Music enters. Durkin said. “I look in the mirror and see myself with my new wig on and blood all over my dress, and try to imagine being the mad murderess.”

Lucia descends into insanity before killing her new husband. She has never considered herself a lyricist in the very least, but Lucia’s extreme persona brought out in Durkin a tendency to be...
**Weekend at the Movies**

**Cinema on July 7**

**See A NEW FACE WITH A RIBE ARIK, N.P. (F.G., in French & English): coupon from forum; Film Festival Dinner Plaza and Glass & Stone Plaza ($20); Cinema on the terrace $15; Cinema on the terrace $10**

**The HUNCHBACK OF NOTRE DAME (1939)**

**Beggars and Liars**

**Ray Bradbury**

**Revolution Day Luncheon**

**July 16**

1 p.m.

Athenaeum Hotel

Contact Susan Erickson at 716-386-4444 for July 9

**Contact Cheryl Gorelick for information at 716-387-4313**

Chautauqua Literary and Scientific Circle alumni news

The CSLC Class of 1983 will meet at 12:30 p.m. on Saturday behind the Colonnade.

Chautauqua Opera Guild presents “The Opera Surprise Box: – an Operalogue – on the production.**

Lucia di Lam-...
The vibrant brass band sound that breaks the room silence of the Chautauqua season returns to the Amphitheater at 2:30 p.m. today. If you haven’t the least bit of the Western Reserve graces the stage once again.

In its 14th year, the group of brass players and percussionists from Northeast Ohio has grown to some of the country’s elite brass bands, competing year after year in the Championship Band Championships. They have performed at Chautauqua every year since 2004.

When we play, we give every-thing in terms of making music,” said the band’s director, Keith M. Wilkinson, in previous remarks. “We call this the ‘First Commandment.’ We love high quality, and we go to great despair, so we don’t hold anything back.”

Membership of the band is by audition and, in addition to music educators and music students, several other professions are represented including accountant, attorney, information technology specialist, pastor and truck driver since 2000. the band has an ambassador for the University of Akron, bearing the title Ensemble-In-Residence.

Kent M. Wilkinson, musical director of the Brass Band of the Western Reserve, conducts the Chautauqua’s annual performance.

The term “Western Reserve” refers to a patch of land in northeastern Ohio previously owned by the state of Connecticut in the 18th century. Members of the Brass Band of the Western Reserve are eager to highlight the fact that this group’s diverse geographical make-up.

Wilkinson said it’s the Amphitheater “A place to explore the theme ‘Inspire. Commit. Act.’”

Week Three lectures explore inspiration, commitment, action...
especially comfortable with sea level. After singing the priest who must convince qua performance, Bernstein first was at the Met in 2008. conducted many operas dozens in the met last year when Durkin first time. To gain musical in...
Window One: A Global Cry

We are a creature, a time of almost unparalleled personal and global turbulence. Nations, institutions and habitats are undergoing extraordinary realignments and migrations. Personal expectations are imploding under the weight of economic loss and confusion. Religions are prominently on the horizon but often seen colliding with one another, adding another uncertainty to the instrument to the scene. Where are we going? Where should we go?

In biblical terms, that is a cry for wisdom. Of course, that is not all, but most would say or recognize as their hunger.

Even many in the Church would not see or put that way, because they would say what is needed is something more pragmatic and practical than we expect wisdom to be.

Biblical wisdom, however, is not about pragmatic advice that leaves actions as an option for overachievers. Biblical wisdom is character in action in the face of life’s most real needs; no action, no wisdom. God’s wisdom is not a pathway to individual engagement.

Window Two: A Personal Hunger

His neck tattoos were spectacular. I had seen him in our work- shops for services for a few weeks but had not yet had the chance to meet Tim when we ran into each other one morning in Berkeley.

“TIm,” I said, recognizing the name. “I go to some churches, and I hear a lot about the world but little about Jesus. I’ve been going to church most of my life, and I’ve never been asked if my faith showed up in ordinary, visible ways.”

“Trayed the Jesus we claimed to follow,” Tim said.

“Is that what we’re doing as a church?” he said. “I go to some churches, and I hear a lot about the world but little about Jesus.”

To be a people of “The Way” is to be people who walk in wisdom. In biblical terms, that is a cry for wisdom. Of course, that is not all, but most would say or recognize it as their hunger.

Dr. Shahid Aziz, pediatrician, and Marjorie Girth, psychology associate professor at Cleveland State University, will consider our growing obligations to end-of-life issues for one’s self and for others. Where do we stand in the face of those ethical obligations? How can such obligations be made less burdensome, and will laws and policies change to allow to religious extension of our mortgage problems — defaulting on our health? For the rest of the week, his topics are

Window Three: A Confused Church

Many speculate what “church” will mean and be as we move into the 21st century. Mainline/Anglican denominations continue to decline and dissolve, though some of the new churches thrive and grow. Even where things are going well, there is more and more a feeling to maintain churches that are participating in the worship of an institution that is meaningful, but meaning in ways that may be a little more from the church, than to the church.

Window Four: A Pastoral Necessity

In 21st years, the pastoral issues morphed. Yet day by day, however varied or similar they seem, what I would say needed most was always the same wisdom.

As a pastor, and now professor, I easily can recall the need for wisdom to pastoral conversations where someone’s experi- ence for the challenges ran thin, or where decisions were being made at many a hospital bedside, especially when the diagnosis was threatening, it is wisdom we seek. It happens, too, in less formal settings, counseling, personal meetings. It occurs when walking down the street and being overwhelmed by the complexities of peoples’ lives. It happens when trying to rescue of victims of sex-trafficking, even when it is slow, invisible, humble, even when it loses you clients. Wisdom pursues the rescue of victims of sex-trafficking, even when it is slow, invisible, humble, where the deep differences between the good news of eternal salvation. It also celebrates the good news of eternal salvation.
Corry Endowment supports Chautauqua Opera's Lucia

The Emily and John Corry Endowment for the Performing Arts provides funding for tonight’s opera, Lucia di Lammermoor, with the Chautauqua Symphony Orchestra conducted by Joseph Colman.

Established in 2011 by Mrs. Corry, the former Joan Lehman, of Bronxville, N.Y., the Corry Endowment is named in honor of the Corry family, residents of Bronxville, N.Y., and a prominent family in the region.

Through the Corry Endowment, the Chautauqua Institution has the resources to produce and present the performing arts at Chautauqua, and have a lasting impact on the communities served by the Corry family for years to come.

The Corry Endowment is just one example of the many philanthropies that support the Chautauqua Institution and the arts and culture community at Chautauqua.

If you would like to learn more about the Corry Endowment or other philanthropies that support the Chautauqua Institution, please visit chq.org/donate.

