**The Chautauquan Daily**

**The Official Newspaper of Chautauqua Institution**

**Friday, August 7, 2009**

**Volume CXXXIII, Issue 36**

**Humphrindick shares ‘legacy of love’ tonight**

**King of Romance** performs in the Amphitheater

**by Sara Toth**

**Staff writer**

It seemed that in his early life, Engelbert Hum-

primed himself for greatness. After all, he had first

hit with "Release Me" and "Peace in the Valley,"

and was already established as a popular singer

in his own right. By the time he recorded "Penny Lane" and "Strawberry Fields Forever," he was already

one of the most successful recording artists of all time.


His father was a British music manager, and his mother was a singer.

Humprimed's love of music began at an early age, and he

came from a musical family. His father, Stuart Humprimed,

was a successful manager and record producer, and his

mother, Janie Humprimed, was a singer and songwriter.

Humprimed's first hit, "Release Me," was released in 1965,

and it became an instant classic. He went on to record

more than 80 albums, and his music has been covered by

countless artists around the world.

Humprimed's music was characterized by its catchy melodies

and memorable lyrics, and he was known for his

passion for both music and politics. He used his

platform to speak out on social and political issues,

and his music often reflected his beliefs.

Humprimed's career continued to grow, and he

became one of the most successful recording artists of all time.

He was a pioneer in the music industry, and his

influence can still be felt today. Humprimed was a

true legend, and his legacy will live on for generations to come.

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Free soccer clinic for youth

The Chautauqua women’s Club invites members to meet at 2 p.m. today in the C Wick Clubhouse for an after- school soccer clinic. The clinic is open to children ages 8 to 12, and will be offered from 3:30 to 5 p.m. Although no reservations are required, and forms are available at the editorial office. Please provide space for announcements of Institution-related organizations. If a meeting or activity is featured that day in a story, it should not be repeated in the column. Submit information to Priscilla in the editorial office. Please provide name of organization, time and place of meeting and a contact person’s name with phone number. Deadline is 5 p.m. four days before publication.

Friday at the Movies

Cinema for Fri., Aug. 7

SIXIOD INC. (PG-13) 2:30 & 7:30 p.m. How much do we really know about the topics our kids are exposed to on TV and in movies? Learn about the make-up that is a part of the world on our children’s screens and how it affects them and many other kids. Presented by Tracy Adams, member of the board of the movie rating organization MPAA.

ATTENTION

No smoking is permitted in the fire lane (授權 in yellow).

No blocking of the walkways and walkways with chairs, standing, etc.

Gates and other Chautauqua staff are responsible for compliance with fire and safety regulations. Failure to follow these directions can result in removal of persons from the Amphitheater — no refunds will be made.

A speaker is permitted to place only if it is a handicap person using the speaker as a seat for the entire performance.

A speaker operates who seats a guest in the Amphitheater must provide some type of authorization from the Amphitheater — no refunds will be made.

HALF OF PHI

There are no restrictions on the scale in the Philosophy or in the half of the hall.

No blocking of aisles and exits

ALL INSTITUTION BUILDINGS AND PERFORMANCE SPACES

• No blocking of the aisle ways and exits (no chairs, standing, etc).

• No blocking of the aisle ways and exits outside the Hall.

• No blocking of aisles and exits

Fire and Safety Regulations

Chautauqua Institution is committed to providing a safe and secure environment. It is governed by the fire and safety regulations of New York State. The following subsections support that commitment.

Violations are subject to fines.

A secondary offense is subject to a fine.

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Beard to speak on switch from lawyer to novelist

from Today's Lecturer!

You are cordially invited to our next Author in Residence to walk with prompts, participants.

Masterson will take Chautauquans for a stroll around grounds, look for ideas, inspiration

by Sara Tosh

Staff Writer

Most people find things that strike them as artistically compelling. Sometimes it is a Chippotick or list in their journal. Sometimes it is a photograph or poem. Dan Masterson finds poems, paintings, people, and stories. He has found a poem about drumming, he kept a drum key in his front pocket.

“Make sure you have a pocket for the poem...and the stories...and the other poems...and other stories...in your pocket.”

The first-ever author in residence at the Chautauqua Writers’ Center will lead a “Walk with Writers” on the campus from 3 to 4 p.m. on Saturday, August 8, starting at Alumni Hall. Participants are asked to meet at the historic Alumni Hall before continuing through the grounds.

“I’m going to suggest everyone find a prompt along the walk. I am not suggesting you could be a love dead bug, a stone, a handful of gravel.”

