Lenhart to speak on generational differences in privacy

JESS MILLER
Staff Writer

The average teenage girl sends 106 text messages a day, a fact that was not lost on Amanda Lenhart while she was coaching high school rowing in the early 2000s. Soon, she began noticing the other ways teens used technology were vastly different than adults her own age.

Now associate director for teens at the Pew Research Center, Lenhart makes it her job to understand the ways that teens are using technology and why. In a perspective she'll bring to her lecture at 3 p.m. today in the Amphitheater, Lenhart will discuss the ways in which digital technologies and the ways in which young people play with technology in ways that sometimes she finds hard to accept,” she said.

Lenhart, who will be the fourth speaker in this week’s morning lecture series of “The Ethics of Privacy,” is the author of Pew’s first report in 2000 that studied the aspects of digital technologies. Back then, she was studying basic Internet use — instant messaging, for example — but today, her work is more broadly focused on a mix of mobile use, laptop use and social media platforms, including the question of whether teens are being distracted in face-to-face contact. Data that suggests that, if young people had the things they wanted, they would rather be there with the people they care about than with their friends,” Lenhart said.

“Some they’ve lived today are much more ‘muddied’ than in recent decades. “At a ten or if they are allowed to ride a bike to their friend’s house, and most of them will tell us no,” she said. “So they substitute those platforms, or online get-togethers, to be around people who are important.”

Lenhart said that it has been demonstrated that young people, when given the choice, still prefer ways of interacting that involve physical and vocal cues. See LENHART, Page 4

RUSSIAN RENDEZVOUS

Rossen Milanov leads the Chautauqua Symphony Orchestra on July 23, 2013, in the Amp. He returns to Chautauqua tonight.

WALKING TO DISCUSS ‘WHAT I DID’ FOR CLSC

CHRISTOPHER WALKING
Staff Writer

Christopher Walking may not be Benjamin Button, but he knows quite a bit about aging in reverse. Or pretending to, at least.

Walking told somewhere in between, he was born in 1974. He’s the author of six novels, one of which, What I Did, is the Chautauqua Literary and Scientific Circle selection for Week Three. Walking will discuss the first 3 p.m. today in the Hall of Philosophy.

Walking has “used a fair spread of fantasy genres” in his novels, including a ‘five year-old in Toward the Sun’ and a re-telling of What I Did. The author said he likes characters whose actions lead to them “zip through their normal life, whatever that life may be. By something that happens that’s quite unexpected, or a simple mistake which propels itself or propels the character further and further outside of their comfort zone.” See WALKING, Page 4

CSO, with Milanov, to perform Rachmaninov

WILL RUBIN
Staff Writer

Ask an artist in any medium — including musicians — and they’ll tell you their craft is one of expression and emotion, of telling a story through each note or brushstroke.

In the case of Rossen Milanov, his tale weaves a path through nearly 100 years of symphonic lore. Tonight’s Chautauqua Symphony Orchestra concert will feature Milanov — the second of eight guest conductors auditioning for a permanent role with the CSO — the second of eight guest conductors auditioning for a permanent role with the CSO — as well rising piano virtuoso Di Wu. The show takes place at 8:15 p.m. in the Amphitheater.

Born in Sofia, Bulgaria, Milanov was raised during the height of the Cold War and communism in Eastern Europe.

An asbolute student at the Bulgarian National Academy of Music, he immigrated to the United States in 1990 at age 25 in order to further his education at Daqunace University.

“After the fall of the Berlin Wall, I didn’t see many opportunities at home,” Milanov said. “I knew that I could come to the United States and further my career past the possibilities there.”

A musician for as long as he can remember, Milanov said that he feels a deep connection with his, in his words, “music is such an integral part of the Chautauqua experience.”

His goal each time he steps on stage is to “express the score’s intricacies in musical proportion to its tone and emotion.”

Of the three pieces that make up tonight’s program, Milanov most closely identifies with Symphony Dances, Op. 30, a score by Russian composer Sergei Rachmaninoff.

Milanov previously conducted Rachmaninoff’s Op. 30 during his tenure with the Philadelphia Orchestra from 2000 to 2011, and said that his affinity for the composer’s background gives him an intrinsic connection to the music.

