

"All the News
That's Fit to Print"

The New York Times

Late Edition

Today, variably cloudy, showers and thunderstorms later, high 81. Tonight, showers and a thunderstorm, low 70. Tomorrow, showers, high 74. Weather map, Page 18.

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\$6 beyond the greater New York metropolitan area.

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MAYA ALLERUZZO/ASSOCIATED PRESS

Soldiers with the Army's Fourth Brigade, Second Infantry Division, boarded an aircraft in Baghdad this month to head home as part of the drawdown of forces.

IN STRIKING SHIFT, INVESTORS FLEE STOCK MARKET

WARY OF ANOTHER FALL

Americans See Risks
Even as Companies
Have Recovered

By GRAHAM BOWLEY

Renewed economic uncertainty is testing Americans' generation-long love affair with the stock market.

Investors withdrew a staggering \$33.12 billion from domestic stock market mutual funds in the first seven months of this year, according to the Investment Company Institute, the mutual fund industry trade group. Now many are choosing investments they deem safer, like bonds.

If that pace continues, more money will be pulled out of these mutual funds in 2010 than in any year since the 1980s, with the exception of 2008, when the global financial crisis peaked.

Small investors are "losing their appetite for risk," a Credit Suisse analyst, Doug Cloggott, said in a report to investors on Friday.

One of the phenomena of the last several decades has been the rise of the individual investor. As Americans have become more responsible for their own retirement, they have poured money into stocks with such faith that half of the country's households now own shares directly or through mutual funds, which are by far the most popular way Americans invest in stocks. So the turnaround is striking.

So is the timing. After past recessions, ordinary investors have typically regained their enthusiasm for stocks, hoping to profit as the economy recovered. This time, even as corporate earnings have improved, Americans have become more guarded with their investments.

"At this stage in the economic cycle, \$10 to \$20 billion would normally be flowing into domestic equity funds" rather than the billions that are flowing out, said Brian K. Reid, chief economist of the investment institute. He added:

Continued on Page 19

A Champion Against Cancer, Now Under Siege

By BRUCE WEBER
and JULIET MACUR

AUSTIN, Tex. — Barry Bonds. Marion Jones. Alex Rodriguez. Roger Clemens. There is no shortage of athletes who have fallen from grace, their achievements on the playing field and their public stature compromised by accusations of cheating or revelations of criminal or otherwise repugnant behavior.



IAN LANGSDON/EUROPEAN PRESSPHOTO AGENCY
Lance Armstrong in July.

The case of Lance Armstrong is far more complex. Having survived testicular cancer that metastasized to his lungs and his brain, Mr. Armstrong — who went on to win a record seven Tour de France titles — has become a powerful symbol of the possibilities of life after the disease. He has also become a world-class philanthropist, his Livestrong foundation doling out \$31 million last year on behalf of cancer patients.

But now that he and his former team are subjects of a federal investigation into doping activities, those in the interdependent circles of his world are concerned that the inquiry will tarnish or erode all he has built.

"There are just so many unknowns at this point," Doug Ulman, the chief executive of Livestrong and a cancer survivor, said in an interview at the foundation's airy new headquarters here. "That's the most frustrating thing."

To Dr. John R. Seffrin, the chief executive of the American Cancer Society, the investigation should be irrelevant. Whatever Mr. Armstrong's transgressions as an athlete, he said, they pale in comparison with the good he has

done.

"Lance Armstrong has done more to destigmatize cancer than anyone," Dr. Seffrin said.

Few would dispute that Mr. Armstrong is a splendid athlete, gifted and dedicated, or that he is a magnificent publicist for his cause. Since 2004, when Livestrong and its corporate partner Nike gave the world the yellow bracelet to signify that the wearer had been touched by cancer, more than 70 million have been distributed.

But his competitive side is also compelling. A power-wielding, polarizing figure in cycling, Mr. Armstrong, who turns 39 next month, has a reputation for being a brutal competitor and an aggressive self-promoter. A day after spending three weeks as his teammate at the 2009 Tour, the winner, Alberto Contador, who

Continued on Page 17

NEWS ANALYSIS

Obama and the Drawdown

By PETER BAKER

WASHINGTON — The official end of America's combat mission in Iraq next week will fulfill the campaign promise that helped vault President Obama to the White House, but it also presents profound risks as he seeks to claim credit without issuing a premature declaration of victory.

