

The Chautauquan Daily

PHOTO BY
GREG FUNKA

Prolonged exposure of a full moon
rising over Chautauqua Lake

The Official Newspaper of Chautauqua Institution | Tuesday, July 27, 2010

VOLUME CXXXIV, ISSUE 27
CHAUTAUQUA, NEW YORK 50¢

In the case of love, how many of us have looked
up at the moon and thought that our loved one could
look up at the moon at the same moment?

— Grant Cooper, guest conductor



Daily file photo

Guest conductor Grant Cooper gestures to the violins during "Overture: Aotearoa," a piece from Cooper's homeland of New Zealand in CSO concert earlier this season.

Same ocean, different shores

CSO performs recent composition set to poetry

by Kathleen Chaykowski | Staff writer

The sun is setting, glistening silver and yellow. You are standing in the sea, and waves wash up around your legs. You sway slightly, and your toes dig deeper into the sand. You wonder where these waves come from, where the energy starts. Looking back at the shore, you see it is merely a crust. The ocean is the larger living space, and you are part of it now, connected to all other shores, all other people, through the droplets at your feet.

If you can imagine the ocean, the Chautauqua Symphony Orchestra's concert at 8:15 p.m. tonight in the Amphitheater will bring you to a familiar place. The concert features a special piece: soprano Janet Brown singing "A Song of Longing, Though ..." with words by Tom Beal and music by guest conductor Grant Cooper.

See **CSO**, Page 4



Brown

Photographer Kashi raises awareness with visual storytelling

by Jack Rodenfels
Staff writer

With projects spanning five continents and more than 30 years of experience, photojournalist Ed Kashi will portray his passion for photography at 10:45 a.m. today in the Amphitheater, where he aims to educate and inspire Chautauquans to take interest in sociopolitical plights around the world.

Kashi will touch on some of his projects that he is most passionate about — including documenting the experiences of people living in the Kurdish area in Northern Iraq, the negative impact of the oil industry on the Niger Delta region, modernization in India, and the lives of rural villagers in Madagascar.

"It's going to be a mixture of very serious issues — both geopolitical in nature and issues close to home," Kashi said.

Close to home, Kashi will discuss "Aging in America" — an eight-year project completed in 2003 which launched a traveling exhibition, an award-winning documentary film, a website and a book which was honored as one of the top photo books of 2003 by *American Photo*.

"My goal with 'Aging in America' was to paint the portrait of what America will deal with, in the near future," Kashi explained. "I tried to create a timeless body of work for what I consider one of the pressing issues of our lifetimes."

Kashi, a self-described



Kashi

"visual storyteller," since 1979, has had work published in various publications, including *Newsweek*, *The New York Times Magazine*, *Time*, and *MediaStorm*, and had five books published.

Perhaps Kashi's most recognized work includes his work in Niger for *National Geographic Magazine*. Chronicling the negative effects of oil development in the impecunious Niger Delta region, Kashi's work led to a photographic and editorial essay book, *Curse of the Black Gold: 50 Years of Oil in the Niger Delta*.

"It's always about raising awareness, touching people's hearts, opening their minds and moving them to think," Kashi explained of his sociopolitical journalistic work. "I try to illuminate stories that I feel people need to know more about, or bring up issues that people don't know anything about."

See **KASHI**, Page 4

In teaching young vocalists, Shicoff is giving back by paying it forward

by Beth Ann Downey
Staff writer

Neil Shicoff wants to start giving back, to both the people who taught him in the past and those who will give themselves to the future of his art form.

Shicoff, a renowned vocalist and actor who boasts a 35-year international career in opera and performance, will

arrive on the grounds today and spend the next several days working with students in the Voice Program.

Shicoff shares a common bond with the students, hav-



Shicoff

ing also studied closely with Voice Chair Marlena Malas in the beginning of his career. He described Malas as both an "enlightened spirit" and a "fantastic technician," adding that she helped carry him through many roles, as well as many different life experiences.

See **SHICOFF**, Page 4

Mahoney to discuss ethics behind photography in the auction house

by Laura McCrystal
Staff writer

The most expensive photograph Sotheby's ever sold went for \$2.9 million; it was Edward Steichen's "The Pond — Moonlight."

Christopher Mahoney, senior vice president of Sotheby's photograph department, does not cite this

number to brag about the high cost, but rather to demonstrate that there is a serious fine arts market for photography, just as exists for paintings



Mahoney

and other art forms.

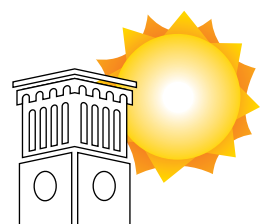
In this respect, Mahoney said his Interfaith Lecture today at 2 p.m. in the Hall of Philosophy will be "intriguingly different" for the Chautauqua Institution audience. His lecture is titled "Photography in the Auction House: a Discussion of Ethics."

See **MAHONEY**, Page 4

The Daily online is all Chautauqua, all the time — view select stories from the print edition, plus big, beautiful photos and plenty of exclusive multimedia content.

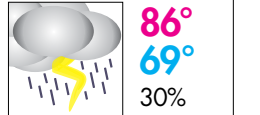
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TODAY'S WEATHER

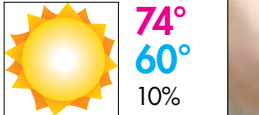


HIGH **82°**
LOW **66°**
RAIN: 10%
Mostly sunny

WEDNESDAY



MONDAY



Together in communion

Chautauquans gather for ecumenical service

PAGE 8



Musicians in training

Chautauqua Music Camps return for 12th season

PAGE 10



Art speaks louder with words

Anthony Bannon reviews Strohl exhibition

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.

Bird, Tree & Garden Club events

- Meet Tina Nelson, nature guide, at 7:30 a.m. today at the Smith Wilkes Hall entrance for a Nature Walk, rain or shine.
- Meet Joe McMaster, horticulturist, at 4:15 p.m. today under the Smith Wilkes Hall awning for a Garden Walk.

CLSC class news

- The CLSC Class of 1992 will be meeting at 9:15 a.m. today in the Alumni Hall dining room.
- The CLSC Class of 2011 will hold a formation meeting from 9:30 to 10:30 a.m. today in the Kate Kimball Room of Alumni Hall to plans for Recognition Day on Aug. 3, 2011.

UU hosts ethics lecture this morning

The Unitarian Universalist annual Ethics Lecture series continues at 9:30 a.m. today in the Hall of Philosophy. Retired Unitarian minister the Rev. Richard Gilbert's topic is "Economic Tsunami: Ethical Values in a Turbulent Time."

Chautauqua Women's Club activities

- The CWC Young Women's Group will meet at 9:30 a.m. this morning at the Clubhouse. All Chautauqua women 55 and under are welcome for lemonade and conversations.
- The CWC offers duplicate bridge sessions for both men and women. Games begin at 1 p.m. at the Clubhouse. Single players are welcome. A fee is collected at the door, and membership is not required.
- CWC sponsors Artists at the Market from 1 to 4 p.m. today at the Farmers Market, benefiting the CWC Scholarship Fund.
- Women 60 and over are welcome to escape to the CWC at 9:15 a.m. on Wednesdays for the Koffee Klatch, relaxation for an hour over coffee.
- The CWC announces its Annual Corporation Meeting to be held at 9:15 a.m. Monday, Aug. 16, at the Chautauqua Women's Clubhouse. All members are urged to attend.

Rodriguez, Trusso to give Heritage presentations

Jason Rodriguez, associate at the Oliver Archives Center, will present "Using a Different Lens: A 3D journey through Chautauqua's early development" at 3:30 p.m. today in the Hall of Christ. His talk will be followed by "Chautauqua in the Movies I: Chautauqua's own motion picture 1923" by Danielle Trusso, project assistant.

Bittman to present Scientific Circle lecture

Neuroscientist Barry Bittman will be the guest speaker for the CLSC Scientific Circle's "Science at Chautauqua" program at 9 a.m. Wednesday at the Hall of Christ. Bittman will speak on "DNA: Stress-Heart Connections."

Guided tours offered at VACI facilities

Come at 1:30 p.m. Wednesday to Fowler-Kellogg Art Center for a tour of the Visual Arts at Chautauqua Institution.

Chabad Lubavitch gala dinner at the Athenaeum

Chabad Lubavitch of Chautauqua is celebrating its 10th Anniversary at Chautauqua with a gala dinner on Sunday, Aug. 1, at the Athenaeum Hotel. All are welcome. The cost of the dinner is \$50, and sponsorships and tribute ads are available. For details, call (716) 357-3467 or visit www.cocweb.org.

Opera Guild presents Connolly Golf Tournament

The Chautauqua Opera Guild will present the second annual Marcia Connolly Memorial Golf Tournament, Sunday, Aug. 8, at Chautauqua Golf Club, benefiting Chautauqua Opera Company's Young Artists program. Register by contacting Virginia Cox at (716) 357-5775 or WAVACOX@verizon.net.

Open spots remain in 55+ Residential Weeks

Space is still available for 55+ Residential Week programming Weeks Eight and Nine at Bellinger Hall. Call the senior programming office at (716) 357-6262 or e-mail lpaterniti@ciweb.org for information.

Symphony Partners hosts 'Meet the CSO' Brown Bag

Symphony Partners will hold its second "Meet the CSO" event at 12:15 p.m. Friday in Smith Wilkes Hall. All community members are welcome to bring a Brown Bag lunch to learn about the audition process.

Community Band seeks instrumentalists

The Chautauqua Community Band needs players on all instruments. Rehearsal is from 4:30 to 5:30 p.m. Saturday in Elizabeth S. Lenna Hall. The concert will be at 12:15 p.m. Tuesday on Bestor Plaza. Band shirts and lunch provided. Call Jason Weintraub at (716) 357-6217, or just show up.

Group to see Jammers in memory of Rait

The third annual Joe Rait Memorial trip to watch Jamestown Jammers baseball is Thursday. Meet at 5 p.m. at Tasty Ace or just meet the group at the game. Call (716) 357-2239 to reserve a spot, or see Jeff Miller or Mark Altschuler.

Trunk Show benefits opera Young Artists

Sandy D'Andrade's eighth annual Special Trunk Show and Sale, to benefit Chautauqua Opera Company Young Artists, will be held from 8 a.m. to 4 p.m. today and Wednesday in the Athenaeum Hotel's Blue Room.

Keyser sells guilt-free sweets at Farmers Market

Herb Keyser will be selling his famous (individually sized) lemon tarts and chocolate surprise cookies at the Farmers Market from 9 to 10 a.m. on Wednesday (instead of Thursday) this week.

Moran's Floor Store

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CARPET

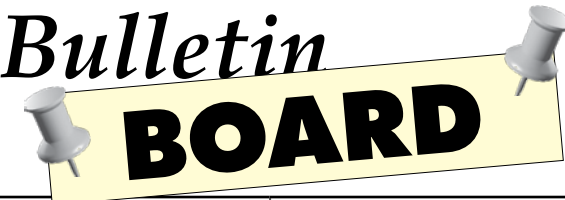
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The **Bulletin Board** is available to volunteer organizations who are at Chautauqua but are not one of the Institution's official organizations and do not have access to the Institution's usual promotional vehicles. Listing in the community **Bulletin 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	Date	Time	Location	Sponsor
PEO Reunion	Every Tuesday during the Season	12:15 p.m.	The Season Ticket	Sisters

Gustafson aims to defend title in Saturday's OFN Run

by Jack Rodenfels
Staff writer

For many, the annual Old First Night Run/Walk/Swim is a summer milestone. It signifies the midpoint of the season, and Chautauquans young and old train tirelessly to improve their times on the 2.7-mile loop around the Institution. From early in the morning to late at night, it's a common sight to see: dedicated runners and walkers circling the Institution, clad in headbands and jogging shorts, doused with sweat, watches in stow, seeing if they have perfected their seamless paces.

Then, there is Tyler Gustafson. A native of Lakewood, N.Y., Tyler is familiar to the Institution and its historic race. However, that doesn't mean that he's out on the perimeter, training with veteran OFN racers daily. In fact, he hasn't run the route yet this summer.

Heck, Tyler doesn't even know the turns of the race.

With a laugh he adds, "To be honest, I have no clue what the route is for the race; all I do is try to follow the cop car that leads the runners through the race."

Gustafson's strategy seemed to work well in 2009, as he took first place overall in the OFN Run/Walk/Swim with a time of 14:52. To make a time of 14:52 more improbable, it was only the second time he had ever run the race.

"I've run in the OFN race twice, once in ninth grade, and last year. Last year was only the second time that I had ever circled the Institution."

Not bad for a guy who decided on a whim to sign up and compete in the 2009 OFN Race.

