

The Chautauquan Daily

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Seventy-Five Cents
Volume CXXV, Issue 5



Photos | Demetrius Freeman
Sarah Hayes Watson and Anna Gerberich pose for portraits at Carnahan-Jackson Dance Studios.

EVENING ENTERTAINMENT

GOOD VERSUS EVIL:

Dance Salon to express age-old conflict

TAYLOR ROGERS
Staff Writer

North Carolina Dance Theatre in residence with Chautauqua Dance will confront a notorious conflict in its first performance: good versus evil.

The annual Dance Salon, held at 8:15 p.m. tonight at the Amphitheater, will include five dances. It's a chance for the audience to see a performance with more challenging and abstract works, said Mark Diamond, associate artistic director of Chautauqua Dance.

With only nine dancers, the salon evening is often viewed as a more personal experience.

The first piece, titled "Zokusuru," is set to traditional Japanese drumming. The dance tells the story of a woman who is married very young, Diamond said. Two spirits, represented by two dancers, symbolize her duty to her marriage versus her desire for free will.

"They whisper in her ear," Diamond said. "And it's just something in her mind."

Sasha Janes, rehearsal director and guest choreographer, then will present his original piece, "Last Lost Chance." This 16-minute dance is performed only with soft shoe, though Janes said he normally choreographs on pointe.

"It's a lot more contemporary than what I'm used to doing," he said.

Janes, who has been coming to Chautauqua for 10 years, said this will be the first season in which he does not perform with NCDT. He said he'd like to focus more on his other responsibilities, including choreographing.

Following Janes' piece, the dancers will perform "Sunset Road," a pas de deux, or partnering, and "The Advocate."

In "Sunset Road," a woman comes to a preacher for help. Young dancers will represent a gospel choir during the piece.

"They will be in the back doing a kind of counter-movement to what they (the woman and preacher) are doing," Diamond said.

"The Advocate" perhaps most literally demonstrates the struggle between good and evil. Four dancers will tell the story of an exorcist who goes to combat the demons in others' personalities. Diamond said this piece will be set to organ music, though it is pre-recorded, unlike in past performances.

The last dance will be Diamond's original choreography. Appropriately titled "Good and Evil," it deals with human interaction and is set to a Vivaldi concerto.

"It's very, very abstract," Diamond said. "It's about the way people treat each other and manipulate each other and the way they help each other."

See **DANCE**, Page 4

MORNING LECTURE



Gayle



Hunter-Gault

Gayle, Hunter-Gault to share experiences in global health sphere

Rebecca McKinsey
Staff Writer

A journalist who has reported from South Africa and the Middle East will conduct an interview on the Amphitheater stage today.

Charlayne Hunter-Gault, a freelance journalist based in Johannesburg, will interview Helene Gayle, president and CEO of CARE USA, at 10:45 a.m. today in the Amphitheater. They will discuss CARE's work in the global health sphere.

CARE is a humanitarian organization that works to combat public health problems and poverty by empowering women in underprivileged communities around the world. Gayle, who has worked with CARE since 2006, shifted the organization's focus to

improving communities by empowering women, said Hunter-Gault, who has known Gayle for years.

Gayle's background includes work with the Centers for Disease Control and Prevention and the Bill & Melinda Gates Foundation; she worked with HIV/AIDS programs at both organizations.

Gayle was a keynote speaker at the New African Connections conference in Norway prior to traveling to Chautauqua and could not be reached for comment.

"I think (Gayle) has taken CARE into an area that in the past has been woefully neglected, which is looking at empowering women, especially in places where women are second-class citizens," Hunter-Gault said.

See **LECTURE**, Page 4

INTERFAITH LECTURE

Forman to discuss Haiti's gender-based violence

Emma Morehart
Staff Writer

The Hebrew phrase "Tikkun Olem" means "repairing the world." In the Sermon on the Mount, Jesus told his disciples, "Blessed are the peacemakers, for they shall be called sons of God" in Matthew 5:9.

In Hinduism, the concept of karma guarantees that people who are charitable and kind will benefit in the next life. The teaching of "earthly Buddhism" is an environmental approach to repairing the world.

The interpretations differ, but the concept of kindness transcends religions. Johanna Mendelson Forman, who grew up Jewish, works daily to eliminate gender-based violence with the phrase "Tikkun Olem" whispering in the back of her mind.

"The concept of repairing the world ... drives my own belief that we can always leave this place a better world," Forman said. "So if we can help in this one area



Forman

and make contributions, it's certainly a contribution to our life on this planet."

Forman is the senior associate with the Americas Program at the Center for Strategic and International Studies and has traveled to Haiti several times since the earthquake in January 2010.

At 2 p.m. today in the Hall of Philosophy, Forman will discuss gender-based violence at the Interfaith Lecture Series with her lecture, "The Slaughter of Eve: Women and Violence in Haiti."

See **FORMAN**, Page 4

CLSC ROUNDTABLE / LECTURE

Akpan recounts plight of African children

Aaron Krumheuer
Staff Writer

The summer's theme for the Chautauqua Literary and Scientific Circle is challenge, and for the war-torn African children of *Say You're One of Them*, the season's first selection, their greatest challenge is survival.

Uwem Akpan's short stories detail the children caught in the crossfire, both their tragedy and their strength. The author will speak at the CLSC Roundtable at 3:30 p.m. today in the



Akpan

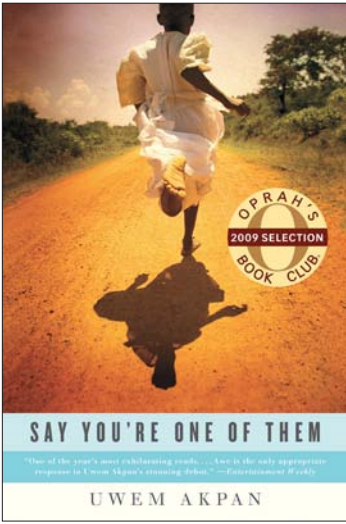
Hall of Philosophy. *Say You're One of Them*, the first book by the African priest, is a collection of five short stories. They are all told from the perspective of African children born into some of the worst modern-day crises, from human trafficking to poverty to genocide.

The book was chosen for the Oprah Winfrey Book

Club in 2009 and won the 2009 Hurston/Wright Legacy Award, the Commonwealth Writers' Prize for Best First Book and the PEN/Beyond Margins Award. The book's many voices cut across the continent and its religious and ethnic divides. For Akpan, this language of children is universal.

"From the perspective from which children could feel things ... I was just curious, what did he think of these crises?" Akpan said.

See **CLSC**, Page 4



'How I Got This Job'

Theater Conservatory actors introduce themselves to the community tonight
PAGE 6



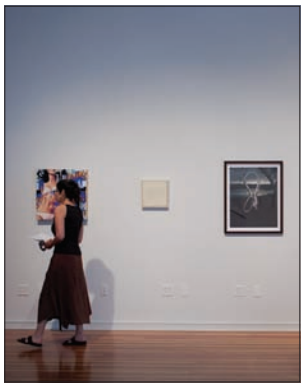
A health system for mothers is one for all

Froese gives Tuesday Interfaith lecture
PAGE 7



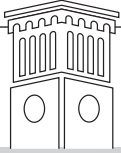
Developing political health as foreign aid

Hamre delivers Wednesday morning lecture
PAGE 8



'A pleasant tumble of ideas and manners'

Anthony Bannon reviews 54th Annual Exhibition
PAGE 11



TODAY'S WEATHER



HIGH 74° LOW 58°
Rain: 10%
Sunset: 8:58 p.m.

FRIDAY



HIGH 79° LOW 67°
Rain: 10%
Sunrise: 5:40 a.m. Sunset: 8:58 p.m.

SATURDAY



HIGH 80° LOW 69°
Rain: 40%
Sunrise: 5:41 a.m. Sunset: 8:58 p.m.

Beginning this week on the *Daily's* website, read morning and Interfaith lecture recaps the day before they're published in the paper.

www.chqdaily.com

NEWS

Briefly

NEWS FROM AROUND THE GROUNDS

Sports Club hosts Duplicate Bridge

The Sports Club is hosting Duplicate Bridge at 1:15 p.m. every Thursday at the Sports Club. The fee is \$5.

Women’s Club Artists at the Market today

The Chautauqua Women’s Club Artists at the Market will be held from 1 p.m. to 4 p.m. today at the Farmer’s Market benefiting the Scholarship Fund. Come meet the artists and see the beautiful items they create. New artists daily. Looking for new artists to join. Please call Hope at 412-682-0621 to inquire.

CLSC Scientific Circle hosts meeting, Brown Bag

The CLSC Scientific Circle will host a meeting at 9 a.m. today in the Alumni Hall Garden Room and Brown Bag lecture, “Restoring the Balance between Prevention and Procedure,” presented by Gene Heid, at 12:15 p.m. today on the Alumni Hall porch.

Chautauqua Community Band seeks musicians

The Chautauqua Community Band needs musicians on all instruments. The rehearsal is today at 4:30 p.m. to 5:30 p.m. in Elizabeth S. Lenna Hall. The first concert is at 12:15 p.m. Monday, July 4, on Bestor Plaza. Band shirts and lunch provided. Call conductor Jason Weintraub at 716-357-6217, or attend the rehearsal to join.

Hebrew Congregation events

- Speaker Gigi Pomerantz, presents “Youthaiti” at 8 p.m. Sunday in the Hurlbut Church sanctuary as part of the Shirley Lazarus Sunday Speaker series. Light refreshments are served. All are welcome to attend and bus transportation is provided on the grounds at the conclusion of the program.
- The Hebrew Congregation will sponsor a Shabbat dinner 6:30 p.m. July 8 at the Everett Jewish Life Center at Chautauqua, 36 Massey Ave. Reservations are required. The cost is \$30 for adults and \$15 for children under 12. For reservations and information, call Bea Weiner 716-753-3573 or Carole Wolsh 716-357-5449.

CLAF hosts members Kickoff Party

The Chautauqua Literary Arts Friends Kickoff Party will be held at 6 p.m. July 10 at the Literary Arts Center at Alumni Hall. This event will feature the Chautauqua Brass and is a members-only potluck dinner, so everyone is asked to bring a salad, entrée or dessert. To become a member and for more information, please call Jan Cosner at 440-554-1144.

College Club hosts ‘Breakfast at Wimbledon’

Watch the Wimbledon men’s and women’s semi-finals and finals on a large-screen TV from 9 a.m. to 1 p.m. Saturday and Sunday at the College Club. Strawberries and cream, bagels, Danish and coffee will be served. All are welcome.

Coffee bar open at Alumni Hall

Get out and enjoy your morning with a visit first to Alumni Hall for inexpensive coffee. The coffee bar is conveniently located across from the Hall of Philosophy and adjacent to the Hall of Christ.



