

The Chautauquan Daily



PHOTO BY TIM HARRIS

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Photo courtesy of Jeff Cravotta

North Carolina Dance Theatre members Anna Gerberich and Addul Manzano dance a pas de deux.

A CLASSICAL & CONTEMPORARY

connection

NCDT MEMBERS PAIR OFF FOR EVENING OF 'PAS DE DEUX'

by Mallory Long
Staff writer

Tonight, members of the North Carolina Dance Theatre in residence with Chautauqua Dance will showcase their skills at "An Evening of Pas De Deux" at 8:15 p.m. in the Amphitheater.

Artistic Director of North Carolina Dance Theatre Jean-Pierre Bonnefoux said he thinks the pas de deux evening is the most popular event of the season for the company because of the diversity and individual talent the dancers can show off.

"There is a tendency to think ballet is a certain way, and you can show the audience there are quite different sides of ballet," he said. "It is interesting for people to see the different possibilities you have in dance."

While most ballets only feature a few soloists in an evening, Bonnefoux said tonight's performance allows the audience to see many different dancers in leading roles.

"It's just the two of them, and they're supposed to take over the stage, basically. There's no moment to be shy about it — you are the star of that sequence," he said. "There are so many different dancers doing leads, so (the audience sees) different physiques, different energies onstage, different moods. Every dancer in the evening is a lead, and I think that's really interesting for the audience."

Seven pas de deux's, which in ballet are duets, will be performed tonight, including "I'm With You," a piece originally choreographed by Bonnefoux that will be accompanied by Christine Kane, a folk singer from Asheville, N.C.

See **DANCE**, Page 4

MORNING LECTURE

Sasson to zoom in on digital photo technology

by Laura Lofgren
Staff writer

It is a rarity to see anyone with a film camera anymore. Film is expensive to process, and in a world of instantaneity, it just takes too long to see the finished product. The world has gone digital, thanks in part to Brooklyn native Steve Sasson. His work in the '70s paved the way to the hand-held point-and-shoot camera in your pocket or purse right now. His lecture at 10:45 a.m. today in the Amphitheater will cover his invention of the digital camera and the evolution of the widespread technology.

Sasson graduated from Rensselaer Polytechnic Institute in Troy, N.Y., in 1973 with bachelor's and master's degrees in electrical



Sasson

engineering. He then joined Eastman Kodak, one of the most world-renowned photography advancement companies, as an electrical engineer working in an applied research laboratory.

See **SASSON**, Page 4

AFTERNOON LECTURE

Colton to discuss digital manipulation of photographs

by Laura McCrystal
Staff writer

Photographers' use of Photoshop is parallel to baseball players' use of steroids, according to James Colton.

It is logical for Colton, photography editor of *Sports Illustrated*, to make sports analogies. But this issue applies to all aspects of photography, as his 2 p.m. Interfaith Lecture today in the Hall of Philosophy, titled "Fauxtography — the Digital Manipulation

of Images," will demonstrate.

Although Colton will focus on the manipulation of sports photography, he also worked in other areas of photojournalism before he began at *Sports Illustrated* 13 years ago.



Colton

See **COLTON**, Page 4

LITERARY ARTS

Friends to continue new Chautauqua tradition of Favorite Poem Project

by Sara Toth
Staff writer

Today, Chautauquans can witness a metaphorical trunk show of poetical keepsakes when the Chautauqua Literary Arts Friends present the Favorite Poem Project at 4 p.m. in the Hall of Philosophy. The brainchild of former United States Poet Laureate Robert Pinsky, the Favorite Poem Project serves the purpose of uniting people through the act of sharing poetry. Pinsky, a Chautauqua Literary & Scientific Circle author last summer, hosted a Chau-

tauqua Favorite Poem Project in lieu of a Roundtable lecture. This year, the Friends are presenting the project again; the only difference is that Pinsky will not be in attendance. However, the Chautauqua Writers' Center poet-in-residence, David Baker, will be a part of the event, offering an introduction before the readings. Former Friends president Georgia Court will serve as master of ceremonies, and Director of the Department of Education Sherra Babcock will be the first Chautauquan to share her favorite poem with the audience.

The Friends' FPP committee sifted through the pile of applications over the weekend, and selected 14 more Chautauquans to present their favorite poems. The diverse group represents all of Chautauqua, Court said, including children, high-schoolers and men and women of all ages. The poems presented will be just as diverse as their presenters, Court said, including "new poetry, old poetry, long poetry, short poetry, serious poetry, funny poetry."

See **POETRY**, Page 4



Daily file photo
Robert Pinsky, former U.S. poet laureate, introduces the Favorite Poem Project to a capacity Hall of Philosophy audience in 2009. The program continues without Pinsky this season.

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 **86°**
LOW **69°**
RAIN: 30%
Isolated thunderstorms

THURSDAY

75°
61°
20%

FRIDAY

72°
59°
10%

WHERE THE MOUNTAIN MEETS THE MOON

Grace Lin

A journey through China

Young Readers to see presentation on *Where the Mountain Meets the Moon*

PAGE 3



Forever young

94-year-old gears up for Old First Night race

PAGE 6



Students on exhibition

VACI preps School of Art show at Fowler-Kellogg

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.

CLSC Alumni Association events today

- New and old **Chautauqua Literary & Scientific Circle diplomas** may be picked up at Alumni Hall. Drop by the Kate Kimball Room any day and check with the receptionist. Please call Alumni Hall at (716) 357-9312 with questions.
- Neuroscientist Barry Bittman will be the Chautauqua Literary & Scientific Circle's guest speaker for the Scientific Circle's **"Science at Chautauqua"** program at 9 a.m. today at the Hall of Christ. Bittman will speak on "DNA: Stress-Heart Connections."
- At 12:15 p.m. today on the porch, the Alumni Association will present a **Brown Bag book review** with Debbie Grohman of *The Great Depression Ahead: How to Prosper in the Crisis of 2010 – 2012* by Harry S. Dent Jr.
- Take a **tour of Pioneer Hall** between 1 and 2 p.m. every Wednesday. Docents will be available to answer questions.
- The CLSC Alumni Association **Eventide presentation** for Week Five is Jack Bailey's "Circumnavigating Britain and Ireland," at 6:45 p.m. today at the Hall of Christ.

Chautauqua Women's Club events

- Women 60 and over are invited to escape to the CWC at 9:15 a.m. Wednesdays for **Koffee Klatch**.
- **The Flea Boutique** thrift shop is open today, noon to 2 p.m., behind the Colonnade. Proceeds support the CWC Scholarship Fund and the Clubhouse.
- The CWC sponsors **Artists at the Market** from 1 to 4 p.m. today at the Farmers Market, benefiting the CWC Scholarship Fund.
- As part of the **Chautauqua Speaks** series, Ming Gao, Chautauqua Symphony Orchestra first violinist, and his wife, cellist Si-Cheng Liu, will present a program of music, history and Chinese culture at 9:15 a.m. Thursday at the CWC.
- At 1:15 p.m. every Wednesday, the CWC offers Chautauquans its porch for **informal conversation in French and Spanish**, and other languages if interest is shown.

CLSC class news

The CLSC **Class of 1978** will hold its annual meeting at 4 p.m. on Monday, Aug. 2, at Alumni Hall.

UU hosts ethics lecture this morning

The Unitarian Universalist Ethics Lecture Series continues today with Rabbi Sam Stahl's "A Reform Rabbi looks at Unitarianism" at 9:30 a.m. in the Hall of Philosophy.

Chautauqua Theater Company artists on the radio

Tune in at 10:30 to 11 a.m. to WJTN-AM News Talk 1240 today to hear Jim Roselle interview CTC artists.

EJLCC hosts Brown Bag discussion

12:15 to 1:15 p.m. today Rich Kellman discusses "The First Freedom: The Threat to Freedom of Speech Today."

Docent tours offered of VACI facilities

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

BTG sponsors Bat Chat today

Carolyn Van Kirk Bissell gives a bat presentation at 4:15 p.m. today in Smith Wilkes Hall. The event is sponsored by the Bird, Tree & Garden Club.

Department of Religion presents Brown Bag lunch

Join the group at 12:15 p.m. every Thursday and Friday in the Hall of Christ for a Brown Bag conversation on reconciling personal faiths. How can a society foster a climate hospitable to the expression of diverse faiths?

Opera Guild hosts pre-opera Athenaeum dinner

The Chautauqua Opera Guild is sponsoring a \$25 pre-opera dinner at 6 p.m. Friday at the Athenaeum. Proceeds benefit the Young Artists program. Call the Athenaeum at (716) 357-4444 to reserve and choose an entrée. Send checks to Chautauqua Opera Guild, P.O. Box 61, Chautauqua, NY 14722.

Meet the CSO with Symphony Partners

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

Community Band seeks instrumentalists

Rehearsal is 4:30 to 5:30 p.m. Saturday in Elizabeth S. Lenna Hall. The concert will be at 12:15 p.m. Aug. 3 on Bestor Plaza. Band shirts and lunch will be provided. Call Jason Weintraub at (716) 357-6217, or just show up.

Dance Circle presents pre-performance lecture

Before tonight's "Evening of Pas de Deux," the Chautauqua Dance Circle will present a lecture with a surprise guest lecturer at 7 p.m. in Smith Wilkes Hall.

Bannon to present at VACI Partners breakfast

At 9:30 a.m. Thursday at the Strohl Art Center, Brendan Bannon will present his exhibit, "Do You See What I See? Refugee Children Photograph Their Own Lives." The breakfast is sponsored by Visual Arts at Chautauqua Institution Partners and is complimentary for Partners members.

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 Acre 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's Young Artists, will be held 8 a.m. to 4 p.m. today in the Athenaeum Blue Room.

Share your story with APYA

In a week focused on sharing stories through photographs, the Abrahamic Program for Young Adults would like you to share your story. Coordinators will be collecting photos around the theme of identity throughout the week and will display them Saturday afternoon on Bestor Plaza. Please send an electronic copy of your photos to apyaci@gmail.com by 5 p.m. Thursday.



Photo by Tim Harris

Jessica Dodd lies outside of Fowler-Kellogg Art Center working on her performance art piece, "Migraine Bic" on Monday afternoon.

In name of art, Dodd hashes out migraine

The work of Chautauqua School of Art students is not always confined to a wall in a gallery. Sometimes, as is the case for 21-year old Virginia Commonwealth University student Jessica Dodd, the artist is part of the art.

This week, from Sunday morning through Friday, Dodd can be found in the plaza between Strohl and Fowler-Kellogg Art Centers performing "Migraine Bic." Lying on the ground with a Bic pen in hand, Dodd switches positions while making hash marks in ink on white pieces of paper. Her outfit, a black leotard and white overcoat, serves as a contrast to the white paper and black ink.

Dodd said the performance art is intended to represent what a migraine feels like, but also touch on concepts of time and distance.

"I would like people to focus on the movement of my body and be able to see most of the positions I'm holding," Dodd said. She added that when she suffers a migraine, her first reaction is to climb

into bed, "a dark place."

Dodd said she is excited Chautauquans are being exposed to performance art, whatever their reaction may be.

"People are a little overwhelmed at first and don't exactly understand what's going on," she said. "It's great that everyone is asking questions. I get things ranging from 'I think it's the dumbest thing I've ever seen' to 'That's really wonderful. Great idea!'"

