Cooper to lead a poetic, visual show

by Alexandra Fireantzi
Staff writer

W ith live symphony music and ballet already at play Saturday at 8:15 p.m. in the Amphitheater, the audience can look forward to yet another convergence of entertainment styles — film.

Chautauqua Symphony Orchestra, under the baton of Grant Cooper, will perform while the North Carolina Dance Theatre in residence brings the music to poetic, visual life on stage behind them.

During the second piece of the concert, the first movement of “Symphony No. 4” by Brahms, the dancers will not be the only actors on stage. Partway through the piece, orchestra members will kneel their instruments, dancers will cease their movement and a screen, instead, will take the focus.
The screen will bear scenes from the 1934 movie “Death Takes a Holiday,” in which Death personifies visitation of Earth and falls in love. The choreography framing the brief screening was inspired by the movie, Cooper said.

“These are all very interesting ways of switching it up, I think,” he said, commenting on the wonderful collaboration a concert like this offers between different arts.

Cooper noted a couple of parallels within this single, 12-minute performance. The characters in the movie are, essentially, from two different worlds. Likewise, the original score from the movie compared to the Brahms piece the CSO will be playing mirrors that idea, Cooper said.

See CSO, Page A4

Chautauqua Dance concludes season with diverse works

by Christina Stavale
Staff writer

A tribute to American culture, a French farce and a ballet based on a 1934 film together will conclude the dance season at Chautauqua Saturday.

At 8:15 p.m. in the Amphitheater, the North Carolina Dance Theatre in residence, along with some School of Dance students, will take the stage together to perform a wide range of works with Chautauqua Symphony Orchestra, Jean-Pierre Bonnefoux, NCDT artistic director, said it is fitting that the season should end with such collaboration. “As usual, the season goes too fast,” he said. “Everyone really worked together.”

To begin the evening, dancers will present a new piece by Bonnefoux’s choreography.

Set to Gioachino Rossini’s music, the ballet tells a story, which Bonnefoux created along with the choreography.

The setting is Paris around the year 1910, and tells the comedic story of a woman who has an affair with an officer. Unbeknownst to her, her husband has an affair with the officer’s wife. In the end, the ballet finishes with the couple Micking (separately, with an air of contempt) in a park in Paris. Bonnefoux said he had fun putting both the story and the choreography together. It is something he has done a few times before.

See DANCE, Page A6

Reverends Leon and Bang to give insight for Cuba Week

by Joan Lipscomb Solomon
Staff writer

Anyone standing on the Southernmost Point in Key West, Fla., cannot miss a large red and yellow monument announcing: “Cuba — 90 Miles.”

“Cuba: Enigma and Neighbor” is Week Eight’s theme, and Sunday’s chaplain the Rev. Luis Leon was born there. He began his spiritual journey when he was baptized in Cuba.

In 1961, at age 12, he came to the United States, as part of the “Peter Pan” flights, joining thousands of children whose parents, at that time in history, found themselves in Cuba.

The young Leon was supported by the Episcopal Church in Miami. He attended Sewanee, The University of the South, received a Master of Divinity from Virginia Theological Seminary and an honorary Doctor of Divinity from Sewanee.

Leon is a member of the board of regents at Sewanee and was a founding member of both the Washington Interfaith Network and the Washington Interfaith Network in Delaware. In 2005, he offered the invocation at the inauguration of the 55th President of the United States.

Leon is a member of the 14th rector of St. John’s Episcopal Church in Miami. He attended Sewanee: The University of the South since 1995.

See LEON, BANG, Page A4

Preparation, practice, performance

Behind the scenes with the Chautauqua Choir

PAGE A3

Vibrant performances
Robert Frey converes Thursday’s CSO concert

PAGE A9

A century of art
School of Art celebrates 100 years in main building

PAGE B1

SATURDAY’S WEATHER

SUNDAY 85°F

MONDAY 82°F

TUESDAY 80°F

WEDNESDAY 79°F

THURSDAY 82°F

FRIDAY 81°F

SATURDAY 83°F

SUNDAY 85°F

MONDAY 82°F

The Chautauquan Daily
Week ends with Opening of the Cuba Express, a Dining and Performance Event. The Cuba Express serves a variety of Cuban flavors and dining styles, including blankets on the ground, in the shade, or under the stars. The event features live music, Cuban dancers, and Cuban cuisine.

The Cuba Express is the perfect way to celebrate Cuba's rich cultural heritage and to experience its unique history and traditions. The event is open to the public and is sure to be a memorable experience for all who attend.

For more information, please visit: www.cubaexpress.org

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[Event Details]

[Contact Information]
F or a late 19th century audience, a Chautauqua speaker delivered the riches in both style and content to survive and advance. In the throes of such urges, people formed new organizations. In 1858 in New York state, the mother Chautauqua was born. It was led by a man named John D. Brush, who was the first president. He believed that the purpose of the institution was to bring education and culture to a rural audience starved for it. William Jenkinson, a French impressionistic composer, said, “It’s kind of a French impressionistic feeling–not somebody who’s going to paint the landscape as it is, but somebody who’s going to paint it as he sees it.”

Before the CSO and NCDT performance, there is a tremendous excitement about Saturday’s program. The Rossini pieces are uniquely, specifically for these dances, choreographed to his music. He said people often ask, “What is the future of the Wild West?” and he believes that the Wild West is a reality. In the Wild West, there was a tremendous amount of time, not somebody who’s going to paint the landscape as it is, but somebody who’s going to paint it as he sees it.”

The chaplain has served as the rabbi, vice president, and executive director of the Jewish Theological Seminary, the Andover Newton Theological Seminary, and the Hebrew Union College. He is also a member of the Board of Trustees of the Reform School of the Hebrew Union College. He currently serves as chairman of the Religion Department at the University of Pennsylvania, where he is a professor of philosophy, religion, and culture in literature. He graduated from Princeton University with a B.A. in literature and the University of Chicago with a Ph.D. in philosophy. He has received numerous awards and honors, including the National Medal of Science, the National Medal of Arts, and the National Humanities Medal. He is the author of numerous books and articles on Jewish history and culture.
by Christina Stavale
Staff writer
Chautauqua's identity in terms of religion, the Rev. Joan Brown Campbell said, is its interfaith nature. “Part of the wonder of Chautauqua is that we live together,” said Campbell, in Wednesday's board of trustees' porch discussion, of the way people of different faiths interact on the grounds.

