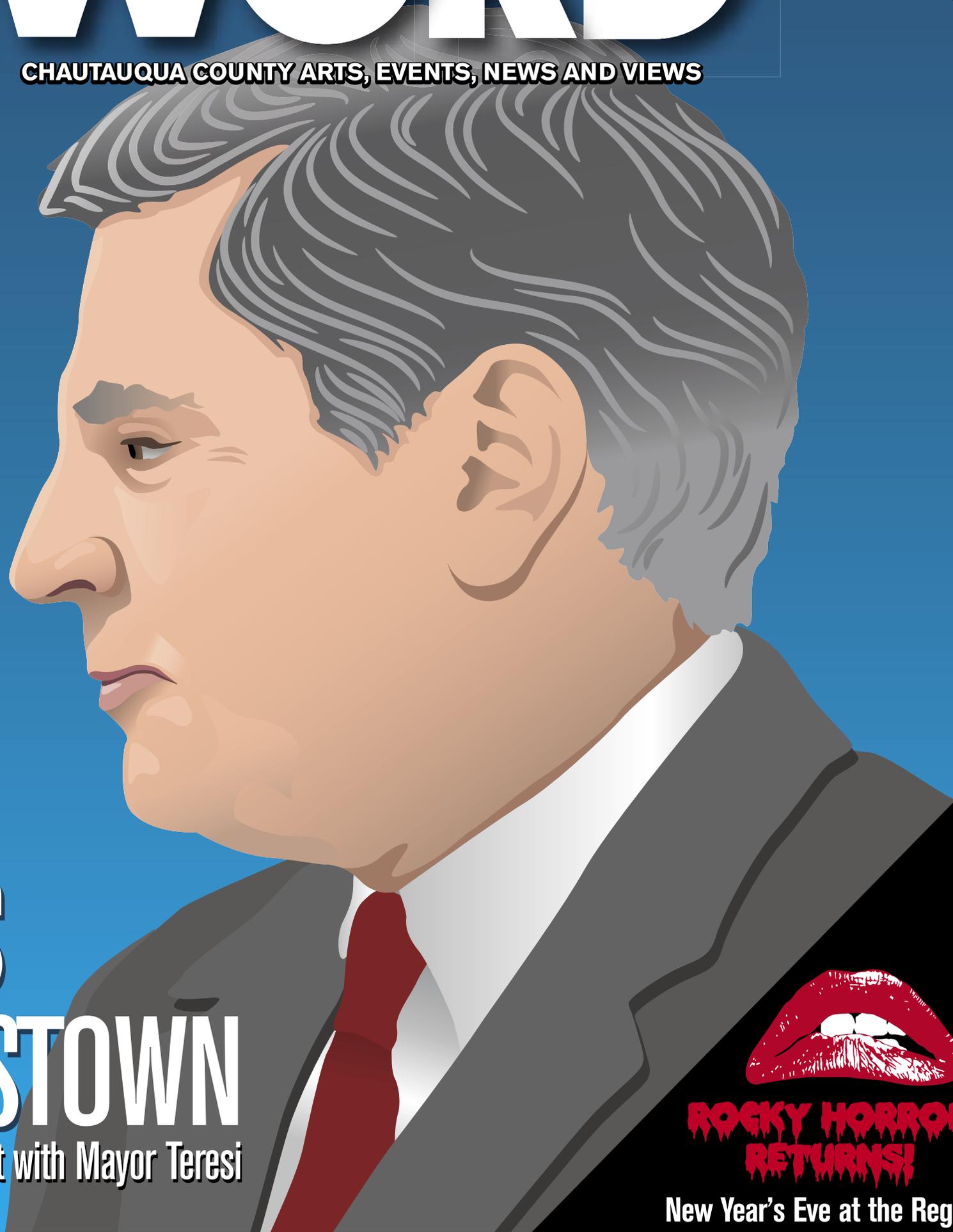


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SAM LOVES JAMESTOWN

An Afternoon Chat with Mayor Teresi



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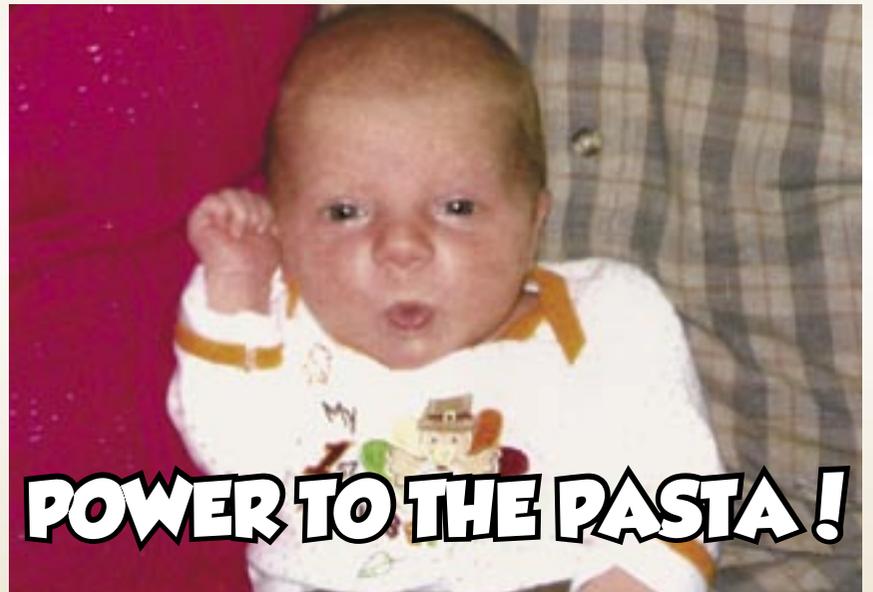
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THE SAY

Living in a region that most classify as far more rural than urban yields a long list of benefits: "Heavy traffic" means one car traveling in front of me, parking is always available (and nearly always free), great restaurants are relatively inexpensive, world-class outdoor sports are within a short drive (if not just outside my door) and so much more. I love living in the Chautauqua region with my wife. Every year we seem to discover more reasons to grow more deeply in love with our home.

Sure, we have some negative attributes with which to cope: High taxes, brutal winter weather and cultural events that aren't always as plentiful as I'd like. Many of my friends and neighbors have the same list of gentle complaints. Safety, on the other hand, has never been something I spend much time pondering. Unfortunately, for the last week, my friends and I have been discussing safety on a daily basis.

Early last week an armed robbery was committed in the village of Lakewood. When we think of an armed thief holding up a business it brings to mind countless movie scenes in liquor stores, gas stations

and banks. Businesses with large amounts of cash seem a natural target. But, last week's crime didn't involve a threatening note to a teller or purloining the daily wine and spirit revenue.

A masked gunman robbed the Lakewood Apothecary. If you haven't visited the store, it's a very pleasant building on Chautauqua Avenue housing a full complement herbal and natural health products. The place even smells healthy! I've been in a few times to pick up herbs and aspirin and didn't even realize (until I heard news of the robbery) that it is also a full-service pharmacy.

I've learned that no cash was stolen during the robbery. No electronic equipment was taken either. It seems the reason for the entire crime was to steal prescription medication. I'm relieved that no one was hurt during the incident and that the store's staff handled themselves with bravery and intelligence. These people are not victims, but rather, courageous survivors deserving our admiration and support.

When I conjure images of desperate



drug addicts, I picture a dingy crack den or methamphetamine laboratory, not an orange prescription bottle. A friend relieved me of my naiveté explaining that some pain management medications are sold on the street for ten or twenty dollars per pill. Whatever your position on the ideological and economic facets of the "war on drugs," it certainly seems like the good guys are losing. But, that's not the point.

We cannot alter the events of last week. Our community has been tested and must now choose fear or faith, compassion or hatred, action or inaction.

I've no investment in a debate of second amendment rights. It is understandable that some respond to violence by reaching for weapons and that is their guaranteed right. But, whether you choose to take up arms or not, I urge you to be unafraid. I believe we can live in wisdom and walk our streets with our heads held high. We must constantly renew our commitment to the place we call home and live our lives with joy and confidence.

The perpetrators of crime are easily

hated. However, I challenge our community to a higher standard: compassion. The person who committed this act is sick. We must work together to heal the sick and addicted, urging them to trade weapons of violence and death for tools of safe coping and sustainability.

It's easy (and, perhaps desirable) to forget news of this violent crime. But, we must endeavor to invest in our community with our time, talents and economic resources. Our society is truly more than the sum of its parts. Help a neighbor this weekend, support independent businesses, patronize a local musician or artist, serve or contribute to the non-profit organization of your choice...it all makes our home more livable.

An event like this leaves my simple mind with more questions than answers. In formulating a thoughtful and appropriate response, we must be unafraid, compassionate and motivated to improve our community each and every day. Let's get to work!

Ted Mason is a retired CPA from Busti. In his spare time, Ted likes to snowshoe and spend time with his tremendous family.



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"Pray (verb): To ask that the laws of the universe be annulled on behalf of a single petitioner confessedly unworthy." – *Ambrose Bierce*

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EDITOR'S NOTE

"Gone ice-fishing."

