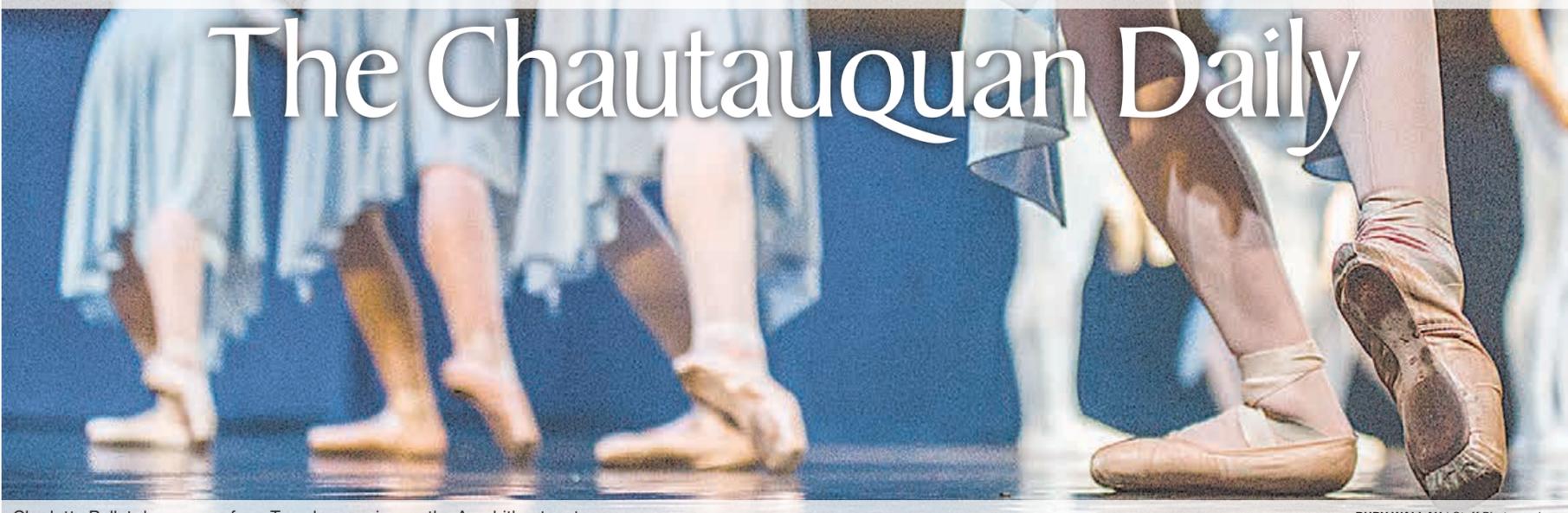


The Chautauquan Daily



Charlotte Ballet dancers perform Tuesday evening on the Amphitheater stage. RUBY WALLAU | Staff Photographer

'A Great Awakening': Reid to serve as Week Four chaplain



REID

MARY LEE TALBOT
Staff Writer

The Rev. Frank M. Reid III has been described as many things — positive, prophetic, powerful, proactive and passionate among them. The senior pastor of Bethel AME Church in Baltimore for more than 25 years, he will serve as the chaplain for Week Four at Chautauqua and preach on the theme, "It's Time for a Great Awakening!" Reid will preach at the 10:45 a.m. Sunday service of worship and sermon in the Amphitheater. His sermon title is "Wake Up Everybody!" He will speak about his faith journey

at the 5 p.m. Vespers in the Hall of Philosophy. Then, he will preach at the 9:15 a.m. morning worship service Monday through Friday in the Amp. The titles for his sermons include: "When You Wake Up, Stop Worrying!" "Trust God and Do Good!" "The Power of Commitment!" "The Power of Weakness," and "I Have A Transforming Testimony!" Reid is a fifth-generation minister. His father and grandfather both served the African Methodist Episcopal Church as bishops. He is joined in ministry by his wife, Marlaa' M. Reid, and their two daughters. They are also the parents of a son. Originally from St. Louis, Reid at-

tended the Rockefeller Foundation's Yale Transitional Year Program in 1970, graduated from Yale University with a B.A. in 1974, Harvard Divinity School, M.Div., in 1978, and was a distinguished Samuel Dewitt Proctor Fellow at United Theological Seminary, earning a D. Min. in 1990. Reid preached his first sermon in 1971 while his father was the pastor of Metropolitan AME Church in Washington, D.C. His first ministerial experience was as a missionary pastor in Monrovia, Liberia, at the Eliza Turner AME Church. After graduating from seminary, Reid was appointed to his first pastorate in the United States: Greater

Bethel AME Church in Charlotte, North Carolina. From 1980-1988, he led Ward AME Church in Los Angeles. He has served at Bethel AME in Baltimore since October 1988. Bethel and the Reid also played an important part in the HBO series "The Wire" — both were mentioned frequently (and positively) throughout the show, and a worship service at the church was filmed for the series. As an author, Reid has written several books, including *The Nehemiah Plan* and *Fight Like A Man*. With the Rev. Jeremiah Wright, he co-authored *When Black Men Stand Up For God: Reflections on the Million Man March*.

VODKA & VINO

CSO, Opera Young Artists collaborate for night of favorites

MORGAN KINNEY
Staff Writer

Life is unpredictable, but that hasn't stopped guest conductor James Meena from planning to die at the helm of the orchestra. "Here's my scenario: The last performance of Verdi's *Otello*, I walk off the podium, take my bow, curtain drops — I'm dead," Meena said. "That's it." Rather than *Otello*, Meena leads the Chautauqua Symphony Orchestra and Chautauqua Opera Young Artists in a concert of favorites at 8:15 p.m. Saturday in the Amphitheater. Divided into two halves, the "Vodka and Vino" concert consists of favorites from Russian and Italian composers, respectively. This choice was influenced by this season's two operas, *Eugene Onegin* by Russian-born Tchaikovsky and *Macbeth* by Italian-born Gi-



Kate Farrar performs during Chautauqua Opera's annual Opera Highlights concert in 2014. RACHAEL LE GOUBIN | File Photo

useppe Verdi. With librettos spanning English, French, Italian and Russian, the program features the opera's youngest members. While Meena said the audience might not be familiar with every aria, there is sure to be something for everyone. "These kind of potpourri concerts are like going to an all-you-can-eat buffet," he said. The Young Artist Program consists of Apprentice and Studio Artists, who will collaborate with the orchestral music

to deliver an array of arias. Carol Rausch, music administrator of the Chautauqua Opera Company, said apprentices are, in some cases, slightly older or slightly more experienced. "The talent in both groups is equal, and it is important to have everyone out there and showcase a full company event," she said. "Apprentice Artists are singing the solos and the Studio Artists serve as the chorus to back up the leads."

Although the lead singing roles are reserved for the Apprentice Artists, on occasion studio artists may sing lead. "In one case, Laura [Sotobayomi], in the 'Vino' half, is doing a little cameo role in the second piece — she is a studio artist," Rausch said. "The two Apprentice sopranos weren't quite right for this piece, so it is kind of nice to have Studio Artists out there as a solo artist." See OPERA, Page A4

Gregersen to link skill of questioning with innovation, great leadership

DEBORAH TREFTS
Staff Writer

For many people — Chautauquans included — asking lots of questions is daunting, discomfiting, impolite, taxing, risky, time consuming and sometimes unnecessary. For Hal Gregersen, executive director of MIT's Leadership Center, questioning is essential for developing innovative leaders to solve the world's problems. Innovation begins with questions, especially those that are atypical. At 3 p.m. Saturday in the Hall of Philosophy, Gregersen will focus on "Asking the Right Questions Before Someone Else Does." This will be the third lecture in the Women's Club's Contemporary Issues Forum series. By "the right questions," he means the ones that disrupt people's view of — and interaction with — the world. "If you're not asking the right questions, you're not getting the right answers," Gregersen said. "Asking great questions is at the core of great leadership." Gregersen is convinced that, by asking a series of probing questions — including elementary and even "stupid" questions that others laugh at — innovative leaders discern "what they don't know they don't know" about a situation. Whittling down their assumptions, they become aware of factors that it would not have occurred to them to think about, let alone ask about. See GREGERSEN, Page A4



GREGERSEN

IN TODAY'S DAILY

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Scenes from annual open house at Chautauqua's pre-school
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Closer than its seams
CTC preps for opening of *Intimate Apparel* in a week
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NEWS



Briefly

NEWS FROM AROUND THE GROUNDS

FootGolf at Chautauqua Golf Club

Come join us for FootGolf at 2 p.m. Sunday at Chautauqua Golf Club. A combination of the popular sports of soccer and golf, FootGolf is deceptively simple and fun for all ages. \$20 per person or \$10 for golf club members. Bring your own ball — a limited number will be available to borrow. Includes greens fee, prizes, plus pizza and soda post event. For more information and to register, call 716-357-6211.

Massey Organ Encounter for Children

5 p.m. Sunday in the Amphitheater. Children will see how the organ works and try the instrument themselves.

Chautauqua Literary Arts Friends news

CLAF invites writers to share their work at 5 p.m. every Sunday in the Prose Room on the second floor of the Literary Arts Center at Alumni Hall at the open mic.

From noon to 3 p.m. Sunday, authors will offer their books for sale and signing on Bestor Plaza. Jointly sponsored by the Writers' Center and CLAF.

AA/AI-Anon meeting

12:30 p.m. Sunday in the Hurlbut Church Parlor.

Chautauqua Property Owners Association news

At 9:30 p.m. Sunday, the CPOA will have a weekly informational "Street Lighting Walk-about." Meet in front of the Colonnade to discuss street lighting issues.

The CPOA will hold a bicycle rodeo to teach children bike safety with three sessions at 1, 1:30 and 2 p.m. Sunday on the Hultquist Center porch.

Chautauqua Women's Club news

Mah jongg games at the CWC. Members only, but memberships available at the door. Games will be played from 2:30 to 5 p.m. every Monday and Friday.

Visit at the Sunday Soiree from 4:30 to 6 p.m. Sunday.

CWC members and their guests are welcome. Donation \$5 per person. Memberships taken at the door.

Artists at the Market is open from 1 to 4 p.m. every Wednesday, Thursday and Sunday at the Farmers Market.

Join the CWC on Monday evening to make new friends.

Duplicate Bridge games will be held weekly at the CWC house from 1 to 4 p.m. every Tuesday. Fee paid at the door.

CWC offers a bridge lesson followed by social bridge Saturdays at the house. Lesson runs noon to 12:30 p.m. followed by the game. Separate fees for lesson and play.

CWC invites all Chautauquans to the fourth PWN Program of the 2015 season at 1 p.m. Monday at the CWC house. This week's speaker, Kathleen Rehl, is a leading authority on widows and their financial planning issues.

CWC Flea Boutique is now open from noon to 2 p.m. on Wednesdays, Fridays and Sundays behind the Colonnade.

Recreation news

The Chautauqua Sailing Department, located at the John R. Turney Sailing Center, offers a summer-long curriculum of one week sailing courses. Private lessons and sailboat rentals are also available. Call 716-357-6392.

Come play Ultimate Frisbee at 2 p.m. every Sunday at Sharpe Field. Contact Mike O'Brien at 702-493-1372.

CLSC Class of 2001

The CLSC class of 2001 meets for coffee at 9 a.m. every Monday at the Literary Arts Center at Alumni Hall.

School of Music master classes

At 4 p.m. Sunday and Wednesday, Jon Nakamatsu will host a piano master class in the Sherwood-Marsh studios. There is a suggested fee of \$5.

Marlena Malas will give a Master Class at 1:15 p.m. Monday in Fletcher Music Hall.

Docent tours

Pioneer Hall is open for docent tours from 1:15 to 2:15 p.m. every Monday and Wednesday.

Chautauqua Opera Guild news

Chautauqua Opera Guild invites you to attend the Musical Theater Revue "Backstage Pass: Heart & Music" at 10 p.m. Tuesday in Elizabeth S. Lenna Hall.

Chautauqua Opera Guild invites its members to the Annual Luncheon at 12:15 p.m. Thursday on the lawn of Norton Hall. Guild Members planning to attend need to contact Macie Van Norden at 819-810-9147 or email van-norden.margaret@gmail.com. Call Barbara at 716-357-3315 or join at the luncheon.

Sandy D'Andrade's 13th annual trunk show and sale, which benefits Chautauqua Opera Company's Young Artists program, returns for a special weekend event from 8 a.m. to 4 p.m. Saturday in the Athenaeum Hotel Conference Room.

Encore Chorale Summer Choral Institute registration

Registration is now open for Encore, a "singing summer camp" for older adults. For more information and pricing, please call Encore at 301-261-5747 or email info@encorecreativity.org. Program details and registration forms are available online at encorecreativity.org.

Chautauqua Dance Circle "Views on Pointe" lecture

The CDC celebrates Patricia McBride for her 2014 Kennedy Center Honor with a lecture demonstration at 3:30 p.m. Monday in the Hall of Christ.

Bird, Tree & Garden Club Lake Walk

6:30 p.m. Monday at the covered porch at Heinz Beach below the Youth Activities Center for "A View of the Lake Through the Trees" with Rick Constantino.

Chautauqua Prize dinner reservations available

The fourth annual Chautauqua Prize dinner will honor Phil Klay, author of *Redeployment*, on Friday evening, July 24. The farm-to-table-style dinner is conceived and prepared by Executive Chef Travis Bensink. Make your reservations in the CLSC Veranda or at the reception desk in the Literary Arts Center at Alumni Hall.

'THE ENGINE OF OUR RUIN'



ZACHARY CLELAND | Chautauqua Theater Company

Telephone gone wrong: a trade negotiation gets lost in translation in Jason Wells' *The Engine of Our Ruin*, Chautauqua Theater Company's first New Play Workshop of the 2015 season. From left to right: Demosthenes Chrysan as Haroun, Rasha Zamamiri as Razi and Jessica Ko as Nia. The play will be staged at 2:15 p.m. Saturday in Bratton Theater.

Friday at the Movies

Friday, July 17

ME AND EARL AND THE DYING GIRL - 6:00 Winner of the 2015 Sundance Grand Jury Prize and Audience Award, this is the story of Greg Gaines (Thomas Mann) who spends most of his time making parodies of classic movies with his co-worker Earl (RJ Cyler) and finds his outlook forever altered after befriendng classmate Rachel (Olivia Cooke) who has just been diagnosed with cancer. "Tender, clever, wise and highly recommended." -*Rex Reed, New York Observer* (PG-13, 104m)

SPY - 8:45 Director Paul Feig's (*Bridesmaids, The Heat*) new comedy features **Melissa McCarthy** as an unassuming, deskbound CIA analyst. When her partner (**Jude Law**) falls off the grid and another top agent (**Jason Statham**) is compromised, she volunteers to go deep undercover and prevent global disaster. "McCarthy gets the funniest, most versatile and sustained comic showcase of her movie career in this deliriously entertaining action-comedy." -*Justin Chang, Variety* "So funny you can barely catch your breath between scenes." -*Colin Covert, Minneapolis Star Tribune* (R, 117m)

INTRO TO CHQ:
YOUTH ACTIVITIES WEEK FOUR**SUNDAY 7/12**

Family Orientation and Tour
12 p.m. to 3:30 p.m.
Bestor Plaza

MONDAY 7/13

Intro to Sports Club
10 a.m. to 12 p.m.
Sports Club

Sundae Monday!