About five years ago, she said, the 2 p.m. Interfaith Lecture Series became what it is today. In choosing the speakers, she looks for people dedicated to their own faiths and open to the faiths of others.

She said she often invites people whose viewpoint she does not necessarily agree with, adding that it is important that the speakers see faults in their own viewpoint.

Asked about the policy in bringing in controversial speakers, Campbell said it is important to remember that what is controversial to one person may not be controversial to another.

Trustee Kathleen Clingan offered words she remembered from a past president of her daughter’s college, who asked whether the role of a university is to make ideas safe, or whether it is a safe place for ideas. She said this quote could apply to Chautauqua.

“Controversy and a little disagreement is not so bad,” she said. “It’s OK to feel a little uncomfortable.”

Campbell also said there is opportunity to have more discussion among people of different faiths, instead of just talking about different faiths.

“Maybe we need to have more conversations between people with different opinions, instead of just talking about someone,” she said.

Venues for events in the Department of Religion also were discussed.

One concern was that the 1 p.m. Muslim prayer service that takes place on Friday afternoons has no alternate location in case of inclement weather. Campbell said the decision about the service’s location is not in her hands, but that she would be happy to keep bringing the service up as a solution could come about.

Another concern was overcrowding at the 2 p.m. Interfaith Lecture Series in the Hall of Philosophy.

Campbell said there is not a clear solution, as the Hall of Philosophy is the second biggest venue after the Amphitheater, and the Amphitheater is not an option.

“The only thing I know we won’t do is get poor speakers so nobody will come,” she said.

In addition, attendees discussed funding for the Department of Religion.

Campbell said budget cuts to the Department of Religion have been very fair because of the already small budget of about $650,000. She said in the past, it has been difficult to receive outside funding because of the nature of religion in general.

“That’s something about religion that makes people think it will be adequately funded, and it’s always going to be there,” she said.

She suggested that the department be creative with the way it requests funding, for example, making certain components, such as music, more fundable.

“I think we’re starting to be smarter about how we frame our requests,” she said.
"You have to not worry about putting the story to-gether," he said. "It's some-where in your head."

He said it is not important that the audience understand every detail that is going on in the story, but that they see the comedy being presented through dance. For comedic effect, he said, the dancers use somewhat exaggerated movements, but the style remains classical.

Following Bonnefoux's piece will be choreography by Mark Diamond, associate artistic director of the School of Dance and NCDT II di-rec- tor. The ballet, "Immortal Design," is based on the film "Death Takes a Holiday." Diamond said parts of the film would be shown be-tween dancers' movements, but that the audience should focus on the dance.

"It's all about the idea of death being personified," he said. "He takes a break, and then takes a holiday as a human, and he falls in love."

This ballet was per-formed in all performance facilities. The Chautauquan Daily submitted photo

Traci Gilchrist and David Ingram perform "Immortal Design."

DANCE

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2ND MOVEMENT

Rebecca Carmassi and Sasha Jones

Mira Lev and Alex Meza, Alex Meza, Sam Shapiro, Jesse Weer.

3RD MOVEMENT

Full Cast

With Special Guests Rebecca Carmassi, Sasha Jones, and the stage debut of Josefine Jones.

<q>Intermission act</q>

IMMORTAL DESIGN

Choreography by Mark Diamond

Music by Jean-Pierre Bonnefoux

Death: David Ingram

Girl: Traci Gilchrist

Mary Ellen Beauches, Sarah Hayes Watson, Sasha Jones, Joyce Wilk.

Dustin Layton, Mike Lesy, Addiel Monzago, David Morris, Sam Shapiro, Jesse Weer.

<q>Intermission act</q>

WESTERN SYMPHONY

Choreography by George Frechette

Music of Traditional American Melodies

Orchestra by Kathy Key Staging by Patricia McBride

1ST MOVEMENT

Anna Gierechisch and Justin Vermeel

"Brenda Benedict, Sally Cindrom, Emily Klik, Beula Ugual

Carina Casemblo, Luis Gonzalez, Kayleigh Graham, Jillian Harvey"

"Harrison Monacco, David Morse, Matthew Poppe, Peter Wilkie"

2ND MOVEMENT

Rebecca Carmassi and Sasha Jones

"Geeny Berme, Angelica Garcia, Victoria Mulls", Rachel Morse

4TH MOVEMENT

Traci Gilchrist and David Ingram

Sarah Hayes Watson, Sasha Jones, Lauren Loveless, Kylie Morse

"Jacob Artell", Nick De La Vega, Mos Ley, Sam Shapiro

FINAL

Alexandra Ball and Dustin Layton

Western Symphony is performed by an arrangement with the George Ravelchain Trio (GFT) and provided in accordance with the Boulder Saloon Style and Technique, with service stan-dards provided by the Trust

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A Christmas Carol, Costumes Designer Janice Wolfe, Managing Director Naissé DuBois, Lighting Designer Edna Mae Berley, Stage Manager Arclyne James, Costume Designer

Lindsey King and Maggie Rogers, Office Assistants


This evening's performance is funded in part by the Cameron- Jackson Dance Endowment

North Carolina Dance Theatre wishes to thank Rehabilitation Specials, located at the Tetter Community Center, for their support and care.

North Carolina Dance Theatre wishes to thank Rehabilitation Private Investigators, Courvoisier and Cointreau

SAM BONNER, ARTISTIC DIRECTOR

MARISA MADERANZ, ASSOCIATE ARTISTIC DIRECTOR

JEAN-PIERRE BONNEFoux, MUSIC DIRECTION

JEAN-PIERRE BONNEFoux, DIRECTOR OF PERFORMING ARTS

JEAN-PIERRE BONNEFoux, CHOREOGRAPHY OF "WINTER'S""
Hillcrest Concert Band to play 'more music for more ears'

by Beverly Hazen

A band that is recognized as one of the finest adult community bands, the Hillcrest Concert Band, will be presented for two performances on Sunday in the Amphitheater.

The Hillcrest Concert Band is a 60-plus member ensemble whose music encompasses the full range of concert band literature. The musicians’ interest and expertise runs the gamut from American and international compositions.