As columns of vehicles crossed the border and troops arrived to happy homecomings last week, Mr. Obama released a restrained written statement and made a one-sentence reference to a pair of fund-raisers. While some called it the end of the seven-year war, Mr. Obama sought to avoid the sort of "mission accomplished" moment that haunted his predecessor.

But the White House wants to find a way to mark the moment and remind voters just two months before midterm elections that he delivered on his vow to pull out combat forces. Mr. Obama plans to make a high-profile speech on the drawdown next week, and aides are discussing whether to have him meet with returning troops. Vice President Joseph R. Biden Jr. will address the Veterans of Foreign Wars in Indianapolis on Monday.

The symbolism of the departing troops that played out on network television masked the more complex reality on the ground. Even as the last designated combat forces leave and the mission

Continued on Page 10

For Parkgoers Pushing Luck, Technology and Trouble Go Together

By LESLIE KAUFMAN

Cathy Hayes was cracking jokes as she recorded a close encounter with a buffalo on her camera in a recent visit to Yellowstone National Park.

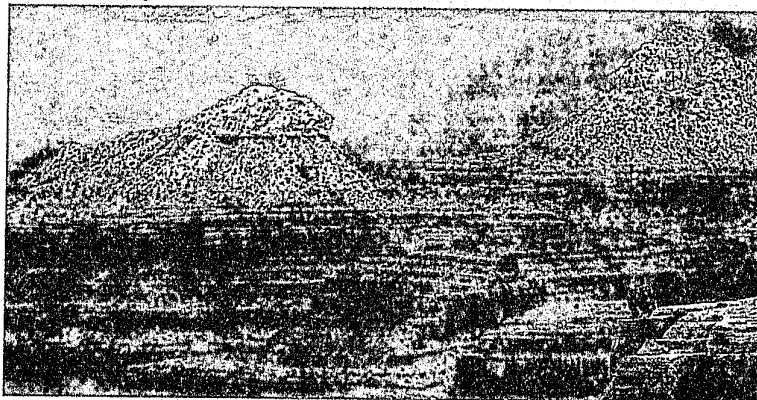
"Watch Donald get gored," she said as her companion hustled toward a grazing one-ton beast for a closer shot with his own camera.

Seconds later, as if on cue, the buffalo lowered its head, pawed the ground and charged, injuring, as it turns out, Ms. Hayes.

"We were about 30, 35 feet, and I zoomed in on him, but that wasn't far enough, because they are fast," she recounted later in a YouTube video displaying her bruised and cut legs.

The national parks' history is full of examples of misguided visitors feeding bears, putting children on buffalos for photos and dipping into geysers despite signs warning of scalding temperatures.

But today, as an ever more wired and interconnected public visits the parks in rising numbers — July was a record month for



JOHN MOORE/GETTY IMAGES

The Grand Canyon, where hikers sent out an emergency signal because their water "tasted salty."

visitors at Yellowstone — rangers say that technology often figures into such mishaps.

People with cellphones call rangers from mountaintops to request refreshments or a guide; in Jackson Hole, Wyo., one lost hiker even asked for hot chocolate.

A French teenager was injured after plunging 75 feet this month from the South Rim of the Grand Canyon when he backed up while taking pictures. And last fall, a group of hikers in the canyon called in rescue helicopters three times by pressing the emergency

button on their satellite location device. When rangers arrived the second time, the hikers explained that their water supply "tasted salty."

"Because of having that electronic device, people have an ex-

Continued on Page 16

Complicated Balancing Act For Imam in Mosque Furor

By ANNE BARNARD

Not everyone in the Cairo lecture hall last February was buying the Imam Faisal Abdul Rauf's message. As he talked of reconciliation between America and Middle Eastern Muslims — his voice soft, almost New Agey — some questioners were so suspicious that he felt the need to declare that he was not an American agent.

Muslims need to understand and soothe Americans who fear them, the imam said; they should be conciliatory, not judgmental, toward the West and Israel.

But one young Egyptian asked: Wasn't the United States financing the speaking tour that

had brought the imam to Cairo because his message conveniently echoed United States interests?