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**Thursday at
the Movies**
Cinema for Thu, June 30

OF GODS AND MEN - 3:15
(PG-13, in Arabic and French with subtitles, 122m) Under threat by fundamentalist terrorists, a group of Trappist monks stationed in an impoverished Algerian community must decide whether to leave or stay. "Takes the simple, profound stand that how a person of faith lives matters more than the circumstances of his death." - *Lisa Schwarzbaum, Entertainment Weekly* "Begins and ends as a testament not to God but to brotherhood, and as a portrait not of war's violence but of love's endurance." - *Rick Groen, Globe and Mail*

WIN WIN - 6:00 & 8:30 (R, 106m) **Paul Giamatti** (*Sideways*) plays a disgruntled attorney moonlighting as a high school wrestling coach who struggles with doing the right thing in this new picture from acclaimed writer/director **Thomas McCarthy** (*The Visitor, The Station Agent*) "McCarthy's screenwriting is so supple, his characterizations so well-observed and sharply detailed, that none of the little story dovetails... seem at all contrived or forced." - *Glenm Kenny, MSN Movies*

A STAR IS BORN

Children’s School students prepare hats, banners and songs for their annual Independence Day parade, which begins at 10 a.m. Friday at Children’s School. Students will arrive at Bestor Plaza at approximately 10:20 a.m.

Smiles, stories and history kick off Club’s season

Patrick Hosken
Staff Writer

Young adults from all over gathered at the Girls’ Club last Friday to begin their orientation as 2011 Boys’ and Girls’ Club counselors. Jack Voelker, director of Recreation and Youth Services, began the session by introducing the crowd to some important facts about Club. “This is such an essential program, but about 85 percent of the kids are here for two weeks or less,” Voelker said. So, why is that important? Voelker said the goal is to make Club participants who don’t know anyone here feel at home by the end of their week. Making friends and meeting new people is essential to a

positive experience at Club. To illustrate this, Voelker had all the counselors find one person he or she didn’t know and talk to them for a few minutes. Then, each new pair found another pair of strangers and exchanged information with them. When the group reconvened, Voelker pointed out the importance of striving to build new relationships. “Eventually, everyone is connected, but you have to start that process,” Voelker said. “It’s a chain reaction.” After some basic information about payroll, parking and staff introductions, the counselors participated in more icebreakers and team building exercises. On Saturday, Club coun-

selors emptied out canoes, kayaks and benches, put in water buoys in Chautauqua Lake and were assigned their groups. Returning counselors Cal Edborg, 17, and Hannah Akin, 19, are excited to be back at Club. Edborg, of Lakewood, first came to Club a decade ago, and now he’s entering his second year as a counselor. Akin, of Mayville, has been coming to Chautauqua since her involvement in Children’s School and is now in her third year as a counselor. What keeps kids and counselors in Club coming back, Akin said, is the social interaction. “I’ve been coming here my whole life, so I kind of have

to come back and work,” Akin said. “I have so many friends who became counselors, too, so it’s a way to keep in touch.” To end his introductory speech, Voelker took an opportunity to explain to the counselors why Club is such a large part of Chautauqua Institution. With buildings that are now more than 100 years old and one of the world’s first basketball courts located at Seaver Gymnasium, the Institution’s history continues this season, with every Club counselor and participant a part of the unfolding story. “What influences their lives influences the history of Chautauqua,” Voelker said.

Mercer Fund for Performing Arts sponsors this evening’s Dance Salon

The Helen Cooper Mercer Fund for Performing Arts sponsors the performance of the Chautauqua Dance Salon with Mark Diamond at 8:15 p.m. tonight in the Amphitheater. Helen Cooper Mercer created this fund in 1986 to support the arts at Chautauqua. She was the wife of Dr. Samuel R. Mercer, a 1928 graduate of the University of Pittsburgh Medical School and a dermatologist in Fort Wayne,

Ind., for 44 years. Sam Mercer was a long time Chautauquan who came to Chautauqua in 1910 with his two siblings, Andrew H. Mercer and Margaret C. Mercer (Peg), and their mother, Mrs. Andrew H. Mercer (Fanny Clark) of Pittsburgh. Their mother was interested in the intellectual and religious life of Chautauqua and wanted to avail her children of the Chautauqua outdoor life and recreation. From 1910 to 1981, Sam was annually at Chautauqua, first attending the Boys’ and Girls’ Club and then working in a variety of summer jobs including the ringing of the bells at the Miller Bell Tower before it was modernized. Since 1925, the family home has been at 31 Peck Ave. The home’s longest living family inhabitant was Peg Mercer, who inherited

the home in 1947 from her aunt, Margaret J. Clark, and resided there until her death in 2000. Helen and Sam Mercer’s two daughters, Marion Mercer Hall (Andie) of Port Charlotte, Fla., and Chautauqua and Margaret Mercer Steere (Margie) of Wellesley, Mass., were both counselors at the Boys’ and Girls’ Club and are continuing the family tradition of enjoying and participating in the Chautauqua experience along with their combined eight children and 11 grandchildren. If you are 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 email her at kblozie@ciweb.org.

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Quiet Regulations

Because Chautauqua’s tranquility is part of its attraction, noises from whatever source— radios, dogs, etc. — should be kept to a minimum on the grounds. Out of respect for those in attendance, silence should be observed near public buildings in which programs are taking place. General quiet on the Chautauqua grounds shall be maintained from midnight to 7 a.m.

Berglund Weiss Fund supports today’s lecture

The Berglund Weiss Lectureship Fund supports the 10:45 a.m. lecture featuring Helene Gayle, president and CEO of Care USA, and Charlayne Hunter-Gault, NPR foreign correspondent. In 2009, Dr. Robert Jonathan Weiss and Mary Berglund Weiss established the endowment through outright gifts to the Chautauqua Foundation for the purpose of enhancing the lecture program. Robert is an ophthalmologist, co-founder and president of Seneca Eye Surgeons, Inc., and chair of the Department of Surgery for the medical staff at Warren General Hospital. A specialist in retinal-vitreous diseases, he received his doctorate from the State University of New York at Buffalo School of Medicine and did his residency at Emory University. Mary is a graduate of SUNY Buffalo and is a retired RN from Millard Fillmore. Robert and Mary have three children and have come to the Institution since 1985. The Weiss family has lifelong commitments to the Warren area and donated the Seneca Building in downtown Bradford, Pa., to the University of Pittsburgh at Bradford in 2006 in memory of Dr. Paul Orville Keverline, a 1969 graduate of Pitt’s medical school and 1965 graduate of Pitt’s School of Arts and Sciences. Weiss and Keverline were partners in Seneca Eye Surgeons, Inc., until the latter’s death in a 2002 plane crash.

NEWS

Outreach toward women leads to global health improvements

Early in my career, as a pediatric resident at an inner-city hospital in Washington, D.C., I saw the faces at the intersection of health, poverty and government policy.

Too often, there were countless children in the emergency room because their parents couldn't afford health insurance to pay for routine doctor's office visits. Poverty made their health suffer. Poor health made them fall behind in school. Before they were even old enough to read a storybook on their own, the story of these children had already been written. They were trapped in a cycle of poverty because of economic, political and social realities beyond their control.

At CARE, we see and hear these stories every day. For example, in the time it takes you to read this page, somewhere in the world a woman will die needlessly from a complication related to her pregnancy.

Her surviving children will be left to scramble for food and water. Her oldest daughter will likely have to drop out of school to care for the family and will likely fall victim to what appears to be a never-ending cycle of poverty.

Fortunately, at CARE, we also help to break this cycle by empowering women and girls. We help them tap into their own potential and, equally as important, help reshape government policies that could stand in their way. Women are at the heart of CARE's community-based efforts to improve education, health and economic opportunity. Last year, CARE supported 905 poverty-fighting projects in 87 countries and reached almost 82.2 million people, more than half of whom are women.

During a recent trip to Sierra Leone, I met a group of women whose experiences exemplify the link between health issues and economic empowerment.

In a country where women have a one-in-eight chance of dying during pregnancy and childbirth, these women have organized into groups to take charge of their health and financial well-being.

They pool their meager funds into a village savings and



From Today's Lecturer

GUEST COLUMN BY HELENE GAYLE

loan association to help other women in their communities begin businesses and improve the lives of their families.

For Isatu Sillah, a 21-year-old mother of two in the small village of Korimasilaya, the village savings and loan association literally saved her life.

When she was nine months pregnant with her third child, she was told her baby was breech and that she needed a cesarean section to safely give birth. Isatu, who had been contributing \$1 a month to her village savings and loan group, borrowed \$100 from two separate groups to pay for the surgery. Her family was able to pay it back in three months. "VSL saved my life," she said, adding that VSL means "Village Second Life."

CARE also provides a wide range of maternal health services and programs to women like Isatu, including better access to voluntary family planning, skilled and culturally sensitive care during pregnancy and childbirth and emergency obstetric and postpartum care.

But if this progress is to endure and spread, we also must act as liaisons between communities and governments by using lessons learned on the ground to reshape national and international policies. Organizations such as CARE are at the heart of efforts to achieve the Millennium Development Goals to fight poverty. We will ensure that policies and programs reflect the priorities of girls, women and their children, especially those living in the poorest and most

marginalized areas of the world.

Here at home, we will be a loud voice, sharing our experience on what works in the field to influence public opinion and policy. That includes lobbying on Capitol Hill and protecting foreign assistance funding.

This is why I was so vocally opposed to cuts in the foreign aid budget. Recent surveys have found that Americans believe we spend 25 percent of our budget on foreign aid and think we should only spend 10 percent. The reality is we spend roughly one percent of our budget on foreign aid. The International Affairs budget is a small investment that yields big returns. Foreign assistance is a down payment for peace and global security.

In order to make the most long-term impact in global health, we'll need to innovate. Consider the simplest of interventions: the mosquito net. Technological advancements have transformed delicate mosquito nets used to protect people from malaria into durable, insecticide-laced nets that not only prevent mosquitoes from biting people, but are also successful in killing the pests that carry the disease.

In Bihar, India, we're testing maternal health clinical protocols that run on mobile phones. An application gives health workers a step-by-step guide to medical treatment for pregnant women. CARE has found the application particularly useful in places such as Pakistan, where restrictions on women leaving the home limit access to care during pregnancy. Women can register via text message and receive text updates about the stages of their pregnancy, risk factors and problems. But it's important to remember that even the most advanced technology in the world can't improve health or lift a community out of poverty on its own. You also need some old-fashioned cooperation: aid workers, health professionals, government officials and communities working together for change. These are make or break moments in the fight against poverty and poor health. When we improve the lives of girls and women and involve men and boys, everybody wins.

Because they respect no borders, infectious diseases are a global problem

Living as I do in South Africa, the issue of global health reaches out and touches me almost every day. I see the challenges not only in the teeming black townships and shantytowns of the country but also in its upscale neighborhoods. While South Africa is the most advanced economy on the continent of some 53 countries, it also has some of the most daunting health issues in the world. Topping the list is HIV/AIDS. With some 5.6 million infections, South Africa has the highest rate of HIV in the world, with most of the new infections among young women and girls.

On her recent visit to South Africa, Michelle Obama raised the issue when she spoke with young black women there.

"You can be the generation that ends HIV/AIDS in our time," she told them, "the generation that fights not just the disease but the stigma of the disease; the generation that teaches the world that HIV is fully preventable, and treatable, and should never be a source of shame."

Michelle Obama's visit was widely hailed in South Africa as a success. But it will be difficult to measure the impact of her message — in South Africa or in Botswana, a country that was way ahead of South Africa in its con-



From Today's Lecturer

GUEST COLUMN BY CHARLAYNE HUNTER-GAULT

structive approach to HIV/AIDS.