In a bit of preemptive déjà vu, Rachmaninoff immigrated first to Norway then the United States after the Russian Revolution of 1917. Decades before, Milanov, was the conductor of the Philadelphia Orchestra in 1939 and premiered “Symphonic Dances” with them in 1941.

See MILANOV, Page 4

Estroff to apply Jewish teachings to parenting in digital age

QUINN KELSEY
Staff Writer

Sharon Daniel Estroff was the increasing reliance of social media in children’s lives, but she didn’t quite know how to interpret the behaviors and what she saw on those platforms, or online get-togethers, to be around people who are important.”

Estroff, an educator, Jewish parenting columnist and author of five books on social media, will speak Thursday at 8 p.m. in the Amphitheater.

When Estroff’s daughter was born, she was the only one of her friends without an Instagram account. So before jumping to conclusions about a new phenomenon, Estroff investigated the social media phenomenon last year for the Pew’s Digital and Social Life magazine, and came up with a list of both benefits and challenges presented by the technology.

Estroff will bring along some of her lessons to her lecture, in which she will present the tools parents already have in their households and how to use them. See ESTRUFF, Page 4
Organizers of the 2014 Literary Arts Contests are seeking Chautauquans who are writers, publishers, critics, editors, librarians, booksellers or other writers to serve as judges for the contests.

Entry forms for the 2014 Literary Arts Contests are available at Smith Memorial Library, the Literary Arts Center at Alumni Hall or the CLSC Veranda. Writers of all ages are invited to submit their prose or poetry to this year's six contests. The contests are available at Smith Memorial Library, the Literary Arts Center at Alumni Hall or the CLSC Veranda and submit by July 24.

Writers are asked to bring a side dish or dessert. Bonnye will provide the main course, and class members will be available. Hope to see you there.

For more information or to submit entry forms, contact the Literary Arts Center at Alumni Hall at 661-5040.

**NEWS FROM AROUND THE GROUNDS**

**RED HAIR IN THE MORNING, SAILORS TAKE WARNING**

Jay Summerville (right) and Twig Branch (left) wear their signature red clown wigs in their red Ensign Sailboat while taking part in the sailing Center's Club Open Regatta on June 29 on Chautauqua Lake.

**Instrumentalists compete for top spot in SAI competition**

The Sigma Alpha Iota competition and a last round of the Sigma Alpha Iota competition.

**Schmitz to discuss Chautauqua archives at Men’s Club**

Jon Schmitz, Chautauqua United Methodist House, will lead a discussion titled “Facts and Myths About Voting in Chautauqua.”

**Meet the CSO Musicians**

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**Chautauqua Women’s Club news**

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**Artsongs recital to feature ‘day’s worth’ of emotion**

Chautauqua Opera Young Artist Brian James Myer performs at Norton Hall during the pre-season Sing-In. The baritone will perform with two of his colleagues at today’s Artsongs recital at 4:15 p.m. in the Hall of Christ.

**TODAY!**

**12TH ANNUAL TRUNK SHOW AND SALE**

**To Benefit**

Young Artists Programs

- Unique handmade wearable art for purchase and custom order presented by the artist/designer.
- Elegant, durable, and timeless.
- Perfect for all seasons, occasions and climates.

**SANDY D’ANDRADE**

**COUTURE ART KNITWEAR**

For more information: sandy@sandyandrade.com or (485) 616-2870

**HELPFUL TIPS FOR YOUR RECITAL**

- Bring a ruckus clock.
- Get to the recital early and familiarize yourself with the program.
- Dress comfortably.
- Bring a blanket or a pillow.
- Bring a commemorative item to take home.

**SPECIAL FOCUS TODAY: A LIFE AS AN ARTIST**

Explore a lifetime spent as a working artist in America, through unique handmade art wearable, created and designed by internationally known designer, Sandy D’Andrade.

FREE Sacf with purchase of $300 or more.