Minimum age 12
8 p.m. to 9 p.m.
Youth Activities Center

TUESDAY 7/14

Library Tour
10 a.m. to 11 a.m.
Smith Memorial Library

Turner Tour

Bring gate pass
11:15 a.m. to 12:15 p.m.
Turner Community Center

WEDNESDAY 7/15

"Wall-E" Screening
7 p.m. to 9 p.m.
Hultquist Center Room 101

THURSDAY 7/16

Day at the Beach
11 a.m. to 1 p.m.
Meet at Children's Beach

Ice Cream

3 p.m. to 4 p.m.
Brick Walk Cafe

FRIDAY 7/17

YAC Lunch Special
12 p.m. to 2:30 p.m.
Youth Activities Center

Todd & Susan Bauer
Broker/SalespersonBrian Bernel
SalespersonPam Bloom
SalespersonMaggie Lieber
SalespersonErica Maloney
SalespersonJennifer Ortman
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NEWS

Lutheran House anniversary celebrated at Sacred Song

ALEXANDRA GREENWALD
Staff Writer

In the history of Lutheranism, 125 years may not be a long time. In Chautauqua, however, it's certainly something to celebrate — and that's exactly what the Lutheran Denominational House plans to do.

This weekend's Sacred Song Service will add to those celebrations at 8 p.m. Sunday in the Amphitheater with a program titled, "A Mighty Friendly Fortress."

Institution organist Jared Jacobsen said that the title is a play on the classic Lutheran hymn, "A Mighty Fortress is Our God."

"Marlie Bendiksen, who helps me with archival stuff, kept coming across references to the Lutheran House as 'a mighty, friendly fortress,'" he said. "And I thought, 'You know, that really does represent what that house is all about.' It just feels like a warm, friendly, fuzzy place to be."

Jacobsen said the program will include a brief history of Lutheranism from Martin Luther's 95 Theses, which ignited the Protestant Reformation and eventually led to the denomination's presence at Chautauqua.

"I think it's probably safe to say that, if there was no Protestant Reformation, there would be no Chautauqua," Jacobsen said.

The musical portion of the program will include both versions of "A Mighty Fortress," both the well-known "foursquare" melody and the original tune, which Luther adapted from a drinking song.

"Music is really synonymous with the Lutherans,



JOSHUA BOUCHER | Staff Photographer

Jared Jacobsen instructs the audience how to sing "Oseh Shalom," a Hebrew hymn, at the Sacred Song Service on July 12 in the Amphitheater.

“

I think it's probably safe to say that, if there was no Protestant Reformation, there would be no Chautauqua."

—JARED JACOBSEN
Organist, Chautauqua Institution

so we didn't have to help Jared [arrange the service] much," said Ardyce Gustafson Rigg, communication chair for the Lutheran Chautauqua Association. "Luther said, 'Music is a fair and lovely gift of God. ... Next after theology, I give to music the highest place and the greatest honor.' Lutheran worship provides opportunities for worshippers to give praise to their Lord and celebrate the proclamation of the Gospel through congregational song."

According to Janet Enders, the Lutheran presence in the

Institution was first found in the home of the Rev. and Mrs. Isaac Baker at 28 Foster in 1890. The Lutheran Chautauqua Association was formed the same year.

The lot on Peck where the Lutheran House now stands was purchased in 1911 for \$2,200. The house itself was dedicated on July 9, 1925.

"It's been a nice place to come and stay," said Enders, who has taken part in the Chautauqua Lutheran community since 1940.

This season, the Lutheran House has welcomed Jerry and Sue Keppel as host and hostess and sponsored vocalist Xiaomeng Zhang and pianist and choral performer Joshua Tan as Chautauqua Scholars, said Rigg.

The house also held a cake and ice cream celebration during their Tuesday Social Hour and a House Blessing given by the Rev. Anne Schmid and the Rev. Steve Broome during Week One.

Celebrations will continue at 3 p.m. Sunday, July 26, in the Lutheran Denominational House with a public ice cream social.



SAALIK KHAN | Staff Photographer

Chautauqua Institution Director of Religion Robert Franklin leads the Trustees Porch Discussion at the Hultquist Center on Wednesday.

Franklin leads porch discussion on religious programming initiatives

HAYLEY ROSS
Staff Writer

Robert Franklin believes religion is evolving at Chautauqua Institution.

Chautauqua's religious programming was the topic of Wednesday morning's Trustees Porch Discussion.

Franklin, Chautauqua's director of religion, emphasized four key aspects and goals of religious programming, the first being to introduce Chautauquans to the finest religious speakers and scholarship possible.

He said the Department of Religion is always open to suggestions from Chautauquans for creative and interesting speakers and themes, and now there is an online form where suggestions can be made.

Nurturing the spiritual life is also one of the goals Franklin discussed. A variety of worship services and programs are available daily to satisfy this mission.

"This has to do with the inner life, the inner resour-

ces, the moral compass and the sense of connection to the deity that keeps us centered," Franklin said.

The mission of promoting interfaith literacy to respect and understand the faith of others is highly fulfilled by the Abrahamic Program for Young Adults, where young people can gather to grow their own faith and obtain knowledge of other faiths.

"APYA represents the kind of peace we are trying to foster in the world and in America," Franklin said.

Two programs Franklin said promote the growth of new leaders, which is the fourth mission in religion, are the New Clergy Program and the Chautauqua Clergy Leadership Program.

The CCLP is a two-year cohort of Christian pastors who work together and meet in intensive three-day seminars with faculty, experts and mentors to become what Franklin calls "public pastors" — individuals who think of themselves as responsible for a large town or

county rather than a single congregation.

Chautauquan Teresa Kammerman asked if there was an African-American denominational house on the grounds and how the community can support that organization.

Franklin said there is no official African-American denominational house on the grounds yet, but there is an organization on the grounds that is working toward a proposal for the Board of Trustees for a house on the grounds.

Kammerman also expressed concerns about leaving time available during the day for programming by the denominational houses that does not interfere with Institution programming.

Franklin said he will make the Institution administration aware of the suggestion.

Porch discussions occur at 9:30 a.m. every Wednesday on the Hultquist Center porch, each with a different theme and speaker.

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FROM PAGE ONE

OPERA

FROM PAGE A1

Apprentice Jared A. Guest, baritone, will sing "Ves tabor spii" ("The whole camp is sleeping") from Rachmaninoff's Aleko during the Vodka portion of the concert. A featured piece from Eugene Onegin, "How far away you seem now," is performed by apprentice tenor Brett Sprague.

During the "Vino" section, "Un di se ben rammentomi," from Verdi's Rigoletto, will feature the apprentice quartet tenor John Riesen, soprano Alison King, mezzo-soprano Rachel Arky and baritone Joseph Flaxman.

Rausch said the final performance of the concert, "Libiamo" (Let's Drink), which supports the theme, consists of the entire Young Artists roster to deliver a big sound to close the evening.

"This program is quickly put together, and I feel very comfortable having a maestro of [Meena's] caliber doing that, so we are happy to welcome him back," she said.

Meena brings with him three decades of experience and almost 10 visits to Chautauqua Institution, where he has both conducted Young Artists and the Opera Company's main stage performances.

His full-time gig is with Opera Carolina in Charlotte, North Carolina, although he has made numerous guest appearances across the United States, Europe, Asia and elsewhere.

Meena said opera conducting was something he more fell into than pursued. After he was offered an opera position at Carnegie Mellon, the role stuck.

The challenge of his work, he said, comes from the coordination of the orchestra with the performers onstage. It doesn't matter how spectacular the orchestra sounds if it's not lock-step in tempo, style and interpretation with the singer.

"You've got to breathe with the singer," Meena said. "If the singer is having a bad night, you've got to move things or slow things down — you have to give them more time, more space. It's up to the conductor to really be listening and following as well as leading at the same time. That is not easy."

Performing with the Young Artists adds an extra dimension, namely inexperience; most singers will be performing their piece for the very first time.

Meena said it's his job is to guide Young Artists' approach to each piece while allowing them the freedom to tackle it as individual artists. This process, he said, is tricky "like molding Jell-O," but ultimately he can only help the Young Artists so much.

"There's that happy medium where you have to give them suggestions, give them insight, and then they have to go on their own and become as familiar with the piece as possible," he said. "Most of it is homework on their part."

Staff writer Kara Taylor contributed to this story.

GREGERSEN

FROM PAGE A1

Turning situations on their head and challenging the status quo through questions based in part on using all of one's senses and being fully present, Gregersen said, better enables leaders to solve significant problems.

In *The Innovator's DNA: Mastering the Five Skills of Disruptive Innovators*, Gregersen and his co-authors, Jeff Dyer and Clayton Christensen, present research contrary to the popular idea of "brainedness" — particularly the notion that some people are genetically disposed to being creative because they are right-brained. They found creativity isn't just genetically endowed at birth; more often than not, it is learned.

According to Gregersen and his colleagues, by changing their behavior and acquiring new skills, people can enhance their creative influence. By acting differently, they can not only think differently, but also make a difference in their own lives and

in the lives of many others.

Gregersen has co-authored nine other books, including *It Starts with One: Changing Individuals Changes Organizations and Global Explorers: The Next Generation of Leaders*. He has also published more than 50 articles, book chapters and cases on leading innovation and change, and received several awards for his research and teaching. Numerous national and global media have highlighted his work.

Gregersen credits his parents for sparking his curiosity in innovation and questioning.

"My mother was incredibly observant," Gregersen said. "She asked questions others wouldn't. I also had the gift of a father who was very inventive with mechanical things. When needed, he would make a part or a tool. They were a combination of those who watch the world carefully, ask questions, and explore."

While earning his B.A. in management at the University of Utah, Gregersen was smitten by a class in leader-

ship, so he pursued an M.A. in organizational behavior at Brigham Young University, and his Ph.D. in administration at the University of California, Irvine.

As an assistant professor, his first position was at Pennsylvania State University — Erie, where he taught international human resource management, organizational behavior and organizational change for four years.

Before joining MIT in 2014, Gregersen served as a chaired professor of leadership and innovation at INSEAD, the graduate business school based in France. There, he pursued executive teaching, coaching and research about how leaders in business, government and society discover ideas and deliver positive and powerful results.

"Over two decades ago, I came across a practice of asking nothing but questions — catalytic questions," he said. "I was teaching and got stuck on something, so I took 10 minutes in class and just asked questions about it and it worked. Ever since,

I've done this with tens of thousands of groups around the world."

The term "catalytic" was a conscious choice, Gregersen said.

"It means 'to dissolve something down,'" he said. "Catalytic questions are ones that dissolve down the assumptions you have of the world. They are the most likely to be disruptive and challenge the status quo."

Deeply curious about how leaders find and ask the right questions, Gregersen and Christensen are currently in the process of studying over 100 prominent business and government leaders.

In addition, Gregersen has founded The 4-24 Project to rekindle in adults worldwide the creative power of asking the right questions that they once possessed as 4-year-olds.

"Children learn fast that answers trump questions, and that quick answers are important," he said. "It is up to adults to pass along the skill of questioning to the next generation."

Green Foundation supports New Play Workshop

Since 2011, the Roe Green Foundation has helped support production of the New Play Workshops at Chautauqua. This year's staging of *The Engine of Our Ruin* by Jason Wells occurs tonight and tomorrow afternoon.

Roe Green, Chautauquan and CEO of the Roe Green Foundation, established the foundation that bears her name after her mother's passing in 2003. Since then, she has been using her philanthropic passion to make remarkable improvements to the cultural arts scenes in Cleveland and Kent, Ohio; Jupiter, Florida; and most cer-

tainly here at Chautauqua.

Green serves on the board of the Cleveland Play House and has established The Roe Green Award, which is presented annually to a nationally recognized playwright. The award includes a \$7,500 cash prize; a week-long residency including rehearsals; a master class with Cleveland Play House's Playwrights' Unit, Case Western Reserve University and Cleveland State University students; and a public reading of a new play.

At Kent State University, her alma mater, she established a visiting director series, which allows nation-

ally and internationally renowned directors to work with students in residence for six to seven weeks each year, and also made the largest capital gift in Kent State University history to create and renovate the Roe Green Center for Performing Arts.

In Jupiter, Florida, Green has made a significant contribution to the Maltz Jupiter Theater, which is Florida's largest, professional, award-winning, nonprofit regional theater, by funding a large renovation project that added additional seating to the theater that is now known as The Green Room.

Additionally, Green serves on the Board of Porthouse Theatre (at Blossom Music Center) and is on the Governor's International Council of the Shaw Festival in Canada. She is responsible for the Roe Green Visiting Director Series for the School of Theatre and Dance at Kent State and the University of Colorado, the Green Arts Fund which supports the Jewish Community Center arts and culture program, and "Green House," a battered women's shelter in Geauga, Ohio.

For her extraordinary philanthropy and support of the arts, Green has recently

received two significant honors. In March of this year, she was presented by Cultural Council of Palm Beach County with the Thalia Award, which honors philanthropists who have been active in other parts of the country who also contribute to local cultural groups. She was also honored by the Dramatists Guild Fund in New York City in October of 2013 for her patronage of the arts. The event was hosted by television and Broadway actor Michael Urie, and featured such legendary theater elite as Stephen Schwartz, Ben Vereen, Bernadette Peters and Stephen Sondheim. The Dramatists Guild Fund is the public charity arm of The Dramatists Guild of America. Its mission is to aid and nurture writers for the theater, to fund nonprofit theaters producing contemporary American plays and to heighten awareness, appreciation and support of theater across America.

With The Roe Green Foundation's support, the New Play Workshop at Chautauqua continues to evolve and has helped to secure the Chautauqua Theater Company's place in the national theater dialogue.



The Chautauquan Daily

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Business telephone 716-357-6235
Advertising telephone 716-357-6206
Circulation telephone 716-357-6235
Fax number 716-357-9694
Editorial telephone 716-357-6205
Email address daily@ciweb.org

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À La Carte Luncheon: Noon–1:30 p.m.
Tapas: 4:30–6 p.m. daily & 9–11 p.m. Fri. & Sat.
Dinner: 5–9 p.m.
Sunday Brunch: 11:30 a.m.–1:30 p.m.

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Ice Cream: 11 a.m.–10 p.m.
Grab & Go: 8 a.m.–10 p.m.

Friday and Saturday
Gazebo: 7 a.m.–11 p.m.
Ice Cream: 11 a.m.–11 p.m.
Grab & Go: 8 a.m.–11 p.m.

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7:30 a.m.–7 p.m.

Friday and Saturday
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NEWS

WEEK FOUR | IRRATIONALITY

Week Four programming to focus on irrationality of human nature

Chautauqua Institution's Week Four, which begins July 19 and concludes July 25, features performances and presentations from celebrated guests such as behavioral economist Dan Ariely, leading public intellectual Michael Eric Dyson, in the Golden Dragon Acrobats, and the top five Idols from Season 14 of "American Idol" in "American Idol Live!"

The morning lecture series will take place at 10:45 a.m. Monday through Friday in the Amphitheater. The Week Four theme, "Irrationality," examines the complex and often irrational world of human decision-making in a week that will also include analysis of simultaneous research on attendees of the program.

The afternoon Interfaith Lecture Series occurs at 2 p.m. weekdays in the Hall of Philosophy. The Week Four theme, "The Ambivalence of the Sacred: Religion and Violence," explores how and why religions consistently contradict their stated intentions by sponsoring intolerance, hate, and violence, and ask "What will reverse these irrational impulses?"

The Rev. Frank M. Reid III, senior pastor of Bethel AME Church in Baltimore, will serve as ecumenical guest chaplain for the week.

Monday

Morning: Dan Ariely is the James B. Duke professor of psychology and behavioral economics at Duke University. His work focuses on how people actually act in the marketplace, as opposed to how they should or would perform if they were completely rational.

