The Chautauqua Daily
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Second annual Sonatina Festival to give amateur pianists a chance to shine, Page 3

FRIDAY NIGHT AND THE LIGHTS ARE LOW

N o, the sound blasting from the Amphitheater tonight will not be Thor, the Norse god, chasing the trolls out of Chautauqua with thunder. Instead, listeners will hear the sweet songs of ABBA.

“ABBA is not disco,” Fast said, inspired Chris Martin, lead singer of Coldplay. “It’s huge and fast. But within all that, we still have these isolated, intimate moments of existence.”

The cast features all 34 of the coral members, one guest artist, one local artist three children and a CTC intern. CTC performed “Mackintosh” in 2002 in conjunction with the Chautauqua Opera Company’s production of Giuseppe Verdi’s Macbeth. This production will be different. It is the first tragedy produced since Vivienne Benesch and Ethel Maltby became co-artistic directors in 2005.

“Macbeth” is a play about General Macbeth’s drive to become King of Scotland. The play chronicles the tragedy that ensues when ambition takes hold of Macbeth and those around him. It delves into the realms of the supernatural, madness and evil. Although the play was published in 1606, Borba said the message is timeless.

“The audience is implicated in modern day ethical decisions…that barthanism and that association with the beast still exists today in the most civilized places,” Borba said. “That ambition in and of itself is not a bad thing. But ambition that compromises your soul will ultimately destroy you.”

CTC’s production of Macbeth will be set in the present time. The costumes, weapons and propstitions in the play reflect modern society. Directing Fellow Damon Kromes said the production was decided not to have cell phones, TV, video games and other forms of technology onstage because it would distract from the story.

See MACBETH, Page 4

Mackintosh (Scottish Play) performed as part of the Sonatina Festival, Page 3

Burnham concludes week on Jerusalem by Laura McCrystal

According to Bishop John Bryson Chane, religion in the Middle East is not the same as religion in other parts of the world.

“People aren’t aware that there isn’t a good public system for maintaining and financing,” she said. “It is a shock and a surprise (that help is needed).”

“Chane’s adherence and understanding is therefore especially important.

Chane will lecture today at 2 p.m. in the Hall of Philosophy. As the last speaker in Week Seven’s International Lecture Series about Jerusalem as a sacred space for Christian, Jewish and Islamic. He is the Episcopal bishop of Washington D.C., and is involved in Middle East affairs and in interfaith Arab/Muslim dialogue through international affairs, writing, and travel to the Middle East.

In his lecture today, titled “Jerusalem, Holy City in Crisis: A Christian Perspective,” Chane said he plans to provide an overview of the historical connections among the Abrahamic faiths and their connections to the city of Jerusalem as a sacred space.

See CHANE, Page 4

Christian, Jewish and Muslim connections to Jerusalem must be considered in relation to one another, Chane said, because the Abrahamic faiths have been interrelated throughout their histories. Although he is a Christian, Chane said he is also involved in politics and Jewish rights in Jerusalem and the Middle East because all three issues are related. Due to Jerusalem’s religious history and importance, as well as its role as the center of attention in the Middle East, Chane said he plans to provide an overview of the historical connections among the Abrahamic faiths and their connections to the city of Jerusalem as a sacred space.

See CHANE, Page 4

BURNHAM, Page 4

burnham concludes week on Jerusalem

by Elizabeth Lundblad Staff writer

Ending the week focusing on sacred spaces the president and CEO of the World Monuments Fund will speak about the importance of preserving sacred spaces at the Amphitheater.

Bentur Burnham, who was named president of WMF in 1996, has worked with the organization’s Israel office and says that the lecture is filled, “Saving the World’s Sacred Spaces.” Since she began her work with the WMF she was involved with international issues including cultural heritage preservation for the International Council of Museums, she said.

“I came to the World Monuments Fund in a time of transition when the founder was retiring,” Burnham said. “I was really about looking at a different aspect of cultural heritage and the needs and support in that.”

After working in this field for 25 years Burnham said one of the biggest obstacles is that people are unaware that cultural heritage is not limited to sacred and historical areas is a necessary endeavor that is normally ignored and underfunded.

“People aren’t aware that there isn’t a good public system for maintaining and financing,” Burnham said. “It is a shock and a surprise (that help is needed).”

Often the champions of area preservation are people from the local community, Burnham said. Public opinion matters with the issues of advocacy, awareness and participation in preservation.

Currently, the WMF is working on more than 50 preservation initiatives worldwide, she added.

See BURNHAM, Page 4

Burnham concludes week on Jerusalem

by Laura McCrystal Staff writer

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See CHANE, Page 4
NEWS

Shark Lectureship supports Chautauqua Cinema

Lecture on Jesus in the Temple will be repeated in 2004

The second and final open meeting of the Chautauqua State Historic District Property Owners Association (CPOA) was held Saturday in the Hall of Philosophy. At 8:15 a.m., members of the association, which includes all adults on the grounds, are invited to attend for the business portion of the meeting.

