

# The Chautauquan Daily

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CHAUTAUQUA, NEW YORK 50¢



Williams

## Williams to talk conflict among religions

by Gail Burkhardt  
Staff writer

How does so much violence occur within societies with roots in Abrahamic religions that teach morals of peace and tolerance?

Ralph Williams, professor of English at the University of Michigan, will pose this question and possible solutions during his 10:45 a.m. lecture titled “The Maxim Deep in the Minds of Many: Ethics and the Other” today in the Amphitheater.

Italian chemist Primo Levi, who was detained in Auschwitz, the infamous Holocaust concentration camp during World War II, inspired Williams’ lecture.

Williams will talk about Levi’s experiences, which the chemist described in several books.

“I will refer to his experience directly and also as a way of looking very hard at his analysis of the source of this violence against ‘the other,’” Williams said, adding that Levi’s analysis can be applied to current violence in the Middle East.

The English professor also will talk about other instances that model problems with ethics and religion.

Williams’ concern with relationships among different religions began when he was studying for his bachelor’s degree at Andrews University in Michigan. He decided that he wanted a more vigorous curriculum, so he began taking classes in languages such as Greek, Hebrew and Aramaic, which deepened his interest and knowledge of religious subjects, he said.

After earning his bachelor’s degree, Williams pursued his Doctor of Philosophy in English at UM. He received his degree in 1970 and taught at Michigan until the end of this spring.

Williams has explored similar topics to today’s lecture with his students in a class that explores world religions. His students would often ask him such insightful questions before class that it would alter his lesson plan, he said.

He praised his students and said, “I never delivered a lecture exactly how I prepared it.”

The English professor’s students also have shown they appreciate him.

See **WILLIAMS**, Page 4



Courtesy of Jeff Cravotta  
**North Carolina Dance Theatre members Anna Gerberich and David Ingram will be dancing in tonight’s performance.**

## AN EVENING OF dance *and* romance

by Christina Stavale  
Staff writer

When a man and a woman dance together, there’s bound to be a sense of romance in the air.

That romance will flow through the Amphitheater tonight as dancers from the North Carolina Dance Theatre perform an evening of pas de deux celebrating former Chautauqua dance instructor Violette Verdy at 8:15 p.m.

The phrase “pas de deux” translated from French means “step of two.” Pas de deux often is performed at the center of full-

length ballets, but tonight, six of them will be performed standing alone.

An evening like this is performed every year at Chautauqua, but Artistic Director Jean-Pierre Bonnefoux said this year’s performance would have an even more romantic undertone.

“It’s going to be a romantic evening, which makes sense,” he said. “You put two people onstage, and you want to see the romance in it.”

Bonnefoux said this evening of dance has been a Chautauqua favorite, and on the dancers’ part,

performing in it requires responsibility, strength and chemistry. He said he plays “matchmaker” when casting the ballets.

“It’s successful when there’s chemistry between the two dancers,” he said. “We really have to match them when selecting the dancers.”

Traci Gilcrest, one of the dancers tonight, who has come to Chautauqua for the past 15 years, said she enjoys performing in pas de deux because of the emotion she can convey as a dancer.

See **DANCE**, Page 5

## Exhibit uses patterns to stimulate the senses

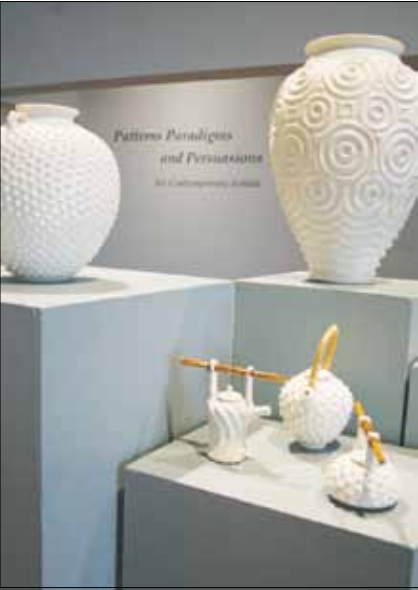


Photo by Katie Roupe

**Vasileios Tsentas’ sculptures are part of the “Patterns, Paradigms and Persuasions” exhibit now on display at the Strohl Art Center.**

by Regina Garcia Cano  
Staff writer

Repetitions of color, size, shape, texture and negative space compose the exhibition “Patterns, Paradigms and Persuasions.”

From overstated duplications by means of bright colors to subtle patterns created by soft strokes, the exhibition shows paintings and sculptures created by six artists.

Galleries director Judy Barie said an important influence during the selection of artists was the materials they used to generate their pieces. Barie chose artists whose media included Mylar, silk, clay and canvas.

Barie said she included sculptures to demonstrate to people that patterns are not limited to color and paintings. The exhibition displays approximately 10 sculptures created by Vasileios Tsentas.

Born in Greece, Tsentas said his work imitates the appearance of pebbles on the Greek island of Paros. White color and various textures create the patterns in his pieces. The sculptures are made of hand-cast clay, composed of 90 percent porcelain clay and 10 percent fine-white stone. He carved the designs into the sculptures by hand, using carving, dental and self-made tools. The process did not involve molds.

The show also includes oil on panel and oil canvas paintings by artist Lime Lemeland. Inspired by Lemeland’s aerobic flight experiences, some of her colorful work depicts aeronautical symbols and maps of places she has flown. The artist said one of her paintings is almost a cockpit view of the horizon: the land is at the top and the sky is at the bottom.

See **PATTERNS**, Page 4

## Swine flu case confirmed in Chautauqua

A member of Group 5 Girls who attended the Chautauqua Boys’ and Girls’ Club last week (Week Four) has tested positive for the H1N1 virus, otherwise known as swine flu.

According to Mike Sullivan, director of Institution Relations, both the Chautauqua County Health Department and Dr. Robert Berke, Chautauqua County Health Commissioner, have been contacted. Sullivan said the Institution has been

advised that appropriate steps have been taken and the best course of action for Chautauquans is to be aware of the symptoms and see a physician if necessary.

Parents of all Group 5 Girls attending Club this week have been notified by letter and parents of Group 5 Girls from last week have been notified by phone, Sullivan said.

According to information provided by the New York Department of

Health, the H1N1 virus appears to be spread like other influenza viruses. Seasonal influenza viruses spread from person to person mostly when an infected person coughs or sneezes near another person. This typically requires close contact between infected persons and uninfected persons because droplets from coughs and sneezes do not stay in the air and generally travel only a short distance.

See **SWINE FLU**, Page 4

## Robinson sees morality in terms of ‘us’

by Judy Lawrence  
Staff writer

Widely known as the Episcopal Church’s first openly gay, non-celibate priest to be elected bishop, there is much more to know about the Right Rev. V. Gene Robinson. Robinson, elected in 2003, is ninth bishop of the Episcopal Diocese of New Hampshire, the diocese where he served for nearly 18 years as Canon to the Ordinary (Assistant to the Bishop). He will speak today at 2 p.m. in the Hall of Philosophy.

Robinson’s topic is “‘I used to be me but now I’m you’: the Tough Work of Reconciliation.”

“Based on the theme of the week, what I’m going to attempt to do is tease apart what moral behavior is,” Robinson said. “Moral behavior comes out of an identification with the other so there is no more ‘us’ and ‘them.’ There’s just ‘us.’”

All else emanates from that understanding, he added. In the same way, immorality results from ignoring that reality.

He said he would use the Jonas’ scripture story to try to point out “where he failed to do the real and difficult work of reconciliation and stopped before the hard work began.”

Reconciliation, moral behavior and really belonging to the human community is not a Hallmark greeting card kind of sentimentality, Robinson said. It involves hard work, he said. It has little to do with liking someone; it is deeper than an emotion.

Clergy wellness has long been a focus of Robinson’s ministry, and he developed the “Being Well in Christ” conference model for The Cornerstone Project in the 1990s. Robinson has led these conferences in more than 20 dioceses in the U.S. and Canada. He also initiated Fresh Start, a two-year mentoring program for all clergy in new positions in New Hampshire and co-authored the Fresh Start curriculum now in use in nearly half of the dioceses of the Episcopal Church.

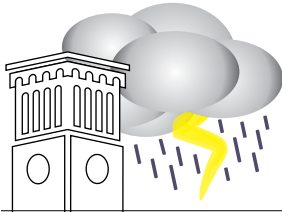
Co-author of three HIV/AIDS education curricula for youth and adults, Robinson has done HIV/AIDS work in the U.S. and Africa. Another focus of his ministry has been helping congregations and clergy, especially in times of conflict.

See **ROBINSON**, Page 4



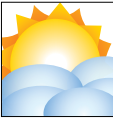
Robinson

### TODAY’S WEATHER



HIGH **75°**  
LOW **60°**  
RAIN: 60%  
Scattered  
T-Storms

### THURSDAY



**76°**  
**66°**  
10%

### FRIDAY



**73°**  
**60°**  
40%



### A springboard for success

Former Apprentice Artists return to Chautauqua Opera in professional capacity  
PAGE 6



### Two stellar exhibitions

Anthony Bannon reviews Tuesday’s collaboration between MSFO and festival dancers (left, Page 10) and “Patterns, Paradigms and Persuasions” (right, Page 13)





NEWS



NEWS FROM AROUND THE GROUNDS

The **Briefly** column appears on Page 2 daily and is intended to provide space for announcements of Institution-related organizations. If a meeting or activity is featured that day in a story, it should not be repeated in **Briefly**. Submit information to Priscilla in the editorial office. Please provide name of organization, time and place of meeting and a contact person’s name with phone number. Deadline is 5 p.m. four days before publication.

CWC hosts Wednesday Koffee Klatch

Chautauqua Women’s Club invites our “Over 60” members to join this informal social group at 9:30 a.m. Wednesday mornings. Memberships are available at the door.

CWC Flea Boutique thrift shop open

The Flea Boutique, a quaint thrift shop, will be open from noon to 2 p.m. Mondays, Wednesdays, Fridays and Sundays behind the Colonnade.

CDC hosts Brown Bag and pre-performance lecture

The Chautauqua Dance Circle is hosting a Brown Bag lunch at 12:15 p.m. today in the Carnahan-Jackson Dance Studio. All are welcome to a pre-performance dance lecture at 7 p.m. tonight in the Hall of Philosophy. Choreographers will discuss the choreography, music and costuming of this evening’s dance program.

CSO celebrates 80th anniversary on Bestor Plaza

Join Symphony Partners at 1 p.m. today on Bestor Plaza for birthday cake. All are welcome to celebrate the CSO’s 80th season. In addition, many Chautauquans have volunteered to host symphony members and their spouses for Bach An All Ya dinners at 5 p.m. tonight.

CWC holds Artists at the Market today

The Chautauqua Women’s Club sponsors Artists at the Market from 1 p.m. to 4 p.m. today at the Farmers Market, benefiting the Scholarship Fund. Please call Hope at (412) 682-0621 to inquire.

Language hour at CWC Clubhouse

Chautauqua Women’s Club offers Chautauquans the CWC porch for informal conversation in German, French and Spanish at 1:15 p.m. every Wednesday.

EJLCC presents Brown Bag, lecture

At 12:15 p.m. today in the EJLCC, Susan Pardo will moderate a Brown Bag lunch for Hebrew speakers. From 4 p.m. to 5:15 p.m. today, Daniel Kotzin will speak about “Rabbi Judah L. Magnus, 1877–1948; Ethical Zionism.”

BTG presents Bat Chat

Come at 4:15 p.m. to Smith Wilkes Hall for a Bat Chat by Caroline Van Kirk Bissell. All ages are welcome, but an adult should accompany children younger than 12.

CLSC class news

The **CLSC Class of 2003** will hold a class meeting at 4 p.m. Thursday at 27 Vincent Ave., the home of class president Anita Holec. At 7:45 a.m. on Recognition Day, Wednesday, Aug. 5, class members are invited to a breakfast meeting, also at 27 Vincent Ave. For further information, contact Anita at (716) 357-2199.

The **Class of 1974** will meet for a potluck dinner at 5:30 p.m. tonight on the Alumni Hall porch. Bring a casserole or salad to share. If you have questions call Betty Salz at (716) 357-2001 or Mary Lee Talbot at (716) 357-2035.

APYA sponsors Teens knitting4peace

Bring your own needles and yarn as Kate Simmons leads a knitting group just for young adults at 5:30 p.m. tonight in Hurlbut Church.

Hebrew Congregation presents Tisha B’Av services

The Hebrew Congregation will hold Tisha B’Av services at 5:30 p.m. tonight in the sanctuary of Hurlbut Church. Aaron Meyer, Jewish coordinator for the Abrahamic Program for Young Adults, will conduct this service.

Why do bad things happen to good people?

Join us at 7 p.m. tonight in Hurlbut Church following the Tisha B’Av service to examine how Judaism, Islam and Christianity deal with theodicy.

CLSC Scientific Circle hosts lecture

From 9:15 a.m. to 10:30 a.m. Thursday in Alumni Hall, Dr. Barry Bittman, neuroscientist, researcher, author and international speaker, will lead a presentation. His subject is body-mind holistic health and creative musical expression as a catalyst for psychosocial and biological well being.

Hebrew Congregation hosts Annual Luncheon

The Hebrew Congregation will hold its Annual Luncheon at 12:15 p.m. Saturday in the parlor of the Athenaeum Hotel. The program costs \$25. For reservations, call Gloria Gould at (716) 357-2046.

Hebrew Congregation holds ‘Musical Interlude’

The Hebrew Congregation presents “A Musical Interlude” at 3:15 p.m. Thursday, Aug. 6 at the Everett Jewish Life Center in Chautauqua. This recital features Music School Instrumental Program students who are recipients of the Hebrew Congregation’s scholarship awards.

Tennis Center hosts Teen Tennis Night, Family Doubles

The Tennis Center is having a Teen Tennis Night from 8 p.m. to 9:30 p.m. Thursday. Balls and rackets will be available. \$5 per person. Call Paul at (716) 357-6276 with questions. The Tennis Center also will host Father/Son, Mother/Daughter Doubles Saturday at 1 p.m. The entry deadline is Thursday at 6 p.m. Register at the tennis courts by Turner Community Center or by calling 357-6276.

Voice Program presents student recital

At 7:30 p.m. tonight in McKnight Hall, 10 students from the School of Music’s Voice Program will perform in a student vocal recital. The performance is free and open to the public, but donations to support the Chautauqua Women’s Club scholarship fund will be accepted at the door.

Cabaret for Bestor and Daugherty Society members

Bestor and Daugherty Society members (and their guests) are invited to attend a special cabaret performance in their honor from 7 to 8 p.m. tonight at Lenna Hall.

A BREAK FROM THE STAGE



Photo by Roger J. Coda

Daniel Pearce, a performer from New York City spending his summer as a guest artist for Chautauqua Theater Company, relaxes with guitar in hand on Bestor Plaza earlier this season.

