Burns to speak about battlefields of the Civil War

KARLY BUNTING Staff Writer

One hundred and fifty years ago, the nation was mired in the conflict of the Civil War—firmly divided into the North and the South, the Union and the Confederacy, the blue and the gray. The only thing the divided sides seemed to have in common was the blood that spilled on the battlefields.

In today’s 3:05 a.m. lecture in the Amphitheater, renowned documentarian and filmmaker Ken Burns will discuss a subject he knows well: the Civil War.

“‘It’s the remembrance event of the American history,” said Burns about the conflict that killed roughly 2 percent of the population of the United States at the time.

In 1984, President Abraham Lincoln named Ulysses S. Grant the commander-in-chief of the Union Army. The first Union soldiers arrived at the infamous Andersonville prison, and General William Tecumseh Sherman marched to the sea, leaving nothing but scorched earth in his wake.

The year that saw the evolution of Lincoln was also the “worst and bloodiest year of the Civil War,” Burns said.

That year also “involved unspeakable slaughters,” he said.

See Burns, Page 4
The Chautauqua Community Band performs during the Fourth of July celebration in Bestor Plaza.
Hunt, Lawrence Hunt to discuss travel narratives with Brown Bag

**RYAN PAUT**

A woman treks across the United States to win a bet and save her family, and a man covers the expense of South and changes the way the nation thinks about environmentalism.

Plushbeds and write Jim Hunt and Lawrence Hunt will much into the ads of the past to compare and contrast these two tales of adventure with their Brown Bag, "Two Travel Narratives: One Famous, One Burns."

The Hunts, who serve as the joint prose writers-in-residence for Week Seven, will discuss the stories of Clara Estby and John Muir at 12:55 p.m. today on the front porch of the Literary Arts Center at Alumni Hall.

Hunt and Lawrence Hunt have been working on these two travel narratives through their own writing and through performances. With opera, Kazaras said one of the main lessons he hopes that his students learn is that while failure is inevitable, it can also be beneficial. You have to give yourself permission to fail," Kazaras said. "When you do that, there's no telling what will happen and that is thrilling on both sides of the table. You may think you're failing and other people think you're succeeding or you may think you've succeeded and other people think you've failed, but it doesn't matter. You just have pick yourself up the next day and you keep working."

Over the course of the season, the students have been working to perfect their craft, and Mahony said that today and Wednesday's performances will jolt auditors with a feeling of discovery as an element special about having that audience. "You have to give yourself permission to fail," Kazaras said. "Basically, we'll just introduce them to these two stories, their time equally so they can illuminate."

The Chautauqua Opera Guild presents:

**SANDY D'ANDRADE**

JOINT PROSE WRITERS-IN-RESIDENCE

**HAIR FROM THE GULF**

BOLD SPIRIT: HELGA MONTGOMERY AND JOHN MUIR'S THOUSAND-MILE WALK TO THE GULF

Two travel narratives through the past to compare and contrast, how it differed for men and women and how the nation thinks about environmentalism.

**FRIDAY, AUGUST 8**

**SUNDAY, AUGUST 10**

**3 p.m. today on the front porch of the Literary Arts Center at Alumni Hall.**

"Muir's famous quote is that everything is stitched together," Hunt said. "This mindset is what we hope people will understand. And that the story of Clara Estby is fascinating because it was so unconventional for the time period."
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Old First Night will also
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Old First Night will also
Old First Night, the Vespers are a tradition as old as Chau-
and that's unfolding. She said she
Feminist Wire,

"It's powerful to feel a part

TIPPETT/PERRY

In an interview with The

"They're proud. They're

and monographs they had

On May 19, 1941, the

and monographs they had

of the boys' and Girls' Club

"It's what I do, what

The diary's disappear -

in race and gender studies."

She moved to Massachusetts

"I attended Yale as an un -

"I attended Yale as an un -

"They're a part of Chautauqua, and Chautauqua is a part of them.