VACI Artistic Director Don Kimes said the School of Art attempts to present a broad spectrum of the kinds of work being done during the summer at Chautauqua, both as a reflection of the students' work as well as an educational experience reflecting what is happening in the contemporary world of art across the country.

He said that many visitors on the grounds have inquired about the meaning and intention behind the performance art piece. He said that performance art is an integral component

of most contemporary arts history programs and many sculpture programs around the country.

Performance art can be defined simply: "art in which the medium is the artist's own body and the artwork takes the form of actions performed by the artist," according to the Tate Museum of Britain's website. The medium has its origins in the Futurism and Dada movements in the early 20th century, though it became a major phenomenon in the 1960s

and 1970s and is considered a branch of Conceptual Art. The recording of performance pieces in photography, film and video has become a primary means by which they reach the wider public. Notable performance artists include John Cage, Dennis Oppenheim, Yoko Ono, Nam June Paik, Meredith Monk, and Laurie Anderson.

Dodd's work is part of the School of Art Annal Student Exhibition now on display at Fowler-Kellogg Art Center.

Fund for Dance sponsors 'Pax de Deux' evening

The Moore Fund for Dance of the Chautauqua Foundation provides funding for this evening's performance of "An Evening of Pas de Deux" by the North Carolina Dance Theatre.

This fund was created by Thomas Moore and Avril Moore. Their three children, Thomas, Diana and Juliet, have participated in various activities at Chautauqua, in-

cluding Boys' & Girls' Club and Special Studies classes.

If you would be interested in discussing the possibility of establishing an endowment to support the performing arts or another aspect of Chautauqua's program, please contact Karen Blozie, director of gift planning, at (716) 357-6244, or e-mail her at kblozie@ci-web.org.

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"You may not believe in spirits but Welsh poet Dylan Thomas has materialized on stage at off-Broadway's Curran Theatre, brought back from the beyond by that remarkable actor Gerald Wyn Davies, who doesn't just portray the man, he lives and breathes him." - New York Post

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FOR MORE INFORMATION: LAKE ARTS FOUNDATION: 716-451-4004

Wednesday at the Movies

Cinema for Wed, July 28

INVICTUS (PG-13) 3:10 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. "In a rare achievement, [Eastwood] has made a film that truly is good for the soul." - Peter Travers, Rolling Stone.

MRS MINIVER Ⓢ Classic Film Series Ⓢ (NR) 6:00 134m Winner of Six Oscars this 1942 film helped rally support for England in the darkest days of the war. With Walter Pidgeon, Teresa Wright, and Richard Ney. Film historian David Zinman will introduce the film and lead a post-screening discussion.

JOAN RIVERS: A PIECE OF WORK (R) 9:40 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

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NEWS



Photo by Emily Fox

Howard Schiller raises the Chautauqua Fund thermometer to \$1.8 million, toward its goal of \$3.3 million. "Uncle Howie" has been taking photos of Chautauqua's children for 18 years, asking for donations to the Chautauqua Fund. He raises between \$1,000 and \$1,500 annually.

Program takes Young Readers on a journey through China

by Beth Ann Downey
Staff writer

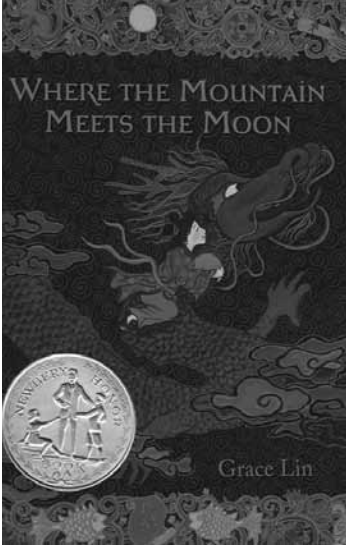
This week's Young Readers Program approaches the concept that books have the power to transport you anywhere. In conjunction with the tale of a young Chinese girl's odyssey in *Where the Mountain Meets the Moon* by Grace Lin, this week's presenters will provide their varying experiences in the distant Asian country to Chautauqua's youth. The program will take place at 4:15 p.m. today in the Garden Room of Alumni Hall.

Attendees will hear from Greg Precht, director of Boys' and Girls' Club, about his recent trip to China with his son Rob, and listen to a Chinese folk tale from storyteller Merrilee Hindman.

Jack Voelker, director of the Department of Recreation and Youth Services, said these two presenters will create a "wonderful sort of mixture" by sharing both the personal connection to China as a place and the cultural folklore that connects to the theme of the book.

"It will be a very exciting program I'm sure, and hopefully it will deliver on our goal of enticing kids to read the book," he said. "Frankly, I hope to encourage them to learn more about China, and to seek out other resources and individuals that would share with them information about this large and important country."

Voelker said he thinks reading in general gives children the chance to learn about the places they have never been, and also sparks their interest to learn more. But rather than using today's program to promote travel, he hopes it will just help children see the entire



world in a different light.

"I guess I'd be more encouraging in just seeing the world as an opportunity — a wonderful thing to explore and that there couldn't be a more positive thing to do than to learn about the rest of the world. All of us could stand to do that for sure," he said.

When Precht visited China, learning about the world is exactly what he did.

"I haven't done a lot of traveling around the world, but I think pretty much wherever you go, people are people, and all people have the same concerns," he said. "They want to have healthy children, they want to be happy, they want to be able to make a living and live in peace."

He plans to share some of his experiences and impressions from his trip to China, where he went to support his son, who ran the Great Wall Marathon. Precht will share pictures he has from

when he visited Tiananmen Square and took a ride on the Yangtze River and through the Three Gorges Dam.

While Precht's portion of the presentation could be considered the "show" part of the common theme, attendees will get the "tell" when they listen to Hindman regale the Chinese folk tale.

Voelker said Hindman offered her services to the program "out of the blue" after hearing that they were planning to present *Where the Mountain Meets the Moon*. He hopes that attendees will enjoy how she expresses her connection to the Chinese culture through this art form.

As with all of the Young Readers programs, this week is also a chance for youth to become involved with people of "various walks of life," Voelker said.

Precht hopes that this will be a good way for children to see him outside of his role as Boys' and Girls' Club director, the post he has held for 24 years.

"It's nice for the kids to see me in a different light than just doing announcements or overseeing some activity or having them in the office to discuss their behavior," he said.

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FitzGerald faces challenges in designing opera costumes

by Alison Matas
Staff writer

Chautauqua Opera Company costumer Barney FitzGerald has three bins of children's shoes in his shop, but only three pairs are usable.

It's not that the others are of poor quality — the issue is that kids' feet don't stay the same size for long. While many of the children in the company's upcoming double bill have been in shows at Chautauqua before, they've grown over the past few years. "That part of it becomes a nightmare," FitzGerald said.

Finding period shoes for close to 30 changing feet, however, is just one part of FitzGerald's costuming endeavor for this week's performance of *Cavalleria Rusticana*, or *Rustic Chivalry*, by Pietro Mascagni and *I Pagliacci*, or *The Clowns*, by Ruggero Leoncavallo.

Artistic/General Director Jay Lesenger chose to set both operas in Italy in the 1930s, which is an untraditional time period for these shows. In *Rustic Chivalry*, audience members will see colors that reflect the dark nature of the story. The scene should look like a small, middle class town in Sicily with everyone dressed up in church clothes on Easter morning. Similarly, in *The Clowns*, the colors are lighter and brighter because it's summertime, but it's also the church's observation of the Ascension, so more formal costumes will still be worn.

For the comedic troupe in *The Clowns*, the getups are an example of what a cheap troupe could put together from existing clothing. "Their costumes are more a vaudeville suggestion ... of what a 1930s idea of co-



Photo by Tim Harris

Santuzza's costume, left, and Nedda's costume, right, hang in the opera costume shop before being transported to Norton Hall for the upcoming production of *Rustic Chivalry* and *The Clowns*.


média might be. We haven't done the traditional comédia look, but it gives that flavor," FitzGerald said. "It's a very high slapstick kind of thing."

Between both operas, FitzGerald's five-person staff built nearly one-third of all the costume pieces. In addition, the items taken from stock had to be modified. "We've altered everything: hems up, hems down, take it in, let it out," he said.

Of the newly manufactured ensembles, FitzGerald's favorites are the leading ladies' outfits. His team has created a shaped shawl for the character of Santuzza in *Rustic Chivalry*. Because she is pregnant, she

continually uses it in an effort to cover herself. FitzGerald didn't want her to look bulky or get too warm under a traditional drapery so, instead, members of his team are knitting her a more structured, fitted piece.

Another highlight is the character Nedda's final costume in *The Clowns*. FitzGerald wanted her to look the part but still be pretty. To reconcile this, he added circular ruffles to her collar and panels of bright colors to her skirt. "It gives that kind of circus idea without being a clown outfit," he said. "We got our fun out of that."




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FROM PAGE ONE

DANCE

FROM PAGE 1



Kane

“There is (a) trust between the two (dancers), there is a lot of ease between the two, it is very romantic,” he said. “There’s a harmony between the two of them. There’s really a communication between the two of them, sort of an ideal communication. So if the movement works really well between the two of them, we can find that they have the same energy almost. It’s almost like you see one person moving at times.”

When Bonnefoux originally created the piece with the intention of setting it to live music, he chose to work with Kane because he liked her voice and the message of the song.

“(Her song) just really seemed to be the one that was really speaking the most to me,” he said. “I had two dancers at that time who were really exceptional, and it was something that was very easy do. It just happened somehow very fast. Now to see it on different dancers is ... exciting.”

Kane’s performance includes four songs, which she said Bonnefoux chose because they portray a journey.

“(It) ends in a place of joy and contentment. ... By the last song there’s a really true celebration for things in life,” she said. “(The songs) work with Jean-Pierre’s vision of what dance means to him.”

Kane, who has released seven albums, will have CDs, including the four songs in “I’m With You,” for sale at the performance. Kane has performed with North Carolina Dance Theatre many times, including at Chautauqua a few years ago. She said she is excited to be back at Chau-

tauqua and to perform with the company again.

“I toured for 15 years on my own as a songwriter and, of course, there’s a great reward to standing onstage on your own, holding an audience and doing what you do best,” she said. “But to work with and to collaborate with other artists takes it up to a new level. It’s a really different space onstage to set up by yourself than it is to step up and accompany dancers.”

Choreographer Sasha Janes will also present an original piece called “Breathe” that he created for the salon performance in 2007. This will be the first time the piece has been performed since then. The dance portrays a couple moving through their lives and opens to sound clips of recent news broadcasts.

“It’s sort of this couple that is trying to get by, get through life with all the negative stuff that surrounds them,” Janes

said. “It’s really physical. It’s a lot of lifts and a lot of aerobic-type dancing in it.”

Janes said the dance was inspired by the music, Frédéric Chopin’s “Ballade in G Minor.”

“I really love the music,” he said. “To me, the music has a lot of breadth in it. It’s very expansive and quiet, and expansive and quiet, and it ... looked like breathing to me, so I just sort of worked that into an idea.”

Bonnefoux chose Janes’ piece for the evening and said he enjoys seeing the work Janes has done in the few years since he has started choreographing for the company.