Bulletin BOARD

The **Bulletin Board** is available to volunteer organizations who are at Chautauqua but are not one of the Institution’s official organizations and do not have access to the Institution’s usual promotional vehicles. Listing in the community **Bulletin Board** is limited to event (speaker), date, time, location, sponsor and cost, if there is one. The **Bulletin Board** will be published whenever there is a listing.

The cost for each listing is \$5, or three listings for \$10. Submissions to the **Bulletin Board** should go to the Daily Business Office in Kellogg Hall.

Event	Title / Speaker	Date	Time	Location	Sponsor
Event	“Father Abraham” with the Rev. Kathie Kuhn	Wednesday through Friday	12:30 p.m. - 1:45 p.m.	Baptist House, 35 Clark	Chautauqua Christian Fellowship
Brown Bag lunch	“Civil Unions or Marriage?”	Friday	12:15-1:30 p.m.	Chautauqua Women’s Club	Chautauqua Chapter of Parents, Families & Friends of Lesbians and Gays

Mackenzie Fund for Chautauqua funds Robinson’s Interfaith Lecture

The Mackenzie Fund for Chautauqua, an endowment in the Chautauqua Foundation, funds the 2 p.m. lecture today given by the Right Reverend V. Gene Robinson, ninth bishop of the Episcopal Diocese of New Hampshire.

The Mackenzie Fund was established upon the retirement of Ross Mackenzie as Chautauqua’s director of the Department of Religion to honor his and Flora Mackenzie’s service to the Institution. Mackenzie served as director of the Department of Religion from 1989 to 1999 and subsequently served as the Institution’s historian until 2002. He is the author of the book *When Stars and Stripes Met Hammer and Sickle*, describing the Chautauqua Conferences on U.S.-Soviet Relations.

Prior to his appointment at Chautauqua, Mackenzie was a professor of church history at the Union Theological Seminary in Richmond, Va., for 20 years. A Scotland native, Mackenzie was educated at the University of Edinburgh. He immigrated to the United States in 1959 after being invited to become a pastor in Richmond through a church exchange program.

Flora McKenzie served as a constant and positive presence throughout her husband’s career and the raising of their family. While at Chautauqua, she oversaw the Hall of Missions with graciousness and warmth. She was an elder of the First Presbyterian Church in Jamestown, N.Y., and active on behalf of numerous organizations throughout Chautauqua County. The Mackenzies reside in Richmond.



On Wednesday, at the Hall of Missions, immediately following his 2 p.m. lecture at the Hall of Philosophy, the **Right Rev. Gene Robinson** will be signing copies of his books.

At noon on Friday, in the Author’s Alcove, Chautauquan **Clint Wilder** will be signing copies of his book, *Clean Tech Revolution*.

Immediately following his 2 p.m. lecture on Friday, at the Hall of Philosophy, **Harvey Cox** will be signing copies of his books at the Hall of Missions.

On Saturday, immediately following her 3 p.m. lecture at the Hall of Philosophy, **Abigail Trafford** will be signing copies of her books.

Boyle Fund for Performing Arts sponsors dance program

The Boyle Fund for Performing Arts, an endowment fund held within the Chautauqua Foundation, sponsors this evening’s Pas de Deux performance by the North Carolina Dance Theatre in residence, directed by Jean-Pierre Bonnefoux.

The Boyle Fund for Performing Arts was established through gifts to the Chautauqua Foundation by Edward and Helen Boyle. Ed was president and publisher of the *Oil City Derrick* and well known in the oil and gas industry. In 1942, he became a director of First Seneca Bank & Trust Co., in Oil City, Pa.,

and later chaired the executive committee.

The Boyle family has been active at Chautauqua for many years. Mr. Boyle served as an Institution trustee from 1976 to 1984 and as a director of the Chautauqua Foundation from 1984 to 1994. From 1980 to 1983, he chaired the Chautauqua Fund. He

passed away in December of 2000. Through the years, Helen has been involved with the Opera Board, Bird, Tree & Garden Club, Chautauqua Society for Peace and has provided primary funding for the Abrahamic Program. Helen died in 2008.

The Boyles’ six children: Mary Boyle-Arn, Michael, Mig, Patrick, John and Peter continue to enjoy Chautauqua.

Wednesday at the Movies

Cinema for Wed., July 29

**DUPLICITY** (PG-13) 3:50 125 min. **Julia Roberts** and **Clive Owen** star as corporate spies with a steamy past who hook up to pull off the ultimate con job on their respective bosses. “Superior entertainment” -A.O. Scott, *New York Times* “A snazzy piece of work, tartly acted and cleverly made. Trust me.” -Amy Biancolli, *Houston Chronicle*

**TO BE OR NOT TO BE** (NR) © Classic Film Series © 6:30 99 min. **Jack Benny** and **Carole Lombard** star as ham stage actors who match wits with the Nazis in **Ernst Lubitch’s** 1942 Oscar Nominated picture. Film historian David Zinnman will introduce the film and lead a post-screening discussion.

**RACHEL GETTING MARRIED** (R) 9:30 113 min. **Anne Hathaway**, **Debra Winger**, **Bill Irwin** and **Rosemarie DeWitt** star in **Jonathan Demme’s** engrossing tale of family angst. “Demme calls this a ‘home movie.’ A home run is more like it, going deep into the joy and pain of being human.” -Peter Travers. *Rolling Stone* “A masterpiece.” -David Edelstein, *New York Magazine*

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July 26 - August 26

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NEWS

Young Readers to see Neverland as a form of art

by Elise Podhajsky  
Staff writer

Young readers will enter a world of unlimited creativity and imagination at 4:15 p.m. today in the Strohl Art Gallery as they explore the art inside us all.

As participants prepare to delve into the fantasy that is their very own Neverland for the Chautauqua Literary & Scientific Circle Young Readers Program's classic read, *Peter Pan*, they also will be led through an exploration of self inspiration by School of Art student Gabriel Roberts.

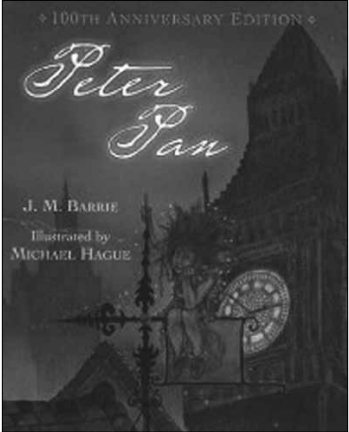
Roberts will guide the young readers through both Strohl's indoor and outdoor galleries giving them a chance to get to know some of the artists. He also will discuss how art and imagination are connected and why both are so important.

"I think everybody's job on Earth is to be themselves and to express themselves as fully as possible," Roberts said. "Everyone has something special to share with the world. Art is sort of a direct display of your personality and yourself, and it's also a great way to learn about other people and other ways of being."

Without imagination, Roberts said, there would be no art. In a way, the concept of Neverland is nothing more than a realized imagination, much like art. Peter's fantasy land is removed from the real world and is made of the character's wildest dreams. Art, Roberts said, is a separate world of one's own as well, in which one can make, be and create whoever or whatever he or she likes.

"Neverland and art are something that's in the mind, but can become very real if you believe in it," he said.

Jack Voelker, director of youth and recreational services, said he chose *Peter Pan* as this season's classic read to continue to promote imagi-



nation and creativity in today's youth.

"Education is not just about academics," he said, "it's about a full range of experiences in life."

Voelker chose the 100th anniversary edition of J.M. Barrie's classic story for the book list because of its illustrator, Michael Hague.

Hague illustrated other classics such as *The Velveteen Rabbit* and *The Wizard of Oz* and has become well-known for his bold use of color and soft brush strokes, which give his works their ideal, dream-like visuals.

Voelker said he also wanted to reintroduce young readers to Peter Pan's story — not as a movie, but as a book. Many already are familiar with the tale but have no idea the story was a text long before it ever was a film, he said.

"Written work and illustrations convey information and ideas in a way that is distinctly different than other forms," he said. "Movies certainly can convey all those things, but I don't want kids to become one dimensional in their experiences. This is a great way to draw them into a book."

Roberts said he hopes participants take away a greater sense of value for their own personal imaginations and creativities from today's Young Readers activity. The program is free and open to the public.

Ohio public utilities commissioner to speak at Women's Club today

by Lori Humphreys  
Staff writer

Cheryl Roberto, Public Utilities Commission of Ohio commissioner, will be the fourth speaker of the Professional Woman's Network program this morning at 9 a.m. in the Chautauqua Women's Club. She will discuss "Environmentalism and the Public Sector," which reflects both personal concern and professional background. Her comments may serve as an introductory guide post to the new world of energy creation, consumption and conservation.

"It is a privilege to be at the confluence of decisions affecting the environment, economy and quality of life," she said.

Roberto just completed her second year of a five-year term and is one of five PUCO commissioners. Ohio governor Ted Strickland appointed her in 2008. It has been a busy first year, as PUCO worked with new state legislation that will affect price and promote energy efficiency.

The environment and its protection have been central to Roberto's legal career and her life. As assistant attorney general in Ohio and assistant general counsel in Pennsylvania, she has been in charge of enforcing environmental and consumer protection laws. She also has been legal counsel to the city governments of Columbus, Ohio, and Erie, Pa.

In her most recent position as director of the Columbus Public Utilities Department,

Roberto supervised a staff of 1,300 and managed a \$400 million operating budget. She was able to work with elected officials, community activists and business leaders to restructure Columbus' water and electricity rates, encourage conservation and establish a regulatory compliance program.

Chautauqua visitors are welcome to the Professional Women's Network forum, which is a new CWC program.

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New Clergy Program's new fellows arrive

by Joan Lipscomb Solomon  
Staff writer

Statistics. Can you believe them? Chautauqua's New Clergy Program has inspiring statistics, and time has proved them true.

"Over the past eight years of this program's growth," program facilitator Cameron Pennybacker said, "we've seen more than 125 alumni across North America from more than 15 religious traditions, including three strands of Judaism. It's gratifying to know that this work of introducing Chautauqua to new clergy has had a tangible impact on local faith communities from Ontario, Canada, to Miami, Fla.

"This is the first time fellows from the program have been here simultaneously with visits from seminary presidents. Both groups wanted to be present for the Abrahamic week."

Eight years ago, to meet the needs of clergy seven years or less out of seminary, the New Clergy Program began at Chautauqua. During Week One each year, participants have come to the Institution to attend and discuss regularly scheduled programs with presenters and to learn from staff and from one another. Now the program has expanded to include a second group of clergy, who are present this week.

"The program focuses on the potential for capacity for religious community leadership from



Photo by Roger J. Coda

Members of the New Clergy Program for the second half of the season at Chautauqua include (front row, from left): facilitator Cameron Pennybacker, Terence McCorry, Will Terry, Cari Pattison Riley, Sam Joanna Ghiggeri, Vicki Kemper; (back row): John Linder, Bob Silvanik, director Albert Pennybacker, Jared Stahler, Ken Barrios, Jackie Perry, Franck Aguilh.

promising new clergy," program director Albert Pennybacker said. "This is being fulfilled as we watch the roles being played by former New Clergy Program fellows."

For example, alumna Marcia Sietstra, who attended the very first New Clergy conference, said she still has fond memories of the wise and caring advice that chaplain of the week John Buchanan gave her on a walk across the grounds. Sietstra later served one term as chaplain administrator of the Chautauqua United Church of Christ Society.

The Robertson Foundation and the Holden-Davey Fellowship pay all expenses, except transportation, for clergy and spouses or partners. The Presbyterian House, various other de-

nominal houses and the Everett Jewish Life Center in Chautauqua provide lodging for the fellows.

Week Five participants are the Rev. Franck Aguilh, senior pastor of the First United Methodist Church of Montclair, N.J.; the Rev. Ken Barrios, co-pastor of Holy Trinity Lutheran Church, Port Charlotte, Fla.; the Rev. Vicki Kemper, pastor of First Congregational Church, United Church of Christ, Amherst, Mass.; Rabbi John Linder, Temple Solel, Paradise Valley, Ariz.; Terence McCorry, director of campus and young adult ministry for the Catholic Diocese of Palm Beach, Fla.; the Rev. Jacqueline Perry, associate pastor, First Congregational Church, United Church of Christ, Moline, Ill.; the Rev. Cari Riley, associate pas-

tor, The Reformed Church of Bronxville, N.Y.; the Rev. Robert Silvanik, senior minister, North Middletown Christian Church (Disciples of Christ), North Middletown, Ky.; the Rev. Jared Stahler, associate pastor, St. Peter's Church, Evangelical Lutheran Church in America, New York City; the Rev. Sam Joanna Ghiggeri, guest of the program.

Albert Pennybacker looks forward to offering scholarship awards in the future, in addition to a foundation sponsorship. Scholarship donors are welcome. The staff, director Albert Pennybacker, facilitator Cameron Pennybacker and chaplain William Holt Terry look forward to introducing the fellows to Chautauqua and its programs.

Traditional service for Tisha B'Av held in EJLCC

Tisha B'Av, the ninth day of the Hebrew month of Av in the Jewish calendar, falls on Thursday, July 30 this year. The Chabad Lubavitch traditional service will be held on Thursday morning from 8:30 a.m. to 10:30 a.m. at the Everett Jewish Life Center in Chautauqua in the Library/Chapel room.

The service includes reading of the Book of Eichah and Lamentations: the prophet Jeremiah's poetic lament over the destruction of Jerusalem and the Temple in 423 B.C.E.

The day commemorates the destruction of the First Temple in Jerusalem by the Babylonians, led by

King Nebuchadnezzar. As a result of this, millions of Jews were exiled from the Land of Israel and thousands of Jews were killed. The day also commemorates when the Romans destroyed the Second Temple. That attack was led by Emperor Titus in 69 C.E. The destruction of the Second Temple led to the Jewish Diaspora: the dispersion of Jews from their land.

The fast day also marks later tragic events in Jewish history: the expulsion of the Jewish from Great Britain in 1290, the expulsion of the Jews from Spain in 1492 and the mass deportation of Jews from the Warsaw ghetto, en route to Treblinka, in 1942.

The day concludes a three-week period of mourning. It begins on the 17th day of

the Jewish month of Tammuz, which falls on July 9 this year, when the Roman army breached the walls of Jerusalem. The mourning period ends on the ninth day of Av, when the Temple was set on fire.

Considered the saddest day of the Jewish year, Tisha B'Av is a day of fasting for Jews. The observance begins the night before at sundown, 8:41 p.m., and concludes Thursday at 9:30 p.m.

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FROM PAGE ONE

**PATTERNS**  
FROM PAGE 1

Lemeland said she sees a connection between flying and her art work because she has always thought of paintings as aerial layers. While she is not interested in people being able to understand the aviation references in her work, she said she hopes to inspire people to try to do out-of-the-ordinary things in life, as she did with flying.