Afternoon: Philip Jenkins, one of the world's leading religion scholars, is co-director of the Program on Historical Studies of Religion at the Baylor University's Institute for Studies of Religion and a Distinguished Professor of History at the university.

Tuesday

Morning: David A. Pizarro is an associate professor of psychology at Cornell University, where he studies moral

judgments and the influence of emotional states on thinking and deciding.

Afternoon: The Rev. Tony Campolo is professor emeritus of sociology at Eastern University, a former faculty member at the University of Pennsylvania, and the founder and president of the Evangelical Association for the Promotion of Education.

Wednesday

Morning: Michael I. Norton is professor of business administration in the Marketing Unit of the Harvard Business School, where his research includes the effects of social norms and social factors on people's attitudes and behaviors, and the psychology of investment.

Afternoon: Rabbi Matthew D. Gewirtz is senior rabbi of the largest Jewish Congregation in New Jersey, B'nai Jeshurun, in Short Hills. A strong advocate of social justice, Gewirtz is a founding executive committee member of the Newark Coalition for Hope and Peace.

Thursday

Morning: Dan Ariely will deliver a follow-up to his Monday lecture.

Afternoon: Hussein Rashid is founder of islamicate, L3C, a consultancy focusing on religious literacy and cultural competency. In his research focusing on Muslim and American popular culture, he writes and speaks about music, comics, movies and the blogistan.

Friday

Morning: Leslie K. John is assistant professor of business administration in the Negotiations, Organizations and Markets Unit of the Harvard Business School. In looking at consumer privacy, John examines why and in what circumstances consumers are willing to divulge personal information.

Michael Eric Dyson is professor of sociology at Georgetown University as well as a contributing writer for *The New York Times*. Dyson has been celebrated as one of the nation's most visible public intellectu-

als and is currently at work on a book about President Obama and race.

Additional Lectures

3 p.m. Saturday, Hall of Philosophy: Hal Gregersen is executive director of MIT's Sloan Leadership Center, where he is a cutting-edge innovation and leadership guru. Presenting as part of the Chautauqua Women's Club's Contemporary Issues Forum series, Gregersen challenges us to question the way we think and act to make our world better.

3:30 p.m. Thursday, Hall of Philosophy: This week's Chautauqua Literary and Scientific Circle Author Presentation will be given by Anne Fadiman, Francis Writer in Residence at Yale University. Fadiman wrote the foreword to *The Opposite of Loneliness*, an affecting and hope-filled collection of essays written by her student Marina Keegan, who tragically passed away five days after college graduation.

Amphitheater Entertainment

At 8:15 p.m. Saturday, Chautauqua Opera Young Artists will take to the Amp stage for a night of "Opera Highlights" with the Chautauqua Symphony Orchestra. The guest conductor will be James Meena, Opera Carolina's general director and principal conductor.

The following day, at 2:30 p.m. Sunday, when entrance to the grounds and Amp is free to the public, the Chautauqua School of Dance will perform its first Student Gala. The production is directed by Jean-Pierre Bonnefoux, Chautauqua Dance artistic director.

On Monday, Chautauqua's Music School Festival Orchestra performs for the third time this season at 8:15 p.m. in the Amp with celebrated conductor, Timothy Muffitt. Golden Dragon Acrobats will be bringing their tremendously talented and skillful performers to the Amp for a 7:30 p.m. Family Entertainment Series performance on Tuesday.

At 8:15 p.m. Wednesday, Chautauqua puts on the community-favorite Amp Ball, featuring the Ladies

First Big Band. Based in western New York, they are a 16-piece, all-female group formed by bassist Jennifer May.

The Chautauqua Symphony Orchestra performs at 8:15 p.m. Thursday with music director and conductor Rossen Milanov, and guest pianist Roberto Plano on Schumann's Piano Concerto. This performance will also feature works by Stravinsky and Beethoven.

Concluding the week is a performance by the top five Idols from Season 14 of American Idol for their touring show, "American Idol Live!" at 8:15 p.m. on Friday.

Alternative Entertainment Options

At 4 p.m. Monday, the Chautauqua Quartet performs as part of the Logan Chamber Music Series in Elizabeth S. Lenna Hall. This resident quartet, all members of the Chautauqua Symphony Orchestra, comprises Vahn Armstrong, violin (associate concertmaster); Diane Bruce, violin (principal second violin); Eva Stern, viola; and Jolyon Pegis, cello (principal).

Week Four also sees the introduction of Chautauqua Theater Company's second mainstage production, *Intimate Apparel* by Pulitzer Prize-winner Lynn Nottage. With a preview performance at 8 p.m. Friday in Bratton Theater, the play will continue its run through Chautauqua's Week Five. CTC Artistic Director Vivienne Benesch will direct.

Gate Pass Information

Morning tickets grant visitors access to the grounds from 7 a.m. to 2 p.m. for \$24. Afternoon tickets grant access from 12 p.m. to 8 p.m. for \$15. Combined morning/afternoon passes allow access from 7 a.m. to 8 p.m. and cost \$39. Evening passes grant access from 4 p.m. to midnight — the cost varies based on the evening entertainment. For tickets and information, visit chqtickets.com or call 716-357-6250.



From the President

COLUMN BY THOMAS M. BECKER

Welcome to Week Four of the 2015 Chautauqua season. You are in for a remarkable ride with Dan Ariely and guests every morning exploring the question of why what we say and what we do often differs, despite the cost. The Rev. Frank M. Reid III of the Bethel AME Church in Baltimore leads the worship service in a week when the 2 p.m. lectures will look at "The Ambivalence of the Sacred: Religion and Violence." You've got the Music School Festival Orchestra, Golden Dragon Acrobats, a ball in the Amphitheater, the Chautauqua Symphony Orchestra led by Rossen Milanov and in concert with a brilliant pianist, and the opening of Chautauqua Theater Company's *Intimate Apparel*.

Rich and full.

I want to draw your attention to the CLSC selection of the week, *The Opposite of Loneliness: Essays and Stories* by Marina Keegan. The author of these essays and stories died in 2012 at the age of 22, five days after her graduation from Yale. Her professor, mentor and friend, Anne Fadiman, will present the book at 3:30 p.m. Thursday in the Hall of Philosophy.

The book is an assembly of the essays and stories she wrote as class work while at Yale. Her voice is crystal clear, smart, funny, critical and poetically vibrant. She was the victim of an automobile accident. Her boyfriend fell asleep at the wheel. Her parents embraced him.

In her introduction, Anne writes, "High on their posthumous pedestals, the dead become hard to see. Grief, deference, and the homogenizing effects of adulation blur the details, flatten the bumps, sand off the sharp corners. Marina was brilliant, kind and idealistic; I hope I never forget she was also fierce, edgy and provocative. A little wild. More than a little contrarian. If you wanted a smooth ride, Marina wasn't your vehicle."

The book has grace and wit. Its assembly was an act of love and respect.

We partake in a community of Marina Keegans. They are actors, dancers, musicians, painters, writers, ice cream scoopers, counselors, ticket takers, children, grandchildren. We intentionally create an environment where these vehicles of energy, talent and urgency find their voices. We are obligated to model a life of curiosity and commitment, engagement and contribution. Mostly we need to love them and respect them.

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Monday, July 20 – Theater
"How Should We Act?"
Andrew Borba



Tuesday, July 21 – Architecture
"The Ethics of Architecture"
William Roy Laubscher



Wednesday, July 22 – Visual Arts
"Black, White or Gray: Ethical Considerations for Visual Arts"
Audrey Kay Dowling



Thursday, July 23 – Music
"Ethical Issues in Music"
David Levy



Friday, July 24 – Literary Arts
"Ethics on an Epic Scale"
Steve Tigler

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This 4BR+ finished basement;
3.5 BTH home on a quiet street
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2 Ames - 3 Bdr, 1.5 Bath
Excellent location off Bestor
Plaza. Outside deck, stacked
porches and lovely brick patio.
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Karen Goodell



23 Morris - 7 Bdr, 3 Bath
Charming cottage with excellent
bones and lovely windows that
overlook the Lake. Private yard.
\$698,000
Karen Goodell



42 Foster - 9 Bdr, 6 Bath
Well maintained home currently
set up with 3 lovely apartments
and a finished basement
\$649,000
Karen Goodell



4 Simpson - 8 Bdr, 3 Bath
1881 home with a lot of its
original character but a newer
eat-in kitchen. 8x22 front porch
\$649,000
Jane Grice



35 Scott - 4 Bdr, 2 Bath
Ultimate 4 season home. Fully
furnished with few exceptions.
2 car parking & dry basement
\$598,000
Karen Goodell



47 Foster - 7 Bdr, 3 Bath
Great large family home in the
heart of historic Chq, w/ an open
floor plan and workable kitchen
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25 Elm Lane - 5 Bdr, 3.5 Bath
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18 Simpson Ave - 4BR/5BA
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centrally located. Large corner
porch w/ partial lake views
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Ruth Nelson



3 & 3 1/2 Oak - 4 Bdr, 3 Bath
TWO houses on this large lot.
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Lou Wineman



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trally located lakeside condo w/
fantastic lake views. ~1700 sq ft
\$479,500
Karen Goodell



17 Elm - 3 Bdr, 2 Bath
Pretty blue house has an open
floor plan & high ceilings. Brick
wood burning fp & Pergola
\$459,000
Jane Grice



46 Cookman - 4 Bdr, 2.5 Bath
Storybook like cottage w/ deep,
spacious covered front porch,
being offered mostly furnished
\$459,000
Karen Goodell



10 North Terrace - 10BR/4BA
Charming, significantly updated,
centrally located property with
stacked front and back porches
\$449,000
Karen Goodell



9 Whitfield - 2 Bdr, 2 Bath
Views of the lake! 2nd floor
condo with open living room,
covered porch off of the kitchen
\$399,000
Jane Grice



22 South - 4 Bdr, 2.5 Bath
Wonderful location, 1 block from
Hall of Philosophy, convenient to
Boys & Girls Club
\$369,500
Karen Goodell



19 South Ave - 4 Bdr, 2 Bath
Cottage located one block from
the Hall of Phil. and 2 from the
lake! Covered porch, new roof
\$360,000
Debbie Rowe



15 Peck - 2 Bdr, 1 Bath
Located in the Historical District.
One story summer cottage w/ a
large porch & parking for 2 cars
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Lou Wineman



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Lovely 1st floor condo with a
perfect, central location over-
looking Miller Park & Bell Tower
\$315,000
Karen Goodell



20 Elm Lane - 3 Bdr, 3.5 Ba
NorthShore D2: Yr round town-
home, many upgrades. Located
between 2 pools. 2 porches
\$299,000
Karen Goodell



29 Hedding - 2 Bdr, 2.5 Bath
Pines #2: Modern townhouse on
North end. Central AC, wood
burning FP, private porch
\$275,000
Karen Goodell



15 Root #5 - 3 Bdr, 2 Bath
Yale Cottage #5. 3rd flr condo
w/ vaulted ceilings. Cntrl, quiet,
private location. Covered porch
\$269,900
Debbie Rowe



9 Morris Ave - 2 Bdr, 1 Ba
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the Beechover, being sold turn
key! A block from Bestor Plaza
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Debbie Rowe



14 South Terrace - 2 Bdr, 1 Ba
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porch in the Historic District.
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\$260,000
Jane Grice



11 Fletcher - 2 Bdr, 1 Ba
First floor condo facing the Hall
of Philosophy. Lots of large
windows & brick patio area.
\$259,000
Jane Grice



20 Simpson - 2 Bdr, 1 Bath
Located in the Historic District,
this immaculate condo is being
sold mostly furnished.
\$239,000
Becky Colburn



4827 W. Lake Rd - 3BR/2BA
One of the nicest units in the
complex. 1st floor w/ screened
in porch & bamboo floors
\$215,000
Jane Grice



28 Ramble - 1 Bdr, 1 Bath
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tures a 6 x 10 balcony, cute eat-
in kitchen, and open living area
\$185,000
Jane Grice



13 Ames Ave - 1 Bdr, 1 Bath
Cute central Chq condo on the
ground level of The French
Quarter. Lovely hardwood floors.
\$184,900
Ruth Nelson



23 Waugh Ave #3A - 2BR/1BA
Charming Agape House co-op
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from the Amphitheater.
\$175,000
Debbie Rowe



4823 W. Lake Rd - 2BR/2BA
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year round condo just outside
the gates of Chautauqua!
\$174,900
Karen Goodell



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First floor spacious condo with
a covered porch, parking for
two cars and pet friendly.
\$167,000
Jane Grice



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the concourse in the St Elmo
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Ruth Nelson



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Karen Goodell
Associate Broker



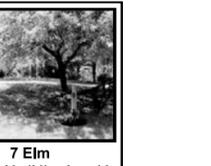
33 Hawthorne
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the South end of Chq. Across
from scenic wooded area
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COMMUNITY



Milestones

IN MEMORIAM

Richard M. Brown

Richard M. "Rick" Brown,
79, of Lakewood, New York,
died March 11, 2015, in his
home.

He was born Nov. 29, 1935,
in Gowanda, New York, a son
of the late Louis R. and Ruth
Morley Brown. Rick was a
1953 graduate of Jamestown
High School. He received his
bachelor's in physical educa-
tion from Ithaca College in
1959 and his master's from
Ithaca in 1967. He also served
in the U.S. Navy from 1959 to
1960.

Brown worked as a physi-
cal education teacher at Fal-
coner Central School in earlier years and later Southwestern
Central School, retiring in 1992. He coached Southwestern
football and basketball and also served as a referee for both
sports in the area. Additionally, he was the waterfront direc-
tor of Chautauqua's Boys' and Girls' Club for 29 years from
1964 to 1993.

He was a former officer of the Chautauqua Sports Hall of
Fame and one of four original founding organizers of The Se-
nior Golf Tour locally. Brown was very proud of the hole-in-
one he scored at the Chautauqua Golf Club on May 21, 1998.
He was also a member of the Masons and the Lakewood Rod
& Gun Club.

Surviving is his wife of 52 years, the former Rita Angilella,
whom he married Feb. 23, 1963, in Ss. Peter and Paul Church;
a son, Randy L. (Kara) Brown of Wakefield, Massachusetts; a
daughter, Rebecca L. (Kenneth) Sherman of Suffolk, Virgin-
ia; five grandchildren: Sophie, Robert, Henry and Michael
Brown of Wakefield and Molly Sherman of Suffolk; and two
brothers: Donald R. Brown of Rochester, New York, and Wil-
liam L. (Laura) Brown of Folsom, California.

In lieu of flowers, the family requests that memorials be
made to the Richard and Louis Brown Memorial Basketball
Scholarship at Southwestern, c/o 44 W. Fairwood Drive,
Lakewood, NY 14750 or the Alzheimer's Association of
WNY, 2805 Wehrle Dr., Suite 6, Williamsville, NY 14221 or
Hospice Chautauqua County, 20 W. Fairmount Ave., Lake-
wood, NY 14750.

Phyllis Morrison Duty

Phyllis Morrison Duty,
longtime Chautauquan,
died March 30, 2015, just a
day short of her 93rd birth-
day at Shellpoint Life Care
Community, in Fort Myers,
Florida.

Phyllis grew up in St. Pe-
tersburg, Florida, and was
a graduate of St. Petersburg
Junior College, majoring in
music. While working for the
army, she met Major William
S. Duty Jr. who was stationed
in St. Petersburg. They were
married in 1944, moved to
Winchester, Kentucky, at the
end of the war and raised
four children there. She taught piano lessons for many years,
was active in the Music Club, the Fortnightly Club, the Wom-
en's Club of Central Kentucky and the First Christian Church,
including its music program and women's missionary soci-
ety. In later years, she and Bill traveled all over the world
and attended Chautauqua Institution for five weeks every
summer, where she was called "The Darter" by *The Chau-
tauquan Daily* because she was known to have attended 10
different events in one day. She was a lifelong learner, loved
music, especially jazz, enjoyed many friends, and her family
remained central in her life. She was famous in her commu-
nity for her Christmas stories, book reviews and other talks,
her skill at bridge, line dancing, tai chi and tone chimes, her
devotion to the Cincinnati Reds and the Kentucky Wildcats,
and her prodigious energy and zest for life.