That's what I wanted to put here, and leave it at that. But it would have been a lie. I've never been ice fishing in my life. On the other hand, it would have saved me the effort of writing this intro, and with a sore throat and 100-degree temperature, I wouldn't have minded the extra sleep.

The issue is actually a very good one. The cover interview with Mayor Teresi is full of the enthusiasm and good cheer of its subject. It's a birds-eye view of the change and growth that's occurred here in Jamestown in the last decade. The mayor realizes that those things take years to manifest, and he is a very patient man. We hope you come away with a new perspective, as we did.

The Rocky Horror Picture Show is pulling into town on New Years Eve, and we spoke with Mike Dykeman, the promoter and film buff who's promoting it at the Reg. Incredibly, *Rocky Horror's* never been screened in Jamestown before. But it's never too late to start throwing that toast at the screen. Confused? Turn to page 11 now.

And of course we wish you and yours the best of the holiday season.

Now back to bed,
Steve Lafreniere
editor@crword.com

LETTERS TO THE EDITOR AND SUBMISSIONS POLICY

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Urge for going

PHOTOGRAPHY NEEDS YOU, BABY

We're looking for a few good photographs to grace the above space in each issue of the *Word*. We want to see Chautauqua County in a way that we've not seen it before. The secret places most of us haven't been and the familiar ones as if we haven't been. Dark shadows and bright corners both welcomed. Submit your preliminary jpegs to editor@crword.com or mail print-outs (we can't return materials) to C.R. Word Editor at P.O. Box 363, Chautauqua, NY 14722. Remember to include your phone or email address, please.



SAM LOVES JAMESTOWN AN AFTERNOON CHAT WITH MAYOR TERESI

Among the reasons we've heard for the popularity of Mayor Sam Teresi, the one repeated more than any other is simply that "Sam loves Jamestown."

This basic feeling on the part of the citizenry isn't something that a PR company has orchestrated or that the mayor himself has spun from gladhanding, baby-kissing, and backroom deals. It's there in his everyday demeanor, a quietly charged enthusiasm that's contagious and makes things seem possible—a valued quality during the current economic downturn.

Next month is his tenth anniversary as mayor, but his connection to public policy goes back considerably further. There was the decade he spent as the city's director of development, and even a couple of years heading the Downtown Jamestown Development Corporation. He's a scholar of urban development and did part of his master's thesis on the Urban Renewal plan for Brooklyn Square—"An environmental success, but a colossal economic development and community fabric disaster." He's clearly passionate about Jamestown and its possibilities, and is presiding over its slow-motion renaissance with satisfaction.

The *Word* had wanted to interview Mayor Teresi for some time now, but assumed that it would be complex to arrange. But after he and his staff so graciously (and quickly) organized the opening of the 1960 Sesquicentennial time capsule last summer—a *Word*-driven crusade—we discovered how accommodating this mayor is. Hence did your editor, Steve Lafreniere, and publisher, Tim Smeal, arrive at his offices in early December, digital recorders in hand.

The Word You've been the mayor of Jamestown for ten years now. What is it that initially drove you to seek office?

Mayor Teresi I've always had a passion for this community and a passion for public service. I guess those two things intersected early in 1999 when I was making some decisions about what I wanted to do next. I'd spent almost 11 years as the city's planning and development director. I'd been entertaining some job offers out of town—a couple of city manager jobs, a couple of planning and development jobs—when my wife came to me and said, "Listen, you want to be a city manager someplace. You love Jamestown. Why don't you get it out of your system and run for mayor?"

The Word Did you realize it yourself at the time?

Mayor Teresi Well, I'd reached the point where the passion for the community crossed with the desire to do more to make it the type of place that I wanted to be in, that I wanted my family to be in—I had young children at the time. I realized that you can do more from the position of mayor than you could from the position of director of development.

The Word Coming from that earlier position in development, you're no doubt keenly aware of the difficulty in bringing business and jobs to Jamestown.

Mayor Teresi No one community is an island and never has been. And as the world continues to change and gets smaller, and the pieces are interconnected, that's the case even more. It's tough to be an oasis in the midst of an economic desert, and we're definitely going through not just nationally, but internationally tough times. But there are things that we at the local level can focus on. We may not have control of all the necessary pieces to drive economic investment decisions, but those that are at our fingertips we need to pursue and make decisions that will hopefully create an environment here in which employers want to stay, and when they get the opportunity to invest and expand, do so. And on that occasion where a new company is looking to invest and locate, that we can be in the game.

The Word What sorts of things do we have control over here?

Mayor Teresi Quality-of-life issues. One thing that I've



Mayor Sam Teresi

learned over the years is that companies are making decisions more and more on the basis of where the decision-maker in that company wants to be him- or herself. Also where they think they can attract and keep high quality individuals. It's no longer about a race to the bottom as to who can provide the greatest amount of corporate largesse and tax cuts. It's about creating a total environment in which companies can succeed. Part of that is keeping the cost structure low, no question about it. But part of it is maintaining and developing an environment that is stimulating from an educational standpoint, that is stimulating from a cultural and entertainment standpoint, with high quality neighborhoods. A place where people want to be. We have a lot of that at our disposal here at the local government level, and that's what we've been focusing our energies on since I've been in office.

The Word People ask what you're doing to bring more jobs here. I imagine that there's a limit to what you in

fact can do.

Mayor Teresi Sure there is. But my general life philosophy is to focus on the things that you can change and have an impact on and don't drive yourself crazy about things where the control mechanisms are in someone else's hands. Try to change the dynamics at those levels, but at the local level deal with the bread-and-butter issues. That's also one of the things I've been focusing on in my current capacity as president of the New York State Conference of Mayors.

The Word At the *Word*, we're pretty excited about the Neighborhood Revitalization Plan that was commissioned by the city. A few people have said to me that they hoped rigorous enforcement of the city housing code would be a part of it. How big a problem is code enforcement in Jamestown?

Mayor Teresi I would say that our residential neighborhood situation, as on a lot of other fronts, is better than many or most [cities] and not as good as oth-

ers. We're continually striving to get to where we want to be. We actually have a very aggressive code enforcement initiative here in the city. We know this because of the number of complaints that we receive from people that feel that our code and tactics of enforcement are excessive. I've lived with that for over 20 years, because as the director of development I oversaw housing code, building code, and zoning code enforcement. What we've learned is that it's one of those balancing acts—for some it's not enough, for others it's too aggressive.

The Word Are there a lot of violations?

Mayor Teresi There are several thousand housing code enforcements initiated every year here in the city. About a thousand of them wind up going to city court. Our housing inspectors are kind of like police officers—they are the enforcement tool, but they are not the judge, jury and executioner with the final say as to what happens. That in no way is meant to pass the buck to the court. There is a check and balance system underway. Housing code enforcement is a quasi-criminal area with a final judicial disposition of any matter. So we cite the properties that are in violation and seek to work with the owners to bring them into compliance. If the compliance is being thwarted and we're not happy quickly enough the city's only approach then is to bring them into the judicial process.

The Word Are you finding that you're met with resistance because of the recession and the economic straits that more people find themselves in?

Mayor Teresi Sometimes it's more involved to bring a structure into compliance. You have to understand that we have one of the oldest housing stocks in the country. We rank consistently every year in the top ten of urban areas with the oldest housing stock. It's housing stock that was built largely within the first twenty or thirty years of the 20th century, and is mostly reflective of the types of industry and jobs and modest incomes that predominated here at the time. Lower-wage woodworking and metal fabricating companies. Textile companies versus higher-paid steel and auto types of jobs in other communities. In reflection of that, the housing stock is more modest in construction. There's no question about it that it's harder to get compliance during periods in which income levels are down. But you add all of those factors together, plus the evolutionary process of decline and disrepair, lack of disposable income, and a lot of absentee ownership because a lot of old family homesteads have fallen into the hands of the offspring, many of whom are no longer here and suddenly find that they are property owners in a community 200, 500, a thousand miles away, and it's very difficult to take care of. As the property values decline they become an inviting target for speculators or flippers to try to pick up. That's also a very, very difficult battle. But the challenges that we are facing in the heart of this urban area really and truly are not so unlike what every city and urban area are facing. It's just varies to the matter of degree.

The Word Jamestown real estate prices are famously low, and property taxes on that real estate is infamous-

ly high. What will have to happen to bring those two closer together?

Mayor Teresi The single most important thing that needs to be done in order to improve property values in this city is the hardest thing to do—more economic activity and disposable income in the pockets of people. Jobs and economic activity are the straws that stir the drink. Until there's more disposable income in the pockets of people, it's difficult to get property values up. Until they have more money to pay higher rents to landlords, and have more disposable income. So sometimes it's with a carrot, sometimes with a big stick, to encourage them to invest in the upkeep of the property. And in the case of owner-occupants, without adequate disposable income in the pocketbook, they have less resources to invest back into their domicile. So, the most important thing, and it's a bit of a chicken-and-egg question, because as I said before it's a quality of life issue. Quality of residential neighborhoods, education, cultural institutions, shopping, and other activities is the magnet to help keep and bring more investment and jobs into the community. As income levels rise, so do purchase levels on properties rise. That reflects in a stable and growing assessment that creates more revenues and takes pressure off the tax rate in the community. There's no question about it. When you have a stagnant tax base—they're not growing or, at the very best, growing as we've been seeing over the last four or five years, in a very modest way—that puts more pressure on the rate.