“He has so much talent that I’m really looking forward to seeing what he’s bringing up, how he’s developing as a choreographer and the maturity that he’s showing already,” Bonnefoux said. “When we see a new person coming up with lots of talent, that is very exciting for me to see.”



POETRY

FROM PAGE 1

The event follows the model established by Pinsky — a person will introduce him- or herself, explain why a particular poem is his or her favorite, then read the poem at a leisurely pace, in order for

the audience to fully enjoy the work.

“(The point of the event is) just to have people enjoy poetry,” said Susan Nusbaum, a member of the Friends and the FPP committee. “It’s so everyone can appreciate the varieties of poetry, and see the importance of poetry in people’s lives.”

SASSON

FROM PAGE 1

Sasson was given a broad assignment from his supervisor, Gareth A. Lloyd, to build a camera using solid-state imagers. This was a new type of electronic sensor known as a charge-coupled device, which could capture optical information using numerical values.

The members of Sasson’s team, which included several enormously talented technicians — Rick Osiecki, Bob DeYager and Jim Schueckler — decided to take what they had learned in their back lab and quietly began production on the first digital camera prototype.

“It was a very small project,” Sasson said. “No one was paying attention.”

For about a year, Sasson and the team worked out kinks in their portable device and playback unit. Taking magnetic strips like the

ones in cassette tapes, the device read out digital pulses. Sasson said the device turned each pulse into digital word, which is a number or series of numbers — ones and zeros.

“That whole process is done very quickly. In my case, the exposure time and time to record the image took about one-twentieth of a second,” he said.

There’s a second part: The device takes that series of digital numbers that represent the image and stores them on the magnetic tape.

“That took about 23 seconds to record one image to the tape,” Sasson said. “Then (the camera was) ready to take another picture.”

The very first photo taken by the camera was shot in early to mid-December 1975, according to Sasson. It was a head-and-shoulders shot of a young lab technician named Joy. Once the photo was taken with the portable device, the electrical engineers took it

back to their lab and viewed it on the television screen. The image, recorded on a videocassette tape, was put into the television and played.

Sasson said once the image popped up, the background colors were correct, but the face was completely static.

“We were happy to see anything at all,” he said. “When I recorded the numbers onto the tape, I recorded the bits in a certain order.”

Sasson had reversed the order, which caused the static. The team immediately set to work fixing the problem and within an hour, it was resolved.

At that point, Sasson and his team were motivated to show the camera to other people.

“I demonstrated the camera only inside the company to corporate managers in 1976,” he said. The camera was about the size of a toaster, hardly portable by today’s standards.

Kodak administrators had no idea this technology

was occurring in their workplace. Not one word was spoken by the team of the digitization of photography until 2001.

After demonstrations within Kodak, Sasson continued work in digital photography.

“I was playing with different aspects of digital photo for years,” he said.

He played with other companies’ versions of the camera, which used more pixels than his. As time went on, the camera got smaller and smaller, and memory cards were developed.

Today, Sasson will speak about the interpretation and development of digital cameras, specifically his original prototype, which will be shown at his lecture.

Sasson is a 2007 inductee of the Consumer Electronics Association. Before retiring in 2009, Sasson served as a project manager in the intellectual property transactions group at Kodak.

COLTON

FROM PAGE 1

He started his career as color picture editor for The Associated Press in 1972, as the business transitioned to color photos. Colton also worked at *Newsweek* as senior photo editor for international news and as executive vice president and general manager of Sipa Press, a news photo agency. As a photography editor, he has seen the field transform from black and white into color and from film into digital.

When Colton decided to work for *Sports Illustrated*, he said his decision was a shock to many people because of his news background and work on major international news stories, such as the fall of the Berlin Wall and the demonstrations in Tiananmen Square. He changed the focus of his work because the innovative photo layout opportunities at *Sports Illustrated* intrigued him.

“I’m not only a news junkie, I’m a photography junkie,” Colton said.

Anthony Bannon, Ron and Donna Fielding Director of George Eastman House and Week Five program collaborator, said Colton is a distinguished and respected editor in the field of photojournalism, especially for his practice of fairness and good balance. Chautauquans rarely hear lectures dealing with sports, so he thought Colton could provide interesting insight from that perspective.

“He’s the editor’s editor in photography,” Bannon said about Colton.

Colton’s passion for photography is genetic; both of his parents worked in the field of photojournalism. Colton admitted he was “a pretty poor photographer,” but he realized he could pursue his interests as a photography editor.

Editing photos is like “looking for a gem,” Colton said. Rather than take the photos himself, he sorts through them to find and promote the best images. He said he enjoys “sharing the journey of the photographer” by seeing the world through photographers’ eyes.

When Colton began editing photos, he traveled, physically transported film and sorted through slides. His job has changed in the digital age, but he said editors are still “treasure hunters,” and the ethical issues remain largely the same.

Digital photography and programs like Adobe Photoshop have made it easier and more common to manipulate photos, but Colton said photos were manually altered before this technology existed. Rather than a bright line between acceptable and unethical photo manipulation, he said, there is gray area. Today, he said he plans to discuss examples of photo manipulation throughout history.

“The lecture’s really based on examples of what people may perceive as not being a terrible thing to do because it’s more visually appealing,” he said, “but that it might have detriment if viewed in a journalistic manner.”

When photojournalists begin to venture into that gray area, Colton said, they lose credibility and damage the integrity of their publications. Because there are too many considerations, he does not foresee the creation of a definitive line between acceptable and unacceptable

modifications. Both photographers and photography editors therefore have a responsibility to understand the issue at hand and not cross the line.

“I’m always a staunch supporter of truth in photojournalism,” he said. “It’s very important for us as journalists to make sure that we present whatever we do as being factual.”

Even when photos are not used in photojournalism, manipulation is a potential issue, Colton said. If an amateur photographer alters a photo, it could eventually be published and mistaken for the truth. Because the field of photography is broad, he said it is important for the general public to be aware of ethical issues.

The idea that photographs do not lie remains technically true, although Colton said the digital age has allowed photographers and editors to lie by changing a photo until it “becomes another animal entirely.”

Colton’s advice to the public about this issue is to be careful both about the photos they take and the photos they see. As we continue into the digital age, he said that everyone must take heed of an old saying: If it looks too good to be true, it probably is.

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COMMUNITY



Barbara Zuegel, a fourth-generation Chautauquan, sits in front of a charcoal drawing of her grandmother hanging in her living room. Her great-grandmother's sister drew the picture.

Photo by Brittany Ankrom

For Zuegels, Chautauqua a place for family

by Anthony Holloway
Staff writer

As a Chautauquan, Barbara Zuegel has experienced a little bit of it all. With roughly 30 years of experiences to look back on, she holds her memories close, like photographs in an album.

Her great-grandparents from North East, Pa. — some of the early Methodists on the grounds — started coming to Chautauqua toward the end of the 19th century. Barbara still has her grandmother's postcards of her time spent here.

The family connection to Chautauqua has remained strong. Barbara and her late husband, Rick, have three children and four grandchildren. All three of her boys were born within 18 months, two of them being twins.

While she spent more of her adult life here, Barbara said her grandchildren have been coming here all their lives.

"When they arrive, the bikes are on the roof, and they can't wait to ride," she said. They simply don't have the freedom back home that they have here.

One of her grandchildren, Devon, 16, is still planning to come to Chautauqua, even though she's spending much of her summer volunteering

in Panama.

"When she was four years old — I still remember this — she was outside making snow angels saying, 'Chautauqua is the best place in the whole wide world,'" Barbara said.

She recalled when Devon made the most of her time at Chautauqua one summer while taking a writing class.

Upon returning from her class at Turner Community Center, Devon told her grandmother, "Guess what, all the people in my class are older than me ... by about 50 years."

"The next thing I expected her to say was that she had to be in class with those old fogies all week," Barbara said. "Instead, she said it was really interesting. They had some different perspectives on things (she) hadn't heard of." Barbara realized Devon was mature enough to understand what her older classmates could offer in class and in their writing.

Chautauqua has always meant a lot to the family. According to Barbara, "it's a special place that you wish every place was like."



Many years ago, she and Rick decided to put Chautauqua in their will.

"We thought it was such an important part of our lives and our kids' lives, and you never know when something is going to happen to you. You have to plan ahead," she said.

Barbara has dealt with the unexpected. Rick passed away last year after being diagnosed five years prior with Lou Gehrig's disease. She describes her husband as a great photographer, a great husband, a great father, and "a mensch," a Yiddish word for an upstanding person.

Rick, who lost his father at 11 years old, used the past to shape the man he was, Barbara said. Even as a child, his father wasn't always around because he worked six days a week. Rick made sure he was around for the kids.

Rick's heart was also in his work. A longtime employee for Kodak, his passion for photography began when he was a little kid. He was also very involved with international photography organizations.

Rick traveled to six continents, taking photographs all over, but Chautauquans are probably most familiar with his work here. He wrote nine books, including *History of 17 Foster Avenue, Chautauqua*, the family's summer home. With

the determination to see the books all the way through, Barbara said, Rick started typing the books on his laptop while in his wheelchair.

"By the end, the special equipment he was using ... required that he bump a button with his knee in order to write" she said. "A few of the books were about photography, and the last one was a memoir for his sons."

"He was the type of man that could see the big picture," Barbara said. "But he also had the German upbringing to take care of all the details and make sure everything happened. It wasn't just having an idea. He could see it through because he had the patience."

A collection of Rick's Chautauqua photographs is currently on display at the Main Gate Welcome Center.

Barbara and Rick's bequest intention makes them members of the Eleanor B. Daugherty Society, a group of individuals who have included Chautauqua in their estate plans through a life income gift, retirement plan, trust or by bequest. If you would like to learn more about including Chautauqua in your estate plans, contact Karen Blozie, director of gift planning, at (716) 357-6244 or e-mail kblozie@ciweb.org.

Students benefit from Women's Club scholarships

by Lori Humphreys
Staff writer

Dr. Anthony Bueschen, Chautauquan and trumpet player, is glad he heeded the advice of John Krestic, his high school band director.

"Do not sell your trumpet. One day you will want to play again," Krestic said.

Not only does Bueschen play trumpet again; he is a member of the Chautauqua Dixie Lakesiders, Brass Ensemble and Community Band. Just as important, he is a donor to the Chautauqua Women's Club Scholarship Fund, which supports young music students like trumpet player Peter Pirotte. As much as Bueschen enjoys playing, he is equally delighted to support the nation's musical future represented by the Chautauqua music students.

"They are young, talented and need help," he said.

Pirotte is just one of the 67 piano, voice, instrumental, dance and visual arts students who benefited this year from the Chautauqua Women's Club Scholarship Fund. Carone Lowrey, who is studying the tenor trombone at the Cleveland Institute of Music, puts it directly.

"I would absolutely not be able to come here without the scholarship," she said.

The student scholarship



Photo by Emily Fox

Tony and Norma Jean Bueschen, Peter Pirotte, Anne and Joe Prezio and Carone Lowrey pose at a banquet for recipients of CWC Scholarships. Pirotte, a student at the University of Missouri-Kansas City, is the recipient of a scholarship from the Bueschens. Lowrey, a student at the Cleveland Institute of Music, is a recipient of a scholarship from the Prezios.

program is one of the CWC's major contributions to the Institution. In 2010, the CWC donated \$75,000, which goes a long way toward making the "dreams" of the Scholarship Committee's theme this season, "Helping Make Dreams A Possibility," a reality.