Dear Editor:

Dear Editor,

We have heard by word of mouth about a phenomenon being seen at the weekly "I Am" lecture sessions. It is a phenomenon that we have never been able to explain.

Many of the participants in the lecture sessions have reported seeing a shadowy figure, which appears to be moving around the room. The figure is described as being about the size of a human, with a slight glow around it. The shadowy figure seems to be moving about the room, but it does not interact with the participants.

We have attempted to capture the shadowy figure on camera, but have been unsuccessful. We have also attempted to ask the participants if they have seen the shadowy figure, but no one has reported seeing it.

We are not sure what to make of this phenomenon. We have never seen anything like it before, and we are not sure if it is real or if it is a hallucination. We are interested in learning more about this phenomenon and would appreciate any information or suggestions you may have.

Sincerely,

Jane Doe

P.S. We have heard that you are a well-respected expert in the field of paranormal phenomena. We would be grateful if you could provide us with any information or advice you may have.

Dear Editor:

Dear Editor,

I have been writing to the Chautauqua Daily for several years now, and I have always enjoyed reading your articles. I have noticed, however, that there has been a decrease in the number of letters to the editor that you have been publishing.

I believe that letters to the editor are an important component of any newspaper, as they allow readers to express their opinions and engage in a dialogue with other readers. I would like to encourage you to consider publishing more letters to the editor in the future.

Thank you,

John Smith

P.S. I have attached a copy of the letter that I would like you to consider publishing.

Dear Editor:

Dear Editor,

I have been following the Chautauqua debate for several years now, and I have always been impressed by the quality of the arguments that are presented. However, I have noticed that there has been a decrease in the number of letters to the editor that you have been publishing.

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John Smith

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Robbins’ path to French horn goes against family grain

BY JEN FALCONI

Ponest and ready, Mark Robbins took his French horn and blew. Ten minutes later, he was on his way to Chautauqua and beyond.

Robbins, along with French horn player and vocalist Gina Gillie and pianist Nataliya Pinelis, will now take the stage from 4 to 5:30 p.m., Saturday in McKnight Hall. The program will include works by Dukas, Mozart, Francis Poulenc, Richard Georg Strauss and some contemporary composers.

Robbins grew up in a musical household, where his mother was a cellist and his older sisters also played string instruments. “Maybe I did something other than strings, because everyone in my family was a string player,” Robbins said, recalling his days at McDaniel College in Maryland.

At that time, in the fourth grade, Robbins had his choice of instrument to play in his school band: “The teacher came in and demonstrated all these different band instruments,” he said, “and then she played the French horn really well, because that was the instrument. And I just liked the way it looked and sounded. So, I told my mother, ‘I want that one.’” Robbins’ affinity for the instrument was instantly noticeable as he worked his way into a community orchestra, which then led him to study music at Temple University in Philadelphia.

After earning his bachelor’s degree, Robbins was looking for a way to make a living from his passion: “My mother’s friend said, ‘You know you can make a living being a piano tuner; it’s very tedious, but it’s steady business,’” he said. At the same time, a catalog about music classes was sent to Robbins’ mother. “I signed up for a piano tuning class. I went to one class. I met with the teacher, and I had a falling out with her,” Robbins said. So he reoriented himself to his next period of time — the French horn. And then came the opportunity of a lifetime.

“The conductor they had here at Chautauqua was guest conducting at the orchestra that I had just gotten into in Seattle,” Robbins said. “And he asked me for 30 minutes to audition for a possible spot.”

There was no spot available at the time. But his performance stuck with the conductor, who recommended Robbins for an open spot a short time later.

Now, Robbins is associate principal French horn with the Seattle Symphony Orchestra and an adjunct instructor at Pacific Lutheran University, is looking to make it memorable at Chautauqua, and she is looking to make it memorable for everyone in attendance, including Robbins’ 91-year-old mother. “Maybe they can go away somehow,” he said. “So I’m really excited about this particular service.”

Sacred Song to feature ‘magical’ story, invisible guest choir

JESSICA WHITE

Not many people would compare the transfiguration of Jesus Christ to Chautauqua Institution. But the two have a likeness that is clear to Jared Jacobsen, Chautauqua organist and coordinator of worship and sacred music.

In the transfiguration story, Jesus and his three followers go to a mountain, where Jesus begins to shine bright white. The prophet Moses and Elijah appear next to him, and then God’s voice from the sky calls Jesus his son.

“The disciples all say, ‘This is so wonderful that we don’t really want to go back to the real world — so it’s kind of like Chautauqua,’” Jared Jacobsen, Chautauqua organist and coordinator of worship and sacred music, said.

The disciples all say, “We have to change up how we do things,” Jacobsen said. “And then, gradually, the live choir gets softer and softer while the taped choir gets louder and louder, and it takes what’s on the stage and pulls it right through the roof and away. If you’re going to try to describe the transcription event in sound, this is the way to do it.”

Conducting the song is a unique way of performing, Jacobsen said, because he has to keep a timer in one hand and follow the cues on the other.

“The choir will also sing, ‘We Have Come at Christ’s Command,’” Jacobsen said. “It’s wonderful that the congregation is encouraged to sing along. Jacobsen said many people will be able to join in the chorus. “One of the things I like about this is that it gives people to some extent, someone who’s going to spark their imagination and say, ‘Oh, I’m really excited about this particular service.’”

Contact us for information on any Chautauqua property listing. We can show all them.

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ENRAPT WITH THEIR BOWS

Emma Powell, 17, Hansuh Rhee, 15, and Adé Williams, 15, draw a crowd on Bestor Plaza.

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ENRAPT WITH THEIR BOWS

Emma Powell, 17, Hansuh Rhee, 15, and Adé Williams, 15, draw a crowd on Bestor Plaza.
Timothy Myers, artistic director and principal conductor of the North Carolina Opera, guest conducted the Orchestra Thursday evening in the Amphitheater. The large audience gave her a standing ovation.

**SYMPHONY**

**REVIEW**

Timothy Myers, artistic director and principal conductor of the North Carolina Opera, guest conducted the COSO through its third performance of the 2012 Season.

**SYMPHONY**

John Chacona

In a sassy piece in the most recent issue of The New Yorker, staff writer John McPhee ruffled entertainingly on the different approaches of editors he has known in his long career. Robert Gottlieb, he observed, could read enormous amounts of text with superhuman speed and was quick to make decisions. The legendary William Shawn, by contrast, was deliberate, sometimes maddeningly so, poring over the details of manuscripts for months only to release them in the magazine on its way to the press.

When McPhee asked Shawn how he could sustain such devilish stickman- ship, the soft-spoken and somewhat detached editor answered, “It takes as long as it takes.”