A senior at Ithaca College, Gustafson will enter his fourth year as part of the varsity cross-country and track and field teams with the Bombers this fall. In the fall cross-country season, Gustafson competes in the 8-kilometer race, while he runs the 3-kilometer race and 5-kilo-



Daily file photo
Tyler Gustafson crosses the finish line first in the 2009 Old First Night Run.

meter race during the winter and spring as part of the track and field team.

Just because he doesn't train on the grounds doesn't mean that Gustafson is a slouch when it comes to training. Not even close. In fact, in a given week, Gustafson runs 75 miles, typically 10 to 10.5 miles a day at a seven-minute-per-mile pace.

"The summer is actually when I train the most; I've been training since the beginning of June," Gustafson noted. "We start cross-country races 15 days after school starts in the fall, so all of our

team's legwork has to be accomplished in the summer."

Recalling his OFN race in 2009, Gustafson remembers just how difficult the first mile truly was. Starting at the Sports Club, participants travel south along the lakeshore, past the Boys' and Girls' Club and up the Bryant Drive hill at the far south end of the Institution.

"The hardest part is when you come around the first mile-marker, and you hear your time is slow," Gustafson laughed. "Last year, climbing that big hill and reaching the first mile, it was me and two other guys, and I remember thinking, 'Dang, this mile is slow, I have to pick it up!'"

Living in the area and working at the Turner Community Center, Gustafson sees many fellow runners who are training for the OFN race, trying daily to better their times. Gustafson describes himself as part of a close-knit running community that enjoys running and recognizes all members' accomplishments.

"It's always fun to see familiar faces while running, and that's something that I'm looking forward to in this year's OFN race," Gustafson said. "It's always good to run with people who you've run with in the past."

Defending his title, things must be different this time, right? With less than a week until the 34th annual race, Gustafson has to be training to perfect his time for Saturday's contest, doesn't he?

Quite the contrary. Gustafson sees it as just the opposite.

"I really should brush up on the turns, and get out there and familiarize myself with the course," Gustafson joked, thinking for a second that it was a legitimate idea. With an air of finality, Gustafson added, "Well, I didn't do that last year and it worked out OK, so I'm going to try the same approach this year."

Boyle Family Fund for the CSO sponsors tonight's performance

The Boyle Family Fund for the Chautauqua Symphony Orchestra, a fund held in the Chautauqua Foundation, sponsors tonight's performance of the Chautauqua Symphony Orchestra featuring guest conductor Grant

Cooper and soprano Janet Brown.

This fund was established through gifts to the Chautauqua Foundation by Edward and Helen Boyle. Ed Boyle 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 Company in Oil City and later chaired the executive committee.

The Boyle family has been active in Chautauqua's life for many years. Mr. Boyle served as an Institution Trustee from 1976-1984 and as a director of the Chautauqua Foundation from 1984-1994. From 1980 to 1983 he chaired the Chautauqua Fund. He passed away in

December of 2000. Through the years Helen was involved with the Opera Board, the Bird, Tree and Garden Club, Chautauqua Society for Peace, and has provided primary funding for the Abrahamamic Community Program. Helen died in February of 2008.

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

If you would be interested in discussing the possibility of establishing an endowment to support the Chautauqua Symphony Orchestra or another aspect of Chautauqua's program, please contact Karen Blozie, director of gift planning, at 357-6244 or email her at kblozie@ciweb.org.

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Tuesday at the Movies

Cinema for Tue, July 27

JOAN RIVERS: A PIECE OF WORK (R) 6:15 84m "Co-directors Ricki Stern and Annie Sundberg observe a year in the life of a woman who trailblazed for today's female comics and remains as driven, hard-working and career-focused as ever." -Dennis Harvey, *Variety* "One of the best documentaries ever made about show business, about what it really consists of and what it demands." -Mick LaSalle, *San Francisco Chronicle*

INVICTUS (PG-13) 8:20 133m Oscar Nominee: Best Actor, Supporting Actor This latest in director Clint Eastwood's run of superlative films is the inspiring true story of how Nelson Mandela (Morgan Freeman) joined forces with the captain of South Africa's rugby team, Francois Pienaar (Matt Damon) to help unite their country. "Eastwood's modest approach to these momentous events shames the usual Hollywood showboating. In a rare achievement, he's made a film that truly is good for the soul." - Peter Travers, *Rolling Stone*.

Q

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NEWS

My work has led me to many places on this earth, and it's critically clear our world is under tremendous stress. The relationship we hold as human beings with the earth, and the issues that are raised with regard to how we go about conducting this vital relationship, have developed into core themes within my work. With a growing inequality in living standards that sees the wealthy flippant in their excess, the voices of those without are growing in number, clammering to be heard as the precious resources upon which their existence depends are depleted beyond repair at an alarming rate that cannot and will not be sustained. Nowhere are the effects of this dysfunctional relationship more evident than in Madagascar. The project I worked on earlier this year is in direct response to the global cry to stop and take responsibility, seen through the dignified and vibrant people of southeast Madagascar, in a cross-examination of the intricate ties that bind them to the earth.

It was my work on the Niger Delta that won me the Prix Pictet Commission, which took me to Madagascar this past January, in a very different exploration of the violence in Man and Earth's ongoing battle over oil. This could not be in more striking contrast to the quiet struggle for survival I came to witness in Madagascar, a lack of noise that has allowed the world to forget this beautiful and incredibly fragile island.

For the Malagasy, everything that is needed to sustain human life comes directly from the earth. It is their food, their shelter, and more often than not their only source of income. And holding it all together in precarious balance, is an astoundingly depleted forest system. Systematically plundered over the years by both external forces and the attempts of the island's inhabitants to sustain their way of life, Madagascar's forests now total less than 10 percent of their original status, existing in small, scattered fragments that are home to hundreds of endemic species, many of which are yet to be named or even discovered. It is these forest fragments that provide a livelihood to more than 70 percent of the island's population, and despite recent conservation laws established to protect the forests, the people

From Today's Lecturer

GUEST COLUMN BY ED KASHI

of Madagascar, caught in a cycle of grinding poverty that eradicates the luxury of free will, continue to risk fines and imprisonment in pursuit of their forest-based survival. Recently, though, the situation has become critical. Another year of insufficient rain means crops are failing across the Southeast. In search of fertile land, farmers engage in the illegal practice of slash and burn agriculture, or tavy, in which entire forest fragments are razed to the ground in return for one year's good soil fertility. At the end of the year when the soil is unusable, the farmers move on to the next patch of forest and repeat the cycle, sowing the seeds of desertification that sees sand dunes encroaching on previously arable land, oceans receding, and the enforced migration of communities into already overcrowded towns. Never has the cycle of poverty and resource depletion been seen more clearly than in the farmers I met walking down a dry river bed towards the ocean, who, no longer having any farmable land, were on their way to join the other newly conscripted farmers-turned-fishermen, too great in number to operate in balance with the ocean's limited supply, in catching pregnant lobsters that would have the telling evidence of their eggs removed in order to be sold guilt-free on international markets. First the earth, then the sea — the people of Madagascar are running out of options. Within Fort Dauphin, the urban center of the Southeast, the population has exploded as a result of this devastating process of enforced urbanization, and the infrastructure required to support it simply does not exist. The operations

of the mining giant Rio Tinto have spread to this beautiful town, luring unemployed people with the hope of better things to come. Sadly, with the initial phase of the mine's construction now over, the reality is that the jobs associated with the mine are not accessible to the majority of the Malagasy, and the only infrastructure visibly to have benefited from their presence is the section of roads leading directly to the mine and campsite; an eerie replication of Western suburbia inhabited by a floating population of ex-pats and migrant workers. Isolated as it is from the country's capital, it is not so much lack of political will, as lack of political capacity that is strangling the Southeast, and with the current fears over political stability meaning the majority of international support has long since been removed, the survival of the people of Madagascar rests more than ever on the work of charities like Azafady. Azafady are a small grassroots NGO, who for the last 10 years have worked alongside the people of southeast Madagascar in helping some of the poorest and most vulnerable communities to lift themselves out of poverty sustainably, whilst protecting the environment around them from further harm. As designated ambassadors for my project, the relationships they have built with local communities proved invaluable in allowing me access to scenes I would never have otherwise come to witness, or understand. My work has always been predicated on preserving the dignity of my subjects, no matter what their circumstances. No longer in photojournalism is it sufficient to document only the challenges or problems in our world. Our work must also show the hope, solutions and personal strength of individuals, to empower each other to do better and show just how great the power of collective action can be, and answer the global cry to stop and take responsibility for ourselves. My work is testament to the enduring ability of photojournalism to not only make the world a better place but also to make me a better person. In my presentation this morning, I plan to share work from Madagascar, the Niger Delta, India and Iraq, as well as close to home from my projects on aging in America.

Geist brings physical comedy to Smith Wilkes stage

by Kelly Petryrszyn
Staff writer

Pete Geist is a clown. But, he does not wear a big, red nose and a curly, rainbow-colored wig. Instead, his comedic style is more like that of European clowns, who are regarded as artists. He appreciates how European clowns use physical comedy. Geist has developed physical comedy skills of his own into a touring show and has become known as the "visual comedian." Geist will perform his "Live" show at 5 p.m. and 7 p.m. tonight at Smith Wilkes Hall as part of the Family Entertainment Series. Geist performs one-man comedy shows that incorporate audience participation. He uses pantomime, magic, juggling, dance, improvisation and physical comedy to entertain audiences. His show has been going for 17 years and he has performed in the United States, Canada and Europe.

In addition to his regular show, Geist performs as the "wacky waiter." For this show, he becomes a waiter who creates havoc at events. He said the character started when he was booked at a corporate gathering in Washington, D.C., years ago and started mimicking the wait staff. He said his on-the-spot portrayal received "big laughs," so he continued doing it. Geist really enjoys performing this character.

"I also like seeing the surprise looks on the people's faces as I do my zany waiter-ing," he said. "Plus, I get paid to goof with people!" His shows entertain audiences of all ages. He noted that the visual nature of his

shows makes them a good way to engage children. "Kids are stimulated by visuals," Geist said. "All kids like comedy. Adults would get a kick out of it, too." His interest in comedy started when he was 9 years old. He saw a guy doing magic tricks in the back of a magic shop and he thought it was something he could do. Geist said he had always been a class clown, but he didn't like talking in front of audiences. So, magic and pantomime were the perfect ways for him to perform because both involve nonverbal communication. This is how his interest in physical comedy evolved. Geist realized early on that he "really loved" doing this. He started performing comedy shows at events such as church banquets and parties. Then he did janitorial work at an amusement park when he was 14 years old and performed shows there on the weekends. After he graduated from high school, he toured the country with a ventriloquist act and has been doing his own act ever since. He found out that he did like being in front of audiences, after all. "I like to laugh and I like making people laugh," he said. "It's such a rush to hear that response, especially that laugh response. You can't beat it. It's one of the best feelings." Geist looks up to many famous physical comedians from the silent film era, but his favorite is Buster Keaton. "He is very different from all the other silent comedians," he said. "(He has) a flair for the surreal and he can make you laugh without cracking a smile. Something

I cannot do."

He admires Keaton so much that he even convinced his wife to name their first son Keaton.

Although his father wasn't a comedian, Geist credits him as an influence on his comedic career. When he was younger, Geist said his father did goofy tricks, such as making a quarter vanish.

"I got a kick out of it," he said. His entire family always appreciated comedy. His family grew up watching comedy such as "The Three Stooges" and "Dean Martin Celebrity Roasts." Watching them "always generated happiness" in his family.

Geist is happy that he is still performing comedy shows after 17 years and gets to do so for a living.

"I'm my own boss — most of the time," he said. "It's been a passion since I was a little boy. I also get to act like a 9-year-old and get away with it!"

Geist

Automated Teller Machines

An automated teller machines (ATM), are located in the Main Gate Welcome Center, Colonnade lobby and Antheneum Hotel lobby during the summer season.

TREE'S COMPANY



Photo by Greg Funka

Sunday afternoon proved to be a good time to sit and reflect by the water.

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LEWIS MILLER COTTAGE GRAND OPENING

Tuesday, July 27, 2010
Noon - 2:00 p.m.
18 Janes Street



This 1882 cottage has been under restoration for the last three years. Miller invented the buckeye mower-reaper in 1855 which provided the means for him to establish Chautauqua. It therefore is fitting that we name it the "Buckeye Cottage" in tribute to Lewis Miller's vision. It is open to the public on Tuesday from 12:00 - 2:00 p.m., so come and view one of the most historic renovations on the grounds, enjoy some punch and a string ensemble together with Lewis Miller's original Buckeye Mower model on display, compliments of Chautauqua archives.

Kaye Lindauer
Week 5: July 26 - July 30
Alumni Hall Ballroom - 12:30 - 1:45

Daily participants welcome: Fee on a space available basis

"WHITEBEAR WHITTINGTON": FAIRY TALE INTERPRETATION (JUNGLIAN)

Symbols and metaphors illuminating a cycle of adult growth will be explored using archetypal stories including "Maid Maleen".