In contrast with Lemeland's work, more attenuated patterns are incorporated in painter Anna

Divinsky's pieces.

Two of Divinsky's large paintings in the gallery are representations of nests. Divinsky said they consist of little strokes that, in her mind, represent different species as a parable of immigration. Originally from the Ukraine, she said the nests also signify her journey to the United States.

Divinsky said she longs to introduce the viewers to alternative materials, aside from paper, for paintings. Her work involves fabric dyes and silk. Through her work, Divinsky said she wants to encourage people to look at their own

family histories and "nests."

Artist Margery Amdur described her work as environments within a frame. Each casing, created with hand-cut frosted Mylar and acrylic paint on acetate, speaks two different languages, combining recognizable imagery, such as flowers, with abstract imagery. Some of the frames incorporate roll-up paper, teardrops, sewing, push pins and glitter.

"[The] pieces flirt with beauty, abstraction and serenity," Amdur said.

She added that they can be classified "in between paint and sculptures" because of their wall-oriented, three-

dimensional quality.

Barie also selected paintings by artist Tracey Adams.

Adams said her musical background inspired her to explore patterns in her art. She created seven 12-inch-by-12-inch pieces that she said resemble a musical composition. Some passages are more active than others, and they all can be read from left to right.

The exhibition also showcases works from artist Trine Bumiller.

Visual Arts at Chautauqua Institution will host an opening reception for the exhibition at 3 p.m. today in the Strohl Art Center.

**ROBINSON**  
FROM PAGE 1

Robinson's ex-wife was an equestrian, he said, and he learned to be an equestrian as well. Shortly after his ordination, he did not have a church, so he co-owned and directed an American Camp Association accredited horseback riding summer camp for girls in New Hampshire.

Robinson also was founding director of the Dove Retreat Center, where he led retreat programs for vestries, diocesan committees and intergenerational

groups. He said he ran the retreat center September to May and ran the camp in the summer. The riding camp is still running, he said.

Robinson earned a bachelor's degree in American studies/history at Sewanee: The University of the South, Tennessee, and a Master of Divinity at the General Theological Seminary in New York.

A divorced father of two and grandfather of two with a partner of 13 years, Robinson's story is told in the 2007 feature-length documentary "For the Bible Tells Me So."

**SWINE FLU**  
FROM PAGE 1

Symptoms of Influenza-like illness (ILI) and possible H1N1 (swine flu) include: a measured temperature of 100 degrees or greater and either a cough or sore throat. In addition, other symptoms might include headache, tiredness, runny or stuffy nose, body ache, diarrhea, and vomiting. Like seasonal flu, swine flu infection in humans can vary in severity from mild to severe. If you experience these symptoms, you may want to consider seeing a physician.

The guidelines for prevention recommended by the Chautauqua County Department of Health are as follows:

**CLEAN YOUR HANDS.**

Washing your hands with soap and warm water will help protect you from germs. Waterless alcohol-based hand gels containing at least 60 percent alcohol are also effective.

**AVOID CLOSE CONTACT.**

Avoid close contact with people who are sick. When you are sick, keep your distance from others to protect them from getting sick too.

**STAY HOME WHEN YOU'RE SICK.**

If you are sick with a flu-like

illness, stay home for 7 days after your symptoms begin or until you have been symptom-free for 24 hours, whichever is longer. This is to keep from infecting others and spreading the virus further.

**COVER YOUR MOUTH AND NOSE.**

Use a tissue when you cough, sneeze or spit, and dispose of the tissue in a covered trash bin.

**AVOID TOUCHING YOUR EYES, NOSE OR MOUTH.**

Germs are often spread when a person touches something that is contaminated with germs and then touches his or her eyes, nose, or mouth.

**PRACTICE OTHER GOOD HEALTH HABITS.**

Get plenty of sleep, be physically active, manage your stress, drink plenty of fluids, and eat nutritious food.

Clean shared space such as phone receivers, keyboards, steering wheels and office equipment more often.

Refrain from sharing personal items such as forks, spoons, toothbrushes and towels.

For more information about the H1N1 virus, please visit the official Web site for the Centers for Disease Control and Prevention at [www.cdc.gov](http://www.cdc.gov).

**WILLIAMS**  
FROM PAGE 1

Students from the Undergraduate English Association honored him with the first Lifetime Achievement Golden Apple Award in March, said Katherine Teasdale, the undergraduate administrator for the Department of English at U-M.

"It was a pretty much hands down deal of knowing the right person to nominate [for the award]," she said.

Although Williams teaches many large lecture classes, Teasdale said he tries to get to know his students by making some kind of personal contact with each student during the semester.

"He's very entertaining. He's dramatic. He definitely has a stage presence," she said of his teaching style.

Although Williams retired from teaching this year, he still retains his office at the university. His nearly 40 years of teaching

have been an important part of his life.

"My favorite moments were ones in which, in some way, I was able to help students become aware of the dazzling promise of their own minds," he said.

Williams has never been to Chautauqua Institution before, but he has spoken at Bay View Association, which was formed during the Chautauqua movement in 1875. He said that he hopes he and his Chautauqua audience will learn from one another during today's lecture.

"What I hope is that I'll be able to engage their minds and spirits in a deep exploration of the problems which inhabit the traditions in terms of moral and social action," he said. "I'd hope that they would consider with me and learn with me; I expect to learn from them of how to most appropriately and morally to act in the future."

Counselors of Group 5 Boys honored during Week Four

by Josh Johnson  
*Staff writer*

The Boys' and Girls' Club counselors of Week Four prepared for Airband, participated in some drenching carnival games and connected with their campers. Last week, Club honored the counselors of Group 5 Boys: Matt Digel, Alex Hermance and Max Ferguson.

Digel, 17, will be a senior at Chagrin Falls High School in Ohio and has worked at Club for two years.

Hermance, 20, attends Georgetown University. He has been a counselor for five years and has spent four years with the Group 5 Boys. Hermance's father, Ronald Hermance Jr., presented the morning lecture at the Amphitheater last Wednesday.

Ferguson, 19, attends North Carolina State University, and this is his third year as a counselor.

All three counselors are longtime Chautauquans and attended Club themselves. They said they fondly remember their time as "groupers" and work hard as counselors in order to give their campers equally memorable experiences. The counselors cited the Senior Athletic Club

canoe trips and seeing their friends every year as some of their favorite experiences.

"Every year I think it gets better because you are working with all of your friends," Hermance said.

"Getting to know the kids is fun," Digel said.

He also mentioned that many of the campers in the group are siblings or relatives of their friends, and he said that it is nice to have the opportunity to get to know other generations of Chautauquans.

Hermance agreed and said that because he has worked with Group 5 Boys for so long, many returning campers in groups 6 through 8 remember him from previous years.

"It's great to build those connections," he said.

Some of their highlights during Week Four included the Club Carnival, a Club tradition that raises money for Old First Night, and the Group 5 Boys' booth, which was an exciting water-balloon toss. The boys sat behind chicken wire in front of a soccer net as their fellow campers tossed water-balloons at the net in hopes of dousing their peers.

"They love it!" Digel said.



Photo by Sara Graca

Counselors Matt Digel, Alex Hermance and Max Ferguson were selected as Boys' and Girls' Club Counselors of the Week.

The booth has become a tradition for the Group 5 Boys and was a great success.

This week also was a week of preparation for one of the summer's big events: Airband. The counselors said their act was coming together slowly, but that it would be great. Their campers are planning an Airband routine, which will feature TV show theme songs. Airband takes place in the Amphitheater at 4:30 p.m. Thursday.

"Our kids, every week

this year, have said that we should be Counselors of the Week," Hermance said.

So naturally, the counselors were excited when the time came to be chosen for the Club honor. The counselors said Club is such a great experience; it has kept them coming back year after year, as both campers and counselors.

"And getting paid to play dodgeball is pretty nice," Hermance said.

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■ **WNED, the public television station in Buffalo, is producing a one-hour documentary on the Chautauqua Institution this season for national public television broadcast.**

■ **The WNED crew will be on the grounds today videotaping various activities, including the people and events.**

■ **If for some reason you encounter the WNED crew and do not want to be videotaped please inform one of the members of the crew.**

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DANCE

DANCE

FROM PAGE 1

An Evening of Pas de Deux

Celebrating former Chautauqua dance instructor Violette Verdy

North Carolina Dance Theatre

Wednesday, July 29, 2009 • Amphitheater, 8:15 pm

Jean-Pierre Bonnefoux, Artistic Director  
Patricia McBride, Associate Artistic Director  
Sasha Janes, Rehearsal Director

"An Evening Celebrating Violette Verdy"

Spellbound by Beauty

Excerpts

Choreography by Nicolo Fonte  
Music by Bernard Herrmann: from the Psycho soundtrack

Psycho – Scene 1

Marion: Jamie Dee  
Sam: Justin VanWeest

Grand Pas Classique

Choreography by Victor Gsovsky  
Music by Daniel Auber

Anna Gerberich and Addul Manzano

At Knight

Choreography by Mark Diamond  
Music by Johann Sebastian Bach  
Partita No. 2 in D minor for Solo Violin, BWV 1004: III, Sara-bande

Kara Wilkes and Sasha Janes

Violette Verdy: The Artist Teacher at Chautauqua Institution

Excerpts

World Premiere Documentary

Directed by Nefin Dinç  
Produced by Sara Lundine  
Funded through the generosity of Kay H. Logan

Lascia la Spina

Choreography by Sasha Janes  
Music by George Fredrick Handel  
Lascia la Spina Cogli la Rosa

Rebecca Carmazzi and Sasha Janes

Tchaikovsky Pas de Deux

Choreography by George Balanchine  
Music by Piotr Ilyich Tchaikovsky

Alessandra Ball and Dustin Layton

Romeo and Juliet

Choreography by Jean-Pierre Bonnefoux  
Music by Serge Prokofiev

Traci Gilchrest and David Ingram

•

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This evening's performance is funded in part by  
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You cannot hide in a group; you cannot have other people around you to support the action. It's just the two of you."

This evening, three pas de deux will be performed, followed by the world premiere of the documentary "Violette Verdy: The Artist Teacher at Chautauqua Institution," honoring Verdy, former Chautauqua dance instructor. Three more pas de deux will follow the 40-minute documentary.

The evening will open with an excerpt from the NCDT performance of "A Night at the Movies" called "Spellbound by Beauty." This pas

de deux will feature themes from Alfred Hitchcock films, and choreography by Nicolo Fonte. Sasha Janes, NCDT rehearsal director, said fans of Hitchcock's films would likely recognize the music.

Next, the pas de deux "Grand Pas Classique" will be performed.

This was the first ballet Bonnefoux performed in the United States. It originated in France with the Paris Opera Ballet, and Bonnefoux performed it in the U.S. to showcase the French repertoire. Verdy also often danced the pas de deux, and has worked with tonight's performers on the dance.

"It's very grand, with lots of passion and flair," Bonnefoux said. "It's elegant."

Mark Diamond, associate artistic director of Chautauqua Ballet Company and director of the NCDT II, choreographed the next piece of the evening, called "At Knight."

The ballet will be performed in January of 2010 at the opening of the NCDT's new theater, the Knight Theater.

The dance, he said, is very romantic and set to a Bach violin solo.

Following the documentary, a piece Janes choreographed about three years ago will be performed. The title, "Lascia la Spina, Cogli la Rosa," translates to "Leave the Spine, Take the Rose." The female in the dance represents a rose, while the male represents death.

"The concept is impermanence," he said. "No matter how beautiful something is, eventually everything dies."

Still, he said the piece is not tragic, but that it is meant to be beautiful.

One of dancers' most beloved pas de deux, "Tchaikovsky Pas de Deux," will follow.

Choreographed by George Balanchine, Bonnefoux said this piece depicts the essence of Balanchine's style.

"More often, with classical pas de deux, there's lots of preparation in between steps, and in Balanchine, there's never any preparation," he said. "You just go; it's like the music. The music goes on, and the dancing doesn't stop ... There's a flow, the energy that goes from one step to the next."

To conclude the romantic evening, dancers will perform a pas de deux from "Romeo and Juliet," perhaps the most famous love story of all time. Bonnefoux choreographed this piece specifically for Gilchrest and fellow NCDT dancer David Ingram, and the two will perform the pas de deux from the ballet this evening.

When "Romeo and Juliet" is performed in full, much of the story has already been told by the time the dancers reach this pas de deux. However, since they are performing only an excerpt, Gilchrest said she and Ingram will "start fresh" as they dance, as if the two characters are seeing each other for the first time. Thus, much of the story as a whole will be told through the pas de deux.

"You see their meetings, the love, the affection, the passion they have toward each other," Bonnefoux said.

Tonight's dance program honors former instructor

A film documenting the career of Violette Verdy, a teacher at Chautauqua for 19 years, will be shown during tonight's dance performance.

The documentary, about 40 minutes in length, was filmed in Chautauqua two years ago and shows Verdy as both a dancer and teacher.

Verdy was often Artistic Director Jean-Pierre Bonnefoux's partner in ballets.

"As a dancer, she was exceptional," Bonnefoux said. "There was no one like her."

Verdy began her ballet career in France as a soloist with Roland Petit's Ballets des Champs-Elysée. She also was a principal dancer with George Balanchine and the New York City Ballet for 18 years. Balanchine



Verdy

created many roles for her.

A distinguished professor at Indiana University, she was recently named a Chevalier (Knight) in France's National Order of the Legion of Honor, France's highest decoration.

by Elise Podhajsky  
Staff writer

Last fall, pianist Jane Solose traveled to St. Petersburg, Russia, to perform in the same venues late Russian composers Prokofiev and Rachmaninoff called home.

While there, Solose immersed herself in the study of the history and lifestyles of these famous composers in the then Soviet Union, which led to a greater understanding and appreciation for their music.

Solose said she hopes to translate this knowledge to students in the School of Music's Piano Program during her lecture recital at 4 p.m. today in Sherwood-Marsh Studios.

She will give a short lecture about Prokofiev's "Piano

Sonata No. 6," and will explain the background leading up to the sonata's composition before performing the piece for the audience.

The title of Solose's lecture will be "Prokofiev's Defiant Gift," which alludes to the musical confinement set in place by the Soviet Union and the composer's transcribed discontent through his sixth sonata.

"Prokofiev lived in a time of struggle and conflict," Solose said. "He wanted to express his own artistry but was limited. This work, I think, illustrated the fact that he was letting out his frustrations about these boundaries."

Solose decided to give a lecture recital because she said she believes being able to exemplify after a lecture is much more valuable to the

audience's understanding of the ideas and passions behind the work.

Solose will lecture again at 2:30 p.m. Sunday in Sherwood-Marsh for a piano master class, in which she will listen to and critique several piano students' performances.

"I love teaching and working with students and just being able to have the interaction with talented pianists," she said.