The CPOA is an organization of property owners and residents of the Chautauqua Historic District. The group meets twice a year to discuss and vote on the Chautauqua State Historic District bylaws and property issues.

At the meeting, the CPOA discussed the proposed Chautauqua State Historic District bylaws, which were approved by the Chautauqua Institution's Board of Trustees on May 18, 2004. The bylaws outline the procedures and requirements for the establishment and maintenance of the Chautauqua State Historic District.

The CPOA also approved a resolution calling for the Chautauqua Institution to establish a Chautauqua State Historic District Commission to oversee the implementation of the bylaws and to ensure the protection and preservation of the Chautauqua Historic District.

The CPOA's next meeting is scheduled for November 15, 2004. All property owners and residents of the Chautauqua Historic District are invited to attend.
by Beth Ann Downey Staff writer

Although School of Mu- sic programming usually features the musicology of college students on their way up, this past weekend the Piano Program’s second annual Sonatina Festival had the look and feel of a more of an open casting call.

“Sharyn McCrumb said the festival last year by Piano Program Director Beth Ann Downey looks to expand her knowledge of American folk traditions — and the different Appalachian moun- tain chain stretches from north to south. The family currently lives in Roanoke, Va. At least, that’s what this week’s prose writer-in-residence with the English tale of the Appalachians: A Culture of History, Geography in Writing.”

Although McCrumb’s work. Second annual Sonatina Festival to give amateur pianists a chance to shine

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McCrumb to discuss history, geography in writing
You can contact him at messages and listing our names and the states where we live. For example, in one scene the character of Rabbi Michael Melchior, an official representative of the Jewish people, uses the word “equivocator.” To make it more understandable to the audience, Teddy says “equivocates” passes and then says the word “equivocates” a word more familiar to the audience to the audience.

ABBA

In reality, it’s less the religious component that causes the conflict and more, I think, the issue of editing and a level of mistrust... that is inherent in this. I don’t know. But then religion gets thrown in. And... Chane said it is important to understand the meaning of the roles of each of the Abrahamic faiths in Jerusalem.

Chane said it is important to understand the meaning of the roles of each of the Abrahamic faiths in Jerusalem. The century did not integrate reformed Jews and Morocco into the Abrahamic faiths. The century did not integrate reformed Jews and Morocco into the Abrahamic faiths. The century did not integrate reformed Jews and Morocco into the Abrahamic faiths. The century did not integrate reformed Jews and Morocco into the Abrahamic faiths. The century did not integrate reformed Jews and Morocco into the Abrahamic faiths. The century did not integrate reformed Jews and Morocco into the Abrahamic faiths. The century did not integrate reformed Jews and Morocco into the Abrahamic faiths. The century did not integrate reformed Jews and Morocco into the Abrahamic faiths. The century did not integrate reformed Jews and Morocco into the Abrahamic faiths. The century did not integrate reformed Jews and Morocco into the Abrahamic faiths. The century did not integrate reformed Jews and Morocco into the Abrahamic faiths. The century did not integrate reformed Jews and Morocco into the Abrahamic faiths. The century did not integrate reformed Jews and Morocco into the Abrahamic faiths.

BURNHAM

Working in the field of prayer and meditation, she realized that the word “sacred” had a religious connotation. For example, there are sacred books in many religions, sacred places in churches, mosques or temples. A place is sacred because it has a religious connotation. For example, there are sacred books in many religions, sacred places in churches, mosques or temples. A place is sacred because it has a religious connotation. For example, there are sacred books in many religions, sacred places in churches, mosques or temples. A place is sacred because it has a religious connotation. For example, there are sacred books in many religions, sacred places in churches, mosques or temples. A place is sacred because it has a religious connotation. For example, there are sacred books in many religions, sacred places in churches, mosques or temples. A place is sacred because it has a religious connotation. For example, there are sacred books in many religions, sacred places in churches, mosques or temples. A place is sacred because it has a religious connotation.

Another reason to preserve certain locations is because they are sites of historical events, Burnham said. The need to remember the past, either positively or negatively, is important in Burnham's view. A "camping concentration camp" can be a sacred place because of the spiritual sense of what happened there. We need to protect these places, she said. Sometimes it is not easy to separate the historical from the sacred.

There are aspects of places that are entirely secular, but there are others that have a profound sense of identity and belonging. Remembering what happened there can be a lens of history, Burnham said. "You can't just ignore the past," she said. "You have to be away from familiar things in order to be conscious of the things that happened there." Burnham said.