Beard attended law school at the University of Pittsburgh and was a member of the law school's moot court before working at the firm, Boorjian, Frick & Donahue, for 10 years and a law clerk for a year in another direction.

“Being a lawyer doesn’t mean you have to talk about the law all the time. I was feeling like I needed to feel and find myself becoming something else and start dissatisfied at work and thought of, oh no, now. Writing was not the issue...because his first novel was done while he was still getting published was, was a bit of a surprise. But for moviemakers, there’s more to watching the Oscar show than finding out who gets the doorstop. It seems apples and oranges; we’re talking onions and orangutans.

“I decided to do it all by myself, entirely alone, against the violent disdain of George C. Scott. On my own, my misery at the time I’d gone and what I'd imagined this campus might mean. Did he run into his cellar, where he saw a picture, and how it would change,” Masterson said. “Could he have imagined this campus? He recalled the basement he had run into his cellar, where he saw this picture, and how it would change.”

“Little by little, he must have felt the weight, the gravity of his great-great-grandfather's story being published or failed and have found his heart. Knowing that his words were speaking to the world of being able to finish in red and gold and white, while shallow and subject, often escapes the Depression. Why couldn’t they let someone love them? Everyone but the nominees agrees the premise of the Academy Awards is preposterous and that the Oscar show lose too much of an edge to the ceremony. ‘So do we Styrofoam, and why do you all watch?'

“Of course the audience. But this sporting aspect is subdued by the stultified dignity of Hollywood, and there is plenty of that mindless competitiveness distilled into the Oscars. In the midst of an artistic profile of the monkey poem? You take it out, and you think yourself right in the cage with him.”

Frank Pierson, who has written several films, had three, which he used to keep in a row on a hall table for Spencer, Masterson, and Charlie, a writer at the University of Pittsburgh, likes to say he has “had there as long as it has been.”

“SUNY Rockland President Maloney said the college was feeling like I needed to feel and find myself becoming something else and start dissatisfied at work and thought of, oh no, now. Writing was not the issue...because his first novel was done while he was still getting published was, was a bit of a surprise. But for moviemakers, there’s more to watching the Oscar show than finding out who gets the doorstop. It seems apples and oranges; we’re talking onions and orangutans.

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“Scarsia is a villain people love to hate.” — Todd Thomas

Baritone

Tosca

“Pacini is a quintessential theater composer,” Thomas said. “You’ll hear beautiful singing, but you’ll really hear captivating and engaging storytelling.”

When this problem is presented to her, she feels as if she’s been abandoned by her God,” Scott said. “If she’s been abandoned, it will make her want to do something that is really dangerous to her.”

“Scarpia is a villain people love to hate.”

“Tosca is the pinnacle of the verisimilitude of the show. It’s a traditional production, but it’s also very much a musical.”

“Tosca is its popu-lar theatrical-adventure series...”

“Tosca was made in 1926...”

“A sort of thriller...”

“Tosca is a traditional, big production...”

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“Tosca is a traditional, big production...”
Meeting to provide answers to property owners

by Christina Stavale

Saturday’s Chautauqua Property Owners Association meeting will be a rare opportunity for a citizen to get up to speed on matters of interest to property owners. Although many people know about taxes and property values, few are familiar with the workings of the Chautauqua County Property Owners’ Advisory Board, which was formed in the wake of the summer’s moratorium on reassessment of properties in the county. 

Speakers will also discuss the organization of watershed planning efforts and other programs that focus on shoring up lakes, rivers and streams. Bialy said she also wants to encourage property owner participation. To that end, she arranged for a short presentation by Conservation Districts of America’s archivist, the first one to occur in a series designed to meet the needs of local offices.

The review to be held in the Amphitheater Saturday morning and afternoon is by no means the only opportunity to get informed about the future of Chautauqua County. Lynn McLean, of the County Improvement District, will present a briefing on the issues of the proposed county convention center. And then, if the proposals are approved, the community will have to vote on whether to provide a bond to finance the center.