While South Africa lagged for years in putting in place a reality-based approach to the disease, Botswana was more proactive, and yet, a quarter of its tiny population of some 2 million is HIV-positive.

What this means in both countries is that life expectancy is declining, along with a rising incidence of related diseases like infectious tuberculosis. One of the greatest challenges there and in the U.S. is how to get across the message of safe sex.

As is the case with other infectious diseases like malaria, polio and meningitis that kill more people than wars still

raging in some developing countries, HIV is no respecter of borders — local or international.

But in addition to infectious diseases, the challenges to the health of the nation in South Africa also include the overall condition of women — such as the levels of gender violence and rape, which are among the highest in the world. Moreover, 45 percent of female-headed households live below the poverty line.

Among other things, this leads to obesity in both adults and children, and again, shortened life spans. But this, like the problem of infectious diseases, is not unique to South Africa and other developing nations. Obesity is epidemic in the world's most developed nation — the United States of America.

In a real sense, the global is local; our neighbors are not only next door but across oceans. That African phrase embraced by Hillary Clinton when she was First Lady — "It takes a village to raise a child" — is one that can and should be embraced when it comes the health of the world's people.

And I am happy to be in discussion this week at Chautauqua with one of the most conscious and committed caregivers in the global context, Dr. Helene Gayle, president and CEO of CARE.

Merkley to speak on his arts background for Men's Club

Now in his 21st season at Chautauqua, Marty Merkley has done everything from descend from the ceiling of the Amphitheater in a Spiderman costume to guest conduct the Mormon Tabernacle Choir. He also stays busy with managing the oversight and production of the Institution's 2,200 events during the nine-week season. That number has more than quadrupled since Merkley began his duties at Chautauqua.

The vice president and director of programming will share his background in arts management and his Chautauqua experience at the first Men's Club meeting of the 2011 Season at 9:15 a.m. Friday at the Women's Clubhouse.

Merkley was named program director for Chautauqua Institution in 1991. He previously served as a founding member of New World Symphony in Miami, Fla. This year, Merkley was invited to attend the dedication of the New World Symphony Center in Miami Beach designed by renowned architect Frank Gehry.

'ONE WORLD, ONE TRIBE'



Photo | Demetrius Freeman

Abdallah S. Daar, a professor of public health sciences and of surgery at the University of Toronto, views photographs from Reza Deghati's book *One World, One Tribe* in stanchions located outside the Amphitheater. The "One World, One Tribe" exhibition, with 44 photographs on display throughout the Chautauqua grounds, is organized and produced by the National Geographic Museum in collaboration with Reza.

Letters Policy

The Chautauquan Daily welcomes letters to the editor. Letters should be typed or printed, double-spaced, no more than 350 words and are subject to editing. Letters must include writer's signature and typed or printed name, address and telephone number for verification. Works containing demeaning, accusatory or libelous statements will not be published. Submit letters to:

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FROM PAGE ONE



Photos | Demetrius Freeman

Sarah Hayes Watson and Anna Gerberich pose for a portrait.

DANCE

FROM PAGE 1

Prior to the salon, the Chautauqua Dance Circle will host its first pre-performance lecture at 7 p.m. today in the Hall of Philosophy. Both Diamond and Janes will

LECTURE

FROM PAGE 1

“She has moved CARE from an organization that delivers care packages, which is important, but she has moved it to a much broader scope and is working with women across the world.”

Hunter-Gault has served as CNN’s Johannesburg bureau chief and correspondent, as well as the chief correspondent in Africa for NPR. Before that, she was a correspondent for “PBS News-Hour” and covered urban African-American communities for *The New York Times*.

Growing up in the segregated South, Hunter-Gault said there were no black role models in the mainstream media. However, she fell in love with the idea of being a journalist after reading the “Brenda Starr, Reporter” comic strip.

“I told my mother that I wanted to be a journalist like Brenda Starr,” Hunter-Gault said. “She knew the realities in the South and how remote that possibility was, but my mother instinctively knew that dreams compelled ambition, so she said, ‘OK, if that’s what you want.’ That was all the encouragement I needed.”

Hunter-Gault went on to become the first high school junior to be an editor at her school newspaper. Several years later, she became the first black woman — and one of the first two black people, along with orthopedic physician Hamilton Holmes — to enroll in the University of Georgia.

Her interest in international journalism stemmed from her desire to describe every aspect of a subject’s character.

“I was always concerned about how people were portrayed, and I wanted to make sure that people of color, who had traditionally been portrayed stereotypically, were portrayed in real, recogniz-

able ways,” she said.

Most media coverage of South Africa focused on what Hunter-Gault calls the “four Ds” — death, disease, disaster and despair. However, the journalist, who lived in South Africa for almost 15 years, said she tried to show a different side in her work.

“I went to South Africa before it was liberated to report on just the people there, and no one had done that. No one had looked at South Africa and gone into who the people were,” Hunter-Gault said. “Even living there for 15 years, I’ve just scratched the surface.”

Hunter-Gault will draw on her own global knowledge and experience to interview Gayle about CARE’s international work. She said Gayle invited her to join her on the Amphitheater stage.

“When someone asks you to do something, there are some things you just don’t say no,” Hunter-Gault said.

She added that Gayle’s work with women in developing countries exemplifies an African saying: “If you educate a man, you educate an individual. If you educate a woman, you educate a nation.”

In a time in which 1 billion people lack access to health care, Gayle’s work is especially important, Hunter-Gault said.

“I travel a lot as a journalist covering the world, but Helene is truly like Superwoman,” Hunter-Gault said. “She’s always on a plane. I send her emails saying, ‘Where are you now?’ It might be the Far East one day, and the next day it might be from the jungles of South America. I’ve seen committed, dedicated women, but (Gayle) stands tall in front of the efforts to bring women around the world into their rightful place, and the health component is extremely important.”

CLSC

FROM PAGE 1

“It’s like, watching after (the hurricane in) New Orleans, we see what the TV covers from what the adults are showing. But we see these children walking around. What is going on in their heads?”

Born in 1971, under a palm wine tree in Southern Nigeria, Akpan’s childhood was worlds away from the tragic conditions of his characters. Nigeria — a British colony until 1960 — had just ended its three-year civil war, and his village of Ikot Akpan Eda was a place of peace.

“The children were all around; it was a typical village where everybody knows everybody,” Akpan said. “What I remember was that there were a lot of celebrations, both Christian and traditional celebrations; that’s what I remember.”

Akpan and his three brothers spoke both English and Annang, one of the more than 3,000 languages of Africa. Annang has a rich oral history, and Akpan’s mother raised the boys on legends and folktales. Yet his parents were also teachers, and they inspired his education. Akpan traveled

to the United States to study philosophy and English at Creighton and Gonzaga universities before entering the Catholic University of Eastern Africa to study theology.

He was ordained a priest in 2003, and in seminary school, he took up writing in between his studies, eventually receiving a master’s degree in creative writing at the University of Michigan in 2006. His first story published in the United States is “An Ex-Mas Feast,” which appeared in a 2005 issue of *The New Yorker*.

It is a brutal tale of one of the many street families of Nairobi, Kenya, of a daughter forced to turn to prostitution, of children who sniff glue to ease their hunger. It is also the first story of *Say You’re One of Them* and a stunning example of Akpan’s colorful dialogue and storytelling — a result of intense research.

“If I set my story in Rwanda, I try to bring in the Rwandan, the language of Rwanda. The thing is that people who speak the language I’ve written about, if you make a big mistake, they will call you out,” Akpan said. “For them it’s like, you’ve come to their part of the world, you’re telling this

sad story; why can’t you try to get it right? For me it was a very sensitive thing, trying to get this right.”

The retelling of tragedy is certainly a sensitive process. One incurs the risk of seeming sensational, morose or pessimistic. Yet the subject matter is a fact of life, Akpan said, from Africa to Asia to the U.S.

“It was basically the things that worry me about humanity, about my conscience. Wherever I looked, I saw these issues. I knew perfectly the things that worried me, so I decided to see what I could say about them,” he said.

The name of the book *Say You’re One of Them* is in part a reference to how some in Africa are forced to hide their identities to protect their lives. This is the main conflict of the story, “Luxurious Hearses,” in which a Muslim boy named Jubril tries to evade detection on a busload of Christians fleeing Islamic riots in Northern Nigeria. Jabril, who adopts his Christian name Gabriel and wears a Marian medal around his neck, must keep the stump of his right arm hidden from view in his pocket — amputated for theft under Sharia law.

But the name *Say You’re One of Them* is also about belonging, inside a family or tribe or nation, or being left out.

“What I’m saying is, wherever you go in the world, people are the same. Some people feel they are part of the love circle, others feel they are out,” Akpan said. “So it comes to, are you one of them? *Say you’re one of them*, how would you feel?”

The story “Luxurious Hearses” is particularly poignant because it takes place in Akpan’s home country. Yet he chose to write from the voice of a Muslim youth, despite his identity as a priest. The attitude of religious acceptance and respect is a mark of hope throughout the book and its tales of grisly tragedy, along with the resilience of children and their faith.

“I want people to come to know and understand and feel empowered that they can do something,” Akpan said. “I try to write about these things. They are hopeful, just like children all over the world. The vastness, the hopes and dreams of these children, they will carry us forward.”

FORMAN

FROM PAGE 1

Although the problem of gender-based violence is complex and widespread, Forman said there are three important steps toward a solution: outreach, protection and education.

In many developing countries, there is no incentive for people to report crimes because there is no punishment for the criminal. Outreach to women and victims is a giant first step toward reducing and eliminating violence.

“Getting women to work with other women’s groups, of which there are strong networks in these (Haitian) camps, is a very important step,” Forman said.

The architectural Defensible Space Theory is a surprisingly effective method of reducing crime and violence against women. In line with this theory, architects are rebuilding housing and space in Haiti so that people can feel protected. The community indicates where crime is concentrated, and the architects redesign the space to make housing safer and residents less vulnerable.

As simple as it seems, the problem can also begin and end with a change of attitude.

“It’s also a broader education program for men and boys, and the population in general, that this is not acceptable behavior to

go in and try to rape women,” Forman said.

The solution to a three-part problem is, sensibly enough, a three-part process that Forman will break down for the Chautauqua audience.

“I want to give people a sense of what the problem is, because it’s a global problem... to give them the context of what it’s like in Haiti today and (to tell them) some of the things we’re thinking about to help alleviate the problem,” Forman said, adding that practical solutions involve legal changes, remedies to victims and protection for women before these legal changes are implemented.

Religious and cultural differences can complicate the problem and cloud the solution, but the solution can be as simple as “Tikkun Olem.”

“As far as the religiosity aspect of it goes, it’s basic respect for one’s fellow man and woman ... no matter how you feel about your religious tendencies, I think it’s a basic tenet of all religions to respect,” Forman said. “(Rape and violence are) perhaps one of the grossest violations of it in that there is the disrespect for people’s space, for people’s movement, for people’s body... and the church can play a role in (solving) it.”

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.



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CDC lecture to discuss choreographer’s inspirations

Taylor Rogers

Staff Writer

Finding beauty in ordinary things is often part of what makes an artist an artist.

Paul Taylor, choreographer and founder of the Paul Taylor Dance Company, is renowned

for doing just that.