The Chautauquan Daily on the Web

Check out [www.ciweb.org](http://www.ciweb.org) this summer for the headlining stories from the *Daily*, a downloadable PDF of today's newspaper and a printable program of today's events.

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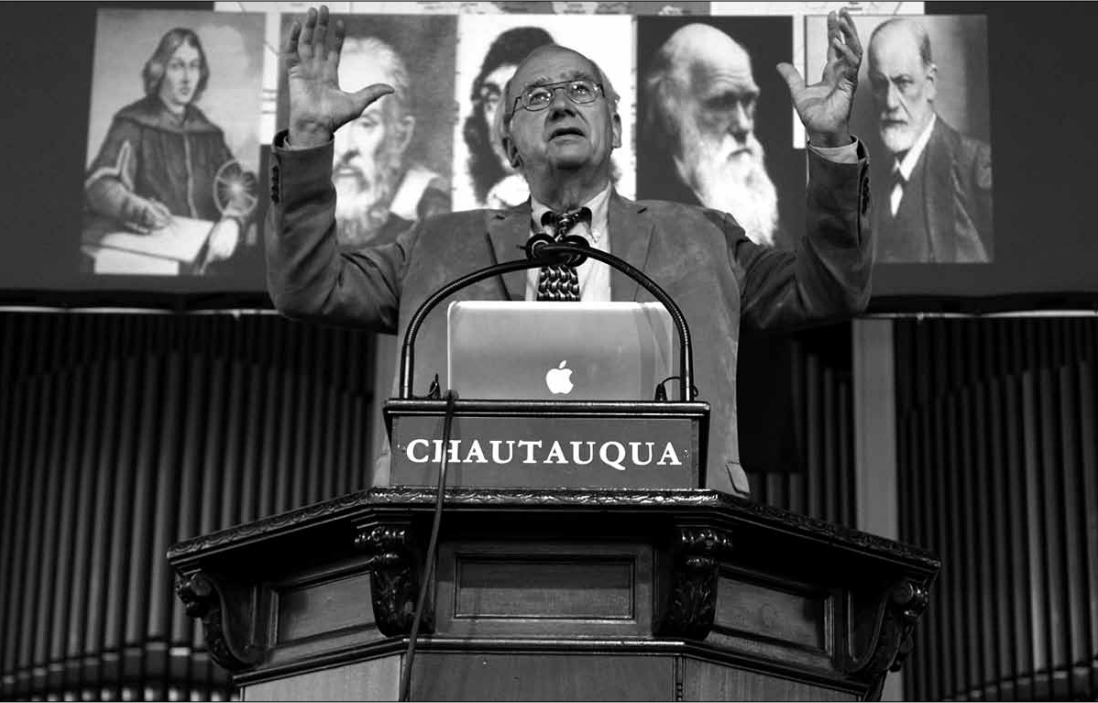
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LECTURE



Michael Gazzaniga delivers Tuesday’s morning lecture in the Amphitheater.

Photo by Sara Graca

Neuroscientific findings creeping into courtroom, should be discussed by society

by Alice R. O’Grady  
Staff writer

Does man have free will, or do our brains determine our actions? How does the answer to this question affect laws and court verdicts? These are questions that Tuesday morning Amphitheater lecturer Michael Gazzaniga dealt with.

He demonstrated how quickly mass beliefs are changing because of scientific progress. Gazzaniga said that when he spoke at Chautauqua in 2005, he included the fact that there was still debate on the moral status of the embryo. Now, he said, 67 to 70 percent of Americans approve of stem cell research.

The law and neuroscience

Robert Sapolsky wrote in 2009 that it is mind-boggling that the legal insanity defense is based on 160-year-old science. Therefore, Sapolsky wrote, “The very premise of a criminal justice system is deeply suspect.”

Gazzaniga asked whether the person or the brain should be blamed.

The rhyme “For Want of a Nail” is an example, Gazzaniga said, of the way even a small part of the brain can have a large effect: “For want of a nail the shoe was lost./ For want of a shoe the horse was lost./ For want of a horse the rider was lost./ For want of a rider the battle was lost./ For want of a battle the kingdom was lost./ And all for the want

of a horseshoe nail.”

It has been said, Gazzaniga reported, that neuroscientists are a bit naïve; the neuroscience of consciousness is not new, but a teenager. It has the characteristics of being in technology’s grip, has a grandiose sense of its own abilities and is entirely lacking in a sense of history that teenagers tend to have, he said.

Stephen Morse wrote in 2009 that brains do not commit crimes; people do. Morse called it the “Brain Overclaim Syndrome.”

Some say there should be no blame, and with no blame, there can be no retribution.

“Is that practical?” Gazzaniga asked.

We are the law

“How we view ourselves, what we make of ourselves, how we want to run things are very important because the law reflects this,” Gazzaniga said.

Free will is “the power of making free choices unconstrained by external agencies,” he said.

But this, Gazzaniga said, is an ill-posed problem.

“Free from what?” he asked.

People want their own ideas, values and training to be part of their children’s thinking.

The findings of neuroscience, Gazzaniga said, slowly ooze into the public’s consciousness.

The brain and mind come together in the courtroom’s

laboratory. All the actors — defendant, judge, witness, jury, prosecutor — are being studied in the light of neuroscience, he said.

Gazzaniga asked what the brain was for, and answered that it is for collecting information and making decisions.

If a person touches his finger to his nose, the sensation is apparently felt in the nose and in the finger at the same time. But, he pointed out, the stimulus travels several feet through the arm to the brain, whereas the distance from the nose to the brain is only a few inches.

The question of when a decision is made was investigated by an experiment.

Benjamin Libet did direct cortical stimulation in the brain and found it took 250 to 500 milliseconds before a subject experienced the stimulus.

“By the time you know something, the brain’s already done it,” Libet said.

There are unconscious determinants of free decisions in the human brain, Gazzaniga said.

The causal chain, it is claimed by some, is that the brain determines the mind, which is a physical entity. Free will is an illusion. He questioned whether that meant legal systems must change.

When this theory is proposed, that there is no free will, the human brain, Gazzaniga said, asserts, “No, I’m in charge here!”

Split brains

Gazzaniga has carried out experiments with patients whose brains have been split to control epilepsy symptoms. He showed the audience a poster with a snow scene on the left and a chicken foot on the right.

He said that, with members of the audience, the picture of the snow scene goes to the brain’s right hemi-

sphere and the picture of the chicken claw goes to the left hemisphere. They see both.

However, when the left brain is no longer talking to the right brain, the patient with the split brain reports seeing only the chicken claw. When the participant is asked to point to what he sees, he will point to the chicken claw and to the snow shovel in the snow scene.

Gazzaniga asked the patient why he was doing that, and the reply was a story: the claw belongs to a chicken and with chickens, you need a shovel to clean up after them.

There is an interpreter in the left hemisphere, Gazzaniga said, building a narrative. It is trying to find a pattern and building a story.

Further experimentation by neuroscientists included a test on cheating. One group of children read material on honesty. The other group of subjects read a rather convincing determinist message that said free will does not exist. Both groups were then given a test in which the testers could tell if the subjects were cheating.

Members of the group that read about determinism cheated much more, Gazzaniga said. There is value in the belief, he added.

Legal view

The current legal view of how the mind works, he said, is inconsistent. There is general agreement that personal responsibility is a product of a normally functioning brain. If there is some problem in the brain, that means diminished responsibility.

A man was tried for murder in Pennsylvania in 1982, found guilty and given the death penalty, Gazzaniga said. It was later found by brain scans that he had brain damage, and he was considered not guilty and freed.

John W. Hinckley had dilated brain ventricles, and this fact was used in court during his 1982 trial for the attempted assassination of President Ronald Reagan.

Railroad worker Phineas Gage had a railroad spike accidentally driven through his skull and the left frontal lobe of his brain. He exhibited odd behavior, yet there was no major change. Gazzaniga said many people have frontal lobe lesions and do not commit crimes. The frequency of violence among them is small.

Gazzaniga said the danger of accepting too simple a scientific view gives people with brain lesions a license to commit crimes.

Among schizophrenics as well, Gazzaniga said, violence is no higher than the base rate for the population if the schizophrenic is taking medication.

It is important how laws and rules are affected by brain research, he said. The concept of personal responsibility comes out of the group, and has nothing to do with

the brain, he added.

Gazzaniga said that perhaps neurological knowledge is not ready to assess culpability, but that it is getting there. How the public deals with it, and how they should deal with it, is important, he said.

In 2004, researchers worked out a brain network for forming intentions. Gazzaniga said they found that if there are lesions on this network, a person might be lacking in ability. He said this argument would slip into the courtroom one of these days.

Honesty

In the neuroscience of honesty, investigations are being made into the way it works. Researchers have devised tests that subjects can perform honestly or dishonestly.

Two groups, one of honest people and one of dishonest people, were tested. The hypothesis was that honest individuals actively resist dishonesty.

Actually, it turned out that dishonest people were trying to control themselves during the test, and the honest ones were not. This disproved the hypothesis.

Gazzaniga said he can see the entrance of this information into the legal system.

“Neuroscience is a long way from certainty,” he said.

There is tremendous individual variation in people’s brains, he added.

A common picture of a brain in the media, with a spot highlighted to show the location of a certain activity, is an average of about 16 brains, Gazzaniga said. In four of them, there may be no activation in that area at all.

The court has to learn to ask pertinent questions about a defendant who claims to have a certain area activated or not, he said.

Justice

Humans believe in causality; questions regarding antisocial behavior involve varieties of retribution, of which forgiveness is not high on the list, Gazzaniga said. He suggested retribution might be built into humans.

These issues are being pursued, Gazzaniga said. They require an intelligent community to determine where society wants to go, he added.

As he pointed out, “We are the law.”

Q&A

**Q:**What does the research tell us about juvenile justice and trying young as adults for serious crimes?

**A:**This is a very big issue — a very important issue, and there’s an emerging set of information to show that the teenage brain may not have its wiring completely set so maybe there is some evidence, a physical evidence for dysfunctional reasoning, in a sense of not letting various social norms inhibit behaviors that they might engage in. My own reading of it is, yes, we are finding out that the brains look different, just like the brains — I’ve got bad news for you here, folks — after the age of 45 or 50, our brains begin to unwire, and we begin to look

like teenagers again. So there’s hope for us all. So this is an emerging story, and I wouldn’t want to pin it down yet. There’s other studies I could refer to; there may be an effect of low socio-economic status, which is to say deprivation on certain brain waves, and this could prove as a higher probability of going into a life of crime. So all of these things they’re dancing around now, and it’s something to stay informed about, is how I’d like to leave it, not decide about because it’s too young. The science is too young.

**Q:**Is there any neuroscientific reason for indifference?

**A:**You get to the issue of psychopathy. The original idea on psychopathy was that people just don’t have an empathetic response toward others. And it turns out that maybe psychopaths completely understand the harm they’re doing, but they have indifference to it; they just don’t care. So this idea, it’s not understanding harm, it’s appreciating harm. And as we’ve come to understand the psychopathic state and perhaps its physical substrate, that seems to me [it] would be getting close to the neuroscience of indifference.

**Q:**What does it mean to the person that discovers through scientific means that they are a sociopath or a psychopath? Having that knowledge, what does that mean to the person? What are the implications of that?

**A:**I suppose it’s a stronger version of the biased question. Can you get on top of forces that are seemingly compelling you? There’s a lot of deep arguments and heatedly argued positions on this, that it’s not an excusable state, that you’re still able to mentally veto that impulse and be held accountable. That really is a question that goes to the heart of what we’re saying here: When do you just throw in the towel and say, “That person is out of the social loop here, and we can’t do anything with him?” versus that you maintain that they are accountable and there are mechanisms available for them to control their behaviors. That really gets to the heart of a lot of legal issues.

**Q:**Are there documented differences between a “normal” brain and the brain of a sociopath, particularly related to conscience, and what about a psychopath?

**A:**The answer to that now is very minimal differences have been detected. But as you certainly know, the beauty of science is that it keeps moving. Those feet you hear behind you, it’s science, breaking open new pathways. So one of the notions here is that we now have the ability to image the human brain, and we can image it structurally. To the naked eye, we can’t see any differences between this group and that group. So, OK, we can’t see it. But now there are these things called machine algorithms — pattern classifiers — that are ways of going through these images, and they may be able to see differences that we, at the level of human perception, cannot see. And they may begin to sort people into two classes. So if that happens, then we’re going to have a new diagnostic to add to the description of two classes of people’s social behavior, and that may be coming, it may not. But as we speak, it’s being studied.

— Transcribed by  
Christina Stavale



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MUSIC / RECREATION



Submitted photo

The Symphony Partners board invites the community for cake at Bestor Plaza celebrating the CSO’s 80th anniversary. Back row: Clifford Weidner, vice president; Ed Paul; David Bower; and Bernard Lieberman. Front row: Nancy Weintraub, president; Jason Weintraub.

Symphony Partners celebrate with cake

by Alexandra Fioravanti  
Staff writer

Arguably the best part of any birthday is the moist, sugary dessert that follows suit: the cake.

So what better way for Chautauqua Symphony Orchestra to celebrate its 80th birthday than through 30 sheet cakes complete with sugary frosting.

Symphony Partners knows that the best way to celebrate is through the sweet tooth, so they are sponsoring these desserts at 1 p.m. today on Bestor Plaza, and everyone is welcome to a piece. Even if the weather doesn’t behave, there will be a giant tent ensuring the event carries on, rain or shine.

Symphony Partners is a group intending to foster relations between CSO members and the community.

The 80th anniversary is a really special time, Nancy

Weintraub said. So Symphony Partners wanted to celebrate this momentous occasion with the entire Chautauqua community.

“The Chautauqua Symphony is the premier organization for Chautauqua Institution,” said Weintraub, president of Symphony Partners. “I think that it is the primary reason that most people come to Chautauqua.”

In addition to the cakes, about 40 hosts and hostesses from the Chautauqua community have opened their homes to the entire CSO for dinner. This event has never been done before, and Weintraub said it was a new and wonderful way to further develop personal relationships between the orchestra and audience.

“It’s another way to interact on a very close level with the musicians,” Weintraub said.

SEEKING COMMUNITY HELP



Chautauqua artist Kirsten Engstrom’s sculpture “Ba Hoa Binh” (translated from the Vietnamese, “Esteemed Woman of Peace”) was vandalized earlier this week. The head and hands were removed from the symbol of peace, installed at the corner of Scott and Pratt in the front yard of the home of Hurlbut Church’s pastor. The sculpture, part of a series Engstrom is currently preparing for Chautauqua, took a year to complete. Engstrom is asking the community for its assistance in locating the missing pieces.