Chautauqua County Property Owners Association, 502 Second Street, Bldg. 17, Chautauqua Institution, 14722

Name ____________________________

Address _________________________________________________________________________

Home Address _____________________________________________________________________

Home Tel. ________________

Email ____________________________

Amount Enclosed $ ____________________

CCC
COMMEMORATING THE 125TH ANNIVERSARY OF CHAUTAUQUA

Friday, August 7, 2009

The Chautauqua Daily

Page 5

COMMUNITY

dear editor:

I am writing to you to express my concern about the use of the word "can't" in a recent article. The word "can't" is often used in a negative context, as in "I can't believe it," or "I can't stand it." However, in this article, the word "can't" is used in a positive context, as in "I can't wait to see the movie," or "I can't wait for the summer." This is confusing and can be misleading. I would like to suggest that you use a different word in this context, such as "I don't want to wait to see the movie," or "I don't want to wait for the summer." I hope you will consider my suggestion.

Sincerely,

[Your Name]

[Your Address]

[Your City, State and Zip Code]

Bike Safety Tips

Bikers should always give the right of way to pedestrians.

Dear Editor:

I think it is important to discuss the issue of the Amphitheater lecture on August 3, "Behind the Silver Screen: Hollywood Then... and Now," and the reactions of the audience. I attended the lecture and was disappointed by the presentation. The speaker, a woman, had a partial view of the screen, and her description of the movie grilled cheese was not as detailed as I would have liked. I believe that the Amphitheater should provide a better view for all audience members.

Sincerely,

[Your Name]

[Your Address]

[Your city, state and zip code]

Dear Editor:

I would like to express my appreciation for the work of the conservation district in our area. The district has made significant progress in improving the local environment. I would like to suggest that the district expand their efforts to include the restoration of the local waterways. I believe that this would be a valuable contribution to the community.

Sincerely,

[Your Name]

[Your Address]

[Your city, state and zip code]

Bike Safety Tips

Bikers who ride with the right of way to pedestrians.

Dear Editor:

I am writing to offer some suggestions for improving the Amphitheater lecture on August 3, "Behind the Silver Screen: Hollywood Then... and Now." I believe that the speaker should have given a more detailed description of the movie grilled cheese. I think that the Amphitheater should provide a better view for all audience members. I would also like to suggest that the Amphitheater consider installing sound systems in the Amphitheater to improve the quality of the sound.

Sincerely,

[Your Name]

[Your Address]

[Your city, state and zip code]

Dear Editor:

I would like to commend the library staff for their hard work and dedication. The staff has made a significant contribution to the community by providing a variety of resources, including books, magazines, and newspapers. I believe that the library should continue to provide these services, and perhaps even expand them in the future.

Sincerely,

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Sincerely,

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In this Old First Night week, Chautauqua provides a good taste of pageantry particular to the Chautauqua Institution’s history, which brought the world of a special blend of audience participation. Jesen Rodriguez, Oliver Arts Center technical and research assistant, will talk about his mastery of pageants at Chautauqua, especially as the story evolves because it doesn’t happen any more, doesn’t mean it wasn’t important.

Rodriguez has worked at Chautauqua for four years. A native of Fredericksburg, he graduated from the State University of New York at Fredonia and will soon complete a master’s degree in mass communications at SUNY Buffalo.

Pageants have a medieval origin, and they involved a community effort. One pageant would set up stages on a hillside between town and town “almost like the Chautauqua circuits,” Rodriguez said. The ceremony, surrounding the CSC and ONF are reminiscent of these medieval pageants.

“One of the founders Jesse Hefker, talks about the CSC Vigil as supposed to synchronize the recognition of the tired and tried and the ceremony at which the pageant was hosted,” he said.

Instead of guilds, the CSC Recognition Day Parade includes all the classes preceding the one that is graduating.

“It includes not just the graduating class, but every one, including a band. In the early days it was essentially a day long payment,” he said. Rodriguez also said the pageants were very participatory and theatrical, especially by the early 20th century when John Heyl Vincent’s resistance to the theater had lessened. At about the same time, professional entertainers began to replace the pageant that once featured Chautauqua in performing roles.

By 1910, the second season the New York Philharmonic was born, a kind of battle against the local, participatory productions and the consummate professional productions,” Rodriguez said.

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According to those who knew him, his life was marked by a diplomatic career, as he served as a state department official in the Foreign Affairs, a career that brought him to Europe. He was a member of the State Department in Europe for 21 years, working in the embassies in Paris and Rome, and later serving as the top agricultural attaché at the embassy in Rome. He was a first-class musician and a conductor, and his voice could be heard singing with the choir on their winter retreats.

Rodriguez has worked at Chautauqua for four years. A native of Fredericksburg, he graduated from the State University of New York at Fredonia and will soon complete a master’s degree in mass communications at SUNY Buffalo.