The planned performance on Sunday will be a “Pops Concert,” presenting a diverse collection of American band music that will include Clare Grundman’s “La Posada,” which they want to maintain. This is a perfect blend of sound, he said.

Also, the band has had three conductors in its “lifetime,” he said. During his tenure the instrument list has been stabilized, and now the band has a perfect blend of sound, which they want to maintain.

By Gioachino Rossini. Conducted by Dr. Conrad Susa.

During 1995, the band performed at the national band festival in Tulsa, Okla. The band visited four countries during the tour and performed nine concerts. The band also has traveled to Sydney, Australia, in 1999 to perform at the 15th International Music Festival. They once received a Silver Award at the famed Sydney Opera House.

“Doodletown Fifers” also had an alto saxophone solo and the band said it couldn’t be stopped.

Lawrence cannot help but be impressed with such a large ensemble.

The band has had three conductors in its “lifetime,” and Lawrence has served for the last 20 years. He said he enjoys his various performances at Chautauqua, especially performing “Carols and Lullabies” with the Chautauqua Choir.

Lawrence lives in the Oktobefest O’Festival of which is a Oktoberfest celebration.

The Chautauquan Daily & Lawrence said, “It has got-the music band performs more than 20 concerts. They present programs “custom made” for particular events.

He said that this band’s first time at Chautauqua.

"It’s a good experience," he said. Their music will be available on the Hillcrest Concert Band, one of which is an Oktoberfest Band. Lawrence lives in the Cleveland area.

He said that a couple musicians have been with the band since its early days.

“Many have been around for a good long time,” he said. “They like what we do and they stay.”

Doodletown Fifers is a band that is recognized by many as one of the finest adult community bands.

“Doodletown Fifers” also had an alto saxophone solo and the band said it couldn’t be stopped.
Kembel shows how creativity can be coaxed out via problem solving

By Alice R. O'Cruddy Staff writer

The Friday morning Am- phitheater lecture was about creating an awareness of, and con- centrating on process.

George Kembel, execu- tive director of the Harvard Design School, said creativity is a rising pitch, a falling and a word “ba,” which has three in pitch in order to discern language, which requires a lis- tener. Kembel said only one in 10,000 knew the right note: G#. It is something like perfect pitch was said to a few people, and they were moti- vated to a few people, and they were moti- vated.

Creativity is the area Kem- bel is interested in, and he calls it creativity. He said he is a striking par- allel between the results of Deutsch’s research and what they are starting to see at the d-school regarding creativity.

Kembel asked if creative- ity would be the same ability for all people or certain people?

He conducted a self-con- sistent audit, asking how many of the people in the audience felt confident in their creative abilities. A show of hands indicated slightly less than half the au- dience felt that way.

But, he said, once people step out of a supportive cir- cle, the feeling of creativity dramatically decreases.

School Makeup
The students at the d-school are from all areas of the university, such as busi- ness, engineering, social sci- ence, computer science, and design students and other creative types. The hope was they would all learn how to innovate together in a radical collaboration.

But something more re- markable was emerging, Kembel said. Students who had not felt innovative at the beginning seem feel- ing confident in their abilities to innovate, he said.

It is something like perfect pitch, Kembel said, and the latent capacity that had been developed in the students was innovation.

Kembel asked why this ca- me to you as something available in your life? His answer was that the sensation was misunderstood: it is, and educate their chil- dren.

He defined “creative” as being able to understand and to find the right answer. Another question is “Can it be awakened.”

"Yes," Kembel said.

It can be awakened. If a person is exposed to the design thinking process and applies it to as many areas as possible, becoming mindful of how it works.

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It can be awakened. If a person is exposed to the design thinking process and applies it to as many areas as possible, becoming mindful of how it works.
Two classic pieces receive vibrant performances

SYMPHONY

by Robert Finn
Guest reviewer

Two major works from the top drawer of late romanticism in music were offered at Chautauqua Symphony Orchestra’s program in the Amphitheater on Thursday night. They were written within about 12 years of each other by two master composers, Brahms and Dvořák, who had a close relationship with each other as master (Brahms) and protégé (Dvořák).

Music Director Stefan Sanderling conducted Brahms’ “Symphony No. 3” and was joined by splendid cellist Colin Carr for Dvořák’s ever-popular “Cello Concerto.” One might think that a program of two such popular standard items might have a feeling of routine about it, but that was not the case. Both works were given vibrant, if not note-perfect, performances, and their differences in style and emotional temperature seemed more important than their historical kinship.

In the Brahms symphony, Sanderling adopted tempos that were a shade on the fast side but never seemed rushed. He let the music breathe naturally, building up gradually to emphasize climaxes and managing tempo transitions expertly. The only major problem came in full-orchestra fortissimo passages, where orchestral balance and the blend of choirs were not consistently achieved.

Dvořák’s famous concerto was largely written during the composer’s stay in the United States, but there is precious little about it that reflects an American musical idiom. Dvořák wrote quite a lot of significant music during that visit, but most of it — even the popular “New World” Symphony — essentially breathes the air of his native Czechoslovakia. Listening to the “Cello-Concerto” without knowing its origin, you might easily conclude that it had been written in Prague.

Thursday night’s performance was excellent. Carr is a fine cellist, and he addressed the solo part with a big tone and a nice sense of style. All the piece’s virtuoso display passages were expertly delivered, and there were few if any spots where the orchestra swallowed up Carr’s sound. In loud orchestral passages there arose the same problem with balance — too much brass, too little strings — that one had heard in the Brahms symphony. But the piece worked, as it always does, and Carr was greeted at the close by a very enthusiastic and well-deserved ovation.

The concerto repertory for cellists is not terribly large. Dvořák’s concerto is the most often heard of them all. Fine as it certainly is, it would be nice to hear some of the others more often than we do. Saint-Saëns? Haydn? Samuel Barber? Walton? Witold Lutosławski?

Robert Finn is the retired music critic of The Plain Dealer of Cleveland.

Robert Finn leads the CSO through Brahms’ Symphony No. 3, Op. 90 in F Major.

Masato Stefan Sanderling leads the CSO through Brahms’ Symphony No. 3, Op. 90 in F Major.
The concept behind Voice of the Holocaust emerged in 1975, when Eddleman was living in Livingston, N.J., and was asked by the Livingston Choral Society to commission the libretto for the Yiddish opera Shalom Aleichem. 