The Word There are other factors as well.

Mayor Teresi Just before I assumed the presidency of NYCOM this past spring, I delivered Jamestown's annual state-of-the-city address. A copy of it can be found on the city's website, jamestownny.net. I spoke extensively about the financial challenges facing this community. I tried to put it into context, and used this metaphor of what's happened with this community over generations: part of it is suicide and part of it is homicide. Suicide being things that we've done to ourselves over the years. Some of the contracts that we have negotiated with our workforce. Sometimes decisions that we made about the structuring of our operations. We need to recognize that. As I said, we need to recognize the things that we have unilateral control over, we need to exercise that control and make changes.

The Word What changes would you list along those lines?

Mayor Teresi Restructuring the city government. Restructuring departments. Cutting the number of departments. Working with and regionalizing services through the county. Finding new ways to do things. Collaborating with our neighbors. We've cut the workforce in the city by almost 20 percent, hopefully without slashing the level and quality of services too badly. When I came into office we had 13 appointed department heads. We are now down to a full-time equivalent of 6.5. We eliminated the positions of city clerk, city treasurer, ombudsman, HR director, associate corporation counsel, fire chief, parks director, and half of the position of city assessor that we now share

with eight other municipalities in the greater Jamestown region. So we've cut 50 percent of our management force from the top, restructured the operations, and then over time, across the board, restructured and cut the number of jobs somewhere in the 16 to 20 percent range for all the departments. Those are not empty positions on a payroll list someplace. These are actually paychecks.

The Word As president of the New York Council of Mayors, one of your ideas has been to look at state-level mandates as a way to give relief to cities like Jamestown.

Mayor Teresi My organization represents all the mayors of New York state—sixty-two city mayors and roughly 600 village mayors. We need to band together in our common interests and petition the state government for changes in the structure and address the homicide that has been perpetrated on local governments for years in the form of mandated services. Usually this is in the form of unfunded mandated services at the local level. Some of these things have very powerful interest groups behind them that got them put into place back in the 60s, 70s, and 80s.

The Word Can you give an example?

Mayor Teresi Sure. The Taylor Law, which went in to effect in 1968. The purpose of the Taylor Law was to create a platform of stability for the way that local government management and local government work forces worked together to provide services so that the quality of services would be maintained, uninterrupted by public employee strikes that were problematic in the state prior to 1968. The basis of the law was a trade-off and compromise. Management, the public sector, recognized and would not stand in the way of public employees rights to organize and form unions, and have the ability to collectively bargain contracts and work rules. On the other hand, public employees legally gave up their right to strike. So it solved a problem that had existed for many years before, here in the state. Problems would be negotiated, mediated, and ultimately settled without the threat of strike. Since then, there have been different amendments to the Taylor Law that have been made to what was a very pure and simple concept, which unfortunately over the years has swung the pendulum of balance too far in the other direction. That has created a series of cost-drivers that are literally bankrupting local governments across the state, helping to bankrupt the state government itself, and driving taxes through the roof to the point where folks can't afford to live and do business in the state any longer.

The Word On the subject of state government, Bill Parment retired this year, after three decades of service to the New York legislature. You considered and then declined the opportunity to run for his seat. What made that decision for you?

Mayor Teresi I love what I'm doing. I love where I'm doing it at. I'm a Jamestown homebody. I'm not interested in spending any more time on the road than what I have to spend right now, being separated from my family, even though my kids are both going to be

in college next year. This is a job I love to do. I find great satisfaction in being able to see the product of my work effort on a local front. See the faces of the people that need help. And also being able to see the faces of the people when you are able to help them out. I think I also enjoy being at the executive administrative level, as opposed to being one of many, many voices on the legislative level. And I felt that in my current capacity as one of the more senior mayors across the state, and as NYCOM president, that hopefully I would have a unique and effective voice in advancing some of the change that I feel needs to happen in New York state.

The Word Let's switch gears a bit. You've been a big supporter of bringing al fresco dining to Jamestown. Cooper's Deli and the Wine Cellar will both be serving outdoors when the warm weather returns next year. It's another example of the renaissance of downtown, and trying for a more cosmopolitan feel.

Mayor Teresi One of the great urban planners, a lady named Jane Jacobs, wrote a classic book back in the early 60s, that was a repudiation of the "urban renewal" era in this country. It was called *The Death and Life of Great American Cities*. I read that book when I was an urban policy student in graduate school back in the early 1980s. There was a passage from it that impressed me at the time, and inspired me into the career area that I went. "Downtowns that are dead by the nighttime are consequently half alive by the daytime." I think that that's true, and it got me in a lot of hot water back in the 80s and the 90s with the people that I worked for. First of all the downtown business community, when I was the Downtown Jamestown Development Corporation executive director, and then when I was the city development director, with a few different mayors that I worked with. They weren't exactly happy with my frank talk that downtowns were changing and they needed to continue to change. The days of six anchor department stores with 200 retail establishments doing powerhouse retail were gone, and successful downtowns needed to work to reinvent themselves. Since then we have been working on what I term the three-legged-stool strategy for the redevelopment of the central business district.

The Word Can you explain that?

Mayor Teresi More people working downtown, more people living downtown—subsidized housing, senior housing, more market-rate housing—and more people coming downtown to be entertained will create a critical mass of folks that will then drive a certain level of retail occupancy and activity in the downtown area that will thrive off of that critical mass traffic that you've built in those three areas. And when we speak of entertainment, it doesn't really matter if you're coming downtown for an event at the ice arena, *The Nutcracker* at the Reg Lenna, dining at Forte or one of the social clubs, or tonight when I go to the theater. Bringing people downtown to have a good time, staying in downtown lodging facilities, or putting life on the

streets in the evening creates occupancy, creates the appearance of activity and thus makes people want to own real estate, invest, and possibly open up businesses for daytime uses. One feeds the other. And that's where our focus has been and is going to continue to be. It's a long process. But I hear it all the time from people that haven't been back in ten or fifteen years, or come back every couple of years—they notice what isn't quite so readily noticeable to the rest of us.

The Word I know you also feel passionately about residential neighborhoods.

Mayor Teresi Absolutely. Think about when you first go into a community, what makes a lasting impression on you. You expect to see a wide variety of residential neighborhoods. You're not shocked if you go from the north side of Buffalo, the Nottingham neighborhood up

"This is a job I love to do. I find great satisfaction in being able to see the product of my work effort on a local front. See the faces of the people that need help. And also being able to see the faces of the people when you are able to help them out."

there, to suburban areas to the east side. You expect to see a mix of different types of neighborhoods. You expect industrial districts to be industrial districts. But the thing that creates the lasting impression in your mind about what type of community that is, what I've termed for years as the welcome mat to the community, is the central business district. Is it active, is it alive, is it projecting a positive impression? Are the buildings well-maintained? Do you have a mix of businesses? Is there traffic on the street? And if there is, generally you come away from that community with a positive impression. It then makes it more inviting to encourage others to come to and invest and take jobs in. You cannot overstate the importance of a central business district of a city. Not only from the direct economic value of the people employed down here on a daily basis, and the tax revenue that it generates out of all those buildings, but also the psychological impact it has on people about who we are and what type of community this is.

The Word Are you still being met with resistance to your ideas, as you were in the 80s?

Mayor Teresi Not as much. People in this town are getting it, and they're buying into it. And this is one thing I've been blessed with since taking office—a very active, engaged community downtown. And now we're starting to see that manifest itself in our residential neighborhoods. When I was with the DJDC and was the director of development, I almost felt like I was going it alone. Everyone was sitting back and saying, "It's government's job to go out there and do it. That's what we pay our taxes for. Go out and fix it." This isn't government's downtown area. This isn't government's residential neighborhoods. It belongs to the community and we all have a role to play. Government is also a

central and indispensable role player in the process, but in and of itself it can't get the job done. Slightly before I came into office we started seeing the seeds of change, and certainly after I came in. I'm not taking credit for it. It's been a natural process that hopefully we've been inviting, encouraging, welcoming to get people in the process. But what we found is that it re-energized the Downtown Jamestown Development Corporation. It re-energized individual stake-holders and individual property owners downtown and businesses. And the big one that really helped to crack the nut was the foundations buying in. The Gebbie Foundation, the Sheldon Foundation, the Community Foundation, bringing their resources to the table. It helped us to leverage even more government resources to the table. We don't always agree on every issue that comes down the pike. But the one thing that we

do agree on is that this community is the most important thing in our lives. We all own this place. We're all equal partners in the organization. Sometimes we get mad at each other. Sometimes we yell at each other. Sometimes there's hard feelings. But everyone is bringing resources to the table now.

The Word What kinds of projects are we speaking of here?