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As a child, Grant decided she wanted to be an actress and began by studying acting. She later attended the University of California, Santa Barbara, where she majored in theater and drama. After graduation, she moved to New York City to pursue a career in acting. She soon caught the attention of several directors and began to land small roles in films and television shows.

In 1980, Grant landed her first major role in the film “Sordid Lives,” which was based on cutthroat action. She then went on to star in the film “The Big Easy,” which was directed by Warren Beatty and costarring Burt Reynolds. The film was a critical and commercial success, and Grant received praise for her performance.

Over the years, Grant has continued to work in television and film, appearing in such projects as “Live Here Anymore?” “The Birdcage,” and “The Secret Life of Walter Mitty.” She has also worked with some of the biggest names in Hollywood, including Meryl Streep and Tom Hanks.

Grant is known for her versatility as an actress, able to take on a wide range of roles and bring them to life in a way that is both captivating and genuine. She has received numerous awards and nominations for her work, solidifying her place as one of the most respected actresses of her generation.

As Grant continues to work in the entertainment industry, her fans can look forward to seeing her take on new challenges and bring new and exciting characters to life. With her remarkable talent and dedication to her craft, it is clear that Grant is a true force to be reckoned with in the world of acting.
Violinist to visit Chautauqua for first time; to give master class, recital

by Elise Pudzjakowski
Staff writer

Violinist Peter Slowik hopes to inspire schoolchildren and introduce them to music education during his visit to Chautauqua. Slowik’s master class at 10 a.m. today in Elizabeth H. Lenna Hall, in conjunction with the Division of Strings and Professor of Viola of the Oberlin Conservatory of Music, Slowik has been teaching master classes for almost 30 years. As his father was an active musician, Slowik grew up around the instruments and the unique combination of performance, teaching that master classes offer.

Slowik will listen to and critique four violin students for his master class. He said he typically tries to focus his classes more on musical interpretation rather than technical playing style.

“The art of music is not just copying what somebody else does, but making intelligent and creative choices about what you want to say about the music,” he said.

After today’s master class, Slowik will continue to share his knowledge with violin students as he takes residence in the School of Music, where he will teach and work with violinists both privately and in groups until Friday, Aug. 14, when he gives a faculty guest artist recital.

During his recital, Slowik will showcase his virtuosic abilities, bowing through some of the most difficult music ever written for his instrument. His program will include “Sonatae for Solo Vio, Op. 25, No. 1” by Paul Hindemith, “Préambule et Dévouements en État Major pour Violon, Violoncelle et Cello” by Mozart. Each piece will bring its own special echelon to Slowik’s performance.

A work in five movements, the Hindemith, in the fourth movement, possesses the simple fastest metronome marking of any music piece ever composed, but it is not necessarily the rapid bowing that is the most difficult part of performing the song, Slowik said. The hardest aspect is playing the fifth movement, which involves lacks and expressive melodies, after running through the fourth.

“For those in the know, the idea of moving your arms slowly with a lot of control and direction after playing a fast movement like that takes real virtuosic ability,” Slowik said — something that the violin does not have in stock.

The executive critic piece will be the next on the program follow by the Mozart, in which Slowik will be joined invitational by Chautauqua’s own violinist Jacques Issaivitch and cellist Arie Lipsky.

“It’s one of the staples for chamber music today,” Slowik said of the Mozart piece. “It’s one of the most beautiful and challenging pieces featuring a variety of texture and styles.”

Trying to pick his favorite piece of the program, he said, is like trying to pick a favorite dessert from a platter. “I am looking forward more to the chocolate mousse or the cream brulee,” hemosaid. “They’re all really delicious pieces!”

The guest artist recital will be at 4 p.m. Aug. 14 in Fischer Music Hall. Both Slowik’s master class and recital will be open to the public. There is a $5 entry fee for today’s master class; the recital will be free.

Music School’s piano sale runs till Saturday

by Gall Burns
Staff writer

Representatives from Denton, Cotter & Daniels, the oldest Steinway dealership in the United States, will hold a piano sale of the School of Music’s Steinway pianos on Saturday, Aug. 8, from 9 a.m. to 3 p.m. today and Saturday. Parents will have their pianos after the season is over.

In addition, “Steinways: Story of a different set of pianos from Steinway & Sons” will be presented and then keys Steinway by hosting guest speakers. Chautauqua Institution owns 38 pianos from Steinway, and DCI will try to sell them all.

The DCI representatives also will bring a few relatives for the first time, their showroom, said James Trimpier, president and owner of the company.