The Chautauqua Dance Circle will present its first lecture, “Honoring Paul Taylor,” at 3:30 p.m. today in Smith Wilkes Hall. Joe Goldfarb, long-time member of the CDC, will show a video of Taylor’s company performing a piece called “Esplanade,” with a discussion of the significance of the piece to follow.

Taylor created this five-section dance to Bach concerti. He used what Goldfarb referred to as “non-dance movement,” including walking, running, falling and jumping.

“The movement, the tabular, in this was essentially not formal dance,” Goldfarb said, “but yet it’s an extraordinary choreographic work and one that absolutely visualizes the music.”

Taylor’s fame derives from his influence on the modern dance world. He was once a

soloist with Martha Graham, who is also notorious for her modern choreography. Bonnie Crosby, co-president of the CDC, said Graham greatly influenced Taylor’s work.

“His (technique) is not quite as dramatic,” Crosby said. “It’s much more open, and his dancers are the most aerobically fit dancers that I’ve ever seen.”

After dancing with Graham, Taylor went on to make his own company, which has become quite famous among followers of modern dance, Goldfarb said.

He’s known for finding inspiration in the mundane: watching his dancers react to movement and observing everyday human activities. He also often uses diverse music to accompany his choreography.

Goldfarb has been able to observe Taylor’s unique work through his company. His knowledge of Taylor stems

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OPERA

3 Young Artists to perform season’s first Artsongs

Josh Cooper
Staff Writer

Three members of the Chautauqua Opera Company’s Young Artists program, two new and one returning, will present the first in the weekly Artsongs recitals at 4 p.m. today in Fletcher Music Hall.

The recital will feature three singers: mezzo Corrie Stallings and tenor Kelly Burns, both in their first season at Chautauqua, and soprano Kelsey Betzelberger, returning for her second year in the Young Artists program.

For Corrie Stallings, the experience at Chautauqua has already been quite positive.

“I’m learning a lot already, and it’s only been six days,” Stallings said. “The staff is wonderful; they’re all so talented and have so much to offer all of us.”

She first heard of the Institution through Chautauqua Opera Company’s artistic/general director Jay Lesenger, whom she met when they were both at Northwestern University. She also said the reputation of Chautauqua is well known in the opera community.

“As a young opera singer, it’s one of the first names that pops up when you hear about opera companies for young people,” Stallings said. “I knew I had to do it.”

Stallings will be singing four pieces: “Von ewiger Liebe” by Johannes Brahms and three selections from a song cycle entitled “From the Diary of Virginia Woolf” by Dominick Argento.

“(Brahms’s Von ewiger Liebe) is gorgeous,” Stallings said. “It’s one of my most favorite pieces. I’ve sung it for a long time, and I really enjoy singing it. And my pianist loves playing it as well, which is always helpful.”

The three pieces by Argento are inspired by renowned English modernist writer Virginia Woolf. The text is lifted verbatim from her diary, a highly confessional relaying of the author’s inner world.



“It’s nice to be able to have intelligent conversations with people about what we do; it’s unusual but great.”

— Kelsey Betzelberger
Soprano



“The staff is wonderful; they’re all so talented and have so much to offer all of us.”

— Corrie Stallings
Mezzo



“‘Phidylé’ is one of those really gorgeous songs that tenors have sung forever.”

— Kelly Burns
Tenor

Stallings said her background is diverse, but she was drawn to singing in particular. When she was 10 years old, she started performing in musical theater productions and regularly did so until she was 20 years old. She also studied dance and was heavily involved in choreography. She started voice lessons when she was 12 years old and started singing opera when she was 16 years old. She said pursuing music was almost unavoidable for her.

“Once it became time for me to go to college,” Stallings said, “I thought, *What else could I ever dream of doing besides music?*”

Chautauqua first-timer Burns said that in many ways, Chautauqua is quite a change from his home state of Mississippi.

“I’m loving this weather,” Burns said. “The humidity is a good bit lower here, as well as the temperatures. I’m enjoying not needing to have an air conditioner. That’s my No. 1 favorite part so far.”

Burns also came to Chautauqua by way of Lesenger. They met through a voice program at the Manhattan School of Music when Lesenger was a guest direc-

tor. Burns said the testimony of several friends who had completed the Young Artists program at Chautauqua also inspired him to come here.

Burns’s program for today’s recital consists of four pieces: “Phidylé” by Henri Duparc, “L’heure Exquise” by Reynaldo Hahn, and “The Voice of God” and “Poem for Salt,” both by Philip Hayden.

Burns said the first two pieces, while both French, contrast each other well. He said the Duparc in particular is an exemplary lush, almost translucent, French piece.

“It’s one of those really gorgeous songs that tenors have sung forever, and sopranos have tried to steal,” he said.

The two pieces by Hayden will be New York premiers. Burns gave the world premier performance of these pieces in February of this year.

After Chautauqua, Burns said his short-term plans are to travel back to his current home in North Carolina and work for a year before perhaps going to New York to pursue the professional singing world.

Returning soprano Betzelberger said she’s happy to be back at Chautauqua for her

second year and glad to be working with Lesenger, who also is the opera director at Northwestern, where she attends.

She will be singing six songs: “Will There Really be a Morning?” by Richard Hundley; “Ah, Love But a Day” by Amy Beach; “The Silver Swan” and “Pippa’s Song” by Ned Rorem; “Il Bacio” by Luigi Arditi; and “Canto D’anime” by Giacomo Puccini.

Betzelberger said that, while the pieces are in different languages and from different times, they all revolve around a single theme: love.

“I’m such a dreamer anyway, so I think they were really good choices for me,” she said.

Later in the season, Betzelberger will be playing Papagena in Mozart’s *The Magic Flute*, a role that she has never before played.

She said the opera audience at Chautauqua is one of the best parts about being here.

“Everybody here is so nice and so knowledgeable too,” she said. “It’s nice to be able to have intelligent conversations with people about what we do; it’s unusual but great.”

Chautauqua Dance Salon

Thursday, June 30, 2011
Amphitheater, 8:15 p.m.

North Carolina Dance Theatre

Jean-Pierre Bonnefoux, Artistic Director
Patricia McBride, Associate Artistic Director
Mark Diamond, Dance Salon Program Director and Associate Artistic Director of Chautauqua Ballet
Sasha Janes, Choreographer and Rehearsal Director for NCDT

Good and Evil

Choreography: Mark Diamond
Music: Antonio Vivaldi, *Winter* from *The Four Seasons*

Competition:
Jordan Leeper and Pete Walker

Comfort:
Anna Gerberich and Jordan Leeper

Suspicion:
Melissa Anduiza, Anna Gerberich, Jordan Leeper and Pete Walker

The Advocate

Choreography: Mark Diamond
Music: Charles-Marie Widor, excerpt from *7th Symphony*

Kate Behrendt, Sarah Hayes Watson, David Morse and Daniel Rodriguez

Last Lost Chance

Choreography: Sasha Janes
Music: Ólafur Arnalds, *Erla’s Waltz*, *Raein*, *Haust*, 3326, and 3704/3837

Melissa Anduiza, Anna Gerberich, Sarah Hayes Watson, Jordan Leeper and Pete Walker

~ Intermission ~

Sunset Road

Choreography: Mark Diamond
Music: Béla Fleck, *Sunset Road*

Sarah Hayes Watson and Jordan Leeper

* Banks Cooney, Marisa Ferrandino, Alexandra Heier, Colleen Kerwin, Isabella LaFreniere, Katerina de Lawyer, Diana Peters and Elizabeth Stack *

Zokosuru

Choreography: Mark Diamond
Music: Leonard Ito, *Zoku*

Melissa Anduiza, Greg DeArmond, Daniel Rodriguez and Pete Walker

* Festival and Apprentice Dancers from the Chautauqua School of Dance

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—

This evening’s performance is funded in part by The Helen Cooper Mercer Fund for Performing Arts.

Opera patrons ‘adopt’ students for summer

Josh Cooper
Staff Writer

For a young opera singer far away from home, the support of the community is a huge benefit, according to Daryl Freedman, who is part of Chautauqua Opera Company’s Young Artists program.

“It’s an amazing way to feel at home in a new environment,” Freedman said. “The people here provide us with things we can’t get away from home, and it’s really nice to know we have a friend here.”

For the summer season, volunteers from the Opera Guild, the community support organization for the Opera Company, will be paired up with a singer from the Young Artists program and will become their “adoptive parent.” They can provide the singer with laundry facilities, home-cooked meals, a place to relax away from the opera dorms and, most importantly, according to opera parent Jane Gross, an enthusiastic fan.

“We encourage bragging,” Gross said. “So if you’re sitting in Norton Hall watching an opera, you can say, ‘That’s my opera kid!’ and you really have a sense of pride in them.”

For singer Errik Hood, this personal support is the best part of having an opera parent.

“As a singer, you have patrons and you have peers, but knowing that there’s someone out there in the audience just for you is the most comforting feeling as a perform-



Photo | Megan Tan

Matthew Klausner embraces his adopted mother, Carole Reeder, who lives on the grounds of Chautauqua and has volunteered 10 years of her time to the program. This is Klausner’s first visit to Chautauqua and he describes the Institution’s first impression as one of the best. “It’s like a vacation where you learn a lot,” Klausner said.

er, and one that we don’t get a lot,” Hood said.

Judy Oliver, president of the Opera Guild, said it is the simple things that often are most helpful for the students.

“It’s a phone number to call; it’s a quiet place to come and relax; it’s a couch; it’s a place with air conditioning,” said Jay Lesenger, Chautauqua Opera Company’s artistic/general director. “These things really matter, and we provide them.”

Lesenger jokingly promised the students even more benefits.

“Be nice to your opera parent,” Lesenger told the students. “Because if you’re nice to your opera parents, they

will pay for your education.”

Other programs at Chautauqua, like theater and dance, also have adopt-an-artist programs, but Gross said the Opera Guild has a long history.

“It’s been going on for decades,” Gross said. “Everyone copied the opera decades after we started doing this.”

For some, the relationships that are built through the adoption process continue well after the summer ends.

Todd Thomas, who will be singing the role of Miller in this summer’s production of Giuseppe Verdi’s *Luisa Miller*, was a part of the Young Artists program in 1987. He has

maintained his relationship with his adoptive parents to this day.

“We’ve stayed in touch all these years,” Thomas said. “They even came to my performances even as far away as Sarasota, where I sang frequently. It’s amazing.”

The experience is special for the parents too, Oliver said.

“It’s such a rewarding experience for us,” Oliver said. “We’ve kept up with some of our opera children for years. We’ve gone to weddings and other events. It’s really amazing to watch their careers start to take off and think, *I knew them when...*”

MUSIC / THEATER

Ball State students to show off saxophone’s sensual side

Leah Rankin
Staff Writer

The Latin dancer, hair slicked back and a rose in his teeth, holds his beautiful chica in a tight embrace. Together they glide across the candlelit dance floor, dipping and prancing to the sensuous rhythms of ... the saxophone?

At 4 p.m. today in the Hall of Christ, saxophonist George Wolfe and five of his students from Ball State University will showcase a new side of the saxophone in a program titled “It Takes Four To Tango.” Proceeds from the concert benefit the Chautauqua Women’s Club Scholarship Fund.

Wolfe brought his students for what will be his 12th year performing at Chautauqua to prove that the saxophone is not just a jazz instrument. With works by Astor Piazzolla, Heitor Villa-Lobos and Paquito D’Rivera, this quartet will only be short a pair of castanets.