In addition to her husband of 71 years, she is survived by
her four children, Jean Chandler of Cambridge, Massachu-
setts; William L. Duty of Atlanta, Georgia; Katherine Duty
Uze of Arlington, Virginia; and James V. Duty of Richmond,
Virginia; and nine grandchildren and 11 great-grandchild-
ren.

A memorial service was held April 27 in Florida. Follow-
ing a private interment service on Aug. 22, friends will be
welcome to celebrate her life at the First Christian Church in
Winchester, Kentucky.

Memorial donations may be made to the Disciples of
Christ at Chautauqua, c/o Lollis, 3416 Lullwater Road, Lex-
ington, KY 40517.

Armor to present Pre-Vespers program

Folk musician Kelly Armor will present the "Sharing
God's Gift" Pre-Vespers program at 4:30 p.m. Sunday in the
Hall of Philosophy.

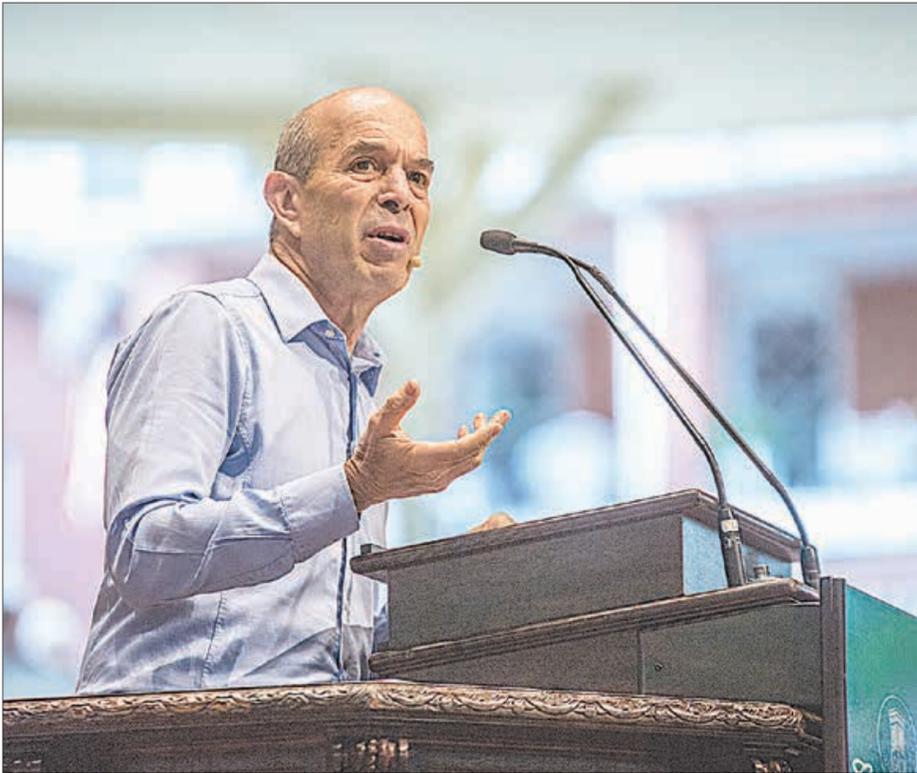
Armor is both the folk art and education director at the
Erie Art Museum. She created the Old Songs New Oppor-
tunities Project, which collects traditional children's songs
from refugee women living in the Erie area, and then trains
them to present the music in the community.

Armor was raised in the Erie, Pennsylvania, area, and
studied anthropology, sculpture, music composition and
flute performance at Yale University. While living in East
Africa — specifically rural Kenya and Tanzania — Armor
became interested in traditional music and culture. For 12
years, Armor performed with the duo Armor & Sturtevant,
performing interpreted folk music around the country.

During Pre-Vespers, Armor will perform Irish flutes, Afri-
can songs with the thumb piano, and American folk hymns
on the concertina.



LECTURE



RUBY WALLAU | Staff Photographer

Professor, author and economist Ian Goldin speaks about past mass migrations and current migration issues during the Friday morning lecture in the Amphitheater.

The story of migration: Goldin talks U.S. dynamism and immigrant innovation

SAM FLYNN
Staff Writer

The history of the United States — and of all places — is a history of migration.

That's according to Ian Goldin, economist, director of the Oxford Martin School and former vice president of the World Bank. He is the author of the 2011 book, *Exceptional People: How Migration Shaped Our World and Will Define the Future*. It is also the name of the lecture he delivered Friday morning in the Amphitheater, concluding Week Three, "Immigration: Origins and Destination."

Goldin's own history makes the subject personal. His mother fled Austria as a Holocaust refugee, and his father fled pogroms in Russia. He was born in South Africa and has lived in the U.S., France and the U.K. His daughter is a naturalized U.S. citizen, whose college graduation he flew to attend after finishing his lecture.

"The reason I wrote the book was because, for years, I was puzzled with the disconnect between how we see immigrants and our own pasts," he said. "We're all immigrants at one time or another. Why do we resent immigrants when we know they contribute quite positively? Why do we keep them out of societies?"

Goldin found true understanding came not solely from economics, but from anthropology and sociology. He wanted to understand why logic is often overwhelmed by prejudice.

"Neither myself nor my

parents would exist without immigration," he said.

Immigration is almost as old as the human race. America's first immigrants came to the continent 20,000 years ago before the glaciers of the last Ice Age melted. Without immigration, Goldin said humans would have died out long ago.

But the story of migration is not a happy history. It is a tale of slavery and servitude, Goldin said. Similarly, the history of America was bloody from the beginning.

In the years after Christopher Columbus found his way to the Americas, 95 percent of the native population perished. Ten million humans were forcefully relocated across the Atlantic to the New World. Goldin cited Jared Diamond's Pulitzer Prize-winning nonfiction book, *Guns, Germs, and Steel: The Fate of Human Societies*, as reference on the devastation inflicted on Native Americans.

The 19th century was the "age of mass migration," according to Goldin. But what is overlooked is that over half of those who came to Latin America returned home at different points, and one-third of U.S. immigrants did the same.

"If people are allowed to go home, they will. Because that's where their roots are," he said. "It's not often [they leave] because they want to be somewhere else. It is often out of need."

The rise of Darwinism at the turn of the 20th century contributed a profound impact, Goldin said. It was used

to justify racism, identifying ethnicities that were believed inferior. It was used as an excuse to keep out immigrants, particularly in Anglo-Saxon communities.

Until the early 1900s, there were no such things as passports, Goldin said. He agreed with Thursday's lecturer Alberto Gonzales that documentation is important and necessary for the future of immigration.

While Goldin recognized the importance of a border to national security, he reserved judgment on the effectiveness of border control. He posed the question: If the border were more open, would more people leave, confident they could return if they so choose?

"On immigration, my view is we have to be extremely careful about whether it keeps people in or allows them to go home," he said.

Migration is not done in a vacuum, he added. It is a network decision made by many, by families, friends and whole communities. Goldin refers to this as "migration chains." Why are taxi drivers in certain cities specific ethnicities? It is because of migration chains, Goldin said, and it is true from the U.S. to Dubai. The latter is a thriving city with a 98-percent immigration rate.

The best way to curb immigration, Goldin said, is to improve lives abroad — a point also made by Sonia Nazario during the morning lecture Tuesday.

"Immigrants will return if their country changes, if there is less crime, violence

and corruption," he said.

There are also ecological and humanitarian factors that fuel immigration. Climate change will force people in Africa and Bangladesh to move as sea levels rise, Goldin said. Refugees from the Syrian Civil War continue to flood neighboring countries such as Afghanistan, Pakistan and Turkey.

Of the 20 million refugees globally, half are children.

"The fracturing of societies that we've seen in Sarajevo, in Syria, is a massive responsibility of the global community," he said. "People leave because they have to, because their societies turn their backs on them, and because they will die if they stay."

The positives of immigration are overwhelming in aggregate, but there are negatives for individual communities, Goldin said. Problems arise when there is a high concentration. One example is Italy and the Baltic states, which are havens by "accidents of geography." As many as 500 refugees die daily attempting to cross the Mediterranean Sea from North Africa.

Before resentment builds, it's important to remember all the tangible effects immigration has had economically, Goldin said.

He dispelled the myth that immigrants reduce wages. Goldin said they actually increase them because more workers lead to overall growth for the market. For example, one reason the U.S. has high female participation in the workforce is because

there are migrants willing to do the child-caring and service jobs, allowing women to pursue more diverse opportunities.

Without migration, Goldin said the U.S. agriculture industry would not exist and clothing would be much more expensive. The problem occurs when all the economic growth and gains go upward, instead of distributed equally.

Another myth is they take out far more in social benefits like welfare and education than they put back in.

"The answer is no, they do not. All studies show that migrants contribute more than they take out," Goldin said.

This is because, unlike the population at large, most first-generation immigrants are single males of working age who demand less and give more. But the biggest benefits lie not in the static, Goldin said, but the dynamic.

The evidence is overwhelmingly in favor that migrants contribute to economic growth rates. Despite being only 12 percent of the U.S. population, two-thirds of Nobel Prize winner and Academy Award winners are immigrants. Eighty percent of Silicon Valley founders are immigrants or have immigrant parents. Sixty-seven percent of science and engineering jobs in the U.S. are taken by immigrants.

"They are the engine of change for the future," he said. "Increasing immigration increases innovation."

It was estimated by the World Bank that a 3 percent increase in immigration globally would add \$350 billion of

development globally. However, immigration needs to be approached not only economically, but also ethically, Goldin said.

"Globalization has been the most remarkable progressive movement the world has ever seen," he said. "Ideas travel, as simple as the virtue of washing hands and as complex as the science of vaccines."

But as trade, goods and ideas have increased, it's contributed to a constant tension on immigration, not only in the U.S. but across the globe. Goldin said the U.S. is in a better position because of its dynamism while Europe and China have closed themselves off. The latter lost 1.6 million workers last year alone.

"People feel more and more vulnerable and uncertain," he said. "It's not because of immigration; it's because of hyperconnectivity. It's the double-edged sword of globalization."

Blaming foreigners might be a natural human instinct, but Goldin said it is also inappropriate and lacks any scientific basis. A lack of immigration leads to economic stagnation, as seen in Spain and Greece where high unemployment leads many to stay at home, where at least they can live with their parents, Goldin said.

"This is not about numbers; it's about how we think," he said. "It's about how we feel about each other and how we treat each other."

Q&A

Editor's note: This Q&A has been edited for clarity and length.

Q. It may be a naive American question, but I'm realizing that our children who go to work in London or China or Africa are immigrants. ... So how do we think about the fact that we are not only the receiving society, but that the U.S. is also the sending society?

A. I think this is a very important point, and a lot of these debates — and this is why I often prefer the term in this framework to be migrant, rather than immigrant, because it's as much about us going to other places and living in other places as it is about people coming here. And the data on this is very clear; in fact in

Britain, we send out about one and a half million Britons living elsewhere in Europe, which is one of the big debates that comes up when Britain says it won't accept more Europeans. Spain says, "Well, what about the people living in the south of Spain, very happily?" It's a very important point. I understand your daughter has been working in Liberia, doing really heroic work there, I think. She's not an immigrant, she's a temporary worker. They might define her as an immigrant, certainly if she came to the U.S. — I think she's been in Africa for years — she'd need the visas of an immigrant, some status, it's absolutely the case. And I think it's one of the reasons we need to move toward international rules on this, because there needs to be much more mutuality and reciprocity around these things.

—Transcribed by Abe Kenmore

The remainder of this Q&A is posted with this story at chqdaily.com.



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RELIGION

2015 coordinators help APYA celebrate 10 years

JAKE ZUCKERMAN
Staff Writer

In a political climate where wars are fought between countries over interfaith and intra-faith disputes and there are vast domestic cultural divides between religious groups, Chautauqua Institution strives to rebuild these fallen bridges with the Abrahamic Program for Young Adults.

APYA is a program Maureen Rovegno, associate director of the department of religion, established 10 years ago. Its goal is to bring together young people — to guide them to foster relationships with members of different faith groups.

Rovegno said it was Eboo Patel, founder and president of the Interfaith Youth Core, who told her the answer to building these relationships has to start with tomorrow's leaders.

"If we really want to teach about the relationship of the Abrahamic traditions, we need to educate the young people," Rovegno said, relaying Patel's advice. "That's why we have the Abrahamic Program for Young Adults."

The program operates by hosting events that vary from porch chats to scavenger hunts, coordinated by four leaders of the three Abrahamic traditions. Leading each tradition, Heidi Thorsen serves as the Christian coordinator; Sam Kaye as the Jewish coordinator; Alyshah Aziz as the female Muslim coordinator; and Taha El-Nil as the male Muslim coordinator.

Rovegno said the Muslim tradition requires two coordinators because most APYA participants have had the least amount of contact with it, and she wanted both



This year's Abrahamic Program for Young Adults coordinators, from left: Taha El-Nil, male Muslim coordinator; Heidi Thorsen, Christian coordinator; Sam Kaye, Jewish coordinator; and Alyshah Aziz, female Muslim coordinator.

Sunni and Shiite Muslims represented.

Rovegno said she looked for intelligent people with a dedication to their religion and a background in religious studies or international politics when she hired the four representatives.

Kaye, the Jewish APYA coordinator, is currently at rabbinical school at the Hebrew Union College Jewish Institute of Religion. For the summer, he is looking forward to a free exchange of political and religious ideas — a chance that many are not afforded given the taboo nature of the discussion.

"APYA is a chance for a

community that values a variety of opinions to have a chance to expose its younger participants to the pluralistic ideals of religion," Kaye said. "I do not feel it is necessary to worship in any way that is not your own, but I do feel that it is necessary to comprehend the worship of others in a way that is not your own."

Thorsen, the Christian coordinator, is currently studying at the Union Theological Seminary in New York City. She said much of APYA's value comes from the simple practice of conversation, almost as a means for participants and coordinators alike

of figuring out their beliefs as they go.

"My overarching goal for myself and for the participants in APYA is to practice articulating our own beliefs better," Thorsen said. "I think that in the process of saying what we believe, we realize that what we think we believe isn't what we actually believe. It's important to say it [aloud] to really come around."

The youngest member of the group, Aziz, works as the program's female Muslim coordinator. She is set to finish her studies at Wake Forest University next year, graduating on a pre-med track with

majors in politics and international affairs and minors in Middle Eastern studies and environmental studies.

An American-Isma'ili Muslim, Aziz said that, despite APYA's name, there are participants who identify outside of the three Abrahamic traditions, and that adds variety in perspective to the group.

"It's a great space for the new generation ... to just come together and talk and discuss each other's faith traditions," Aziz said. "Yes, it's focused more on the Abrahamic traditions, but inevitably when you have people in a part of the group who are part of different faith tradi-

tions, those ideologies are going to come up."

The last one to arrive on the grounds, El-Nil came at the end of Week One after finishing his service with the U.S. Air Force. El-Nil is a Sunni Muslim, working as the male Muslim coordinator.

El-Nil said he hopes that participants not only learn from the experience, but use their newfound knowledge to make a difference beyond Chautauqua's borders.