Everything else is relatively

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OLD FIRST NIGHT

Tuesday, August 5, 2014, 7:30 p.m. — Chautauqua Institution Amphitheater

"Number of Years" Roll Call .................................................. Richard C. Karlsake
Recognition of Employee Years of Service .......................... Marty M. Merley
"Generation" Roll Call ....................................................... Richard C. Karlsake
The Drooping of the Lilacs .......................... James A. Pardo Jr.
Chautauqua, Chautauqua Institution Board of Trustees
Boys' and Girls' Club Air Band: Group 2 Girls — "2G Goes to the Zoo"
Counselors: Meg Girton, Sterling Smith, Jan Baucher
Postcards from Chautauqua .......................... Richard C. Karlsake with Bijou Clinger Miller
Battle of the Statee ............................................. Jared Jacobson at the Massaw Memorial Organ
Officers of the Chautauqua Golf Club Board of Governors
Boys' and Girls' Club Air Band: SAC Girls — "On SAC Superlatives"
Chautauqua Women's Club 120th Anniversary Celebration — "If We Should"
President, Chautauqua Women's Club

OLD FIRST NIGHT

YOUTH REGISTRATION

Sunday: Register in person in the Colonnade lobby from noon to 3 p.m. Please note there is no on-site registration at Boys' and Girls' Clubs or Children's School on Saturdays or Sundays.
Monday-Friday: Register in person, on-site at Boys' and Girls' Clubs or Children's School/Group One during regular program hours, beginning at 7:15 a.m. on Mondays, or by telephone: Children's School/Group One 716-357-6278
Boys' and Girls' Club 716-357-6295

2014 VESPER SERVICE

Leader: The day goeth away.
Congregation: The shadows of the evening are stretched out.
Leader: And unto Thee shall the voice be lifted up.
Leader: They that go by, let them praise Thee.
Leader: And the morning and the evening, and at noon, I will pray, and cry aloud.
Leader: Selah near the light of day.
Leader: Softly now the light of day fades upon itself.
Leader: Far from care, from labor free.
Leader: And we will commune with Thee.
Leader: And Adam and his wife hold themselves in the presence of the Lord God amongst the trees of the garden.
Leader: Dear is to God and I will draw near to you.
Leader: Nearer, Nearer, to Thee, Nearer to Thee to Thee!
Leader: Em'vth thou it be a cross That raiseth me

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Including beverage and light grazing. Come see our
new king beds, lamps, tables, and easy chairs.

SUNDAY, AUGUST 17TH

BOOK NOW! 716.357.3785

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Book during Week Nine and save 45%

*Offer based on availability.
For availability and reservations, call 716.357.3785 (ext. 400)

WEEK NINE INCLUDES:
• Lodging at the Athenaeum
• Breakfast for two

Â ON THE GROUND!

SAVINGs AT THE AMPHITHEATER

Gate passes and single tickets are saved at the Amphitheater for morning worship, morning lectures and evening performances.

THE GTX

SUNDAY, AUGUST 17TH

$193* Available

per-couple/ per-night

Book by August 14th

"OFN"

... And Good Night


evening’s printed program.

Angels to beckon me, Nearer, my God, to Thee,
All that Thou sendest me, In mercy given;
There let my way appear, Steps unto heaven;
Nearer, my God, to Thee, Nearer to thee!
Darkness be over me, My rest a stone,
Though, like the wanderer, The sun gone down,
Congregation: And behold the angels of God ascending
evening performances.

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_COOKIE_
"Justice delayed"

Burns, Santana reflect on impact of 'The Central Park Five'

By ALBION LEVITSKY Staff Writer

"Journalism is about an event that happens, and many times, journalists ignore the ramifications of that event 30 years later. And Ken Burns' work is off the ball. It's the larger effect, the larger implication, the larger collection of information," President Tom Becker said.

The Chautauquan Daily is a proud sponsor of "New Day Rising," the documentary directed by Ken Burns. The film, which will open the Amphitheater stage at 10:45 a.m. on Monday, June 20, "examines the 1989 Central Park jogger case, a story that took on a life of its own, as reporters and scholars set out to track the information." The film also explores how the case affected the public and the justice system.

"It was an on-going news story, a story that would not let anyone be quiet about it," Burns said. "And so [we put] in the story of how it was constantly dealing with this contradiction. An idea that documents have happened?"

The adage that "journalism is the first rough draft of history" holds true in this case, Burns said. "Except no one turns in a rough draft," he said. "And one of the great failures in this case, particularly, is the failure of journalism to ask a simple question: Who were those five young men?" Burns went on. "And so [he] set in motion a republic that is constantly dealing with this contradiction..."

In 2012, 10 years after the jogger's arrest, the five were in Central Park along with 35 or 40 other boys. The oldest of the five, Kharey Wise, said he was 14 years old at the time of his arrest — spent five years in prison. He joined Burns in conversation about the film.

Becker moderated a conversation between the two that was punctuated by footage from the documentary.