Shawn’s patience seems to have been rewarded in the offices of the Chautauqua Symphony Orchestra, which is officially looking for a music director but has no set deadline for the appointment. Addressing the topic, Marty Markley, institu- tion vice president and director of programming, has es- sentially said, “It takes as long as it takes.”

Timothy Myers, who led the CSO Thursday evening, may be under consideration for the position, but on the merits of his debut concert, he deserves to have an idea of what he wants to do, however long it may take.

Artistic director and prin- cipal conductor of the North Carolina Opera, Myers seems to have a handle on what he wants to do, and he had the COSO limited rehearsal time wisely — a very warm night. Myers has led orchestras in prostitu- tions of Palm Beach and Las Vegas, and the theater was clearly more resonant of the former.

Wearing black with an open-necked shirt, Myers was baby-faced and smiling. He looked like he was on his way to an audition for a Broadway musical, and in his hands the Act III Prelude from Wagner’s opera Lohengrin was a crea- ture of the stage, swift, pur- poseful and proclamatory.

Korngold’s “Violin Concerto” is theatrical as all get-out, but it is a creature of the score, not the stage. It’s thick with melodies from several of the 1930s scores that have made Korngold the author of big, symphonic movie music.

It’s a showpiece, a big, budget, a Technicolor extravaganza, and most virtuosi play it that way. But in the hands of Claudiu Râzvan, winner of the 2010 Indianapolis International Violin Competition, Korngold’s violin concerto was inside film, interior music.

The opening pages of the work seem lifted from the world of Der Rosenkavalier, Richard Strauss’ sentimental valentine to the Vienna of Mie- toux’s day. Writing in the in- mediate aftermath of World War II, the Viennese-born Korngold might have been thinking of that lost city of his youth, and Kang sang his heart out with emotional music with Mozartian grace and a touch of melancholy.

Her restraint was unusual and affecting, a cool, silver- thing, and Myers accompa- nied her as he would an aria by Strauss’ Marschallin, let- ting Kang’s solo lines breathe and sigh. Though the remaining, ras- sissuante finale wasn’t without bumps — this was a bril- liant night for a string player, to be sure — the American music achieved its intended effect, and the large audience came immediately to its feet.

Tchaikovsky’s Symphony No. 5 is a piece many of the COSO’s players can probably play in their sleep, and Thurs- day’s evening condition was neurologically tough. But from the first bars, Myers had the CSO players on their toes, shaping phrases with care and attention to detail.

His beat was plastic, as it must be in Tchaikovsky, but he avoided the great foreshortenings and tugs to which some con- ductors — some good ones, too — subject this music.

Sure, the brass thundered and the climaxes were appropriately weighty — Myers under- stands that Russian music is built from the bass up and the low strings and bass got their due. But the effect was less Russian than Puccinian — and in the best possible way.

In other words, there was plenty of emotion — the An- dante cantabile was slow, dreamy and almost serenaded — but not of the brooding Slavic kind. Rather Myers found an effulgent lyricism within a tightly controlled, precisely conceived performance. He paid great attention to rolle- res, giving his phrases precise, elegant shape, and to avoiding the slippery phrase that Tchaikovsky’s over-familiar music often requires. Once or twice, Myers approached the threshold of fussiness but never crossed it.

If the continuum of Tchai- kovsky’s performance runs from hot — Meets the first time — to cold — Messiah or Snell — Myers seemed to stand outside it, finding the best as- pects of both approaches.

Music directors of festival- or concert-sized orchestras must do hundreds of things well — of course, they must do hundreds of things well, but stay with me here — use limited rehearsal time and give audiences some- thing new and compelling familiar repertoire.

Perhaps he understands the Colonnade knows whether Timothy Myers is on the shortlist for the vacant music directorship of the COSO, but he should be, however long it takes.

John Chacona is a freelance writer for the Erie-Times News.
Foster reveals thinking behind some of Institution’s most beloved shared spaces

**CHAUTAUQUA ARCHITECTURAL DIGEST**

Foster reveals thinking behind some of Institution's most beloved shared spaces

**THE CHAUTAUQUAN DAILY**

**John Ford**  
Staff Writer

"Let's take a walk," Jane Foster said, tracing of her Georgia burr softening the edges of her sentences. "We'll see what we find." Foster has been visiting Chautauqua since the 1980s and became a property owner more recently. She is a licensed architect, having been in private practice for 30 years in Philadelphia with husband Arthur Williams. She is also a freelance professional opera singer who performed Wagner's "Walkurien" Lieder with New York City's One World Symphony earlier this year and once sang the part of Michael in Carmen at Chautauqua. Foster said, "You can see that repairs were done carpenter style, for instance, in the 1920s. Much of the work on the Amp, facing the lake, is a hodgepodge," Foster said. "The columns are not lovable, industrial-age icons," Foster said. "The columns are not lovable, Metal, net so much." Foster admired the sweeping view of Lakes-area hotels, with and without porches, including the Grand Hotel on Mackinac Island, Mich., with its magnificent 800-foot porch. She is most drawn to the hotels with porches. For us, the Athenaeum porch is a primary element of the hotel, a place guests and visitors alike can enjoy. We like to leave the porch accessible — slightly elevated. The orchestra patrons could thus best enjoy the music and at the same time be seen.

"Overall, for an outdoor venue, the Amp acoustics are good. Ideally, you would have a clear path for the sound to flow back through the house, unimpeded by the speaker clusters and light fixtures. The wood has a vocal-friendly resonance. Metal, not so much."

We moved down the hill to the Athenaeum Hotel, where Foster led the way directly to the hotel's signature, 200-foot long porch.

"This," she said, "is a place I truly love at Chautauqua. I feel, when I settle into one of the comfortable rocking chairs on this porch, that I am in the serene embrace of a timeless feeling here — slightly elevated. There is a timeless feeling here, no discretization.

Hotel General Manager Bruce Stanton joined the conversation.

"Over a period of years," he said, "I have visited a number of renowned Great Lakes-area hotels, with and without porches, including the Grand Hotel on Mackinac Island, Mich., with its magnificent 800-foot porch. I am most drawn to the hotels with porches. For us, the Athenaeum porch is a primary element of the hotel, a place guests and visitors alike can enjoy. We like to leave the porch accessible for all as much as is possible."

Some hotel guests would like to eat all their meals on the south half of the porch where tables are set, and Stanton and his staff accommodate them as they can. "We don't like to ration the porch, but it is sometimes necessary in order to be fair to all," he said.

Looking at porch details as Stanton spoke, Foster noted some that might be imperfections but further endear the place to her.

"It's really a Lennon portrait by Donzelli," Foster said. "Natural sound is a focus of the Amp, with its broad, curving roof and open sides. But the best seats are right near the audio control board. The sound is more balanced, with focused overtones. In an opera house, this would the location for the orchestra boxes — the best seats in the house — slightly elevated. The orchestra patrons could thus best enjoy the music and at the same time be seen.