The auditorium the Steinway program in 2008. Instructor Nicola Metiva said she is excited to meet the representatives and to see the pianos firsthand now that there are two Steinway pianos in the concert hall that sound similar.

Metiva said, “It makes a huge difference to have those machines so the students can learn from what they are and replica it,” she said.

“Steinways are used by 90 percent of all concert artists, philarmonic and symphony orchestras around the world,” Trimpier said.

She also said that those buying from Chautauqua would save more than if they were to buy a piano from anywhere.

“It’s wonderful for faculty, students and visitors to know that we have such a high quality of instruments that we have when he gives a faculty guest artist recital. It’s just like we’ve arrived in the up.

We’re teaching the same instrument,” said piano instructor Joseph Slowik.

The Steinway Piano Sale

• Those interested in looking at pianos should call James Trimpier at (716) 689-6996 or e-mail jme@dcipianos.com.

• Those who do not have a chance to call should go to Sherwood-March Studios.

• Shipping is available.

• Pianos instructors will be available on Saturday to play the pianos for interested buyers.

Two of the 38 Steinway pianos the School of Music and Denton, Cotter & Daniels will have for sale today and Saturday

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Women’s Club Silent Auction highlights first Marin Day

by Lori Humphreys
Staff writer

The Chautauqua Women’s Club Young Women’s Group invites everyone to come to the first-ever National Marina Day hosted by the Willowtree Point Condominiums on Willowtree Point in Marionville, N.Y., from 9 a.m. to 3 p.m. today.

As part of the celebration, the Chautauqua Young Women’s Group has organized the Silent Auction, which will be open from 9 a.m. to 5 p.m. Proceeds from the auction will benefit the WC Scholarship Fund. However, 5 percent of the proceeds will go to the Chautauqua- Quinn Library and the Chautauqua Lake Association.

The silent auction features the opportunity to bid on Chautauqua Bay’s favorite items, a two-night stay at the Alba- ene Lakehouse, two boat, gate passes and Rita Auber- nauer’s book “Chautauqua Crocker’s craft.

The auction also includes a chance to win La Fleur’s special chef’s menu for two, a Round Wind Cruise for two and meals at area res- eurants and books, including Clowis. More than 40 items are offered by local businesses.

Delis Clementi, Chautau- qua Marina director, culinary and advertising, said that this is the first year the Marina has participated in the National Marina Day event, which was organized by the National Marina Institute and first held in 2002. Clementi, who also is a CWL Life Member, said that she chose the CWL Young Women’s Group because is the school where the Marina’s owners, which the CWL supports.

However, there is more to it than just the silent auction. It is a party for visitors of all ages and interests. There will be a free wine tasting at Knowles Lodge and under, as well as an on- site poker run, yard sale and food tent.

Chautauqua Suites will provide complimentary trolley rides to the local trolley will depart from the Marina in front of Knowles Center every 25 to 30 minutes.

Let us show you how to live a green lifestyle & help protect the environment.

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Chautauqua Lake Estates
Great Lake location, one, two, and three bedroom units, available starting prices at $127,900 to $249,500.

Chautauqua Lakefront
We’re teaching the same instrument,” said piano instructor Joseph Slowik.

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Why do you come to church, and what do you expect to hear from your listener, as homework, to consider the question: Who needs good news today?

In Thursday's sermon, "Stay the Course," she challenged the assembled to "be courageous in the confrontations that we are to be confronted." She quoted Peter Gomes who wrote in his book, "The Gospel of Peter" that most people come to church looking for confirmation, not confrontation.

"Do we want sermons to cheer about — to send us home happy?" Gomes asked. "Or are we, open to receive a message that says, this is not a no home happy?" Gomes added. "We are astute enough to know that our best interests are served by the church and its preaching rather than Jesus and his teaching. Preachers tend to preach about Jesus and not what Jesus preached.

"My supposition is that you really preach what Jesus preached, what happened to Jesus will happen to you."

McKenzie quoted a line from the diary of Dick Energy's 14-year-old son. The boy just perished in a plane crash, but his brother and TV producer father had managed to survive. His words, wise beyond his years, were: "In life, the final line is only the beginning of the next life.

The second found a biblical parallel in Mark's account of Jesus' resurrection, the ultimate new beginning. She asked her listeners if they felt any way but unprepared for that Sunday's event, that it is not comparable to the stone blocking the entrance to Jesus' tomb. The woman, with their embellishing stories, while on one hand, they的确 told about stones, they did get in. But, guess what? The power of God had already solved that problem because they had not yet completely filled the tomb around the cross, instead of hostile guards, Jesus' friends found an angel who told them to pass on to the people the good news of faith and to Peter — though he had denied Jesus three times — that Jesus had been raised from the dead and would go before them.