NOTE: Class will meet at Alumni Hall Ballroom; use back entrance.

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NEWS

Exhibit expresses Namibian refugee children’s lives in photos

by Laura Lofgren
Staff writer

Seeing the lives of refugee children from their point of view is what Brendan Bannon set out to do in 2007. As a photojournalist, he worked with the United Nations High Commissioner for Refugees, organizing workshops in Yemen and Namibia to create “Do You See What I See? Refugee children photograph their own lives.” This project is on display now at the Strohl Art Center.

In late November, Bannon traveled to refugee camps in Southwest Asia and Southern Africa to teach children how to photograph and explain their lives through writing. He was the only instructor.

He held classes daily, spending four or five hours in discussion with the children. He would then send them out for four to five hours so they could take photos of their own lives. The students would then come back with their film point-and-shoot cameras, and Bannon would help them do an “initial edit” of the pictures. Students would then pick their favorite ones for the project. He had them write up

brief summaries of the photos, including how the pictures described their personal lives.

“I would look over the pictures they didn’t select and have them write about those, too,” Bannon said.

The project challenged preconceived notions of how the lives of these children were lived. The photography assignments were designed to allow the kids to fully explore the range of human experience.

“They miss their parents when they don’t see them, they love their siblings, they exercise, they cook, and sleep and dream. They flirt and fall in love, and they’ll form families of their own, either in the refugee camp or in their home country, if peace can be found. Life continues,” Bannon says in a video on the Educational Cultural Video Foundation’s YouTube channel.

Roads leading to and from the refugee camps weren’t always safe, so getting film back was often delayed because of reports of insecurity.

In each of the two camps Bannon was a part of, he helped educate 12 children. The kids in Namibia were primarily refugees from Congo,

Burundi, Rwanda and Angola, Bannon said. The kids in Yemen were refugees from Somalia and Ethiopia. At the end of the two-week program, the children were allowed to keep their cameras and continue shooting their lives.

The project was completed in January 2008 and has since been touring the world. It has been exhibited at UN headquarters in New York City, Geneva, Yemen and Namibia. An exhibition is currently planned for Rome.

“Do You See What I See?” opened up dialogue between the refugee children and their parents. They learned why they were refugee children and learned to express their internal feelings. They bonded over their similar struggles, cried together, laughed together and learned together through photography.

One girl photographed another girl turned toward a cloud-filled horizon. She used the image of isolation and loneliness to highlight the resilience and hope of humanity. She wrote, “There was a girl of 10 years, and she felt lonely in this world. She may be little, but for her, it is her right to fight for happiness in the world.”



Photo by Emily Fox

Brendan Bannon’s “Do You See What I See?” exhibit is on display at Strohl Art Center through Aug. 28.

In all, there are 26 pieces on display at Strohl Art Center.

Bannon is a photojournalist based in Nairobi, Kenya. His love of photography came from his mother, who was an amateur photographer with a darkroom in the family’s bathroom, and from his father, who, when Bannon was young, had him pick out interesting antique photographs for an exhibition on the history of photography. Bannon’s father, Anthony Bannon, is

Ron and Donna Fielding Director of George Eastman House and Week Five program collaborator.

Bannon previously worked on long-term projects in Romania and Russia. He has been living in Africa since 2005.

Bannon’s work in these refugee countries provides evidence that these children are experiencing just as much as everyone else in the world. He said just because they live in tiny communities doesn’t

mean their experiences are small. They have big dreams like every other human being.

He said, “I really believe in this project and think that the work the kids did goes far to explain the deep humanity that they live with.”

“Do You See What I See?” is on display now through Aug. 28. Gallery hours are Monday, Tuesday, Thursday and Friday, 11 a.m. – 5 p.m.; Wednesday, 11 a.m. – 8 p.m.; and Sunday, 1 p.m. – 5 p.m.

Baker to address spills, both in writing and in life

by Sara Toth
Staff writer

If something spills, one has a tendency to want to clean it up. Or, one could work with the mess to create something beautiful.

This week’s poet-in-residence, David Baker, will discuss a simply titled notion of “Spill” at the Chautauqua Writers’ Center Brown Bag lecture at 12:15 p.m. today on the front porch of the Literary Arts Center at Alumni Hall.

“There’s a metaphor of spilling when you write, when you make art,” Baker said. “There’s a role of accident in writing, and a role of error in making metaphors.”

This lecture is a complete departure from Baker’s originally scheduled topic of “Seeing I to Eye: The Dynamics of Image.” Two weeks ago at a workshop at Warren Wilson College in North Carolina — where he teaches in the Master of Fine Arts program in creative writing — Baker and his class started talking about accidents and surprises that occur when one writes a poem. As he does after every class, he began writing when he arrived home.



Baker

“I was curious enough about the trope of error — thinking about metaphor as a purposeful metaphor or mistake,”

Baker said. And, like the fortuitous accidents he will discuss, a new lecture emerged for his Chautauqua residency.

“It just happened that there was something that I really wanted to say,” he said. “I didn’t even know that I had wanted to say it, but I needed to write this lecture.”

Baker, the poetry editor of *The Kenyon Review* and the author of a dozen books, including his most recent work of poetry, *Never-Ending Birds*, began to extensively research the Gulf oil spill and similar environmental disasters and damage — specifically con-

cerning mining and drilling. What he learned shocked him.

“I found out that there’s this coal mine fire in Northeast Ohio that’s been burning for more than 100 years,” he said. “I found out that yes, the BP disaster is awful, but in Nigeria ... every single year for the last 50 years, there have been oil spills greater than the Exxon Valdez spill. But it’s Nigeria, so nobody cares all that much to clean it up. That’s just heartbreaking and awful.”

While Baker said that if any good comes out of the BP oil disaster it would be a lesser good than the damage, he also said good was still possible. Still, he said creating something good out of an artistic

accident is far easier.

“In the process, you make a mistake or you go to a place you didn’t think you were going, and the tendency is to want to pull yourself back, and readjust, but I want to make something of that mistake — making something out of the accident,” Baker said. “I want to know what is damaging, and what is productive. Even the way we talk about spilling is about a way of telling the truth — spilling one’s guts, or spilling everything.”

Writing and art deal ex-

tensively in accident, Baker said, about things that happen without purpose, or thoughts and impulses that come unbidden.

“In art, we have the benefit of being able to reshape those accidents as we work,” he said. “It’s about tapping into — to use another drilling metaphor — tapping into a part of the mind that you didn’t know was there, that you weren’t really attentive to when you started to write, going into another part of the mind. That’s the really fruitful part of the metaphor of accident.”

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MUSIC

Chamber music recital to give contemporary insight

by Beth Ann Downey
Staff writer

The scene almost reminds you of a ballroom party from centuries long ago. One feels as if they should see aristocrats milling around, wives kissing each other on the cheek, and all guests engaged in light chatter as the music from the quartet falls somewhere into the background.

The pianist is stationed behind the three string players as they perform Wolfgang Amadeus Mozart's "G Minor Piano Quartet," a piece which seems like it should generate stately conversation.

Although the piece may give an audience glimpses into the time it was first written by this prolific composer, it will be played by the contemporary talent of the School of Music at 2 p.m. today in McKnight Hall in their chamber music recital.

The performers — including Jessica Sun, violin; Ruth Navarre, viola; Julie Sonne, cello; and Christopher Ohanian, piano — agree that the piece also has a lot to say for itself. They have collectively interpreted it to be a fight between a man and a woman, adding that imagining the characters and the story presented in the music has helped them bring it to life.

"One rehearsal, we went through the whole thing, part by part, and just thought about



Photo by Rachel Kilroy

Students rehearses Mozart's "G Minor Piano Quartet" in the Sherwood-Marsh studios last week for their performance at 2 p.m. today in McKnight Hall.

what is going on between these two people. Are they forgiving each other here? Are they forgiving each other here? Are they really pissed at each other here, or are they really sorry about what they've done?" Sun, 20, said. "It just gives it humanness."

The act of collectively interpreting a piece is a unique opportunity for these young musicians to practice by playing chamber music. This quartet is also a way to help students from different programs, in this case the

Instrumental and Piano programs, to interact and learn from each other.

Nicola Melville, Piano Program faculty member and coach for the quartet, said she remembers this interaction being slim when she was a piano student here. She said these chamber music groups are a good way to increase collaboration and teach skills outside of solo performance or orchestra.

"You have to hear outside of your own playing," she said. "You have to hear

a whole musical idea, and you're only a part of that."

She added that it is also good practice, for pianists especially, to have to verbalize their ideas about the music that they usually keep to themselves.

"When you play by yourself, you can sometimes develop a different sense of time than when you're playing with other people," she said. "There has to be a cohesive group sense of how time works, and that's really one of the important things that I

CHAMBER MUSIC RECITAL

Piece: Mozart's G Minor Piano Quartet
Jessica Sun, Violin
Ruth Navarre, Viola
Julie Sonne, Cello
Christopher Ohanian, Piano
Coach: Nikki Melville

Piece: TBA
Sara Huebner, Trumpet
Peter Pirotte, Trumpet
Jenny Sansom, Horn
Carone Lowrey, Trombone
Paul Rivera, Bass Trombone
Coach: Toby Hanks

Piece: Brahms' C Minor Piano Quartet
Jamie Kruspe, Violin
Jacqueline Skara, Viola

Jamie Davis, Cello
Chien-I Yang, Piano
Coach: John Milbauer

Piece: Brahms' B Major Trio
Samuel Moon, Violin
Daniel Smith, Cello
Vivian Wang, Piano
Coach: Joel Schoenhals/
Arie Lipsky

Piece: Arensky's "Trio"
Sungwon Jung, Violin
Courtney Sharp, Cello
Ekaterina Bessmelsteva, Piano
Coach: Joel Schoenhals/
Arie Lipsky

think you can get from playing chamber music."

Getting things like tempo and other technical aspects right was important for the quartet. They have been meeting about every other day to rehearse, and have come a long way on the piece, Navarre, 21, said. She added that practice was especially important for this piece because of how easy it is to miss the mark.

"Mozart is the most notorious composer for, if it's not perfectly in tune, it's like nails on a chalkboard," Navarre said. "With some other composers, you have to work

on intonation a lot, but Mozart is the worst."

Ohanian, 20, related this fact to the concept of a coloring book, and said that Mozart gives performers outlines in the piece, but they must then bring in the color, and also make sure that they "color inside the lines."

The quartet members hope their collective, enthusiastic work on the interpretation of the piece will be conveyed in their performance tonight.

"I hope they feel the energy, because that's what we're striving for," Ohanian said.

Guest organist to create 'snapshots' on Tallman organ

by Laura McCrystal
Staff writer

Guest organist Sue Vaughn Westendorf tailored the Tallman Tracker Organ concert, at 12:15 p.m. today in the Hall of Christ, to fit Week Five's theme of photography.

Westendorf, associate director of music at All Saints' Episcopal Church in Phoenix, said she enjoys coming to Chautauqua Institution with her family, but has never played either of the organs on the grounds until this week.

Her concert today, titled "Musical Snapshots for the Organ," will feature 11 short

pieces. Westendorf said the pieces are snapshots because many of them are only three minutes long, and each one evokes a specific image.

"I tried to pick pieces that might be able to generate a picture, or at least a strong emotion, in someone's mind," she said.

The concert will open and close with music by Johann Sebastian Bach, which is appropriate, Westendorf said, because Bach is her favorite composer.

She began to play the organ at age 16 when her piano instructor suggested she try it because she liked to play

Bach's music on the piano. She said she has been "addicted" to the organ ever since. Westendorf still frequently plays Bach's work because the organ she plays in Phoenix fits his music very well.

The first piece on the program, Bach's Fugue in G Major ("Gigue"), is a snapshot because Westendorf said it creates the image in her mind of people dancing to the music.

She said the program also includes "Noel," by Jean-François Dandrieu, which "sounds like Christmas," creating a perfect snapshot.

Another piece, "Chapel of the Dead," by Henri Mullet, is "really kind of spooky, and it might remind you of being in a cemetery," she said.

During Eugene Gigout's "Scherzo," Westendorf said, she sees a picture of two people having a conversation in a Paris café.

Because each organ has its own personality and specific sound, Westendorf said, she tried to choose pieces that she thought would work well on the Tallman Organ. She had not played the organ prior to arriving at Chautauqua this week, but she heard organist Jared Jacobsen give con-



Westendorf

certs on it in past years, and Jacobsen sent her the list of the organ's stops. Jacobsen

said Westendorf contacted him about playing the Tallman Organ at Chautauqua this year.

"I knew already who she was because she has a really sterling reputation as a player," he said.

Westendorf said she enjoys returning to Chautauqua and this area of the country, as she is a native of Albany, N.Y. She has a Bachelor of Music from the Eastman School of Music and a Master of Music from the University of Notre Dame.

"I'm really happy to be at Chautauqua," Westendorf said. "It's one of my most favorite places to come."