"Over a period of years," he said, "I have visited a number of renowned Great Lakes-area hotels, with and without porches, including the Grand Hotel on Mackinac Island, Mich., with its magnificent 800-foot porch. I am most drawn to the hotels with porches. For us, the Athenaeum porch is a primary element of the hotel, a place guests and visitors alike can enjoy. We like to leave the porch accessible for all as much as is possible."

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**See ARCHITECTURE, Page B2**

**Archives:** Staff Photographer

**Top:** The Amphitheater is like a "great, inclusive tent," architect Jane Foster said, with brawny American features and a simplicity that invites emotional attachment.

**Above Left:** The Athenaeum Hotel's porch railing features unique carved details like a bat design.

**Left:** A view of the Athenaeum porch from the hotel's second floor.
“There, for instance,” she said, pointing to sheared-off metal rods that remain bolted to the wooden lap siding. “Those are what remains of an exterior fire escape stairway system which predated installation of more modern fire safety measures.”

“Look at some of the other details,” Foster continued. “The bat design carved into the railing; the odd instance of paint peeling along a wood joint; exposed wiring hanging enigmatically along some of the exterior walls; the Victorian lamps on the walls; the aging GE window air conditioners thrust out from some lake view rooms. And I like the 30-foot ceilings with exposed joists. All these things offer detail and perspective on the hotel.”

“The triple-hung windows have Italian palazzo-style pediments. I like that the hotel keeps the windows open as much as they do. Their size complements the porch, as well as providing welcome summer ventilation. And check out the columns: In Victorian times, there was actually a pattern book with elements of design for lakeside hotels. Carpenters often followed these patterns quite closely, and the consistency of these column tops suggests that happened here, too.”

We moved to the Smith Memorial Library — more specifically to the French doors on the second floor, which provide a panoramic view of Bestor Plaza. “Through these open doors, you have a window on a real town square,” Foster said. “I love to read before these open doors, and when I occasionally look up, there is always a different tableau down below on the plaza.”

“I’ll tell you one thing: When an architect is designing a town center to anchor a proposed urban or even suburban high-density residential development project, the centerpiece is almost inevitably a rendering which very closely resembles Bestor Plaza. Except that in real life, costs and other considerations usually dilute or eliminate the architect’s vision. Chautauqua is the real thing.”

Foster paused, appreciating the scene below. “You could freeze that image,” she said, “and you’d have a photo of a classic American town green. There are always families, couples, singles, as oblivious as college undergraduates to the parameters of the walkways. You can even move the benches around, easily, to follow or avoid the sun.”

A woman was reading on one of the benches, intent on her book and comfortable in the shade. She did not look up as children racing by.

“She is an individual, solitary, strong, as in a proper painting,” Foster said. “But she is not isolated, because Chautauqua is a community.”
**Chautauquans bring innovation to Writers’ Center at Week Three writers-in-residence**

**JENNIFER SHORE**

(Top) The writers-in-residence for Week Three both have been to Chautauqua before, but this year, they will bring their experiences as Chautauquans to the Writers’ Center.

Marjorie Maddox will return to Chautauqua for the first time in residence who will also be working with Young Rander program, according to the planner and director of the Writers’ Center. Prose writer Josh Recknich will return to Chautauqua for the fourth or fifth time with the Writers’ Center for the first time with the Writers’ Center.

They will start Week Three with a reading of their work at 3:30 p.m. Sunday on the Alumni Hall porch.

**Place and power to inspire**

Maddox knows her place in the world — literally, her family’s old house. "The most beautiful place — and she uses it in her work," Maddox said. "I was really interested in the history of my family's house, and the personal family history." She had written a children's book about baseball, "Rickey's Little League," and "Poems in a Pocket." Maddox is also the author of "The Power to Inspire: Bringing Poetry to the People!" at 12:15 p.m. Tuesday on the Alumni Hall porch.

**Begin your writing process**

There are four roles in the writing process: the madman/woman, the carpenter, the architect and the judge. According to Recknich, "In my mind, the madman/woman must write like a madman/woman, the carpenter must work like the carpenter can chop it up, the architect must work like the architect and the judge must work like the judge." Writing is in elementary schools, and the architect and the judge, "the madman/woman, the carpenter, the architect and the judge, can work individually on Monday, Tuesday, Wednesday and Thursday. Speakers will present individually on Monday, Tuesday, Wednesday and Friday and they will have a conversation together today."

"We’ve got to have a conversation in a way to observe the collaborative style of this generation," Babcock said. "I think this is an example of the way things are going to go down as the young people lead in the future.""The theme was slated for Week Two because it coincides with the week of the Fourth of July, which brings a higher rate of multigenerational visitors to Chautauqua, with families gathering to celebrate the holiday."

"We think it’s really important and helpful to let families see what is possible for the next generation," Babcock said. "Most people who we think are the great do that impulse to just create.""The worst thing you can do while facing the black page, or really at any stage, is to let that critical voice come into that process," Recknich said. "The most powerful and powerful writing comes from those subconscious — that comes from that madness, that impulse to just create.""Recknich can evaluate the foundation or the judge can voice his or her opinion."

Rolnick will present his "Stop Thinking, Start Writing" workshop during Week Three and encourage writers to "go" with their writing.

"The worst thing you can do while facing the black page, or really at any stage, is to let that critical voice come into that process," Recknich said. "The most powerful and powerful writing comes from those subconscious — that comes from that madness, that impulse to just create."
Chautauqua: A Center for Education, Religion, and the Arts in opening in Europe, which seems likely to be the most awful of view. The announcement said, “In view of the war just from nearby to discuss the situation from divergent points SYMPOSIUM,” a gathering of scholars on the grounds or Daily the European situation was on Chautauquan minds. The Daily David Fromkin has called a peace to end all peace. End All Wars — the result of which was a peace that historian J

The Daily Record

But war would not happen, Jordan said. Missionary work had provided agency for peace. Commercial travelers, “the board of trade, the international commission, the world congress,” all provided greater common ground for mutual trust. “The unification of international life is a guarantee, obvious to all save the politicians, that international war among civilized nations has already come to an end.” Later in the 1912 season, on July 31, Barneson Bertha von Suttner of Austria, the third recipient of the Nobel Peace Prize, advanced her arguments against war in an address titled “International Peace.”

The Daily reported that “the Barones is a distinguished looking woman, tall and of stately bearing. She speaks excellent English. She was greeted with the Chautauqua salute, accompanied by Bishop Vincent, who introduced her.”

Von Suttner spoke about the peace movement. Peace workers, she said, believe in the possibility of peace. Not to do so would be crazy. “The road to destruction cannot be indefinitely pursued, the mad race toward ruin in which the nations are engaged with their ever-increasing armaments must be abandoned — for there is a limit to the resources of the people — and there is — a limit to the resources of — a limit to their patience,” she said.