“Wanted to write a libretto on the Holocaust for my child and mother and child are separated.”

Eddleman

The concept behind Voice of the Holocaust emerged in 1975, when Eddleman was living in Livingston, N.J., and was asked by the Livingston Choral Society to commission the libretto for the Yiddish opera Shalom Aleichem. 

“I wanted to write on the Holocaust for 30 years, but never actually finished anything,” Eddleman said.

Writing the libretto was a “wonderful experience” for Eddleman, not only because of the deep association the composer had with the subject matter.

He described the process of composing the piece as a “labor of love.” It took Eddleman nine months to write the “length of a pregnancy,” he said with a laugh. “Except the labor pains were not intense, the thing basically wrote itself.”

The oratorio features a musical interplay between three soloists: a soprano, tenor and baritone; a chorus, “a children’s chorus and a small orchestra. The piece is divided into 12 scenes based on texts gathered from various sources. It contains traditionally religious texts sung in Hebrew and Yiddish, references to the Warsaw Ghetto uprising, writing by victims of the Holocaust and Eddleman’s own words.

The crux of the oratorio is the central scene in which a mother and child are separated.

“I always felt the real tragedy of the Holocaust lay in the individual tragedies,” Eddleman said.

In Voice of the Holocaust tells a story of Jewish suffering and courage. Reptition of a line from the Psalms—“My God, my God, why have you forsaken me?”—provides a common thread between the oratorio’s scenes. The piece emphasizes weightiness, with the soprano soloist uttering these lines as if speaking “The boy never saw his opera performed. The Krakow Opera has ambitious plans for the production. The few performances in Krakow this summer, therefore, were dedicated for next season, and then the production will go into the company’s repertoire. “It’s nice to know that there is demand for performances,” Eddleman said.”

Eddleman’s contribution to Chautauqua extends beyond his teaching. He and his wife, Noreen, are deeply involved in the Chautauqua Dance Circle, which funds many scholarships for dance students. Eddleman stressed the fact that scholarships are so important for these students. “They are truly talented, and many of them do not have enough money to come here,” he said.

One student’s mother told me that had it not been for the scholarship, her son would not have been able to study at Chautauqua. Eddleman said he believes it is very likely that the young man would not have had a career he had not come here. “I was touched to see what the students do and where they go,” Eddleman said. “It’s the best money I ever spent.”

— Alaina Sullivan

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— Alaina Sullivan
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Puzzles

CROSSWORD
By Thomas Joseph

ACROSS
1 Matchmaking
2 "Little" surprise
3 Composer's
kin
4 Punk rock
neighbor
5 Superstar
6 "Street-
car" cry
7 Engaged
8 Spot for
some
9 Mount
10 Love
11 Songs
12 Divert
13 Stadium
14 Less
15 Cry
16 Horse-
shoe shape
17 Gigo star
18 Get
19 Excited
20 Part of
21 Falls

DOWN
10 One to find
20 Nana
21 Travel
31 Clarinet
32 Past
33 Needs
34 Parts
35 Common
36 Vespas
37 Yako
38 Coda
39 Pianist
40 Proponent
41 Note
42 Note
43 Note
44 Note

Clue: Women's writer
Clue: Yesterday's answer
Clue: 319 Summer
Clue: 29 Amaranth

Difficulty Level 8/14

CRYPTOQUOTE

VWM YGF MYXM DUPVS

FAUW MFYW DUJYVS

CGIR M FAUW YGRFVWC

— RUIJXMRW

Yesterday's Cryptoquote: WHEN YOU ENCOUNTER SEEMINGLY GOOD ADVICE THAT CONFLICTS OTHER SEEMINGLY GOOD ADVICE, IGNORE THEM BOTH. — AL. FRANKEN

SUDOKU

Casually Sudoku By Dave G Vive

1

5 1 2

9 7 8

3

4 3 8 6

5 1

1 2 4 5

9 7 8

6 1

4

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The Chautauquan Daily
Page A11
School of Music announces student recital series program

by Elise Pashayk
Staff writer

This weekend marks the last of the School of Music student recital series. After seven weeks of lessons, master classes and endless hours of hard work, 23 students in the Instrumental Performance Program will close out their summer with three last recital events. Night is set as a list of players and pieces for this weekend’s recitals. Entry for each recital is free and open to the public, but donations to benefit the Chautauqua Women’s Club Scholarship Fund will be accepted at the door.

SATURDAY, AUG. 15, IN MC KNIGHT HALL

2 P.M. — STUDENT RECITAL

Kanae Matsumoto, piano

IV. Allegro ma non troppo – Adagio come prima

Nanomi Gun.setIdomono, double bass

Kanae Matsumoto, piano

2 P.M. — STUDENT BASS RECITAL

III. Allegro ma non tanto

Allegro Appassionato by Camille Saint-Saëns

Nicholas Browne, double bass

II. Adagio cantabile – Allegro vivace

Élégie by Charles Ives

Nicholas Browne, double bass

I. Allegro Appassionato

“Double Bass Concerto” by Jan Vanhal

Nicholas Browne, double bass

8 P.M. — STUDENT ORCHESTRA RECITAL

“Suite: The Soldier’s Tale” by Igor Stravinsky

Christopher Polen, bassoon

JJ Koh, clarinet

Micah Doherty, bassoon

Christopher Polen, bass

Danny Lee, viola

The Royal March

The Solider’s March

The Convict’s Song

Three Dances (Tango-Waltz-Ragtime)

Great Choral

The Triumphal March of the Devil

Kanae Matsumoto, piano

“Double Bass Concerto” by Jan Vanhal

Nicholas Browne, double bass

INTERMISSION

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LITERARY ARTS

Week Eight writers in residence to discuss importance of voice

by Sara Toth

Two different writers are bringing two different perspectives on writing to the Chautauqua Writers' Center during their Week Eight residencies.

Sherrie Flick, prose writer in residence, is using her time on the grounds to focus wholeheartedly on the art of flash fiction while poet-in-residence Gabriel Welch is tackling writing poetry in different voices and addressing the trials of a writer with a day job. Both will kick off the week with a reading at 3:30 p.m. Sunday on the front porch of the Literary Arts Center at Alumni Hall.