This week is an opportunity for people to think about something that they might not have realized or, important, special or sacred places and to remember what is important in history. People will look at them in a different way. Chane said that Burnham has come up with an official ca...
In Chautauqua 12 years ago, Alison said ever since she and Craig knew they were in a position to give to Chautauqua, she and Craig knew they were in a position to give to Chautauqua. "It is an under-

stantial gift," she said. "We just wanted to be sure that it keeps going for the

entire sea-

son, while Craig is a "weekend warrior." Though he's probably attend more lectures if he

was on the grounds for the entire week, Craig said his time at Chautauqua is most-

ly spent relaxing. "I'm so busy working that when I'm here on the weekends, I just want to unwind," he said. After sitting in on-

for 50 lectures a week, he enjoys playing golf, reading and going to concerts. Alison, a fourth-generation Chautauquan, said she enjoys getting and attending

morning worship and mor-

ning lectures. "I love church on Sunday at Chautauqua," she said. "It's so moving (because)

I can see the choir and the

organ. I can look out and see all those people to hear what God is like. I

feel it's like the choir is on the shoulders of everyone who has gone before us, who

have done in some cases ex-

traordinary things to keep

Chautauqua going," Alison said. "We just wanted to be a part of that." For more information on the chaplaincy program or other endowment funding opportuni-
ties please contact Karen Blozie, Ph.D., director of gift planning, Chau-
tauqua Foundation, at (716) 357-2684 or email kildoore@chautauqua.

campus.edu.

Alison and Craig Marthinsen's bequest intention makes them members of the Eliza-

een Daugherty Foundation, a group of Chautauquans who have in-

cluded Chautauqua in their estate plan through a trust, life-

time gift, by bequest or through a gift of real estate.

Public Beaches

(Open daily and supervised by certified lifeguards.

No swimming when beaches are closed)

* Feast Beach: Mon.-Sat. 11 a.m.-6 p.m.
* Children's Beach: Mon.-Sat. 11 a.m.-6 p.m.
* University Beach: Mon.-Sat. Noon-5 p.m.
* Harbors Beach: Mon.-Sat. Noon-5 p.m.

In addition to their outright gift, the Marthinsens have written Chautauqua Founda-
tion, rumful in support of the chaplaincy program, and the Daugherty Foundation, in support of the chaplaincy program with the Daugherty Foundation, in support of the chaplaincy program with the Daugherty Foundation, in support of the chaplaincy program with the Daugherty Foundation, in support of the chaplaincy program with the Daugherty Foundation, in support of the chaplaincy program with the Daugherty Foundation, in support of the chaplaincy program with the Daugherty Foundation, in support of the chaplaincy program with the Daugherty Foundation, in support of the chaplaincy program with the Daugherty Foundation, in support of the chaplaincy program with the Daugherty Foundation, in support of the chaplaincy program with the Daugherty Foundation, in support of the chaplaincy program with the Daugherty Foundation, in support of the chaplaincy program with the Daugherty Foundation, in support of the chaplaincy program with the Daugherty Foundation, in support of the chaplaincy 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A column of 250 words or fewer, to be submitted by 10 a.m. Monday. For more information, contact Kelly L. Wildes, klwildes@chautauqua.edu. Mail to: The Chautauquan Daily, 402 Lakeside Avenue, Chautauqua, N.Y. 14722.

The Rev. Joan Brown Campbell said it is the
total mission. I like seeing
singing in the choir and love

morning worship and morn-

ing star; the fairest of ten thousand; the bridge

wand'ring heart to thee. Prone to wander, Lord I feel it.

constrained to be. Let that grace now, like a fetter, bind my

feet. It's somebody up there of God and preaches the gos-
pel. It's somebody up there getting very excited and pas-
sionate about what they're pre-

aching," Alison added. She ap-

points how parsonable Moss is. "Whenever I go to talk to him or go to shake his hand, he talks to you as if you're the only one there," she said.

In addition to their outright gift, the Marthinsens have written Chautauqua Founda-
tion into their will, with the bequest designated to go to the Department of Religion in support of the chaplaincy fund they have established, with additional names design-
rated for other Department of Religion programs. "As they say at Old First Night, we're standing on the shoulders of everyone who has gone before us, who

have done in some cases ex-

traordinary things to keep

Chautauqua going," Alison said. "We just wanted to be a part of that."
Collaborative performance brings together musicians, administrators

by Beth Ann Donney
Staff writer

Krista Weiss already had the music when she arrived on the grounds.

The music, written for seven instruments, is a piece she has seen performed several times at school but never had the chance to play.

Weiss, 24, already knew that Chautauqua was the perfect place to do it, "all the needed voices were to share in her passion."

Audience members can share her love for the genius instrumentation and poignant storyline of Igor Stravinsky’s "The Soldier’s Tale." Kirov will conduct and Dow will narrate today’s performance.

"The Soldier’s Tale" is one of the most innovative, challenging and rewarding pieces makes it great to perform at Chautauqua," Dow said. "Weiss said that the message is really what unifies all of us, or maybe all of us, went through at some point in their lives, deciding what is more valuable, although it is very hard to know."

"Weiss said the music would’ve still been empty without the musicians involved, but not as enjoyable because the narration is not true to the piece."

"Now the audience is going to really be involved and give it a true spirit of Chautauqua,” she said.

"The fact that “The Soldier’s Tale” is one of the most innovative, challenging and rewarding pieces makes it great to perform at Chautauqua,” Dow said.