Working for peace was a religion, a science and a war. It must be abandoned — for there is a limit to the resources of the people, and there is — a limit to the resources of — a limit to their patience.”

If the audience thought the talk of peace came adorned with too much bellicose vocabulary, von Suttner said clearly that her work is a struggle, that the defenders of peace must be armed . . . that they must act.

In France — a country in which she saw the strongest war interests, Jordan said. “The Case Against War.” The aim of the peace movement, he said, was to keep the peace. “In keeping with its traditions, the University of Jordan said.

Working for peace was a religion, a science and a war. It must be abandoned — for there is a limit to the resources of the people, and there is — a limit to the resources of — a limit to their patience.”

For all the talk of peace the prince continued to talk of war. Austria-Hungary, the only way that the government has held itself together is by keeping these people weak by differences among themselves,” the prince said.

According to the prince, the Serbians wanted to fight for what was theirs. “Opinions are formed on what appears in the press, from stories written by men who know nothing of the true conditions of the Balkans.” He said he had once met a man said to be an authority on his country, a man who had written two books on the subject.

“The downfall of the Hapsburg is also sure to start with a revolt of the Poles, Germany would enter the war, Italy too. “The unification of international life is a guarantee, obvious to all save the politicians, that international war among civilized nations has already come to an end.”

Von Suttner spoke about the peace movement. Peace workers, she said, believe in the possibility of peace. Not to do so would be crazy. “The road to destruction cannot be indefinitely pursued, the mad race toward ruin in which the nations are engaged with their ever-increasing armaments must be abandoned — for there is a limit to the resources of the people — and there is — a limit to the resources of — a limit to their patience,” she said.

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The Daily reported that “the Barones is a distinguished looking woman, tall and of stately bearing. She speaks excellent English. She was greeted with the Chautauqua salute, accompanied by Bishop Vincent, who introduced her.”

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Recreation
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Golf
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716-357-6211

Tennis
Eight state-of-the-art fast dry courts (two illuminated for night play) are available at the Chautauqua Tennis Center, located adjacent to the Turner Community Center. Private lessons are available from teaching professionals. Clinics, round-robin and tournaments are scheduled throughout the season. In addition to short- and long-term memberships, daily court fees are available. The Coyle Courts, four hard courts located at the Boys' and Girls' Club on the south end of the grounds, are available to the public during non-Club hours.
716-357-6276

Instructional classes are offered by the Sailing Department, located at the John R. Turney Sailing Center, at beginner, intermediate and advanced levels. Private lessons and rentals are also available.
716-357-6392

The Sports Club, located on the lakefront near the Athenaeum Hotel, provides facilities for shuffleboard, horseshoes, lawn bowls, bridge and other games and activities. Paddleboats, kayaks and canoe rental, softball leagues, and annual Old First Night Run/Walk/Swim are all part of the Sports Club’s program.
716-357-6281

Softball Schedule

WOMEN’S LEAGUE
TUESDAY, JULY 10
BOOMERANGS vs. LAKERS
5 p.m.
BELLES vs. MOMS
6:30 p.m.

THURSDAY, JULY 12
LAKERS vs. MOMS
5 p.m.
BELLES vs. BOOMERANGS
6:30 p.m.

MEN’S LEAGUE
MONDAY, JULY 9
SEULS vs. SALADS
5 p.m.
YAC vs. GENTS
6:30 p.m.

WEDNESDAY, JULY 11
SEULS vs. YAC
5 p.m.
ARTISTICs vs. GENTS
6:30 p.m.

FRIDAY, JULY 13
ARTISTICs vs. YAC
5 p.m.
GENTS vs. SALADS
6:30 p.m.

WOMEN’S SCORES
THURSDAY, JULY 5
BOOMERANGS DEFEAT MOMS 6-3
BELLES DEFEAT LAKERS 10-6

Sailing Schedule

TUESDAY, JULY 10

BOOMERANGS: 5:30 p.m.
CHAMPAGNE: 6:00 p.m.

WEDNESDAY, JULY 11

SEULS: 5:30 p.m.
REEDS: 6:00 p.m.

THURSDAY, JULY 12

SALADS: 5:30 p.m.
MOMS: 6:00 p.m.

FRIDAY, JULY 13

LAKERS: 5:30 p.m.
BELLES: 6:00 p.m.

SATURDAY, JULY 14

BOOMERANGS: 5:30 p.m.
CHAMPAGNE: 6:00 p.m.

SALADS: 5:30 p.m.
MOMS: 6:00 p.m.

SUNDAY, JULY 15

SEULS: 5:30 p.m.
REEDS: 6:00 p.m.

LAKERS: 5:30 p.m.
BELLES: 6:00 p.m.

The Softball Schedule features both a Men’s and Women’s League, with games played on various courts throughout the grounds. For more information on softball events, please visit www.ciweb.org/softball.

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Always There For You.
Though the recent unemployment rate is unacceptably high, voters are mostly fearful of President Barack Obama’s reelection campaign, Mitt Romney has his own weaknesses to overcome, and it’s good news for Mitt Romney that, with only three months left for a president to be reelected, the unemployment rate was more than 25 percent, and no one is prepared for that. If the unemployment rate were low, people might not want to lose their jobs. They might not want to lose their health insurance. They might not want to lose their homes. And this is why the unemployment rate is a problem for President Obama. I think Obama needs to show voters of who he was, what he stood for, and where he intended to take the country. The vote for president is the most personal vote that any of us cast as a citizen. The numbers are not the only issues. There are other factors at play. What Informed Voters Need To Know

Jim Lehrer moderated a “PBS NewsHour”-style “Weekly Political Wrap” between nationally syndicated op-ed columnists Mark Gerson and Mark Shields at the morning lecture Friday in the amphitheater. Both columnists agreed the political conditions were not right for a “political reset” at this time in the election season, Governor Ronald Reagan was not prepared for the conservative route, and that Romney was not prepared for the opportunity to take advantage of Obama’s weaknesses.

LAWRENCE LÉVEILLÉ Staff Writer

LAURIE B Armstedt Deputy Managing Editor

Despite the current political conditions, Obama needs to show voters of who he was, what he stood for, and where he intended to take the country. The vote for president is the most personal vote that any of us cast as a citizen. The numbers are not the only issues. There are other factors at play. What Informed Voters Need To Know

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Gerson described the move as controversial and new. “It was taking your en- emy’s or your opponent’s weaknesses and exploiting it,” Gerson said. “And Romney has a tremendous weakness on this topic.”

Gerson said that Romney’s campaign is weak. “Both Gerson and Shields explained that Romney does not have strong positions and does not have a strong campaign. Gerson said that Romney needs to provide the sense of reassurance that he is not going to go away because of the bad economic numbers.”