Former Scholarship Committee Chair Marjorie Kemper observed that the committee works hand in hand with the Institution. Looking back over her three-year tenure, Kemper said that she especially appreciated the help from Vice President and Director of Programming Mar-

ty Merkley's office and her committee members' efforts.

"Committee members are so generous; people like Rebecca Penneys, School of Music piano chair, give their time performing," Kemper said.

Audience donations collected at these performances support the Chautauqua Women's Club scholarships.

Other Chautauqua Women's Club annual fundraisers that contribute in part to the scholarship program are the Artists at the Market craft show, the Flea Market, the Flea Boutique and the Strawberry Festival. A portion of

the revenues from the Aug. 5 production of "Love Letters" will support the scholarship committee. Private contributions, like Dr. Bueschen's, augment the revenue.

Anne Prezio, former Chautauqua Institution trustee, is the new Scholarship Committee chair. She said it is very clear that CWC must continue to strive for an increase in scholarship funds.

"Chautauqua Institution competes in the summer training program to attract the very best, talented students," she wrote in a memo describing the committee's goals.

Prezio praised the work of her 45-member Scholarship Committee, including Committee Treasurer Angela Twist and Scholarship Endowment Chair Anita Ferguson.

Anyone wishing to help the Chautauqua Women's Club commitment to helping talented students pursue their artistic dreams may call Prezio at (716) 357-2089.

Also, tickets for the Aug. 5 production of "Love Letters," a fundraiser for the CWC Scholarship Fund, Clubhouse renovations and Chautauqua Theater Company, can be purchased at the Chautauqua Women's Club.



Morning Worship

COLUMN BY JOAN LIPSCOMB SOLOMON

'Heaven is wherever you are'

How many times have you heard the story of the "Good Samaritan"? Chaplain Barbara Brown Taylor applied this ancient tale to contemporary life in Tuesday's sermon, "Do This, and You Will Live." It's all about questions and answers. For the story, in rabbinical fashion, was Jesus' answer to the question, "And who is my neighbor?"

To her listeners' appreciative laughter, Taylor recalled Woody Allen's classic question to a rabbi: "Why does a rabbi always answer a question with a question?" and the rabbi's equally classic reply: "Why shouldn't a rabbi always answer a question with a question?"

Getting back to the story, the inquiring lawyer had already answered Jesus' question to his question, "What must I do to inherit eternal life?" with the right answer: "Love God and love your neighbor." And Jesus rewarded him with "Do this, and you will live."

The operative word, Taylor said, is "do." To live, the Word must become flesh, just as Jesus did by coming to live among us. But the "flesh," this time, must be ours. We, too, must participate in the Incarnation.

Taylor pointed out that all the characters in the story are from identifiable groups. The priest and the Levite did only two things — "see" and "pass by." The Samaritan, with whom both were at odds, did fourteen — the chaplain counted.

"He comes near the injured man," she said. "He sees him, is moved by him, goes to him, bandages his wounds, having poured oil and wine on them, puts the man on his animal, brings him to an inn, takes care of him, takes money out of his own pocket, gives it to the innkeeper to pay for the man's care, saying he will come back and repay whatever more the innkeeper spends." This shows, Taylor said, that "any right answer about divine reality that does not translate into bodily care for the neighbor is of limited use or interest to God."

Praising the Samaritan, Taylor noted, "If there are moral or physical dangers involved, he ignores them. If there are ancient hostilities between their people, the Samaritan disregards them. If they are so far apart theologically that they are bound to begin arguing the moment the half-dead man comes to, the Samaritan figures he'll deal with that later.

"He comes near the man," the chaplain stressed, "which is what puts him in his neighborhood — near enough to see him, be moved by him, to show him mercy. Jesus and the lawyer knew what was written in the law, but the Word made flesh wants to hear the living Word come out of the lawyer's own mouth."

"So," Jesus asked, "which of those three was neighbor to the man who fell into the hands of the robbers?"

"You know the answer," Taylor said, "because you know the story. But if you, too, wish to know what you must do to inherit eternal life, the answer becomes flesh right here. Come near. It's God's specialty act — the act from which all other verbs flow — come near.

"Throw your body into it," she urged, "and you may even find your question about eternal life is not such a burning question after all — because the minute God's Word becomes flesh in you, heaven is wherever you are."

Taylor is Butman Professor of Religion, Piedmont College, Demorest, Ga., and adjunct professor of Christian spirituality, Columbia Seminary, Decatur, Ga. The Rev. Paul Womack, of Chautauqua's Hurlbut Memorial Community United Methodist Church, was liturgist. Motet Choir singer Mary Ellen Kimble read Luke 10:25-37.

Worship coordinator Jared Jacobsen led the Motet Choir in Sandra K. Peter's "Winds Through the Olive Trees."

Orientation/Information Sessions

Special informal orientation sessions for Chautauqua first-timers are scheduled at 7 p.m. each Sunday evening (excluding the final Sunday of the season) on the first floor of the Hultquist Center. These sessions afford the opportunity for new Chautauquans to learn the ins and outs of this unique place.

Bike Safety Tips

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YOUTH AND RECREATION



Photo by Brittany Ankrum
Carol Calarco, Boys' and Girls' Club nurse, takes a girl's temperature in the Beeson Youth Center.

As Club nurse, Calarco tends to campers' bumps and bruises

by Jack Rodenfels
Staff writer

Cuts, scrapes, bruises, bubble gum. These are the things that Carol Calarco, nurse at the Boys' and Girls' Club, has to deal with on a daily basis. Bubble gum? Yes, bubble gum. "Yesterday, a girl came in with a gob of bubble gum in her hair — it's crazy to think of what the nurse does," Calarco laughed. "Bubble gum in her hair. I had to give her a little haircut to get it out, and she went right back out and played with her friends."

As a nurse at Boys' and Girls' Club for the past 11 years, Calarco has seen just about everything. Each week, hundreds of young Chautauquans from around the world convene on the Boys' and Girls' Club campus at the south end of the Institution. While immersing themselves in a multitude of recreational activities, injuries are bound to happen. While Calarco isn't the most visible part of Boys' and Girls' Club, her work behind the scenes is paramount for a healthy and successful summer at Club.

A "zoo" as described by Calarco, the nurse's room in Beeson Youth Center constantly shuffles children in and out with a variety of injuries, including daily cuts and bruises that come with being a child.

"Some things that I get here are really serious, but sometimes kids come in with a little teeny-tiny thing that you can't even see but they say, 'It really, really hurts!'" Calarco said. "We treat them all the same; everyone gets a

little TLC, and it's amazing how much a frozen towel will make them feel better."

Hailing from Fredonia, N.Y., Calarco has been an emergency room nurse, worked in a pediatric office, and was a school nurse for 24 years. As the past president of the National Association of School Nurses certification board and of the New York State Association of School Nurses, Calarco has devoted her professional career to helping children and also helping to certify school nurses. Calarco worked as the district nurse for Fredonia Central School District up until her "retirement" seven years ago.

Calarco describes her start with Chautauqua Institution as fate: "I was teaching a child-abuse course, and the woman who used to be the nurse here was also teaching. She said something about Chautauqua, and I said that I would really love to do that."

Offered a job as a substitute nurse for a week at Club, Calarco instantly jumped at the opportunity to work as a nurse at Chautauqua.

"I started that first week, and it turned out Greg Precht, director of the Boys' and Girls' Club, was also from Fredonia, so when I came that week to sub, it was a match made in heaven," she said.

In the past 11 years, Calarco has seen her duties expand from one week to six as the resident nurse. She is the current coordinator of the nurses for the summer at Club.

"Life couldn't be better," Calarco said. "I get to work here, and I get to enjoy Chautauqua. There's no better place

in the summer."

When she retired from Fredonia Central School District, Carol and her husband, Joe, who also works at Club as a tennis instructor, were in Florida visiting friends, scouting out places where they could think of retiring. Spending the day at an adult-living community, the Calarcos were walking around and noticed no kids were there. Quickly, they realized that being away from children was something they couldn't deal with.

"When I left school nursing, I thought, 'OK, that's it, I don't need to be with kids anymore,'" Calarco explained. "I really missed being with kids. I was so used to being around them."

Calarco's favorite part of being a nurse is the interaction she has with the campers, and the interactions she witnesses between campers. As part of her job, Calarco tries to make the kid coming in with an injury feel better, no matter the circumstances.

"Every day you get a variety of kids coming in," Calarco explained. "Kids come in screaming and crying; you think they are seriously injured, and sometimes it's something rather insignificant but traumatic to them nonetheless. I make sure it's the most important thing in the world at that moment."

By simply being someone the campers can talk to, as well as being able to treat myriad injuries, Calarco is there to assist the children in whatever ways necessary.

"I love the kids is the main thing," Calarco finished. "Kids come from all over the world to go to Club here; it really is neat to share that time with them."

WEEK THREE COUNSELORS HONORED



Photo by Emily Fox
From left to right: Lenny Fernandez, Libby Goodell, Jack Howell and Olivia Meyers led Group 3 Boys during Week Three and were honored as Boys' and Girls' Club Counselors of the Week.

Forever young: Matthias keeps racing at 94 years old

by Jack Rodenfels
Staff writer

Actively practicing law and biking 1,500 to 1,800 miles a year aren't typical activities for a 94-year-old.

Then again, most 94-year-olds aren't like Fred Matthias.

Residing in Newton, Iowa, Matthias spends a few weeks each summer at Chautauqua, but he isn't necessarily your stereotypical "seasoned veteran." While this is Matthias' sixth year at the Institution, he practically had to be dragged to Chautauqua for his first visit by his good friend Dot Logan.

"I came for the first time 17 years ago and liked many of the activities," Logan explained. "I knew that Fred would like them, too. There was one promise that sealed the deal — that we could bring our bicycles to the Institution."

In his first year, Matthias didn't know what to expect from Chautauqua, or how he should spend his time.

"The first time, I wouldn't come for more than a week. I didn't think there was anything worth coming to for a week," Matthias added. "Boy, was I wrong!"

Competing in his fourth Old First Night Run/Walk/Swim, Matthias has won the award of "Oldest Male Finisher" each year he has

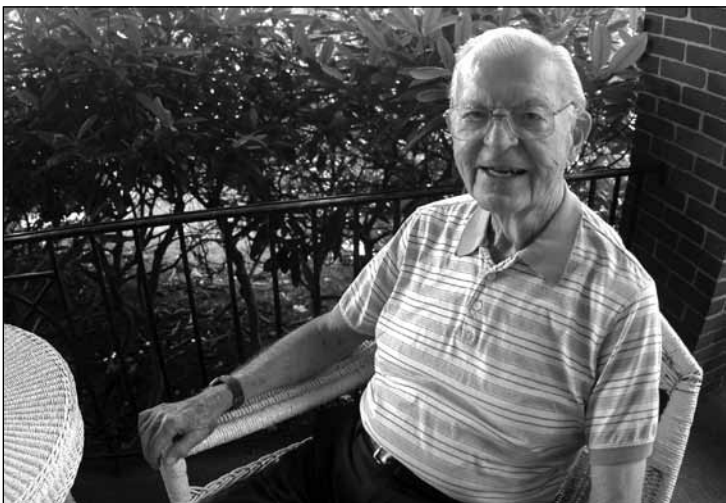


Photo by Rachel Kilroy
Fred Matthias, 94, a native of Newton, Iowa, will compete in Saturday's Old First night race. This will be Matthias' fifth OFN race.

participated in the race as a walker. Adorning his living room are trophies from the past three years as the "Oldest Male Finisher" with space saved, as he hopes to win a trophy again this Saturday.