"It’s a very beautiful piece, it is the nightmare of every conductor,” Weiss said.

"Weiss said performing the piece with such a short amount of rehearsal time would have been impossible without the help of a conductor."

Stravinsky’s innovative concept of the character-styled verse also resulted in a difficult piece for both the musicians and the conductor.

It is great, but very simple, and gives it a “different energy” that brings the story alive according to Dow.

"Basically, account for your blessings is what is in the text," Dow said.

"Weiss said the message is great, but very simple, and that Dow’s narration really gives it a different energy that brings the story alive for the audience. She added, that though music really reinforces the message that the words in the piece deliver."

"Dow said the orchestration of the piece achieves symphonic sound with just a mini orchestra of the seven instruments."

"He said that no one instrument is featured more than the others, and that each becomes a soloist in a way."

"It’s a very beautiful piece, it is the nightmare of every conductor," Weiss said.

"Dow said the consumer sở-sources and works with such a short amount of rehearsal time would have been impossible without the help of a conductor."
The use of the word “Macbeth” in Brannon Theatre has been publically reprinted a few times during the Brown Bag and other programing. Nothing says the word in the theater. “Macbeth” opens at 6 p.m. today — likely this Friday, the 13th in Brannon Theatre.

Legend has it that the word “Macbeth” brings bad luck if uttered in the theater. If the word is said, it supposedly ruins talent for the production or injury to an actor, according to reference.com. Mysterious stories of misunderstandings and deaths that occurred during the Brown Bag uses of “Macbeth” have circulated that further confirm the superstition. Once the word is said, one can go on to speak of bad luck if he or she leaves the theater, then it’s over, three times over one should speak the words to be let back into the theater.

CCTC members decided early on that they would speak the name of the play with abandon and in the rehearsal hall during their production. Guest and Associate Artistic Director Andrew Borba said “leg” in this expression, derived from the two longer portions of the leg, refers back to the context of the word. “The superstition is there because in ancient times when the word was used, it was connected to the supernatural,” Borba said. “Macbeth and Lady Macbeth literally summon darkness. So, that’s a really spooky thing regardless of what your actual beliefs in that are.”

Another superstition is that one shouldn’t whistle in the theater because hanging scenery could fall. McGregor said originally, the people who did the rigging in the theater were sailors. The rigging system, which uses ropes and pulleys, holds hanging scenery, it could go of the ropes holding the hanging scenery, it could come crashing down. Even through the whisking signal was not to be used in the theater because if someone let go of the ropes holding the hanging scenery, it could come crashing down. Even though the whisking signal system has been replaced by handcranks and radios, people in the theater still abide by the traditions. Sometimes certain theaters have their own superstitions. At the theater in which McGregor used to do ballet and operas, there was a bull’s head backdrop. It was a set piece from a past show and was hung back-stage for fun. McGregor said before each show the dancers would pray to the bull. Although McGregor admits she doesn’t say good luck and did join in the ritual with the bull’s head, she says she doesn’t believe in superstitions. She does still respect them, though, even if respecting the superstitions means that she leaves the theater when Beneath catches her saying “Macbeth.”

Charley Thurston, Playing Malcolm

Bret Dailon, Playing Macbeth

Post to going, cringe, Dookie, tell his fellow actors, “See you on the ice.” The expression means that the performer sees the others they will be playing different characters, and so will Dailon.

Gayle Strick, Playing Banquo

William Arnette, Playing Seyton

Waymon Arnette, Playing Seyton

“808s and Heartbreaks” dianes before he goes on stage. Arnette said the music prepares him for a performance because the lyrics inspire him, and he admires West.
Wolf shines as CSO throws a community celebration

by Robert Finn

Great review

What happened in the Amphitheater Tuesday night was a kind of open-ended musical exodus at a Chautauqua Symphony Orchestra concert.

The CSO’s second annual Community Concert featured some 50 nonprofit organization players, all of them Chautauquans in one way or another, to the Amphitheater stage after intermission to join the orchestra in four feel-good pieces under the baton of Robert Finn. The two couples’ classical music shows not only worked to its disadvantage.

During intermission the Amphitheater stage was bustling with all the usual excitement that a community concert sets a standard, a community concert sets a standard, a community concert sets a standard.

The “Sound of Music” medley had been advertised as a “sing-along” for the audience. The familiar tunes were dressed up in their symphonic host and played with spirit and brilliance, but only the singing I heard came during the first number — “Edelweiss” and “Climb Every Mountain.” By contrast, the audience turned the “Nimrod” into an impromptu sing-along.

The Mussorgsky piece was infectious and everyone wanted in.

The Grieg concerto fit the orchestra and maestro — the residents professionals, that was...
Critic Vranish to tell the ‘Inside Story’ in CDC lecture

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The ARTS

by Mallory Long

Staff writer

Former Pittsburgh Post-Gazette dance critic and frequent Chautauqua Daily guest reviewer Jane Vranish will share her insight on reviewing the arts and the world of newspapers at 3 p.m. today in Smith Memorial Hall.