3 days until the Old First Night Run/Walk/Swim

- The run is 9 a.m. Saturday, Aug. 1
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Babysitting Services

A list of available babysitters is available to families who are looking for child care while on the grounds. The list is updated each week during the season, and is available in the Colonnade lobby, at Smith Memorial Library, at the Main Gate Welcome Center and at the Turner Community Center, or by calling the Office of Recreation & Youth Services at 357-6290. All arrangements are made between the family and the sitter, and the office does not rate or recommend individuals.

Cheetahs shock Yac Pac with huge comeback

by Ashley Sandau  
Staff writer

Though the heavy, gray clouds threatened and a few stray drops slipped through, the rain held off long enough for the Slamming Cheetahs and the Yac Pac III to face off last Wednesday at 6:30 p.m.

What seemed like a certain victory for the Yac Pac turned around in the bottom of the fourth after a nine-run tear from the Cheetahs that eventually ended the game at 11-9.

The Cheetahs opened up the scoring in the bottom of the first when Jonathan Luce sent the ball flying against the fence in left field, placing him on second and sending Andrew Braley home. Their second run came in the next at bat with a line drive down the left field line by captain Eric Anderson that knocked Luce in.

Despite picking up an out with their first at bat from Alex Hermance’s pop fly to third baseman Stephen Briggs, the Yac Pac matched the Cheetahs’ scores and raised them one run. Their first came with a hit from Brian Shiedler that sent Bones Rappole from second to home. The other two were scored in the next play when Andrew McCau-

ley sent the ball sailing far into center field, giving Phil Bermel and Shiedler ample time to touch home plate. Although Andrew McCauley slid into third, he was tagged out and the final out came in the next at bat.

Down by one, the Cheetahs were unable to come back right away, picking up three outs after just four batters.

The Yac Pac increased the lead by one in the third as Tyler Hanson’s grounder escaped right fielder Anderson and Jesse “Squintz” Rappole sprinted home from third.

The Cheetahs were again held scoreless in the third with three up and three down.

In the fourth, the Yac Pac pushed the score to the game’s biggest deficit, bringing in four more runs from Hermance, Bones Rappole, Shiedler and Andrew McCauley and setting the scoreboard at 8-2 going into the bottom of the fourth.

The Cheetahs turned things around, however, in the bottom of the fourth, moving through 14 batters and sending nine around all four bases. They opened with a line drive into left center from Eric Gustafson, for a single. By the time the fourth player, Chris Olson, stepped up to bat, the bases were loaded with no outs. After

hitting a pitch to left field, Olson ran to second, Gustafson scored a run and Stephen Briggs sprinted and slid into home as well, bringing in the first two runs of the inning.

The next two came when Larson Anderson swung and sent the ball sailing between Bermel at third and Shiedler at shortstop, giving Max Conover and Olson time to run home.

The Cheetahs cashed in with two more runs again when Dustin Raynor pounded a line drive into center field, sending Josh Micek and Larson Anderson home.

The first out of the inning came when Luce sent the ball flying to left field into the glove of an outfielder, but Raynor tagged up at third and made it home before the throw could come in.

In the next at bat, Eric Anderson was tagged out at first, but Braley moved to third, which put him in a perfect position to score the eighth run on the next play when Gustafson hit an offering to an opening in the outfield. Gustafson scored the final run — and his second of the inning — in the next at bat.

Down by three, the Yac Pac were unable to come back with much in the fifth. After two up and one out, captain

Jonathan Hood slid into third to avoid a double play and touched home in the next at bat to bring in the only run of the inning.

After a scoreless sixth inning, the Yac Pac still needed three runs to keep the game going, but the closest they got was a single by Andrew Madden before the fourth batter swung and the third out was made, ending the game in a victory for the Cheetahs.

Though the Yac Pac seemed frustrated to have lost, “No one was consistent, consistency is where we fell apart,” Madden said.

They still maintained good sportsmanship and shook hands with their opponents after the game.

The Cheetahs, on the other hand, were quite pleased with their win and dominant fourth inning.

“It was a great team effort,” Eric Anderson said with a smile after the game. “It’s a big win for us. And the second half of the line-up really brought it in for us in the fourth.”

Tonight at Sharpe Field, the Slugs will take on the Arthritics for the second time this season.

HIT & RUN



Photo by Roger J. Coda

Eric Anderson, of the Slamming Cheetahs, drives the ball with authority for a base hit in last Friday’s game.

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MUSIC

For two former apprentices, Chautauqua a springboard for success

by Drew Johnson  
Staff writer

As the Chautauqua Opera Company staff will tell you, one of the joys of working here is seeing young performers grow in their careers. Singers come from around the country, some of them still in school, to sing for the summer and hone their craft. Sometimes, after working here for a grueling season and going loose into the world to pursue their careers, they come back.

Two such singers have returned this season. Both spent two summers with Chautauqua Opera as Young Artists and are back this year as guest artists, singing principal roles in *The Troubadour* (*Il Trovatore*), *The Consul* and *Tosca*.

The first, Todd Thomas, is well-known at Chautauqua Opera. He sang here for two summers as an Apprentice Artist, and this year, he will bring his muscular baritone to the role of Baron Scarpia in *Tosca*. Thomas, who also played the villainous Count di Luna in this summer's *The Troubadour*, said the Young

Artist Program influenced everything he did after starting his professional career here.

Thomas participated in two apprenticeships with Chautauqua Opera — first in 1986 and then again in the following summer. But when then-director Cynthia Auerbach offered him the apprenticeship, Thomas did not immediately leap at the chance. He also had been offered a place at Central City Opera and was not positive that this was the perfect place to spend an apprenticeship.

“Cynthia [Auerbach] made a very convincing argument about why I should choose Chautauqua over Central City,” Thomas said. “The staff that she had assembled — coaches, conductors, stage directors — were people working very much in the business. At Central City, you’re continuing an academic experience, but this is the best way to bridge that gap between school and professional life.

“She was dead on. It was really a career-progressing summer,” he said.

Even though common wisdom states that singers should take their second apprenticeship with different companies from their first, Auerbach offered Thomas a principal role for *A Midsummer Night’s Dream* in the 1987 Season and he said he could not turn it down.

After finishing that apprenticeship, Thomas joined the Opera Theatre of Weston, then Texas Opera Theatre. Both, he said, were regional companies that performed in a number of unusual locales. He said he took that route instead of joining a major company like The Metropolitan Opera in New York because Auerbach said he would get more training in acting, which she felt was one of his strengths.

Thomas said his work after Chautauqua Opera helped him refine his acting technique. Beyond that, the experience of touring with a smaller company, he said, taught him the humility necessary to survive the difficult life of a singer.

“If you can get dressed with colleagues in the high

school shop room, you can pretty much do anything,” Thomas said. “Then when you get to the point of singing at City Opera or The Met, that’ll be easy.”

Now in his second time returning as a guest artist at Chautauqua Opera, Thomas has seen major changes to the company, including the creation of the Jane A. Gross Opera Center and the remodeled Connolly Residence Hall.

But some parts of Chautauqua Opera never change, like the support Young Artists receive from the opera company and the community alike.

“What makes singing at Chautauqua so unique is the connection between the community and the company,” he said.

And Thomas still keeps in touch with his opera parents, the Chaverins, who sponsored him during his apprenticeships.

“[Lee Chaverin] still writes me notes signed ‘Your Opera Mom’ and I’m 48 years old,” he said.

For Renée Tatum, who played the role of the Secretary in *The Consul*, it has been a quick turnaround from Young Artist to guest artist at Chautauqua Opera.

The mezzo-soprano first came here for the summer of 2006, after the first year of her master’s program at the Manhattan School of Music. It was her first time in a major summer opera festival and before that first season, she said she was not positive that opera was going to be her chosen field of study.

“I couldn’t have asked for a better experience,” she said. “What I was able to do was evaluate what my strengths were, what direction I wanted to go in and challenge myself to make sure this was really what I wanted to do. It solidified the fact that I want to do this.”

Tatum attributed a lot of her drive toward that decision to Artistic/General Director Jay Lesenger and Carol Rausch, music administrator/chorus master, whom she said mentor the Young Artists who are serious and talented enough to survive as singers.

“There’s a lot of talent here,” she said, “but there are certain singers that have the tunnel vision with the direction they



Photo by Roger J. Coda  
Todd Thomas as Count di Luna in this season’s production of *Il Trovatore*.

Chautauqua organist to play French composer’s ‘last will and testament’

by Gail Burkhardt  
Staff writer

Chautauqua Institution’s organist Jared Jacobsen will honor French composer César Franck as he plays the final pieces that Franck wrote in his lifetime during the Massey Memorial Organ concert at 12:15 p.m. today in the Amphitheater.

Franck revised his last three pieces while on his deathbed, Jacobsen said.

“He really wanted the final published version of these to be his last will and testament,” he added.

Franck wrote the three pieces for a French organ, which had more symphonic tones. Jacobsen said that would work to make the Massey Organ work with the French style.

“My obligation as a performer is to try to produce it on an organ on another continent, built by a different kind of builder, but us-

ing the same musical ethos as Franck’s instrument to reproduce it in ways that would be satisfying to him and authentic to his memory,” he said.

However, the three pieces’ styles and sounds vary.

The first piece, which is set in a minor key, is loud and makes a bold statement, Jacobsen said. He said his friends have described it as tearing apart silk or phone books.

“It’s big block chords, and he tears the sound off in chunks and throws it at you,” he said. “It’s just amazing.”

The second piece is also in a minor key, but its theme is much softer than the first. In keeping with Franck’s style, Jacobsen will use an organ stop to make a type of sound he rarely uses.

“Vox Humana,” or “human voice” in English, is a “wavery and distant” stop, but it is not the type of hu-

man voice he would want in a choir, said Jacobsen, who also is the Institution’s choir director.

“It’s quiet, it’s ethereal, it’s haunting,” he said.

Unlike the first piece, which ends with a large climax, the second piece ends quietly with the human voice stop being the last sound the listener hears.

The last piece, which is set in a major key, utilizes the organ’s trumpet stops, which are the “blaze of glory” for French organs, he said.

Jacobsen has never played all three pieces together, he said, comparing the experience to eating three heavy main courses in a meal. He said he hopes to do the composer’s final works justice.

“Franck was able to say, ‘This is who I am as a musician; this is who I am as a human being on paper in music’ and so that’s a rare treasure I think,” he said.

want their lives to go in this business. Carol [Rausch] and Jay [Lesenger] recognize that and encourage those kind of focused singers.”

At the end of her first season, Tatum was invited back for the next year, but this time as an Apprentice. She said she was eager to come back because of the importance of establishing a relationship and a reputation with an established company like Chautauqua Opera.

“After my summer here, things really started happening fairly quickly,” Tatum said.

She also said that getting to come back here for a second year allowed her to relax and thrive in her craft without having to learn the ropes of another young artist program.

Since finishing that second season, Tatum has been singing with San Francisco Opera. Starting next January, she will join the Metropolitan Opera Company in New York City.

Coming back to Chautauqua Opera as a guest artist just

two years after being here as an apprentice poses a unique situation for Tatum, who is the same age as many of the current crop of Young Artists.

“It’s weird to blur the lines and have to keep it separate,” she said. “But at the same time, I’m their colleague and I’ve known some of them for years. It’s a little strange.”

Strange maybe, but certainly not unprecedented; singers who complete the Young Artist Program here are well prepared to succeed in their careers, and it is no surprise that a singer as young as Tatum is already prepared to sing as a guest artist.

“[Lesenger’s] track record for choosing Young Artists that then do other great things is quite high,” Tatum said.

For both Tatum and Thomas, whose careers have flourished since getting their starts here, it seems like the road to success began at Chautauqua Opera.



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**Thursday, July 30, 7:05 p.m. - McDonalds Night:** Free general admission tickets will be available at participating McDonalds locations for the Jammers 7:05 first pitch with the State College Spikes. \*Tickets are eligible for a \$1 upgrade to our grandstand seating, a savings of \$5\*

**Friday, July 31, 7:05 p.m. - Nestle Purina Bark in the Park:** Bring your dog down to the park with you for prizes, giveaways and fun! In the past, we've had doggie parades, best looking dog contests and more! What will we do this year? Come to the game and get a \$1.00 ticket for your dog with proceeds benefiting the Chautauqua County Humane Society.

Stay tuned for next week’s edition with more information about Heritage Ministries Faith and Family Night for August 1 at 7:05.

For more information on these great events, contact the Jammers at 716-664-0915.

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Photo by Jordan Schnee  
Opera singer Renée Tatum gives a taste to Chautauqua Fund volunteers at their annual luncheon in the Athenaeum Parlor earlier this summer. Chautauqua Opera Company was put in the spotlight, showing volunteers what the funds raised help support. After singing, Tatum spoke to volunteers, saying that Chautauqua was a turning point in her deciding to commit herself completely to the art form.

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RELIGION

‘We don’t pay enough attention to hatred’

by Judy Lawrence  
Staff writer

After a standing-room-only crowd for his morning lecture, Elie Wiesel’s afternoon presentation Monday took the form of a conversation with the Rev. Dr. Joan Brown Campbell. Campbell began by asking Wiesel to repeat a story he had just told her about Nelson Mandela.

One of the endeavors Wiesel was involved with was organizing a meeting of Nobel Laureates in 1988. It was the first time they had met as a group.

At a meeting in Oslo, a minister from South Africa, a young man who had no blood on his hands, “turned to Mandela and said ‘Nelson, we have never met. I want you to know I grew up in apartheid. I was educated in apartheid. I believed in apartheid. Now all I want is to attend its funeral.’”

Wiesel stopped the session, took the minister and Mandela by their hands, put them in a room, locked it and said, “talk to each other.”

“That was the beginning of the end of apartheid,” Wiesel said.

Campbell asked how Wiesel turned his early suffering into a life focused on justice.

“What was the alternative really?” Wiesel asked. “I could have chosen anger, even despair.”

Or he could have tried to live a happy life and asked others not to talk to him about anyone else’s suffering.

So he said he tried to learn, to share and to teach.

“If I were alone, I couldn’t have done it,” he said. “But I’m not alone. No human being is alone. God alone is alone, and therefore I have to do something with my life.”

In the morning lecture, he said relaxing is overstated.

“You’re 80 years old and not noticeably retired,” Campbell said. What, she asked, did he mean by that?

“To relax actually means to withdraw into your self,” he said. “I’m against it. I want to be more sensitive, not less sensitive.”

In his classes, he said he wants his students to be sensitive, especially to what humiliation can do to a person.

“Humiliation is a sin,” Wiesel said.

In almost 40 years, never has a student felt humiliated, he said.

“Don’t relax,” he said. “Enjoy every moment of your life by becoming more sensitive, more alive.”

Wiesel lost his parents tragically when he was very young, Campbell said. How did he learn to be such a loving human being, she asked, absent the love of parents?

In his formative years, Wiesel said he had his parents.

“I grew up in an ambience, atmosphere really of tenderness,” he said. “I don’t have to learn how to feel. I had it from my grandparents, my parents.”