**WELCOME CENTER**

**MAIN GATE – Easy To Get To!**

9 am - 4:30 pm (Air Conditioned)

**TODAY! WEDNESDAY, JULY 9**

**REMEMBER TO BRING YOUR GATE PASS**

**OPERA**

**Chautauqua Opera Guild Presents:**

**OPERA HAPPY LIBRARY DAY!**

It’s a fact that opera singers need to know more than how to sing bel canto and metaphysics — they also must master a range of character roles, linguistic flavors and historical tastes.

“Tosti” has tenor, believes that each role means a different persona.

“My life has been more influenced by Chautauqua than any other place, which is why I felt compelled to include it in my will.”

— HELEN BAILY COCHRANE

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in regard to children and thing they could embrace in "They don't really put it all every generation," she said. "It's a kind of hard for us just because the loss of privacy — it's kind of "I think parents want to every family, but it's a bad thing. on a broader world can seem aimless and for Wakling, having his book chosen for the CLSC and getting to talk about it. "So I read it, for fun," Babcock said. "It's written completely from the point of view of a "We have some very unique issues that we're facing now, because young people are digital age. Children are cyberbullying and face pressures from their peers. "Religion has it. They have a set of tools that she said. "Every religion has its own set of tools and days and different kind of role models that can be I don't think it was a surprise that people who designed it never even imagined," she said. "But I think most interesting is that they're actually engaging with the people who they actually protect people that may be different from each other. Younger kids about privacy, said Lenhart, just not in the way that most of us do. With their own computer, Lenhart said, "But I have always tried to do the work with an attitude of respect for young people, and I think having the right sort of contacts with me having that respect."
The actress and playwright said the "lightly au-
thoritative" first reading was a part of the produc-
tion of Chautauqua Theater Company’s upcoming pro-
duction, Dairyland, directed by Heidi Armbruster.

"Onstage, a calf is born," she said. "Then, on the
back of the page of the script . . . is this beautiful
ting? The audience connects the difficulty of the New
Play Workshops. Craves have about a week to prepare a
complete set. But director Lisa Roth sees the scene in a
moodily emotional rather than lapidary light.

"That scene is as much about the birthing of the cow
as it is about the relationship between Henry and Allie.
Roth said. "I think it’s actu-
al political issues, which are both
timely and timeless.

"I love a play that is per-
sonal and touches on basic human needs and experi-
ces," she said. "The plays that I love are those that
are cut-and-dry as categories. The more
ly processes, which are not
as cut-and-dry as categories
like organic or industrial ag-
culture.

"The play is about trying to
be as real or as unreal as
Fresh Milk Studios. Above, Tramell Tillman, who plays Declan.

EMMA FORRINGER
Staff Writer

According to Heidi Arm-
bruster, writing a letter to
your father is “complicat-
ed.

Dairyland to explore politics, methods of farming
and healthy is in everybody’s
economic interest.”

"The play will change as
season progresses, but the
authors believe audiences will con-
do its job. Good theater is timeless
and political issues, which are both
timely and timeless."

"I got interested in the
idea of food?” she said. "I
see Sunshine as a mani-
festation of tensions within
the American food system.

"Everybody has money to
spend and buy organic
milk that costs $5,” Batta-
said. “She’s pretty much on
her high horse in that re-
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"The play is about trying to
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Fresh Milk Studios. Above, Tramell Tillman, who plays Declan.
Burchfield exhibition showcases nature, both real and imagined...
Abramson considers post-9/11 secrecy complex detrimental to free press

Jill Abramson, former executive editor of The New York Times, speaks about the conflict journalists face in deciding to publish stories that may threaten issues of national security during her morning lecture Wednesday in the Amphitheater.

The New York Times executive editor Jill Abramson delivered a lecture titled “The Ethics of Privacy” to Chautauquans, to Duke Estroff. Interfaith Lecturer, Sharon Gartner Endowment Fund supports today’s Chautauqua Foundation. The fund was the only child of John Morrison was a member of Offenders in Osaka, Japan. She graduated from the University of Maryland and the U.S. Army during World War II. She enlisted as a private in 1943 and left as a captain in 1946.