"I'm not an agent from any government, even if some of you may not believe it," the imam replied. "I'm not. I'm a peacemaker."

That talk, recorded on video six months ago, was part of what now might be called Mr. Abdul Rauf's prior life, before he became the center of an uproar over his proposal for a Muslim community center two blocks from the World Trade Center. He watched his father, an Egyptian

Continued on Page 4

INTERNATIONAL 6-12

New WikiLeaks Drama

The founder of WikiLeaks was back in the spotlight after Swedish prosecutors raised and then dropped rape allegations. He saw "dirty tricks." PAGE 6

NATIONAL 14-19

Bidding on the Furnishings

From a \$10 snow globe to a \$60,000 dolphin-sculpture fountain, contents from one of the biggest houses in the Atlanta area were sold this weekend. PAGE 14

METROPOLITAN

A Fatal Encounter in Newark

A police shooting during an undercover operation aimed at stopping sex in a park has raised questions for the sheriff and the victim's family. PAGE 1

SUNDAY BUSINESS

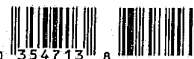
A Year of Spin Gone Wrong

Public relations experts say the responses to Toyota's recalls, Goldman's fraud case and BP's spill were textbook examples of what not to do. PAGE 1

OP-ED IN WEEK IN REVIEW 7-10

Frank Rich

PAGE 8



Creating new jobs, rekindling hope.

Though rebuilding has begun, there's still more to be done in Haiti. That's why Citi has partnered with the Soros Economic Development Fund to help the CODEVI apparel company, based in Ouanaminthe, Haiti, create 1,400 new jobs and provide training to its employees over the next 12 months. As part of our ongoing \$2 million in aid, this grant is a small step towards a revitalized Haiti that reflects the spirit of its people.

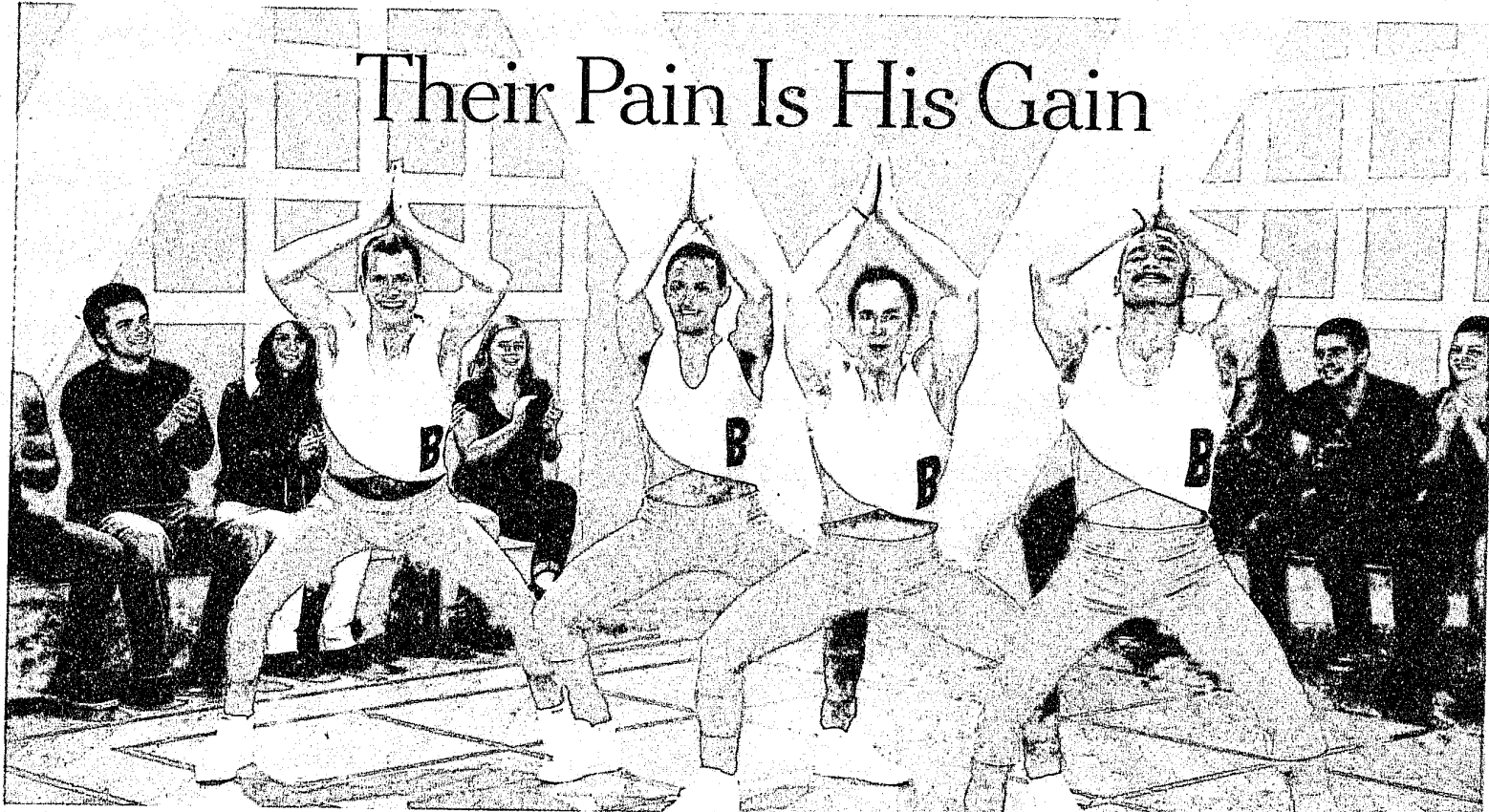
To learn more about our efforts in Haiti and how you can help, go to new.citi.com