Welch, vice president of advancement and marketing at Juniata College and the author of Div and All It's Denial Labor, is focusing his workshop on voice in poetry with the class “Three Poems To Not About You Writing in Other Voices.” Originally a segment of a class Welch taught at Pennsylvania State University, “different voices in poetry” serves as a larger part of Welch’s life and poetry writing for his second, yet unpublished, book, Four Horsepersons of a Disappearing Apocalypse. A long, poetic story told by four narrators — a telemarketer, an office supply salesperson, a pawnshop owner and a grassroots community activist — the work is an exercise in creative voice finding.

“Some of these voices are my own, it’s not the typical lyric impulse, but rather it’s storytelling using poetry as the medium,” Welch said. “It’s a very liberating process, to write in these other voices, and all kinds of silly things happen because of it.”

Flick is using the week to focus on “great passion in life” — flash fiction. The author of Call The Drifting and Recovering Happiness has been writing flash fiction for 20 years. The short, concise form of fiction is the focus of both her Friday lecture and her workshop titled “A Short-Short World.” The difference between the lecture and her workshop, Flick said, is that the latter focuses on the history of flash fiction, while the workshop will be based in generative writing.

“I think there are techniques in flash fiction that can be used for any kind of writing, ways to find titles or focus on character.” Flick said. “Often times, flash fiction can be placed into a larger piece of fiction and you see, ‘Oh, this technique can be placed into a larger piece of fiction.’ In some way, I look for flash fiction to help with writing in general.”

Flick was first introduced to flash fiction as an undergraduate student at Grove City College. She had been taking a poetry workshop class, then enrolled in a fiction workshop. The two ideas collided.

“By merging the two ideas of concise language and fiction, I hit upon a style that was really interesting and exciting for me,” Flick said. “I think that flash fiction is a great catalyst for teaching, because you can talk about plot, character, dialogue and show it in this short time so it can be discussed, rather than reading a long story and then taking a long time to discuss it, or to even get through it.”

Welsch, Flick to host reading Sunday afternoon

Thursday afternoon Roundtable of the Boating Party Seven CLSC selection Photos by Sara Graca

DISCUSSING THE STORIES WITHIN PAINTINGS

Susan Wrenneld, author of Week Seven CSLC selection Luncheon of the Bunching Party, hosts the Thursday afternoon Roundtable, “Paintings: Stories Within Discussing the Literary Arts,” which she taught at Penn State University. Wrenneld is the author of A Short-Short World: Four Horsepersons of a Disappearing Apocalypse.

A Writer’s Life: Wrights in Residence

Welch taught at Penn State, has taught the workshop in Other Voices.” Origi- nal)

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The author's note: I will write a comment on the situation when I observe...
A

shingle style, U-shaped building located toward the north end of Chautauqua Institution hosts the School of Art every season. After three years of major renovations, this summer, the building celebrates its 100th anniversary.

Henry Turner Bailey, first director of the School of Art, formerly the Arts and Crafts Department at Chautauqua, and architect E.B. Green designed the structure.

Bailey likely selected the building’s distinctive design, typical of the American Arts and Crafts Movement, said Jean Gaede, longtime Chautauquan and director of the School of Art every season.

“For people to go and talk to one another, rather than just sit in a place and close the door by themselves,” Kimes said. “The whole idea is about getting to talk to their peers.”

While Bailey and Green conceived the building before the major art movements of the 20th century, Kimes said the building still functions efficiently as an art school. Therefore, the renovations it underwent were strictly structural.

“The purpose of the changes was, essentially, to make the building more usable and safer,” Kimes said.

The original stretch of the building, the largest part of the building, they actually wanted to keep because it had the building up in the air,” Kimes said. “Then they went under that to put a foundation and sit the building down into the new foundation.

“The walls suddenly became straight.”

During restoration, the five layers of the school’s roof were torn off. Fly-wood backing and drywall were placed on the studio walls. Two buildings that were slated for demolition were con- verted into faculty studios. Two adult education rooms, located behind the Hall of Education, were rehabilitated and air-conditioned.

Kimes said the changes in the build- ing also solved drainage and standing water problems.

The ceramics studio was remodeled with primary funding from the Lincoln family and some student studios. Two adult education rooms, located behind the Hall of Education, were rehabilitated and air-conditioned.

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YOUTH

What a (field) DAY!

Photos by Katie Roupe

1. Members of the Boys’ and Girls’ Club competed in 50-, 100-, 220-, or 440-yard dash in the track and field event.
2. A girl tests her skills at the broad jump event.
3. The baseball throw event tested boys to see how far they could throw.
4. A younger member participates in a relay where they must add an additional item of clothing after putting on what the last relayer wore.
5. A member throws the discus during their track and field day event.
6. Girls race to fill up a bucket with water from a cup with a hole in it.
Above, a long string of storage cabinets towers over choir librarian Joyce Moskwa as she returns sheet music to its assigned shelf.

There are many facets to the Chautauqua Choir by Gail Burkhardt Staff writer

Imagine meeting with about 140 people for approximately seven hours of rehearsal and then performing up to eight songs for audiences that can reach up to 5,000 people.

Chautauqua Choir does this every week in order to perform at Sunday's ecumenical and Sacred Song services. “Everything about this shouldn’t work, but it does,” is a mantra that Jared Jacobsen, Chautauqua Institute organist, choir director and coordinator of worship and sacred music, often repeats.

The choir sings a diverse set of traditional to gospel to foreign-language pieces throughout the summer season. Jacobsen said he does not repeat songs during the season.

Choir member Carol Christianson said she sings as much as two weeks in the “Chautauqua Choir as she sings in 13 weeks in the chorus at her home church in Geiniseville, Fla.

Choir members have to make two out of the three rehearsals to perform at Sunday morning worship and evening Sacred Song services. Some choir members sing only one or a few weeks with the choir, while other stay for the entire season.

Jacobsen said it comes down to the members' dedication, passion and their ability to learn music quickly. “The atmosphere is extremely flexible, to sing extremely softly, extremely loudly without forcing the sound,” Jacobsen said. “I'm always after the right sound.”

The choir has one rehearsal on Tuesday evening and their rehearsals each morning before worship. “We operate at great speed because we have only a half-hour before the service every day to learn and polish something,” Jacobsen said. The choir often sight-reads before services, and Jacobsen said they make up pieces during Tuesday evening rehearsal.