Thomas Jefferson wrote in the Declaration of Independence that "all men are created equal, that they are endowed by their creator with certain unalienable rights, that among these are life, liberty and the pursuit of happiness," Burns said. "And yet, of course, when he didn't write it for any men. He certainly didn't intend it for African-Americans or women or Latinos or Latinos or Latinos or Latinos or Latinos."

"And so [he] set in motion a republic that is constantly dealing with this contradiction..."

In the process of this, Santana and 14-year-old Kevin Richardson were arrested, along with three other boys who were in the park that night. Meili was then discovered lying in the park, beaten to the point of unconsciousness. Burns said she described "the cops are constantly dealing with this contradiction..."

"Santana and Richardson and the rest of the five did not know to ‘lawyer up’ and know nothing of their Miranda rights," Burns said. For more than 30 hours, police interrogated the boys individually and denied them food, water or parental supervision, eventually extracting from them filmed confessions that, despite major factual inconsistencies, would become "essentially the key to their prosecution."

The eldest of the five, Kharey Wise, was 16 at the time of his arrest, but had still, and has a mental age of 12 due to developmental challenges. Nevertheless, because of his age, Wise was tried as an adult and would serve 13 years in prison — far longer than any of the other boys.

"This is a circular firing squad that took place over about 30 hours," Burns said of the interrogations. "The cops are constantly dealing with this contradiction..."

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including a pregnant woman who he then mugged, until he was caught by civilians and given a life sentence.

Meanwhile, the boys were convicted, despite a lack of real physical evidence, which included DNA that did not match any of the boys. Burns said of the boys that there was “nothing of the crime scene on them and nothing of them on the crime scene.”

“Everything that you worry about happening, in jail happened,” Burns said.

Despite opportunities to settle their sentences by pleading guilty or testifying against others, the five served their full sentences, unwilling to deny their innocence and wary of a justice system that had previously manipulated them, Santana said.

All five, Burns added, sought higher education in prison and earned degrees. Wise, who finished his sentence in 2010, encountered Reyes in prison, a meeting that inspired him coming to the back and said, “You’re innocent.”

The psychopathic, sociopathic boys who in 1989 were falsely convicted for the rape and attack of a jogger in Central Park. Above, Burns and At left, Raymond Santana appears in a clip from Ken Burns’ film “The Central Park Five,” a documentary about five teenagers who in 1989 were falsely convicted for the rape and attack of a jogger in Central Park. Above, Burns and

Santana, Burns said, “And he goes to the warden and says, ‘You know, they didn’t do this. I did it.’”

Reyes’ DNA matched the evidence in Mull’s rape kit, and in December 2002, a judge vacated the convictions, triggering what Burns called a “huge reaction—any response—on the part of the prosecutor and the police. The idea that they must have done some- thing,” held by establishment fig-

ures, including former New York City mayor Michael Bloomberg, Santana said. “And I say, ‘You know? He was with me this whole time. I just didn’t know you knew.’ And he comes at the right time. It’s not when you want him. It’s when he says it’s time.”

In addition to his full-time job as a clerk in a union in New York City, Santana works as an advocate with the Innocence Project, a litigation and public policy organi-

zation that works to exonerate the wrongly convicted.

“We were able to take the label of the Central Park Five turn it around and turn it into something more positive,” he said.

Santana has not held onto much anger at that injustice, he said, emphasizing his faith as a source of relief over the last quar-
ter-century.

“My why? Why did this hap-

pen to me?” Santana recalled thinking when he felt he was at “rock bottom.” But after exonera-

tion, he secured a job; he had his 10-

year-old daughter, went back to school and met his fiancée.

“All that stuff starts to strength-

en my faith, and it starts to put it back into perspective,” Santana said. “And I say, ‘You know? He was with me this whole time. I just didn’t know you knew.’ And he comes at the right time. It’s not when you want him. It’s when he says it’s time.”

The city shamelessly delayed the trial,” said Burns, referring to the 15-year delay to be-

gin deportations after the 13 years between the boys’ arrests and their eventual exoneration.

“We know that what happened for those 13 years is justice de-

fied,” he said. “Justice delayed is justice denied.”

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NOW Generation hosts reception at Fowler-Kellogg

Throughout the summer, the NOW Generation, made up of Chautauquans aged 21 to 40, has been hosting a variety of events for young individuals and families. Last Wednesday, the NOW Generation gathered at Fowler-Kellogg Art Center for a gallery reception and exclusive tour of the Student Show. The reception was intended to allow younger Chautauquans to come together to experience art.