Vranish, a former dance critic for the Pittsburgh Post-Gazette and occasional dance critic for the Chautauqua Daily, will be a featured speaker at the July/August Arts in Review lecture series, “The Want of Legacy: School of Art student paints family’s mural,” which starts today and runs through Tuesday.

Katie and Kevin Cooke

Staff writer

Katie and Kevin Cooke want to build a legacy at Chautauqua. Katie, a Chautauquan since she was a young girl, and Kevin, who married into the Chautauqua way of life in 2006, built their house at 18 Park Ave. with the intention of never selling it.

“Just like building a house so our grandchildren could fit in,” Katie said. “We’re hoping to have it as a legacy for our family to enjoy for many years to come.”

That’s where mural artist William Shirey comes in. While traveling in Germany, the Cooke’s purchased a Chautauqua apartment, but the house was bare bones. The Cooke’s have since renovated the house and built the walls they had the skills to be the house they wanted.

Shirey sketched out his vision on the walls, including a whole mural on the main stairwell and incorporating them into the Chautauqua-themed mural.

The mural incorporates three walls that surround the stairs and a horizontal mural on the bottom stair.

“By incorporating the mural into the stairwell, it creates an iconic Chautauqua mural,” Shirey first explained, but also incorporates the concrete stairwell’s wall to lead to the downtown living space, or “the garden apartment,” as the Cooke’s call it. The mural was also inspired by Kevin and Katie Cooke.

“I think the more that they use the space, the more it’s going to grow around the Cooke’s family,” Shirey said. “The Cooke’s family is full circle with a rendering of the house. They have a rendering of what grew around the Cooke’s family. The mural is going to be a part of the family’s history when they go in, if they ever sell, we hope that it’s going to be a part of the family’s history.”

Shirey took the Cooke’s family’s ideas and ran with them. “We were thinking it could be a mural that’s where I got my start,” said Shirey. “It’s just so neat to see the mural that I painted as a child on the wall when I was about 4 years old.”

Mural artist WIlliam Shirey paints a Chautauqua scene on the entrance to a downstairs apartment owned by Katie and Kevin Cooke.

The panoramic painting covers the stairs leading to the bottom living space, the downstairs living space, incorporating them into the downstairs living space, or “the garden apartment,” as the Cooke’s call it. The mural was also inspired by the Cooke’s family.

“I think that the more they use the space, the more it’s going to grow around the Cooke’s family,” Shirey said. “The Cooke’s family is full circle with a rendering of the house. They have a rendering of what grew around the Cooke’s family. The mural is going to be a part of the family’s history when they go in, if they ever sell, we hope that it’s going to be a part of the family’s history.”

“I don’t think that writers should necessarily go into the newspaper business now. It’s a part of their job, and newspaper writing in her student days, and as a writer and dance critic for the Pittsburgh Post-Gazette.

Growing up I considered dancing my passion, she said. “I went into a musical career when I taught, but I always kept my finger in the dance world. I would do any writing about dance if it didn’t feel that passion today. Vranish taught dance in college and became interested in writing reviews after assisting her mentor, who had just been hired as a dance critic and newspaper writer at the Post-Gazette.

“I would go to the performance cold, I think. If you’re able to, you’re able to, as writers, and newspaper writing in her student days, and as a writer and dance critic for the Pittsburgh Post-Gazette.

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Rapp teaches juggling, life lessons at Club

By Jack Rodendals

It’s 2 p.m. on a Thursday down on the campus of the boys’ and Girls’ Club. It’s a breezy afternoon, and children are bustling everywhere, getting ready to go to a slew of activities including sailing, tennis, and arts and crafts, among others.

A group of boys huddles together, trying to figure out how to spend their afternoons. One boy pipes up, “Let’s go see Don!” and the rest of the boys and their heads in agreement.

Located in the field just south of Beeson Youth Center, an elderly white-haired man in a white bucket hat reaches into his bag and reaches for his afternoons by pulling out hacky sacks, pins, rings, Chinese juggling sticks, and a host of other trinkets and juggling aids.

The field becomes crowded of kids with groupings lining up awaiting the beginning of the next juggling segment. “Hey, Don, how’s it going?” While the answer is yes, as if the groupings are seeing an old friend.

“Ready when you are!” an older man in a white hat reaches into his bag and readsies himself for the next juggling segment.

When children learn how to juggle at the age of 10 because they are ready to learn how to juggle!” Just a kid at heart — Don Rapp, 81, has been juggling for 70 years and is spending his 14th summer teaching children about juggling.

“Can you imagine the privilege of an 81-year-old man learning how to juggle at the age of 10 because he is ready to learn how to juggle!” Rapp asked. “They ask me to do a trick and I say, ‘Yeah! I’ll do it!’ — it keeps me alive.”

Juggling at Club four days a week, Rapp explained that children can learn how to juggle at the age of 10 because they are ready to learn how to juggle at the same time.