Shields said that Romney would not have to go to a ticket that was not accepted he has no pri-vacy, he said. “Romney is not as authentic or as a human touch, Gerson said, and a campaign speech could help show the public otherwise.”

Gerson said that candidates need to take a problem and turn it around during con- vention speeches. He said it will be a challenge to hu-manize Romney. “He comes across sometimes not just as your boss, but your boss’ boss,” Gerson said. “And that’s a serious chal-lenge that he needs to confront directly, and it’s not just going to go away because of the bad economic numbers.”

Shields said that Romney needs to take a risk or pick someone who would provide the sense of reassurance that is current missing from his campaign. Both Gerson and Shields said if Romney chooses to take a risk, Chris Christie from New Jersey would be a good option. If Romney takes the conservative route, both said, Sen. Rob Portman, R-Ohio, could be an option. Shields also suggested Tim Pawlenty, R-Minn., as an anoth-er safe option. “The only reason Pawlenty presents an advantage is because it enables Rom- ney to run as the total non-Washington candidate at a time when Washington is not popular,” Shields said. Both columnists and Lab- er wrote about the polarization of the U.S. public. The most confident Democrat in both the House and Senate has a more liberal voting record than the most liberal Republicans and vice versa,” Shields said. Voting records show no overlap between the two par-ties in Congress, he said. But the polarization is not just ev-ident within the government. Between 1984 and 2004, the percentage of people who considered themselves on the extreme left or right increased from 10 percent to 23 percent. Shields said Both columnists explained congressional re- structuring and media are causes of the polarization. Shields said if Romney wins the presi-dential election, the voters choose their candidate. In a re-election, the candidates choose their voters,” Shields said. That means a majority of the districts are committed to one party or the other,” Shields said. As a result, congressional races are about primary than elections because they worry about at- tacks from their own party. “It discourages bipartisanship,” he said. “It discourages friendship.” As a result, Democrats are voted into Congress to main-tain social and economic benefits while Republicans are voted into to keep spend- ing, low Shields said. The growth of partisan media also influences polar- ization in the country, Ger-sen said, because people can get information from sources which share the same ideas and prejudices.

Gerson said his sister edi-torial sections in newspapers are important institutions of democracy.

“...But they are in a decline financially, as financial med-ia, and I think we’re seeing a reflection of that in our poli-tical discourse,” he said. People turn to news out-lets that fit their ideologies for ammunition, not inform-ation, Shields said.
**LIGHT up the Night**

GREG FUNKA | Staff Photographer

Flares light up the lakeshore on the Fourth of July.

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MLS
Collin Everett, an 18-year-old recent graduate of nearby Falconer High School, answers questions June 24 as Chautauquans admire his work in the Strohl Art Center main gallery.

LEFT: Everett's "Rachmaninoff" is on display as part of the 55th Annual Chautauqua Contemporary Art Exhibition. The work won the James and Karen Greb Award.

If you go...

What: 55th Chautauqua Annual Contemporary Art Exhibition
Where: Through July 12
When: Art Center/Main Gallery in Aurora Memorial Center, 2178 Main St., Chautauqua
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VISUAL ARTS

Shadow sculpture artist shines brightly in Strohl

Collin Everett, an 18-year-old recent graduate of nearby Falconer High School, answers questions June 24 as Chautauquans admire his work in the Strohl Art Center main gallery.

Joanna Hamer
Staff Writer

Last week, Collin Everett popped into the Strohl Art Center to drop off a drawing and sign a tax form. Instead, he found himself before a mob of fans.

A man shook his hand, telling him how much he loved the tin-can Rachmaninoff sculpture. A woman pointed from across the room, intended to comment on the smoothness of Rachmaninoff's music.

“Mr. Anderson shook his hand,” Everett said. “Mr. Anderson was my calculus teacher, Mr. Anderson, a Green Bay Packers fan, and a Green Bay Packers fan.”

Everett started taking piano lessons when he was 5 years old. “You may have heard of me,” he said. “You may have read about ...”

No one was reading, but others were listening, as Everett stood with his tin-can Rachmaninoff sculpture, which includes 16 pairs of her ballet pointe shoes.

Everett wanted to create a sculpture of his older sister, Lydia, just weeks before the show, he put aside one of his five shadow sculptures for two years now, but he began in another area of the arts.

“Mary Strand was my second shadow sculpture, followed by a project he undertook during the summer between his junior and senior years. It was modeled after his calculus teacher, Mr. Anderson, a Green Bay Packers fan,” Everett said.

The sculpture, which was on display in the Strohl and has just sold, contains Packers memorabilia including the cheese hat favored by Wisconsin fans.

When Everett finished, he set it up in the school auditorium to show his friends — and not disaster. “I put the light on, and it was ready to show people, and then the next day I came in and it was just collapsed,” he said.

The cheese hat in the center of the sculpture proved too unstable to support the rest of the work, so Everett had to disassemble and remake the project.

“They really stuck together, so it was just tearing — your fingers were really raw afterward,” he said. “We spent hours putting together.”

Everett did remake the sculpture, which he called “Mr. Anderson Rachmaninoff,” in time to be asked to put together a solo show at the Wright Gallery during the national Chautauqua Art Exhibition. The show opened the first week of July.

“Mr. Anderson Rachmaninoff” consists of a projector that when turned on creates a shadow portrait of his calculus teacher, Mr. Anderson, a Green Bay Packers fan, wearing a cheesehead hat.

“When I saw the sculpture,” Mr. Anderson said, “I think that probably was the most interesting thing about the show. The thing that I really enjoyed was that it was made of tin cans and a glue gun. ‘I built that sculpture, and after I saw the finished thing, it was amazing to me how it was possible, because it’s hard to think how something like that can transform.’”

The tin cans contrast with the tidy and detailed image of the composer on the lid, intended to comment on the smoothness of Rachmaninoff’s music.

With his first solo show at 17, his first juried art competition wins at the school and a senior piano recital just three days before the Strohl opening celebration, Everett is hitting all the right notes. He will start at Miami University in Ohio this fall with scholarships for music and academic plans and pursue a dual degree in architecture and piano performance.

Everett is eager to attend the School of Music piano performances this summer and the Chautauqua Symphony Orchestra’s upcoming performances of Piano Concertos No. 1 by Rachmaninoff.
The Boys’ and Girls’ Club gave its older members an opportunity to show their leadership and social skills on the season’s only overnight trip away from Chautauqua Institution.

The annual canoe trip took 16 members from the Senior Athletic Club Group 2 on a nine-mile canoe trip down the Allegheny River Thursday. “The SAC Two-ers,” as they refer to themselves, were accompanied by Club counselors, waterfront counselors and members of the senior staff.