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TELEVISION

Their Pain Is His Gain



PHOTOGRAPHS BY COMEDY CENTRAL

By BRIAN STELTER

IN one of his remakes of viral Internet videos, the comedian Daniel Tosh pretends to spend days trapped in an elevator with Nick White, whose 41 hours trapped in a Midtown Manhattan elevator were chronicled by The New Yorker and posted on YouTube two years ago.

Reimagining the elevator car as a V.I.P. party, Mr. Tosh points to Mr. White and brags to a woman, "That guy's got over five million hits on YouTube!"

Mr. Tosh goads and mocks the stars of viral videos every week on "Tosh.0," a Comedy Central series. But he acknowledges from time to time that they are stars and that his comedic gain relies on their pain. "These are people whose lives were changed because of a 15-second clip," he says, pronouncing it bizarre.

With "Tosh.0," Comedy Central has found a way to bring the spectacle of amateur Internet videos to television successfully. Each week Mr. Tosh lines up seven or eight videos and dispenses rapid-fire ridicule, mimicking the explicit comments that riddle the same videos on YouTube.

A great deal of the appeal is due to Mr. Tosh, 35, who has been honing his smirk on the stand-up circuit for more than a decade. He hosted a special for Comedy Central in 2003 and again in 2007, but it was not until 2008 that the network singled him out for a series of his own.

"They had the first idea that it should be an Internet clip show, sort of looking at pop culture and all areas of life through the lens of the Internet," said Charlie Siskel, the show's executive producer. "That was



"Tosh.0": top, Daniel Tosh, Andre Houle, Jeffrey Vandiver and Troy Markle; above, Jay Maynard and Mr. Tosh.

their master stroke, their brilliant idea. And Daniel was the guy to do it."

Now he is indisputably the television comedian of the moment. The first season of "Tosh.0," in the summer of 2009, generated about a million viewers an episode. But the second season, this year, is averaging about 1.8 million viewers, peaking in late July with more than 2.6 million viewers.

"It just crept up," Mr. Siskel said. His high ratings this summer have generated headlines like "Move It, Stewart! Daniel Tosh Is the New King of Comedy," from the Web site of NBC's "Today" show. While true that "Tosh.0" is now attracting more viewers than "The Daily Show With

Jon Stewart," the comparison is misleading because "Tosh.0" produces a new episode only once a week.

Mr. Tosh flatly denies any interest in having a daily show of his own. In September he is embarking on a 40-city, 60-day national tour, and then he is resuming "Tosh.0," with 30 episodes already ordered for Season 3, set to begin next Jan. 12. He comes across as someone who, though famous, still feels genuinely grateful and maybe even a little lucky. "My sole dream currently is to keep the show on the air," he said in an interview this month.

