. Rain or shine. Bring binoculars. Meet at the rear (lake side) of Smith Wilkes Hall
- 7:45 **Episcopal Holy Eucharist.** Chapel of the Good Shepherd
- 8:00 **Daily Word Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:00 **Muslim Devotional Hour.** "On Rumi and Sufism." **Imam Feisal Abdul Rauf.** Hall of Philosophy
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55-9) **Chautauqua Prays For Peace Through Compassion.** Hall of Missions Grove
- 9:15 **MORNING WORSHIP.** "Missing What Matters." **The Rev. Allan Aubrey Boesak,** director, the Desmond Tutu Center, Butler University, Christian Theological Seminary. Amphitheater
- 9:15 **Jewish Discussions.** (Programmed by Chabad Lubavitch of Chautauqua). "Everyday Ethics." **Rabbi Zalman Vilenkin.** Literary Arts Center at Alumni Hall Library

- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** **Annie Griffiths,** *National Geographic* photographer. Amphitheater
- 10:45 **Story Time.** (Stories planned for 3- to 4-year-olds.) Smith Memorial Library
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:10 (12:10-12:20) **Presentation.** "The Buffalo-Chautauqua Idea." **Dennis Galucki.** Smith Memorial Library
- 12:15 **Brown Bag Lecture.** (Programmed by the Writers' Center.) "Natasha Trethewey's *Native Guard: An American Story.*" **John Hopenthaler.** Literary Arts Center at Alumni Hall porch
- 12:15 **Tallman Tracker Organ Mini-Concert.** "The Hours of the Day." **Jared Jacobsen,** organist. Hall of Christ
- 12:15 **Brown Bag Lecture.** (Programmed by the Chautauqua Bird, Tree & Garden Club.) "Is This Footprint Mine?" **Ruth Lundin,** president, Jamestown Audubon Center & Sanctuary. Smith Wilkes Hall
- 12:15 **LGBT & Friends Brown Bag Dialogue.** (Sponsored by Metropolitan Community Church.) "Building Acceptance in the Global Public Square." Literary Arts Center at Alumni Hall Garden Room
- 12:15 **Brown Bag Lecture.** (Programmed by the Everett Jewish Life Center). "Pope Francis, the Jews and Israel." **Neville Lamdan.** Everett Jewish Life Center
- 12:20 (12:20-1) **Presentation.** "Olmsted's Buffalo Park System and Its Stewards." **Thomas Herrera-Mishler,** president and CEO, Buffalo Olmsted Parks Conservancy. Smith Memorial Library
- 12:30 (12:30-1:55) **Mystic Heart Meditation Seminar.** "Meditation as Healing, Part 1." Leader: **Subagh Singh Khalsa.** (Sikh Dharma/Kundalini Yoga and Meditation.) Donation. Hall of Missions
- 1:00 **Duplicate Bridge.** For men and women. (Programmed by the Chautauqua Women's Club.) Fee. Women's Club house
- 1:00 **Docent Tours.** Meet at Fowler-Kellogg Art Center
- 1:15 (1:15-2) **Gallery Tours.** "The Writings and Paintings of Charles E. Burchfield." Three 15-minute tours led by **Mary Kozub,** museum education and tour manager, Burchfield Penney Art Center. Strohl Art Center Gallo Family Gallery

- 1:15 **Mah Jongg.** (Programmed by the Sports Club.) Sports Club
- 2:00 **INTERFAITH LECTURE SERIES.** **Karen Armstrong,** author, *Fields of Blood.* Hall of Philosophy (simulcast in the Hall of Christ)
- 2:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 2:15 **THEATER.** **William Shakespeare's The Tempest.** (Reserved seating; purchase tickets at Main Gate Welcome Center, Colonnade lobby or Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.) Bratton Theater
- 2:15 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 3:15 **Social Hour Denominational Houses**
- 3:15 **Hebrew Congregation Conversation & Refreshments.** Everett Jewish Life Center
- 3:30 **Chautauqua Heritage Lecture Series.** "Frederick Law Olmsted: Designing America." PBS documentary screened by **David Rotterman,** WNED-TV and C-SAAHN. Hall of Christ
- 4:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 4:15 **Garden Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club.) **Joe McMaster.** Meet at rear (lake side) of Smith Wilkes Hall
- 4:30 **Knitting4Peace Workshop.** (Sponsored by the Dept. of Religion.) **Sue Cala.** Methodist House Porch
- 6:45 **Pre-Chautauqua Symphony Orchestra Concert Lecture.** **Lee Spear.** Hurlbut Church sanctuary
- 7:00 **FAMILY ENTERTAINMENT SERIES.** **Chautauqua Regional Youth Ballet.** Elizabeth S. Lenna Hall
- 7:00 **Chau-Talk-One.** Chautauqua Theater Company. Bratton Theater
- 7:00 **Bible Study.** (Sponsored by the Dept. of Religion.) "The Gospel of Matthew." **The Rev. Carmen Perry,** leader. United Methodist House
- 8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA.** **Christof Perick,** guest conductor and music director candidate. Amphitheater
 - *Oberon* Overture Carl Maria von Weber
 - *Don Juan,* Op. 20 Richard Strauss
 - Symphony No. 36, K.425 in C Major (Linz) Wolfgang Amadeus Mozart
- 10:00 **Meet the CSO Section.** Violins. (Sponsored by Symphony Partners.) Amphitheater



Building on the Foundation

Sing to the Lord a new song; sing to the Lord, all the earth. Sing to the Lord, bless His name; proclaim good tidings of His salvation from day to day. Tell of His glory among the nations, His wonderful deeds among all the peoples. For great is the Lord, and greatly to be praised;.....

Psalm 96: 1-4



The Writings and Paintings of Charles E. Burchfield

June 22-August 19 • Opening Reception Sunday, June 22 / 3-5 pm

Chautauqua Institution Artistic Director Don Kimes has partnered with Anthony Bannon, PhD, Executive Director at the Burchfield Penney Art Center at SUNY Buffalo State to organize an exhibition of works by internationally recognized artist Charles E. Burchfield (1893-1967). Burchfield is one of America's most original artists. Best known for his romantic, often fantastic depictions of nature, he developed a unique style of watercolor painting that reflected distinctly American subjects and his profound respect for nature.

This summer, the Chautauqua Institution presents The Writings and Paintings of Charles E. Burchfield, curated by Tullis Johnson, in the Gallo Family Gallery at the Strohl Art Center. Throughout his career, Burchfield's moods, ideas and personal critiques were recorded on thousands of pieces of paper, in studies for paintings and in his Journals. In this exhibition Burchfield speaks for himself through these insightful epigrams and developmental sketches with related masterworks from The Center's collection.

Strohl Art Center

Gallo Family Gallery
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» ON THE GROUNDS

QUIET REGULATIONS

Because Chautauqua's tranquility is part of its attraction, noises from whatever source — radios, dogs, etc. — should be kept to a minimum on the grounds. Out of respect for those in attendance, silence should be observed near public buildings in which programs are taking place. General quiet on the Chautauqua grounds shall be maintained from midnight to 7 a.m.

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