Every Saturday afternoon, his father would go to the prison to visit the prisoners so they would not feel forgotten. His mother and sisters went to the hospital, and he went to visit the mentally ill.

Campbell asked him about his grandchildren.

“For security reasons, I’m not supposed to speak about my immediate family,” he said.

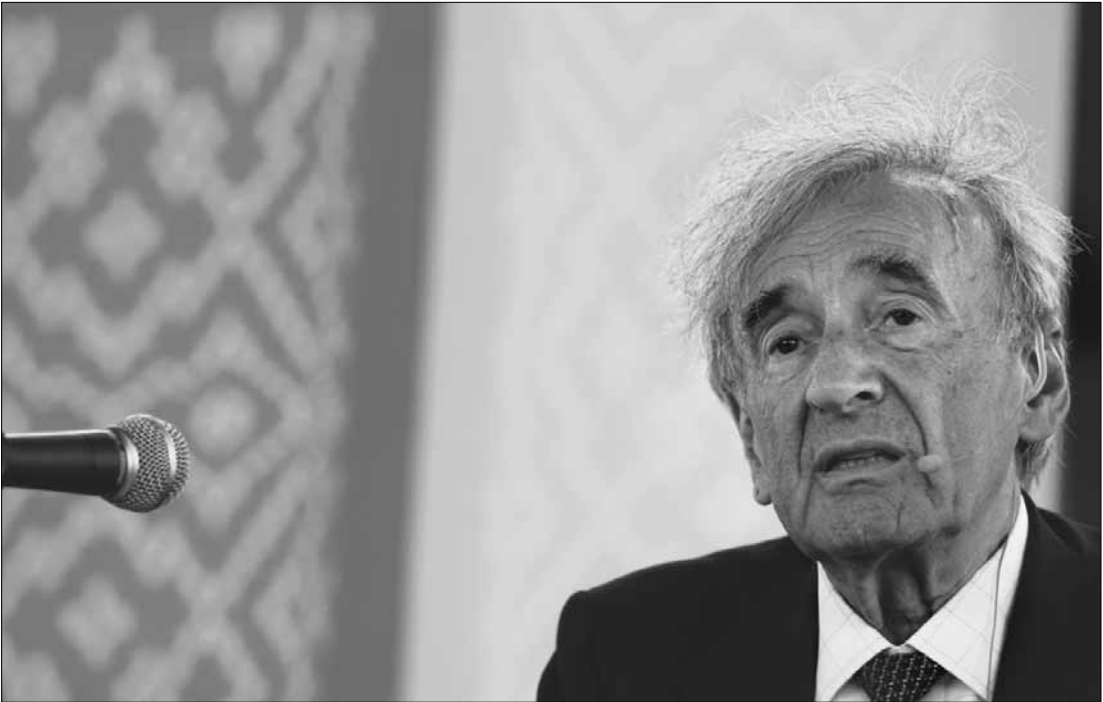
Wiesel said he gets a lot of hate mail and threats. Two years ago, he was almost kidnapped by a Holocaust denier.

In response to a question about remembering, Wiesel replied, what is civilization but memory? He said he is Jew who believes in remembrance.

“The Jew in me believes the more Jewish I am the more universal my message,” he said.

Is interfaith understanding a most important issue today? Campbell asked.

Yes, Wiesel answered. It began with Pope John XXIII and continued with Pope John Paul II.



Photos by Jordan Schnee

Above, professor Elie Wiesel fields tough questions by Rev. Joan Brown Campbell and audience members in the Hall of Philosophy Monday. Wiesel spoke of his experiences in the Holocaust and efforts toward non-violence as an international figure. Below, the line to get books signed on the porch of Alumni Hall stretches around the corner after Wiesel’s Hall of Philosophy conversation.



“The mistake we made was we did not invite Muslims,” he said.

Does religion play a divisive role in the world? Campbell then asked.

“Religion is what you do with it,” he replied.

Religion, in some areas, has become a tool of terrorism today and suicide terrorism is “the curse of the century.” We have not done enough to fight that battle, Wiesel said. This battle has to be fought with ideas and words, he added; people who kill in the name of their God makes their God an accomplice to murder.

Asked about his novels, Wiesel said he had written more than 50 books. *Night* is still the most popular. When it was translated into French, he gave the publisher all the rights to the book and said he had no idea what happened to it. Then he read in an article from *The New York Times* that *Night* had sold six million copies.

*A Mad Desire to Dance* is his latest novel. His novels are action-oriented, he said.

“Anyone who lives through an experience is duty bound to communicate,” he said. “To forget the victims is to kill them a second time.”

Wiesel has written about the immorality of silence in the face of suffering, Campbell said. What, she asked, is the greatest issue today?

“One is simply the indifference on the part of those who have the power to change the world,” he said. Another is the misery in certain lands, he added.

And hatred.

“We don’t pay enough attention to hatred in the world,” he continued.

Wiesel compared it to a contagious disease in the world. If we don’t stop it, it grows.

“Those who hate one group end up hating other groups ... At the end, they hate themselves,” he said.

It is a source of danger, a source of evil today, he added.

How do we know evil when it begins? Campbell asked.

The prophets usually saw evil, but people did not listen to them. People heard their words, but they did not interpret them correctly, Wiesel said. There are certain words that contain the future, he added. He mentioned Hitler’s *Mein Kampf*. Those who read it did not hear the words, he said.

“I have learned, my people have learned, to trust more the enemies’ threats than the friends’ promises,” Wiesel said.

When the enemy threatens, he means it; when Mahmoud Ahmadinejad said he wants to destroy the Jewish people in Israel, he means it, Wiesel added.

Asked about the young people who took to the streets in Iran, he said, young people have power. The Civil Rights Movement and the struggle against the Vietnam War were fought and won on college campuses, he said.

In the morning lecture, Wiesel said that with the election of President Obama, history has the potential to correct the mistakes of racism, Campbell said. Do we have the capacity to sacrifice to make this possible?

Yes, we’ve proved it, Wiesel said, citing the number of white Americans who voted for Obama.

Jews have been exiled so often in so many countries, he said.

“No exile has been so gracious to us as this one,” Wiesel said.

Twice in one century, Americans have fought in Europe. Young people came to give their lives to liberate us, he said. He said he believes in gratitude with all his heart.

What kept you alive in the days in which you were in the camps? Campbell asked.

When his father was alive, Wiesel said he wanted to live. If he died, his father would die, he said.

“But when he [Wiesel’s father] died, I lost my life ... I didn’t want to live,” Wiesel said.

“I really survived, really, by chance,” he said. “Days came and were gone; nights came and were gone.”

On April 5, Jews decided to evacuate the camp, and the prisoners began gathering to leave. But the camp police told them to go back. However, the leader of the camp police changed the books to say they were all Christians. Thus, he saved them.

Many years later, Wiesel gave a lecture at West Point and came to thank them for liberating him and his friends. They gave him a present, a parade of cadets.

“I came to thank them, and they thanked me,” he said.

At that point, Campbell opened up the questions to the audience. The first audience member asked if Wi-

esel saw an analogy between Hitler and Ahmadinejad. He said he does not believe in analogies when it comes to the Holocaust. But what Ahmadinejad is doing now to his people, Wiesel said, he will do to other people.

When asked what books he reads, Wiesel said, “Remember I am a religious person. Every Shabbat and every day I study Talmud wherever I am.” In secular books, he goes back to the classics and to ancient philosophers, he said.

President Carter invited him to chair the committee to create a Holocaust memorial. At first he refused, he said, but “Carter did his homework and began quoting my own words,” so Wiesel agreed to help.

Where do you find your hope today? Wiesel was then asked. Only another human being, Wiesel said, can cause him despair and only another can end the despair and turn it into hope.

“I find it in the other human being,” he said.

If the alternative to war is a just intervention, what should Israel do? Campbell asked. The answer is negotiation, he said. But not until Hezbollah and Hamas change their charter so they are not calling for the annihilation of Israel; we must take their threats seriously, he added.

During World War II, the allies, including the U.S., refused to bomb the railroads leading to the camps. Why? Wiesel was asked.

“I think it’s a blemish on our history. I asked the question of every single president I met in the Oval office,” he replied.

Ten thousand to 12,000 people were being deported every day. Bombing the railroads could have slowed down the process and showed Berlin the world cared, he said. They believed the world didn’t care, he added.

Another audience member asked if Wiesel had doubts about the existence of God after his release from Auschwitz.

“I have never doubted God’s existence; I had problems with his presence,” he said. “The tragedy of the believer is deeper than the tragedy of the non-believer.”

To this day, Wiesel said he still does not understand why God was not there.



Morning Worship

COLUMN BY JOAN LIPSCOMB SOLOMON

God’s intent for companionship

When Chaplain Barbara Kay Lundblad announced as her overall theme, “Some Questions We Might Ask: Stories Worth Hearing Again for the First Time,” she meant what she said. Tuesday’s question, “Do Women Have More Ribs than Men?” morphed into other contemporary hot-button issues. Is the Bible to be taken literally? Is Genesis theology or biology? Is marriage about gender or companionship?

In the Genesis 1 creation story, when God said, “Let us make humankind in our image according to our likeness” Martin Buber heard those plural pronouns and declared: “In the beginning was relation.”

Those words showed Buber that God longed not only to be, but also to be with. God’s longing for companionship brought the realization that it was not good that the newly created Adam be alone. What about a nice pet?

Adam’s first task was the naming of the animals. And yet, not one of them was found to be a suitable helpmate. Therefore, the first surgery took place. God put Adam to sleep, removed a rib, closed the incision, and transformed the rib into a woman. Adam greeted Eve with delight, as “bone of my bone and flesh of my flesh.”

Lundblad pointed out the Aesop-like moral inserted here: “Therefore, a man shall leave his father and mother and cling to his wife — they two shall be one flesh.” She chuckled over the changes in the wedding ceremony that taking this verse literally would require. Next, she wondered about the changes in church policy that would be required if Jesus’ expansion of that verse in his discourse on divorce were followed.

Until the study of human skeletons dispelled the idea, people assumed that women had more ribs than men just as, following scriptural references, people believed the sun went around the earth until Copernicus and Galileo insisted the reverse was true.

“When we use Genesis 2 to prove God’s intention for the heterosexual ordering of creation, we are asking biological questions of a text that isn’t about biology,” Lundblad said. “As the text itself says, this is a story about God’s intent for companionship rather than loneliness.”

The chaplain reminded her listeners of the liturgical style of Genesis, one in which God created man and woman simultaneously, by modeling them from the earth’s clay, then breathing the breath of life into them. She evoked the image from James Weldon Johnson’s *The Creation*, in which God bent over them “like a mammy bending over her child.”

Given the fact that Genesis 1 is a doxology of praise, calling us to worship the Creator and that Genesis 2 is God’s solution to loneliness, not gender, Lundblad wondered how the large Lutheran Church in suburban Phoenix could leave its Evangelical Lutheran Church in America denomination, fearing that we will approve ordination of partnered gay and lesbian people in August.

While Genesis 2 doesn’t affirm gay marriage, it does affirm the goodness of human companionship and the formation of new families, Lundblad said. She added, “Gay marriage will never damage marriage as much as the infidelity of politicians who condemn gay marriage.”

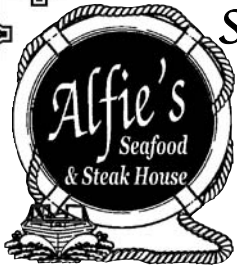
“What makes a relationship moral?” she asked. “Not the gender of partners, but their faithfulness and love for one another. What God can join together, let none, in fear, tear asunder.”

Lundblad is Joe R. Engle Professor of Preaching at New York City’s Union Theological Seminary. President Rick Bliese of Luther Seminary was liturgist. Motet Choir singer Paul Burkhardt read Genesis 2:18-25. Worship coordinator Jared Jacobsen led the Motet Choir in Richard Farrant’s setting of Psalm 25:5-6, “Call to Remembrance.”



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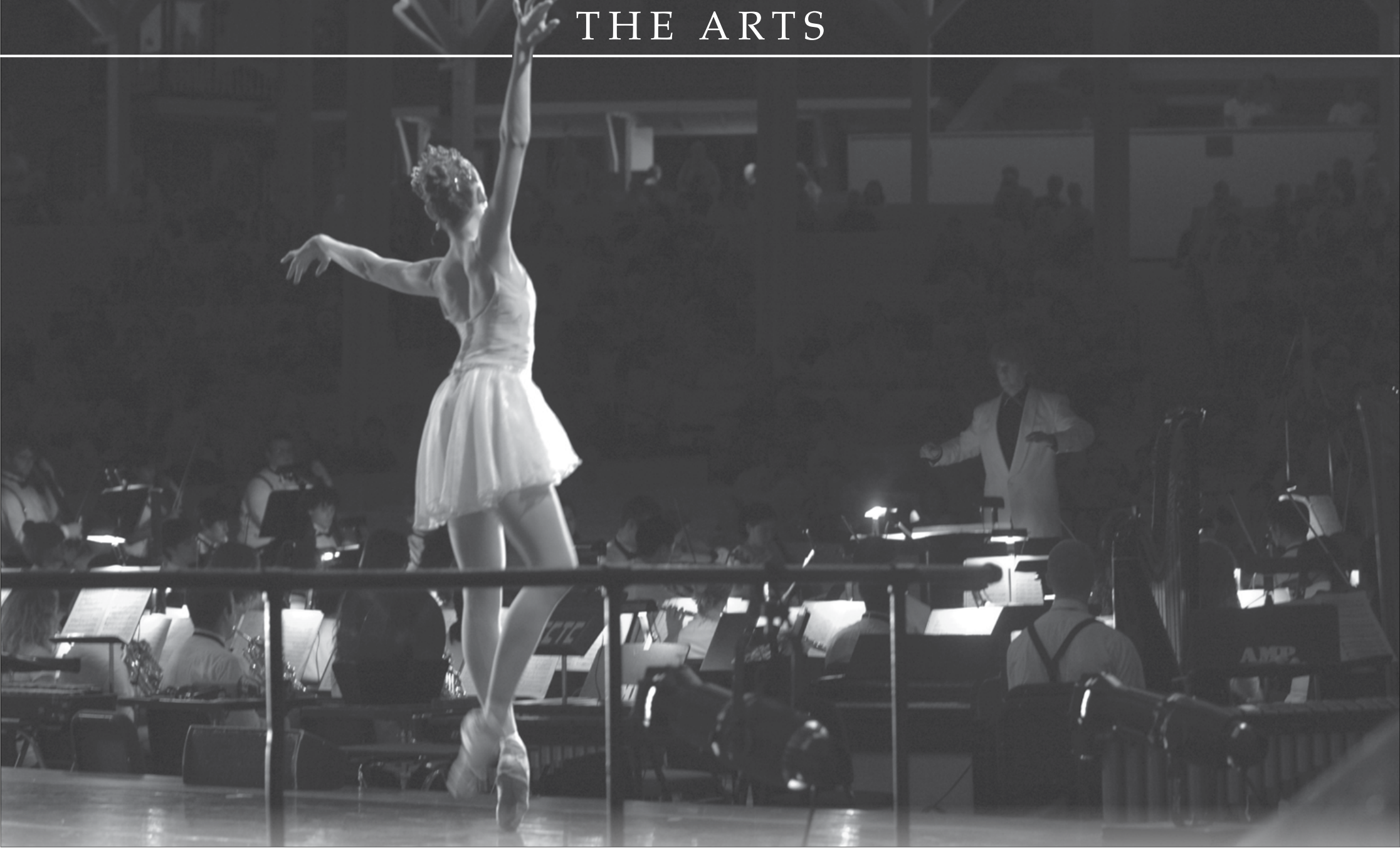
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Above, Emily Kikta dances a solo in the “Waltz of the Flowers” from the “Nutcracker.” Below, Peter Walker takes to the air, tambourine in hand, during “Tarantella,” a Balanchine ballet staged by Patricia McBride. The female role was choreographed for McBride when she was in the New York City Ballet.