Mayor Teresi A great example is the Wellman Building project. For twenty-five years there's been a series of near hits and big misses in making something happen there. We launched a \$7.5 million project in that building that's going to put 22 market-rate apartments in the upstairs floors, and 10,000 square feet of commercial space on the ground floor. How did it happen? It happened with government dollars that the city went out and procured—some federal dollars and \$1.2 million of state Restore New York grant money—for the project. It came with the procurement of \$1.5 million of state and federal historic tax credit financing. It came with the Gebbie Foundation coming in and playing a key supportive role, and also helping out with marketing and the actual filling of those market rate units in the building. It also came with First Niagara Bank taking a risk and providing lending power behind the project. But it also came with two developers—one out of Buffalo, John Williams, and another one out of Rochester, John "Dutch" Summers—who decided to come in and take an investment role in this property and bring their dollars to the table. A public, private, and not-for-profit partnership made it happen. It's a testimony to what I call the three P's: patience, persistence, and partnership. And now you see things happening. I'm looking out my window here and I can rattle them off for you, whether it's the ice arena, the BWB Center, the Best Western, the Chadakoin Building, the Renaissance Center, what's happening in the Furniture Mart building. Just work your way down the street. The Reg, the parking development in the downtown, the Time-Warner project. All of this has been happening because everyone is stepping forward, working together, and playing nice, most of the time (*laughs*).

The Word For you to have been working in Jamestown

for almost three decades and seen all of this slowly take place must be gratifying.

Mayor Teresi It's inspiring, and I know this sounds a bit like a Yogi Berra quote, but it's not a Yogi-ism: "One person can make a difference. He just can't do it by himself." I think that's the mantra here. One person can make a difference inspiring others into the process. When everybody's at the table, and everyone's got their hands in, you can make things happen.

The Word A number of small business started up downtown a few years ago. I think it's a testimony to wanting to make this a better place that none of them have closed since the economy stalled two years ago.

Mayor Teresi There's no question about it, that during tough economic times, as disposable income starts drying up, the first to be hit are the small business people. And that's a tragedy. I do not believe in trickle-down supply-side economics. But there is some truth to the fact that if the economy is struggling and there's not enough income being pumped out the first to be hurt are the small guys at the bottom of the food chain. You're absolutely right, there's not as much of that first-in-block local entrepreneur investment that was happening maybe before '08, but I believe ultimately the economy will come back, it always does come back, and when it does you'll see more of that entrepreneur start-up business happening again. And downtown is the perfect incubator, as we've seen with the guys at Townhouse Records and the coffee shops around town. And you know what? That's what's going to lead this community back—the small, home-grown businesses.

The Word Some places, like Suburban Blend, are in fact risking quite a bit and leaping forward.

Mayor Teresi I keep using the word "inspiring," but that's a truly inspiring project over there. Not only did we pick up a new business at their previous location, and a significantly expanded business in the new location, but it also fits one of the three legs to the stool that I mentioned earlier. Because the owner/proprietor is now also a resident of downtown Jamestown. My father spent his life driving home three messages to me. Not with his words, but with the eloquence of the way that he just led his life. "Serve others and not yourself. Try to do big things. And always remember it's not about what you accomplished in your lifetime, it's what you inspired others to accomplish during theirs." And I think if more people took that approach to things, we'd probably get a hell of a lot more done because you'd be bringing a lot more people to the table. Standing alone, we can't accomplish anything. Standing together, the stuff that's been happening here over the past ten years, when you look at it historically and in context, it's pretty damn amazing. And this is not the mayor of Jamestown up here beating his chest and taking credit. It's happening because the community has gotten into the mix.



In the painting: Son and father, Anthony Teresi, longtime Chautauqua County legislator.

The Word Now, on a lighter note, we understand that you conduct weddings.

Mayor Teresi Yes. Under the New York State General Municipal Law, mayors are allowed to conduct weddings in our jurisdiction. County executives can do it in their jurisdiction. The governor can do it in his jurisdiction. Anyone who's a public sector chief executive officer has the ability to conduct weddings in their jurisdiction. My superhuman powers end at the city line, however. This past summer, a friend of mine just wanted a simple ceremony for his daughter, but had a pretty extensive wedding party set up. Their judge at the last minute had to back out, so the friend came to me and asked, "Would you be willing to do my daughter's wedding?" I said sure. He says, "Good. We're going to do it up at Celoron Park." I said, no, I can't do it up there. It's got to be in Jamestown. I don't want to be part of any problem down the line where someone's contesting that the wedding wasn't legal. So I said if his daughter and future son-in-law were okay with it, they could come to City Hall and I'd marry them on Tracy Plaza. Then we'd all high-tail it up to Celoron Park where they were going to have a couple hundred people, and bridesmaids, the groomsmen, the caterer, and the whole nine yards. We'd re-do it up there and nobody would notice the difference. So they showed up here at City Hall, had both sets of parents with them, the groom and his best man, the bride and her maid of honor, and the photographer. I married them out on Tracy Plaza. The groom, who was a traditional-

ist and a bit superstitious, was blindfolded. He didn't want to see his wife until she walked "down the aisle" in that wedding dress up in Celoron Park. So there are photographs of me marrying the couple, with him blindfolded, and she bawling her eyes out because that was the most romantic, beautiful thing that anybody could have done. *(laughs)*

The Word How often do you marry people?

Mayor Teresi In a slow year I do about fifty weddings. In a big year somewhere between seventy-five and a hundred. I'm always joking that when I'm finally out of this game I'm going to write a book. And I've got to have at least a couple of chapters of all the wedding stories.

The Word I knew that people get married by City Court judges, but I didn't realize so many people wanted to be married by the mayor.

Mayor Teresi The city clerk advises them that either the city court judges or the mayor can conduct the wedding. I try not to turn down a lot of folks. I'm a little soft-hearted in that way. Plus I'm quick and I'm free. *(laughs)*

The Word So, has the mayor any hobbies? What do you do to unwind?

Mayor Teresi Believe it or not, even as a five-foot-six, greying Italian guy, I still like to play basketball. I also love traveling. I've traveled through most of the United States. I'm down to I think five states that I haven't hit. And I've really, really been into what my kids are do-

ing, whether it's coaching their sports teams or being involved with the Infinity Performing Arts program. Joe is off to SUNY Geneseo in January. John's graduating high school in June. He's looking to be a music major. He's doing his auditions at colleges now. In fact we're taking him to Ithaca on Friday night for his Saturday morning audition at Ithaca College. And there's a number of other schools he's looking at. Having been involved with their lives to such a degree, however, I'm not sure how I'm going to be adjusting when they do leave for school.

The Word I'd just like to say, Jamestown has become a more positive place in the years that you've been mayor. It's one of the reasons I've come to live here.

Mayor Teresi You know, it's too easy to focus on the negative, and the impediments, the things you can't do. I'd rather focus the lion's share of my time and energy on what is at our disposal, what is under our control, and what we can do. Using the NYCOM analogy, things that are out of our immediate control doesn't stop us and doesn't alleviate us from the responsibility of making others whose ability is at their fingertips from doing something about it. I think this is not only a good operating strategy for mayors, I think it's a good operating strategy for life. **W**

WORD ON ...



AUDIO

DAFT PUNK
TRON: LEGACY (ORIGINAL SOUNDTRACK)
 Walt Disney

It's been five years since Daft Punk, the world's most iconic electronic duo, has released a true studio album. Can the *Tron: Legacy* soundtrack be placed among *Homework*, *Discovery*, and *Human After All*? It's difficult to say, but the key thing to remember is that it's a movie soundtrack. Sure, every little bit of Daft Punk goodness that's been trickled to the public recently has been eagerly eaten up, but ultimately the album is a film companion and that hinders the potential of the duo. The leaps and bounds that Homem-Christo and Bangalter have made in electronic music in the last dozen years



has been fairly awe-inspiring, which leaves their work on the *Tron: Legacy* soundtrack feeling a little underwhelming. Despite this, what they've created here is still solid.

By listening to the whole album it becomes easy to pick out the highs and lows, and the former clearly outshine the latter. The most noteworthy tracks are mixed in with average orchestral sweeps that, other than the electronic flavor, can be found sprinkled throughout most Hollywood OSTs. When those highs kick in, though, is it ever good. The heart-thumping beats of "Derezzed," the simple synth elegance of "The Son of Flynn," the slow crescendo of "Rinzler," the eerie ambience of "Solar Sailer," and the outright intensity of "Fall," all of these show how well Daft Punk can take advantage of an 85-piece orchestra.

But when the soundtrack isn't blowing you away with layered combinations of synthesizers and sweep-

ing orchestral influences, it becomes a second thought. The rest of the tracks on the album are entirely reminiscent of what you find in any Hollywood blockbuster. Despite having everything necessary for a movie of this calibre, many of the tracks will be lost in the shuffle, and coming from Daft Punk that's a little disappointing. Most obvious is the track "Recognizer," which sounds a lot like the heavy, deep, horns used in the *Inception* soundtrack. In fact, despite the uniqueness of songs like "Derezzed," much of the soundtrack is far from original sounding.

After having listened over and over again to the *Tron: Legacy* soundtrack, one word comes to mind: ephemeral. Yes, it's Daft Punk's first original work in five years, but it falls short of the innovation that they're known for. It is highly unlikely that here will appear on a future (we can hope, can't we?) Daft Punk tour.