Citing the race as "challenging," Matthias loves competing in the OFN race because of the familiar faces he sees every year and the competition.

"It's a good challenge for me to make sure I'm not walking slow as a matter of habit," Matthias noted.

At his home in Iowa, Matthias spends most of his time exercising his mind and body. He and Dot bike 1,500 to 1,800 miles each summer. Matthias' longest ride so far this summer has been more than 24 miles. He used to golf, but he would rather walk or bike, citing golf as not being "good enough exercise for him."

Additionally, Matthias plays trombone, sings in the church choir, and plays the organ and piano. Active in Habitat for Humanity, he writes up the titles for the houses that Habitat builds in the local community each

year. Still a practicing lawyer — as he has been for more than 70 years — Matthias works at a local firm while dealing with wills, trusts, estate planning and income planning. At home, Logan and Matthias participate in exercise programs, including weight training, stretching, and, as Matthias describes, "a torture machine known as an elliptical."

With a wink and a smile, Matthias clarifies, "and I'm in the fast class — I'm in the advanced training program."

Matthias has grown fond of Chautauqua, especially of its mix of activities.

"It's such a well-rounded place; you can keep physically active as you do at home," Matthias noted. "You can have time to yourself while still having time and facilities to enjoy these great lectures, music and art. It's a long way from our daily living at home!"

With four children, eight grandchildren and nine great-grandchildren, Matthias notes that the mix of exercise and family keeps him young at heart.

"At my age, it's rare to still be exercising," Matthias said. "I feel so lucky and blessed to still have this ability, I just have to keep using it!"

Q

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Patricia McBride, Associate Artistic Director
Sasha Janes, Rehearsal Director
Christine Kane, Guest Artist



Le Corsaire Pas de Deux
Choreography by Marius Petipa
Music by Adolphe Adam
Sarah Hayes Watson and Addul Manzano



Time is of the Essence; (Save the World)
Choreography by Mark Diamond
Music by Frédéric Chopin
Alessandra Ball and Dustin Layton



Bluebird Pas de Deux
From Act III of Sleeping Beauty
Choreography by Marius Petipa
Music by Pyotr Ilyich Tchaikovsky
Sarah James and Sam Shapiro



Spartacus
Choreography by Mark Diamond
Music by Aram Khachaturian
Anna Gerberich and Sasha Janes

• Intermission •

I'm With You
Choreography by Jean-Pierre Bonnefoux
Music written and performed by Christine Kane
Melissa Anduiza and Sasha Janes



Breathe
Choreography by Sasha Janes
Staged by Rebecca Carmazzi
Music by Frédéric Chopin
Anna Gerberich and Dustin Layton



Sleeping Beauty Act III Pas de Deux
Choreography by Marius Petipa
Music by Pyotr Ilyich Tchaikovsky
Alessandra Ball and Addul Manzano



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John P. Woodey, Lighting Designer
Edna Mae Berkey, Stage Manager
Arlene Lyon, Costume Mistress
Lindsey King, Administrative Assistant

Pianists: Richard Davis, Arkadiy Figlin, Nataliya Pinelis

This evening's performance is funded in part by the Moore Fund for Dance.



R.E.V.I.E.W

Photos by Tim Harris
School of Dance students perform "Des Odalisques" during Monday evening's program in the Amphitheater. The dancers were accompanied by the Music School Festival Orchestra conducted by Timothy Muffitt and David Effron Conducting Fellow Stilian Kirov.

Instrumentalists, dancers bend over backwards to put on a talented show

by Robert W. Plyler
Guest reviewer

Anyone who doubts the outstanding quality of Chautauqua's Schools of Fine and Performing Arts should have been present in the Amphitheater on Monday evening, when the Music School Festival Orchestra and the Festival Dancers of the School of Dance came together to offer a truly brilliant performance.

The young dancers, all between ages 14 and 18, had already presented all the elements of their performance at an earlier performance, on the afternoon of July 18, but the addition of the live orchestra and the quality of their bonding with its performance, elevated their work even higher than before.

The pinnacle for both organizations came after the intermission, when they offered "Children of Paradise," choreographed by Mark Diamond to "The Miraculous Mandarin," by Bela Bartok.

The music is quirky, intensely rhythmic, yet with wild and unpredictable rhythm. The orchestra

and its conductor, Timothy Muffitt, moved with authority through the score, always there to underscore the movements of the dancers.

The dance was equally quirky, incorporating any number of clichés about jungle movies, while mixing in some karate and some air guitar with its grands tours en l'air. An ensemble of 27 dancers contrasted lines with circles to make a dazzling stage picture.

Lead dancers Sarah Lee, Pete Walker and Hannah Beach demonstrated powerful technique which kept the focus on them, even as the corps dazzled the eyes. I don't know how costume designer Christina Giannini managed to produce costumes that were so sultry and so modest at the same time, but they certainly added to the evening.

Events began with a bit of a challenge, because two different programs for the evening's performance had been handed out as the crowd entered. When the orchestra began Nikolai Rimsky-Korsakov's "Symphony No. 1 in E Minor," some were expecting Johann Strauss' "Voices of Spring."



Stilian Kirov, this year's David Effron Conducting Fellow, did a beautiful job with the music, finding hints of Schumann among the traditional Russian melodies. The performance of the orchestra was excellent.

The dancers were performing "Dances Russes" by Michael Vernon, the young principals, Angelica Generosa and Jesse Manning, performing with elegance and great presence, well supported by a large corps. The rest of the program

included a pas de trios from the ballet "Le Corsaire" with choreography by Petipa and music by Cesare Pugni, and a Bournonville-like excerpt from "Vienna Waltzes," by George Balanchine, to the music the other half of the audience was expecting at the beginning.

The audience received the greatly diverse program with consistent enthusiasm, and the result was a treat for music lovers and dance lovers as well.



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MUSIC

Moore’s recital will offer variety by trial and error

by Beth Ann Downey
Staff writer

Think of it as a trial run. Composer and Chautauqua frequenter Ben Moore will return again this season to test some of his new pieces with a performance featuring singers in the Voice Program. “The Songs of Ben Moore” will commence at 2:30 p.m. today in McKnight Hall.

The program will focus on two complete song cycles written by Moore and will feature a completed scene from an opera he is writing, plus some other individual numbers.

Moore said it is wonderful to come here and test out some of the music that he has never heard performed before to see how it works. Sometimes, he said, he even rewrites things on the spot. But Moore’s main objective in performances like these is to focus on the performers.

“My main goal, of course, is educational,” he said. “I’m picking things that I think would give the students opportunities for different kinds of experiences.”

Moore said Voice Program Chair Marlena Malas picked the talent that will be featured in tonight’s program, as she did the last time he visited Chautauqua in 2008. He added that the singers can find it a little nerve-racking, but also enlightening, to perform a piece when the composer is sitting right next to them.

“If you are working on

something that is in process, I think it’ll give a young singer a lot of insight into that and it informs their performance,” Moore said. “I believe it is good to think about the intent of the composer all the time. If you have the experience of working with a living composer, it gets you in the frame of mind of ‘What does he want’ and ‘How can I fulfill what he wants?’”

Moore said he likes working with young artists because they are more like a “sponge,” and he enjoys being able to offer them advice that may help them in their careers. But rather than giving technical advice on vocal performance, he likes to draw from his acting background to help the singers with things like character development.

“I compose the music from a theatrical, acting point of view, and I share that with young performers,” Moore said. “I don’t know what to tell a young singer about a vocal problem — that’s just not my field, I wouldn’t know where to begin — but I really can help them if they’re having issues about portraying these characters.”

Moore’s background in the visual arts also blends into his music. His song cycle, “Dear Theo,” features text from letters Vincent Van Gogh wrote to his brother Theo, from which Moore said he picked out the most “emotional and wonderful” excerpts. Tonight’s performance of the



Moore

cycle will feature vocalist John Myers and accompanist Martin Dube.

Moore said his visual artistry, which he studied at Chautauqua as a teenager, is acclaimed to be reminiscent of Van Gogh. However, Moore admires Van Gogh’s drive above the famous artist’s other qualities.

“He wasn’t a depressive person, far from it,” Moore said of this common misconception. “He had volcanic energy and belief in himself that few people ever have.”

The variety of inspiration is something Moore hopes the audience present tonight will enjoy most about the performance. But tonight’s program is not just a variety show.

“In a way it will be quite a theatrical evening,” Moore said. “Those two song cycles really tell a story; you really see an emotional journey in them.”

Voice Program prepares a British Invasion concert

by Beth Ann Downey
Staff writer

There’s no need for subtitles in tonight’s Voice Program performance, because students and faculty are bringing on the Brits.

This year’s annual concert, featuring coach Mikael Eliassen as both accompanist and emcee, will feature all British composers with music spanning three centuries. The event will begin at 7:30 p.m. tonight in McKnight Hall, with donations being accepted to benefit the Chautauqua Women’s Club Scholarship Fund.

Eliassen said that with his annual concert, tonight marking its 23rd year, he always tries to do something that’s less formal and serious and more for fun. He added that Chautauquans should enjoy the program even more with all of the songs being performed in English because of how much easier it is to understand the message in the music.

“It’s a two-way street, to communicate in one’s own language and communicate with the audience,” Eliassen said. “It’s a different kind of thing that happens; it’s straight from the heart to the audience instead of from the heart to the head to the audience.”

Eliassen chose a British composer theme this year

after having done American music for the past few years, he said. The theme goes back to his roots of growing up in London as a child, from which he has come to be the artistic director of the Vocal Studies Department at Curtis Institute of Music in Philadelphia and a guest instructor in cities as far as Berlin, Madrid and Amsterdam.

Eliassen said he enjoys his various teaching posts and the constant traveling, but he finds people both here and in Europe saying that the “golden age” of vocal performance has passed, making his job as a vocal coach to some of the world’s greatest future talent seem obsolete. But he finds the atmosphere at Chautauqua to be something that “gives one hope.”

“If one allows oneself to be open to everything that’s happening around you with these kids, it’s fantastic,” he said. “That’s what’s so great about places like here, because you see the seeds of what these young kids are about.”

Just as he discredits the notion that the golden age has passed, Eliassen also embraces contemporary vocal music. This is exemplified by tonight’s program, which hits compositions from the 17th century to the 20th century. Eliassen said the extreme variety is

something that will make tonight’s performance “audience-friendly,” but that they should also expect a bit of irreverence from pieces such as the solo soprano number, “The Blessed Virgin’s Expostulation.”

“Some people may say it’s irreverent, but I say people have to have fun with these things,” he said.

Tonight’s program will end, however, in a more somber tone with the performance of a portion of Benjamin Britten’s “War Requiem.” Eliassen said he hopes that the piece, which he called “the greatest piece of music from the 20th century,” will make the audience think and be more aware of our current situation of war.