The Motet Choir averages about 40 to 50 people each week. Jacobsen said he has had to double the choir’s size since he began as director in 2003.

Choir members are expected to be in Chautauqua Choir, and they have to make a two-week commitment. Jacobsen said he also said vocalist for the choir. “Any person in the Chautauqua Choir could be considered a professional choir.”

“Professional choir” usually implies that there’s a payment involved for your time but Jacobsen said he uses it as an enthusiastic amateur, but this group in Motet choir is by and above the normal routine for choir singing in the best sense of being a professional garbage, they are a professional choir,” he said.

Rehearsal: Music that exhilarates and teaches

Throughout the rehearsals for the two choirs, Jacobsen uses a combination of humor, theological and, at times, slightly stern guidance to steer his large choir through its repertoire of pieces each week.

At the July 25 Chautauqua Choir practice in preparation for the ecumenical morning worship on July 26 and the Abrahamic Sacred Song service that same day, Jacobsen used a variety of techniques to push the choir. “It’s not a root canal … so have a good time,” he said near the beginning of the rehearsal.

At one point he praised the soprano for singing their part beautifully, while at another point he admonished one of them for holding her note too long.

“She fixed it that time, terror is a wonderful thing,” he joked after the soprano cut off her note in time. “The atmosphere is fast-paced at Motet rehearsals. Because it is an auditioned group, Jacobsen said he expects his vocalists to have more expertise and need less time to master music. Although many have a background in music, Jacobsen still teaches the choir about singing. At the July 29 evening rehearsal, Jacobsen had choir members sing a song without words and then sing a rhythm without notes attached, so that they could get a feel for the music. Well-versed in knowledge of composers and theology, Jacobsen often tells his choir the history and religious implications behind different pieces.

Ram Hoffman, a pastor from Scotia, N.Y., who sings in the Chautauqua Choir, and she enjoys the opportunity to learn from Jacobsen. “I love music, I love the way that music and teaching, she said. Along with dedication and inspiration, organization is key to keep the choir going, Jacobsen said.

Organization: “Your robe number is not your folder number” by Ruth Mohney, Chautauqua Choir robe coordinator, cares for all 244 choir robes that the Chautauqua choirs have. She said she learned about this from the last one of the robes at the end of the season and makes any necessary small repairs.

Photo by Eugene B. Clark

Clouds, fog and pouring rain didn’t deter a large crowd from watching the fireworks display that kicked off the Father’s Day weekend in downtown Chautauqua.

Photo by Eugene B. Clark

Fog and clouds covered the entire sky over the downtown Chautauqua area, which produced a beautiful scene for the sky display.

Photo by Eugene B. Clark

\[\text{Ruth Mohney sorts through dozens of robes worn by the members of the Chautauqua Choir every Sunday at services in the Amphitheater.}\]
The robes are in their 15th season, and Mohney said she hopes they last a few more years. "One season of wear here is almost like a whole year at church because they're on and off and on and off," she said of the wear and tear on the garments.

Keeping the robes organized can be a challenge, and Mohney often repeats, "Your robe number is not your folder number," to get the singers in the correct robes.

After choir members are dressed in their robes, singer Carl Badger, who is in charge of logistics, lines up the members by size and section. He finds everyone’s seats and coordinates the march into the Amphitheater at the Sunday morning ecumenical service.

Choir music librarian Joyce Moskwa has been taking care of the music since 1981. "None of us in my position could ever do their job without somebody like Joyce," Jacobsen said.

Moskwa organizes all of the music for the Chautauqua and Motet choirs, transports the music to and from rehearsals, registers each choir member, sends out off-season mailings and sings in the Chautauqua Choir. "It's just a lot of little things, but little important things that just need to be done," she said.

The more than 1,500 works of music that consume an entire wall of the choir room and the size of the Chautauqua and Motet choirs keep Moskwa busy. She works long hours seven days a week in the summer, she said. Despite all of the hard work, Moskwa said she enjoys her job. "We sort of became a club, a family," said Catherine Greenham of the Motet Choir. Greenham joined the Motet Choir in 1969. "Many of the "old-timers," as they call themselves, have many memorable moments to share. The Motet Choir sang its first full season in 1941 under organist and director George Volkel, according to an article published in The Chautauquan Daily in 1941. When the choir was smaller, members used to rehearse in a small room in the Amphitheater. "The floor sagged, so you felt at the end of the season that you might have one leg shorter than the other," Greenham joked.

"The two-week commitment of the Motet and the daily rehearsals may lend to a greater sense of camaraderie, but there is still belongingness in the Chautauqua Choir. "[My favorite part is] singing all the wonderful music that we have and being part of a group so that you’re not just sitting out there in the auditorium without any identification," Chautauqua Choir member Christensen said.

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Rabbi Melchior lectures on God, forgiveness

By Judy Lawrence
Staff writer

Rabbi Michael Melchior lectured in the Hall of Philosophy Thursday afternoon. At the lecture, titled “Rabbi Michael Melchior lectures in the Hall of Philosophy Thursday afternoon,” Melchior discussed the importance of compassion in all aspects of life. He emphasized the concept of forgiveness and its role in creating a peaceful society.

In all the conflicts going on today, religion plays a major role, usually a negative role, he said. “If plays such a big role, then religion has to be one of the players, the table, he added.”

“There are totalitarians in all religions,” he said, including Judaism. The Torah can be a “drug for death” if it is misunderstood. In Jerusalem, he said, “It is true as well as in radical Islam.”

“In Jerusalem, I have been working with Taliban Islam, the people who founded the Islamist movement in Israel.”

And he said, “I’ve found central Muslims who are mainstream Islamists who are willing to try to prove their understanding of the other.”

Melchior said, “Fundamentally, the way of God is to love one another.”

“God knew Abraham was being foolish,” he said, “because Abraham was teaching the way of God, the way of compassion.”

“Was it a kind of a control test?” he asked, who, he said, were speaking to God and thinking of all people.

“Then Abraham asked, ‘How do you know that they spoke different tongues?’

What did Abraham do? Melchior said, “Abraham was compassion, to say something.”

“Then, in which the way of God was supposed to be taught,” he said.