For Bermel, the best part about being involved in the NOW Gen has been the positive feedback from Chautauquans and the administration. Bermel said NOW Gen offered him an opportunity to be involved in Chautauqua on a young adult level. After going through and working as a counselor for Boys’ and Girls’ Club on the grounds, Bermel said, “We’re really active.” Bermel said, “We want to be involved. I think we understand the tradition of Chautauqua and we want to preserve that, but also recognize that it’s ever-evolving and modernizing in front of our eyes. And we want to be a part of that.”

Representing the School of Art at the event was Student Exhibition Coordinator, Smith. She works in the ceramics studio as a kiln technician. Smith was a student at Chautauqua in 2011 and 2012, and has been back for the past two summers as an employee. He emphasized that, regardless of age, every member of the Chautauqua community has something to offer the Institution’s culture. “Everybody is bringing something to the table, so with the NOW Generation, they’re going to bring something that’s very unique,” Smith said. “People between 21 and 40 have a different idea and a different vision about what this place will be, what it will offer, and that’s going to be important for the Institution’s future.”

After enjoying cocktails and appetizers on the gallery’s porch, those in attendance were invited inside for the official tour of the student show. “What’s really nice is we have a student exhibition up tonight and it’s been really nice,” said Judy Barie, gallery director, as she welcomed everyone inside the gallery. “We’re really happy that we could have the NOW Generation here to experience the gallery.

Accents and dialects are hard work. They’re really fun, but they’re also very specific, very detail-oriented.”

— VIVIENNE BENESCH

Artistic director, Chautauqua Theater Company

CTC demonstrates dialects, accents in Special Studies

EMMA FORSYINGER

MERCHAND MERCHANT

With its Week Seven seminar on “Accents and Dialects” and the opening of ‘The Tempest’ at 8 p.m. on Saturday, Chautauqua Theatre Company emphasized this week is what special studies director Bermel called “the voice of the language.”

The class and the playwright’s production collectively show the content and behind-the-scenes concentration on language that is central to an actor’s work. “The evolution of Shakespeare’s language demands a lot,” said CTC Artist-in-Residence Vivienne Benesch. “A Shakespearean actor has to know a lot of different contemporary drama — what it requires physically, in terms of breath.”

Voice and speech coach Deb Hecht works with CTC conservatory and guest artists to be able to assume the many accents and dialects that are the essence that is Shakespeare. According to Benesch, Hecht says training for Shakespearean actors is like training like an athlete. “You get a week longer than any other show to rehearse,” Benesch said. “This is about the work at making the language understandable, the understanding exactly what you’re saying so that your audience understands exactly what you’re saying.”

Meanwhile, Corona- nady instructs a younger audience in how to prepare for Shakespeare. “We give it a week long, so it’s a way to enhance what hard work is,” Benesch said. “There’s a demand for more specific involvement on many levels, so it’s a way to enhance their experience of what the company is doing but also their own interests in many different facets of the discipline.”

While CTC’s conservatory rehearses Shakespeare and other language in Brandy Theater Studios, the CTC’s Special Studies offers Chautauquans the chance to also engage in specific practice with Corpandy. “I hope in the how fun it is, but also to demonstrate how hard work is,” Benesch said. “This is a demand for more specific involvement on many levels, so it’s a way to enhance their experience of what the company is doing but also their own interests in many different facets of the discipline.”

“I think the best way to engage and be one of the people that helps grow our English dialects in the future as well as our theatermakers of the future,” he said.

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Dialects and an accent: “It’s very American.”

According to Benesch, accents and dialects are a way to enhance what hard work is, but also to demonstrate how hard work is. “There’s a demand for more specific involvement on many levels, so it’s a way to enhance their experience of what the company is doing but also their own interests in many different facets of the discipline.”

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Baumgarten shines as opera company's veteran lighting director

For lighting director Michael Baumgarten, his job is a lot less grandiose. "I'm a grown up, and I turn lights on and off," he said. "That's what I do for a living." Ever since 1994, when Baumgarten paired up with Artistic/General Director Jay Davis, his job is "real life," as he calls it — Baumgarten is the director of production and resident lighting designer for Opera Carolina, where he not only includes company staff, but actors, scheduler and housing organizers.

"I try not to take it too seriously," he said. "I wouldn't take it seriously if I were a doctor or a lawyer. It's just the way I'm wired." Growing up in Brooklyn, New York, Baumgarten had a natural love for theater. In high school, he found his way into comedy, starring in roles like Pops, the skit-writing union president in the ‘50s musical "The Boys from the Beresford." Time in college, Baumgarten looked toward Binghamton University with the aim to "found his 'shtick.' He would confess such to his parents years later.