The show is a rat-a-tat-tat series of video clips and jokes that are obscene, shocking, even scatological. Some clips earn their own segments, like "Web Redemption,"

way to do jokes, jokes that we would be doing even if the show had a different format."

Here's Mr. Tosh's checklist for video bait:

1. "Somebody really getting hurt."
2. "Short."
3. "Legal to put on TV."
4. "Good quality."

Quality, in reference to the pixels on screen, is not an afterthought. "So many videos are shot with a cellphone, it's awful," Mr. Tosh said, repeating his preference for high-definition video, the better to show the pain rendered on the subject.

"As long as it's short," he added. Is there a line — a pain threshold, perhaps — he cannot cross?

"I'm going to find out this week," he said by telephone on Aug. 10. "I'm showing exposed bone. I'll get back to you."

(Separately, Mr. Siskel remarked, "Whatever the line is for other people, our line seems to be somewhere past it.")

Shows are filmed on Thursdays, and they run the following Wednesday at 10:30 p.m., Eastern and Pacific times. The exposed bone wasn't a problem, nor was it much more graphic than earlier scenes on the show. Back in February Mr. Tosh showed a broken bone in a man's wrist, which elicited an unusually loud groan from the studio audience. The man had erected a staircase of milk crates and tried (and failed) to run all the way to the top.

For Mr. Tosh, that stunt was just a portal into a skit that placed him inside the original Super Mario Brothers video game. It

Continued on Page 19

'Tosh.0' becomes a Comedy Central hit show with amateur videos from the Internet.

which features people like Mr. White who are Internet-notorious. (Sped-up security camera footage of his 41 hours in the elevator has now been viewed six million times on YouTube, and it has spawned spoof videos.)

"Tosh.0" is, at its heart, a clip show. "But it's not that Daniel grew up wanting to be the next Bob Saget," Mr. Siskel said, referring to the host of the classic ABC clip show "America's Funniest Home Videos." "We basically just use the Internet as a

Superman Enters Phone Booth, Exits a Producer

By MEGAN ANGELO

THERE is one superpower the actor Tom Welling, who plays a young Clark Kent in "Smallville," would love to have in real life.

"I wish I could split into two people," he said on the phone recently, running late after wrapping a scene. "I desperately want to be in two places at once."

Mr. Welling, 33, was referring to two specific places, both of them in Vancouver, British Columbia: the set of the show he stars on, "Smallville," now entering its 10th and final season, and the set of "Hellcats," a new CW drama beginning Sept. 8 on which he is an executive producer.

"Smallville" — and Mr. Welling — started on WB, a now-defunct network that became a teenage-programming destination with shows like "Seventh Heaven," "Gilmore Girls" and "Buffy the Vampire Slayer." When CW absorbed WB, "Smallville" stayed on the air, its wholesome earnestness somewhat out of place among the new network's stable of scandalous, sex-obsessed hormonal dramas. So network executives didn't expect a pitch for "Hellcats," a cheerleading story with the tag line "Hell hath no fury like a cheerleader scorned," to come from Mr. Welling.

"I was surprised that this was something he was interested in," said Dawn Ostroff, the president of CW. "But whether or not it's his personal taste or instinct, he knew it would fill a niche." "Hellcats" joins a CW lineup that includes "Gossip Girl" and "90210" — and like those shows, it features a gorgeous ensemble cast, sharp-tongued writing and a carefully tailored cool-kids soundtrack.

It also has something those shows lacked when they made their debuts: stars. Whereas CW dramas tend to make celebrities out of their casts, "Hellcats" has two leads who are already well known to the young audience the network covets: Aly Michalka ("Disney 365," "Bandslam"), who is best known as half of the pop sister act Aly and AJ, and Ashley Tisdale of "High School Musical" fame.

If Mr. Welling has been watching his network of nine years evolve into a teenage-soap stronghold, he doesn't let on. "In some ways, I don't have the best perspective on that, because I'm always on set," he

Tom Welling as Clark Kent, below, with Kristin Kreuk as Lana Lang on "Smallville," now in its 10th and final season. Mr. Welling will be an executive producer on the CW series "Hellcats," right, starring, from left, Aly Michalka, Robbie Jones and Ashley Tisdale.