While this soundtrack is pretty much a tease for anyone steeped in Daft Punk fandom, it does show that the two Frenchman are capable of utilizing more than two synths and a drum machine. That simple fact makes me excited for the future of Daft Punk.

SIMIAN MOBILE DISCO
DELICACIES
 Delicacies

There was a time—around 2005 and 2006, to be not precise at all—when all you had to do to create a buzz around your new track was slap Justice/Vitalic/Boys Noize Remix in brackets at the end and you were on the way to a winner. These acts made the electro rock sound popular, marketable and an essential component of any vaguely successful club night at the time. Since then, this genre (which, let's be honest, despite its through-the-roof fun factor was always a bit naff) has been superseded in the hipness league table by dubstep and minimal techno.

That James Ford and Jas Shaw (*aka* Simian Mobile Disco) considered this development when coming up with

a concept for their new album is unlikely, given their creativity and their reputation for innovation, so the reason that *Delicacies* clearly references old school techno and house is probably: they felt like it.

And good on them. Because while there is no sign of a banger with the sweaty intensity of, say, "Hustler" (off of debut album *Attack Decay Sustain Release*), this record manages to maintain an impressive level of intricacy and understated drive.

The first thing to catch the eye about *Delicacies* is the sheer length of the songs—only two of the nine songs fail to reach the 8-minute-mark. The other is the song titles, all of which are inspired by rare culinary gems from all over the world. I would probably pass on a "Nerve Salad" if I was offered one, but the track, which appeared on a 12' single this summer, is much tastier than its title suggests—it opens with a drum pattern than suggests a minimal house remix of "Blue Monday" and then builds into what sounds like a rocket launch looped into an icy beat.

"Thousand Year Egg," with its smooth, smoky synth brushes and bleeps, owes a good bit to the BPitch Control school of techno, but the highlight here is "Ortolan"—its title recalling Fuck Buttons' hypnotic electro beast, "Olym-



JAMESTOON
 GARY PETERS



WORD ON ...

pians"—it's similarly anthemic without actually having a hook or a drop. Its drama, a bit like 99% of The Fall songs, lies in the subtle shifts that underlie its monolithic beats.

After a disappointing, gimmicky second album (*Temporary Pleasure*), this record might not be as instantly appealing as those first remixes and DJ sets, but it offers a more thought-out, clever side to Simian Mobile Disco.

SUN ARAW OFF DUTY

Woodsist

Over the last couple of years Cameron Stallones' Sun Araw project has made some of the most intriguing music currently being produced.

Mixing noise, exotica, metal, psychedelia, surf, lo-fi,

dance, ambient, freak folk, and damn near anything else you could imagine, into a perfect sound forever, Sun Araw captivated with every beat, ever weird effect and every note along the way.

Off Duty will take you on an epic journey through the psychedelic wilderness that California native Stallones has proved time and time again he knows so well. Opening track "Last Chants" greets the ears with an explosion of sound. But the buzz smoothes over quickly and you'll find your head bobbing to Stallones' chanting alongside a groovy chug. The peculiar assortment of sonics gives the track a mysteriously captivating quality. Stallone seems a master shaman—effectively communicating with the spiritual world through the use of clouded vocals, sick guitar licks, and rhythmic thuds. The space-



age funk takes over for most of "Last Chants" and eases away, as one-by-one sounds disperse before coming to an immediate stop.

Barely audible at first, as if submerged in deep water, "Midnight Locker" slowly rises to the surface to reveal itself a magnificent composition. The gloomy feel is amplified as Stallones' voice echoes throughout, laying a dense veil over an already heavy rhythm.

"Deep Temple" may be the strongest track on *Off Duty*, as everything that makes Sun Araw is incorporated in those eleven minutes and thirty seconds. The familiar "afro-beat" and "tropical" feel associated with Stallones returns with a slightly different spin. *On Patrol (Not Not Fun)* held the same gurgling tropics, which can be heard on tracks such as "Beat Cop" and "Deep Cover," yet lack the richness "Deep Temple" offers. Stallones' skill with a guitar is definite, overtaking the song sporadically as chords pierce through the various battling sounds beautifully.

Two tracks: "In The Trees" and "Canopy" from Sun Araw's 2008 EP *Boat Trip*, round out the newer tracks as the journey comes to a close. The drone behind "In The Trees" and procession-like quality to "Canopy" serve as a perfect conclusion to *Off Duty*.

Stallones has set up these songs in such a way that they resemble a stream-of-consciousness rather than five independent tracks. The way the pieces fit together effortlessly calls to attention what an excellent musician Cameron Stallones is. His ability to create strikingly catchy tunes without sacrificing his enthralling tempos creates a world of allure and mystique, and makes *Off Duty* an essential.

VIDEO

EXIT THROUGH THE GIFT SHOP

Banksy, Thierry Guetta, Shepard Fairey. Directed by Banksy; 2010, Oscilloscope Laboratories

The most entertaining film released to date in 2010 isn't a tentpole, a potential blockbuster, a 3D epic or a high-concept fantasy. It is *Exit Through the Gift Shop*, a documentary that may be at least partially fiction.

I hope it is partially fiction, but which part doesn't really matter.

Purportedly orchestrated by Banksy, the most famous and elusive of street artists, the film skirts the edge of pretension as it peers into the midnight world of artists who tag, stencil and poster public spaces. But the film is orchestrated as what?

The subject is art, but the tipping points are personality and desire. At the center of it all is a schlumpy man, a retailer turned filmmaker turned artist who may actually be too perfect a subject to be true. He is a lens through which we can clearly see so much about what art can be to individuals, and what it becomes when someone slaps on a price tag, and whether is all bullshit from moment one, anyway.

The man is Thierry Guetta, a French businessman who makes his living selling high-priced vintage clothes, discovers a love for video cameras and subsequently videotapes everything in his life. Guetta never watches or catalogs his tapes; the act of shooting video, and the paradoxical distance and access that the camera fosters, seem to be enough. He's a play-



ful, well-intentioned buffoon; an easy personality to enjoy, with his eager energy and absurd mustache.

A chance encounter leads to a new world, and a purpose. Driven to document the network of guerrilla street art, Guetta meets and assists artists like the famous Shepard Fairey. His holy grail is to shoot the determinately reclusive Banksy, whose identity had never been revealed. (But who has been photographed at work.)

Banksy and Guetta do collide, and the videographer becomes a part of the artist's inner circle. Guetta is little more than a surveillance camera who can also carry a ladder, and now he's working for the artist who has commented against the very idea of surveillance? You might hear the other shoe start to drop right about now. When Banksy's first LA show becomes a major commercial enterprise, the artist insists that Guetta has to make a film that tells the truth about street art.

Turns out, Guetta isn't a filmmaker at all, and he finds a new purpose. He creates his own artistic persona, Mr. Brainwash, essentially a parody of the man he once admired from a distance. Banksy has a team of assistants; Guetta fakes The Factory, hiring graphic designers to sweatshop his "work." Where's the line? What's the difference between them? Is this the tables being turned, or is this the process of art, where inspiration and theft can be so similar?

As Mr. Brainwash, Guetta, the former vintage retailer, comes full circle. He just opens a bigger store to push less valuable goods at significantly higher prices. And people love it. But is the frenzy driven by true appreciation, or the notion that buyers are getting an 'early in' on

the work of the next Banksy? Is the empty Mr. Brainwash mania fundamentally the same as all other art fever?

Answers are not forthcoming. How could they be? The assembled art of Mr. Brainwash is obviously terrible, but he has fans. Real ones. The questions posed above, and throughout the film, basically become the same question: "what is art, and is this it?" The answers will seem perfectly evident to everyone, but everyone's answers are likely to be different.

I look at Banksy's art and see something that communicates thought and ideas. I see Mr. Brainwash's work and it looks like echoes and noise. I look at Shepard Fairey and see a man who hit the nail right on the head a couple times, and then just kept hammering. *Exit Through the Gift Shop* sees them all as organs of the same beast that ingests ideas, money and desire and spits out art.

BOOKS

BILL MORGAN AND DAVID STANFORD JACK KEROUAC AND ALLEN GINSBERG: THE LETTERS

Farrar, Straus & Giroux

Even the best of friends today are not likely to build such a powerful record of conscious thought as these two friends, in letters written to each other over two decades and across several countries. *Jack Kerouac and Allen Ginsberg: The Letters* contains nearly 200 letters, and the book is the first publication of nearly two-thirds of the letters.

Both men provide very



ROCKY HORROR ON NEW YEARS EVE

personal self-portraits in these private letters, Without this correspondence, we would miss the insights into their own writing, critiques of each other, and interdependence of people who really care for each other. Not to mention a friendship so strong, they willingly snatched words and ideas from each other.

The two Beat Generation writers met in 1944 and kept up their correspondence, through military service, time in mental hospitals, and while doing serious writing. The letters stopped in 1963 when Ginsberg's last two letters to Jack went unanswered. Kerouack died in 1969.