Photos by Jordan Schnee

# ‘A spectrum of dance and music’

by **Anthony Bannon**  
*Guest reviewer*

The spirits spoke and the stars lined up while we watched two remarkable young people dance the George Balanchine “Tarantella” Monday evening. They danced with sass, spunk and stamina, and the several thousand persons in the Amphitheater roared out pleasure. In the audience, too, was the woman who danced it first for Balanchine himself almost 45 years ago. She watched, too, for she now is the teacher.

Another teacher, Michael Vernon, received an award on this evening of dance and music from the Chautauqua School of Dance Festival Dancers, performing with the Music School Festival Orchestra. Vernon has taught, danced and choreographed around the world, and each summer he comes to Chautauqua to work with students who teach him, he said.

These are students not yet in their 20s, and they didn’t give anything away. These young people held down an evening in the Amphitheater with skills that would be called professional in

a lot of places. And several thousand people who live in Chautauqua during the summer watched the young people, whom they also see on the sidewalks and around town, and this audience stood to honor their music and dance on Monday night. Not because these young artists are students, but because they are fine, and a part of this notable community, where we all are learning.

This education is a kind of art after all, in as much as it is meant to take those who learn to some place never before visited. Angelica Generosa and Peter Walker, who danced the “Tarantella,” didn’t move like that six months ago, and we hadn’t considered the wonder with which Emily Kikta, who danced a “Waltz of the Flowers,” let her head trail her shoulders so gracefully as her long fingers inflected mood and direction.

This was not student dance. It was an event for learning, and the Amphitheater was a classroom shared with audience, performers and teachers, held together to create community. That is how the stars

## R.E.V.I.E.W

lined up, and the spirits sent messages that were seen and heard when Michael Vernon received the 15th annual Kay H. Logan-sponsored Artist Teacher Award during intermission.

The evening began with a premiere of Vernon’s reinterpretation of a ballet Jean-Georges Noverre began with a young Mozart — at the same time that Mozart wrote his “Concerto for Flute and Harp,” performed last night by Chautauqua Symphony Orchestra. The piece is a brief and joyful ballet that lives in the Mozart canon as K. 299b, “Les Petits Riens,” a formal and frolicsome teaching opportunity for the full corps with ensemble development and quick turn outs for solo work. The jaunt was conducted by Andres Moran, the David Efron Conducting Fellow.

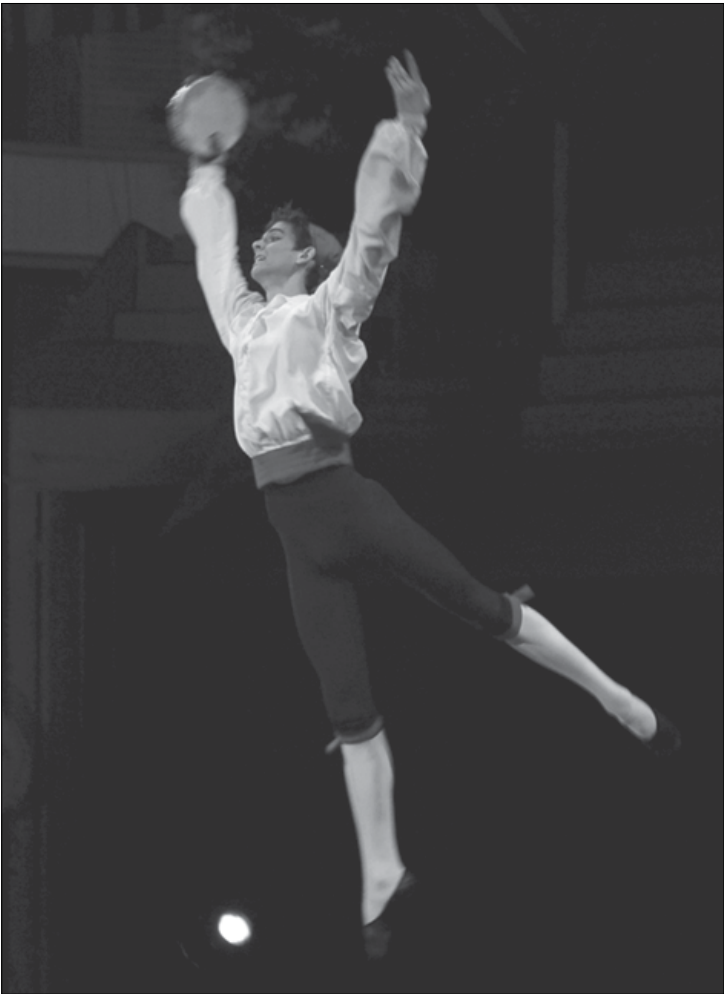
The “Tarantella” followed, staged by Patricia McBride, who first danced the piece in 1964 with Edward Villella. It is a short but demanding

work, in accelerated time. The Italian folk legend has it that a couple would dance to sweat out the sting of a spider’s bite. The young Generosa and Walker gave the piece sharp definition and vivid personality, a dazzle of footwork and flirtation from the lady, long leaps and a head held high from the young gentleman.

Resident choreographer Mark Diamond’s “Maidens and Warriors,” to Gustav Holst’s “The Planets” (Mercury for the ladies and angry Mars for the men), provided expressive psychology in a thoroughly modern idiom, with killings and seductions rendered by a virile militia of boys being boys and a delight of Maxfield Parrish nymphs.

“The Waltz of the Flowers,” to “Nutcracker” music by Tchaikovsky, was choreographed by Artistic Director Jean-Pierre Bonnefoux, also a Balanchine principal dancer.

A rare treat concluded the evening, Balanchine’s “Western Symphony” from 1954, an early caractere into Americana, with high stepping dance hall antics, hoe-down coquetry and jazzed cowboys. The stylish leads were Lauren Lovette and Ja-



cob Artist. It is a ballet in one act to a shortened symphonic form by Hershy Kay.

A spectrum of dance and music, then, but, moreover, it was an evening, as Vernon put it, for teaching and performing, intertwined with community.

*Anthony Bannon is director of George Eastman House International Museum of Photography and Film in Rochester, N.Y. Previously, he was a critic fellow at the American Dance Congress and an arts writer for The Buffalo News.*

# Guest artist relates to character through motherhood

by **Stacey Federoff**  
*Staff writer*

Franchelle Stewart Dorn, Chautauqua Theater Company guest artist, said that despite her outrageous, overbearing ways, Dorn’s “The Glass Menagerie” character, Amanda Wingfield, is still human.

Dorn has three children of her own, and she said she relates to Amanda through motherhood.

“I think most people who take on the job [as parents] are doing the very best they can, and they make mistakes along the way,” she said. “But if their heart’s in the right place, you hope their kids don’t grow up to be ax murderers.”

CTC presents Tennessee Williams’ classic 1945 play at 8 p.m. tonight; it continues through this week.

Dorn said she thinks Amanda is doing the best she can as a mother, despite the perception that the character is a “fairly self-centered, somewhat selfish, egotistical woman who is controlling of her children.”

“I tried to be, I must be, in fact, sympathetic to any character I play, so I am sympathetic to Amanda,” she said.

The character had to overcome a lot, Dorn said, because Amanda came from the South’s genteel hierarchy, “a society that has disappeared,” and was uprooted to a large Midwestern city.

Williams brings out the humanity in Amanda and believes the playwright allows her to see that people live in hope, Dorn said.

“That’s her most positive aspect regardless of what reality is telling us; she lives eternally in hope that things will get better,” she said. “Every character’s flawed, human beings are flawed, and it takes the brilliant playwright to bring that out to people and remind them that no one is perfect.”

Dorn is making her first guest appearance with CTC and has known director Ethan McSweeney since he was a teenager.

He called Dorn’s career “remarkable” and said her char-

## THEATER-LOGUE

Join Katie McGerr, CTC artistic associate, for a pre-performance discussion about the context of “The Glass Menagerie” at 7 p.m. tonight in the Everett Jewish Life Center in Chautauqua. Shuttle to Bratton Theater available following event.

acter in “The Glass Menagerie” is one that is a testament to her breadth as an actress.

“Amanda Wingfield is one of the greatest roles ever written,” McSweeney said, adding that it ranks among the great roles of Shakespeare, many of which Dorn has played as a member of the Shakespeare Theatre Company in Washington, D.C.

Along with her 22 years as a member of that company, Dorn also played Martha in “Who’s Afraid of Virginia Woolf?” and recently completed a national tour of “A Raisin in the Sun” as Lena. She also has worked in film and television and serves as

the head of the acting program at The University of Texas at Austin.

Dorn said she has enjoyed working with McSweeney, especially since she has known him for so long.

“I’ve found myself feeling very maternal and proud of Ethan [McSweeney] during this process,” she said. “He’s quite brilliant and has a good eye and he’s a good director, so I find myself kind of tilting my head and saying, ‘My goodness, look at you.’”

Dorn said the mark of a classic like “The Glass Menagerie” is that no matter how many times it is repeated, the essential themes remain timeless.

“You virtually must see something different, even as the same actor repeats a role several years later,” she said. “It’s going to be different because that actor, that human being, has grown and changed over time, so the nuance is what keeps people coming back.”



Photo by Roger J. Coda

Franchelle Stewart Dorn as Amanda in CTC’s “The Glass Menagerie”



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Tuesday • 9-11 Who Knew? Trivia  
Wednesdays • 9-11 Hump Day Hangout  
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## ANNOUNCEMENTS

AA and Alanon. Sunday 12:30 p.m., Wednesday noon at Hurlbut church.

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BOAT AND Jet-ski Rentals. Chautauqua Marina 716-753-3913... www.ChautauquaMarina.com 3 miles from Chautauqua Institution

## CONDOS FOR RENT

WEEK EIGHT Pine Condo for rent. 3 BR, 3.5 Bath, Modern Corner Unit #29. Parking, Pool, Near bus route. Call Deanna at 214-681-2121 or local 357-3527 \$2500 Also weeks 6,7,8,9 of 2010

## FOR RENT

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## CROSSWORD

By THOMAS JOSEPH

### ACROSS

- 1 Con artist's helper  
6 Slender  
10 Unbilled role  
11 Future fungi  
12 Stockpile  
13 Egged on  
14 Table parts  
15 Whatever person  
16 Inventor Whitney  
17 Decline  
18 Poseidon's realm  
19 Belts  
22 Ship-shape  
23 Orange cover  
26 Leaves work  
29 Herbert of "The Pink Panther"  
32 Got together  
33 Glimpse  
34 Trouble-ridden  
36 Sleep sites  
37 Floppy topper  
38 Moroccan city  
39 Worker's reward

- 40 Make speeches  
41 Scads  
42 Vegas action

### DOWN

- 1 Justice symbol  
2 Piper's place  
3 John Lennon song  
4 Minus  
5 — Alamos  
6 Agile  
7 Company symbols  
8 Peace goddess  
9 Sorceress of myth  
11 Red, in a way

A	L	E	R	T	S	P	E	C	S
L	O	V	E	R	P	E	D	R	O
P	R	E	M	O	N	I	T	I	O
H	E	N	W	A	N	T	O	N	
A	N	T	H	E	M	S	I	K	E
			A	L	E	P	O	E	T
C	H	A	T	S		H	A	N	D
R	A	G	E		C	O	G		
E	R	R		C	A	T	E	R	E
A	D	E		U	P	S		O	N
T	H	E	P	R	O	P	O	S	A
E	A	T	E	R		O	N	I	C
S	T	O	R		I		T	E	N
T	E	N	T	S					

### Yesterday's answer

- 15 Blood system letters  
17 Rough guess  
20 Empty talk  
21 Frank McCourt book  
24 Oats holder  
25 Library book stamp  
27 Ring item  
28 Lab worker  
29 Fall sign  
30 Ryan of film  
31 Racer Andretti  
35 Witty remark  
36 Vamp Theda  
38 Quarrel

NEW CROSSWORD BOOK! Send \$4.75 (check/m.o.) to Thomas Joseph Book 1, P.O. Box 536475, Orlando, FL 32853-6475

1	2	3	4	5		6	7	8	9
10						11			
12						13			
14					15				
16					17			18	
19			20			21			
	22					23		24	25
			26		27				28
29	30	31		32				33	
34			35				36		
37							38		
39						40			
41						42			

7-29

AXYDLBAAXR  
is LONGFELLOW

One letter stands for another. In this sample, A is used for the three L's, X for the two O's, etc. Single letters, apostrophes, the length and formation of the words are all hints. Each day the code letters are different.

7-29

## CRYPTOQUOTE

IXGM YWH GVMMS ECMWI XW

QMB CXWZ GMW IV HV GVFM

UVF IQMGEMBNME XE UYF

OMIIMF IQYW GMFM ZXNXWZ.

— QMWFS UVFH

**Yesterday's Cryptoquote:** HOLLYWOOD IS A PLACE WHERE PEOPLE FROM IOWA MISTAKE EACH OTHER FOR MOVIE STARS.  
— FRED ALLEN

## SUDOKU

Sudoku is a number-placing puzzle based on a 9x9 grid with several given numbers. The object is to place the numbers 1 to 9 in the empty squares so that each row, each column and each 3x3 box contains the same number only once. The difficulty level of the Concepts Sudoku increases from Monday to Sunday.