Those women, McKenzie said, were thinking about seeing their departed loved ones, and not with the eyes of faith. Faith, she said, is trusting what your eyes cannot see.

"I saw it, but I want to hear his story," she said from the balcony-turned into the good news of his resurrection.

"Who needs good news today?" the chaplain asked. "The young people who are looking for confirmation, not confrontation. The Scandalous Gospel of Jesus Sonata means 'to suffer with,' so ask yourself, am I willing to suffer with someone and to do something about it? The cheers and applause of her audience sounded like a wonderful goodbye party in the forecourt. "Joy," which is good news of eternal value, not here today and gone tomorrow.

Christ Chaplain Stephen Austin read Mark 16:1-7. "What do we do?" he said. "A Christmas Carol" is a testament to the power of good versus evil.

"Nothing is ever lost, nothing is ever broken, nothing is ever destroyed. What remains is what we carry forward, Miller said.

"History teaches prudence and a general duty to a moral purpose.

The seventh observation is that it is not all conflicts have a moral purpose. Miller said. "The use of power harnessed to a moral purpose is that our 'split the difference' answer would be to use diplomacy, or diplomatic policy; this does not mean God is dead for the rest of the world. Miller said. He gave the example of America's efforts to resolve the issue of Jerusalem that failed because Arab and Israeli history taught them that Jerusalem was not meant to be divided.

"Does this have to be the case?" Miller asked.

"No, we do not need to understand what drives them.

The sixth observation is that sense of purpose can be a debatable point throughout the Middle East. Miller said. He described that country in that is in that situation.

The final observation is that we need to understand what a great power can do? One answer would be to observe the case of a country when one is faced with ideological, moral, or geopolitical compromises.

Miller ended with a phrase by John R. Kennedy, who described America's dilemma when at the world as a "city of civilization" or a "clash of civilizations," he said.

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He gave the example of the war in Iraq, when the U.S. and its allies are not a non-moral, non-exceptionalistic, non-exceptionalism.

The final observation is that people need to understand what a great power can do? One answer would be to observe the case of a country when one is faced with ideological, moral, or geopolitical compromises.

"Never, ever, ever, never again, should we ever think the notion that the world can be changed for the better by any one of those means, be it diplomacy or our common good."
The MOMS defeated the Lakers in their final regular season game.

The MOMS fired back with four runs. The first came after a hit from Tracy Barakat flew deep into centerfield, giving Kathy DeWindt time to get to second from home. In the next at bat, Candy Grabner became the second on the team to touch home. After a hit sent DeWindt home, captain Colleen Reeve raced DeWindt home. The fourth run was scored after shortstop Courtney Reeve caught Anne Navolik's grounder and threw to second base, tagging Goodsell out but giving Colleen Reeve time to run home.

The MOMS held the Lakers scoreless in the second inning with three up and three down and all players tagged out at first. Though the third looked like it would turn out much the same, with the first two batters tagged out at first, Megan Reeve’s groundball to second gave her enough time to sprint safely to first. Courtney Reeve’s line drive to the outfield put her and Megan Reeve on second and third, respectively, and in scoring position for Casey Rees’ hit past Colleen Reeve into shallow left field at the next at bat. The MOMS didn’t see a run again until the fourth inning. Though in the third at bat, Grabner was tagged out at first when the Lakers tried for the double play at home, catcher Dawson didn’t turn it Libby Dauskas in time, registering the third run of the inning. After another out, a line drive sent into right field gave Reeve a single and sent DeWindt home.

Colleen Reeve hit a stand-up triple in the next at bat, which gave Reeve time to sprint around the three remaining bases and touch home plate.

The fourth and final run of the inning was brought in by Colleen Reeve after a single from Goodsell, who was tagged out at second in the next at bat. To keep the game going after five full innings and have a chance of winning, the Lakers needed to score two runs to even the score at 8-8. After three up and one out, however, it was not looking good.

Things looked like they might slip away in the next at bat but when another out was scored by Megan Reeve, Courtney Reeve had time to run home. The MOMS then became the offensive leader and home run after an infield single. The potential run streak was put to an end when DeWerd’s hit sailed into the glove of MOMS third baseman, registering the third out and ending the inning.