At times they were on opposite sides of the country, or off to Mexico. At other times, the two authors lived in the same city, yet kept up the written correspondence, as if they were across the country. Only when Jack was down to one sheet of paper, or awaiting a new typewriter did their correspondence slow down. Without the instant nature of today's flitting communication, if their letters crossed in the mail, the next letter became a thoughtful postscript to the prior one.

Jack Kerouac and Allen Ginsberg: The Letters includes frank discussions of Ginsberg's stay in a psychiatric hospital, of which he wrote: "I am too sick to do anything but go to the hatch—sicker than I or anybody knows... I breathe a great sigh of relief; at last I have maneuvered myself to the position I have always fancied the most proper and true for me. ... I really believe or want to believe really that I am nuts, otherwise I'll never be sane." Many months later, on leaving the hospital, Ginsberg went to his publishers office, picked up his mail, and stole a book by T.S. Eliot's work, writing to Jack: "The world owes me at least that \$3 worth of heart balm."

Jack Kerouac and Allen Ginsberg: The Letters is valuable for those studying development of the well-known works of Kerouac and Ginsberg's poetry and of the Beat Generation in America. It also reveals a powerful relationship that went beyond friendship, to an admirable loyalty and commitment to supporting each other's work, and Ginsberg taking an active role as agent for Kerouac's writing. —PW 

1975 was a pretty exciting one at the movies. It gave us *Jaws*, *One Flew Over the Cuckoo's Nest*, *Dog Day Afternoon*, *Carrie*, *Nashville*, but also a classic of an entirely different sort, a smaller-budget film aimed primarily at a cult audience. It had started life in 1973 as a London stage musical, *The Rocky Horror Show*, an underground spoof of 50s science fiction and horror movies, with a dark, sexy edge. But within a year its reputation as a wild night out at the theater gathered enough steam that Hollywood had come calling.

The Rocky Horror Picture Show kept much of the original stage cast, but added a young Susan Sarandon and Barry Bostwick in lead roles. The penultimate star of both the stage and film versions, though, was a mostly unknown actor named Tim Curry. During the London stage run, Curry had developed the character of Dr. Frank N. Furter, mad scientist and transvestite, into a scene-stealing showstopper. *Rocky Horror's* outrageous costumes, absurd dance numbers, and sexual frankness were presided over by Curry, who trumped them all at most every turn.

Once *The Rocky Horror Picture Show* hit the midnight movie circuit in early 1976 it became a left-field smash. By that Halloween, audiences were dressing in the characters' costumes and interacting with the action and dialog on the screen—tossing rice during the wedding scene and flinging pieces of burnt toast during a champagne toast. Six months later, *RHPS* was playing in over 50 locations on Fridays and Saturdays at midnight, and by the end of 1979, there were twice-weekly showings at over 230 theaters. It became a perennial of college town movie houses and even continues to do somewhat boffo biz now, lo these 33 years later.

But in all that time, Jamestown never had the pleasure. If you wanted to indulge yourself in *Rocky Horror*, you had to catch showings in Erie, Buffalo, or some far-flung college town. That is, until now. On New Years Eve (well, 30 minutes after midnight) the Reg Lenna Civic Center is presenting *The Rocky Horror Picture Show* in all its 70s faux-Technicolor glory.

Sounds like a winner to us. The price is certainly right (\$5 at the box office, \$6.50 at the door). Plus, of course, everyone always wants something fun to do once the midnight toasts and kisses are out of the way. And in this case, the Reg is actually encouraging the audience to participate, even going so far as to hand out free "goodie bags" of props when you enter the theater (including the aforementioned rice and slices of toast). There will be *Rocky Horror* veterans in the audience and on stage to lead the charge at every appropriate point, so even if you're a *RHPS* virgin, you can still join in with the general insanity.

Mike Dykeman is the event's chief instigator, promoter, and a *Rocky Horror* fan from way back.

The Word What was your impetus for showing *The Rocky Horror Picture Show* on New Years Eve?

Mike Dykeman It's something that appeals across generations. You have the young kids that are interested, but you also have their parents, who went to it the first time around. Also, the theme of the film fits in with New Years Eve, because with the audience participation it can turn into quite a party atmosphere. And of course, showing it 30 minutes after midnight, the audience will still have the opportunity to go to a more traditional party first.

Word You kept the ticket price quite low.

Mike New Years Eve notoriously is not an affordable evening. Usually you pay a lot for something you're kind of disappointed in. This is only \$6.50 and will be a good time.

Word You've been a fan for a long time.

Mike I saw the play in Los Angeles in the 70s. It's a fun, light story, but the music and lyrics are very strong. Once the midnight showings started, it took on a whole new life of its own. You could identify with whichever character, take on that persona, dress up for a couple of hours, and participate with a film. No one had ever done that before.

Word I like that the participation originated with the audience. It wasn't something that the film studio orchestrated.

Mike Right, and it's evolved over time.

Word What's your favorite part?

Mike I think when Frank makes his first appearance, coming down the elevator. It's just very exciting, the introduction of that character into the storyline. My favorite lyric, which is almost like a mantra for today, is "Don't dream it/Be it."

Word Even though I don't think *Rocky Horror* would be categorized as a "message film," (*laughs*) it is kind of a rousing call to arms to go out and impress yourself on the world.

Mike Right. You can certainly take away something positive.

Word Would you suggest that *Rocky Horror* virgins bone up on the traditions ahead of time? Visit websites?

Mike It could be helpful for them. But we're providing props and a cheat sheet to prompt the audience when to use them. Because to not only get up and dance and sing along, but also have all these other things to do, will hopefully add to everyone's enjoyment. 



THE ROCKY HORROR PICTURE SHOW

New Years Eve (12:30 am January 1st)

Reg Lenna Civic Center

116 East 3rd Street, Jamestown
(716) 664-2465

Box office presale tickets \$5; \$6.50 at the door

Rated R (under 17 not admitted without parent or guardian)

Running time is 1:40

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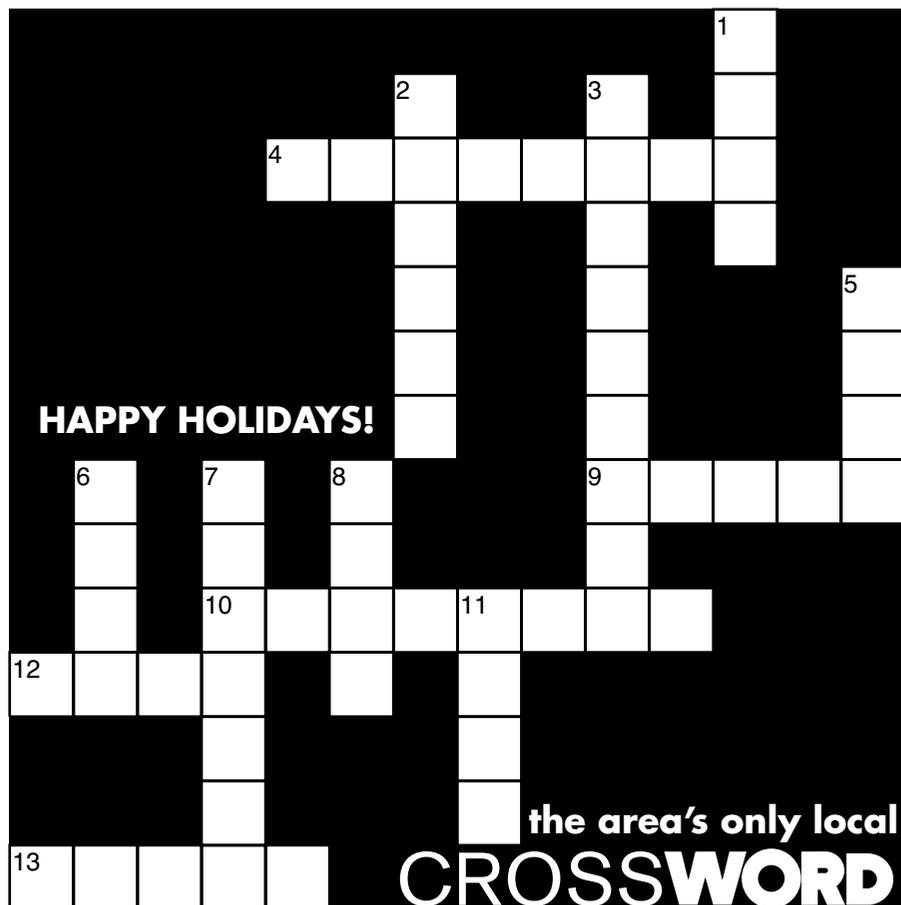
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HOLIDAY CRAPTACULR



This issue's puzzle answers based are songs of the holidays! The clues are just plain stupid. Fill in the blanks. Do it up, and leave some cookies by the fireplace.