“The tango has become elevated to a classical form,” Wolfe said. “Obviously it’s originally a dance, but the tango has become much more sophisticated, and it has been adapted to the classical repertoire for various instruments. The saxophone is the per-

fect instrument to perform this new contemporary genre.”

Wolfe says that its ability to produce gutsy rhythms and a sensuous demeanor make the saxophone perfectly adaptable to Latin musical styles.

“Tangos are associated with a romantic kind of dance,” Wolfe said. “I guess in that sense, the saxophone captures the romantic passion that is a part of the tango tradition.”

He said tango music is rhythmically challenging but very liberating. The greatest obstacle is for his students to master the music to the point where they can take their heads out of the sheet music in front of them and listen to the blend of complex rhythmic interaction.

Ethan Edwards, the quartet’s tenor saxophone player, recognizes the importance of staying true to a culture’s unique musical sound — especially with an instrument people don’t expect to hear.

“I think it’s very important to make sure that you’re playing the style of the music appropriately,” Edwards said, “and we’re very fortunate to have Dr. Wolfe to coach us through that and help us through that style.”

It is easy to forget that the saxophone originated in France. The instrument has a long classical tradition, even though it only appears intermittently in orchestras for pieces like Maurice Ravel’s “Bolero.” Wolfe has instilled this classical tradition in his students, but it seems difficult to impart that tradition to audiences that still view the saxophone as an exotic instrument in the concert hall.

“I always have people say they’re surprised to hear the saxophone sound,” Wolfe said, “and the kind of control and finesse and subtlety that we get because they’re so used to hearing it on the radio with rock ‘n’ roll and with jazz.”

Wolfe has plenty of experience crossing genres with his instrument. During his musical career, he has garnered attention by using the saxophone to make political statements. His message concerns non-violence, an issue that drew his attention while he was studying Hindustani music in India.

For a period of four years, Wolfe was the director of the Center for Peace and Conflict Studies at Ball State University and has taught classes on the subject of non-violence, earning him a rep-



Photo | Demetrius Freeman

Quartet member Ethan Edwards rehearses on his tenor saxophone at the Hall of Christ.

utation as one of the “101 Most Dangerous Academics in America,” something Wolfe remembers fondly as “one of the more amusing aspects of my career.”

Wolfe has also given lectures on the subject at Chautauqua and has just written a book called *The Spiritual Power of Nonviolence* but believes music as a political statement is only as dangerous as the listener makes it.

“You can look at a piece for its

message and you can react to its message,” Wolfe said, “or you can look at a piece as a form of artwork and perhaps separate yourself from the politics of it all and just evaluate it as a creative work. It depends on what perspective a person is able to entertain.”

Today’s performance is not meant to foster any political ideologies. But for an instrument that is usually cool blue, “It Takes Four To Tango” is sure to be red hot.

Conservatory actors introduced to community, each other in tonight’s program

Suzi Starheim
Staff Writer

The 14 conservatory members of Chautauqua Theater Company will come together for the “How I Got This Job” program at 8 p.m. tonight in Fletcher Music Hall. This program, which the Friends of Theater and CTC decided to begin this year, will feature the conservatory members performing their monologues they originally used to audition for the conservatory.

In the past, guests could have seen some of these monologues performed at the first Brown Bag lunch of each season; however, the Friends and CTC decided they should all be encompassed into one night because audience members wanted to see more monologues.

Andrew Borba, associate artistic director, said the primary objective of the program is to introduce members of the conservatory to the Chautauqua audience in a fun and relaxed environment.

“At its essence, it’s a great way for the Chautauqua community to get to know these conservatory members early in the season,” Borba said. “This is a chance to see these actors in a much more intimate, individual

and personal moment than they may get to see them any other time in the season because it’s one actor doing a piece that they’ve chosen that must be personal to them in one way, shape or form.”

Conservatory member Biko Eisen-Martin, a student at the National Theatre Conservatory, auditioned with four monologues and knows he definitely will be performing at least one of these four tonight.

Eisen-Martin said he views the new program as a great opportunity for all conservatory members.

“I think being here, one of the cool things is that all of your classmates are a tremendous resource and can give you a lot of good feedback,” Eisen-Martin said. “You can use it to show people what you got in with, but it’s also a learning opportunity.”

In preparation for tonight, Eisen-Martin said he has a unique method to rehearsing his monologues.

“I go to the lake and perform for the lake and see what the lake tells me to do,” he said.

Andrea Syglowski, another conservatory member, is a student at The Juilliard School and said she plans to prepare for tonight’s performance by practicing her monologue with other con-



Submitted photo

2011 Chautauqua Theater Company Conservatory actors and Design Fellows

servatory members.

“It’s been a while since we’ve performed them, so we’re going to have to reacquaint ourselves with the text,” Syglowski said.

While Syglowski is looking forward to the program, she said she is a little nervous.

“I think it’ll be slightly more nerve-racking,” Syglowski said. “I think it’ll feel more like a performance and less like an audition, so hopefully I’ll be able to wrangle my nerves and just do my work.”

Overall, Syglowski said, she hopes to get to know other conservatory members

better through hearing them perform their monologues.

“I think it’ll be really fun to see each other’s audition material, because we only know each other in the context of ‘Three Sisters,’” Syglowski said. “I’m hoping it will be laid-back and fun.”

The number of monologues each conservatory member gets to perform depends on the length of the monologues they select, Borba said. Some last no longer than one minute, while others can range from five to six minutes long.

She added that regardless of the length of the monologues, conservatory mem-

bers should gain a lot from performing these monologues for one another.

“Without exception, every time we’ve done something like this, it raises everybody else’s game,” Borba said. “They get inspired, because they are surrounded by and challenged by other great talents.”

Tickets for the program can be purchased for a \$25 donation.

Theater Company
Brown Bag offers
2011 ‘sneak peak’

Chautauqua Theater Company’s first Brown Bag event of the 2011 Season —“Sneak Peak ‘11”— begins at 12:15 p.m. today in Bratton Theater.


Guests can bring packed lunches to the event, which will consist of an overview and discussion of the 2011 season of Chautauqua Theater Company.

This season’s lineup for CTC includes Anton Chekhov’s “Three Sisters,” July 6 to July 17; the New Play Festival, July 21 to July 31; and concludes with William Shakespeare’s “Love’s Labour’s Lost,” Aug. 10 to Aug. 19.

Associate artistic director Andrew Borba said the Brown Bag will allow the theater company to discuss the season in more depth and provide an opportunity for questions from those in the audience.

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LECTURE

Froese: A health system to serve mothers is one for all

Emily Perper
Staff Writer

“What is the value of a mother’s life?”
Then: “What is the value of *your* mother’s life?”

These questions, posited by Dr. Jean Chamberlain Froese, the founder and director of Save the Mothers, began her presentation, “Am I My Sister’s Keeper: Addressing Maternal Mortality in the 21st Century.”

The audience mulled over her questions. There were murmurs of “I wouldn’t have enough money!” and “Priceless!” at 2 p.m. Tuesday in the Hall of Philosophy.

Yet the discrepancy in maternal mortality in developing countries demonstrates something else.

“All mothers are not worth the same — or so it seems,” Froese said.

In addition to her work with Save the Mothers in Uganda, Froese works as an obstetrician while at home in Canada during summers. In 2006, she received an International Community Service Award from the Federation of International Obstetricians/Gynecologists.

“I really saw at a young age about the discrepancy between the health and the spiritual well-being of people in the developing world,” she said. “And so I decided that one day I wanted to be a missionary doctor somewhere in Africa.”

She said her travels around the world provoked her to ask herself, “What is my responsibility as a Western-trained obstetrician ... to that woman out in the village who can’t even access a simple antibiotic to save her life or the life of her child?”

Froese offered four answers to the question, “Why should we care, and more importantly, why should we act?”

First, there is the moral imperative. “It’s the right thing to do,” Froese said.

Second, saving the lives of mothers saves the lives of children.

“Four million babies die as a result of unsafe motherhood,” she said.

Third is the economic aspect. Saving the lives of mothers saves money, and the financial figures matter to politicians. Investing in safe motherhood could save an estimated \$250 million in Uganda alone, Froese said.

Fourth, equipping hospitals to serve the needs of women is “building a health system for all.”

Froese said the tools needed to perform a cesarean section on a woman could also perform an appendectomy in a man. Similarly, blood transfusions for women bleeding after delivery can help injured car accident victims, and antibiotics can be given to pregnant mothers and to children with pneumonia.

“Building this ... health system that saves mothers’ lives also saves the whole community,” Froese said.

One obstacle to the prevention of maternal mortality is the fatalism that pervades some communities in Africa, Froese said.

“There’s a real fatalism in many parts of the developing world: ‘It was God’s will that



Photo | Megan Tan

Dr. Jean Chamberlain Froese of Ontario, Canada, meets with audience members after her Interfaith Lecture “Am I My Sister’s Keeper: Addressing Maternal Mortality in the 21st Century” Tuesday in the Hall of Philosophy.

that happened,” Froese said. She said she understands that such a reaction is natural in the face of the tragedies the people have experienced.

“We have to, again, help people think about things differently ... teaching people that it actually is in your hands. ... God is ultimately in control, but he’s also given you resources,” she said.

In addition to the hopelessness, Froese described “three deadly delays.” The first is the delay of the home; women might be miles from a facility that could provide adequate care for them, and finances are typically in the hands — literally — of the paternal household figure, who works outside the home.

The second delay is the delay of transportation. Women have to walk, wait hours for a bus or ride a bike down dirty roads to find health care.

The third delay is the delay of medication. “There’s a huge barrier, even at the health facilities, of saving mother’s lives,” Froese said. “There’s not enough treatment out there to help these women ... suffering because they’ve been in labor for too long.”

Unsafe motherhood has resulted in what Froese refers to as two million “21st century lepers” — women infected

with fistulas.

“At least 50 percent of the delays are attributable to (the delays of the home and transportation),” Froese said. “(The purpose of Save the Mothers is to) train indigenous leaders within strategic contexts and professions to address those three delays — especially those two delays that I as a health worker can never address.”

Froese discussed the changing attitudes she has witnessed and how Save the Mothers uses the media to reach out.

“We’re targeting journalists who can give the messages about safe motherhood (and) how to save mothers’ lives,” she said.

Froese provided several examples of how the idea of safe motherhood is moving into the political sphere in Uganda. One-third of the House of Parliament in Uganda is women, and six of these women have been a part of Save the Mothers.

“(They’ve) brought new legislation for safe motherhood that makes the government accountable ... it’s a start to get the government involved,” Froese said.

A part of Ugandan President Yoweri Museveni’s manifesto centered on the imperative surrounding maternal mortality.

“One of the things he was focusing on was safe motherhood ... that is unbelievable that he would get up in front of the whole country and say, ‘You know, we have to improve maternal health in our own country,’” Froese said.

Changes in the budget also show improvement.

“When there’s money being delegated to safe motherhood, then you know there’s going to be real action on the ground,” Froese said.

Froese expounded upon several of Save the Mothers’ goals: “Save the Mothers is hoping to expand into all of east Africa now and

... to improve the facilities as well, to make mother-friendly hospitals,” she said.