"Within APYA, I'd like to reach a wider scope of young, motivated individuals who will share what they've learned here with their peers, and to be a voice of reason and a voice of tolerance in a sea of possible bigotry or possible intolerance," El-Nil said. "I hope that the people that attend our programs are able to cause ripples in our society and cause people to think deeper about different things, in this case what place religion has in society."

Looking forward, there's much work to be done. The group has been planning each event day to day. While it sounds jumbled, they managed to put together a full week of programming for Week One, a first in the program's history. Now, they're just trying to keep putting together events that will appeal to young people and help them transcend some religious barriers.

More important than almost any of their day-to-day activities, according to Rovegno, is their simple act of being here. She said that appreciation grows every year for the program and the presence of the coordinators.

"APYA is as much a presence as it is a program," Rovegno said.

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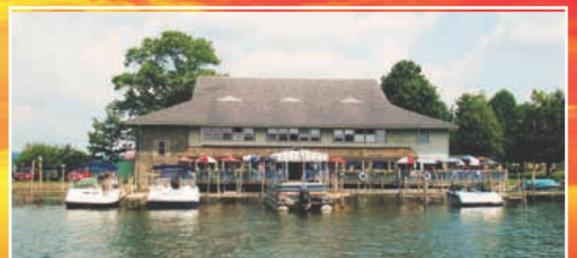
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REVIEW



RUBY WALLAU | Staff Photographer

At top, Penny and Bestor Cram view "Breathing Sequence," made from archival ink on paper by Terry Boyd from the "Gatherings: Contemporary Drawings" exhibition currently on display in the Fowler-Kellogg Art Center on Thursday. At left, "Studio Sketches" made from cast glass and found objects by Jason Forck. At right, Forck's "Still Life" made from blown glass.

GATHERING TOGETHER

Diverse, unpredictable works make for 'striking' show

MELISSA KUNTZ | Guest Critic

What is a drawing? Aside from being one of the oldest forms of human expression, and one of the most rudimentary, a drawing is a largely unmediated index of the maker. In very few other art forms is the mark made by the artist's hand so immediate and direct; a cave painting, a child making lines in the sand or an Old-Master drawing all share this quality, leaving little room for indecision or "Gatherings: Contemporary Drawings" — of the creator. The title of this exhibition clearly references the grouping of seven artists whose work can be "gathered" under the umbrella term "drawing." Yet synonyms for "gather," such as assembling and collecting, accumulating and amassing, indisputably describe activities that are part of creating a contemporary drawing and often become more integral to the work than the residual hand of the artist.

The artists in this show, curated by Judy Barie, galleries director, aim to expand the definition of drawing, while staying true to some of its conventions. Jay Kelly, whose work is represented in collections at the Metropolitan Museum of Art and the Brooklyn Museum, began as a photorealist painter and shifted his focus to abstraction in the 1990s. The work on display at the Fowler-Kellogg Art Center is indicative of his oeuvre, comprised of small drawings on vellum and miniature abstract sculptures. The beauty of the pieces is the play of scale; Lilliputian metal, cage-like forms are like small "drawings in space" or shrunken abstract-expressionist monoliths. The finely crafted vellum works display a mastery of form and color that only result from a hand with the paint,

pastel and graphite he utilizes to craft the tiny masterpieces.

Also detail-oriented are Mark Franchino's works on wood and paper, which push boundaries of drawing by encouraging us to focus on the "structure" of the work. In drawings on paper, "Tree House 2 and 4," buildings are plucked from their backdrop and context, leaving the viewer to contemplate the basic form, line and design in these meticulous graphite illustrations. In the four works on birch panel, the wood of the surface itself becomes a player, standing in for the "sky" in "Untitled (Sky and Sea)" and "Stumps." In "Untitled (Up and Down)" the wood grain pattern cleverly becomes the wooden texture of a graphite-rendered cedar-planked structure.

Two artists who work more strictly within the confines of drawing, but who represent most the act of collecting and assembling materials as part of contemporary drawing are Norbert Freese and Amy Schissel. Like Franchino's work, Freese's collages are fragments extracted from a whole, where walls of buildings seem to float in space and trees root from nowhere. Unifying each of his collage-and-gouache works are fragmented birds, painstakingly rendered in tiny dots of ink. Elements seemingly collected from Renaissance etchings are trimmed to parallelograms and diamond shapes, attached to the surface, and suggest perspective. Adding to the magic of these whimsical works are subtle additions of three-dimension in the form of thick card-stock cut and glued to replicate windows and doors into the disjointed spaces Freese creates.

Most notably in two large-scale, mixed-medium works on paper, Schissel

IF YOU GO

WHAT: Gatherings: Contemporary Drawings Exhibition
WHEN: Continues Sunday, July 19, to Thursday, July 23
WHERE: Fowler-Kellogg Art Center, First Floor

creates imagery that oscillates between abstraction and representation. Obsessive layers of lines, like filament, float above intensely layered areas of forms possibly taken from technology or science, suggesting complex maps or schematics of the artist's imagination at work. Textural elements, created with dots of white correction fluid add interest to the impressive black and white drawings.

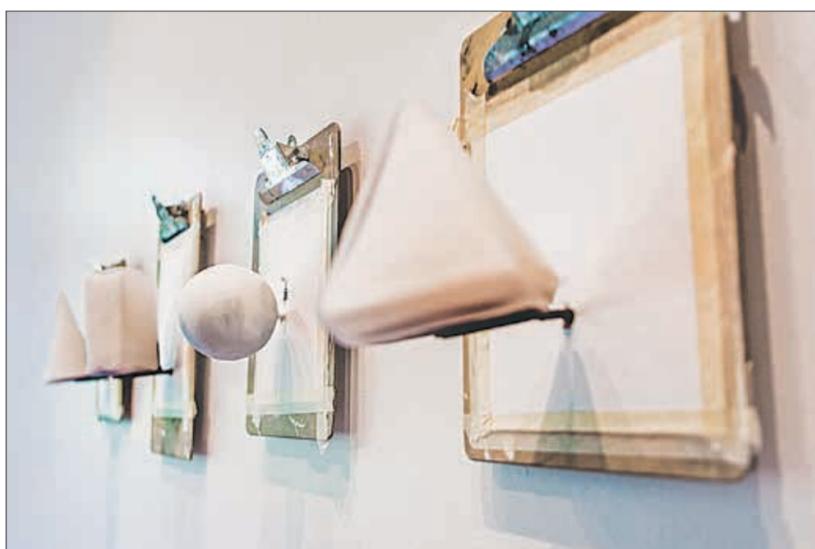
Finally, three of the artists take tropes familiar to drawing — line, the artists' hand, collecting and amassing — and express them using novel materials. Jason Forck literally transforms glass into drawing. On a drafting table sit pencils made of glass, and on the walls are drawings turned 3-D. Glass forms, such as a cylinder and a pyramid, rendered like studies from an introductory drawing course, protrude from real clipboards. The glass is layered, and color was added to make the predominately white objects look as though they have been shaded in graphite. Nearby sits a stunning vase that appears to have had a landscape drawn on it, when in actuality the lines have been created with contrasting glass. A white glass vase, cup and light bulb, have "contour drawings" of themselves, in miniature, on each. These lines have also been made from threads of glass. Forck's pieces brilliantly straddle the

line between drawing and sculpture, as though drawing studies have come to life in a glassmaker's studio.

The other two artists who bring new materials to drawing are Rena Wood and Terry Boyd. Two of Wood's works started with a drawing on silk, which was then filled in with small, hand-stitched lines. Titled "Nucleus Part I and II," these pieces appear like high-contrast charcoal renderings from a distance, and only up close is the handiwork evident. Boyd makes ink-on-paper drawings, digitizes them, and then processes them through a custom image compression program, pixelating the image. It is then sent to embroidery formatting software that translates the digital file into a sewn picture on linen. The images have a painterly quality, with "drips" of thread hanging from the surface, but the repetition of lines speak to the original ink drawing. More than one image is made from each digital file; color choices and Boyd's manipulation of the linen as it is being sewn account for the uniqueness of each in a series. Textural inconsistencies and varied surfaces are curious results from something created with logic and by a machine.

As a whole, this excellent exhibition asks us to open up to the idea that making a drawing might only be the artists' jumping-off point, and the result can be as diverse and unpredictable as the striking works on view in "Gatherings."

Melissa Kuntz has written reviews for Art in America and the Pittsburgh City Paper while also maintaining a studio practice. She is currently professor of painting at Clarion University of Pennsylvania.



RELIGION



SAALIK KHAN | Staff Photographer

Jin Young Choi, assistant professor of New Testament and Christian origins at Colgate Rochester Crozer Divinity School, speaks to the Chautauqua audience Thursday at the Hall of Philosophy.

Choi: 'Lend voice to the voiceless' to perceive mystery from the margins

“

“Yes, I've done what my professor had not been sure about. I brought my Asian female perspective to reading biblical text, not to intend to 'exotify' my work, but to engage with Western biblical scholarship and expand its horizons and adding a new voice from the horizons.”

—JIN YOUNG CHOI
Assistant professor,
Colgate Rochester Divinity School

JAKE ZUCKERMAN
Staff Writer

Jin Young Choi is not a policy expert on immigration. She's not in charge of any organization relevant to immigration, and it's not even her field of study. Yet she's just as qualified to speak on the matter at Chautauqua than anyone. Why? Because she's an immigrant herself.

A professor of New Testament and Christian origins at Colgate Rochester Crozer Divinity School, Choi delivered

her lecture, "Mother Tongue is My Refuge," Thursday in the Hall of Philosophy. Her presentation hinged on her combination of personal perspective as an immigrant and years of scholarship in religion. To Choi, language is a means by which groups establish dominance and maintain superior rank.

Intertwining her own experiences as well as alternative viewpoints on classic Bible verses, Choi argued that, while language can be a tool of submission, it can also be a tool of empowerment and

pride for minority groups.

Choi has lived as a resident alien in America for the past 11 years and is currently working on becoming a U.S. citizen. She detailed some sobering experiences of mistreatment and alienation from society. As a resident alien living in Kentucky, her driver's license, which was issued by the state, did not qualify as a valid form of identification. Having forgotten her passport at home, she was denied service of alcohol for her inability to prove her legal age.

"I had to swallow tears instead of drinking wine," she said.

Despite feeling consistently treated as an outsider, Choi continued her studies. She said she applied for a Ph.D. with research into the Bible from a feminine and Asian perspective.

Her professor's response: "I'm not sure."

Undeterred, Choi carried on with her studies and eventually earned the degree. Two weeks from now, she has a book coming out titled *Postcolonial Discipleship of Embodiment: An Asian and Asian American Feminist Reading of the Gospel*.

"Yes, I've done what my professor had not been sure about," Choi said. "I brought my Asian female perspective to reading biblical text, not to intend to 'exotify' my work, but to engage with Western biblical scholarship and expand its horizons and adding a new voice from the horizons."

Sharing a piece from the book, Choi told the story from the Gospel of Mark in which Jesus cures a man's deafness and speech impediment by rubbing spit in the man's mouth and penetrating his ear with his finger. In her view, the man's speech impediment is only an impediment to the dominant culture that deems it as such. She described the passage as carrying themes of heteronormativity and societal acceptance.

She also noted that, although the passage says the man is cured, he never speaks in the parable. She interpreted this as indicative of the marginalization of certain minority groups. Choi said the silence does not negate their significance.

"Silence does not mean ignorance or anomaly," Choi said. "The absence of a record in history does not indicate that there was no event."

She continued talking about how her accent is perceived as being of a "broken tongue," but such is only a judgment. To her, it's a badge of pride and a testament to the duality of her identity.

"The broken tongue not only represents the split identity of the linguistic and feminist other, but also there's testimony to the agency, resistance and connectivity of Asian women and men in the U.S.," Choi said.

In closing, Choi reiterated the importance of listening and empowering the voices from the margins. According to her, it's hearing from those with different journeys in life that reveals all of life's spiritual mysteries.

"When we lend voice to the voiceless and recognize that they have humanity and agency, we may be able to perceive the presence of mystery in the midst of our life together," she said. "This mystery may not be known, but when we invite those strangers, that mystery shows its face to us and we will finally embody the mystery of life together."



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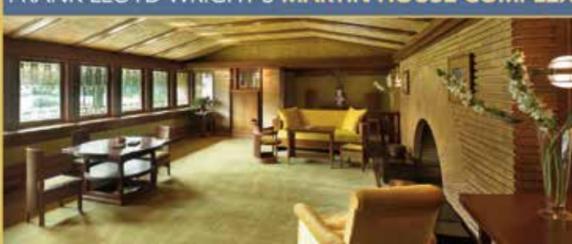
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Mark your calendars for the Mary Whitaker Golf Tournament, Dinner, and Silent Auction on Monday, July 20th at the CHQ Golf Course. We welcome all golfers to sign up for an afternoon of fun (lunch and dinner included). We welcome non-golfers to join us for dinner (\$40) and if you can't do dinner, come and check out our silent auction at 5:30 which includes: gift certificates to local restaurants, Vera Bradley backpack from Gigi's, CHQ lampshade from Gretchen's Gallery, an original still life violin painting by Robinwyn Lewis, a golf lesson at the CHQ Golf Learning Center and book by David Wedzik, two-night stay at the Maple Inn, a large lemon tart made by Herb Keyser, a private tennis lesson at the CHQ Tennis Center, fresh fruit and vegetable basket from Half Acres Farm, a signed book by Rita Auerbach chronicling her 40 years of paintings, a 90-minute massage at St. Elmo Spa, **OWN A PIECE OF THE ATHENAEUM HOTEL** by bidding on the decades old chairs from their dining room,and many more items. The proceeds of this tournament (\$100 non-member, \$80 member includes lunch and dinner) go directly to the Mary Whitaker Endowment Fund named for our beloved violinist who was tragically taken from us last August. Contact Rainy or Rick Evans at: gevans1@satx.rr.com, 357-9260.

THE MARY WHITAKER MEMORIAL GOLF TOURNAMENT AND DINNER



MONDAY, JULY 20TH, 2015
CHAUTAUQUA GOLF CLUB



Brian Giniewski

FROM CLAY TO TABLE

June 28-July 23

Fowler - Kellogg Art Center
12 Ramble Avenue, Second Floor

Gallery hours:
Weekdays 11a-5p
Sat Closed
Sun 1-5p

RELIGION

Radical hospitality requires risk and compassion



Morning Worship

COLUMN BY MARY LEE TALBOT

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NEWS

Corry Endowment provides for CSO Opera Highlights on Saturday night

The Emily and John Corry Endowment for the Performing Arts provides funding for Saturday's performance of the CSO's Opera Highlights concert featuring Chautauqua Opera Young Artists.

Established in 2011 by John and Emily Corry, the fund is a permanent endowment fund held within the Chautauqua Foundation to support the instruction, production, and presentation of the performing arts at Chautauqua Institution on behalf of the schools engaged in the performing arts or Chautauqua's professional companies.

John A. and Emily McKnight Corry are longtime residents of Bronxville, New York, where both have been active in local affairs. John Corry is a retired senior partner in Davis Polk & Wardwell LLP, a prominent New York City law firm. He served as a member of the Chautauqua Foundation Board of Directors and served on the cabinet for the Idea Campaign. John Corry served as the first chair of Chautauqua's Planned Giving Council. His wife, the former Emily Sellstrom McKnight, grew up in Jamestown and spent a number of summers with her family at Chautauqua in the log cabin at 16 Peck. The Corry family has a long history of generous support to the Institution including funding several permanent endowments at the Chautauqua Foundation and Corry Music Hall at the School of Music.