Across

- 4. In a dozen days, you get these.
- 9. Was seen kissing Santa.
- 10. Do this all the way over fields.
- 12. Do this to those damn halls.
- 13. Pudding for carolers

Down

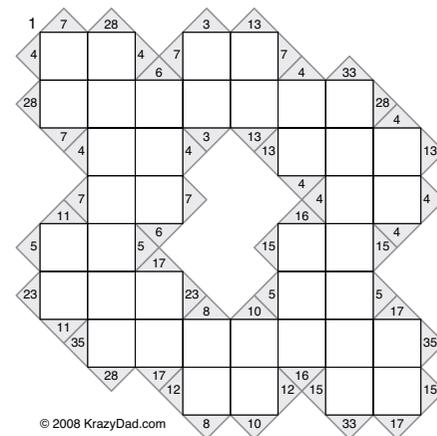
- 1. Reindeer rosacea feature.
- 2. Frosty's nose.
- 3. They're merry. God rests them.
- 5. Dradle material.
- 6. Rock around this Christmas thingy.
- 7. Wonderland means of locomotion.
- 8. Elvis Christmas color.
- 11. The night was silent and this.

SUDOKU KrazyDad.com

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

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Fill in the blank squares so that each row, each column and each 3-by-3 block contain all of the digits 1 thru 9. If you use logic you can solve the puzzle without guesswork.

Kakuro puzzles are like a cross between a crossword and a Sudoku puzzle. Instead of letters, each block contains the digits 1 through 9. The same digit will never repeat within a word. If you add the digits in a word, the sum will be the number shown in the clue. Clues are shown on the left and right sides of "across" words, and on the top and bottom sides of "down" words.

Puzzle solutions on page 15

RING IN THE NEW YEAR WITH
FORTE NEW YEAR'S EVE
AND ENJOY SOME POST DINNER, PRE-SHOW DRINKS
AS WE GET READY TO
DO THE TIME WARP AGAIN!!!!



ROCKY HORROR PICTURE SHOW
@ THE REG LENNA CIVIC CENTER
12:30AM
\$5 PRE-SALE / \$6.50 AT THE DOOR

Forte
restaurant

HOROSCOPE



Capricorn A friend is feeling blue and could use a pick-me-up. Be there for them, Capricorn. Wanderlust stirs, and places afar begin to call. Call your travel agent and get busy packing



Aquarius You don't like to lie, but you may have no choice, Aquarius. The truth could crush a dear friend's spirit. A trip down memory lane sparks an idea.



Pisces Try not to get swept up in the current hype, Pisces. Stick to what you know, and you will be rewarded. A major change at home puts everyone on cloud nine.



Aries Stop, Aries. You've financed someone else's dream for long enough. Cut your losses and get out. A new face provides a change of pace at work.



Taurus Misery loves company, Taurus, but that doesn't mean you have to take part. See the good in others and work hard to stay positive. Laughter is contagious.



Gemini Nothing in life is free, Gemini. Stop looking for the easy way out and start learning the value of hard work. A tryst at work gets the gossip mill turning.



Cancer Yikes, Cancer. You depend on a family member one too many times, and they bail on you. Pick up the pieces, learn your lesson and move on. A memo puts on the pressure.



Leo Have faith in yourself, and there is nothing you cannot do, Leo. Go for the brass ring, and it will be yours. The flippant attitude of a young friend is no reason to be disgruntled.



Virgo You know the odds are stacked against you, Virgo, but you go forth with an idea anyway and win. Bravo! A money matter could use more research.



Libra A family member tests your resolve. Don't give in, Libra. You're better than that. A face-to-face confrontation goes much better than expected.



Scorpio Now is the time for taking risks, Scorpio. You cannot play it safe forever, or life will pass you by. A rumor begins circling. Take it with a grain of salt.



Sagittarius This week is all about counting your blessings, Sagittarius. You have so much to be thankful for. Romance turns a bit costly; scale back. That special someone will not care.

PLANET BIZARRO

HARRY POTTER, OWL KILLER

Is Harry Potter Responsible for the decline of owls in India? As weird as this may sound, the answer to this question may be at least partly "yes."

The influence of the literary hero known as Harry Potter has left its mark on impressionable children inspired by the child wizard's example to own an owl of their own.

In the Harry Potter stories, owls are messengers and the child wizard has his own snowy owl named Hedwig, who has a fan base all her own, and is depicted as a clever, devoted and loving animal. A report by a wildlife group has indicated that there has been a sharp decline in India's owl population, which may or may not be related to the popularity of the

bespectacled adolescent wizard.

"There seems to be a strange fascination even among the urban middle



classes for presenting their children with owls. There is an increase in people looking to purchase owls from illegal traders. These birds are being trapped and traded..." says Indian Environment Minister Jairam Ramesh.

Harry Potter may be part of the problem, but there are other contributing issues that have relegated owls to a highly endangered species status in modern India.

Due to the fact that owls are believed to have mystical powers, they are trapped, traded and used in ceremonial sacrifices during a festival known as Diwali. Wildlife activists are campaigning to convince Indian children who wish to emulate their hero, Harry, to go bird watching instead of trapping the animals.

Harry Potter is beloved both by children and adults alike in India, but not by the owls who have their own agenda.

SUDOKO SOLVIN' SLIME

The appeal of sudoku has spread to the prokaryotic world. A strain of *Escherichia coli* bacteria can now solve the logic puzzles—with some help from a group of

students at the University of Tokyo, Japan.

"Because sudoku has simple rules, we felt that maybe bacteria could solve it for us, as long as we designed a circuit for them to follow," says team leader Ryo Taniuchi.

The team begin with 16 types of *E. coli*, each colony assigned a distinct genetic identity depending on which square it occupied within a four-by-four sudoku grid. The bacteria can also express one of four colours to represent the numerical value of their square. As with any sudoku puzzle, a small number of the grid squares are given a value from the beginning by encouraging the bacteria in these squares to differentiate and take on one of the four colours.

These bacteria then use RNA recombinases packaged in viruses to send information about their location in the grid—and their colour value—to the undifferentiated bacteria in "unsolved" grid squares. The *E. coli* are "programmed" to accept RNA only from cells in the same row, column or block as themselves. The genetic information stored in the viral messages forbids the receiving bacteria

from differentiating into the same colour as the transmitting bacteria, so by a process of elimination the undifferentiated cells establish which colour to adopt to "solve" the grid.

By expanding these principles, 81 types of bacteria could solve a full nine-by-nine grid, says Taniuchi.

Programming bacteria is not new, but there's a limit to how much DNA you can insert into their genome. Spreading the code across many cells allows for more complex programs by creating a distributed network. "By this parallel calculating, bacteria can fill in all the sudoku cells simultaneously, which is impossible for human beings," Taniuchi says.

Martyn Amos at Manchester Metropolitan University, UK, is a member of Bac-tocom, a project funded by the European Union to develop a biochemical computing device. "If you consider an ant colony, an individual ant isn't very useful," he told *New Scientist*. "But if you put millions of ants together they're suddenly capable of very rich, very complex population-level behaviour. That's what we're trying to harness." **W**

CHRISTMAS AFTERNOON

by Robert Benchley

This story first appeared in 1921. Not a great deal has changed...

What an afternoon! Mr. Gummidge said that, in his estimation, there never had been such an afternoon since the world began, a sentiment which was heartily endorsed by Mrs. Gummidge and all the little Gummidges, not to mention the relatives who had come over from Jersey for the day.

In the first place, there was the *ennui*. And such *ennui* as it was! A heavy, overpowering *ennui*, such as results from a participation in eight courses of steaming, gravied food, topping off with salted nuts which the little old spinster Gummidge from Oak Hill said she never knew when to stop eating—and true enough she didn't—a dragging, devitalizing *ennui*, which left its victims strewn about the living-room in various attitudes of prostration suggestive of those of the petrified occupants in a newly unearthed Pompeian dwelling; an *ennui* which carried with it a retinue of yawns, snarls and thinly veiled insults, and which ended in ruptures in the clan spirit serious enough to last throughout the glad new year.

Then there were the toys! Three and a quarter dozen toys to be divided among seven children. Surely enough, you or I might say, to satisfy the little tots. But that would be because we didn't know the tots. In came Baby Lester Gummidge, Lillian's boy, dragging an electric grain-elevator which happened to be the only toy in the entire collection that appealed to little Norman, five-year-old son of Luther, who lived in Rahway. In came curly-headed Effie in frantic and throaty disputation with Arthur, Jr, over the possession of an articulated zebra. . . . In came Forlansbee, teeth buried in the hand of little Ormond, who bore a popular but battered remnant of what had once been the proud false bosom of a hussar's uniform. In they all came, one after another, some crying, some snapping, some pulling, some pushing—all appealing to their respective parents for aid in their intramural warfare.

And the cigar smoke! Mrs. Gummidge said that she didn't mind the smoke from a good cigarette, but would they mind if she opened the windows for just a minute in order to clear the room of the heavy aroma of used cigars? Mr. Gummidge stoutly maintained that they were good cigars. His brother, George Gummidge, said that he, likewise, would say that they were. At which colloquial sally both Gummidge brothers laughed testily, thereby breaking the laughter record for the afternoon.

Aunt Libbie, who lived with George, remarked from the dark corner of the room that it seemed just like Sunday to her. An amendment was offered to this statement by the cousin, who was in the insurance business, stating that it was worse than Sunday. Murmurings indicative of as hearty agreement with this sentiment as their lethargy would allow came from the other members of the family circle, causing Mr. Gummidge to suggest a walk in the air to settle their dinner.