“Mother-friendly” doesn’t mean Western standards, she added, but rather describes facilities with the basics — like running water.

Froese concluded her presentation by reassuring the audience members that they would be able to help to promote safe motherhood in different ways during different seasons throughout their lives.

“We can all do something. We can all be our sister’s keeper,” Froese said. “The question is, will we?”

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“We have to, again, help people think about things differently ... teaching people that it actually is in your hands. God is ultimately in control, but he’s also given you resources.”

—Dr. Jean Chamberlain Froese
founder and director, “Save the Mothers”



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LECTURE

Hamre: America’s future depends on providing foreign aid

Nick Glunt
Staff Writer

John Hamre, president and CEO of the Center for Strategic and International Studies, said in Wednesday’s 10:45 a.m. lecture that America’s future as a global leader depends on developing political health as foreign aid.

“There is just a profound disagreement on where we’re heading as a country with our politicians,” he said, referring to politicians on both sides of the spectrum.

Hamre, who is also a former U.S. deputy secretary of defense, presented “Charting a Development Agenda in a Time of Austerity,” the third lecture for Week One’s theme “Global Health and Development as Foreign Policy.”

Hamre offered a political angle, differing from the medical-focused lectures delivered by Paul Farmer, co-founder of Partners In Health, and Sandra Thurman, president and CEO of the International AIDS Trust, earlier this week.

Essentially, Hamre said the U.S. needs to work to earn the respect and popularity of other countries if it hopes to keep the nation secure. Foreign aid is the way to do just that, he said.

Looking into the past

Hamre’s evidence for this conjecture lies in the history of the U.S. — specifically, during the Cold War.

“At the time, we saw a long-term struggle that we had to mount against the forces of international Communism,” he said, “and we set ourselves about the task of developing a strategy to succeed. And that was not a strategy that was based on military might.”

He said the military force of the Soviets was too large for the U.S. to effectively compete. Instead, the U.S. turned to social tactics. The military was large enough to prevent “political intimidation,” he said, but the real battle lay in presenting more superior ideas than the Soviets.

“We would win the Cold War only when the rest of the world wanted us to win and saw our ideas as being worthy of support,” Hamre said. “That was the foundation of our grand strategy during the Cold War.”

These ideas that would win the Cold War included

ideologies like representative government, free elections, free and uncensored press, rule of law by independent judiciary, freedom of speech and freedom of religion. This strategy, Hamre said, proved victorious.

Learning from history

After the events of Sept. 11, the U.S. developed strategies that Hamre said should be revised.

“On that day and the days that followed, America was shocked; America was frightened; America was angry,” he said. “We set about a set of policies, honestly, that may have been logical from our own emotional standpoint, but it was counterproductive to our national interests.”

Policies that formed out of emotional responses are still being followed, Hamre said.

He added that these policies, which inspired fear in the rest of the world, damaged the reputation of the U.S.

Then, a tidal wave in the Indian Ocean struck Indonesia in 2004. The U.S.-based Project HOPE provided a ship’s worth of doctors and nurses, but only if the U.S. Navy could get them there. Hamre was a part of forming this partnership.

“In the days after 9/11, America’s popularity in Indonesia was between 17 and 19 percent,” Hamre said. “After the earthquake and the tsunami, America’s popularity went up to 80 percent. It doesn’t take a rocket scientist to understand what this says: that when people see America doing what’s good for them, they have a different attitude about us.”

He said the U.S. shouldn’t be lending aid simply for popularity purposes, but it is a requirement in gathering support. If a nation believes it is not advisable to negotiate with the U.S., Hamre said, then that country is a target for a popularity boost.

Application to today’s politics

Hamre said that although foreign aid is not a popular concept among Americans, the U.S. is “hands down the most generous country in the world.” Americans donate six times more per capita than the second most generous nation in the world, he added.

Despite this, Hamre said, offering aid could boost em-

ployment in other countries. Afghanistan’s high unemployment rate should be seen as a threat to national security, he added, as it makes those people angry and vengeful. Aid could quell that unemployment.

Furthermore, a study conducted by the World Bank determined that only about 30 percent of a nation’s wealth could be attributed to natural and manmade resources. The rest is attributed to “intangible resources” like the national quality of education and the stability of currency. Hamre said these intangible resources are a direct result of good government.

“The private sector cannot build better banking systems in foreign countries. The private sector is not going to be building better courts and a rule-of-law culture,” Hamre said. “They take advantage of it, but they don’t build it — they can’t build it. These are things only the government can do.”

The government, he said, has to be involved in creating other governments. In contrast, the private sector must be involved in creating sustainable jobs.

To illustrate this point, he mentioned an anonymous food company. The company wanted better farmers for business reasons, so it hired 2,000 agronomists to teach its farmers better farming strategies. The company has now licensed more than 600,000 quality farmers.

The government, he said, would do a poor job at hiring those agronomists. He called the relationship between government and the private sector “a natural complementarity.”

Hamre’s suggestion

Military force, Hamre said, is an inefficient means. Instead, the U.S. must use social and diplomatic tools to remain on top.

In addition, the U.S. needs to “clean up its act” if it hopes to inspire other nations. Hamre met the president of Ghana, who told him the U.S. only gives him lectures, while the Chinese give him money. Hamre said simply talking about inspiration isn’t enough.

“I posit three very simple things,” Hamre said. “We’re trying to build or create healthier people, healthier communities and healthier



John Hamre, president and CEO of the Center for Strategic and International Studies, speaks in the Amphitheater on Wednesday.

countries. Now, that’s an agenda that either progressive left liberals or conservative Republicans can embrace.”

Q&A

A full transcript of the Q-and-A is available with this lecture recap at www.chqdaily.com

Q: What would you propose we do in Afghanistan?

A: I’m sorry; there’s so little time. I thought that would probably come up. Let me give a slightly longer answer to the question. I think it’s so important because it’s on everybody’s minds. My academic training is that I’m a realpolitik structuralist. I believe that there are global power structures that are in our interest that we need to manage. And for a global superpower, we should not get ourselves involved in an area or in a conflict where it takes enormous resources for us to influence the people in the region. We do not have central national interests in Afghanistan. That’s the reality. We got into Afghanistan probably for understandable reasons — the desire for revenge, a way to send a signal to the rest of the world that we won’t tolerate this sort of thing again. Those are the reasons we did this. But what happens when countries go to war is they lose track of what they’re doing, and they start to develop new agendas. The reality is that because we don’t have central interests in Afghanistan, but all of the neighboring countries around

Afghanistan do, they have more capacity to manipulate us than we do to manipulate them. I mean, that’s to be very crass about it. So there is no outcome in Afghanistan that they won’t veto if it’s not in their interests. So there is no political solution. We could lose militarily in Afghanistan, but we can’t win militarily in Afghanistan. So we have to have a political solution. And no political solution will work unless it involves the neighbors. What we need to do, I personally feel, that we need to find a way to get out of Afghanistan, and as soon as we can, in a way that doesn’t look like we’re crawling out. It does matter how we get out. A friend of mine said rather brutally, “We will not kill our way to success in Afghanistan.” We will have to have a political solution, and the political solution has to reflect the interests of the neighbors. At one time we had a strategy that made that work, but then we lost track, and we need to recover that. I think we have a little bit of time to get it together, and I think it ought to be our highest priority.

Q: What is the actual percentage of our budget in foreign aid? We would like to see a return on investment; how do we measure return on investment?

A: Foreign aid is — I wish I had the right number — something like \$45 billion as a percent of the overall budget. That’s maybe 1 percent, maybe 1.5 percent. I have to say, so much of this is earmarked for two countries, for Israel and Egypt. It was part of the agreement to get them to stop fighting each other. So it is not nearly as much money as people think it is. The size and the amount of the money is quite small in percentage

terms. How we measure success is a big issue. And again, I think we have too much of a focus on foreign assistance in that it has to create the jobs. I don’t think that should be its role. I think foreign assistance should be to develop quality institutions where they work with a private sector to build sustainable employment. And I would substantially reshape how we spend the foreign assistance. One of the great contributions of President Bush Jr. was the creation of the Millenium Challenge Corporation. The Millenium Challenge Corporation is designed to be a critique of AID, and it was designed to ultimately replace AID. But at its core, the philosophy was that we will give larger blocks of money to countries if countries prove that they are developing quality institutions to make sure the money’s well spent. That’s not a bad agenda. That’s a good thing. The problem is they only picked the winning countries. They didn’t pick the losers, and frankly, losers need as much help as the winners. So we need both the Millenium Challenge Corporation, and we need AID. We need to reshape this so that it’s about creating quality institutions, and our government frankly has to figure out how to cooperatively work with the private sector. We’ve gotten in a bad way in Washington where our government thinks it can’t talk to the private sector because it might be a conflict of interest. Give me a break. That’s what government is supposed to do. They’re supposed to help build jobs. They’re supposed to build the economy. That’s a good thing. So we’ve got to change our thinking in the government too.

— Transcribed by Leah Rankin

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RELIGION



Morning Worship

COLUMN BY MARY LEE TALBOT

“Today I want to talk about the real cost of what personal commitment meant to Paul and perhaps what it means to us,” the Rev. Alastair Symington began his sermon at the 9:15 a.m. Wednesday morning worship service.

“Saul, Saul, ... it hurts to kick against the goads,” he said, quoting Acts 26:14b. His sermon title was “Surrender is OK,” and the scripture readings were Acts 26:9-18 and Luke 18:18-30.

Symington said it is hard to remember everything that happens to us, but when Paul was on trial, he was remembering how it felt when he first became a committed Christian.

“To ‘kick against the goads’ means to resist, to rebel, to be desperately unwilling to surrender,” Symington said. “Like King Canute, we fail to accept the tidal flood of a new set of principles. Paul remembered that his first challenge was from God.”

Paul had been doing things his way and had done things his way all his life. The Greek word *sklaron* means painful hardness, like stubbing a toe, not just that something is hard to do. It hurts to be faced with a new religion, the altering reality of Jesus.

“It hurts to look at one’s own life and values and then turn and have to build on new ground,” he said. “This is not just words and vows. It has to be a complete life change, and it was as vivid to Paul all these years later as it was the first time.”

Part of the dilemma of faith today is that because this jump is what is needed, faith is a hurting thing to cope with. “This can be fueled by the preacher,” Symington said. “I sat in worship one time with my wife, and the preacher had a classic three-point sermon. The first point was that faith is hopeful. The second point was that faith is happy. The third point was that faith is hard. Imagine the spiritual depression at the end of the service. What is the point of being hopeful and happy if what we really have to deal with is not just hard, but hurts?”

We spend a good deal of our lives getting a grip on our selves, our personal goals and prejudices. Then faith asks us to drop them and start again. We are full of self-confidence, and then we are shaken.

“Faith hurts, and it needs to hurt,” Symington said. “Instead of making religion soft, instead of sidetracking it into what we want, for once in life we need to accept that faith is a confrontational issue. It hurts, and it has to hurt. It hurts to be told that we are wrong; that we have not done what God wants us to do.”

Symington asserted that we can hide behind hardness, “but when you are told it hurts and it should hurt, then the buck stops with you. The only way to not hurt is to surrender. This is not like a military commander surrendering. The truth is that if we want religion to be more than a hobby, we have to surrender. And once we surrender, that makes faith easy.”