JACK ROWLAND/CW



MICHAEL COURTNEY/CW

said. "I'm kind of in the eye of the storm." But the amount of time it took him to get "Hellcats" from idea to completed pilot — less than seven months — speaks to his understanding of CW's programming appetites and his standing with the network's brass. (He has directed one "Smallville" a year since 2006 and added an executive producer title this season.) "He grew up with the WB, has been with the CW from

the beginning, and just has a great sense of what we want," Ms. Ostroff said.

Of course, many actors on long-running series garner producing credits, some more or less symbolic. "There's a huge difference between being the lead of a show and being its leadership," said Kelly Souders, an executive producer on "Smallville." "But Tom's an extremely hard worker, and as he took on more responsibility and grew this understanding of what it is to get a show off the ground, he still wanted to be more and more involved."

Ms. Souders, who works from Los Angeles, said she knew Mr. Welling was serious about directing and producing when she began to notice him in the background of her video-conferencing screen. "I'd be in a production meeting with people in Vancouver, talking about an episode he wasn't directing," she said, "and I'd look up and he'd be sitting on the end, just listening in."

Crammed as his agenda already was, Mr. Welling could not resist a book that landed on his desk several months back from his agent. It was "Cheer!", an exploration of college cheerleading by the journalist Kate Torgovnick. Mr. Welling found himself captivated by the athleticism and competitive subculture. "There are people

who stay in school just to cheer," he said, "and I didn't know that existed."

With Warner Brothers on board, Mr. Welling and his production company assembled a team: Kevin Murphy ("Caprica," "Desperate Housewives") would write and produce the pilot; a crew stocked with "Smallville" veterans would help shoot it; and Allan Arkush ("Heroes," "Crossover Jordan") would direct. "Tom is very detail-oriented," said Mr. Arkush. "When you shoot a pilot, you're working so fast, it's easy to not see that person in the corner of the frame doing something wrong. Tom's not afraid to point it out."

Mr. Arkush added that since Mr. Welling himself is the lead on a series, his input in casting Marti, the reluctant cheerleader at the center of the series, was invaluable.

Tom Welling, CW's Man of Steel, gains new powers for the network's coming teenage series 'Hellcats.'

"It's not just about the right actor," Mr. Arkush said. "The lead has to be the type of person you'd want in your home."

The role ultimately went to Ms. Michalka — but not before she completed a second, more physical round of auditions. "Every time you watch 'Hellcats,' you're going to see a performance," Mr. Welling said, adding that the response to shows like "Glee" inspired him and the show's other principals to make explosive cheer-routine scenes a centerpiece of the show. He wanted to be sure each actor could "dance, sing and act — like in classic films, where the spotlight was on performance."

If Ms. Michalka's audition was grueling, it was nothing compared with her workload for the pilot, which called for running, biking, jumping and flipping more typical of an action movie than a teenage drama. "We just put her through hell," said Mr. Murphy, also an executive producer. "She had bruises head to toe. Having Tom there to say to her and to all of the cast, 'I've been there, it's going to get better,' was of incredible value. As far as reassuring presences on your set go, you can't do much better than Superman."

MUSIC

CD REVIEWS

Praising Peace and Ignoring Calendar Details

Handel and Croft:
Music for the Peace of
Utrecht

Vocal soloists; Netherlands Bach Society, conducted by Jos van Veldhoven. Channel Classics CCS SA 29610; CD.

CANNONS not included. Nor even "rattling drums," also mentioned in the text. William Croft's well-mannered "Ode for the Peace of Utrecht (With Noise of Cannon)" will surely not displace Tchaikovsky's "1812" as a sonic blockbuster. But it proves a fascinating complement to two works written by Handel to celebrate the Treaty of Utrecht, heralding the end of many decades of widespread international hostilities, in England in 1713: the "Utrecht Te Deum" and "Jubilate," both in English.