And today at Chautauqua, the lighting designer knows his 'shtick' well. At Norton Hall, changes and fluctuations in lighting are carefully plotted out beforehand (what he calls the "light plot") with what Baumgarten names "artificial lighting."

"During a lighting run-through, Baumgarten is straightforward. If he makes one wrong cue, then the whole show could be out of sync. Sitting in a makeshift lighting booth on the ground floor, Baumgarten and his assistant run through a show many times, very minute by minute. With the director's help, Baumgartener works through a piece, recording lighting cues, calling to his test subjects on stage to move props and to stand under downstairs lights. All cues are numbered by Baumgarten and are played back in sequence and in a precise order of time in sync with the music."

"If the baby cries, she will actually work," he said. "If the baby giggles, we can work as well," he said, "and you go, 'Hey, that actually works.'" Baumgarten’s antics, however, is not always the director’s call. Baumgarten talks about how the "director’s word that controls the lighting." Although productions have been in control of stage lighting for opera at Chautauqua, the lighting designer is to "give visibility where and when it is wanted." And today at Chautauqua, the lighting designer knows his "shtick" well. At Norton Hall, changes and fluctuations in lighting are carefully plotted out beforehand (what he calls the "light plot") with what Baumgarten names "artificial lighting."

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Sometimes he'll suggest a variation — "How about we exit on blue, instead of black?" — other times, it's the director's call. Many times, Baumgarten said, he sees his job as primarily a means for what the director envisions. "I'm sort of like an eye doctor — Do you like this better or do you like this better?" Baumgarten said. "And I show them different variations. If you don't like one, you like one, you like two." With Baumgarten's antics, however, is not always the director’s word that controls the lighting. Baumgarten talks about how the "director’s word that controls the lighting." Although productions have been in control of stage lighting for opera at Chautauqua, the lighting designer is to "give visibility where and when it is wanted." And today at Chautauqua, the lighting designer knows his "shtick" well. At Norton Hall, changes and fluctuations in lighting are carefully plotted out beforehand (what he calls the "light plot") with what Baumgarten names "artificial lighting."

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YOUTH

Counselors of the Week put together #throwbackthursday theme for Air Band

MIKE KASPARA
Staff Writer

Reporters’ Note: Each week, the directors at Boys’ and Girls’ Club, along with a few Club counselors who performed extracurricularly within their groups, received an eventful Week Six. Air Band (Old First Night Band), Students, Club directors were named Annika Borg-Sundstrom, Helen Himebaugh and Mrs. Prechtl to coordinate the counselors of the Week. "The Daily met up with Borg-Sundstrom and Himebaugh in talk about Quidditch, Elvis and one special night for the Chautauquans.
Air Band seems to take a lot of preparation. How did you prepare your group for the performance?
Borg-Sundstrom: Air Band is really stressful. It’s a lot of work. We started working on developing our theme, “throwbackthursday,” during the first week of Club. We talked about ideas with the directors, and then we worked on something that we wouldn’t be too preoccupied with during the week of Air Band.
Himebaugh: We started doing tryouts for kids during the beginning of Week Five.
Borg-Sundstrom: Last year, the counselors tied into a Harry Potter theme, so the girls wouldn’t be too preoccupied with it. We tried to do something that would be as “zany” as those of the playwrights believe that putting on the silly scares is appropriate to be starring on stage.

In honor of the Old First Night celebration, the Chil-
dren’s School hosts its annual Children’s School ‘Troll Play’ — especially the “Trolls and their trainers,” will be lead by the Bestor Plaza fountain, Heidi Zarou, Pie Kasbar, Gretch-
ethanathaniel holden real, and Tiffany Clementi- a “Sorting Hat” and sorted them into houses. During track and field day, they re-
terms of points if their entire house won in the water. We also wanted to show that the girls who were background dancers, I cut out felt skirts, I made little records to put on them. It was a lot of fun.

Since you’re performing on Tuesday for Old First Night, do you have to pre-
pare anymore?
Himebaugh: A lot of the girls who were background dancers during Week Six won’t be here for Old First Night. We have to teach the new girls the dances, and we will have Monday and Tues-
day to teach them. Getting costumers is the hardest part.
Borg-Sundstrom: We told some of the girls they could keep their costumes without realizing we were perform-
ing again, so now we have to ask for them back. We’re per-
forming with Group 2 Girls and Boys and SAC Girls.