The victory was one that the MOMS were proud of, especially considering the competitive spirit of the younger team. “You feel like we have to make our throws perfect,” Colleen Reeve said.

Grabner elaborated on this, and said with a smile, “Their ticket is their speed; our ticket is our experience. We’re the only team who can hit a triple at the rate of a single.”

Lakers “stand-in” captains Courtney Reeve and Casey Pardo seemed content with their teams’ play in light of so many regular play- ers being missing, especially Rappole.

“Though I didn’t have that four innings, where we let it kind of slip away, I couldn’t be more pleased,” Colleen Reeve said. “It’s not so quite the same without Whitney [Rap- pole]. She’s really good for our morale. But my sister, Megan, auditioned in [as pitcher] and did a great job.”

“Youth is our spiritual leader, if you can call her that,” Betsy Pardo said. “But the Lakers expressed excitement about the playoff games and what they believe is fourth place.

The other teams should look out because the Lakers are coming for number one,” Pardo said with a smile.

New president of Hebrew Congregation ‘gracious’ and ‘thoughtful’

by Gail Burkhardt

The Hebrew Congregation of Chautauqua welcomed a new congregational president last Saturday.

Marilyn Neuman, who has been active in the congregation for six years, will be moving up from her position as ritual vice president to become the president because it’s the perfect time to do so, said Rabbi Samuel M. Stahl, serving as the new Everett Jewish Life Center, and who is in- ternally discerning to be the president.

“Rabbi Stahl is an associate in the Department of Religion, who assists the congregation’s relationship with the Chabad Lubavitch Congregation’s relationship with the Chabad Lubavitch Congregation, which follows the Orthodox tradition. “A lot of people think that ‘Everett’ and [the] Hebrew Congregation are syn- thetical, which is not the case. ‘Everett’ and Chabad are synonymous, and we mean the same, explaining that the two con- gregations have activities at the EJCC, but that they are completely separate.

Neuman worked as a pro- grammer in a corporate setting for a residential treatment center for many years. She said that she would use her people skills she learned from that job to work for the Hebrew Congregation.

“Everett” is very sensitive, and she is responsive to people’s needs,” he said. The new president has the task of helping to plan the congregations’ 50th anniversary, which will happen next year. Neuman said she sees the congregation growing each day.

“We want to reach more people than we did previously,” she said. “We want to reach more members of our congregation because there are so many, and whenever someone comes who chooses to join us, it’s part of us,” she said.

Neuman also plans to give the Hebrew Congregation’s relationship with the Everet Jewish Life Center in Chautauqua and with the Chabad Lubavitch congregation, which follows the Orthodox tradition. “A lot of people think that ‘Everett’ and [the] Hebrew Congregation are syn- thetical, which is not the case. ‘Everett’ and Chabad are synonymous, and we mean the same, explaining that the two con- gregations have activities at the EJCC, but that they are completely separate.

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At top, Children’s School students perform “Happy Birthday” and “The Children’s School’s Song” to celebrate Chautauqua’s 135th birthday at the Old First Night celebration Tuesday in the Amphitheater. At far left, master of ceremonies Richard Karslake displays a Chautauqua pennant. Above, attendees participate in the traditional “Drooping of the Lillies,” led by board of trustees chairman George Snyder. At left, Geof Follansbee, Institution vice president and Chautauqua Foundation CEO, receives donations in the customary wicker basket.
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Spectacular, save for the order

Stirring ‘Juliet’ should have closed Dance Innovations program

by Carolyn Jack

Imagine Michelangelo’s “David” regarded one body part at a time. First, a muscular arm, then a beautiful, modelled, but unadorned, length of leg. Next—suddenly—a full view of torso and head that delivers a visceral shock of electrifying physicality and emotional power.

And last! A close-up of the small, neat bonnet of the feet, as technical, detached and fine as a photograph of a structure in a medical illustration.

That was a strange way to finish the North Carolina Dance Theatre Wednesday night in the Amphitheatre, which created an effect of magnificence dissipated with a mixed bill of disparate styles and moods resembling with a mixed bill of disparate styles and moods. The individual dancers possess a wide range of stylistic skills, from pointe work to move-boosting, to which they apply razor-sharp technicalities, exquisite line and the sheer, breathtaking vitality of sculpted athleticism. They are young, gorgeous, gifted and work together like one organism.