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Jones: Don’t sell yourself short as an agent of new life

We are the means of grace for each other and I try to take you seriously as a means of grace," said the Very Rev. Alan Jones during his sermon, "Can These Bones Live?" at 8:45 a.m. on Saturday in the Chapel of the United Church of Christ headquarters.

An offer of Blessing and Healing Daily Service takes place at 12:15 p.m. Friday at the everett Jewish Brotherhood Hillel House. Candle lighting is at 7 p.m. tonight in the chapel. The service, which features a review of the recent Presbyterian General Assembly, takes place at 7 p.m. on Friday at the Everett Jewish Brotherhood Hillel House. Rabbi Ronald Symons will be the cantorial song leader. Following the service, Andy Symons will lead the Chautauqua Dialogues; the Rev. Mark Symons will provide an opportunity for Chautauquans to participate in discussions.

There are dead and neglected parts of ourselves that the Spirit is bringing to life," Jones said. "What deadly poison do we plant that stuns the beauty of the living? Forgive me. Forgive me. That is why God helps us remove the grave clothes. We carry so much deadly stuff that needs to die. When that happens, you are no longer my enemy or rival but you are a place for my blessing and healing. So many people endure living in a world without grace," Jones continued. "We must understand that the source of grace is not what we do but how we live the perfect life that we are called to live.""Radical openness was too much for some to bear," he said. "They took away the grace we need. We need grace to come out on top. God helps us remove the grave clothes. When that happens, you are no longer my enemy or rival but you are a place for my blessing and healing. That is why God helps us remove the grave clothes. We carry so much deadly stuff that needs to die. When that happens, you are no longer my enemy or rival but you are a place for my blessing and healing.

God love us any more or any less. We need forgiveness but forgiving others is part of the deal."

"Forgiveness is the only way out of this cycle of retribution," he said. "Forgiveness is a fruit ripe branch of the Spirit blessing. life into the dry bones, it is the breathing out of the wound of betrayal that does not easily fade away. The Gospel is the drama God which gives the initiative and shares the laws of restoration."

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An-Na’im, the Charles Howard Candler Professor of Law and director of the Center for International & Comparative Law at the Emory University School of Law, spoke about American Muslims and communities at the 2 p.m. Interfaith Lecture Tuesday in the Hall of Philosophy. He focused on the spiritual practice of Ramadan to frame his ideas of changing cultures and the idea of privacy in an interconnected world with his lecture titled “American Cultures of Ramadan: To Invent or Recreate?” which was the second in Week Three’s Series on “The Ethical Dimensions of Privacy vs. Interdependence.”

Ramadan, the practice of fasting from dawn until dusk in the ninth month of the Islamic calendar, is something An-Na’im said that Muslims have mixed feelings about. There are those who are content eating or drinking anything for that day as long as they continue to exercise, as well as those who are very hard, and reverence at that time, because they know how special the time is.

It’s not just simply the physical act of religious prac- tice. It is all the associations that come with it, in terms of sounds and smells and tastes, and so on. Ramadan is all of that,” he said. “It is not just the inconvenience of fasting.”

Ramadan is supposed to cleanse the system and re-instate spirituality, but it involves suffering and willpower. To deal with all of that, An-Na’im said, people need a supportive commu- nity.

During Ramadan, if some- one should slip up and take a sip of water without think- ing, a person outside the cul- ture might think it’s OK. To keep drinking that day because the fast has already been ruined. Why continue to suffer? But someone ingrained in the Muslim culture instantly feels guilty, and the people around him or her notice. Not only will the person continue fasting for that day, but he or she will also make up a day of fasting at the end of the month. It’s a no-questions-asked scenario because their community is raised to think and act like that, to simple with the culture of Ramadan, An-Na’im said.

“What builds community solidarity and togeth- erness is this dimension of accumulating a value that makes us so appreciative of something that we’re not even dreaming of violating it,” An-Na’im said.

In order to keep that sense of community and communi- ty, An-Na’im said the Mus- lim people are subject to less privacy during that time, be- cause it helps form a support system. Yes, he said, your neighbor might know if you slip up and eat something during the fast, but you’re put in a special space where you can struggle with other people and get back on track. If that support system isn’t there, the whole network could fall apart.