If you would be interested in discussing the possibility of establishing an endowed lectureship or supporting another aspect of Chautauqua's program, please contact Dustin Nelson, Director of Gift Planning, at 716-357-6409 or email him at dnelson@civweb.org

Follansbee Chaplaincy funds Reid's residency during Week Four

The Mr. and Mrs. William Uhler Follansbee Memorial Chaplaincy will underwrite the preaching of the Rev. Frank M. Reid III during Week Four.

Follansbee's family established the chaplaincy in the mid-1960s to recognize his lifetime of service which included being a founder of the Brighton Road Presbyterian Church in Pittsburgh, an elder of the Shadyside Presbyterian Church for 25 years, and his leadership within the Presbyterian Association of Chautauqua during his nearly 30 years of attending the Institution until his death in 1939. When his wife Ruth Harper Follansbee died in 1976, the Chaplaincy name was broadened to include her.

The Follansbees first came to Chautauqua in 1911 because of the Institution's attraction as a family place. Follansbee, who founded and was president of the Follansbee Steel Company in Pittsburgh, spent his annual two-week vacation at Chautauqua, commuting by train for the rest of the season. The family alternated between staying at the Athenaeum Hotel, the St. Elmo and a rental home at 14 Peck, which they purchased in 1924. The Follansbees enjoyed the Chautauqua Golf Club. Follansbee helped in the efforts to save Chautauqua during the 1930s while his wife was an active member of the Bird, Tree & Garden Club and the Women's Club.

The Follansbees' sons, Richard, Harper, and "Shorty" actively participated in Chautauqua during their lifetimes. Their grandchildren and great-grandchildren continue to do so.



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RELIGION



Interfaith News

COMPILED BY MEG VIEHE

Monday at the EJLCC.

Food Bank Donations

Hurlbut Church is accepting non-perishable food items for the Ashville Food Pantry. Non-perishable food donations may be dropped off at any time at the Scott entrance of Hurlbut Church.

Hebrew Congregation

Rabbi Ronald Symons leads the Sabbath morning service from 9:30 to 11:30 a.m. in the Hurlbut sanctuary. Andy Symons is the cantorial song leader. A Kiddush lunch, sponsored by Joan and Bob Spirtas in memory of Bob's mother, Elizabeth Brockman Spirtas, is served following the service.

The Rev. Robert M. Franklin, Chautauqua Institution Director of Religion, speaks on the topic "What Moral Leaders Do" at the Shirley Lazarus Speakers Series from 8 to 9 p.m. Sunday in the Hurlbut Sanctuary. Dessert follows. Bus service is provided on the grounds after the program.

Hurlbut Memorial Community Church

A service of meditation, Scriptures, songs, prayers and Communion is from 8:30 to 9:15 a.m. Sunday at Hurlbut Memorial Community Church. Everyone is welcome to attend.

Hurlbut Church lemonade stand serves coffee, lemonade, iced tea, a variety of sweet rolls, grilled hot dogs, hamburgers and Italian sausages from 9:30 a.m. to 2 p.m. Sunday on the sidewalk in front of Hurlbut Church.

The church serves lunch from 11:45 a.m. to 1:15 p.m. weekdays, and dinner from 5 to 7 p.m. each Thursday evening during the season. The church is located on the corner of Scott and Pratt.

The weekday lunches offer a choice of homemade soup and sandwich, soup and salad, turkey salad plate, fresh fruit plate, veggie wrap, or a special-of-the-day: quiche, taco salad or crab salad. All lunches are served with a beverage and a freshly baked cookie for \$7. All proceeds from the meals benefit the mission and ministries of the Hurlbut Church.

International Order of the King's Daughters and Sons

The Ida A. Vanderbeck Chapel on Pratt is open to all for prayer and meditation from 9

a.m. to 7 p.m. daily. This chapel was built in 1963 and has been available to the Chautauqua community ever since.

Labyrinth

Chautauquans continue to have the opportunity to learn about and walk the labyrinth during the 2015 season. Led by Wally and Norma Rees and sponsored by the Department of Religion, an orientation is presented at 7 p.m. every Monday throughout the season. This orientation includes a brief history on uses of the labyrinth. The Chautauqua Labyrinth, located next to Turner Community Center, is accessible through the Turner building or through the parking lot, if arriving via Route 394. There is bus and tram service to Turner. Remember your Gate Pass. The orientation session concludes in time to attend the evening program in the Amphitheater.

Lutheran House

The Rev. Ivy Gauvi, pastor at St. Timothy Lutheran Church in Bemus Point and St. Mark Lutheran Church in Mayville, presides at a service of Holy Communion 9:30 a.m. Sunday at the Lutheran House on the brick walk at the corner of Peck and Clark. Dennis Smith of Alden, New York, is the pianist.

The Lutheran House is celebrating its 125th anniversary on the grounds and 90 years at the current location.

Metropolitan Community Church

The LGBT "Meet and Greet" is at 6 p.m. Sunday on the porch of the Literary Arts Center at Alumni Hall.

Mystic Heart Community Meditation

Subagh Singh Khalsa leads morning guided meditation sessions from 7:15 to 8 a.m. weekdays at the Welcome Center conference room. Bring your gate pass.

Khalsa leads a meditation seminar, "Peace Within, Peace in the World" from 12:30 to 1:55 p.m. Tuesday in the Hall of Missions. Anyone with any level of experience can attend any session. A donation is requested. The Mystic Heart Community encourages people of all traditions to sit together in meditation, so as to increase awareness, kindness and compassion.

Presbyterian House

The Rev. George Anderson, pastor of Second Presbyterian Church in Roanoke, Virginia, presides at the 9:30 a.m. Sunday morning worship in the chapel. His sermon, "Created in Conversation," is based on Genesis 1 and John 1:1-5, 14. Anderson earned degrees from St. Andrews Presbyterian College and Union Presbyterian Seminary in Richmond, Virginia.

Presbyterian House invites all Chautauquans for coffee on the porch following the weekday morning worship and preceding the 10:45 a.m. lecture. Coffee, tea, hot chocolate and lemonade are available. The house porch overlooking the Amphitheater provides a good place to find old friends and make new ones.

Religious Society of Friends (Quakers)

The Religious Society of Friends, Quakers, meets for worship at 9:30 a.m. Sunday in the Octagon Building on the corner of Cookman and Wythe.

Unitarian Universalist

The Rev. Kate Walker, parish minister of the Mount Vernon Unitarian Church in Alexandria, Virginia, since 2008, presides at the 9:30 a.m. Sunday service in the Hall of Philosophy.

Music Director Ann Weber is joined by guest soloist Carlyn Kessler, cello, playing music of Mendelssohn, Kreisler and Handel.

Children of all ages are invited to attend a professionally taught multi-faith religious education program at 9:15 a.m. Sunday at the UU Denominational House.

Walker participates in a talk-back session designed to further explore the topic of her Sunday address from 9:15 to 10:15 a.m. Monday at the IO-KSAS Chapel on Pratt.

United Church of Christ

The Rev. Kelly Burd, pastor of Pilgrim Congregational United Church of Christ in Cleveland, Ohio, presides at the 8:45 a.m. Sunday service in the Randell Chapel in the UCC Headquarters Building. Her sermon, "Questioning Rational Thought for Fun and Profit," draws on Isaiah 55, Psalm 145, and Matthew 5.

"Taizé and Tea" is offered from 7:15 to 7:45 p.m. Monday at the Randell Chapel at the United Church of Christ Headquarters. The service includes traditional chants from Taizé, interspersed with prayers, readings and a time of silence. Iced tea is served afterwards.

United Methodist

The Rev. Jeffrey McDowell, district superintendent of the Finger Lakes District of the Upper New York Conference of the United Methodist Church, presides at the 9:30 a.m. Sunday service in the chapel. His sermon title is "Proof in the Heart."

All are welcome to stop by the porch for coffee weekdays between the morning worship and 10:45 a.m. lecture.

To pre-order a lunch for Tuesday's chaplain chat, stop by the house or call 716-357-2055 by Monday. The cost is \$7.

Unity of Chautauqua

The Rev. Eileen Patra, senior minister of Unity of Livonia, Michigan, leads the 9:30 a.m. Sunday service in the Hall of Missions. Her message is "Getting out of Your Mind: Living in the Mind of God." Patra, an ordained Unity minister, licensed Unity teacher, and certified spiritual educator, served as the teen ministry consultant for the Great Lakes region, and as the founding minister Unity of the Lakes in West Branch, Michigan.

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

Abrahamic Program for Young Adults

APYA, now in its 10th year, is designed to reflect the efforts and mission of the Department of Religion by teaching young adults at Chautauqua Institution about the shared heritage of the Abrahamic traditions: Judaism, Christianity and Islam. This year's team is comprised of Jewish coordinator Sam Kaye, Christian coordinator Heidi Thorsen, female Muslim coordinator Alyshah Aziz and male Muslim coordinator Taha El-Nil.

APYA hosts a Murder Mystery Night at 7 p.m. Monday in the Marion Lawrance Room, upstairs in Hurlbut Church.

Baptist House

The Rev. Mary J. Wood, pastor of Calvin United Church of Christ in Toledo, Ohio, gives a sermon titled "Go and Tell," based on Luke 13: 22-35, at 9:30 a.m. Sunday in Baptist House, 35 Clark.

Blessing and Healing Daily Service

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

Chabad Lubavitch

Shabbat Service is 9:30 a.m. Saturday at EJLCC Library. The Torah reading is Matos-Massei (Num.30:2). Kiddush, sponsored by the Shuman family, follows at 12:15 p.m. in the Zigdon Chabad Jewish House.

Shabbat ends at 9:40 p.m. Men's Tefillin Club, a power breakfast for your body and soul is at 9:30 a.m. Sunday at the ZCJH. No experience is necessary. Tefillin are available for use.

Rabbi Zalman Vilenkin presents a lecture, "Maimonides, a Guide to the Perplexed," at 9:15 a.m. Tuesday (note change from most weeks). The usual Monday program is canceled. in the Literary Arts Center at Alumni Hall.

Chapel of the Good Shepherd

The Rev. Robert Duerr, interim priest at St. Stephen's Episcopal Church in Niagara Falls, New York, presides at services of Holy Communion at 7:45 and 9 a.m. Sunday in the Chapel of the Good Shepherd.

The Rev. Virginia Carr, vicar of the chapel, leads a service of sung Compline at 9:30 p.m. Sunday nights throughout the season. The chapel, located at the corner of Clark and Park, is handicap-accessible via an elevator on the Park side and is open all day for meditation and prayer.

Chautauqua Catholic Community

Mass is 5 p.m. Saturday in the Hall of Philosophy. Sunday Masses are 9:15 a.m. in the Hall of Christ and 12:15 p.m. in the Hall of Philosophy.

Daily Mass is celebrated at 8:45 a.m. and 12:10 p.m. week-

days in the Episcopal Chapel of the Good Shepherd.

The Rev. Justin Reis, retired, in residence at St. Agatha Parish in Columbus, Ohio, and the Rev. James M. Dapri, pastor of Our Lady of Perpetual Help Parish in Aurora, Ohio, are priests in residence this week.

The Rev. Todd Remick is spiritual advisor of the Chautauqua Catholic Community and pastor of St. Mary of Lourdes in Mayville and Bemus Point.

New host and hostess at the Catholic House on the corner of Palestine and the Red Brick Walk are Deacon Ron and Sylvia Daines.

Chautauqua Dialogue

Chautauqua Dialogues provides an opportunity for Chautauquans to participate in small-group discussions based on the 2 p.m. Interfaith Lectures sponsored by the Department of Religion in the Hall of Philosophy. The groups meet from 3:30 to 5 p.m. Friday at various venues. Sign-ups to participate in one of these facilitated group discussions are immediately before or after the 2 p.m. lecture Tuesdays through Thursdays in the Hall of Philosophy. Group size is limited. This activity is sponsored by the Department of Religion.

Christian Science House

The Sunday service is 9:30 a.m. at the Christian Science House. This week's Bible lesson, "Life," may be studied during the week in our reading room which is open 24/7 for reflection and prayer. All are welcome to read from our current and archived copies of Christian Science periodicals including the *Christian Science Monitor* and use our computer-based church resources.

Disciples of Christ

The Rev. Thomas Steiner, retired Disciples of Christ minister from Hopkinsville, Kentucky, presides at the 9:30 a.m. Sunday service at the Disciples of Christ House, 32 Clark. His communion meditation, "Thanksgiving," uses Colossians 3:12-17 to examine the many ways we say thanks.

ECOC

The ECOC sponsors a Brown Bag featuring Walter Singer at 12:15 p.m. Monday in the UCC Randell Chapel. Singer has played viola for more than 40 years. This program is for all who are interested in finding out more about this instrument.

Everett Jewish Life Center

The Jewish Film Series continues at 3:30 p.m. Sunday in the Everett Jewish Life Center with the showing of "The Sturgeon Queens," the story of Russ and Daughters, the famed lox and herring delicatessen in New York. A deli buffet of smoked fish and salads are served following the film. Minimum donation is \$15.

Norman J. Ornstein, resident scholar at the American Enterprise Institute, speaks on "The Sorry State of American Politics, How We Got into Our Tribal Mess" from 3:30 to 4:45 p.m.



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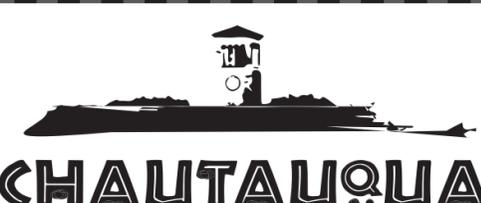
Margherita Baked Flatbread 13
*Sweet tomato, basil, ovolini
mozzarella & mascarpone*

Calamari 10
*Crispy calamari tossed in sweet Thai chili
& citrus aioli*

Mustard-Glazed Pork Belly 9
*Fork tender pork belly, pickled red onion,
cherry-fig preserves & crisp crostinis*

Prince Edward Island Mussels 12
*Sautéed in white wine and butter with a rich
tomato and chorizo sauce & garlic-brushed toast points*

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RESERVATIONS APPRECIATED

DANCE

Chautauqua Dance Student Gala

Chautauqua Festival and Workshop Dancers

Sunday, July 19, 2015
Amphitheater, 2:30 p.m.

Jean-Pierre Bonnefoux, Artistic Director
Maris Battaglia, Associate Artistic Director, School of Dance
Patricia McBride, Repetiteur
Glenda Lucena, Ballet Mistress

In the Forest

Choreography by Michael Vernon
Inspired by fables written by Jean La Fontaine

Music: Prokofiev

Bianca Allanic*, Caroline Atwell*, Cara Hansvick*,
Lily Overmyer*, Juliet Prine*, Candace Ricketts*, Noah Herron*,
Rafael Valdez*, Benjamin Youngstone*

Logan Acker, Lydia Acker, Leah Chen, Lily-Frances Cosgrove,
Amelia Dencker, Ashley Griffin, Ava Moses, Kali Oliver,
Giulia Piscitelli, Rebecca Quinn, Isabelle Ramey,
Sydney Ransbury, Laura Schultz, Erin Sowles,
Jenna Turner, Camila Vicioso

Rorey Fraser, Da Vontae Heath, John Miller, Samuel Painter

Ocean Waves

Choreography: Maris Battaglia

Music: Pachelbel's Canon in D

Katelyn Bradshaw, Brooke Conly, Erica Coombs,
Gianna DeMassio, Lucy Fernandes, Emily Fretz,
Isabelle Gaenzle, Meredith May, Emma Heid, Eastlyn Jensen,
Ava Karas, Margaret Kuefler, Madison Lindgren, Caroline Mack,
Sydney Owens, Hayley Place, Chelsea Reusch, Aleena Rose,
Grace Smotrich, Samantha Stinson

Pause

Boy's Night Out

Choreography: Maris Battaglia

Music: Copland; "Rodeo" from Appalachian Spring

Cameron Catazaro Hayward, Emma Heid, Joseph Jocas,
Ava Karas, Caroline Mack, Andrew Rossi, Raphael Schreiber,
Jimmy Shughart, Antony Tette, Makani Yerg

Valse Fantaisie

Choreography: George Balanchine

Music: Mikhail Glinka

Valse Fantaisie in B minor

Staged by Patricia McBride

Premiered Jan. 6, 1953

Sarah Pierce* & Rafael Valdez*

Lily-Frances Cosgrove, Rebecca Quinn,
Isabelle Ramey, Juliet Prine*

Valse Fantaisie is presented by arrangement with the George Balanchine Trust and provided in accordance with the Balanchine Style and Technique, with service standards provided by the Trust.