But the evening should have ended with the stirring exaltation of their ‘Juliet.’ Instead, those viewers who remained in the Amp afterward had to sit through the dulling “Apollo Musagete,” a surprisingly lusty and precocious Balanchine piece that took the audience through every static cliché of tippity-toe and spirit to spare in Mark Diamond’s choreography.

Stirring ‘Juliet’ should have closed Dance Innovations program.

In every piece, the company demonstrated that its directors, Jean-Pierre Bonnefoux, Chautauqua School of Dance artistic director and North Carolina Dance Theatre president and artistic director, and Patricia McBride, Chautauqua School of Dance faculty member and North Carolina Dance Theatre associate artistic director, have built a young ensemble of stunning ability—and yet, the sum of these parts lost impact for having been seen in the wrong order.

The clear climax of the evening came with “Constructing Juliet,” a contemporary bulletin fantasy of plot and sensual elements from Shakespeare’s “Romeo and Juliet.” Helped by Michelangelo’s most thrilling—yet passionate—depiction of the marble sculptor Mark Godden has reimagined the story of young lovers sundered by their warring families as a dreamlike tale of strongly symbolic images that manages to be both youthfully informal and, at the same time, more deeply intense than most interpretations of the play.

He has emphasized the idea of tribal loyalty and ritual with a family of austere, black-clothed Capulets who bodily and psychologically menace Juliet (the skillful and movingly genuine Rebecca Carmazzi) who try to force her to join their peculiar clan-site of hatred toward the Montagues—they utterly, wore their arms and desperation into a splay of power, like a giant African cham—but she resists, driven again and again to her forbidden Balanchine-Diana Banes dances.

Their romantic and repeatedly interrupted pas de deux and the furious ensemble dancing of the relentless Capulets reinvent these traditional choreographic elements to exciting and brilliant effect. For instance, Godden has effectively removed the usual laziness sophistication from the lovers’ pairings by having Carmazzi angle out her legs and feet when lifted, not robotically or awkwardly, but with the childlike airlessness of a teen who is so absorbed in herself that and so unself-aware that she never consciously attempts to arrange herself prettily and so appears all the younger and more natural.

The image contrives vividly, scarily, with the driving and magnetic tide of Capulets, who surge around Juliet in rapidly-telecstroced waves of deep bends, pumping arms and some unexpected elements, as they attempt to reclaim her by ever more menacingly forming a snake-like chain along the floor and dragging her by the hair.

This unexpectedness of line, motion and emotional perturbation, thus counterpointing rich archetypal resonance, made Godden’s work the one that lived up most spectacularly to the evening’s title.

There was imagination and spirit to spare in Mark D. remodel’s key ballet piece “Again, Not Shakespeare!”—an exuberant dance ball that exuberant in its ensemble of balanced classical and contemporary with ballroom flash and savor, street-style informality to create an irresistible experience of expert technicality and magnetic tide of color and body. There was theatrically in Dance Company’s “Dirty Laughs Pretty Truths,” an interpretation of Tennessee Williams’ play “Cat on a Hot Tin Roof,” and hyperbolic lyricism in Bonnefoux’s Balanchine-influenced “Taddducks,” if little innovation and not much interest in either.

And in everything, there was the astounding gross strength and fineness of the dancers. Though NCDT looks totally old-school, with its pale and perfectly matched classical bodies, the individual dancers possess a wide range of stylistic skills, from pointe work to move-boosting, to which they apply razor-sharp technicalities, exquisite line and the sheer, breathtaking vitality of sculpted athleticism. They are young, gorgeous, gifted and work together like one organism.

But the evening should have ended with the stirring exaltation of their “Juliet.” Instead, those viewers who remained in the Amp afterward had to sit through the deflating “Apollo Musagete,” a surprisingly lusty and precocious Balanchine piece that took the audience through every static cliché of tippity-toe and spirit to spare in Mark Diamond’s choreography.

Really, now—after you’ve had your mind blown by a Michelangelo masterpiece, why would you want to crush it momentarily.

Carolyn Jack has served as theater/dance critic and arts writer for The Palm Beach Post, the South Florida Sun-Sentinel, City National Bank of West Palm Beach, and the Plain Dealer in Cleveland. She is currently editor and chief executive of Ga- necy.com, a new media site focusing on the cutting edge in multiple disciplines.

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7:00 (7:00 – 11:00) 
Saturday, August 8
8:00 (8 – 5:30)
Saturday, August 8
7:00 (7:00 – 11:00)
Saturday, August 8
8:00 (8 – 5:30)
Saturday, August 8
7:00 (7:00 – 11:00)
Saturday, August 8