“For every community, there has to be a number of us who are willing to en- dure the inconvenience, the company of other people,” he said. This culture is changing for younger American Mus- lims, who haven’t been in- fused with the same under- standing of the practice as the older generations. They might have been taught the same principles in their re- ligious settings or in their homes, but the American Muslim youth is exposed to the rest of American culture as well.

“No community is self-sufficient. Every community is interdependent with other communities,” An-Na’im said. Each of these communities has its own set of values that differ from each other, but that make the support systems, and sometimes what some would consider privacy intrusions, even more necessary. An-Na’im said. These help keep the fabric of the community to- gether.

“That need of acceptance and intrusion and inconve- nience of the company of others have to be broader and deeper and constant, be- cause we need it all the time in all sorts of ways,” he said. Both the Muslim religion and the American culture are instilling a set of behaviors, morals and sense of relationships on American Muslims. It’s becoming im- possible to separate the two, and the new generations are changing because of this.

This brings up the ques- tion of how to sustain the ideas of Ramadan in the American Muslim youth, An-Na’im said if they are in school, around other youth and on social media, how can other Muslims keep track of their actions to make sure they understand and comply with the fast.

An-Na’im said that he doesn’t have answers, but there might be a need for intrusions that some Ameri- cans might find disturbing, in order to attempt to keep the traditions alive in Amer- ican Muslim communities.

This is not a practice that applies only in the Muslim world. It can occur in any subculture, in any commu- nity. An-Na’im said, given the correct circumstances.

“The expressions of impa- tience [that we have about pri- vacy and intrusions] … comes out of a sense of complicity. A taking for grantedness that things are so stable in your life … economically, socially, culturally, educationally, that you are not willing to put up with what is really minor irri- tance,” he said. There are factors of a con- stant, stable community that aren’t seen on a regular basis because people are so used to them, An-Na’im said.

“Conditions of hardship, conditions of adversity which can descend on any commu- nity at any time … people’s willingness to tolerate levels of what we might otherwise consider to be intrusion on our privacy will change ac- cordingly,” he said. “We’ll be more willing to tolerate intrusion when it is necessary for our survival.”

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hat is an American Muslim? Simple, Abdullahi An-Na’im said — it’s an American who also happens to be Muslim. Just like Americans are Christian, Jewish, Buddhist, black, white, male and female, being Muslim is just a small part of who a person is and shouldn’t be their all-encompassing identifier.

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ELIGION

AN-NA’IM: PRIVACY IS A PRIVILEGE

IN STABLE COMMUNITIES

KELSEY HUSNICK | Staff Writer

The Chautauquan listen while Abdullahi Ahmed An-Na’im, Emory University’s director of the Center for International and Comparative Law, gives his Interfaith Lecture Tuesday in the Hall of Philosophy.
And that bleak sentiment is evoked by muted trumpets closing the overture. “If the war was a stalemate,” said Beethoven to his friend Germaine von Losch, who lost his right arm in the war, is darkness itself, by contrast, the presence of a copyist’s hand under the pedant’s. Beethoven himself declared that he would continue composing even as he lay dying of his illness. Was that a statement of his unshakeable faith in his music or a last-minute decision in order to stave off the death that was surely coming? It is impossible to know, but it can be imagined that Beethoven was determined to compose his final music as a testament to the endurance of his art. It is a testament to the power of art to transcend the most difficult circumstances and to endure, even in the face of death.

Maurice Ravel (1875-1937) Cendrillon (1913-1915)

Two piano concertos came from Ravel’s period between 1931 and 1933, and they are night and day apart. The concerto for Left Hand, composed in 1931, is a work of great ambition and originality. The concerto for Right Hand, composed in 1933, is a much more modest and homogeneous piece. The concerto for Left Hand is a work of great technical difficulty and requires a high level of keyboard control. The concerto for Right Hand, on the other hand, is a more accessible piece that is easier to play and to enjoy.

Ravel’s concertos are among the most beautiful and technically demanding works of the 20th century. They are a testament to his genius and to his ability to create music that is both challenging and accessible. They are also a reminder of the power of music to transcend boundaries and to bridge gaps between musical styles and traditions.