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RELIGION



Morning Worship

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Blessed are the beatitudes

Finding few scriptural references to the week’s theme, “Picture This: Photography,” Chaplain Barbara Brown Taylor said in “Who Needs Heaven Now?” Monday’s sermon, “I took the easy way out. I decided to focus on six ‘snapshots’ of Jesus’ teachings in Matthew and Luke.” Having spoken Sunday, from Luke’s account of Jesus’ teaching his disciples to pray, she said, “Today I want to give Matthew a chance by turning to the Beatitudes.”

The chaplain, imagining the disciples chattering and interrupting like a dozen unruly students, paraphrased Jesus’ words: “Blessed are those with low self-worth; blessed are the sad; blessed are the timid; blessed are those who forget to eat because all they can think about is doing right; blessed are the lenient; blessed are the single-minded; blessed are the pacifists; blessed are those who stay in trouble because they treat the right people wrong and the wrong people right. Blessed are you when you suffer all kinds of misery on my account. Rejoice! Be glad, for your reward is great in heaven.

“And, when Judas demanded, ‘What does this have to do with real life?’” Taylor said, “Jesus wept.”

Unlike so many who romanticize the Beatitudes, Taylor’s un-churched copy editor showed by her quizzical marginal comments on the chaplain’s book manuscript that “she heard the gospel better than a lot of people who hear it more often do.”

Jesus, Taylor explained, did not invent beatitudes. These short, two-part affirmations sum up something everybody knows is true in hopes of keeping these truisms in place. Psalms and Proverbs are full of them.

So, too, is popular culture. Taylor illustrated with her own inventions and invited her listeners to compose as well: “Blessed are those who have dental checkups, for they shall keep their teeth.” And some, she said, are downright lies: “Blessed are those with money, for they shall never know sorrow.” Politicians and advertisers promise to make us happy, she said, if we will just accept their view of reality.

“That is what makes Jesus’ beatitudes so odd,” Taylor said. “They don’t confirm common wisdom; they go against it. The meek wouldn’t know what to do with the earth if they had it,” she chuckled, “but the ones I know think it was nice of Jesus to say they’d inherit it. In one peculiar blessing after another,” Taylor said, “Jesus connects present human realities with future divine realities. He gives us his view of reality and lets us decide whether we want it or not.”

The chaplain said she’d recently discovered in reading Revelation — despite Martin Luther’s warning it could lead to insanity — a number of beatitudes there: “Blessed are the dead who die in the Lord; blessed are those who keep the words of the prophecy of this book.”


“These prophecies,” she said, “offer snapshots of how things would look when God’s real life broke into the readers’ real lives right now.”

She suggested that Jesus’ beatitudes work the same way, consoling spiritual losers; comforting wailing mourners; promising that when we speak from our hunger and thirst for rightness, we will be satisfied.

“When you, and others, speak the truth in love,” she challenged, “people get to see what it looks like when one of Jesus’ prophecies comes true. There’s no threat of hell — just the promise of heaven — for all who are willing to live in heaven right now.”

Taylor is Butman Professor of Religion, Piedmont College, Demorest, Ga., and adjunct professor of Christian Spirituality, Columbia Seminary, Decatur, Ga. Chautauqua’s Pastor Joan Brown Campbell was liturgist. The Rev. Natalie Hanson, Niagara Frontier District Superintendent for the Upper New York Annual Conference of the United Methodist Church, read Matthew 5:1-12.

Worship coordinator Jared Jacobsen led the Motet Choir in Thomas Matthews’ setting of Psalm 23, “The Lord is My Shepherd.”



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Baptist House

All are welcome to attend social hour at 3:15 p.m. today in Baptist House. The trio of William Knapp playing with Joe Musser and Richard Kemper present the entertainment. Members of First Baptist Church, North East, Pa., provide the refreshments.

Blessing and Healing Daily Service

The Blessing and Healing Service takes place at 10:15 a.m. every weekday in the Randell Chapel of the United Church of Christ headquarters house. This service is one opportunity that provides a time for quiet prayer in the midst of a busy Chautauqua schedule. It is sponsored by the Department of Religion.

Catholic Community

Daily masses are at 8:45 a.m. and 12:10 p.m. in the Chapel of the Good Shepherd.

All are invited to attend the social hour at 3:15 p.m. at the Catholic House. Hostesses are chairpersons Meg Flinn and Cheri Anderson assisted by Sue Ryan, Kay Dischner, Sue Verga, Judy Heid, Julie Van-Volkenberg, Jean Tocci, and Mary Rodgers.

Chabad Lubavitch

Rabbi Zalman Vilenkin discusses Jewish psychology at 9:15 a.m. today in the Library Room of Alumni Hall. He discusses “Project Talmud” at 9:15 a.m. Wednesday in the Library Room of Alumni Hall.

Chapel of the Good Shepherd

The Rev. Shawn Carty celebrates the Episcopal service of the Holy Eucharist at 7:45 a.m. weekdays in the chapel. He leads a Bible study at 8:30 a.m. Wednesday at the Episcopal Cottage. The chapel is handicap-accessible via an elevator on the Park Avenue side of the church. More information about the Chapel can be found at: www.chautauquaepiscopal-chapel.org.



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Interfaith News

COMPILED BY MEG VIEHE

Christian Science House

Join us at our 3:15 p.m. social our today at the Christian Science House.

Everyone is welcome to use the study room, which is open 24 hours every day, to study, borrow, or purchase the Bible and Christian Science books and literature.

The Christian Science Monitor is also available in Smith Memorial Library and for purchase at the Chautauqua Bookstore.

A testimony meeting is held at 7 p.m. Wednesday in the chapel.

Disciples of Christ

Cellist Julia Tanner presents “Music and Ministry,” for the 3:15 social hour today at Disciples of Christ Headquarters House. She discusses seeking to deepen the worship experience through music and also ways music can bring comfort to those in need. Hosts for the social hour are members of the Erie Christian Church (DOC), Erie, Pa., led by Pastor Jean Reidel.

Tanner, a long time member of Woodmont Christian Church in Nashville, Tenn., where she has served as a deacon and an elder, maintains a busy professional schedule as an orchestral and recording musician. She has been the assistant principal cellist of the Nashville Symphony since 1978. She spent most of her teen summers studying at the Chautauqua School of Music before going on to graduate from the Oberlin Conservatory of Music.

Ecumenical Community of Chautauqua

All are invited to come and see what ECOC is all about at our 3:15 p.m. social hour today in our front courtyard and porch.

Call Kurt or Kathy at the ECOC office, (716) 357-3814

or (716) 581-3659, by Wednesday to order a box lunch for Thursday’s Community in Conversation brown bag lunch. The lunches will be delivered to the Hall of Christ. The cost is \$5.

Episcopal Cottage

The Rev. Shawn Carty is introduced at the 3:15 p.m. social hour today at the Episcopal Cottage.

Everett Jewish Life Center

The Maltz Museum exhibition continues throughout this week at the Everett Jewish Life Center.

Rich Kellman discusses “The First Freedom: The Threat to Freedom of Speech Today” at the 12:15 – 1:15 p.m. Wednesday Brown Bag lunch.

Hebrew Congregation

The Hebrew Congregation invites everyone to attend a social hour at 3:15 p.m. this afternoon at the Everett Jewish Life Center.

Hurlbut meal ministry

The weekday lunches offer a choice of homemade soup and sandwich, turkey salad plate, fresh fruit plate, or a special-of-the-week quiche, taco salad or crab salad. One special is offered throughout an entire week, with a new special replacing it the following week. All lunches are served with a beverage and a freshly baked cookie for \$6.

Lutheran House

All are invited to the 3:15 p.m. social hour today at the Lutheran House today. The women serve Jamestown homemade cookies and Lu-

theran punch, from Holy Trinity Church. The Reep family from St. Paul Lutheran Church in York, Pa., provide music for the afternoon.

Presbyterian House

All Chautauquans are invited to Coffee Hour between morning worship and the morning lecture each weekday at Presbyterian House. Join us for conversation, good fellowship, and that traditional Presbyterian coffee with a little extra something (cocoa). Lemonade is also served.

Unitarian Universalist

Please join us for conversation and refreshments at 3:15 p.m. today at our denominational house at 6 Bliss Ave.

United Church of Christ

All Chautauquans are invited to with the Rev. Clifford Aerie at a social hour at 3:15 pm. today at the United Church of Christ House.

United Methodist

Join us for coffee on our porch each day between the morning worship and the morning lecture.

All are welcome at our Chaplain's Chat at noon today when the Rev. Barry Lewis discusses “Doing Theology” at the chaplain’s chat at noon today on the porch.

Members of Kane First United Methodist Church of Kane, Pa., provide a cool drink and a sweet treat at the 3 p.m. social hour today on our porch.

The Rev. Paul Womack, pastor of Hurlbut United Methodist Church, leads a Bible study at 7 p.m. today at the house. This week he continues the “Chapters in the Life of Jesus” series with an examination of hospitality to the marginalized. All are welcome.

Unity of Chautauqua

Unity holds a weekday morning meditation 8 to 8:30 a.m. Monday through Friday in the Hall of Missions.

Off the Beaten Path

Lakewood's Independent Bookstore

Story Time with Guest Author, Tammy Rothwell, reading *Lewis the Dragon*, her children's book. Sign ups required. July 27, 1 p.m.

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RELIGION

Womack to address how to find identity that fits you

by Elizabeth Lundblad
Staff writer

People describe themselves as many different things: male, female, black, white, tall, short, religious and non-religious. With a dictionary full of categories, how does anyone come up with a concrete identity?

This is one of the questions that the Rev. J. Paul Womack will attempt to answer this week during his series of three seminars, "The Ethics of Identity: How to Be You in a World of Unlimited Identities."

"You've got all this stuff. I can be white, I can be older, a male, a veteran — you've got all this stuff, so how do you find out who your core self is?" Womack asked. "I think that's an ethical question because ... choices you make for your life will come out of your sense of who you are, and that's ethics. What you do is who you are."

How people identify themselves depends on their particular life experiences. Womack said that he does not believe that all religions are the same.

"I think that there may be different stress points in each religion," he said. "I think part of the fun and value of interfaith conversations is trying to recognize and celebrate the differences and honor those as having merit or value."

During the seminars, which are open to all faiths, Womack said one of the questions he hopes to address is how violence helps form people's identities.

A person's ethical orientation may stem from their differences with others, Womack said. Another question he hopes to discuss is how people identify and relate to people who are different than they are.

"These relationships, do they evoke the possibility of friendship? Do they evoke the possibility of enmity? Should we be distrustful, suspicious?" Womack said.



Daily file photo

The Rev. J. Paul Womack

What is needed are communities that are inclusive of diversity, he said. The challenge is rather than having everybody be the same, can people be recognizably different and find that difference appreciated, acknowledged and affirmed?

"Is it OK for me to be a Christian and yet have friends that are Jewish or Muslim or nothing at all?" Womack said.

There is a lot of pressure to say that at some level, everything is the same, he said. If, however, that is not true, then how can one create community? he asked.

"In some ways, it's a paradox. Distinctions don't matter in the public realm like they used to," Womack said. "The underside of some of this is the blurring of bound-

aries that do demarcate identity. It may be harder in some ways to say, 'This is who I am.'"

As globalization intrudes on all aspects of society and old boundaries become blurry, there is still a need and a search for an individual's identity, Womack said.

"Now, does (globalization) mean when you get that 'I' figured out, ... how do you as an 'I' identify and relate to all the other 'I's' out there? And how do you build community?" he said.

Womack said he wants the seminars to bring people together to sit down and have a conversation around some of these questions and what they mean in terms of how people treat each other.

The seminars will be from 3:30 p.m. to 5 p.m. today, Wednesday and Thursday at the Hall of Missions.



Photo By Emily Fox

The Rev. Joan Brown Campbell serves communion during Sunday's morning worship service.

Faiths gather for ecumenical communion

by Joan Lipscomb Solomon
Staff writer

Like St. Patrick's shamrock, the three stages of last Sunday Morning's "Worship with Communion" came together neatly and sweetly. The service began with "Gathering of God's Community," continued with "Liturgy of the Word" and segued smoothly into "Liturgy of the Table."

Four thousand Chautauquans packed the Amphitheater and, at communion time, reverently went forward to receive "the Body of Christ" and "the cup of eternal salvation." Usher John Arter Jackson commented, "They're Chautauquans. They're alert, attentive and cooperative. The only decision we ushers had to make was when to beckon them forward so they didn't have to stand in line too long."

Communion Minister Clifford Aerie reminisced, "It was fun! I got blessing after blessing as the people approaching me in line smiled at me. They were all ages and backgrounds and all looked so happy. I raised and lowered my bread bowl to make it comfortable for people of different heights to receive."