“Then, it was clear that there was something in religion that was the opposite of the way of God,” he said. “That’s why he killed Malchior.”

Melchior said, because “there is an argument about where the temple would be built.”

“That’s why he killed Malchior.”

Melchior said, because of this, “There are many people.”

“Then, in the world, he said, the most important thing is compassion and justice.”

“Religion has a tremendous role for people.”

Melchior said, “God wanted a religious community, he said. “Religion is a major power for identity and legitimacy.”

In all the conflicts going on today, religion plays a major role, usually a negative role, he said. “If plays such a big role, then religion has to be one of the players, the table, he added.”

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“There are totalitarians in all religions,” he said, including Judaism. The Torah can be a “drug for death” if it is misunderstood. In Jerusalem, he said, “It is true as well as in radical Islam.”

“In Jerusalem, I have been working with Taliban Islam, the people who founded the Islamist movement in Israel.”

And he said, “I’ve found central Muslims who are mainstream Islamists who are willing to try to prove their understanding of the other.”

Melchior said, “Fundamentally, the way of God is to love one another.”

“God knew Abraham was being foolish,” he said, “because Abraham was teaching the way of God, the way of compassion.”

“Was it a kind of a control test?” he asked, who, he said, were speaking to God and thinking of all people.

“Then Abraham asked, ‘How do you know that they spoke different tongues?’

What did Abraham do? Melchior said, “Abraham was compassion, to say something.”

“Then, in which the way of God was supposed to be taught,” he said.

“Then, it was clear that there was something in religion that was the opposite of the way of God,” he said. “That’s why he killed Malchior.”

Melchior said, because “there is an argument about where the temple would be built.”

“That’s why he killed Malchior.”

Melchior said, because of this, “There are many people.”

“Then, in the world, he said, the most important thing is compassion and justice.”

“Religion has a tremendous role for people.”

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Campolo's new evangelicalism: making room for interfaith dialogue

**Robert Campolo**

Campolo was raised in a religious home and was exposed to the Bible from early childhood. However, it wasn't until he was in his early twenties that he began to really understand the message of Jesus and the importance of sharing it with others. In 1977, Campolo co-founded the Evangelical Association for the Promotion of Education for Young Adults (Evangelicals for Young Adults), which later evolved into the Abrahamic Program for Young Adults to explore the role of evangelicalism in interfaith dialogue. 

Campolo's approach to interfaith dialogue is characterized by a deep respect for all religious traditions and a commitment to understanding and engaging with people from different backgrounds. He believes that the key to effective interfaith dialogue is to avoid the pitfalls of cultural and theological differences and to focus on common values and shared humanity.

Campolo is a firm believer in the power of personal relationships and the importance of building bridges across religious divides. He emphasizes the need for empathy, openness, and willingness to listen and learn from others.

In his book, "Campolo's new evangelicalism: making room for interfaith dialogue," he explores the challenges and implications of this approach. He argues that interfaith dialogue is not just a matter of dialogue, but a matter of spiritual transformation and growth. He encourages readers to embrace the richness and diversity of religious traditions and to work towards creating a more inclusive and compassionate world.

Campolo is also the founder of the Jesus and Islam Foundation, which aims to promote understanding and cooperation between Muslims and Christians. He believes that the key to achieving this goal is through the promotion of interfaith education and dialogue.

Overall, Campolo's approach to interfaith dialogue is characterized by a commitment to understanding, respect, and the importance of building bridges across religious divides. He believes that interfaith dialogue is a powerful tool for promoting understanding, compassion, and mutual respect, and he encourages readers to embrace this approach in their own lives.

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**Further reading:**

- "The Jesus and Islam Foundation."
with Key to the Scriptures


discuss the topic of the 9:30 a.m. Sunday School lesson based on the Bible and Christian Science books. The Class, “The Jewish Witness,” meets at 9:30 a.m. every Saturday in the Room of Alumni Hall.

The Torah reading is Re’eh. The Rev. Todd Remick, interim pastor in Jordan, N.Y., where he completed his Master of Divinity at Asbury Theological Seminary, uses Luke 24:13-35 to illustrate how Jesus is present when sincere loving hospitality is extended. McCarthy, a Christian Church (Disciples of Christ) pastor, and his wife, Susan, have been ministering at the Upland Retirement Village, affiliated with the Church of Christ, in Pleasant Hill, N.C. He has degrees from Nebraska Wesleyan University, Berea Divinity School, and the Texas Christian University Christian Education and Religion Institute.

Mary of Lourdes in Mayville and the St. Matthew’s Catholic Community of Our Lord Parish, Sandy Nowak, pastor of St. Matthew’s Catholic Community of Our Lord Parish, Sandy Nowak, pastor of

The Very Rev. J. Brad Benson, pastor of Temple Beth Zion, Buffalo, and Christian Science books. The Class, “The Jewish Witness,” meets at 9:30 a.m. every Saturday in the Room of Alumni Hall.

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The Lutheran House is located on the Red Brick Mall at the corner of Peck and Clark avenues. All are welcome.

**Metropolitan Community Church**

The Metropolitan Community Church was founded to serve lesbians, gay men, and transgender persons who felt they were not accepted at mainstream churches they attended. MCC is here for all Christians who are LGBT, their families and their friends. Should you have any pastoral needs, call Pat Collins at (761) 630-6312.

**Presbyterian House**

The Rev. Dr. Donald C. Campbell, chaplain for Week Eight at the Presbyterian House, presented a sermon titled "First Thing First" using Psalm 56:3-4 and Ephesians 2:13-14 at his lectures at 9:30 a.m. Sunday in the House Chapel. The St. Clair Singers, a Christian vocal group from the Cayuga Falls Baptist Church, Ohio, provided special music.

Campbell received his Bachelor of Arts from Westminster College, followed by his Master of Divinity from Pittsburgh Theological Seminary, a Master of Education at Princeton Theological Seminary and a Doctor of Ministry from Pittsburgh Theological Seminary.

Campbell recently retired from active service. His last position was interim executive presbyter/assistant pastor in San Antonio. Besides Mission Presbyterian, he served in executive positions at the Presbyterian Church in New Brunswick and the Presbyterian of Down. While at the Presbyterian Church in New Brunswick, he was the Cuban pastor for a few weeks on a mission to the church in the USA exchange program. He has served congregations from Florida to California, including East Daystown and Stroudsburg.