“It’s certainly political, but it’s politics through art,” Eliassen said of the ending to the program. “Some people believe art should exist in its own little bubble; I do not believe that at all. I believe we should say something. For people who just think that we’re just there to be entertained, yes, it’s a mix, but just to sit there and be entertained I do not believe in. I think that’s the problem. We can, through poetry and music, make statements about what we believe.”

Mini-concert to celebrate photo week with ‘Pictures at an Exhibition’

by Laura McCrystal
Staff writer

Organist Jared Jacobsen banged his fist on the table to express his enthusiasm about how wonderful Modeste Mussorgsky’s “Pictures at an Exhibition” sounds when transcribed for and played on the Massey Memorial Organ.

“I’m excited about this, as you can tell,” he said.

The Massey Memorial Organ mini-concert at 12:15 p.m. today in the Amphitheater

is devoted to only this piece. The piece lasts 30 minutes and includes 16 movements, each of which is meant to evoke an image from an art show by Victor Hartmann, Jacobsen said. Mussorgsky originally composed it for piano in just 20 days in 1874, and it has since been orchestrated and also transcribed for the organ.

Jacobsen said he “has always been taken with the original piano version,” so he transcribed it for the organ based off that original piece rather

than an orchestrated version.

“I decided I was going to do it strictly from the piano version, which was Mussorgsky’s original. And I would take what I knew about the organ and I would try to figure out the colors that he was suggesting with the piano and I would try to orchestrate it on the organ that way,” he said.

“Pictures at an Exhibition” ties into this week’s theme of photography, Jacobsen said, because it is meant to evoke

specific pictures in the audience’s mind. It opens with a movement called “Promenade,” which continues throughout the piece with five intermittent promenade movements.

“(The ‘Promenade’) is kind of a walking theme in music,” he said. “And you really have the sense that you are walking into a gallery, and you’re walking from exhibit to exhibit. And so the gimmick of this piece is that the promenades are what really tie it together.”

He said it also includes a movement called “The Gnome,” which depicts the twisted and gnarly nature of a gnome; “The Tuilleries,” which illustrates the light, giggly sounds of children playing in the Tuilerie Gardens in Paris; and a depiction of the catacombs in Rome, called “With the dead in the language of the dead ...” The final movement is called “The Great Gate of Kiev,” which “really shines on the organ,” Jacobsen said.

Jacobsen last played “Pictures at an Exhibition” on the Massey Organ in 2007 for its 100th anniversary, and he said returning to the piece is like coming back to an old friend.

“Every time I do it, I change it a little bit according to what strikes me with the Massey Organ at the time,” he said. “And every single note that Mussorgsky wrote for the piano is there. And all of these pictures are just fascinating.”



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LECTURE

In journalistic tradition, Kashi works to give voices to voiceless

by Karen S. Kastner
Staff writer

Ed Kashi has issues. He shared many of his concerns about the planet and its peoples at Tuesday's morning lecture, explaining and illustrating the fact that his work has evolved from photojournalism to visual storytelling and multimedia presentations.

With a backdrop of enlargements of his photos, Kashi, a visual storytelling innovator and frequent contributor of *National Geographic* cover stories, told of the plight of those in Madagascar, of older Americans and, more briefly, of the Kurds.

In addition, Kashi also gave two multimedia presentations, one with music and his voice blending with those of beleaguered Niger Delta activists. The other, a companion to the latest of his six books, *Three*, seemed to summarize his body of work, creating the impression that it amounts to more than the sum of its total. Sitting alongside Sherri Babcock, director of the Institution's Department of Education, who introduced him and fielded questions after the lecture, Kashi grew pensive as the presentation was shown.

Kashi, in his first visit to Chautauqua, joked that he had turned down a trip to Tuscany in order to make the journey for Week Five, the theme for which is photography. He described his Chautauqua hosts as "gracious."

Kashi said he tells stories about places or groups "that capture my passion or initiate my passion." Pointing to his many long-term projects, Kashi said, "My life is enriched by the subjects or issues that will be with me till the day I die." He and his wife, writer-filmmaker Julie Winokur, founded Talking Eyes Media, a nonprofit multimedia organization aimed at providing issue-oriented material fostering social change.

He went on to say, "It's hard to get me away from the heavy issues. My work is always about an issue or a theme."

Focusing on Madagascar first, Kashi said that the country, an island located off the African continent, "is the most beautiful place on earth untouched by the industrialized world." Showing a photograph of Madagascan girls wearing the face cream that they make from the bark of trees, Kashi said the people there are "truly earthy."

He called the country "terribly underdeveloped" and explained that most buildings lack running water. Madagascar, with its "weak government," is "ripe for plundering," Kashi said.

The country has lost most of its forests, he said, because the natives slash and burn them while attempting to clear them so that they can grow crops — an "unsustainable" environmental situation, he observed.

Currently, Madagascar is experiencing a drought, and residents lack water for irrigation, said Kashi. Their fish are disappearing, he lamented, showing a photograph of a Madagascan "fish runner" who quickly takes fish from where they are caught and moves them toward the vehicles that will transport them to the marketplace.

When an elder of a kinship group dies, he said, members of the clan slaughter the livestock and destroy all possessions of the deceased. In Madagascar, he said, "You are not supposed to do better than your father."

Some non-governmental organizations are attempting to develop and conserve Madagascar's endangered forest ecosystem, Kashi said, but, he stressed, the work is daunting.

Kashi also told of the put-upon Niger Delta, a section of Nigeria adjacent to the Niger River, where oil companies are polluting the land indiscriminately as government officials turn a blind eye. When he first went there in 2004, Kashi said he stood "ready to blame the oil companies," but, he stated, "it's more insidious and subtle" than that. "The government is allowing this to happen," he stated.

The Niger Delta, he said, is devoid of both "regulation" and "safeguards" against spills. There is an oil spill there every day, he said.

Illustrating the extent of pollution, Kashi said that near open-air slaughterhouses, "they burn the carcasses of the animals with old tires."

In an aside, Kashi opined that BP, as evidenced by the spill in the Gulf of Mexico, "did not invest in proper safeguards" either.

He said \$700 billion in oil wealth has been generated in the past 50 years by the delta region. In contrast, one of the slides in the multimedia presentation contained the fact that most people there live on less than a dollar a day.

The delta region, Kashi said, lacks medical and emergency services in all areas except the largest cities.

When the photo of a boy who worked in the abattoirs appeared in *National Geographic*, he said, a woman re-

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Photos by Rachel Kilroy

Photojournalist and filmmaker Ed Kashi presents "A Photographer's Journey Near and Far" Tuesday morning in the Amphitheater.

quested a print of the picture. Ultimately, the reader tracked down the boy and paid for his education. This shows "the power of photography, the power of imagery." He added, "You change their hearts, change their minds," he said.

In the multimedia presentation on the Niger Delta, Nigerians spoke out against the government. Many said they are supporting the Movement for the Emancipation of the Niger Delta. In the film, human rights activist Orono Douglas says, "Until we have our freedom, we won't stop." The movement — MEND — was galvanized by the hanging of environmental activist Ken Saro-Wiwa, according to the film.

Kashi also said he has been documenting the plight of the Kurds — whom he pointed to as the world's largest ethnic group lacking a country — since 1991, providing a "voice for the voiceless" in the longstanding journalistic tradition.

In Kurdistan, a region with parts in northwestern Iran, eastern Turkey, northern Iraq and northern Syria, "both Bushes would be elected for life" terms,

Kashi said, explaining that under both presidents, American and NATO forces provided "clean water and food ... so that they could rebuild their lives."

Eight years ago, Kashi recalled, he "turned my camera on my own culture" — especially as Baby Boomers began to age — and, he said, it's proven "one of the greatest things of my lifetime." Among the slides he showed were the RETREADS Motorcycle Club International, an Indiana-based organization whose members are at least 40 years of age, and the Retirees Production Line program at Bonne Bell Inc.'s Westlake, Ohio, plant which, Kashi pointed out, ironically churns out "products for teeny-boppers."

"Being a journalist made me a better human being," he said, explaining he had been documenting the "spectrum of caregiving" available for elders in the U.S. It ranges, he said, from "those left alone to those (who are) warehoused" in large facilities.

Kashi said he and his wife had moved their family



from San Francisco to New Jersey in 2004 to care for the couple's last living parent, Kashi's father-in-law, "Herbie," who died in 2008. Kashi said the older man's "amazing presence" illustrated "what it means to have a life well-lived."

"These are the kind of stories we need to know about," Kashi said of the stories about older Americans. Softening his tone and crinkling his face, Kashi told the crowd, "You know what I mean."

See Q&A, Page 12

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LECTURE

Nordström outlines ethical guidelines for photographers, viewers

by Elizabeth Lundblad
Staff writer

It is a question often asked of photojournalists. A young girl is running out of a burning house, her clothes ablaze: Do you save the girl or take the picture?

This hypothetical scenario has an easy answer, said Alison Nordström, the curator of photographs at George Eastman House. A photographer would instinctively save the child, she said.

Nordström, who was Monday's 2 p.m. Interfaith Lecturer, said she thinks about the ethical aspects of photography constantly.

"Ethics are slippery. Ethics are unclear. Ethics are not laws, they're not written down somewhere," she said. "If my ethical concern or dilemma is a professional one ... I turn to my trusted colleagues."

Looking is one of the principal ways that people connect to the world, Nordström said. Through the past few decades, society and culture have become increasingly visual.

"This is not to say that the world itself has become more visual, except that we now have the capability of moving things that other people have seen in front of our own eyes, and we do that through some variant of the photograph," she said.

Photographs look like truth, and they feel like memory, but they are not, Nordström said. This is one of the danger areas where people may have to be thoughtful as they make, consume and share images, she added.

"Every picture is made in a particular context. It is consumed in a particular context," Nordström said. "One of the areas where I think we can all fool ourselves, and should not, is to think that the experience of looking at a photograph from 1850 now is the same as the experience of looking at it in 1850."

The ethical implications of



Alison Nordström, curator of photographs at George Eastman House, speaks Wednesday at the Hall of Philosophy.

Photo by Rachel Kilroy

looking at and taking photographs pertain to everyone. Ethical questions of photography also apply to larger ethical assumptions, she said.

Nordström said that photographers and viewers alike should keep the following in mind: the obligation to honor the dignity of every human being, the obligation to tell the truth, the obligation to do their best work, the obligation to do no harm and the obligation to affirm righteousness and witness it.

"I do believe that ethics and morals are culturally determined and yet within our broad culture, and increasingly with our internationalized culture, I believe that there are certain things that many of us share," she said.

The lessons and consequences of looking, Nordström noted, appear in sacred texts.

"I first came up with Lot's wife (Genesis 19:26) who

looked back and was turned into a pillar of salt. Now this transgression was actually the transgression of disobedience. ... I read about Ham and Noah and Canaan (Genesis 9:20-29). I still don't get that story, but certainly the act of looking was construed as disrespect," she said.

In examples of contemporary practice where people are taught not to look, the looking is typically a substitute for some other kind of bad action, Nordström said.

"We generally agree that when you're playing bridge you shouldn't look at somebody else's cards. But the proscription really isn't against looking, is it? It's against cheating. ... We mustn't look at naked people who we don't know very well," she said. "Now maybe that's about lust ... (and) maybe it's because it would make them uncomfortable, and that's a kind of harm we must not do.