Aerie was one of 31 communion ministers with handcrafted bowls filled with home-baked bread. Holding chalices of grape juice, locally grown and squeezed, were 31 assisting ministers. The two groups represented ten denominations. In addition to the ceramic chalices from Chautauqua's kilns, eight de-

nominal houses lent chalices, including Bishop John Heyl Vincent's own from the United Methodist House, as well as Jared Jacobsen's collection.

Eight faith traditions' banner carriers processed down the aisles, and members of the Chautauqua Choir carried paper lace banners designed by Nancy Chinn and Harriet Gleeson, San Francisco Bay area artists and partners who excel in creating large-scale worship environments.

Alexis Vaughn, United Church of Christ Society intern and first-time participant, was impressed by the fact that "no one stopped the scores of people pouring into the aisles to inquire about their denomination or faith background to deem them worthy of receiving. If only we could live like this everyday!"

Volunteer Shirley Thomas who, with her husband, Warren, before worship was busily preparing the communion table, wrote a poem rejoicing in her six years' participation in this sacred rite:

"Six years! What a Wonder!
To be together in communion,
To share in the promises of God,
To feel days of Peace shared by all,
To know we are all God's children,
To be thankful for this place
Where all things are possible."

Swords to give Peace and Justice lecture

Diane Swords, instructor of sociology, women's studies and social change at Syracuse University, will speak at 7 p.m. tonight in the Hall of Philosophy on "The Power of the Eagle Feather: Spirituality and Anti-Nuclear Activism in Western Shoshone Country." The lecture is sponsored by Chautauqua Society for Peace and Justice.

Swords has done extensive research with the Shundahai Network, which is led by members of the Western Shoshone Nation in the U.S. southwest, cooperating with them for a number of years

on their anti-nuclear organizing efforts. She served for 10 years as executive director of the Central New York chapter of Peace Action, the nation's largest grassroots nuclear disarmament organization. Besides university teaching, she now serves on the local Peace Action Board of Directors, and on the Board of the Peace Action Fund of New York State.

Swords received her Ph.D from Syracuse University. She has earned a Certificate in University Teaching and Certificates in Advanced Studies in Conflict Resolution and Women's Studies.

She has received a grant from the National Science Foundation and is a Hewlett/PARC fellowship recipient.

Swords has been active in social justice causes since 1969. Her research integrates race, class, and gender in social movement strategy and democratic leadership, with special focus on participatory action research methods. Her teaching ranges across levels and settings from pre-school to graduate school and from formal academic settings to popular education in social movements, community workshops and trainings.

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Jan is also an accomplished comedy writer who has sold material to everyone from the Tonight Show to hundreds of radio stations, greeting cards, CEOs, and other television programs. She is the author of "Finding The Funny FAST: how to create quick humor for clients, coworkers and crowds."

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LECTURE

McCurry relays the stories behind his most iconic photographs

by Karen S. Kastner
Staff writer

Just as light and shadow play a role in making high-quality pictures, Steve McCurry told Monday's morning-lecture audience, the "emotional component" proves significant in the process as well.

Focusing on the young Afghan refugee with piercing "blue-green-gray" eyes that forlornly and poignantly look out from a now-famous June 1985 *National Geographic* cover, McCurry told the audience that the photo almost did not see the light of day as a photo editor labeled it "too disturbing" to even show to the magazine's brass.

But McCurry prevailed, his picture taking its place among the most iconic photographs ever taken.

Opening Week Five's lectures focusing on photography, McCurry provided for the audience a series of anecdotes connected to photographs that have appeared in numerous publications over the years. McCurry's photos, as well as the work of other photographers, flashed on overhead screens in the Amphitheater. The images often evoked collective gasps from the crowd.

Afterward, many lecturegoers gathered around the enlarged photographs of McCurry's work, along with the work of other image-makers, near the Amphitheater.

The lecture took the form of a conversation between McCurry and Anthony Bannon, the Ron and Donna Fielding Director of George Eastman House, International Museum of Photography and Film. Bannon, who wrote a book about McCurry that was published in 1995, is also a longtime Chautauquan.

Bannon said, "Chautauqua shapes the heart, the hand, the mind — it certainly has shaped mine," just before he began photographing the audience with a 1940 Brownie. "I have to take your picture!" said Bannon, who later stated that his goal is to "lift the veil on the process (of) making extraordinary photographs ... that have taken us sometimes by the hand or the soul."

McCurry also took pictures of the audience and other speakers as he entered the stage. "I'm a photographer. It's what I do. What can I say?"

Recalling the steps that led to the iconic photo of the Afghan girl, McCurry said that, while documenting the Soviet Union's destruction of Afghan villages "to deny freedom fighters safe haven," he happened upon a girls' school within what he described as a "very awful refugee camp" in Peshawar.

He said Sharbat Gula, the girl in the famous photograph, had been orphaned when her parents were killed in the conflict. He said he believes that Gula, who seemed "bewildered and astonished" by his presence, had never seen a camera, let alone been photographed.

The girls' teacher, McCurry said, had "wanted to get the story out" about the desperate situation.

Showing a sequence of three photographs representing his photo shoot of her, McCurry said he had chosen her out of the crowd of girls

because she was "an extraordinary little girl with blue-green-gray eyes." McCurry recalled, "To put her at ease, I photographed some of the other girls" as well.

The first photo shows her holding onto a pole, McCurry said, "looking a little shy ... modest," while, in the second, her hands were at her face. In the third image — now said to be one of the most identifiable in the history of photography — "the light was right. ... She looked directly into my lens" for a duration of two frames "with a very intense look on her face."

The image, the lighting and the background came together with "the emotional component," McCurry said, observing that the girl's "eyes seem to emit light."

The minute McCurry said he "made the picture," the girl dashed off to be with her friends. "I didn't know it was the cover. I did know it was a powerful" image, that there was "something extraordinary about it."

As was the case before digital photography took hold, McCurry said, he did not see the image for two or three months. Having seen the picture displayed on a light table, a picture editor called it "too disturbing" to pass on. McCurry said he insisted that another editor see it, and that editor agreed with McCurry. "There's our next cover!" McCurry recalled that the editor exclaimed when he saw the sequence of shots.

Speaking to a controversy that erupted when many sides objected to the magazine's having financially benefited from the photo and subsequent posters while the girl initially received no compensation, McCurry said *National Geographic* "very carefully" fostered a better quality of life for the girl — now married with children — once McCurry found her and photographed her again years later.

He also spoke to a controversy that erupted after *National Geographic* had, for its February 1982 edition, digitally altered an image of the pyramids — moving them closer together than they are in reality in order to fit the cover's vertical layout. While McCurry said the magazine sometimes darkens or lightens sections of photographs, he assured the audience the magazine's staff is no longer "moving things."

Attempting to plug an Eastman House photography exhibit and documentary marking the end of production of Kodachrome film, Bannon had to prompt McCurry several times to discuss the project, much to the delight of the audience. McCurry eventually said it proved "a bit nerve-racking" and "nostalgic" to load the last roll of the Kodachrome ever produced "and have it advance" in his camera.

When McCurry told the crowd that his Kodachrome images hailing from disparate locations, such as New York, N.Y., and Parsons, Kan., would be exhibited at Eastman House and would serve as the focus of a documentary, Bannon said, "Now we can move on!"

Bannon provided an opening and closing for the presentation, saying he and his wife, Elizabeth, had hap-



Photo by Brittany Ankrum

Photojournalist Steve McCurry discusses his photo "Afghan Girl" with George Eastman House director Anthony Bannon at the morning lecture titled "The Unguarded Moment" on Monday in the Amphitheater.

pened upon a young mother trying to photograph several "squirmy" children near the Athenaeum Hotel Sunday night. The woman had explained to the Bannons that she was "waiting for the perfect picture."

As the photographs flashed overhead, McCurry reported that he had visited many locations as many as 30 times to "get the elements to come together" for a photograph he had in his mind's eye.

"The woman with the squirmy kids had the right idea," Bannon said.

Q&A

Q:There are several questions about the remarkable photograph of the Afghan girl, but more specifically about her life. What do you know about her? What has been the arc of her life story? Where is she today?

A:Today she is living in Afghanistan. ... It's a matter of public record that *National Geographic* has compensated her, through my nonprofit we also personally contributed to her, (and) *National Geographic* started a girl's school in Kabul for Afghan girls' education. But the unfortunate thing is that there are people that surround her that feel entitled to some of that money. And the more it's publicized that she is the recipient of all this money, it makes it more complicated for her. So yes, she's been compensated. Yes, she's living a quiet life in Afghanistan with her children and her husband. I would hope to think that these pictures actually benefited her, but it hasn't been easy at times.

Q:Could you address the use of color in your photographs, and do you ever add or enhance the color after you've taken the shot?

A:I've always thought that a good color picture should also be successful as a black-and-white picture. For me, I don't really think of myself as a color photographer. When I'm out wandering it's not color that I'm looking for, it's really stories. It's the people. How

people interact with each other. It's not color, but the world is in color, so it seems to be perfectly natural to photograph in colors. I don't enhance. I don't do that in Photoshop. My interest is to make things what they were when I was there to represent that. [The photograph of a tailor in a monsoon in Porbandar, India, appears on the screen.]There's a quick story. This ended up on the cover of *National Geographic*. This one I did of the monsoon. And this is a tailor who had salvaged his machine — his shop had been ruined — as he was walking on the street. His neighbor said, "Oh, there's a photographer taking your picture. Smile for the camera." So even though he's lost everything, he's embarrassed and self-conscious. And he was smiling otherwise. And the people, who manufactured that sewing machine, tracked this guy down and sent him a new sewing machine.

Q:You've been photographing children for decades from a variety of cultures. In your sense of that arc, have children changed over the past 30 years and if so, how?

A:I don't think they have changed significantly. The first thing that jumped into my mind was that in the old days, 30 years ago, I was working in India, as I walked through a village I would have at first, it was two or three and after a while it was about 30 children or more following me and I couldn't work. I was like the Pied Piper wandering around this village. These villages in India, now, are much more media-savvy. They are used to cameras. They are used to tourists. Now they fortunately sort of ignore me as I walk around.

Q:What conflict do you have regarding photographing versus helping a person in a dangerous situation?

A:Well, I've always said, when you're confronted with a situation, whether to take a great picture or to save a human life, you'd obviously take the great picture. (audience laughs) That's a joke. That's a joke. (audience laughs) No, I think I've actually never been confronted with that situation. Although, the little I can do

with what I have, you know, whether it's water, or a little bit of money ... I think all of my colleagues will try and do the best they can to help. I was with a colleague in Afghanistan, we actually took, ironically, a Taliban soldier, in '95, to the hospital and saved his life. I mean, things have changed in the last 15 years. But, clearly it's better to, if you're confronted with that situation, to help out. Usually by the time I arrive at a place, there are so many relief organizations there, but obviously you want to do what you can to help.

Q:Do you always have to ask permission before you take a photograph?

A:You know, to really capture life on the street, you know, people in their natural, the way they are ... I mean you can't ask permission if somebody's asleep on a park bench, you can't wake them up. I think, and each case is sort of a case-by-case situation, I think you have to try to be as respectful as possible and try and give people their dignity. But, I do think that there's times when you do ask people for permission and times when you just shoot, because you're after human nature and human interaction and human behavior.

Q:Would you describe the equipment you use on these shoots, and could you tell photographers here what flash photography would work, this one is specific, if you're 20 yards away? And then in the editing process, do you ever discard pictures?

A:I don't discard anything. The only part I discard is at the end of the roll, there's a couple inches of film, which I don't keep that. I keep all the blank

frames. I keep all the out of focus frames. And I'm glad I do, because with the technology now, you can actually ... Also, it doesn't have to be a great picture. Sometimes it brings back great memories, even if it's out of focus, I want to keep it because it's like a diary. As far as flash photography goes, I only use flash, if it's a particular corporate job or advertising job ... or if I'm absolutely, there's something really, where it's at night and I have to use a flash. Otherwise, I would say in 99.9 percent of my photography I don't use a flash. I only use available light. The first part of the question is when I work now I work with one body and one lens. I used to carry two cameras with two different lenses, and then maybe have a third lens, but now I use only one body. It's actually a zoom lens, 24 to 70 mm, and if I have an assistant, I may have a backup body in case. But that doesn't happen, so I'm a really firm believer in a minimalist approach. I don't want to look like a photographer. When I walk down the street, I don't want to be encumbered with a pack and a tripod. I mean, there's nothing worse than being uncomfortable when you shoot; photography is sort of like a performing art. And you have to be able to move and climb and to stoop down. If you have a lot of stuff, for me it takes part of the joy out of walking around. Because it's not all about photography, when you go out to shoot, it's about just enjoying the day, enjoying your surroundings and meeting people playing with a dog or a cat.