## Conceptis Sudoku

By Dave Green

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

Difficulty Level ★★★

7/29

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


Difficulty Level ★★

7/28

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**SPORTS CLUB SUNDAY  
EVENING DUPLICATE BRIDGE**  
JULY 26, 2009

North/South

1st Adele/David Hast 62.01%  
2nd Bernie Reiss/Sylvia Bookoff 58.06%  
3rd Gail/Grant Hennessa 54.89%  
4th John Hunter/Hannon Yourke 53.84%

East/West

1st Una/Sol Ellman 61.71%  
2nd Jerry/Joyce Froot 55.75%  
3rd Bill/Peggy Blackburn 55.63%  
4th Mildred Beckwith/Nancy Bechtolt 54.05%

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## VISUAL ARTS



# 'A decorative essay about choice and chance'

## R.E.V.I.E.W

by **Anthony Bannon**  
Guest reviewer

Here are the parts that build to the whole.

One color, and then another. One at a time.

One canvas, and then another.

One brush stroke.

One pattern and then another that together shape a paradigm.

One perspective.

These are models for the language of art. Building blocks.

These are the pieces that create the message.

One persuasion, and then another: case studies, art arguments.

"Patterns, Paradigms & Persuasions" is a collection of 32 paintings, drawings, constructions and ceramics by six artists summoned from around the country by Judy Barie, VACI galleries director. It is a decorative essay about choice and chance, about sense and significance.

These are big and colorful things and prime ideas for the walls, along with some stoneware for pedestals out on the floor of the main gallery in the Strohl Art Center.

Quickly the lessons take hold. For here are the basic forms — the lines and shapes and colors — that wordlessly conspire to create visual meanings. Sometimes these tools stand alone, like specimens for study: A pot or a vase with fundamental geometries, for instance. And other times the images group together and configure into basic notions for sight — over there a branch and its leaves, here the tangle of lines that compose a map and then a flower.

The adventure of the exhibition is not only in these vital signs. It is in the overarching invitation to join the artist in making a little cosmography of seeing. Straight-away, upon the wall facing the entrance, Trine Bumiller of Denver offers a topic sentence of 13 joined canvases stretching 13 feet across — five paired images, but differently sized, of such as leaf or string shapes

anchored finally by three canvases of a single orange hue. Two other works around the space continue Bumiller's inquiry, which builds from basic forms to larger issues of nature and its depiction.

The artists are giving us building blocks, and it is up to us to continue the conversation, joining the parts, creating the relationships, making the connections.

In this spirit, Anna Divinsky of Pittsburgh paints a beautiful chaos theory on silk. One piece, "Indigo Folds," reads as if from a centrifuge, 21 little panels, rivers of color, finding its own order upon the wall — a fascinating echo of two other works at the far side of the gallery. These two are called "Nests" and offer hundreds of tiny winged shapes in clusters and swirls of muted color across the silk interior of the frame, suggesting the order of a swarm of swallows above a summer field.

The art comes in parts, like words in a sentence: A wonderful grouping of stoneware vases and pots by Vasileios Tsentas of Orlando, Fla., absent of any applied hue, the accent of design composed by a play of light throwing shadows across a slight relief surface, for instance. Or the parts may come as a sort of pointillist buildup, a cunning play upon the built environment of maps, observed, as it were, by dot-constructed single engine planes shown in the sequence of a flight pattern — a delight that in one of the pieces by Lise Lemeland of Alfred University is extended to a prop shape superimposed across the canvas.

Margery Amdur of Philadelphia cuts stencils in frosted Mylar — floral patterns fit for a tole painting — that both hide and reveal colorfully rendered flowers beneath, or shown in clusters, pinned above the stencil work. These are the repetitions, the imi-

tations of patterns in nature that guide and model perception. In turn, these likenesses form and shape — outline — the motifs, sometimes the decorations, that are arranged to create the paradigms, the dictionaries, of seeing.

We use these paradigms to make the meanings that artists like Tracey Adams then can challenge and bend to change, stretch to new persuasions, layering bits of evidence, a line, a smudge of color, into a new archeology, encaustic monotypes on panels, stretched seven across, proposing a puzzling language out of fragments. Adams' work is poetically entitled "Obon," a fetching reference to the Japanese Buddhist festival held to honor deceased relatives.

"Patterns, Paradigms & Persuasions" is a smart show, introducing foundational notions of picture making and doing so in a friendly way, with decorative, pleasant art that harmonizes its lessons rather than arguing about them. And just in case there is any question about it, Barie, who organized the gathering, offers a salient quotation from



Oscar Wilde as an exhibition frontispiece: "The art that is frankly decorative is the art to live with. It is, of all the visible arts, the one art that creates in us both mood and temperament. ... The harmony that resides in the delicate proportions of lines and masses becomes mirrored in the mind. The repetitions of patterns give us rest. The marvels of designs stir the imagination."

Anthony Bannon is the director of George Eastman House International Museum of Photography and Film in Rochester, N.Y. Previously, he was an arts writer for The Buffalo News.

## Opening Reception Wednesday, July 29, 3:00 - 5:00 PM



Detail: "Las Bolas" by Alberto Roy

## Cuban Connections:

Works by Contemporary Cuban Artists

7/26-8/25

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PROGRAM

Wednesday, July 29

- Director's Choice: Tribal Art and Selected Works from the Franks Tribe Collection opens. Through Aug. 25. Strohl Art Center

7:00 (7:00–11:00) Farmers Market

7:15 (7:15–8) Mystic Heart Meditation. Leader: Subagh Singh Khalsa (Sikhism/ Yogic Meditation). Hultquist Center

7:45 Episcopal Holy Eucharist. The Rev. James Walters, Diocese of London, England. Chapel of the Good Shepherd

8:00 Morning Meditation. (Sponsored by Unity of Chautauqua.) Hall of Missions

8:45 Catholic Mass. Chapel of the Good Shepherd

8:55 (8:55–9) Chautauqua Prays for Peace. Hall of Philosophy Grove

9:00 Professional Women's Speaker. Cheryl Roberto, Commissioner, Public Utilities Commission of Ohio. Women's Clubhouse

9:15 Choir rehearsal. Susan Pardo, music educator in residence. Hebrew Congregation event. Everett Jewish Life Center.

9:15 Project Talmud. (Programmed by Chabad Lubavitch of Chautauqua). Rabbi Zalman Wilenkin. Alumni Hall Library Room

9:15 DEVOTIONAL HOUR. The Rev. Barbara Lundblad, associate professor of preaching, Union Theological Seminary. Amphitheater

9:30 Koffee Klatch. (Programmed by the Chautauqua Women's Club). For women 60 years and older. Women's Club

9:30 (9:30–10:30) Chautauqua Institution Trustees Porch Discussion. "Strategic Planning." Geof Follansbee, Charlie Heinz. Trustees: Ron Kilpatrick (facilitator), Jack McCredie, Don Greenhouse, Barbara Georgescu. Hultquist Center porch

10:00 Voice Master Class. (School of Music). Marlena Malas, presenter. McKnight Hall

10:15 Service of Blessing and Healing. UCC Chapel

10:45 LECTURE. "The Maxim Deep in the Minds of Many: Ethics and the Other." Ralph Williams, professor of English, language and literature, University of Michigan. Amphitheater

12:00 (noon–2) Flea Boutique. (sponsored by Chautauqua Women's Club) Behind Colonnade

12:00 (12–1) Women in Ministry. Hall of Missions

12:10 Catholic Mass. Chapel of the Good Shepherd

12:15 Massey Organ Mini-concert. "Last Will and Testament– The Three Chorales of Franck." Jared Jacobsen, organist. Amphitheater

12:15 Book Review/Brown Bag Lunch. (Programmed by the CLSC Alumni Association). Jeff Miller. *The Wasteland and Beyond*, T.S. Eliot poem. Alumni Hall porch

12:15 Brown Bag Lunch. (Sponsored by the Chautauqua Dance Circle) Carnahan-Jackson Dance Studios

12:15 Brown Bag. Hebrew Speakers Lunch. For those with basic or fluent Hebrew.
- Susan Pardo, moderator. Everett Jewish Life Center

1:00 Special Event. "Bach An All Ya." Sponsored by Symphony Partners. Celebrate the CSO's 80th anniversary with birthday cake on Bestor Plaza

1:00 Chautauqua Literary and Scientific Circle Alumni Hall Docent Tours.

1:00 (1–4) Artists at the Market. (sponsored by the Women's Club) Farmers Market

1:15 Language Hour. (Programmed by the Women's Club). Women's Clubhouse

2:00 INTERFAITH LECTURE SERIES. The Right Rev. V. Gene Robinson, Bishop of New Hampshire. Hall of Philosophy

2:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee.

3:00 (3–5) Reception. Opening of Patterns, Paradigms and Persuasions, curated by Judy Barie. Strohl Art Center

3:00 (3–5) Reception. Opening of Cuban Connections: Works by Contemporary Cuban Artists, curated by Don Kimes. Bellowe Family Gallery at Strohl Art Center

3:00 (3–5) Reception. Opening of Director's Choice: Tribal Art and Selected Works from the Franks Tribe Collection. Gallo Family Gallery at Strohl Art Center

3:30 Contemporary Issues Dialogue. (Programmed by the Women's Club). Ralph Williams. (Today's Dialogue is open to all members of the Women's Club. Members should present their membership cards at the Clubhouse 15 minutes before the program starts. New members can join for \$25 at the door). Women's Clubhouse

4:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee.

4:00 Lecture. "Rabbi Judah L. Magnus, 1877-1948; Ethical Zionism." Daniel Kotzin. Everett Jewish Life Center

4:00 Piano Lecture and Recital. (School of Music). Jane Solose. Sherwood-Marsh Studios. Fee

4:00 Master Class. George Taylor, viola. McKnight Hall.

4:15 Bat Chat. (Programmed by Chautauqua Bird, Tree & Garden Club) Caroline Van Kirk Bissell. Smith Wilkes Hall.

4:15 Young Readers Program. Peter Pan, by J.M. Barrie. Presenters: School of Art. Strohl Art Gallery

5:30 Tisha B'av Services. Hebrew Congregation, Rabbi Aaron Meyers. Hurlbut Church

6:45 Eventide Travelogue. (Programmed by the Chautauqua Literary and Scientific Circle Alumni Association). "South Africa." Jack Bailey. Hall of Christ

7:00 Pre-Performance Lecture. (Sponsored by the Chautauqua Dance Circle) Dance faculty. Hall of Philosophy

7:00 Christian Science Service. Christian Science Chapel

7:00 Pre-performance lecture. Theater-logue: "The Glass Menagerie." Katie McGerr, CTC artistic associate. Everett Jewish Life Center.



Photo by Jordan Schnee

Festival dancers bow after performing the world premiere of "Les Petits Riens," a piece by Mozart choreographed by Michael Vernon.

- Bratton Theater shuttle available following event.

7:30 Voice Department Performance. McKnight Hall. (Benefits the Women's Club Scholarship Fund.)

7:30 Master Class. Woodwind/ brass — orchestral. Fletcher Music Hall

8:00 THEATER. Tennessee Williams' *The Glass Menagerie*. Ethan McSweeney, director. Bratton Theater (Reserved seating; purchase tickets at Main Gate, Colonnade and Turner Community Center ticket offices, and 45 minutes before curtain at Bratton kiosk.)

8:15 AN EVENING OF PAS DE DEUX. North Carolina Dance Theatre in residence. Jean-Pierre Bonnefoux, director. Amphitheater
- "Fueling our Future – Our Future Transportation." Bill Chamberlin, chemist. Alumni Hall Garden Room

9:15 Choir rehearsal. Susan Pardo, music educator in residence. Hebrew Congregation event. Everett Jewish Life Center.

9:15 DEVOTIONAL HOUR. The Rev. Barbara Lundblad, associate professor of preaching, Union Theological Seminary. Amphitheater

10:00 (10–4:30) Piano Competition Preliminaries. Sherwood-Marsh Studios

10:15 Service of Blessing and Healing. UCC Chapel

10:45 LECTURE. "Prosecuting Crimes Against Humanity: Caught Between Justice and Despair." Leila Nadya Sadat, Henry H. Oberschelp Professor of Law, Washington University School of Law. Amphitheater

12:10 Catholic Mass. Chapel of the Good Shepherd

12:15 Brown Bag: Theater. TBA. Bratton Theater

12:15 (12:15–1:15) Knitting. "Women4Women– Knitting4Peace." UCC Reformed House Porch

12:30 (12:30–2) Mystic Heart Meditation Seminar. "Being All You Are." Subagh Singh Khalsa, author and meditation teacher. (Sikhism/ Yoga). Hall of Missions. Donation.

12:45 Chautauqua Catholic Community Seminar. "A Meditation on Discerning God's Will" Rev. John W. Crossin, OSFS, executive director, Washington Theological Consortium, Washington, DC. Methodist House Chapel

1:00 (1–4) Artists at the Market. (sponsored by the Chautauqua Women's Club) Farmers Market

1:15 Duplicate Bridge. Herb Leopold, director. Sports Club. Fee
- 1:30 (1:30–3) Student Recital. McKnight Hall (Benefits the Chautauqua Women's Club Scholarship Fund)

2:00 INTERFAITH LECTURE SERIES. Mohamed Keshavjee, professor of Islamic Law, Institute of Ismaili Studies, London. Hall of Philosophy

2:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)

3:30 CLSC ROUNDTABLE/ LECTURE. "A Reading From *A Person of Interest*." Susan Choi, *A Person of Interest*. Hall of Philosophy

4:00 Artsongs at the Athenaeum. Recital with Chautauqua Opera Studio Artists. Athenaeum Hotel parlor

4:00 Lecture. "Rabbi Judah L. Magnus, 1877-1948; Attempts at Jewish Arab Cooperation." Daniel Kotzin. Everett Jewish Life Center

4:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)

4:00 THEATER. Tennessee Williams' *The Glass Menagerie*. Ethan McSweeney, director. Bratton Theater (Reserved seating; purchase tickets at Main Gate Welcome Center, Colonnade lobby and Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 4:30 Chautauqua Boys' & Girls' Club's Air Band Competition. Amphitheater

6:00 (6:00–7:45) Chautauqua Choir Rehearsal. All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Smith Wilkes Hall

6:30 Unity Class/Workshop. (Programmed by Unity of Chautauqua) "Inner Listening as a Moral Compass." The Rev. Jim Fuller, Albany, N.Y. Hall of Missions

6:45 Pre-Chautauqua Symphony Orchestra Concert Lecture. Lee Spear. Hurlbut Church Sanctuary

7:00 Devotional Services. Denominational Houses

7:00 Jewish/Israeli Music. Old and new favorites. Adults and children welcome. Susan Pardo, leader. Everett Jewish Life Center.

8:15 CHAUTAUQUA SYMPHONY ORCHESTRA. (Community Appreciation Night). Günther Herbig, guest conductor; Joan Kwuon, violin.
  - Violin Concerto, Op. 47 in D Minor Jean Sibelius
  - Symphony No. 9, D.944 in C Major "The Great" Franz Schubert

PROGRAM PAGE CHANGES  
Please submit 3 days before publication by 5 p.m.



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Isaiah 44: 6, 8



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