Although he’s got a job of teaching hundreds of youth how to juggle each season, it can be a challenge for Rapp to help young people persevere as they are becoming tired of losing their brain. in addition to improving hand-eye coordiation, juggling helps teach children patience, concentration, and perseverance, along with concentration skills, and the elation that comes from successfully completing a task, which are needed throughout life.

“With children, there’s nothing else in the universe that is the same as learning juggling. Brain concentration. Read this, Rapp said, noting that the ability needed to successfully learn to juggle. “When a whole hour goes by, and you have nothing to show for it because of your deep concentration, that is beautiful.”

On this particular Thursday, 250 students learned how to juggle from Rapp’s modulable and styled teaching methods. By relating to each youth individually, he is able to notice strengths and weaknesses and help them preserve to attain a goal.

“When I come down and they know me, that’s the highlight of my day. I conclude, noting his popularity at the Boys’ and Girls’ Club and the educational value. “If you can enhance your thought process, anything left. I then ask the question, ‘can you enhance your thought process?’ Rapp explained. ‘No, you never learn anything in an instant, you have to work for your skill and have to make mistakes.”

Which is why balance is extensive, Rapp notes. Rapp’s professional career helps teach children patience and concentration. In addition to improving hand-eye coordiation, juggling helps teach children patience, concentration, and perseverance, along with concentration skills, and the elation that comes from successfully completing a task, which are needed throughout life.

“The brain knows the difference between the goal and the mistake,” Rapp explained. “All learning should take “baby steps” before transitioning to the next level. The brain is mature enough at 10 that jugglers can quickly progress while successfully catching the air and successfully catching the air.


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Although Rapp’s professional career includes teaching gerontology and child development at Florida State University, and he still spends time teaching. Outside of juggling, Rapp teaches a balance class at a health center at the University of Fallston, Florida, and has written a book on how to improve one’s balance and the benefits it has on contributing to the health of his class in his typically include patients struggling with neurologically debilitating diseases, such as Parkinson’s disease and multiple sclerosis. In the class, Rapp teaches students how to avoid falls and breaks, while helping them improve their balance, leading to a longer life. Rapp uses continuous exercise while teaching students on the level.

“It’s a hectic afternoon, and it’s a hectic afternoon, and you have to pay for your skill and have to make mistakes.”

When I come down and they know me, that’s the highlight of my day. O’Congdon is a graduate of the Boys’ and Girls’ Club and the educational value. “If you can enhance your thought process, anything left. I then ask the question, ‘can you enhance your thought process?’ Rapp explained. ‘No, you never learn anything in an instant, you have to work for your skill and have to make mistakes.”
Friday, August 13, 2010
The Chautauquan/Daily

by Kann S. Kastner
Staff Writer

Architecture critic Paul Goldberger reemerges at Thursday's morning Chautauqua lecture, "Goldberger on Goldberger: Sacredness of Architecture: How it Works and How We Think About It." He is well known for his excellent book, "Architecture and American Society," and for his column in The New Yorker, which he will continue to write during his tenure in Chautauqua.

Goldberger, who teaches at the Illinois Institute of Technology's School of Architecture and Urban Planning, is a native New Yorker and was educated at Columbia University and the University of Virginia. He is the author of several books, including "The Architecture of Images" and "Brafa: The Museum of the World." He is also past president of the American Institute of Architects and past chairman of the National Endowment for the Arts. He is a recipient of the Medal of Science in Architecture from the American Academy of Arts and Sciences.

The Chautauquan Daily interviewed Goldberger on the eve of his lecture. He spoke about the nature of sacred space, which has been the focus of his most recent book, "Goldberger on Goldberger: Sacredness of Architecture: How it Works and How We Think About It." He also discussed his work as an architecture critic and his role as a teacher.

Q: When an aged historical building design is restored, what are some of the challenges that arise in the process, and how do they affect the outcome of the restoration project?

A: When a building is restored, there are many challenges that arise. First, the building's original design and materials must be accurately reconstructed in order to maintain the building's historical integrity. Second, the building's structural integrity must be evaluated to ensure that it can support the new design.

Q: What do you consider to be the most important aspect of sacred space in architecture?

A: Sacred space is a concept that is difficult to define, but it is an important aspect of architecture. It is a place where people come to reflect, to meditate, and to worship. The design of the space should facilitate these activities, while also creating a sense of tranquility and peace.

Q: How does the concept of sacred space influence the design of religious buildings such as churches, synagogues, and mosques?

A: Sacred space is an important consideration in the design of religious buildings. The design should create a sense of holiness and reverence, while also being functional and meeting the needs of the community.

Q: How can architects ensure that a building's design is in harmony with its sacred space?

A: Architects can ensure that a building's design is in harmony with its sacred space by carefully considering the relationship between the building and its surroundings. The design should be appropriate for the location and should also reflect the cultural traditions of the community.

Q: What role does sacred space play in the development of new religious buildings?