— Transcribed by
Kelly Petryszyn

Morehouse professor presents 'I Shoot Pictures'

Marcellus C. Barksdale, professor of history and director of the African-American studies program at Morehouse College, will share his personal photographs on African-American culture at 5:15 p.m. today in a presentation titled "I Shoot Pictures" at the Alumni Hall ballroom.

Barksdale has been a professor at Morehouse since 1977. He has also been a secondary teacher for the Gainesville, Ga., Board of Education, an instructor at Clark College, an adjunct professor in the African-American studies program at Emory University, and taught part time at Atlanta University, Morehouse

School of Medicine and Tuskegee University.

Barksdale earned his bachelor's degree in history at Morehouse, a master's degree in history from Atlanta University and a Ph.D. in history from Duke University.

In 2009, Morehouse president and frequent Chautauqua program participant Robert Franklin asked Barksdale to chair the committee that will rewrite *A Candle in the Dark: A History of Morehouse College* (1967) by Edward A. Jones and produce new documents to commemorate and celebrate the 150th anniversary of Morehouse College in 2017.

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NEWS



Chautauqua Music Camps, under the direction of Chautauqua Symphony Orchestra member Peter Lindblom, will return during Week Eight of the 2010 Season, offering three separate programs for youth of different ages and musical inclinations.

Chautauqua offers music camps in Week Eight

by Alison Matas
Staff writer

Nine-year-old Nicole Lindblom, daughter of Eric and Kasia Lindblom, lives in Sweden, but she’s returning to Chautauqua Institution this summer for her second time as a Chautauqua Music Camps participant.

During Week Eight, Chautauqua Music Camps will kick off its 12th season. The program is directed by Nicole’s uncle Peter Lindblom, a trumpet player in Chautauqua Symphony Orchestra and a teacher at Purcell Middle School in Jamestown, N.Y. Students can choose from three separate camps depending on their ages and musical inclinations: the Middle School Band Camp for students entering grades six through nine, the Chautauqua Orchestra Camp for students entering grades seven through 12 and the Chautauqua Jazz Camp for students entering grades 10 through 12.

Last year, Nicole was a beginning cornet player and several years younger than the other students, but her time spent at camp was still beneficial.

“There are three levels, one, two and three, and I took three because that’s the easiest one, and then on three they help you a lot,” she said. “(Now) I understand more music.” So much so that this year, she’s contemplating returning as a trombone player since she has more experience under her belt.

A typical day of camp runs from 9 a.m. to 3 p.m. and consists of large ensemble rehearsals, sectionals

and special musicianship classes. This year, Peter’s mother-in-law will be teaching a class about how to play folk music on the autoharp.

“Campers” also have the opportunity to study under professional directors and visit with members of the Chautauqua Symphony Orchestra. Additional information and an application to register can be found at http://web.me.com/baconterr/Chautauqua_Music_Camps/Welcome.html.

The camp always closes with a concert, which is Nicole’s favorite memory from last year. “It was big, and it was good music,” she said. Her 11-year-old sister, Sarah, who played first chair French horn for the Middle School Band in 2009, agreed. “There (were) a lot of people, and it was just fun performing it.”

While the music is important, the camp is also a chance for kids to experience Chautauqua, and Peter understands that well. He and Eric, his brother, both attended a summerlong band camp at the Institution in the 1970s. What they still consider the highlight of that time, however, was lunching at a local pizza parlor and tossing a Frisbee around together.

It’s no surprise, then, that Peter’s camp has time built in for leisure. During the daily lunch break, chaperones take students to explore Thunder Bridge, Bestor Plaza, Miller Bell Tower and Chautauqua Lake. In addition, the students are issued gate passes for the week so they can return with their parents for evening entertainment.

“That’s a really neat part about it,” Peter said. “That’s



At Chautauqua Music Camps, students spend from 9 a.m. to 3 p.m. daily taking musicianship classes and having large ensemble rehearsals.

what kids remember the most.”

Consequently, he hopes students leave camp with an appreciation for the Institution, coupled with a better comprehension of what it means to be a musician.

“I hope they take away, No. 1, that Chautauqua’s here,” he said, “(and) also just the fact that music’s more than just a band rehearsal in school. There’s a lot more of a grand scope

to it.”

Moreover, Peter is confident this year will be a success. “The kids who do it, they all want to come back. There hasn’t been a kid who’s done it who hasn’t loved it,” he said.

Sarah is no exception. “I just thought it was so fun last year. I had such a good time, and I just felt like doing it again.”

‘Mushroom Madness’ at Smith Wilkes as biologist Stoleson gives BTG Brown Bag

by Beverly Hazen
Staff writer

Mushrooms. Some people love to eat them; others hate them. Everyone who is curious about the umbrella-shaped fungus is welcome to attend the Bird, Tree & Garden Club Brown Bag lecture at 12:15 p.m. today at Smith Wilkes Hall. Scott Stoleson, a research biologist from the U.S. Forest Service Northern Research Station in Irvine, Pa., will introduce these local fungi in his presentation, “Mushroom Madness.”

“I will give a little bit of background of what mushrooms are and how they make their living,” Stoleson said.

“They are a lot more complex than we thought,” he added. “Some are predators,



Stoleson

for example.” Stoleson said that mushrooms are very diverse, especially in the Northeast part of the country with deciduous forests, as compared to the Pacific

Northwest, where there is low diversity.

He will use a combination of slides and fresh specimens (if the weather cooperates) to present an introduction to the ecology, diversity and edibility of this fascinating and poorly known group.

Determining whether a mushroom is deadly poisonous or gourmet fare will be a topic of Stoleson’s discussion. “I will talk about some of the old wives’ tales regarding mushrooms,” Stoleson said, as well as provide a couple sure ways of finding out if a mushroom is poisonous. “There are some surefire unmistakable types that the beginner can learn about and

eat,” he said.

Asked if mushrooms are more popular now than ever before, Stoleson said, “Absolutely!” There are a number of mycological societies, or mushroom groups, across the country. “They are growing in size every year,” Stoleson said.

Stoleson received his degree in biology from Dartmouth College and has a Ph.D. in wildlife ecology from Yale. Prior to coming to Irvine, he worked in Arizona and Central and South America. His current work is assessing land management as it affects wildlife communities.

Stoleson will welcome questions at the close of his program.

Small-group studies Sacred Spaces during Chautauqua Discoveries

by Alison Matas
Staff writer

For Chautauquans searching for a deeper understanding of sacred spaces, the new exploratory studies program sponsored by the Athenaeum Hotel might be the answer.

After seeing the success of senior programming at Chautauqua Institution, the idea for Chautauqua Discoveries was born. This all-ages small-group study will be pioneered during Week Seven, themed “Sacred Spaces.”

“The Chautauqua Discoveries program is really our way of developing a value-added program. It’s someone who says, ‘I want to go to Chautauqua for that Chautauqua experience, but in addition to that, I really want to have a little bit more intensive study about sacred spaces,’” Athenaeum Hotel General Manager Bruce Stanton said. “It’s really taking the Chautauqua experience to another level.”

Ori Z. Soltes, who is also giving a 2 p.m. Interfaith Lecture during the week, will be leading the first Chautauqua Discoveries study. He is currently a professor at Georgetown University, where he teaches theology, philosophy and art history. He’s also lectured at the Metropolitan Museum of Art, the National Gallery of Art and the Smithsonian Institution.

The first Chautauqua Discoveries program will begin Sunday, Aug. 8, with an orientation and meet-and-greet. Each day, the 20-person group will convene for an in-depth look at Sacred Spaces before attending the morning and afternoon lectures. Tuesday and Thursday afternoons, there will also be an Afternoon Tea & Talk, which will offer a more informal time for

participants to converse.

“It would offer to someone who participates a more focused and intense examination of the subject that’s going to be covered from different angles over the course of the week,” Soltes said.

Monday, he will discuss the origin of the word “sacred” and what constitutes a “sacred space.” Soltes will also explore the relationships among art, religion and architecture.

The next three days, the talks will examine sacred spaces in the Jewish, Christian and Muslim traditions and, particularly, the idea that a discussion of the sacred in each begins with Jerusalem. Finally, Friday, Soltes will focus on prayer and pilgrimages to places that are not considered religious sites.

“I just have a long-standing interest in the whole discussion of the sacred in part as a universal idea,” Soltes said. “I’ll talk about ... how all this falls ultimately into this broad human context of sacred.”

Stanton hopes the program is popular enough to continue and potentially expand next year. Rather than selecting a week that already will be filled, he is contemplating also adding a Chautauqua Discoveries program during a week that seems to have drawn less excitement prior to the season.

Ultimately, Stanton believes that the Institution is well equipped for this new program. “There’s a lot of great minds that come to Chautauqua, that are around Chautauqua, that live at Chautauqua. We have the resources to do this, and so that in a nutshell is really what Chautauqua Discoveries represents. It’s really a great opportunity for someone to have an in-depth experience,” he said.



Comedian Lissow to perform at College Club show tonight

by Kathleen Chaykowski
Staff writer

If you want to get in touch with your funny bone, the College Club is the place to be at 10 p.m. tonight on the second floor of the Pier Building, where observational comedian Jamie Lissow is coming to entertain.

As a college student, Lissow studied mathematics at State University of New York at Fredonia. In the summer before starting law school in 1997, he entered a stand-up contest in Niagara Falls, Canada. According to his biography online, he earned sixth place in the competition. There were five contestants.

After trying stand-up, he knew it was what he wanted to do for a living. He decided to drop out of the law program after one week so that he could pursue his life long dream of becoming a comedian.

“For three years, I kind of lived in my car,” Lissow said.

“It wasn’t bad,” he added. “I drove from show to show. I really, really enjoyed my time. When I think about it now, it’s nice to have an address and a lawn.”

He kept a mini-fridge, a hot plate and pretty much

everything he owned in the trunk of his Ford Escort. Fast-forward through an “awful” conversation with his parents and 10 years of waiting tables and pursuing stand-up gigs, and Lissow was able to earn his full living on stand-up performances.

Lissow’s college experience became a considerable source of his material.

“I really experienced college,” he said. “I was a student that did really well for a semester; a student that didn’t do really well for a semester; I was in a fraternity ...”

He is inspired by his favorite contemporary comedian, Louis C.K.

Lissow said he bases his standup routines on “everyday things”: working out, going to college and finding unique things about ordinary situations. Lissow said he has sometimes been compared to Jerry Seinfeld.

“If you just sit in an airport or walk down the street, things are really funny if you just pay attention,” he said. “If you go to the mall and look at a store, you leave there with a brand new joke that you didn’t even have to write.”

Georges Bizet (1838-1875)
Excerpts from Carmen Suites
Nos. 1 & 2

Almost as soon as he died, Georges Bizet became famous. *Carmen* is the reason.

Bizet wished most of all to become an opera composer, and he had scads of ideas for operas — more than two dozen scores lay incomplete or aborted at his death. But it was the single work that he completed in 1874 that won him operatic immortality.

Carmen premiered in Paris, March 3, 1875. No one could ignore the infectious tunefulness of the score, but the moral depravity of the plot was just too much for audiences or critics. According to the reviews, this opera was nearly a matter for the police, not for polite society, and certainly not for the Opéra-Comique. Moral outrage rained down on *Carmen* for months — imagine a work whose heroine is a character with no apparent human virtues. Audiences, waiting for a redeeming twist at the end (“Love conquers All”), find a murder instead. Obscene. Scandalous. Utterly repulsive.

And yet, an opposite view is represented by Johannes Brahms, who came to see *Carmen* 20 times and loudly proclaimed it the best opera in years. Richard Strauss, Charles Gounod, Edvard Grieg, Giacomo Puccini, and even Richard Wagner (though, reluctantly in his case) anointed *Carmen* with praise. Tchaikovsky was prescient in his evaluation. He saw the opera in 1876 and wrote, “I am convinced that in 10 years it will be the most popular opera in the entire world.”

It was. And 135 years later, its star still shows hardly any sign of fading.

Bizet died of a heart attack during the opera’s first run, on the night of its 33rd performance. The Opéra-Comique, far from withdrawing the work because of the “scandal,” continued *Carmen*’s run through February the next year — 48 performances. Just before he died, Bizet signed a contract for *Carmen* to be produced at the prestigious Vienna State Opera, where its climb to international fame began. It has never been out of the performing repertory since.

About 10 years after Bizet’s death, his friend and colleague Ernest Guiraud arranged two concert suites from the music of the opera.



In the first suite, he assembles the opera’s most recognizable orchestral music, and in the second he focuses on its best-known songs. Tonight’s selection features some of each.

Grant Cooper (b. 1953)
A Song of Longing, Though ...
(2007)

A full summer of music making on the gorgeous coast of Oregon was made bitter-sweet for hornist Tom Beal by the absence of his wife and two young daughters. They were nearly 3,000 miles away at home in Charleston, W.Va.