This is not “weak-minded and weak-kneed faith,” Symington said. “We cannot give up our minds, wills and attitudes. We are still going to have these, and more’s the pity if ever freethinking and innovative thinking and challenging thinking were ever to be squashed. We’ve seen enough of that in the dictatorships which blighted the 20th century. Surrender to Christ, in a paradoxical way, means new freedom. It is surrender to being loved, to being redeemed, to eternal life in heaven. Dreams can begin to take shape. We can respond to the new freedom, or like the rich young man in Luke’s Gospel, we can hold on to the poverty of the past, keep our prejudices safe and hold onto our bitterness about people at the same time we hold on to a little tincture of the new religion. I think the church is awash with servants who are stuck right there.”

Surrender is about real lives like ours being transformed in real ways, Symington said.

George Matheson’s hymn, “O Love That Wilt Not Let Me Go,” is an example of the faith that came from a man who really and truly knew the power of a life surrendered to Christ. Matheson wrote another hymn, “Make Me a Captive, Lord,” that Symington quoted at the end of his sermon:

*My will is not my own, till Thou has made it Thine
If it would reach a monarch’s throne, it must its crown resign.
It only stands unbent, amid the clashing strife,
When on Thy bosom it has leant, and found in Thee its life.*

The Rev. Dr. George Wirth presided. Katie Dudgeon from the International Order of the King’s Daughters and Sons’ Scholarship Program read scripture. She is from Bellefontaine, Ohio, and attends Urbana University, where she is studying early childhood education.

After the service, the Rev. Symington said one of the responses to his sermon on Tuesday was a suggestion that people turn in short descriptions of what they are doing in their own churches to live out the Gospel; if you would like to do so, please give them to Symington after the service today.

WALKING THE HOLY LAND



Photo | Greg Funka

Chautauquans can participate in “A Journey Through Biblical Times” at Palestine Park at 7 p.m. Sundays and Mondays.



Interfaith News

COMPILED BY MEG VIEHE

Baptist House

World travelers Marcia and Bob Lewis speak about “Global Implications of Faith” at the chaplain’s chat at 7 p.m. tonight at Baptist House. They present a religious perspective on their just-completed cruise around the world. All are welcome.

Blessing and Healing Daily Service

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

Catholic Community

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

The Rev. Mark Latcovich speaks on “A Roman Catholic Perspective of Global Health, Ethics and Human Rights” at 12:45 p.m. today in the Methodist House Chapel.

The Rev. Brian O’Donnell, SJ, speaks on “Hearts Made Whole: The Faith Community and Behavioral Health” 12:45 p.m. Friday in the Methodist House Chapel.

All are welcome to attend these free lectures.

Chabad Lubavitch

Rabbi Zalman Vilenkin leads a discussion of “Maimonides” at 9:15 a.m. today in the Library Room of Alumni Hall. This guide to the perplexed is one of the major works of Maimonides and is considered the main source of his philosophical work.

Esther Vilenkin leads a discussion of “Bible Decoded” at 9:15 a.m. Friday in the Library Room of Alumni Hall. This discussion offers participants a comprehensive analysis from the weekly Torah (Bible) portion. Join us in exploring the biblical text with many renowned commentaries as we delve into various sections of the Torah

A challah class is at 12:15 p.m. Friday on the porch of the Everett Jewish Life Center. Make and braid your very own delicious challah.

Shabbat candle lighting time is at 8:40 p.m.

Chapel of the Good Shepherd

Holy Eucharist is celebrated at 7:45 a.m. weekdays in the Chapel.

Everett Jewish Life Center at Chautauqua

Daniel Kotzin speaks on “Washington and American Jews” at the 12:15 to 1:15 p.m. Brown Bag lunch Friday at the EJLCC.

Hebrew Congregation

The Hebrew Congregation holds a Kabbalat Shabbat service, a service to welcome the Sabbath, from 5 p.m. to 6 p.m. Friday at the Miller Bell Tower. Rabbi John Bush of Temple Anshe Hese, Erie, Pa., conducts the service. Joanna Bush is the soloist. For

information about the memorial or healing portion of the service, call 716-357-5042. The rain venue is the Pier Building.

The Hebrew Congregation holds a Sabbath morning service at 9:30 a.m. Saturday in the sanctuary of the Hurlbut Church. Rabbi John Bush conducts the service. Joanna Bush is the soloist. Following services, a Kiddush sponsored by Bob and Carole Reeder in honor of their 55th anniversary is served.

Hurlbut Memorial Community Methodist Church Meal Ministry

Thursday evening turkey dinner offers roast turkey breast, stuffing, mashed potatoes, gravy, cranberry, vegetable, a delicious homemade dessert and beverage for \$10 for adults and \$5 for children.

Lutheran House

The Rev. Lawrence Holmes presides at a service of Evening Prayer at 7 p.m. tonight in the Lutheran House. Marvin Huls serves as accompanist on piano.

Metropolitan Community Church

Pat Collins, worship coordinator, preaches on “This Little Light of Mine” at the 7 p.m. Vespers today at the Hall of Christ. Dina and Joy provide special music. All

are welcome.

Collins is a recognized lay minister with the United Church of Christ and has served several churches in central New York.

Presbyterian House

The Rev. Rod Stone leads the Vesper service from 7 p.m. to 7:45 p.m. tonight in the house chapel. “Developing Spiritual Character through the Beatitudes” is the topic for teaching and discussion.

Unitarian Universalist

The World Cafe is held from 3:30 to 5 p.m. Friday at the Unitarian Universalist denominational house at 6 Bliss Ave., to discuss this week’s lectures. All are welcome.

United Church of Christ

The Rev. Wayne Gustafson presides at the Vesper service at 7 p.m. tonight in the Randell Chapel.

United Methodist

The Rev. Sarah Roncolato presents “Two Traditions, One Family, One Faith,” a conversation about the joys and challenges of being an intentionally ecumenical family at 7 p.m. tonight at the United Methodist house.

Join us for coffee on our porch between morning worship and the 10:45 a.m. lecture every weekday.

Unity of Chautauqua

The Rev. Felicia Searcy presents a lecture titled “Take Up Your Bed and Walk” at 6:30 p.m. tonight in the Hall of Missions.

Unity holds a morning meditation 8 a.m. to 8:30 a.m. weekdays in the Hall of Missions.

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MISCELLANEOUS

NEED SOMEONE To translate a Latin Document. Papal Bull dated 1526. Call Steve at 704-905-1311 or 716-357-8207.

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CROSSWORD

By THOMAS JOSEPH

ACROSS
1 Jordan's capital
6 Coastal inlet
11 Onetime NYC mayor
12 Veranda
13 Scatter
14 Quite impressed
15 Preposterous
17 Cargo unit
19 One of the "Little Women"
20 Spring month
23 Cameron film
25 Spice from nutmeg
26 The Mediterranean, to Romans
28 Stage show
29 Capitol group
30 Silly goose
31 State head: Abbr.
32 Toe count
33 Shine
35 Had started
38 Baggy
41 Knock for a loop
42 Chain makeup

DOWN
3 Lesson leader
4 Cow of ads
1 Crunch targets
2 Ran into
3 Pasta sauces
4 Prayer end
5 Anchor, e.g.
6 Toss
7 Primer character
8 — roll
9 Unrefined
10 Konk out
16 Can type
17 Florida city
18 Squashed circles
20 Long runs
21 Biting
22 Mideast nation
24 Mystery writer
25 High pt.
27 Spanish city
31 Dead duck
33 "The Godfather" author
34 Potting need
35 Ball club?
36 Big bird
37 Gangland gun
39 Enjoy Aspen
40 Jargon suffix

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

Yesterday's answer

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1	2	3	4	5		6	7	8	9	10
11						12				
13						14				
	15				16					
17	18			19				20	21	22
23			24				25			
26						27				
28					29					
30				31				32		
	33						34			
35	36	37				38			39	40
41						42				
43						44				

6-30

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.

6-30 CRYPTOQUOTE

U V H H K T Q U W A M T

Y H W N E S H W A N H U S U R

N E U R V H H K U K P M Q A .

— A . Y . E H Y A

Yesterday's Cryptoquote: A HORSE THAT CAN COUNT TO TEN IS A REMARKABLE HORSE, NOT A REMARKABLE MATHEMATICIAN. — SAMUEL JOHNSON

SUDOKU

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

Conceptis Sudoku

By Dave Green

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

Difficulty Level ★★★

6/30

Answer to previous puzzle

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

Difficulty Level ★★★

6/29

MASTER OF PUPPETS



Photo | Demetrius Freeman

Ventriloquist Michael Harrison turns a volunteer into a puppet during his Family Entertainment performance at Smith Wilkes Hall Tuesday evening.

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VISUAL ARTS

54th Annual Exhibition ‘a pleasant tumble of ideas and manners’

Anthony Bannon
Guest Reviewer

R E V I E W

I’m sorry, but this show is just not the way it is supposed to be.

It’s off-kilter, sometimes upside-down and usually topsy-turvy.

Give this 54th version of Chautauqua’s juried Exhibition of Contemporary Art a nudge and it would tumble over the line, across that careful border that too often marks what is right for art and what is supposedly not.

Jim Kempner, who leads one of the veteran gallery spaces in Chelsea, 23rd Street and 10th Avenue, New York City, takes the show up to the edge. He is its juror, the person who looked at a lot of applicant CDs and decided who got in and who, instead, ended up on the cutting room floor.

Mine is not a rocket-science opinion about the willy-nilly wise-guy nature of the show. It’s right there in the art works’ titles. For example: “Too Far Too Soon,” “Crossing the Line,” “Broken.”

It’s all an eye game, really, for there’s a photograph of antlers playing look-alike with peeling paint, and a photograph of a woman named Vanessa in painter’s overalls hanging upside down, and then the painting called “The Writer,” which is about a swimmer shown topsy-turvy sideways. For good measure, Kempner includes writing itself in a few paintings and constructions. But the writing struggles within its medium to be set free, to be loosened from the strictures of paint and clay, squirming out to be itself, just letters.

Things just aren’t always the way one expects, that’s all.

And sometimes, right in the middle of a surprise, one finds one’s heart.

The following information isn’t on the wall anyplace in the Strohl Art Center on Wythe Avenue, but I have it on the good authority of Director Judith Barie that the remarkable mixed-media lithograph by Phyllis Kohring Fannin, titled “Last Moment in My Arms” depicts the embrace she gave to her son, his soldier’s hat in hand, before he left for Afghanistan.

It’s is a lovely image, to be sure, and a piquant read from across the gallery. And then one approaches the image, emotional hat in hand.

The figures Ms. Kohring Fannin created — her son and herself — are lined into



Photo | Eve Edelheit

Gabrielle Israelievitch views the 54th Chautauqua Annual Exhibition of Contemporary Art on Tuesday.

the paper in silhouettes, the mother’s shape designed with the graced figures of a topographical map and the son’s in a similar figuration of camouflage. One design is bleeding, reaching, superimposing upon the other, a landscape of love.

The artist teaches at the Cleveland Institute of Art. Her work won the top award of the exhibition, the Bellinger Memorial Award.

Charles A. Kacin won the James and Karen Greb Award with an abstract mood of oil, wax, graphite and ink blended into a different land that has no name, where blots and blurs and lines and smudges of red-based hues describe a mindset disguised as sky. His

work, called “Hiladago,” is represented by InArt Gallery in Santa Fe.