SAALIK KHAN | Staff Photographer

Tutus hang on a line on the porch outside Carnahan-Jackson Dance Studio.

Odalisques

Choreography: Marius Petipa

Music: Adolphe Adam

Staged by Patricia McBride

Bianca Allanic*, Caroline Atwell*, Amelia Dencker

A special thank you to Anna Marie Holmes for her permission to perform this excerpt.

Pause

Into the Fray

Choreography: Mark Diamond

Music: Bela Bartok

First Movement – The Queen & Her Suitors

Cara Hansvick*

Noah Herron*, Rafael Valdez*, Benjamin Youngstone*
Rorey Fraser, Da Vontae Heath, John Miller, Samuel Painter

Second Movement – Intrigue at the Queens Court

Logan Acker, Cara Hansvick*, Isabelle Ramey,
Rafael Valdez*, Benjamin Youngstone*

Leah Chen, Amelia Dencker, Ashley Griffin, Ava Moses,
Sarah Pierce*, Rebecca Quinn, Sydney Ransbury,
Laura Schultz, Erin Sowles, Camila Vicioso

* Apprentice dancers

Production & Artistic Staff

Austin Collins, Production Stage Manager

Jennifer Barczak, Administrative Assistant

Production & Artistic Staff

Janice Wells, Managing Director

Jennifer Propst, Lighting Designer

A. Christina Giannini, Costume Designer

Arlene Lyon, Wardrobe Mistress

Mary Jane Day, Paige Jones, Janice Lovercheck,

Katherine Zywczk, Wardrobe Assistants

Pianists: Kazuko Adachi, Sebastian Birch, David Morse

All 2:30 p.m. Sunday Amphitheater performances are sponsored in part by a grant from the Johnson Foundation of Jamestown, New York.

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Olive's Hours: Sun - Sat: 5:00pm - 9:00pm. Reservations are not required for Bellini or Olive's but are greatly appreciated for Olive's during summer season. There is not a specific "dress code" in place for dining here, but Olive's is a fine dining establishment.

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DANCE



SAALIK KHAN | Staff Photographer

Dancers Sarah Pierce and Rafael Valdez will perform as the leads in "Vaise Fantaise" in Sunday's student gala in the Amphitheater.

HAYLEY ROSS
Staff Writer

Mark Diamond is known for his creative narratives, but his piece "Into the Fray," choreographed for the School of Dance Student Gala, may spin his most creative web yet: The audience will be shrunk down to ant size and immersed in his "insect ballet."

"Into the Fray" is one the ballets showcasing the students of the Chautauqua Dance program in the Student Gala at 2:30 p.m. Sunday in the Amphitheater.

Diamond, associate director of Chautauqua Dance, modeled the movements for the piece on those of spiders, bees and ants. He was also inspired by the exoskeleton of insects, almost like armor, which has given the piece a combative feeling.

"Into the Fray" is made up of two movements. The first is a newly choreographed section for all the men and one woman, who acts as the queen in Diamond's medieval court. The men are her drones, or soldiers, Diamond said.

The second movement takes place at a court intrigue and shows the viciousness and combativeness of insects.

"The movements are sharp and striking, like they are stinging someone," Diamond said.

The costumes will give the look of long black spider legs, which the dancers' pointe shoes will elongate further.

The piece, with music by Bartók, features both Apprentices and Chautauqua

Festival Dancers.

School of Dance faculty member Michael Vernon will also take the audience to a new world. His new work, "In the Forest," will transport the audience to the sylvan setting of some of Jean de La Fontaine's fables. Dancers will portray the French fabulist's characters and teach different moral lessons.

"You can sense slight storylines with each — without being too literal," Vernon said.

One of the fables Vernon is using is the "Peacock and the Nightingale." Each wants what the other has, the peacock, portrayed by a male dancer, has physical beauty, while the nightingale, a female dancer, has a beautiful voice.

Vernon said the fairytale world he is creating will also be reflected in the characters' extreme and glamorous costumes.

He said has enjoyed choreographing a ballet with a more structured narrative and concept.

"I've had to research it and read La Fontaine," Vernon said. "I had to find out interesting things, not just listen to music and create some abstract steps. It forces you to have a structure and have relationships between the dancers."

Each year, Patricia McBride, master teacher and associate artistic director of the Charlotte Ballet, stages a work by George Balanchine for the students. This season's selection is "Valse-Fantaisie," a fast-paced dance

for one male dancer and five females set to music by Mikhail Glinka.

"They have to cover space, move and be free," McBride said.

She added that she loves staging Balanchine works, but the style can initially be difficult for students.

"It's daunting at first, but when they get it, it's wonderful," she said.

McBride is also staging "Odalisques" from the ballet *Le Corsaire*, the story of a pirate who falls in love with a slave girl named Medora. The Odalisques are three beautiful girls dancing for the Pasha.

McBride said she likes to have the students perform "Odalisques," choreographed by Marius Petipa, because it gives them a chance to do solo work and take center stage.

"I love to give young students challenges because that is how they grow," she said.

While the Chautauqua Festival Dancers and Apprentices have had a few weeks to rehearse, the Workshop II students only just arrived.

The Workshop II dancers will be performing in two pieces, one for the girls and one for the boys, choreographed by School of Dance faculty member, Maris Battaglia. The boys' piece is a new work that is a "macho take on 'Rodeo.'" The students have only had about six days to rehearse, but Battaglia is confident in their abilities.

"They are like little sponges," she said.

JUMPING 'INTO THE FRAY'

School of Dance takes to Amp stage for season's first Student Gala



SAALIK KHAN | Staff Photographer

Dancers Cara Hansvick, Samuel Painter, DJ Heath, John Miller and Ben Youngstone are featured in Mark Diamond's "Into the Fray" in Sunday's Student Gala in the Amphitheater.



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DANCE

LEEPER'S LAST BOW

DANCER PERFORMS FOR THE FINAL TIME IN CHAUTAUQUA



HAYLEY ROSS | Staff Writer

When Jordan Leeper's dance instructor at the Chautauqua Regional Youth Ballet told him that he would be coming to Chautauqua Institution to take a ballet class in 2006, he didn't understand why.

"I actually had no idea what was happening at Chautauqua Institution in the summertime," he said.

What Leeper didn't know was that the class, taught by Jean-Pierre Bonnefoux, would be the start of his long career with the Charlotte Ballet and at Chautauqua.

After six seasons with the Charlotte Ballet and eight summers at Chautauqua, Leeper took his final bow with the company Tuesday in the Amphitheater. The 24-year-old will head to Atlanta in August to dance with the Atlanta Ballet.

Leeper took his first dance class on a whim. A friend from the football team asked Leeper to take a ballet class with him at a local afterschool program at his middle school in Jamestown because he heard ballet helped football players. Leeper was a competitive figure skater at the time.

"He didn't want to be the only boy in the class, and he figured if anybody would do it, I would be the one to say 'yes,'" Leeper said.

The football player quit, but Leeper continued his training at the Chautauqua Regional Youth Ballet in Jamestown. He spent his first summer at Chautauqua as a Chautauqua Festival dancer in 2007. Leeper was the first recipient of a Chautauqua Dance Circle scholarship, which provided him with financial assistance to train at Chautauqua Institution's School of Dance. The CDC has continued to grow and now provides scholarships to dozens of dance students.

Leeper said that Chautauqua was where his stage presence as a dancer and artist first began to grow.

"Performing is what sets a student apart from an artist," he said. "You get to put yourself in the movement."

In 2008, he was accepted to the San Francisco Ballet

summer program. He continued on scholarship for a year in the San Francisco Ballet's year-round training program. It was there that he discovered that he could turn his love for dance into a career.

"I was the only boy training in Jamestown, so I never really had any other males to look up to. I just thought that ballet was something fun that I just happened to be pretty good at," he said. "It wasn't until I went to San Francisco and took a class with 15 other guys who were just as good as me — if not better — that it clicked."

Leeper has returned to Chautauqua as a member of the Charlotte Ballet every year since joining the company in 2009.

Working with the leadership at the Charlotte Ballet, such as Patricia McBride and Jean-Pierre Bonnefoux, is one of the highlights of Leeper's time in the company.

"Jordan is a real treasure," McBride said, "He can do anything technically."

Leeper said he struggled transitioning from student to professional because he had to find the motivation on his own instead of being pushed to get better by a teacher. But he also loves the freedom he gets as an artist as part of the company.

"When you are a student, it's so structured," he said. "When you become a professional, you get to show who you are as a dancer and put your own personality into the steps."

Coming from Jamestown, Leeper has been able to see his family every summer when he comes to Chautauqua.

"My parents are in the audience for every performance, and they have been to Charlotte a couple of times," he said, "Them getting to come to my shows

and see my world and the lifestyle I was becoming a part of brought us together."

Leeper comes from an athletic family of football and basketball players and track and field runners, so initially it was a shock when Leeper chose ballet. However, he said his family has always been supportive.

"They have bent over backwards and scraped every little bit of money and little bit of everything so that I can fulfill my dream of being a dancer," he said.

Leeper is excited for what his future in Atlanta holds.

"I'm basically starting over. New choreographers, new leadership, new dancers, new people to inspire me, and new people for me to learn from," he said. "Knowing how much I've grown at Charlotte Ballet, I'm excited to see how much more I can grow in Atlanta Ballet."

Leeper said it is the people he has met in Charlotte and Chautauqua that he will miss most.

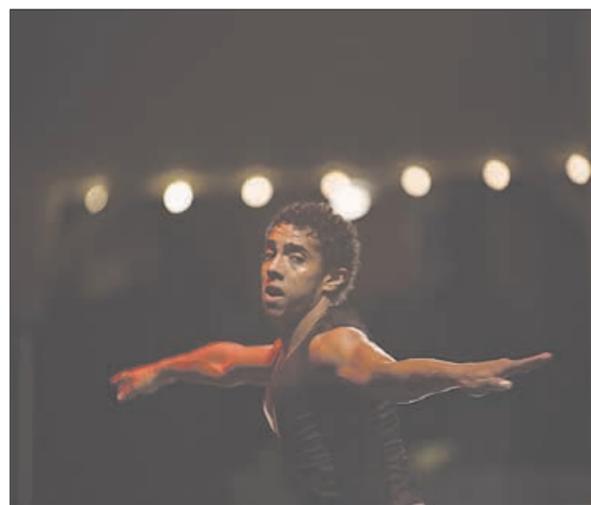
"In a sense, I kind of grew up in Charlotte with these people, so I have a lot of extremely close friends who know almost every detail of my life," he said. "I'm going to miss them."

McBride said she is proud to have known Leeper as a young dancer and watched him grow.

"It's bittersweet, but we are very happy because we feel like we helped developed his talent," she said.

As Leeper moves on and pursues new adventures, he said he will always remember the opportunities he was given in Chautauqua and the people who have believed in him since the beginning of his journey as a dancer.

"Chautauqua will always have a big chunk of my heart," he said.



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BRIA GRANVILLE | Staff Photographer

Jordan Leeper prepares for his final performance Tuesday with the Charlotte Ballet at Chautauqua Institution.

Daily photographer Bria Granville produced a video supplement to this story. View it at our website, chqdaily.com.

REVIEW



JOSHUA BOUCHER | Staff Photographer

At left, Carol Halstead reads the words of Helen Cohen, who emigrated from Poland to the United States through Ellis Island in 1920. Her monologue was the prologue of the piece *Ellis Island* by Peter Boyer, performed by the Chautauqua Symphony Orchestra in collaboration with Chautauqua Theater Company Thursday in the Amphitheater. At center, CSO plays Igor Stravinsky's "The Firebird" suite. At right, CTC actor John Bambery performs the words of Manny Steen, who emigrated from Ireland in 1925 through Ellis Island. He chronicled his first day in America.

'A TRIUMPH OF WILL AND DESIRE'

ANTHONY BANNON | Guest Critic

Citizenship found meaning again Thursday evening. It was discovered in the "everyone" who is an immigrant.

Not the immigrant "them." The immigrant who is "us."

The nearly full Amphitheater audience listened to nobility on the stage of the Amphitheater and heard the call, taking ownership of an idea. And the audience played with beauty from within the orchestra and heard the song. And the audience then stood and shouted bravo, and some sat back down and cried.

For they had heard a witness with music and drama by the American composer Peter Boyer, known for work in both film and the concert hall. *Ellis Island: The Dream of America* may well be among the most performed works in America since it premiered in 2002; heard more than a hundred times and heard again on its recording by Naxos.

This week of words at Chautauqua about immigration were lifted Thursday by words of arrived immigrants, recorded some time ago, but still fresh with the travail and the hopes of those who came through *Ellis Island* to America — Greek, Italian, Irish, Belgian, Hungarian, Polish: Those who rejoiced on Broadway, and those who mourned on the Lower East Side; those who learned they had lost everyone left behind, and those who found family again, already here.

To each testimony — to a person, after a treacherous crossing, relief was found through the sight of a Statue of Liberty which stood very tall in a harbor of opportunity, a lamp lifted to mark a golden door. For, like those on the inbound ships, this grand sculpture is multicultural — designed and gifted by the French for a sculptural base in

America by an American, Richard Morris Hunt. Right away, a solo trumpet calling upon our attention for a sobering view of projected images of ships dangerous filled, stuffed, with human cargo, and sober-minded strings establish a tenor fit for such gravity. The projected images throughout the 45-minute *Ellis Island* piece are a part of the Ellis Island Immigration Museum Library collection, supplemented by images from a longtime employee, Augustus Sherman.

Six narratives from the Ellis Island Museum oral history archive were performed in costume with a grace and piquant charm summoned by heartfelt story. They were five actors from Chautauqua Theater Company: Carol Halstead, John Bambery, Myles Bullock, Keren Lugo and Andrew Borba, who also served as stage director.

The performance aspect of Boyer's work separates it from such as Aaron Copland's "Lincoln Portrait," not better or worse, just different. *Ellis Island*, actually, is more akin to Boyer's other regarded dramatization to orchestra, called *The Dream Lives on: A Portrait of the Kennedy Brothers* from 2010.

His orchestrations for films have won recognition of the Academy Award Ceremony organizers, for whom he scored the 81st and the 73rd Oscar Ceremonies. This year, his orchestrations include "Minions" and "Jurassic World," and he worked previously on 2009's "Star Trek" and 2012's "The Amazing Spider-Man." He knows how to pluck the emotions, and we happily allow him reign — from sacred

chords from the hymnal right down to Tin Pan Alley. The content of *Ellis Island* is that wide, and Boyer plays small against the spoken word, allowing it clear passage, but then stepping up to guide with music into the next reader, augured through a theme he has rendered appropriate to the character announced.