The second movement of the concerto for Left Hand is particularly striking. It is a slow movement that is characterized by its use of the pedal point and its complex harmonies. The movement is often regarded as one of the most technically challenging pieces in the concerto repertoire.

Ravel’s concertos are a testament to his genius and to his ability to create music that is both challenging and accessible. They are also a reminder of the power of music to transcend boundaries and to bridge gaps between musical styles and traditions. They are a shining example of the enduring power of music to inspire and to uplift the human spirit.
GOING FOR THE GOLD

YOUNG OLYMPIANS COMPETE ON THE WATERFRONT

MIKE KASARDA | Staff Writer

Years ago, an esteemed group of elders who recognized the value of sport — both for its competitive development and community interaction — devised an athletic tournament of epic proportions. They called this contest the Olympic Games.

It might not have been the worldwide sporting event inspired by the ancient Greeks’ tribute to Zeus and their other deities, but the Boys’ and Girls’ Club’s annual Water Olympics last Thursday is as much a time-honored Chautauqua tradition as its almost-simultaneous sister.

“There has been some version of Water Olympics as long as Club has existed,” said Chuck Bauer, director of programming at Club. “It was started differently in past years, but we’ve been doing this forever and ever.”

Groups of children covered in blue and red paint and clad in complementary swimsuits squawked as they tugged on a grease-covered watermelon or lunged after floating sponges. Their faces beamed as they ran from event to event. Parents, grandparents and curious spectators looked on with similar delight as they snapped photos and avoided splashing water.

At first glance, this scene might look like a frenzied free-for-all on the waterfront, but Bauer preferred to describe the event as “controlled chaos.” He credited Chuck Bauer, waterfront director at Club, and his staff for the efficiency and organization of the day’s competitions.

“Before I started working at Club, I had a 12-year-old sister who was very interested in water and I came to see what it would be like being down here at Club during one of the Water Olympics,” he said. “When I started as waterfront director, I thought, ‘Why not have a Water Olympics where everybody’s constantly involved — a competition that everybody has a lot of chances for success?”

Since Bauer joined the ranks, Water Olympics has been an event that involves all Clubbers, from Group 1 to SAC. In the past, it was an event that involved just the Boys’ and Girls’ Club, but now the Chautauqua Institution has joined in.

“Chuck has a little say in things out here at Club,” Flanagan said. “He says, ‘The scores don’t matter until about two minutes after.’ ”

Bauer has a mantra, one repeated by Flanagan. “It might not have been the Olympic Games, but it’s definitely the best of all the events,” said Nate Currie, a Clubber from Group 4. “The competition aspect is probably the least important for us,” he said. “We’re still trying to learn how to swim so they can use that skill in their lives.”

“The greased watermelon pulls,” added Sterling Smith, another counselor.

“Although the slippery melon was the crowd favorite,” Flanagan said, “the competition was a nail-biter up to the last event. It was so closely contested.”

At the same time, she stressed the competition was an event based purely on fun.

“As we go down the years, many Clubbers excel in this forever and ever,” he said. “It’s an event that kids enjoy it as much as I did.”

The Chautauquan Daily

Mike Kasarda

www.chqdaily.com

ABOVE: 14- and 15-year-old SAC boys and girls compete in a game of water polo.


RIGHT: Max Miller, a Clubber from Group 7, battles Group 8 members for control of the watermelon when I was a kid and being so excited. It’s just a great time.”

Max Miller, a Clubber from Group 4 who participated in his first Water Olympics this year, said he was loved being in the water and was most excited for the watermelon event.

In the end, the blue team was victorious, but Flanagan stressed the competition was a nail-biter up to the last event.

“You want to be the fastest or the best, but they’re all working together and cheering for each other,” she said. “It’s just a lot of fun to see.”

The Clubbers certainly understood these sentiments, but emphasized the aspect of Water Olympics and swimming at Club.

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LOOKING TO THE END

Eleanor Clift, author of Two Weeks of Life, discusses the current state of the hospice system in America, alternatives to end-of-life care and the future for America’s terminally ill during July 5 Contemporary Issues Forum in the Hall of Philosophy.

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