And then arose such a chorus of protestations as has seldom been heard. It was too cloudy to walk. It was too raw. It looked like snow. It looked like rain. Luther Gummidge said that he must be starting along home soon, anyway, bringing forth the acid

query from Mrs. Gummidge as to whether or not he was bored. Lillian said that she felt a cold coming on, and added that something they had had for dinner must have been under-cooked. And so it went, back and forth, forth and back, up and down, and in and out, until Mr. Gummidge's suggestion of a walk in the air was reduced to a tattered impossibility and the entire company glowed with ill-feeling.

In the meantime, we must not forget the children. No one else could. Aunt Libbie said that she didn't think there was anything like children to make a Christmas; to which Uncle Ray, the one with the Masonic fob, said, "No, thank God." Although Christmas is supposed to be the season of good cheer, you (or I, for that matter) couldn't have told, from listening to the little ones, but that it was the children's Armageddon season, when Nature had decreed that only the fittest should survive, in order that the race might be carried on by the strongest, the most predatory and those possessing the best protective coloring. Although there were constant admonitions to Fonlansbee to "Let Ormond have that whistle now; it's his," and to Arthur, Jr., not to be selfish, but to "give the kiddie-car to Effie; she's smaller than you are," the net result was always that Fonlansbee kept the whistle and Arthur, Jr., rode in permanent, albeit disputed, possession of the kiddie-car. Oh, that we mortals should set ourselves up against the inscrutable workings of Nature!

Hallo! A great deal of commotion! That was Uncle George stumbling over the electric train, which had early in the afternoon ceased to function and which had been left directly across the threshold. A great deal of crying! That was Arthur, Jr., bewailing the destruction of his already useless train, about which he had forgotten until the present moment. A great deal of recrimination! That was Arthur, Sr., and George fixing it up. And finally a great crashing! That was Baby Lester pulling over the tree on top of himself, necessitating the bringing to bear of all of Uncle Ray's knowledge of forestry to extricate him from the wreckage.

And finally Mrs. Gummidge passed the Christmas candy around. Mr. Gummidge afterward admitted that this was a tactical error on the part of his spouse. I no more believe that Mrs. Gummidge thought they wanted that Christmas candy than I believe that she thought they wanted the cold turkey which she later suggested. My opinion is that she wanted to drive them home. At any rate, that is what she succeeded in doing. Such cries as there were of "Ugh! Don't let me see another thing to eat!" and "Take it away!" Then came hurried scramblings in the coat-closet for overshoes. There were the rasping sounds made by cross parents when putting wraps on children. There were insincere exhortations to "come and see us soon" and to "get together for lunch some time." And, finally, there were slammings of doors and the silence of utter exhaustion, while Mrs. Gummidge went about picking up stray sheets of wrapping paper.

And, as Tiny Tim might say in speaking of Christmas afternoon as an institution, "God help us, every one."



JAMESTON
GARY PETERS



WHAT'S ON

Thursday December 23rd

WORLD JUNIOR HOCKEY CHAMPIONSHIP GAMES 2 AND 3

The World Junior Championship Pre-Camp showcases the top young hockey talent in the world. These teams comprise the best international players under 20 years old. At 4 pm today, Russia vs. Slovakia. At 7:30 pm, USA vs. Norway. **Jamestown Savings Bank Ice Arena**, 319 West 3rd Street, Jamestown (716) 484-2624

Sunday December 26th

HOLIDAY WEEK AT THE WINERIES

The Chautauqua-Erie Wine Trail invites you to come celebrate the holiday season at 21 wineries, each decked out in holiday splendor. No tickets or reservations required. Free. Through January 3rd. 10 am to 5 pm every day. Check out the map at www.chautauquawinetrail.org, or phone (888) 965-4800

Wednesday December 29th

CHRISTMAS WITH THE CRITTERS

Ever wonder how the animals at Audubon celebrate Christmas? Well, this year, they are going to have their own party! There will be a tree and the animals will have holiday decorations in their habitats. Kids can even bring their favorite stuffed critter from home, and the staff will have some animals on hand too. 10 am to Noon, **Jamestown Audubon Society and Sanctuary**, 1600 Riverside Road, Jamestown (716) 569-2345

Friday December 31st

NEW YEARS EVE WINEMAKER'S DINNER

The ideal setting for a celebration to remember. Celebrate the new year and enjoy an array of fresh hors d'oeuvre and an open bar from 6:30 to 7:30, a special champagne toast, a delightful dinner paired with Quincy Cellars handcrafted wines, and live music provided by Jon and Joe Nolan! Seating is limited and reservations are required. **Quincy Cellars Winery**, 10606 Route 20, Ripley, NY (716) 736-2021

RING OUT-RING IN A step-back-in-time family event that celebrates the changing of the year. Horse-drawn wagon rides take visitors through the Barlow vineyards and inside there will be music-making and simple crafts, plus refreshments. 11 am to 3 pm. Barlow's Mill, 369 West Main Street, Fredonia (716) 673-9020

BEST BETS



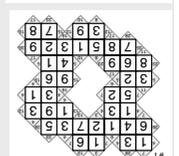
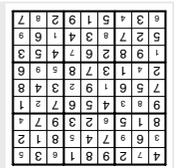
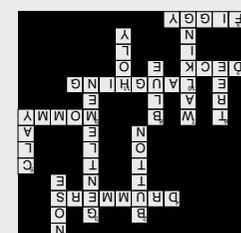
HOLIDAY AFTERNOONS These are good days to catch up on all the fantastic art exhibitions around the county. To wit: **ROGER TORY PETERSON INSTITUTE: CHARLEY HARPER "I COUNT THE WINGS, NOT THE FEATHERS!"** The RTPI has extended this popular show of work by late artist Charley Harper. Harper was an artist,

master illustrator and designer, best known for his innovative, geometric style. Through January 12th. Roger Tory Peterson Institute, 311 Curtis Street, Jamestown (716) 665-2473 . . . **WRIGHT GALLERY: "COLD SNAP"** A group photography show focusing on images of winter. Participating photographers include Keith Sandy, Walter Pickut, Kate Harris, Andy Palermo, Tim Garvey and Barry Brentley. Free. Through December 31st. Wright Gallery, 116 East 3rd Street, 2nd Floor, Jamestown (716) 664-2465 . . . **LABYRINTH PRESS COMPANY: MATT HALL** An excellent grouping of Hall's iconic neo-expressionist paintings of people and particular places in Jamestown. Free. Labyrinth Press Company, 12 East 4th Street, Jamestown (716) 708-6509 . . . **PATTERSON LIBRARY: "WALKING GARDEN EARTH"** Five noted regional artists come together to explore their personal connections to the garden we call Earth. Thomas Annear, James Hoggard, Robert Holland, Tom Malinoski, and Sara Baker Michalak. Free. Octagon Gallery of the Patterson Library, 40 South Portage Street, Westfield (716) 326-2154

HOLIDAY NIGHTS Here's our short list of sure-fire seasonal celebrations: **IT'S A FESTIVUS MIRACLE** with Thee Audience and Hot Stenographer. A holiday all-ages show with Jamestown's heaviest hitters, for the first time on the Lab's stage. Free. 7 to 11 pm, Thursday December 23rd, Labyrinth Press Company, 12 East 4th Street, Jamestown (716) 708-2471 . . . **CHRISTMAS SURPRISE PARTY SHOWDOWN** The sparkly Xmas edition of Forte's demented dance party. Brother Curry and Fluvanna Beachcomber get up to their usual rock-meets-house tricks, this time with the added attraction of DJ Wooliest Mammoth tag-teaming with FB in a battle of musical nerve. Yeehah! Free. 10 pm, Thursday December 23rd, Forte, 114 East 3rd Street, Jamestown (716) 484-6063 . . . **CHRISTMAS EVE W/ JIMMY WHISPAS!** Old School/New School Hip-Hop, Reggae, Soul, and real R&B with DJ Jim Blomquist aka Jimmy Whispas. The man is a master at givin' the dance floor sweat. 10 pm, Friday December 24th, Mojo's, 104 East 2nd Street, Jamestown (716) 397-8206 . . . **XMAS DONE GOT FUNKY!** The annual Christmas night party/show with Smackdab, plain and simple. 10 pm, Friday December 24th, Mojo's, 104 East 2nd Street, Jamestown (716) 397-8206 . . . **NEW YEARS EVE WITH THE CALE HAWKINS BAND: "SPECIAL ENCORE PERFORMANCE"** The prodigal son returns. Expect special guests like, oh, Jim Blomquist, Jonny Johnson, and Matt Baxter. Ring in the new year on the good foot! 10 pm, Friday December 31st, Mojo's, 104 East 2nd Street, Jamestown (716) 397-8206 . . . **THE ROCKY HORROR PICTURE SHOW** (see article, page 11) The ultimate midnight movie returns. If you've never experienced it, come to the Reg after your midnight cheers. 12:30 am Saturday January 1st, Reg Lenna Civic Center, 116 East 3rd Street, Jamestown (716) 484-7070



PUZZLE SOLUTIONS
from page 12



NEW YEARS EVE AT THE REG

THE ROCKY HORROR PICTURE SHOW



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12:30AM

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