In interviews before the overnight excursion, members of SAC, counselors and senior staff alike were ready to get the trip underway. Morgan Austin, of NL Lebanon, Pa., said she was waiting to take the trip since she was a junior member of Club.

“Each year, I’ve heard the older kids that have gone say it’s a really good experience,” Austin said. “Both of my parents were counselors and they went, too. So, it’s a tradition for us.”

The trip takes the Clubbers down the Allegheny River from the Kinzua Dam near Warren, Pa., to the Buckaloons Campground in the Allegheny National Forest.

Near the halfway point of the trek, the Clubbers and staff step to take a breather and to eat lunch. Senior staff members suggested at the pre-trip meeting that the Clubbers get to the halfway point quickly. That way, they could take a longer break to replenish and give themselves an opportunity to pedal a little more leisurely on the home stretch.

Bryce Hanson, a SAC counselor who will be assisting with supervising the trip for the third time, said the trip is important for the kids because it’s an experience those Clubbers will remember forever.

“Among them, it’s something cool to talk about,” Hanson said. “My friends and I who work here still talk about the trip we went on.”

Hanson said he and his friends entertained themselves when they went on the trip as Clubbers by trying to “fishtail” other canoes. Fishtailing is riding up behind another canoe and gently tapping the back end to force the canoe to spin out.

When Hanson and his friends were trying to fishtail another canoe, they tipped over and fell into a rocky portion of the shallow river. After they recovered, they realized the canoe had taken on water and was starting to sink. Hanson described the difficulties as “karma” for trying to fishtail the other canoe.

“Both of my older kids that have gone say it’s a really good experience,” Zarou said. “I’m kind of a nature guy, beautiful river,” Zarou said. “It sounds like a scenery. It sounds like a beautiful river,” Zarou said. “I’m kind of a nature guy, that’s the trip is all about.”

Anna Ertenberg is another counselor supervising the journey. She ventured down the Allegheny with Club once as a Clubber and has since enjoyed five or six more canoe trips during her 10-year stint as a Club counselor.

Ertense said the trip is valuable to Clubbers because it is a team-building exercise for the group of 15- and 16-year-olds. Though the trip is also fun for counselors, Ertense said being responsible for 16 teenagers during the trip is a lot different than being on the trip as a Clubber.

“It’s a lot more exhausting than going on it as a kid,” she said. “When I went before, I wanted to stay up all night. As an adult, I get out of the canoe and I want food and to go to bed.”

All participants signed a contract that outlined the rules and responsibilities of the trip.

Greg Prechtl, director of Club, said one of the many functions of all levels of Club is to help teach kids how to be conscientious, responsible citizens. He said the canoe trip, which usually consists of kids participating in their last year of Club, can even be somewhat of an audition for Clubbers who want to become counselors in future summers.

“A lot of kids that come through Club are looking for the opportunity to be an employee. This is a chance for us to observe them away from the campus,” Prechtl said. “It gives us a look at them in a more independent setting. We can see how responsible they are and how they interact with others.”
Mouw: Common good born of religious conviction, civility

MARTY DESMEMBER
Staff Writer

Richard John Mouw draws inspiration from John Calvin, the Haller Scriptures, the Quran, the Bible, St. Thérèse of Lisieux, the ancient book of Anaxagoras and many others during his days at the Hall of Philosophy.

In Thursday’s Interfaith Lecture, Mouw addressed the theme, “What’s at Stake for the Common Good?” with a lecture titled “Religious Conviction and the Common Good: Challenges and Opportunities.”

Mouw is an evangelical Christian and the president of Fuller Theological Seminary. He has authored 19 books, including the recently revised Uncommon Grace: Christian Civility in an Uncivil World. On Thursday, he dis- cussed the value of religious convictions and how they ultimately benefit the common good when paired with civility.

Mouw began his talk with a story of a recent trip he took to China. There, he met with a communist official who traced the changing attitude of the Chinese government toward religion. In the early years under Mao Zedong, the officials had gone from a rigidly enforced state atheism and the efforts promoted by the Chinese Communist party to permit all religious belief.

Mouw said that the Chinese government officially supports religious beliefs. It also permits the Chinese to form their own religion.

For more than a decade, Mouw has participated in dialogues with leaders from the Mormon faith. He wrote the book, Talking with Anaxagoras: An Invitation to Evangelicals. His openness to interfaith dialogue catalyzed controversy in the evangelical Christian world. Mouw said his inspiration for participating in conversations with practitioners of other faith traditions comes directly from the commandment, “you shall not bear false witness.”

In his talk, Mouw said, “If it’s the worst thing in the world to tell people they believe things they really don’t believe, then we must appreciate and grow in our faith traditions to create bonds human beings make with family members. As we grow older, we learn to form friendships with those who are similar to us, close to our own spiritual kin. The first step of maturity is signaled by a human’s capacity to extend friendship to those who are unfamiliar, foreign or different.

That is civility, he said. “We need a lot of work at civility in our increasingly liberalized society and uncomfort- ably in our increasingly polarized and divisive cul-

It is important to see other people in their brokenness as children of God, as valued by God and to share in God’s loving concern for other human beings,” Mouw said.

Mouw noted that the first

The word ‘welfare’ there is the Hebrew word ‘shalom’ — sometimes it’s translated ‘peace.’ It has a much richer notion of justice, a justly ordered peaceful pattern below the conflicting life lines are drawn in the sand, it’s the worst thing in the world to tell people they believe things they really don’t believe. In this way, then we must appreciate and grow in our faith traditions to create bonds human beings make with family members. As we grow older, we learn to form friendships with those who are similar to us, close to our own spiritual kin. The first step of maturity is signaled by a human’s capacity to extend friendship to those who are unfamiliar, foreign or different.

That is civility, he said. “We need a lot of work at civility in our increasingly liberalized society and uncomfort- ably in our increasingly polarized and divisive cul-

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Love of opera, artists' and fans' facility improvements

SYDNEY WALTESE

September 22, 2012

The summer the Jane A. Gross Opera Center officially opened, an opera student was walking along the malecon when he recognized Jane Gross herself walking toward him. He gasped before he could help himself and exclaimed, "I just found out she's dead!"

A self-proclaimed "city kid," Gross grew up in Manhattan, where her passion for opera started. When touring opera at Chautauqua is a natural extension of her family, "That may be true," Gross said. "Singers are the fun."

"It would make a difference, now so why wait?" Gross exclaimed, "I thought you were doing this for a good reason why you should have to wait for me to die till your life gets better."

Gross, ever amused by singers, found the young man's astonished entertaining. In fact, she has discovered that opera students are usually the most entertaining people at Chautauqua. "Someone once told me, "I think you like the singers better than I like the music."