We teach our children not to

stare at people with disabilities because it would make those people feel uncomfortable."

In photography, much of the proscriptions about looking are not about looking at the real thing but about looking at photographs of the real thing, Nordström said.

"During (World War II), photographs of the American dead were not published in American newspapers and magazines until the last few weeks of the war," she said. "The middle person felt that it would be bad for us. It would be bad for our morale, it might even cause us to lose the war, and there are still proscriptions against photographing the dead."

There is still a major debate circling photographs of flag-draped coffins, she said, but photojournalists still are obligated to do their best work and tell the truth.

"Typically the difficult questions where ethics are

concerned are where you're dealing with two competing good actions," Nordström said.

Most of the pressing ethical issues surrounding photography deal with the rights of the photographer's subjects, she said. Does the right to photograph, which comes with the obligation to do the best work one can, trump another's right to privacy or their right not to be annoyed?

"An ethical photographer will do her best work, will strive to tell the truth, will consider the rights and needs of her subjects, will not trick them to get a picture and will not embarrass them," Nordström said. "An ethical photographer will not exploit people who cannot give consent or are afraid not to give consent."

That being said, photojournalism has a long history of photographing victims, she said. Louis Hinds, who photographed newly

arrived immigrants at Ellis Island, and Dorothea Lange, who captured the poor of the Dust Bowl, put a human face on the issues that gripped the nation, Nordström said.

"They changed our thinking. They helped to make it possible for us to pass legislation that supported these people in their time of need," she said. "I would argue that this act of doing good transcends the damage done, perhaps, to the subjects, but it's tricky."

People know that photographs aren't true, but they also know that an ethical photographer is trying to tell us something, Nordström said. A photographer is witnessing what he or she is seeing and we perhaps have an obligation to respond to that ethical action with ethical actions of our own, she added.

"We want our judgments to be informed. I think we probably should turn away when we feel the looking supports an unethical action (or) if the photographer was not ethical," Nordström said. "If we don't approve of paparazzi interfering with people's privacy, then we probably shouldn't look at *People* magazine while we're checking out at the grocery store."

In the digital age, photographers are closer to the true act of witness than ever before, she said. Robert Capa, who captured the WWII D-Day invasion, did not see his photographs until months after he shot them.

"Today, the photographer is standing there looking at his or her photographs saying, 'This is the one that feels like what I saw, this is the one that tells the truth, this is the one that I am the witness of,'" Nordström said. "What if we embrace even painful and difficult knowledge inherent in photographs? Knowledge can lead to change."

Chabad celebrates 10 years at Chautauqua

Chabad Lubavitch will be celebrating 10 years at Chautauqua with a gala dinner on Sunday, Aug. 1, at the Atheneaeum Hotel.

"These 10 years were very exciting and successful, and we are happy to be part of the Chautauqua community," said Rabbi Zalman Vilenkin, spiritual leader of Chabad at Chautauqua.

At Sunday's dinner, Barbara Rait will receive the Living Legacy Award in honor of her late husband, Joseph Rait, who was instrumental in establishing Chabad in Chautauqua, and served as an active board member. Allen and Deborah Zaretsky will be honored with the Kind-

ness Award for their generosity and support of the Jewish community of Chautauqua.

The featured speaker at the dinner will be Sue Fishkoff. Fishkoff is a national correspondent for the JTA Jewish news service, focusing on Jewish identity, religion and culture. She was a staff writer for the *Jerusalem Post*, serving as the newspaper's New York bureau chief in the early 1990s. While she lived in Israel she covered the Russian and Ethiopian immigration, civil rights, the status of women, Arab-Jewish relations, the environment and religious pluralism.

Fishkoff's first book, *The Rebbe's Army: Inside the World*

of Chabad Lubavitch, was published by Schocken Books. She recently completed her second book, *Kosher Nation: Why more and more of America's food answers to a higher authority*, which will be published in October 2010.

Other distinguished guests at the gala dinner will include Rabbi Noson Gurary, executive director of Chabad Lubavitch of western New York and founder of the International Institute of Judaic Law.

The program will include a reception and silent auction at 4:30 p.m. followed by dinner and entertainment at 5:30 p.m. Chabad Lubavitch of Chautauqua invites all Chautauquans to join the dinner. Dinner fee is \$50 and sponsorships and tribute ads are available. To RSVP (before Friday) or for more information, please visit www.cocweb.org or call (716) 357-3467.

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CROSSWORD
By THOMAS JOSEPH

ACROSS
1 Almanac fill
6 Singer Horne
10 Abrasive stuff
11 Himalayan land
12 The Yokum boy
13 Boot out
14 Location
15 Hitchcock thriller
16 Pot brew
17 Have lunch
18 Distress letters
19 Curls up
22 Jazz combo
23 Jokes
26 Conveys sneakily
29 Use a spade
32 Farm animal
33 List-ending abbr.
34 Queued up
36 Diamond corner
37 Suspect's story
38 Argo captain
39 Gymnast Comaneci
40 Concerning

DOWN
1 Big dinners
2 Surrounding
3 Man-horse hybrid
4 Squirrel's home
5 Leb. neighbor
6 Impose, as taxes
7 Long stories
8 Chip choice
9 Choir singers
11 Savings
15 Buddy
17 Diva's problem
20 USO audience
21 Slump
24 "Bang, zoom!" speaker
25 Begins
27 Take advantage of
28 Perfumes
29 TV's Sawyer
30 Holiday visitor
31 Move smoothly
35 Sacred bird of Egypt
36 Talking pig of film
38 Pickle purchase

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Yesterday's answer

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7-28

A X Y D L B A A X R
is L O N G F E L L O W
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.

7-28 CRYPTOQUOTE
A R O S H I K U A F N S , O R N S J K P F R
K U A F N S , C F O K J U Z K D G O K H J
K U R Q R J A H D R . — C R J T G A K J

N G D I H Y H
Yesterday's Cryptoquote: TO READ WITHOUT REFLECTING IS LIKE EATING WITHOUT DIGESTING. — EDMUND BURKE

SUDOKU

Conceptis SudoKu
By Dave Green

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Difficulty Level ★★★

7/28

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5	8	7	6	9	2	1	4	3
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Difficulty Level ★★

7/27

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Q&A
FROM PAGE 9

Q. Even though you hadn't heard of Chautauqua when Tony (Bannon) and Kodak called you, I think you are a Chautauquan. The work that you do is very similar to what we do; we get to learn nine new things every summer, and it looks as if you get to learn nine new things every time you choose a project. So I would begin by asking how you choose the projects and how you get the money to be able to do them?

A. I choose my projects really based on what I'm passionate about, what attracts me. You know, the world is a very big place and it's filled with lots of issues and problems and also lots of things to celebrate. And I've found, especially as I get older, that I need to stay focused just on the few things I know that I can do so I can try to do them very well. And so I, like any journalist ... every day I read newspapers and get lots of magazines ... I go through a lot of material with the Internet and I track certain subjects and certain issues and themes, and also just look for the odd idea or the odd story that I would think might be something new to bring to people, or a new way to look at something we think we already know. And then in terms of financing them ... it's become harder and harder

to do that in this profession. It was never easy, but especially the way the dynamics of media are changing. So it's really a variety of things, from grants to working with foundations to working with the National Geographic magazine. For me, I do about one story a year for the National Geographic magazine. Most of them at this point are ideas that I propose to them, so in essence I'm writing a grant for myself, and truly there is nothing else like the National Geographic for what I do. I mean there really isn't. And it would be horrible to imagine a world where that didn't exist. And I'm not just saying that as a photographer who benefits from it, you know, I love the people there that I work with. ... In a way, the Geographic projects form an anchor for me, and then I'm doing all kinds — last week I was in Vietnam doing a story about Agent Orange, and that was through a Ford Foundation-financed nonprofit in San Francisco. I'm going in August to Malawi for the Open Society Institute, which is a George Soros foundation, to do something about pre-trial justice. So those kinds of projects didn't exist 10 years ago. Foundations were not hiring photographers like me to do things like that. Thank goodness they are now, because ... the fact that magazines are not financing these kinds of things anymore, so it's sort of helping to fill that gap. And then there are lots of times I spend my own money and invest my own time and money on a project. I did that with the Niger

Delta, I did that with aging, I did that with the Kurds. So there's many, many ways to skin the cat.

Q. Please speak about the interplay of word and image; how they're mutually related artistically and which comes first, the words or the pictures?

A. Because of what I do ... I am a photojournalist, and I take the journalist part as seriously as the photo part. And I love words, and words often are what predicate or give the context for my pictures. And so I see that my goal is to achieve a perfect balance or a beautiful synergy between those elements so that you might see an image of mine and think, 'Wow, that's very powerful,' or in some way it touches you, and then when you read what it's about, then it takes you even deeper into it or it opens up new layers of meaning for that image. And even in the world we're living in today, you know I look at my 15-year-old son who is in these dynamic ... video games and iPhone and iPad and all this stuff, and then I show him a photograph and he goes, "Yeah." ... It's really hard that I can have the cover story of National Geographic magazine and my kids don't even care about looking at it. ... And everybody who has grown-up kids say, "Oh they'll come around, don't worry." ... Actually ... it is a mindbender, it's painful, it's disturbing because I think beyond my own family situation, I think, is this emblematic of where young people are? ... But the other thing I've found is that if I wait, if I keep

him still long enough and he looks at the picture, he's so visually literate. ... These kids are actually so smart, but because the picture is not talking back to them, because they can't manipulate it, because they can't interact with it, it doesn't hold them the way that all this dynamic media that they're growing up with does. And I am concerned because I feel that there is a fundamental physiological rewiring of the brain going on, and it's happening to me, too. I have the darndest time finishing a complete magazine or newspaper article, you know, I check my cell phone, check my e-mail, take a break, it's like ... I'm losing the capacity to have sustained focus, and I'd only imagine for a kid who's just digitally born as who's just called, like kids who are ... that's all they've grown up with ... they might never learn the disciplines of reading — long-form reading. So one thing I find is when I actually settle down long enough to read a book, it's like meditation at this point. And it's amazing, as you guys know, the connections you begin to make when you stop and you think and you try not to fill up every second. That's where your mind does the greatest work I think. And that's where we make connections and have realizations and have our epiphanies. But when we're always moving, moving, moving and reacting like Pavlov's dog ... I think we end up like hamsters on a wheel.

— Transcribed by Laura McCrystal

THE ARTS

Students put artistic creations on exhibition at Fowler-Kellogg

by Laura Lofgren
Staff writer

It's halfway through the season, and the School of Art students finally get the chance to show Chautauqua their personal works of art they have been working on since the beginning of the summer in the "Chautauqua School of Art Annual Student Exhibition."

Thirty-seven students have their work on display until Aug. 5 in the Fowler-Kellogg Art Center. Students come from 35 different cities and 17 different states, from Massachusetts to California. Artistic Director Don Kimes chose two to three pieces by each student to put on display. In some cases, such as pottery, he chose five or six due to the size of each piece.

"It's more to represent how eclectic the school really is," Kimes said. There's work ranging the gamut from traditional landscaping to performance art."