Ann Steuernagel is a video artist who teaches at Northeastern University. She has shown work previously in Strohl. This year, she won the Visual Arts at Chautauqua Institution Partners Award for a three-part work called “Garden,” planted from found footage and arranged in a passageway for discovery, that long skinny perforated passageway of film that could lead from arbor to vine, plot to dell, idea to idea, with birds and ice and a rhetoric of effective use of repetition and contrast. Indeed, like a garden, the artist shaped an opportunity for unexpected

riddles, strange syllogisms and opportune jokes, a fine museum work for moving image.

In her own way, a strange way, Rachael J. Burke used sheets of film over canvas to hide and reveal figures and oil smudges and chairs arranged every which way. It is a very, very free-handed exposition about surface, volume, figure, ground and other arcane art notions, but even so, “Concurrent Dramas” has a blotchy charm that suggests intense conversations about the funny things that some academics

engage. The artist from Erie, Pa., won the Jeffrey Drake Award, and with it, the location as the center piece in the gallery.

Kevin Bernstein from Kansas State University is right alongside with a much smaller but far more colorful acrylic called “Crustose,” which shows the vivid formations that lichens make upon surfaces, a sort of biomorphic calico. He won the Ellie Wilder Award.

The show Jim Kempner made is a pleasant tumble of ideas and manners, a pick-up-sticks of fabric and paint

and torn-out pages of linguistic theory — 27 works by as many artists selected from 510 entries by 181 artists from 14 states.

And, thanks to Ms. Barie’s installation design, it hangs together with preposterous delight — just the way it is supposed to be. For this is art after all, and one doesn’t go out arting unless looking for the unexpected.

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



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Body Against Body.
Bill T. Jones/Arnie Zane Dance Company.
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Nazareth COLLEGE





PROGRAM

TALK THROUGH THE HAND



Photo | Demetrius Freeman

A capacity audience in Smith Wilkes Hall watches ventriloquist Michael Harrison’s Family Entertainment Series performance Tuesday evening.

T

THURSDAY,
JUNE 30

7:00

(7–11) Farmers Market.

7:15

(7:15–8) **Mystic Heart Meditation.** Leader: **Daniel Woltz** (Yoga/ Meditation) Bring gate pass. Main Gate Welcome Center Conference Room

7:45

Episcopal Holy Eucharist. 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 Through Compassion.** Hall of Missions Grove

9:15

DEVOTIONAL HOUR. “Time to Move On.” **The Rev. Alastair Symington**, Troon Old Parish, Scotland. Amphitheater

9:15

Chautauqua Speaks. (Programmed by the Chautauqua Women’s Club) “Medicine and Music.” **Allen C. Steere, M.D.**, world expert on Lyme Disease. Women’s Clubhouse

9:15

Maimonides–A Guide to the Perplexed. (Programmed by Chabad Lubavitch of Chautauqua.) **Rabbi Zalman Vilenkin.** Alumni Hall Library Room

10:15

Service of Blessing and Healing. UCC Chapel

10:45

LECTURE. **Helene Gayle**, president and CEO, CARE USA; **Charlayne Hunter-Gault**, foreign correspondent, National Public Radio. Amphitheater

12:10

Catholic Mass. Chapel of the Good Shepherd

12:15

Knitting. “Women4Women–Knitting4Peace.” UCC Reformed House Porch

12:15

Science Brown Bag Lunch.

Lecture. (Programmed by the Chautauqua Literary and Scientific Circle Alumni Association Science Circle.) “Restoring the Balance between Prevention and Procedure.” **Gene Heid.** Alumni Hall Porch

12:30

(12:30–2) **Mystic Heart Meditation Seminar.** “Peace is the State of a Healthy Mind.” **Daniel and Michael Woltz** (Yoga and Meditation) Donation. Hall of Missions

12:45

Catholic Community Seminar Series. “A Roman Catholic Perspective of Global Health, Ethics and Human Rights.” **The Rev. Mark Latcovich**, vice rector and academic dean, St. Mary Seminary and Graduate School of Theology, Wickliffe, Ohio. Methodist House Chapel

1:00

(1-4) **CWC Artists at the Market.** Farmers Market

1:15

Duplicate Bridge. Herb Leopold, director. Fee. Sports Club

2:00

INTERFAITH LECTURE SERIES. “The Slaughter of Eve: Women and Violence in Haiti.” **Johanna Mendelson Forman**, senior associate, Center for Strategic and International. Studies. Hall of Philosophy

2:00

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

2:30

(2:30-4:00) **Piano Master Class/Lessons.** (School of Music.) Fee. Sherwood-Marsh Studios

3:30

CLSC ROUNDTABLE/LECTURE. **Uwem Akpan**, *Say You’re One of Them.* Hall of Philosophy

3:30

Dance Lecture. (Programmed by the Chautauqua Dance Circle.) “Honoring Paul Taylor.” Joe Goldfarb. Smith Wilkes Hall

4:00

Guest Artist Recital. **George W. Wolfe**, saxophone, with students from Ball State University. (Benefits the Chautauqua Women’s Club Scholarship Fund.)

Hall of Christ.

4:00

Artsongs. Recital with **Chautauqua Opera Studio Artists.** Fletcher Music Hall

4:00

Public Shuttle Tours of Grounds. Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center **4:30 Chautauqua Community Band Rehearsal.** **Jason Weintraub**, conductor. Anyone who plays a band instrument is invited to join. Elizabeth S. Lenna Hall

6:30

Unity Class/Workshop. (Programmed by Unity of Chautauqua.) Hall of Missions

7:00

Devotional Services. Denominational Houses

7:00

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

7:00

Pre-Performance Lecture. (Programmed by the Chautauqua Dance Circle.) **Dance Faculty.** Hall of Philosophy

8:00

Theater. (Sponsored by Friends of the Theater.) “How I Got This Job.” Monologues by the **Chautauqua Theater Company.** Tickets required. Fletcher Music Hall

8:15

CHAUTAUQUA DANCE SALON. **Mark Diamond**, associate artistic director, North Carolina Dance Theatre. Amphitheater

F

FRIDAY,
JULY 1

Canada Day

7:00

(7–11) Farmers Market.

7:15

(7:15–8) **Mystic Heart Meditation.** Leader: **Daniel Woltz** (Yoga/ Meditation) Bring gate pass. Main

Building on the Foundation

For I helped the poor in their need and the orphans who had no one to help them. I helped those who had lost hope, and they blessed me. And I caused the widows' hearts to sing for joy.

Job 29: 12-13

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Gate Welcome Center Conference Room

7:45

Episcopal Holy Eucharist. 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 Through Compassion.** Hall of Missions Grove

9:00

Nature Walk. (Programmed by the Chautauqua Bird, Tree & Garden Club.) **Jack Gulvin**, BTG naturalist. Meet under green awning at back of Smith Wilkes Hall.

9:15

DEVOTIONAL HOUR. “Take Courage and Go!” **The Rev. Alastair Symington**, Troon Old Parish, Scotland. Amphitheater

9:15

Men’s Club Guest Speaker Series Preview. **Marty Merkley.** Women’s Clubhouse

9:15

The Bible Decoded. (Programmed by Chabad Lubavitch of Chautauqua.) **Esther Vilenkin.** Alumni Hall Library Room

10:00

Children’s School Independence Day Parade. Bestor Plaza

10:00

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

10:15

Service of Blessing and Healing. UCC Chapel

10:45

LECTURE. “U.S. Aid to Pakistan: Harmful or Helpful?” **Wendy Chamberlin**, president, Middle East Institute and former U.S. ambassador to Pakistan. Amphitheater

12:10

Catholic Mass. Chapel of the Good Shepherd

12:15

Brown Bag Lunch/Lecture. (Programmed by the Writers’ Center.) “Other People’s Lives.”

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Tomorrow 3:30-5:00 at the Unitarian Denominational House - 6 Bliss

David Valdes Greenwood, prose writer-in-residence. Alumni Hall Porch

12:15

Brown Bag Lunch. (Programmed by the Everett Jewish Life Center.) “Washington and American Jews.” **Daniel Kotzin**, speaker. Everett Jewish Life Center

12:15

(12:15–1:30) **PFLAG Brown Bag Lunch/Support Meeting.** (Sponsored by Chautauqua Chapter of Parents, Families and Friends of Lesbians and Gays and the Metropolitan Community Church.) “Three Questions about Marriage Equality.” **Ross McKenzie**, former head of the Chautauqua Dept. of Religion. Women’s Clubhouse

12:15

Challah Baking. (Programmed by Chabad Lubavitch of Chautauqua.) Everett Jewish Life Center Porch

12:45

Catholic Community Seminar Series. “Hearts Made Whole: The Faith Community and Behavioral Health.” **Rev. Brian O’Donnell, S.J.**, executive secretary, Catholic Conference of West Virginia. Methodist House Chapel

1:00

Jum’a/Muslim Prayer. Hall of Christ

2:00

INTERFAITH LECTURE SERIES. “Will US Health Reform Advance Maternal and Child Wellbeing?” **St. Carol Keehan**, president and CEO, Catholic Health Association USA. Hall of Philosophy

2:00

(2-4:30) **Violin Master Class.** (School of Music.) Jacques Israelievitch, presenter. Fee. McKnight Hall

2:00

Public Shuttle Tours of Grounds.

Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)

3:30

Chautauqua Heritage Lecture Series. “The History and Evolution of the Outhouse.” **Gary Moore**, professor, North Carolina State University; president, Association of Career and Technical Education. Hall of Christ

4:00

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

4:15

Purple Martin Chat. (Programmed by the Chautauqua Bird, Tree & Garden Club.) **Jack Gulvin**, BTG naturalist. Purple Martin houses between Sports Club and Bell Tower

5:00

Hebrew Congregation Evening Service. “Kabbalat Shabbat: Welcome the Sabbath.” Service led by **Rabbi John Bush; Joanna Bush**, soloist. Miller Bell Tower (Pier Building in case of rain)

6:00

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

7:00

Visual Arts Lecture Series. **Sam Van Aken**, sculptor, associate professor of art, Syracuse University. Hultquist Center

8:15

SPECIAL. **Steve Martin performing with The Steep Canyon Rangers.** “An Evening of Bluegrass and Banjo.” Amphitheater

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Daily (12:40, 3:50) 7:00, 10:15 (12:15 am Fri)

**** 3D CARS 2 (G) **** REAL D 3D/NO PASS
Daily (12:00, 2:30, 4:55) 7:25, 9:50

**** Bad Teacher (R) NO PASS ****
Daily (1:15, 3:15, 5:15) 7:15, 9:15 (11:45 pm Fri)

Mr. Popper's Penguins (PG)
Daily (12:10, 2:30; 4:45) 7:05, 9:45

****Green Lantern (PG-13) NO PASS ****
Daily (12:30, 3:30) 6:30, 9:30 (12:00 am Fri)

Cars 2 (G)
Daily (1:00, 4:00) 6:45, 9:30

**** 3D Transformers 3: Dark of the Moon (PG-13) **** Standard
Daily (12:15, 3:30) 6:45, 10:00

LARRY CROWNE (PG-13)
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Monte Carlo (PG)
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