When not occupied with practicing, rehearsals, or performances, Beal found himself wandering down to the water’s edge, where he spent hours alone watching and listening to the ocean in the mist and rain. Somehow, a feeling of connection with his family softened his loneliness, and that feeling voiced itself in poetry: “I sit on the shore listening to tales sung by the sea. Hearing a melody close to my own, I know it is from rain that touched you.” That was in 1987.

At the end of the summer, Beal returned to Charleston, where both he and his wife, Ellen, play in the West Virginia Symphony. For almost two decades, he pondered setting his poem to music. Then in 2007, he spoke about it to Grant Cooper, the conductor of their orchestra. Cooper says, “Tom decided to commission me to set his poem to music in time for the 30th anniversary of his marriage and offer it as a gift to his wife.”

“The poem resonated with me. It was about family and missing them. Plus, it deals with the ocean. He was in Oregon looking over the Pacific. I have spent a lot of time looking over the same ocean as a New Zealander. ... An ocean can seem to have a personality — becoming a being with whom one can speak, almost.”

SYMPHONY

Symphony Notes

BY LEE SPEAR

Cooper captures the poem’s reflective mood and the constantly changing sameness of the sea. “I had to figure a way to create music to sustain that element. I drew from a range of resources — Wagner, (Claude) Debussy — to realize Tom’s writing.”

He settled on using a Passacaglia structure — a distinguished type of musical variation that uses repetition of a short bass line or harmonic progression to produce emotional power. Always changing, yet always the same, a passacaglia is like the sea itself.

Cooper selected eight harmonies — a, E-flat, g, D, F, D-flat, A, and d — to form the foundation for this piece. “Once I had found my passacaglia harmonic base, I proceeded to devise melodic material that would, as it were, ‘accompany’ the harmony. Each return of the harmonic passacaglia is accompanied by an ever rising melodic line — increasing the musical tension.”

A placid introduction of oscillations sets the stage. Over gentle waves of quiet sound we perceive distant sighing by solo flute. The poet’s wife is a flutist — Cooper notes that, in her student days, she studied at Chautauqua — and her instrument serves as proxy for her image in the poet’s mind.

“Tom’s heading for the poem was ‘Oregon, 1987.’ I picked the title of the musical piece by using a line which comes towards the end and seems to sum up the mood of the poem: ‘A Song of Longing, Though ...’ This also happens to be the moment in the piece when a solo flute spins a highly embellished line around the soprano, in preparation for the poem’s final stanza, beginning, ‘These songs we will sing together ...’”

Nikolai Rimsky-Korsakov
(1844-1908)
Capriccio Espagnol, Op. 34
(1887)

Rimsky-Korsakov took exception when Tchaikovsky praised his brilliant orchestration in *Capriccio Espagnol*. It is not “orchestration” that is brilliant, he explained somewhat testily. Rather it is “composition.”

The argument is semantic, but he has a point. To orchestrate something suggests that it already exists in some other format. Most composers do write their music by sketching out melodic, rhythmic, harmonic ideas before deciding which instruments will play which notes. Not so Rimsky-Korsakov. He composed directly into full score, with all the instruments in place and with the colors of each instrument’s sound an integral part of the process. So, for instance, a melody for clarinet is conceived as a melody for clarinet — not a melody for “instrument-to-be-determined.”

“The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for solo instruments, the rhythm of the percussion instruments, etc., constitute here the very essence of the composition and not its garb or orchestration,” he later wrote about the *Capriccio Espagnol*.

OK. Point taken. Originally, Rimsky-Korsakov planned the piece as a fantasy for virtuoso violin, working from Spanish themes he had found in a collection of popular songs and dances called “Ecos de España” (“Echoes of Spain”). As



he worked, however, other instruments kept taking over in his imagination. The result is a showpiece for virtuoso full orchestra — virtually a concerto for orchestra.

At their first read-through of the piece, the players in Rimsky-Korsakov’s orchestra grasped what they had been given. Several times during rehearsal, they stopped playing to applaud and cheer the composer. The first audience got it, too. They demanded (and received) a full encore of the work. In gratitude to his orchestra, Rimsky-Korsakov dedicated the work to them — on the published score, the dedication lists the name of each player in the Imperial Russian Opera Orchestra.

The work is in five movements, played without pauses between them.

I. Alborada: Vivo e strepitoso (Morning song: Lively and boisterous) — Welcoming the sunrise and new day, this energetic explosion of sound is built on a popular song from Asturias, on the northern coast of Spain.

II. Variations: Andante con moto — The horns present a lyrical theme. Various sections and soloists within the orchestra get to take a turn with the theme, until a long flute trill hands things off to ...

III. Alborada: Vivo e strepitoso — ... a return of the opening song, now even more boisterous and in a higher key.

IV. Scene and Gypsy Song. Allegretto — Drum roll and trumpet fanfares redolent of the bull ring lead off, setting up the brief virtuoso cadenzas the composer spoke of. Harp has the last one, followed by an orchestral vamp and the presentation of the gypsy song.

V. Fandango of the Asturias — Another example from the Asturias region, Rimsky-Korsakov uses this dance to showcase even more individual instruments, notably the castanets. To round things off, he brings back the Alborada once more as a rousing Coda.

“Symphony Notes” are by Lee Spear, retired music professor at the University of Pittsburgh-Bradford. For more specific musical detail on these works, readers are invited to tonight’s pre-concert lecture, where Spear will provide musical examples and strategies for listening. The lecture will begin at 6:45 p.m. in the Hurlbut Memorial Community United Methodist Church sanctuary. Admission is free.

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ACROSS

1 British farewells

6 High points

11 Namely, in Latin

12 "Spider-Man" director Sam

13 A chef may stuff it

15 Building wing

16 Nest-egg acct.

17 Stylish

18 Over-zealous fan

20 Hearty brew

21 Twisty fish

22 Lewd look

23 Role for Heston

26 Grasps

27 "Clumsy me!"

28 Quarter-back Marino

29 Common title

30 Typographical symbol

34 Flamenco cry

35 Warning color

36 Gardner of movies

37 Car engine part

40 Put in office

41 Shrek's love

42 Is bold

43 Computer layout choices

DOWN

1 Multiplied by

2 Grown-up

3 Physicist Nikola

4 Volcano output

5 Part of a baseball count

6 Cheering loudly

7 Engine part

8 One of the arch-angels

9 Contacted online

10 Tea tasters

14 Pitcher Hersher

19 Sediment

22 Drawn out

23 Drove

24 Wolfish comment

25 Limit ignorer

26 Backfield exchange

28 Losing plan

30 Mild oaths

31 Burger topper

32 --garde

33 Spanish snacks

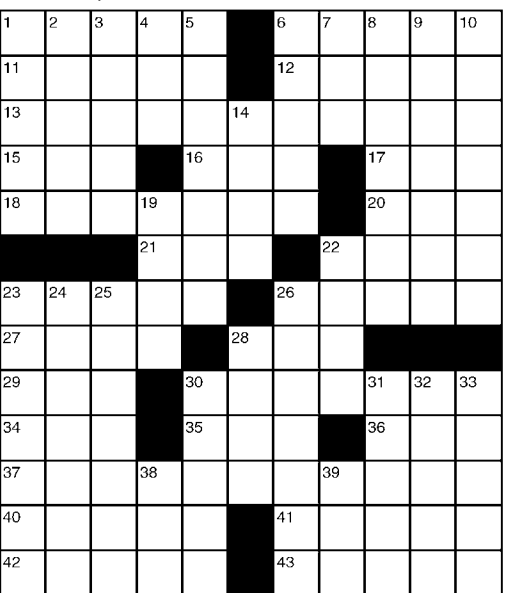
38 Bar cubes

39 — Grande

Yesterdays answer



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7-27

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.

7-27 CRYPTOQUOTE

JU ELCP AWJNURJ ELGDLKJWIQ

WY DWFL LCJWIQ AWJNURJ

PWQLYJWIQ. — LPTRIP ZREFL

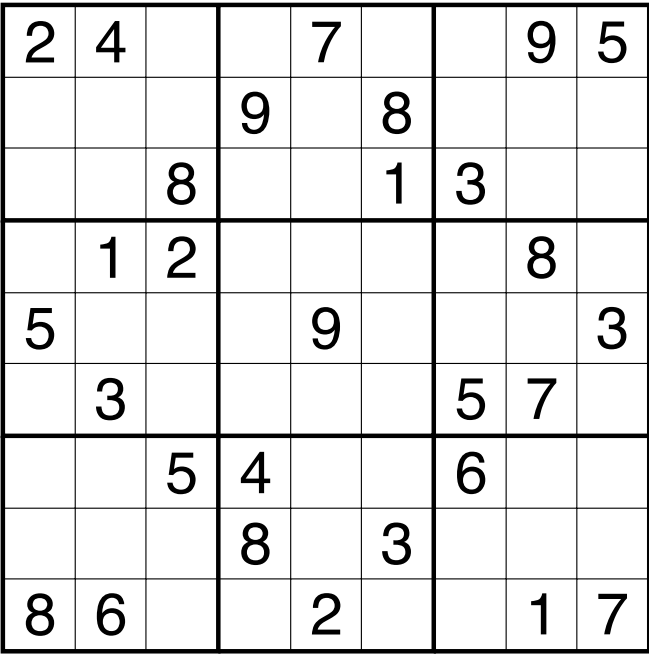
Yesterday's Cryptoquote: CHARITY IS INJURIOUS UNLESS IT HELPS THE RECIPIENT TO BECOME INDEPENDENT OF IT. — JOHN D. ROCKEFELLER SR.

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.

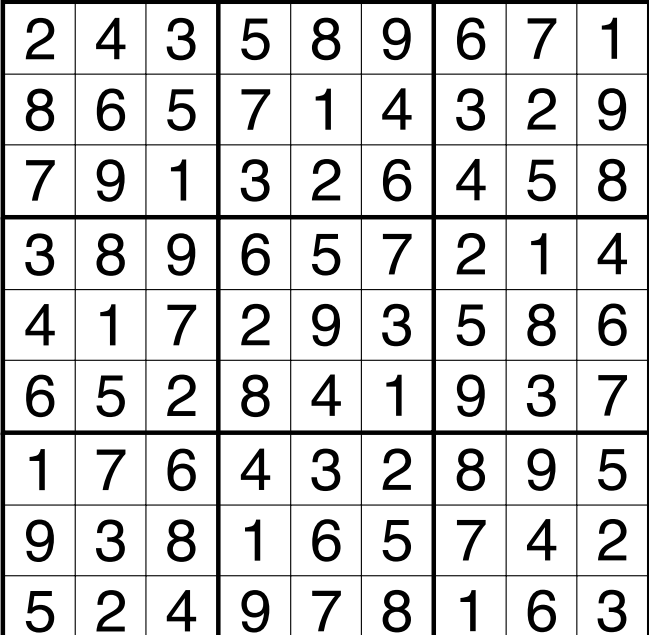
Conceptis Sudoku

By Dave Green



Difficulty Level ★★

7/27



Difficulty Level ★

7/26

VISUAL ARTS



Photos by Emily Fox

Above, Donna Rosenthal's "He Said, She Said Series"
At right, "riverrun" by Michael Rogers: cast glass with blown and engraved glass



In Strohl exhibition, art speaks louder with words

by Anthony Bannon
Guest reviewer

When media mix, where sea meets shore, or where image challenges word, there's fertile ground for creation. Life, some say, began in such an alhambra on the beach. Art, as well, though it happens on different coasts. "Messages and Written Narrative" in Strohl Art Center counters the word with the image through Aug 23. Organized by Director of Galleries Judy Barie, the exhibition features four artists — two from each coast — who drop word bombs into their pictures, just for the fun of it.

It really is for fun. "SEX," declares a sculpture by Donna Rosenthal. Then "ART." Next "MUSIC," each in red lettering. "FAMILY." Then "PASSION," and that does it.

Perhaps she wanted to capture some attention. Rosenthal's little sculptures for the wall are called "Warrior Coats," likely because

R.E.V.I.E.W

these are tough little critters, consisting of crocheted black wire garments several inches high, hung on steel rods and brackets and left open to reveal the word — one jacket, one word, one after another. Five of them. Enough to get the message — a message that would likely work for most any gallery audience.

Rosenthal, a New York artist, also takes newspapers and books and fashions a man's suit and a lady's dress from the material, hardens them with gel and acrylic spray and give each a name: one "Beauty," the other "Beast," and the material is a mix of the Sunday color comics and a romance novel. These come from the "He Said, She Said Series."

Barie writes that the works

"reveal the struggles, expectations and conflicts that exist between the sexes." They sell for several thousand.

We'll work our way into this.

Sherry Karver makes glistering images that began as photographs of street scenes that she hand painted and resin coated on wood panel after adding identifying text into the body shape of several people from the scene. They provided the inspiration for Barie to create the show.

The texts that Karver superimposes within the shape of a figure are whimsical bios that go something like this: "...knows she's probably too immature...still likes partying...feels sexy wearing high heels, but trips a lot." The pictures shine off the wall, and they smile, too. These are more expensive. The artist lives in San Francisco.