Twenty-two-year-old Ioana Manolache is a painter from Cooper Union in New York City. It is her first time at Chautauqua, and she said she likes the structure of the program and the backstage work she did for the exhibition.

"I was part of the exhibition crew that put it up, and I got to see how everything was put up behind the scenes," she said.

Manolache has two paintings in the show: One is of a detailed bouquet of flowers, and the other is an atmospheric perspective of "some walls and some rafters," titled "Wallpaper."

For the past several

weeks, the School of Art students have been working long nights, finishing paintings and drawings before moving on to their next projects. Twenty-one-year-old Minku Kim is a painter and a first-time Chautauqua School of Art student. He said everyone works for hours on end, sometimes staying up until 5 a.m. working on their pieces.

Coming from the Maryland Institute College of Art in Baltimore, Kim said a lot of the students took the art show very seriously, but he, personally, did his work to his contentment without worrying too much.

"I had a good variety," Kim said.

Kim had three works chosen, one of which is a panoramic landscape from the viewpoint of the Arts Quadrangle overlooking the hill to the lake. Kim said he sold that piece to one of the board members from the Albright-Knox Art Gallery in Buffalo, N.Y.

"It's a pretty amazing feeling, actually. The person who wants enough to buy the piece and put it in their collection or house, like right in front of me, is a pretty amazing feeling," he said with a smile.

Working previous summers in the galleries and in the ceramics department, Tim Peters Jr. is now a student in the School of Art. A ceramicist from Alfred University in Alfred, N.Y., Peters has five ceramics pieces in the show.

The 21-year-old senior said coming to Chautauqua and showing his work for the first time allows him to

grow in a different way than from when he worked for the galleries.

"It's a very interesting time to go from outside looking in to inside looking out," Peters said.

Peters said he's gotten a lot of constructive feedback from visitors to the exhibition so far.

"Some people saw things in the work I didn't directly put there," he said. "It's the explorative nature of the pieces."

Lauren Bechelli has traveled to Chautauqua from the University of California, Davis, as a painter who just graduated with a bachelor's degree in studio art.

Also in her first summer at Chautauqua, Bechelli said one of her professors at Davis suggested the Institution to her. She said this summer is a stepping-stone in her life as she attempts to figure out what she wants to do with her career.

"I'm young. I have time," the 22-year-old said.

Bechelli dabbles in several art forms, but currently is focusing on some figurative paintings, which are in the student show.

In regard to Kimes' selection of work, Bechelli said "he chooses pieces that he thinks will work best in a group setting."

ALSO INCLUDED IN STUDENT SHOW ARE WORKS BY:

Jessica Dodd, Alexia Brown, Benjamin Swanson, Adam Hager, Sam Kelly, Jackie Branson, Marissa Pullins, Miranda Ott, John Girdler, Austin Furtak-Cole, Jenny Wu, Emily Zuch, Kristopher Shaffer, Kevin Dunn, Darien Bird, Dan Perkins, Ashley Bravin, William Arthur Shirey, Lisa Jakob, Mei Han, Karen Silinsky, Mark Ahrens, Chuyen Huynh, Tristan Barlow, Liz Wysocki, Hilary Zelson, Aschely Cone, Giordanne Salley, John Henry Tecklenburg, Evan Stallone, Douglas Friday and Elizabeth Geanoulis.



Photos by Tim Harris
Above, "Allegory of Flower," Minku Kim.
At left, "Wallpaper," Ioana Manolache.
Below, "Self Exploration Series," Tim Peters.



Puccini and putting unite for Opera Guild fundraiser

by Alison Matas
Staff writer

As chairman for the Chautauqua Opera Guild's second annual Marcia Connolly Memorial Golf Tournament, Hale Oliver hopes to share his love for "the first soap opera" by inviting people golfing.

The tournament is Sunday, Aug. 8, at the Chautauqua Golf Club. All proceeds benefit the Chautauqua Opera Company Young Artists program.

"It's a whole lot of work, but it's a good way to make money, and no one else is doing it. Another thing is, it involved people besides opera lovers. ... The opera family's a good size, but you need to bring in money from other people," Judy Oliver, guild president, said.

The event begins at noon with a box lunch, and participants tee off at 1 p.m. with a shotgun start. The tournament is run in a "4-person scramble" style with wom-

en's, men's and mixed divisions. If a person comes without a foursome, the guild will match him or her with a group. Skill prizes will be awarded.

After the tournament, there will be cocktails and a prime rib or chicken buffet dinner catered by Andriaccio's Italian Restaurant at the golf club's banquet room at 6 p.m. For people only coming to the meal, transportation will be provided from the Main Gate.

The evening also includes a silent auction and entertainment provided by members of the Chautauqua Opera Company Young Artists program. Auction items include artwork, golf equipment, gift certificates and 2011 gate passes.

In attendance will be honored guest David Crawford, who was a Chautauqua Opera Company Young Artist in 2003. Now, the bass-baritone is a principal singer for the Metropolitan Opera in

New York City. He is donating two tickets and backstage passes for the Metropolitan Opera to the auction. The winner gets a choice of four shows: *La Fanciulla del West* and *Tosca* by Giacomo Puccini, *Armida* by Gioachino Rossini, and *Ariadne auf Naxos* by Richard Strauss.

To attend the full day of activities, the cost is \$100 for Chautauqua Golf Club members and \$125 for nonmembers. The price for the dinner only is \$50 per person.

Reservations should be placed with Virginia Cox at (716) 357-5775 or WAVACOX@verizon.net. In addition, registration forms can be picked up at the Main Gate Welcome Center or the Colonnade and mailed in. All information is due Wednesday, Aug. 4.

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Photo By Emily Fox

Jay Lesenger, Chautauqua Opera Company artistic/general director, and Carol Rausch, music administrator, eagerly anticipate the upcoming Marcia Connolly Memorial Golf Tournament.

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PROGRAM



Photo by Greg Funka

Their feet visible against the walkway pavers, a couple takes an evening walk in the new space between the Strohl and Fowler-Kellogg art centers in this extended-exposure photograph.

Wednesday, July 28

••• **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). 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 Bittman**. 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) **Photo Chat.** “Bring Your Photos to Life.” **Shruti Goradia**, Kodak. Hultquist Ctr.

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 **CLSC 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 Eliasen.** (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

Thursday, July 29

LIBRARY DAY

••• **Chautauqua Photo Scavenger Hunt** from Kodak. Final day. Info at Hultquist Center

7:00 (7:00–11:00) **Farmers Market**

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

8:30 **Library Day.** Celebration on porch of Smith Memorial Library

8:45 **Catholic Mass.** Chapel of the Good Shepherd

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

9:15 **Chautauqua Speaks.** (Programmed by the Women’s Club) **Ming Gao**. Women’s Clubhouse

9:15 **Class.** Maimonides–“A Guide to the Perplexed.” **Rabbi Zalman Vilenkin**, Chabad Lubavitch of Chautauqua. Alumni Hall Library Room

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

9:30 (9:30-10) **Photo Chat.** Presentation of vintage “Chautauqua” camera. **Todd**

Gustavson. Hultquist Center

9:30 **Unitarian Universalist Ethics Series.** “Do We Need a New Ethical Framework on the Internet?” **Jack McCredie**. Hall of Philosophy

10:15 (10:15-10:25) **Special “Colorama” event.** Meet on Bestor Plaza for re-creation of historic colorama photo. Bring your camera

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

10:45 **LECTURE.** “Click! The Universe.” **Margaret Geller**, space photographer, astrophysicist. Amphitheater

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

12:15 (12:15-1) **Brown Bag Theater.** *Inside Look* at New Play Workshop *An Incident* with the author, director and cast. Bratton Theater

12:15 (12:15–1:15) **Knitting.** “Women4Women–Knitting4Peace.” UCC Reformed House Porch

12:15 (12:15-1:45) **Communities in Conversation Brown Bag Lunch.** (Co-sponsored by the Dept. of Religion, Ecumenical Community of Chautauqua and the Interfaith Alliance). Jewish, Christian and Muslim presenters. Hall of Christ

12:15 **CLSC Scientific Circle.** (Programmed by the CLSC Alumni Association). “Yoga.” **Pat McFrederick**. Alumni Hall porch

12:30 (12:30–2) **Mystic Heart Meditation Seminar.** “Tapping the Inner Foundation of Ethics.” **Subagh Singh Khalsa**, author and meditation teacher. (Sikhism/ Yoga). Hall of Missions. Donation

12:45 **Chautauqua Catholic Community Seminar.** “Christianity is not a Religion–Rather a Way of Living.” **Rev. Eugene O’Reilly**, CSsr, Mission and Retreat Director, Edmonton/ Toronto Province, Canada. Methodist House Chapel

1:15 **Duplicate Bridge.** **Herb Leopold**, director. Sports Club. Fee

1:30 (1:30–3) **Student Chamber Music Recital.** McKnight Hall (Benefits the Chautauqua Women’s Club Scholarship Fund)

2:00 **INTERFAITH LECTURE SERIES.** **Fred Ritchin**, professor of photography, director of PixelPress. Hall of Philosophy

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

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

3:30 **CLSC ROUNDTABLE/ LECTURE.** “Don’t Look Now: 9/11 and Visual Culture.” **David Friend**, *Watching the World Change*. Hall of Philosophy

3:30 **Presentation.** “Photography: Basic elements of artistic composition.” **Roy**

Newman. Images from 2009 EJLCC dedication will also be presented. Everett Jewish Life Center

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 **Artsongs at the Athenaeum.** Recital with Chautauqua Opera Studio Artists. Athenaeum Hotel parlor

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

4:30 **Chautauqua Boys’ and Girls’ Club’s Air Band Competition.** Amphitheater

4:30 **Special Presentation.** (Benefits the Chautauqua Women’s Club Scholarship Fund). **Herb Keyser** presents *The Creation of Geniuses of the American Musical Theatre and The Life and Music of Judy Garland*. (Lecture and book signing) Elizabeth S. Lenna Hall.

5:00 (5-5:30) **Photo Chat.** Encore presentation of “Creative Photography Unleashed by the Internet.” **Jennifer Cisney**, Kodak chief blogger. Hultquist Center

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

6:30 **Unity Class/Workshop.** (Programmed by Unity of Chautauqua) “Transformation: Seeing the Familiar with New Eyes.” **The Rev. Judi Purcell**, Pensacola, Fla. Hall of Missions

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

7:00 **Devotional Services.** Denominational Houses

7:00 (7-7:45) **Metropolitan Community Church Vespers Service.** Hall of Christ

8:00 **NEW PLAY WORKSHOP.** *An Incident* by Anna Ziegler, directed by **Vivienne Benesch** and **Katherine McGerr**, with post-performance discussions with author, director and cast. (Reserved seating; purchase tickets at Welcome Center, Colonnade lobby, Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)

8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA.** (Community Appreciation Night). **Stefan Sanderling**, conductor; **Augustin Hadelich**, violin. Amphitheater

- Symphony No. 8 in B Minor, D.759 (Unfinished) Franz Schubert
- Violin Concerto in D Major, Op. 77 Johannes Brahms

10:30 **Musical Theater Revue.** “Changing Partners: Looking for You.” Chautauqua Opera Studio Artists. Elizabeth S. Lenna Hall

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– Philippians 4: 8-9

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