The educational ministry has a small seminary, workshops and retreat leaders sponsored by the Presbyterian Church USA. The educational ministry includes a part-time Christian study and visitation program.

Campbell and his wife, Dr. Mary Campbell, have three adult children and live in Houston, N.C. With increasing responsibilities, Campbell welcomes everyone to the porch for coffee and lemonade and the occasional piano interlude and before the morning worship service at 9:30 a.m. Campbell is a part-time music therapist and oversees the Appalachian Mission at the church.

**Religious Society of Friends (Quakers)**

The Religious Society of Friends (Quakers) meets for worship at 9:30 a.m. Sunday on the Octagon Building on the corner of Cookman and Wythe. Singing begins at 9:15 a.m. All are welcome.

**Unitarian Universalist**

The Rev. David Weiszbor, retired senior minister from the Unitarian Universalist Church in Rockefeller, III., speaks at the Unitarian Universalist service at 9:30 a.m. Sunday in the Hall of Philosophy. His sermon is titled "Families: Natural and Unnatural." Weiszbor, a lifelong Chautauquan, and Unnatural.” Weissbor, retired senior minister from the Unitarian Universalist Church in Rockefeller, Ill., speaks at the Unitarian Universalist service at 9:30 a.m. Sunday in the Hall of Philosophy. His sermon is titled "Families: Natural and Unnatural." Weiszbor, a lifelong Chautauquan, and Unnatural.” Weissbor, retired senior minister from the Unitarian Universalist Church in Rockefeller, Ill., speaks at the Unitarian Universalist service at 9:30 a.m. Sunday in the Hall of Philosophy. His sermon is titled "Families: Natural and Unnatural." Weiszbor, a lifelong Chautauquan, and Unnatural.” Weissbor, retired senior minister from the Unitarian Universalist Church in Rockefeller, Ill., speaks at the Unitarian Universalist service at 9:30 a.m. Sunday in the Hall of Philosophy. His sermon is titled "Families: Natural and Unnatural." Weiszbor, a lifelong Chautauquan, and Unnatural.” Weissbor, retired senior minister from the Unitarian Universalist Church in Rockefeller, Ill., speaks at the Unitarian Universalist service at 9:30 a.m. Sunday in the Hall of Philosophy. His sermon is titled "Families: Natural and Unnatural." Weiszbor, a lifelong Chautauquan, and Unnatural.” Weissbor, retired senior minister from the Unitarian Universalist Church in Rockefeller, Ill., speaks at the Unitarian Universalist service at 9:30 a.m. Sunday in the Hall of Philosophy. His sermon is titled "Families: Natural and Unnatural." Weiszbor, a lifelong Chautauquan, and Unnatural.” Weissbor, retired senior minister from the Unitarian Universalist Church in Rockefeller, Ill., speaks at the Unitarian Universalist service at 9:30 a.m. Sunday in the Hall of Philosophy. His sermon is titled "Families: Natural and Unnatural." Weiszbor, a lifelong Chautauquan, and Unnatural.” Weissbor, retired senior minister from the Unitarian Universalist Church in Rockefeller, Ill., speaks at the Unitarian Universalist service at 9:30 a.m. Sunday in the Hall of Philosophy. His sermon is titled "Families: Natural and Unnatural." Weiszbor, a lifelong Chautauquan, and Unnatural.” Weissbor, retired senior minister from the Unitarian Universalist Church in Rockefeller, Ill., speaks at the Unitarian Universalist service at 9:30 a.m. Sunday in the Hall of Philosophy. His sermon is titled "Families: Natural and Unnatural." Weiszbor, a lifelong Chautauquan, and Unnatural.” Weissbor, retired senior minister from the Unitarian Universalist Church in Rockefeller, Ill., speaks at the Unitarian Universalist service at 9:30 a.m. Sunday in the Hall of Philosophy. His sermon is titled "Families: Natural and Unnatural." Weiszbor, a lifelong Chautauquan, and Unnatural.” Weissbor, retired senior minister from the Unitarian Universalist Church in Rockefeller, Ill., speaks at the Unitarian Universalist service at 9:30 a.m. Sunday in the Hall of Philosophy. His sermon is titled "Families: Natural and Unnatural." Weiz...
### The 2009 Boys’ & Girls’ Club starting lineup

<table>
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<tr>
<th>COLOR</th>
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| **PURPLE** | Katie Gustafson  
Rebecca Stahl  
Tina Jeff  
Katie Stecker |
| **RED** | Katie Odland  
Betty Wipataramontan  
Sandi Holden  
Kathie Szabo |
| **GREEN** | Amanda Buchnowski  
Tenille Dallas  
JoAnn Borg |
| **YELLOW** | Tori Savage  
Marianne McElree  
Clarissa Savage  
Bobbi Savage |
| **ORANGE** | Robin K. Robbins  
Jeremy Huis  
Carrie Stutzman  
Erie Alexander |
| **PINK** | Josh Sobilo  
Sarah Ferguson  
Kayla Crosby  
Ashley Crosby  
Krista Pelton  
Rachel Halpern |
| **DARK BLUE** | Mark Doty  
Ellie Ferguson  
Taylor Phillips |
| **LIGHT BLUE** | Amanda Buchnowski  
Tenille Dallas  
JoAnn Borg |

### Police

The Chautauqua Police Department, located behind the Colonnade Building, is open 9 a.m. to 5 p.m. during the season (357-6225). After 5 p.m., Main Gate security may be contacted at 357-6279.

### Sales & Rentals at Chautauqua for over 20 years

**North Shore Townhouse:** 2 bedrooms plus large living room, 2.5 baths, two porches, pool, living room w/woodburning fireplace, year-round living, $345,000.

**One-Bedroom Condominium:** 9 Simpson, Unit 1B, first floor unit, porch, great central location, recently updated, extra large closet providing good storage, $218,000.

**Owners:** Maximize your potential with us, enjoy carefree ownership. Experienced, friendly staff with office open 365 days a year.

**Call:** 716-357-3566  
**Toll Free:** 800-507-5005  
**Office:** 1 Pratt Ave., Chautauqua  
www.chautauquarea.com  
Email: care@chautauquarea.com