Squeak Carnwrath is also from San Francisco. Her

paintings go for six figures, but her tapestry just break into five figures, and the prints, edition of 10, are just over a thousand.

Each piece is a glimpse into the artist's life — taken on the run: designs, sketches, word association, maps, plans, funky facts. A montage of effects within one of her prints includes a plan for the "perfect studio," and a word association accompanying a quick drawing of a branch (Natural, Touch, luck, present, future.)

Luck? Over in the left corner of the image is a horse-shoe and a wishbone. And in the middle is the "Guilt Free Zone" (FYI, it is bounded by Embarcadero, Oak and Market, and extends boundlessly into the north). This is all as interesting as the artist herself, who seems like a fascinating, quirky person who, among other things, collects data about the swimming ability of sharks. (They can

travel up to 125 miles a day).

Carnwrath has another piece about monkeys and within it makes the assertion that "We are all in the same boat," meaning "connected," which she supports diagrammatically. She also makes other prints that play with images of old vinyl. So what is not to love?

Michael Rogers, close to home, teaches at Rochester Institute of Technology in the School of Imaging Arts and Science. He is a word artist once removed, appropriating the images that illustrated 19th century texts, old sciences about bees and phrenology. These are etchings that use no words, but identify with the viewer that knowledge here is basis.

So Rogers layers through

time and by indirection to inferences of words. His are the spaces between words. A glass artist, Rogers also creates layers of images, embedded into sheets of glass, "fused glass," his labels informs.

The fused glass holds bubbles, like shards of time, evidence of several seconds or minutes in the process. His bees piece comes in a group of six, and is called "Codex Apis I." I have a hunch his work will endure. It is the least expensive, too.

Maybe it isn't rock n roll. But I like it. I like it.

Anthony Bannon is the Ron and Donna Fielding Director of George Eastman House, the International Museum of Photography and Film in Rochester, N.Y.

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PROGRAM

Tuesday, July 27

••• **Outdoor photo exhibition.** Forty-four photographs from George Eastman House collection. On display in stanchions throughout grounds

7:00 (7–11) **Farmers Market**

7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **Subagh Singh Khalsa** (Sikhism/ Yogic Meditation). Welcome Center (Bring gate pass)

7:30 **Bird Walk & Talk.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Tina Nelson.** Meet at Smith Wilkes Hall entrance. Bring binoculars.

7:45 **Episcopal Holy Eucharist.** **The Rev. Shawn Carty,** Emmanuel, Hailey, Idaho. 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 Missions Grove

9:15 **DEVOTIONAL HOUR.** **The Rev. Barbara Brown Taylor,** Episcopal priest, Butman Prof. of Religion, Piedmont College. Amphitheater

9:15 **Class.** “Jewish Psychology.” (Programmed by Chabad Lubavitch of Chautauqua). **Rabbi Zalman Vilenkin.** Alumni Hall Library Room

9:30 **Young Women’s Group.** (Programmed by the Chautauqua Women’s Club) Women’s Club porch

9:30 **Unitarian Universalist Ethics Series.** “Just Living in an Economic Tsunami.” **The Rev. Richard Gilbert.** Hall of Philosophy

9:30 (9:30-10) **Porch Chat.** “Creative Photography Unleashed by the Internet.” **Jennifer Cisney,** Kodak chief blogger. Hultquist Center

10:15 **Service of Blessing and Healing.** UCC Chapel

10:45 **LECTURE.** “A Photographer’s Journey Near and Far.” **Ed Kashi,** photojournalist, filmmaker. Amphitheater

12:10 **Catholic Mass.** Chapel of the Good Shepherd

12:15 **Tallman Tracker Organ Mini-concert.** “Musical Snapshots.” **Sue Westendorf,** guest organist. Hall of Christ

12:15 (12:15–1:15) **Brown Bag Lunch/Lecture.** (Programmed by the Writers’ Center) “Spill.” **David Baker,** poet-in-residence. Alumni Hall porch.

12:15 **Brown Bag Lunch/Lecture.** (Programmed by the Bird, Tree & Garden Club) “Mushroom Madness.” **Scott Stoleson,** research biologist, U.S. National Forest Research Station, Irvine, Pa. Smith Wilkes Hall

12:15 (12:15–1:15) **Brown Bag Lunch.** (Sponsored by Metropolitan Community Church). Chautauqua Gay & Lesbian Community. Alumni Hall Garden Room

12:30 (12:30–2) **Mystic Heart Meditation Seminar.** “Seeing (and Hearing and Feeling) More Deeply.” **Subagh Singh Khalsa,** author and meditation teacher. (Sikhism/Yoga). Hall of Missions. Donation

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

2:00 **INTERFAITH LECTURE SERIES.** “Photography in the Auction House: A Discussion of Ethics.” **Chris Mahoney,** Senior Specialist, Photographs, Sotheby’s New York. Hall of Philosophy

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

2:00 **Student Chamber Music Recital.** McKnight Hall. (Benefits the Women’s Club Scholarship Fund.)

2:30 (2:30–3:30) **Piano Mind/Body Class.** (School of Music). Sherwood-Marsh Studios. Fee

3:15 **Social Hour Denominational Houses**

3:15 **Hebrew Congregation Conversation & Refreshments.** Everett Jewish Life Center

3:30 **Chautauqua Heritage Lecture Series.** “Using a Different Lens: A 3D Journey through Chautauqua’s early development.” **Jason Rodriguez,** Chautauqua Archives. “Chautauqua in the Movies I: Chautauqua’s own motion picture 1923.” Introduced by **Danielle Trusso,** Chautauqua Archives. Hall of Christ

3:30 (3:30–5) **Christian Thought Seminar.** (Sponsored by the Department of Religion). “The Ethics of Identity: How to Be You in a World of Unlimited Identities.” **Rev. Dr. Paul Womack.** Hall of Missions

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

4:00 **Faculty Chamber Concert.** **New Arts Trio with special guest Carol Rodland,** viola. Elizabeth S. Lenna Hall. (Benefits the Women’s Club Scholarship Fund.)

4:15 **Garden Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Joe McMaster.** Meet under green awning at lake side of Smith Wilkes Hall

5:00 **FAMILY ENTERTAINMENT SERIES.** **Geist ‘Live.’** Smith Wilkes Hall

5:15 **AFTERNOON CONVERSATION.** **Marcellus Barksdale,** professor, Morehouse College. Alumni Hall Ballroom

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

7:00 **FAMILY ENTERTAINMENT SERIES.** **Geist ‘Live.’** Smith Wilkes Hall

7:00 **Lecture.** “Spirituality and Anti-nuclear Activism in Western Shoshone Country.” (Sponsored by Chautauqua Society for Peace and Justice and Dept. of Religion). **Diane Swords,** Syracuse University.

7:00 **Bible Study.** (Sponsored by the Department of Religion). “Chapters in the Life of Jesus.” **The Rev. Dr. J. Paul Womack,** leader. United Methodist House

8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA.** **Grant Cooper,** guest conductor; **Janet Brown,** soprano. Amphitheater

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- “A Song of Longing, Though...”
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Greer Garson and Walter Pidgeon stand in church with their children in “Mrs. Miniver” (1942). An Irish-born redhead, Garson won an Oscar playing a British housewife gallantly guiding her family through the World War II blitz bombings. David Zinman, author of *50 Classic Motion Pictures*, will give a talk and lead a discussion after the movie. There will also be a lottery for his film book. It starts at 6 p.m. Wednesday (note the early start) at Chautauqua Cinema, located at Hurst and Wythe.

Wednesday, July 28

7:00 (7–11) **Farmers Market**

7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **Subagh Singh Khalsa** (Sikhism/ Yogic Meditation). Main Gate (Bring gate pass)

7:45 **Episcopal Holy Eucharist.** **The Rev. Shawn Carty,** Emmanuel, Hailey, Idaho. 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 Missions Grove

9:00 **CLSC Scientific Circle.** (Programmed by the CLSC Alumni Association). “DNA: Stress-Heart Connections.” **Dr. Barry Bitman.** Hall of Christ

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

9:15 **DEVOTIONAL HOUR.** **The Rev. Barbara Brown Taylor,** Episcopal priest, Butman Professor of Religion, Piedmont College. Amphitheater

9:15 **Koffee Klatch.** (Programmed by the Chautauqua Women’s Club). For women 60 years and older. Women’s Club

9:30 (9:30-10) **Porch Chat.** “Bring Your Photos to Life.” **Shruti Goradia,** Kodak. Hultquist Center

9:30 **Unitarian Universalist Ethics Series.** “A Reform Rabbi Looks at Unitarianism.” **Rabbi Sam Stahl.** Hall of Philosophy

9:30 (9:30–10:30) **Chautauqua Institution Trustees Porch Discussion.** “The Strategic Agenda: Increased National Exposure.” **Thomas Becker,** **Geof Follansbee.** Hultquist Center porch

10:00 (10–11) **Voice Master Class.** (School of Music). **Marlena Malas,** presenter. McKnight Hall.

10:15 **Service of Blessing and Healing.** UCC Chapel

10:45 **LECTURE.** “Filmless Photography: The Story of the First Digital Camera.” **Steve Sasson,** inventor of digital camera. Amphitheater

12:00 (noon–2) **Flea Boutique.** (sponsored by 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.** “Mussorgsky’s *Pictures at an Exhibition.*” **Jared Jacobsen,** organist. Amphitheater

12:15 **Book Review/Brown Bag Lunch.** (Programmed by the CLSC Alumni Association). **Debbie Grohman,** *The Great Depression Ahead: How to Prosper in the Crisis of 2010–2012* by Harry F. Dent Jr. Alumni Hall porch

12:15 **Brown Bag Lunch/ Discussion.** “The First Freedom: The Threat to Freedom of Speech Today.” **Rich Kellman.** Video from 2009 EJLCC dedication will also be available. Everett Jewish Life Center

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

1:00 (1–4) **Artists at the Market.** (sponsored by the

Chautauqua Women’s Club) Farmers Market

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

1:15 **Language Hour:** French, Spanish, others if interest. (Programmed by the Chautauqua Women’s Club). Women’s Clubhouse

1:30 **Visual Arts Docent Tour.** Begins at Fowler-Kellogg Art Center

2:00 **INTERFAITH LECTURE SERIES.** “Fauxtography — Digital Manipulation of Images.” **James Colton,** photo editor, *Sports Illustrated.* Hall of Philosophy

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

2:30 **Voice Program Performance.** **The Songs of Ben Moore.** (Benefits the Chautauqua Women’s Club Scholarship Fund). McKnight Hall

2:30 (2:30–4:30) **Piano Master Class/Lessons.** (School of Music). Sherwood-Marsh Studios. Fee

3:30 **Contemporary Issues Dialogue.** (Programmed by the Chautauqua Women’s Club). **Steve Sasson,** inventor of digital camera. (Today’s Dialogue is an opportunity to be a part of a conversation with one of the morning lecturers. Admittance is free, but limited to the first 50 people). Women’s Clubhouse

3:30 (3:30–5) **Christian Thought Seminar.** (Sponsored by the Department of Religion). “The Ethics of Identity: How to Be You in a World of Unlimited Identities.” **Rev. Dr. Paul Womack.** Hall of Missions

4:00 **Favorite Poem Project.** (Programmed by Literary Arts Friends). Chautauquans share their favorite poems. Hall of Philosophy

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

4:15 **Bat Chat.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Caroline Van Kirk Bissell.** Smith Wilkes Hall (Children under 12 accompanied by adult.)

4:15 **Young Readers Program.** *Where the Mountain Meets the Moon* by Grace Lin. **Greg Prechtl,** director, Boys’ and Girls’ Club. Alumni Hall Garden Room

6:45 **Eventide Travelogue.** (Programmed by the CLSC Alumni Association). “Circumnavigating Britain and Ireland.” **Jack Bailey.** Hall of Christ

7:00 **Pre-Performance Lecture.** (Sponsored by the Chautauqua Dance Circle) **Dance faculty.** Smith Wilkes Hall

7:00 **Christian Science Service.** Christian Science Chapel

7:30 **Voice Program Performance with Mikael Eliassen.** (Benefits the Chautauqua Women’s Club Scholarship Fund.) McKnight Hall

8:15 **AN EVENING OF PAS DE DEUX.** **North Carolina Dance Theatre** in residence. **Jean-Pierre Bonnefoux,** director. Amphitheater

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For You formed my inward parts;
You wove me in my mother's womb.
I will give thanks to You, for I am fearfully and wonderfully made;
Wonderful are Your works,
And my soul knows it very well.
My frame was not hidden from You,
When I was made in secret,
And skillfully wrought in the depths of the earth;
Your eyes have seen my unformed substance;
And in Your book were all written
The days that were ordained for me,
When as yet there was not one of them.

— Psalm 139: 13-16

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