The composers speak the same musical idiom, but Handel, even at this early stage in his involvement with Britain, is altogether more theatrical. In the Te Deum, he reverts almost to the Renaissance in a spare a cappella passage for vocal soloists, "When thou hadst overcome the sharpness of death," then follows with a colorful outburst for chorus and orchestra, "Thou didst open the Kingdom of Heaven to all believers." Croft does not even bestir himself to illustrate "the softly



breathing Flute" tuning to peace, though he amply evokes the "sprightly Violin."

Beyond present charms, there are, in the works of both composers (Handel having no compunctions about lifting from his contemporaries), glimmerings of later and greater Handel. The booklet notes point to possible Handel borrowings from Croft's Overture in the "Music for the Royal Fireworks." The duet "To thee all angels cry aloud" in the Te Deum hints at "O death, where is thy sting" in "Messiah." And the chorus "Glory be to the Father" in "Jubilate," like the coronation anthem "Zadok the Priest," follows an instrumental introduction with supercharged chordal proclamations from the chorus.

Jos van Veldhoven and the Netherlands Bach Society venture beyond music of their namesake with ease and panache.

JAMES R. OESTREICH

Rhapsodic Musings:
21st-Century Works for
Solo Violin

Jennifer Koh, violinist. Cedille CDR 90000 113; CD.

ONLY four of the seven works on "Rhapsodic Musings" were actually composed in the 21st century, and that's if you include the title track, composed by Elliott Carter in 2000. The earliest of Mr. Carter's "Four Lauds," the "Riconoscenza per Goffredo Petrassi," dates to 1984, although the others, "Statement — Remembering Aaron" (as in Copland) and "Fantasy — Remembering Roger" (as in Sessions), were composed in 1999, a stone's throw from the new century.

But a listener can forgive Jennifer Koh the eagerness of her subtitle, given the incandescent readings she offers. The pieces were chosen, she writes in a program note, as part of her "search for a sense of meaning in the days, months and years following the events of Sept. 11, 2001."

Ms. Koh's selections are often as much about life as about death. Esa-Pekka Salonen's "Lachen Verlernt" (2002) — inspired by the "Prayer to Pierrot" in Schoenberg's "Pierrot Lunaire," in which the speaker begs Pierrot to restore his lost (or unlearned) ability to laugh —

begins wistfully and grows into an intensely emotional score. Its fast chordal bowing suggests not so much regained laughter as the vigor of the search for a hopelessly lost power.

Mr. Carter's "Four Lauds," like many of his recent multimovement scores, are disparate works assembled later into sets, though in this case each piece is a tribute to a colleague, and similarities of language and gesture help to bond them. Ms. Koh's account of the "Riconoscenza" is particularly striking for its rich tone and its evocative touches of portamento.

Her free, expressive vibrato similarly enlivens "Pulsar" (2005), a fluid fantasy by Augusta Read Thomas. And Ms. Koh makes the eight aphoristic movements of John Zorn's "Goetia" (2002) into a magnificently varied, thoroughly unpedantic overview of contemporary violin techniques, in which playfulness and introspection mingle.

ALLAN KOZINN

Rosso:
Italian Baroque Arias

Patricia Petibon, soprano; Venice Baroque Orchestra, conducted by Andrea Marcon. Deutsche Grammophon 477 8763; CD.

THE cover of Patricia Petibon's new CD loudly alludes to the tempest within. Her flaming hair tumbles beside the word "Rosso." The white back cover of the liner notes is spattered, bloodlike, with red ink.

Nor is there anything subtle about the emotional extremes of the music featured, from little-known selections by Antonio Sartorio and Nicola Porpora to popular Handel arias. But there are endless subtleties in Ms. Petibon's thrilling voice, a vehicle for myriad shades of rage, pain and yearning.

In "Quando voglio" from Sartorio's "Giulio Cesare in Egitto," Ms. Petibon wields her soprano with serpentine guile. The seductive whispers and hint of evil in her voice reveal Cleopatra's manipulative charm.

Ms. Petibon conveys manipulation of a different sort as the despairing Salome in "Queste lagrime e sospiri" from Alessandro Stradella's "San Giovanni Battista." In "Tornami a vagheggiar" from Handel's "Alcina" she displays her impressive coloratura and distinctive ornamentation.



Ms. Petibon often sings with spontaneous abandon, her voice rich in both its powerful top range and its mellower lower notes. She takes abundant liberties without sacrificing good taste.