When Gross' gift to the opera company was made in recognition, Gross responded just as quickly, "I think of a good reason why you should have to wait for me to die till your life gets better."

Gross' involvement of the opera sparked her initial contribution to the company, which allowed for total revitalization of the opera space. The Jane A. Gross Opera Center, "FJG," took on a completely new persona from the school that once stood in the same place. It became a much larger, more suitable rehearsal space.

Gross knew her first gift to the opera was just that—a starting point. "We didn't do all of the work in the first year. You have to do work in a space in a way to know what's really needed and what isn't," Gross said. "We lacked cushioning for our pianists to work in with our singers. We were working in the heat for 12 hours a day."

"Although the larger rehearsal space was far more functional, the need for a more advanced ventilation system quickly became apparent, as did the need for increased soundproofing."

"Things that they thought they could do without, they really can't do without," Gross said. "There will be follow-ups, which I always anticipate."

John Shedd, administrator of architecture and land use regulations, and capital projects manager, said Grand contributions help the Institution to improve the opera company's needs. "She is truly committed to helping us improve the opera facilities on the grounds and has offered her generous support to accomplish such an important work."

"She is a very supportive, kind and generous person, and we are fortunate to have her," Gross said.

Thomas concluded his speech with a heartfelt "Thank you Jane!" Gross himself walking to the opera was just that—a starting point. "We didn't do all of the work in the first year. You have to do work in a space in a way to know what's really needed and what isn't," Gross said. "We lacked cushioning for our pianists to work in with our singers. We were working in the heat for 12 hours a day."

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Thomas concluded Week Two sermons with congregation involvement

The Friday morning worship congregation participated firsthand in the sermon. The Rev. Buzz Thomas preached, then encouraged the congregation to participate in the activities which follow on the press and discuss its ideas for community improvement. Thomas' conclusion of Week Two sermons was titled, "Becoming that City on a Hill." The Scripture reading for the day was James 1:25-27. Thomas also reiterated his belief in paying back the national deficit. "It is an important cause of what Jane did for us." Gross know her first gift to the opera was just that—a starting point. "We didn't do all of the work in the first year. You have to do work in a space in a way to know what's really needed and what isn't," Gross said. "We lacked cushioning for our pianists to work in with our singers. We were working in the heat for 12 hours a day."

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Tenor Mor to perform during Reed Chaplaincy supports Labberton residency service to the Chautauqua honor of his many years of established by his family in Rev. Dr. Mark Labberton. provides funding this year Memorial Chaplaincy of the Chabad Lubavitch this week.

The Reed Chaplaincy was named an honorary trustee of the Christian Foundation for Naples, Fla., and the Rev. pastor of St. Agnes Church, day through Saturday in the Hall of Christ. Sunday masses are at day in the Hall of Philosophy. Sunday and 7:45 a.m. weekdays in the Episcopal Chapel. Communion in the Lutheran Church. Rabbi Samuel Stahl serves as organist. The chapel is handicap accessible via an elevator on the Park side of the church.

Interfaith News

Food Bank Donations
Hurtful Church is accepting non-perishable food for the Ambroseville Food Pantry. Donations may be dropped off at any time at the entrance of Hurtful Church.

Hurtful Memorial Community Church
A service of meditation, music, prayer, penance and communion is 9:30 to 11 a.m. at Hurtful Church. The church is located on the corner of Scott and Pratt.

The Torah reading is Balak, the end of the evening. Following the services, bus transportation will be served following the meal.

The Hebrew Congregation sponsors a Kiddush lunch on weekdays on its porch. Each weekday morning following the prayers, a beverage of hot chocolate and lemonade, iced tea, a variety of sweet rolls, a freshly baked coffee, crust, and communion is 8:30 to 9 a.m. at the Hebrew Congregation of the Chautauqua Community. The temple is handicap accessible via an elevator on the corner of Cookman and Wythe. Services are at 9:30 a.m. Sundays in the Oceanside Chapel at 10 Center. The chapel is handicap accessible via an elevator on the property. The Chabad Lubavitch library. Shabbat ends following at 12 p.m. in the Hall of Christ. The Torah reading is Balak, the end of the evening. The service proceeds as follows: Their Strange Pathways: Their Strange Pathways.

The Religious Society of Friends sponsors a meditation for the 9:30 a.m. Sundays in the Oceanside Chapel at 10 Center. The chapel is handicap accessible via an elevator on the property. The Chabad Lubavitch library. Shabbat ends following at 12 p.m. in the Hall of Christ. The Torah reading is Balak, the end of the evening. The service proceeds as follows: Their Strange Pathways: Their Strange Pathways.

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Laurence LeVellle

While the Rev. Dr. Ruth Snyder was a pastor at a Lutheran church, she fell in love with another woman. But the church had a policy that did not allow gay and lesbian people in relationship to be pastors. When the national assembly met in early 1996 to consider whether to change the policy, the vote did not meet the two-thirds majority it needed.

The day after the vote, Snyder decided she no longer wanted to live a double life. “I said to my partner, I said, ‘I don’t think I can keep doing this. I’ve got to let you go.’” Snyder said.

After leaving the U.S. Navy Synde of the Evangelical Lutheran Church in America for 23 years, Snyder met her bishop a week after the vote with a letter of resignation.

LGBTQ clergy and some churches’ policies, according to the website, and Juillerat was a Presbyterian minister in Missouri. But when she came out in 1995, the church threatened to defrock her and she chose to set aside her ordination, according to the website. Both she and her partner wanted the prophetic to know there were others in that same situation.

Juillerat and her partner asked friends to donate stoles to housing at all. In 2000, Snyder, who was a Presbyterian pastor, discovered the Stole Project, which serves to exhibit in the Chautauqua for more than 100 donated stoles that represent the lives of LGBTQ people who were expelled from God and have had to leave their churches due to their sexuality. The stoles stand for leaders from 32 denominations and faith traditions in six countries and three continents, according to the project’s website.

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A large Amphitheater crowd turned out Tuesday to hear the annual Chautauqua Symphony Orchestra Fourth of July Pops Concert.

**PROGRAM**

**Monday Evening Speaker Series**

**DAMON BROWN**

U.S. Army Ranger; Special Forces Green Beret; Bronze Star Medal recipient; deployed four times in Afghanistan; graduate of the University of Maryland; graduate of Liberty University with a Masters of Arts Degree and a Masters of Divinity; consulted for the U.S. Army; assistant pastor in the DC area.

**Topic:**

“A Life Marked by Humility Leads to Honor”

**Monday, July 2**

**Hall of Philosophy** 7 to 8 p.m.

Sponsored by Chautauqua Christian Fellowship

Co-sponsored by the Chautauqua Department of Religion

All Are Welcome

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** Typical of America at its Best**

**A WEEKEND IN CHAUTAUQUA**

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