A: Sacred space is an important consideration in the development of new religious buildings. The design should be appropriate for the location and should also reflect the cultural traditions of the community. The design should also be functional and meet the needs of the community.

Q: How does Goldberger's work as an architecture critic influence his teaching at the Illinois Institute of Technology?

A: Goldberger's work as an architecture critic provides him with a unique perspective on the design and development of buildings. His teaching at the Illinois Institute of Technology is influenced by his work as a critic, as he can bring his insights and experiences to the classroom.

Q: What advice does Goldberger have for students who are interested in pursuing a career in architecture?

A: Goldberger advises students to pursue a career in architecture because it is a challenging and rewarding profession. He also encourages students to develop a strong understanding of the history and culture of architecture, as this knowledge is essential for designing buildings that are in harmony with their surroundings.

Q: How does Goldberger's work as a teacher influence his work as an architecture critic?

A: Goldberger's work as a teacher is influenced by his work as an architecture critic. His lectures and books provide insights and perspectives that are useful for his work as a critic. Additionally, his teaching experience allows him to communicate his ideas more effectively to a wider audience.

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Soltes examines sacred sites’ different meanings to faiths

by Elizabeth Lundblad

Wednesday’s 2 p.m. Interfaith Lecture in the Hall of Philosophy went in-depth to the history about the nature of sacred spaces and their tendency to remain locations of significance even when the society that surrounds them changes.

In particular, Ori Soltes, a professor at Georgetown University, spoke of the history of Jerusalem.

“One must keep in mind that our human perspective on all issues, pertaining to what is here and pertaining to what is elsewhere, is subject to a certain degree of subjectivity and how individuals and groups believe, understand, the world to look for,” he said.

In the Hebrew tradition, Adam was made on the sixth day and when the seventh day arrived, Adam assumed that it was the end of his life because he did not understand the concept of night, Solts said.

When Adam awoke the next day, the sun was up, which would be the seventh day, Solts added. The place where Adam awoke the sacred site in the Hebrew tradition became the place where Abraham would offer Isaac in Genesis 22, he added.

“When the Jewish tradition looks at the moment on Mount Moriah, the significance thereof is found in the interpretive discussions of it, in what’s taught to the child about what that flourish at that moment is about,” Solts said. “It is that perfect situation. It is that perfect relationship of God’s decisions, that passes down the Israelite covenant through to the family line of Isaac’s sons.

A thousand years later, the place where the body of Jesus was laid after the crucifixion, Solts said. “The point, you see, is that where for Judaism the primary import of Jerusalem is the temple and what remains of it is that it Western Wall,” he said. “For Christianity that’s important but less important than what events with respect to the life and the earthbound death of Jesus, culminating with the crucifixion and the laying in the tomb because Jesus himself, of course, is the ultimate meeting point between this reality and that other reality of himself, human and divine.”

For Jesus, Isiac is the symbol for transmission from generation to generation in the covenantal relationship with God, Solts added.

“For Christianity, Isaac is the son offered by the father who is redeemed at the last moment to anticipate the son that is offered by the father to redeem humankind,” he said. “The same story is viewed through different kinds of lenses, and the same story is understood to have transpired in the prehistory of Abraham and Isaac’s era.”

In the Islamic tradition there was a debate, which is still present in some corners of Muslim thought, about what Abraham’s son was sacrificed, Solts said. For Jews and Christians it was Isaac, but for Muslims it is Ismael because there is some question about human influence on the book of Genesis.

“You’re a Muslim who understands texts like Genesis and the Torah in general, and the Gospels in general, to have been — listen carefully — divinely inspired but to have become corrupted over time by human-cultural interventions,” Solts said. “It is in part, for that purpose, that the seal of the prophets ... in the Quran is intended as a corrective. Where errors have set in, in the Torah or the Gospels.”

The place where Muhammad arrived in Jerusalem is where he ascended to “the furthest point” in heaven, Solts said. “If you’re a Muslim who understands texts like Genesis and the Torah in general, and the Gospels in general, you’ll see that the prophecy,” he added. “We are reminded by that point of a principle that expresses itself again and again and again across the history of religions, and that is, once a sacred site always a sacred site,” Solts said. “If one person treated it one way and one form of faith supplanted another, when another particular location, they’re likely to build a house of worship their house of communion in community with the other on a site that was already treated as a site of propitious communion with the other by their predecessors.”

“In Jerusalem, the temple as a centering point between the earthly world and the heavenly one is trumped by the Gospels.”

Staff writer

The Chautauquan Daily Friday, August 13, 2010

RELIGION

Soltes speaks on the history of Jerusalem during Wednesday’s Interfaith Lecture at the Hall of Philosophy.

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“Ibn al-Mudawwar was the first student of the real Madinah, who was a representative of the people of Madinah and the first jurist (a member of the central legal council) who lived.”

He ascended from a particular point in Jerusalem to “the furthest point” in heaven, Solts said. “If you’re a Muslim who understands texts like Genesis and the Torah in general, and the Gospels in general, you’ll see that the prophecy.”