What’s special about Old First Night for you?
Himebaugh: I think it’s really cool to have all the generations of Chautauqua come together.
Borg-Sundstrom: They don’t do it every year. It’s a really cool call and have people stand up based on how many generations their families have been coming here. We’re both fifth-generation Chautau-
quans so it’s really cool when we get to stand up. We honor the oldest Chautau-
quans. That’s really cool, too. Borg-Sundstrom: Marching with the Counsers, dressing up and singing the Club song are all a lot of fun.

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AUGUST 3, 2014

**SPORTS CLUB TUESDAY**

TUESDAY, AUGUST 5, 2014

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TUESDAY, AUGUST 5, 2014

**WOMEN’S CLUB TUESDAY PAIRS BRIDGE**

AUGUST 5, 2014
Edward L. Anderson Jr. Foundation to underwrite new gift-matching program in honor of the entire Chautauqua community.

And with a newly announced matching gift program, community members can now make their lead- ership contributions to the Chautauqua Fund stretch even further.

Through the generosity of the Edward L. Anderson Jr. Foundation, brothers Steve and Dave Anderson have offered to underwrite a new 2014 matching gift program for those who contribute to the Chautauqua Fund.

“This is a three-two-one matching program that they’ve made available for us as a tool,” said Jack McCredie, co-chair of the annual fund. This opportunity provides significant funds to maximize giving to the Chautauqua Fund.

“The ‘three’ refers to the newly created Lewis Miller Circle of the NOW Generation; Young chautauquans — who are 21 to 40 years of age — join the Lewis Miller Circle with a $250 contribution; the gift is matched three times over for a total impact to Chautauqua of $7,000.

The “two” is for the $1,874 contribution to become a new member of the Bestor Society.

The “one” is for new commitments to the Byster Society: a $3,500 gift will have an impact of $7,000.

This is a wonderful opportunity for community members to maximize their gifts to Chautauqua,” said Tina Downey, director of the Chautauqua Fund.

“We are simply delighted by the generos- ity of the Anderson family in helping to step up leadership participation in the Chautauqua Fund.

This gift-matching pro- gram is in effect now through Dec. 31.

To learn more about philanthro-pies at Chautauqua or to partici- pate in the 3.2.1. Matching Gift Opportunity, please contact Tina Downey at 716-357-6406 or tdowney@ciweb.org.

Valid on new commitments August 5 – December 31, 2014

Join the …

• Lewis Miller Circle of the NOW Generation (open to those who are 21–40 years of age) with a gift of $250 — and your gift will be matched x3 so that the impact of your gift is quadrupled

• 1874 Society with a gift of at least $1,874 — and your gift will be matched x2 so that the impact of your gift is doubled

• Byster Society with a gift of $3,500 — and your gift will be matched x1 so that the impact of your gift is tripled

For questions or to make your gift, contact: Tina Downey, director of the Chautauqua Fund.

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Edward L. Anderson, Jr. Foundation Matching funds generously provided by the Edward L. Anderson, Jr. Foundation

CARSON QUIROS
Chautauqua Planner

3.2.1.
MATCHING GIFT OPPORTUNITY

Maximize the impact of your Chautauqua Fund gift

Nemett to discuss role of traveling in his work

KARLY BUNTON
staff writer

Painter Barry Nemett has traveled to Italy, Spain, France and China and has painted the scenery and landscapes of all these countries.

“I’ve enjoyed every place I’ve ever visited and got something different out of every place,” he said.

Nemett will discuss the role his travels have played in his work during the last VACI lecture of the season at 7 p.m. today in the Hultquist Center.

Nemett has traveled to Italy on multiple occasions, and due to the sheer amount of time he has spent there, it ranks among his favorite coun- tries to visit.

“I go there the most, and keep returning to a certain town in Umbria, Italy,” he said. “I’ve got to know the place and, of course, the people who inhabit the place.”

Among his Italy paint- ings are scenes of the Um- brian countryside and of the Tiber River.

Nemett has also written a novel called Crooked Tracks — a sort of coming of age story — of a boy whose art plays a role. The publisher included 20 color reproductions of famous paintings by the Old Masters and 20th century artists like Edward Hopper in the book, he said.

“The main character writes these poems and thoughts, but said he doesn’t like to think of traveling as a tool,” said Jack McCredie, co-chair of the annual fund.

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“We have a concrete reason on why he moves across media,” he said.

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### Chautauqua Daily

**Tuesday, August 5, 2014**

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**Program**

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<td>7:00</td>
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