The Venice Baroque Orchestra, led by Andrea Marcon, adds to the tempest with fiery, sorrowful and impeccable playing, particularly exciting in selections like "Siam navi all'onde algenti" from Vivaldi's "Olimpiade." Sparks fly in the combustible rendition of "Se il mio dolor t'offende" from Alessandro Scarlatti's "Griselda."

The beauty of Ms. Petibon's voice is highlighted in her poignant renditions of "Lascia ch'io pianga" from Handel's "Rinaldo," in which the strings mirror her despair, and "Plangerò la sorte mia" from Handel's "Giulio Cesare in Egitto." The purity of her straight tone in the opening of "Orfeo, tu dormi" from Sartorio's "Orfeo" is magical.

VIVIEN SCHWEITZER

Their Pain
Is His Gain

From Page 15

ended, to no surprise, with a sexual joke about the always-in-peril female character of the game.

Mr. Tosh said the videos were judged on a case-by-case basis by a standards and practices department at Comedy Central. "We have all agreed that if they make a blanket rule, that will be the death of them," he said. He estimated that 95 percent of his chosen videos end up cleared for the broadcast.

Someday, he suggested, there might be a "don't try this at home" warning attached to the show, just as there was for the MTV series "Jackass." Already some of his videos on ComedyCentral.com are preceded by a reminder that they are intended for mature audiences.

The scouring of YouTube takes two full-time researchers, "who spend most of their time online, searching for the worst and the weirdest and the funniest clips," Mr. Siskel said, adding, "both intentionally and unintentionally funny." (No, they are not hiring right now for any more professional funny-video watchers.)

ONLINE: VIDEO

A link to excerpts from "Tosh.0":

nytimes.com/television

The researchers add suitable clips to a database of sorts that can be mined by writers and producers. Right now they have a backlog, which Mr. Tosh is happy about: "We plan to have a show for a while, so the fewer videos we use, the better for us."

"Tosh.0" has been supported by Comedy Central in part because it is almost laughably cheap to produce. Mr. Tosh's set is a facsimile: he stands in front of a green screen for each episode. The show asserts fair use

With a simple checklist, turning mishaps into catchy comedy.

laws to replay most of the Internet clips for no fee.

Mr. Tosh is relentless in his interaction with fans, even the ones who violently insult him on Twitter and on Comedy Central's Web site. He shrugs at the insults. "It's the Internet," he said.

It's the Internet that allowed him to nurture his fan base, but it's television that catapulted him in front of millions of fans almost overnight. TV, he said, "makes a huge difference."

He added, laughing, "It shows you how meaningless the Internet really is."

Tanglewood
2010 SEASON WEEKEND FINALE

Holst's The Planets
AUG 27 FRI, 8:30PM
Shed
Boston Symphony Orchestra
David Zinman, conductor
Isabel Bayrakdarian, soprano (Poulenc)
Tanglewood Festival Chorus, John Oliver, conductor
POULENC Gloria
HOLST The Planets

Zinman and Ax
AUG 28 SAT, 8:30PM
Shed
Boston Symphony Orchestra
David Zinman, conductor
Emanuel Ax, piano
BRAHMS Piano Concerto No. 2
DVORAK Symphony No. 9, From the New World
The Stephen and Dorothy Weber Concert

BSO Season Finale: Beethoven's Ninth
AUG 29 SUN, 2:30PM
Shed
Boston Symphony Orchestra
Kurt Masur, conductor (Beethoven)
John Oliver, conductor (Bach)
Nicole Cabell, soprano
Marietta Simpson, mezzo-soprano
Garrett Sorenson, tenor
John Pelyea, bass-baritone
Tanglewood Festival Chorus, John Oliver, conductor
J.S. BACH, *Jesu, meine Freude*, Motet for chorus
BEETHOVEN Symphony No. 9
Note: there will be no intermission in this concert

Crosby, Stills, & Nash
SEPT 1 MON, 7:30PM
Shed
Crosby, Stills, and Nash
The seminal folk-rock trio performs as part of their 2010 summer tour.

888-266-1200 • tanglewood.org

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JAMES LEVINE MUSIC DIRECTOR

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