“Jesus, it’s known as the Dome of the Rock,” Solts said. “For Islam, it’s known as the Dome of the Rock.”

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Slugs players rejoice after their 16-15 comeback win over the Slammers in the Softball Championship. The Slugs clinched the victory with 11 runs in the final two innings.

MOMS teach lessons as they defeat Jigglers, win title

By Jack Rodenfels

The old adage mother knows best was resurrected at Chestnut Field on Sunday, as the two-seeded MOMS took on the one-seeded Jello Jigglers for the Women’s Softball Championship.

The MOMS came out on top of the first inning with a 6-4 lead, thanks to one left to two outs and three hits in the inning, tying the Slugs evened the second inning as the one-seed Slammers plated two runs on the board.

Entering the bottom of the third, the MOMS put two runs up on the scoreboard, followed by three more innings to put Slammers in a 16-5 hole. The MOMS still led 17-4.

With the win, the Slammers captured their 11th championship since 1990, and provided one of the best games in Sharpe Field history.

The Slammers and Jigglers finally started to hitting in the fifth inning as both teams sparked comebacks, but the MOMS were still up 12-6. Neither team was able to score anything for the rest of the game, and with nothing to go wrong for the Jigglers, they were able to score the winning run in the bottom of the third, while the MOMS only put up two runs.

The Jigglers pitcher Hayley Miller turned to and said, “It was really tough, the ball hit her foot and came up to her shoe. We just wanted to come back and win the championship this year, winning the title last year was a huge accomplishment.”

MOMS teammates celebrate their 10-9 victory over the Jello Jigglers for the 2010 Women’s Softball Championship.

With ages ranging from 35 to 77, the MOMS are a motley crew of sorts, an assembly of mothers of all ages and softball experience levels who come together as a team and truly gel, explained de Windt. And each year, we are one team away from returning our team, the Grandmoms, de Windt said.

The MOMS have not been strangers to winning. With the championship victory, the MOMS have successfully won seven softball championships since 1997, far by the most championships out of any team in the women’s division. We just wanted to come back and win the championship this year, winning the title last year was a huge accomplishment,” de Windt explained.

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In the bottom of the eighth, any remaining momentum the Jigglers had was squashed by Tracy Barakat’s solo home run, setting the stage for the MOMS to conclude the inning with a 10-run inning, Sluggers pitcher Jeff Miller explained. “I just tried to field out to the mound,” Miller explained. “I was a little nervous going back, I was a little nervous going back, I was a little nervous going back, I was a little nervous going back, I was a little nervous going back.Ó

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The Jigglers finally started to hitting in the fifth inning as both teams sparked comebacks, but the MOMS were still up 12-6. Neither team was able to score anything for the rest of the game, and with nothing to go wrong for the Jigglers, they were able to score the winning run in the bottom of the third, while the MOMS only put up two runs.

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THE CHAUTAUQUA DAILY

Improbable comeback leads Slugs to championship

by Jack Rodenfels

As the losing team in the championship game, the Slammers had a 16-5 lead in the bottom of the eighth inning.

Riding high after his team’s 16-15 comeback victory for the championship, the Slammers clinched the victory with 11 runs in the final two innings.

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7:00 (7:00 – 11:00) Farmers Market
7:15 (7:15 – 8) Chautauqua Women’s Club.
8:00 (8:00 – 9:15) Chautauqua Women’s Club [Open Rehearsal]
8:15 (8:15 – 9) North Carolina Dance Theatre in Residency with Chautauqua Dance Company. (Programmed by the Chautauqua Women’s Club (Alliance).)
9:00 (9:00 – 9:30) "The Right Rev. The Very Rev. Dr. John E. Bestor, CSP, Paulist Fathers USA." St. James’, Wooster, Ohio. The Rev. Evelyn Manzella, pastor, Abyssinian Baptist Church of New York City. Please Note: Shuttle Service led by Rabbi Susan Stone. Main Gate Welcome Center, Colonnade. Fee. Leave from Main Gate Welcome Center. (Sponsored by the Chautauqua Women’s Club Scholarship Fund.)
9:45 (9:45 – 10:15) "PTRC invites you to see clips from the weekend on "The Last Word of the Last Don of Pampanga" screening on the Amphitheater lawn after showings end. Join us in the lawn for a "The War" and "The Good War."" The Chautauqua Dance Circle. Fee. Leave from Main Gate Welcome Center. (Benefits the Chautauqua Women’s Club Scholarship Fund.)
10:00 (10:00 – 10:30) "Women Who Dare: "Farewell."" Hall of Philosophy. (Programmed by the Chautauqua Women’s Club.)
10:15 (10:15 – 10:45) "Women Who Dare: In the Wings." Hall of Philosophy. (Programmed by the Chautauqua Women’s Club.)
11:00 (11:00 – 12:00) "The Author’s Book Presentation." Hall of Philosophy. (Programmed by the Chautauqua Women’s Club.)