Ellis Island concludes with a reading by all actors of the Emma Lazarus poem, which is engraved into a plaque on the base of the statue, and we remember that we are a nation that welcomes the tired, the hungry and the homeless, and we are all, as one speaker declares, "strangers to each other," who should be ready to build community.

The Chautauqua Symphony Orchestra, it should be made clear, was superb, as Brian Regain, in his 19th year as concertmaster, handled with simple elegance and subdued voice the solo violin work that constitutes most of John Williams' theme from the film "Schindler's List," a deft bookend to *Ellis Island*, painfully expressing another face of immigration.

And yet another view of the subject was rendered during the idea-packed concert, this one through the firebird legends. Appearing in most cultures, the firebird can represent both a blessing and a blight. The search for its magic, or for treasure that is within its powers, is another way of looking for the happy ending, a strong motivation to pick up and move on to a new nation with greater opportunity, if not streets paved with gold.

Our new music director, Rossen Milanov, created quite a program to parallel and inform the week's theme on immigration. And in his lithe direction of the orchestra, he might as well have been that firebird, summoning the orchestra to swoop and soar

through Igor Stravinsky's piece that brilliantly conjures the hopes and the dangers of aspiring to a different level.

The 28-year-old Stravinsky was asked in 1909 to take on the legend and create music for a ballet, organized by the great producer Sergei Diaghilev. It was to be a turning point for Stravinsky, for when the work was premiered in Paris on June 25 by the Ballet Russes to choreography by Michel Fokine for a company led by Vaslav Nijinsky, the critics were delighted with the results.

The story for this firebird enables a prince, who possesses a magic feather from the firebird, to overcome a wicked monster and free a dozen captured princesses. So the deep strings that begin the work portend magical circumstances and develop a wondrous relationship between the prince and the amazing bird-woman.

The nasty monster comes on with a dervish dance for himself and his leaguers, but our prince overcomes these wanton ways with a sorcery given to a conclusion as tremulous and shimmering as was the wicked dance a marvel of full orchestra effects.

A triumphant finish makes clear that through skilled performance one can be present to an amazing musical effect, and such was the case Thursday, confirmed by the quick huzzahs and applause to an orchestra and its leader beaming to the orchestra about what they had just wrought. In its way, then, the evening was an experience in the triumph of will and desire. Happy endings, outcomes for the good, are possible to those who aspire to great things, and are determined to get there.

Anthony Bannon is executive director of the Burchfield Penney Art Center at SUNY Buffalo State. He previously was an arts writer for The Buffalo News.

JOSHUA BOUCHER
Staff Photographer

At left, Keren Lugo reads the words of Lillian Galletta, who emigrated from Italy in 1928 through Ellis Island. Her monologue chronicled some of the dangers of leaving Europe for the U.S.

At right, CSO Music Director Rossen Milanov conducts the piece, which was accompanied by spoken word and a slideshow of historic photographs.



YOUTH

‘We’ve got that Children’s School



enthusiasm down in our hearts’



JOSHUA BOUCHER | Staff Photographer

» ON THE GROUNDS

DAILY PHOTO REPRINTS

The Chautauquan Daily is pleased to offer reprints of photos that appear in its pages through a new online service that will allow you to purchase even after you've left the grounds. Prints are available for order in three sizes — 5"x7", 8"x10" and 11"x14" — and will be delivered to your preferred address, whether at Chautauqua or at home.

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The Chautauqua Children’s School held its first open house of the 2015 season Friday for the 3s, 4s, 5s and Group One. Parents joined their children at the school for some fun and, as always, learning.

Clockwise from top left, students and parents paint a car — belonging to Blue Room Head Teacher John Denton — during the Open House. The paint is water-soluble and not permanent (and Denton is a very good sport). Parents and children make trains out of construction paper for the Open House. Week Three’s theme at Children’s School was “Planes, Trains and Automobiles,” and drama specialist Tiffany Clementi led the students and their parents in a song about the various forms of transportation

Finally, the morning included a rousing rendition of the Children’s School theme song — you bet!



Thom Flynn

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LITERARY ARTS

The Roots of Life: a radical, biblical way of living

The July 1, 1904, edition of the *Chautauqua Assembly Herald* ran an article that commented on a recent action of the Methodist general conference that placed John Heyl Vincent on the retired list.

"Despite the evidence of the calendar, Bishop Vincent can never be superannuated except in that technical sense which prevails in the Methodist church," the article said. Vincent would be on Chautauqua grounds this summer, and the news of the action came as a shock. The article proceeded to review the man's history and legacy. At the age of 18 he began the work of preaching, first as circuit rider, then as pastor in various churches in the West. He endured the storm of the Civil War, led Sunday-school work in the Methodist church for 16 years, and since 1888 had been a bishop in different parts of the United States, the last four years in charge of the European mission, headquartered in Zurich.

All of this accomplished without a college education: Vincent educated himself. "From this fact, doubtless, sprang much of that sympathy which he has always shown with those thousands of men and women who like himself were deprived opportunity for early study," the article said. The Chautauqua Assembly was the result. "Middle-aged people remember when the word was new," according to the *Herald*. Because the Assembly itself was not enough, within four years of its beginning Vincent initiated the Chautauqua Literary and Scientific Circle "in which hundreds of thousands have already been enrolled and whose influence in democratizing culture has been unparalleled."

The *Herald* said he was a man known ocean to ocean. "Cautious, yet liberal, sagacious, yet singularly idealistic, a natural aristocrat, yet the truest friend of the masses, he is singularly cosmopolitan."

Although he may have ceased to be active as a bishop in the Methodist church, "he will continue to be the Bishop of the People."

The July 4, 1904, evening *Assembly Herald* declared the "Trolley Road Open." Electric cars would travel regularly between Jamestown and Chautauqua. The first car left Jamestown at 6 a.m. that very morning, full nearly to capacity, Bishop Vincent being one of the passengers.

"Flags and handkerchiefs were waved, and firecrackers and canons noisily exploded as the car whirled through the picturesque farming country which borders



The Daily Record

COLUMN BY **GEORGE COOPER**

the lake," the paper said.

It also advised about fishing. There were good seasons and bad seasons, but 1904 was so far experiencing one the best fishing seasons in history.

"For bass fishing at the present time, the best places are directly across the lake from the Assembly Grounds, Point Chautauqua, and Woogland," the writer directed.

Along this stretch of shoreline the water was 8 to 10 feet deep and the bottom stony.

Musky could be caught almost anywhere in deep water by trolling.

"They have no particular resort, at least so far as the Chautauqua fishermen have been able to discover," the *Herald* reported.

Stone-rollers and horn-chubs made for great bait, and could be "caught by running a net over stones a short distance from shore."

When their supply was depleted "perhaps the easiest bait to be obtained will be the helgramite or "Dobson's worms," the *Herald* said. They could be obtained from Warren, Pennsylvania, through the local express agent.

Fire destroyed several frame structures on July 7. They were "temporary frame store buildings which have stood for years on the block bounded by Vincent, Clark, Center and Pratt avenues," the July 8 paper reported. The buildings had been occupied by grocery stores, dry goods, a shoe store, a photographer, a hardware store and a post office. The fire started in the hardware store, the report speculated.

Upon first notice, the volunteer fire department responded with hook and ladder, hose, etc., and "willing hands from all sides joined the work. The electric pumps of the Institu-

tion, provided for this purpose, were immediately turned on and kept a good constant pressure of water except for a few moments when it was necessary to stop the power in order to disconnect the wires leading to the business blocks."

The Institution held insurance for the buildings, but it was unclear whether the individual concessioners were fully covered. The morning of July 8, officers of the Institution met with concessioners to discuss adjustments. The businesses would re-open immediately in temporary quarters.

On July 13, the *Herald* published a story titled "Chautauqua In Winter." It asked the question "How do they spend the winter in this dreary and isolated place?"

Renovation, recreation, education: the library was open. There were games and newspapers and magazines. Gymnastics and basketball. Church services were held in Higgins Hall, and in spite of the severity of last winter, only one Sunday service had been omitted.

"The chief difficulty is the remote position of the Hall from many of the residents and the consequent hardship of attendance," the paper said.

Last season, the snow came early and stayed late. "The middle of November saw Chautauqua well muffled in its coverlet of white, and according to the measurements of one observer, the aggregate snowfall exceeded twenty five feet," according to the *Herald*.

So much snow was there the frozen lake could not be cleared in order to skate. Instead "the livery barn of Mr. Miller was flooded and here an ice carnival was celebrated and excellent skating enjoyed for several weeks. Not such a disagreeable and unendurable winter after all, was it?"

On Thursday morning, July 14, Bishop Vincent conducted a devotional hour in which he declared the Bible a radical book.

"We may call the Bible a radical book for it gives us the roots of life," Vincent said. "It treats of the loftiest powers of the human soul. It puts chief emphasis on the subjective life, on the soul as God illuminates it and challenges it and possesses it."

Three days later, on the evening of July 17, Vincent closed Vespers with a prayer — a prayer he offered often when he recognized that people were apathetic and wanting in enthusiasm in religion because they did not realize "divine sympathy."

He said, "Thou God of electricity, thou God of gravitation, thou God of the atmosphere, thou God of the sun, thou God and Father of Jesus Christ, thou art my God, and I will draw upon thy resources and I will rest in thee."

Stetzer, Wentworth to lead Week Four Writers' Center workshops on storytelling

RYAN PAIT
Staff Writer

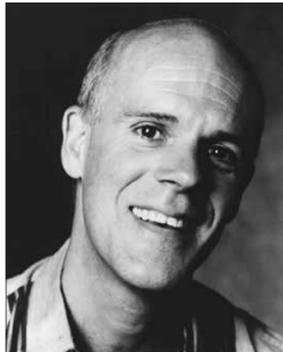
The Chautauqua Writers' Center will welcome a Chautauqua veteran and a Chautauqua newcomer as its writers-in-residence for Week Four.

Prose writer-in-residence Jay Stetzer has been coming to Chautauqua Institution for "at least 25 years," and poet-in-residence Marjory Wentworth has never been to the grounds before. Both will lead workshops at the Writers' Center for the first time.

Stetzer's workshop is called "The Craft of Oral Tradition," and Wentworth will lead a workshop called "Beyond the Headlines." Both writers will also give readings at 3:30 p.m. Sunday on the porch of the Literary Arts Center Alumni Hall.

Stetzer's workshop is something of a departure for the normal Writers' Center curriculum because it focuses on the oral, rather than written, part of storytelling. Stetzer, a professional storyteller, hopes to teach his students about the importance of the storytelling "triangle" — the one that exists between the story, the teller and the listener.

"It's a very living thing, because when you're telling a story live, the response and reactions of your listeners happen to do something to the teller, and that alters the way you're going to approach the story," Stetzer said.



STETZER

Stetzer wants his students to come away with a stronger sense of their narrative voice. He emphasized the difference between the written and the spoken voice, particularly the expansiveness of the spoken voice.

"When you look at the number of words on the average that a person uses to speak as opposed to write, speaking uses anywhere between 10,000 and 18,000 words," Stetzer said. "An educated writer is going to use between 30,000 and 50,000 words. There's a huge difference."

Though Stetzer's workshop will focus on the oral tradition, he thinks it will be instructive for writers hoping to develop the written half of their narrative voice as well.

"I'm hoping they can really appreciate the difference between the two and in that appreciation I hope they can take what they learn as tellers and find ways to adapt it for their writing," Stetzer said.



WENTWORTH

Wentworth's workshop is also somewhat outside of the Writers' Center's normal curriculum. She and her students will write poems inspired by news articles and photos. Wentworth said news stories can be brief and not focus on the human element, which makes them great jumping off points for poetry.

Writing poems about news stories, which often involve political and social issues, can be difficult, Wentworth said, but she hopes her workshop can show her students ways to do it well.

"I think most of those poems — when they're bad, they're really bad. And the ones that are good, they just soar," she said. "But it's hard to do it, because it can get pe-

“

It's a very living thing, because when you're telling a story live, the response and reactions of your listeners happen to do something to the teller, and that alters the way you're going to approach the story.

—JAY STETZER
Prose writer-in-residence,
Chautauqua Writers' Center

dantic and preachy and obvious. There's a way to do it — it's almost like its own art form."

Wentworth and Stetzer will also give Brown Bag lectures on the porch of the Literary Arts Center at Alumni Hall throughout the week. Wentworth's Brown Bag, called "The Power of Poetry," will be at 12:15 p.m. Tuesday, and Stetzer's Brown Bag, called "How a Story Finds the Rational in the Irrational," will be at 12:15 p.m. Friday.

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HOW TO SURVIVE A STROKE FROM THE VIEWPOINT OF A THERAPIST/SURVIVOR

By Tasso Spanos

Dr. Janet Travell, President Kennedy's White House physician, wrote her landmark, "Myofascial Pain and Dysfunction, The Trigger Point Manual," in 1983. Several years ago, Tasso Spanos, a Myofascial Trigger Point Therapist, who treats countless patients with pain, became intrigued by the word, "dysfunction." He has many patients with little pain but much weakness and dysfunction, especially those who had strokes.

Using Dr. Travell's instructions from the book, Spanos had over a hundred successes in restoring strength and function to the stroke patient, even though the stroke had been several years previously.

Then Spanos had a life changing stroke. His recovery is documented in "The Chautauquan Daily" article of August 24, 2012. This three-hour course is for the patient, family member, physician and therapist. It covers how to restore movement to upper limbs and hands; help a dropped foot; and improve speech and facial paralysis. Hands-on therapy will be demonstrated and available; specific exercises will be shown on how to maintain improvements. Diet, vitamins, drugs and hyperbaric therapy will be discussed and instructional literature will be provided.

Minimum age: 16 years; maximum enrollment 30; course fee \$35

Tasso Spanos has 33 years of experience as a pain specialist. He is a member of the American Academy of Pain Management, the American Society of Pain Educators, and the National Association of Myofascial Trigger Point Therapists. He has studied with Dr. Hans Krouse, Bonnie Prudden, Dr. David Simons, and Dr. Janet Travell, White House physician to President Kennedy. His many presentations include the American Academy of Pain Management, Cleveland Clinic and many groups of MD's, DO's, PT's, OT's and massage therapists. He has led his stretch class, "Feeling Better," since 1982 at Chautauqua Institution, and Other Classes at Carnegie Mellon.

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LITERARY ARTS

'THE RIGHT WORD'



BRIA GRANVILLE | Staff Photographer

At left, Nataly Boozel, 10, catches up on her reading before the first meeting of CLSC Young Readers program, on *The Right Word: Roget and His Thesaurus* by Jen Bryant, July 1 in the Smith Memorial Library. At right, Chautauqua Theater Company actor Drew Ledbetter engages the young readers in a game where they each act out how they would interpret different words.

PICNICKING FOR A GOOD CAUSE

Annual CLSC Alumni Association event benefits county students

RYAN PAIT
Staff Writer

The Great American Picnic is exactly what it sounds like: a glimpse of true-blue Americana.

The event features a live brass band, hot dogs, numerous games and a silent auction.

For Matthew Rogers, chairman of the Great American Picnic, it "really is a true Chautauquan experience."

The annual event, which is hosted and sponsored by the Chautauqua Literary and Scientific Circle Alumni Association, is from noon to 2:30 p.m. Sunday outside of the Literary Arts Center at Alumni Hall.

The picnic is the CLSC Alumni Association's biggest fundraising event, with 80 percent of the proceeds going to sponsor two local

high school students from Chautauqua County. These students are invited to the Institution grounds to take writing courses, attend lectures and meet authors.

It's an opportunity they might not get otherwise, which is part of the beauty of the Great American Picnic for Dick Karslake, president of the CLSC Alumni Association.

"I think that's the kind of thing that helps connect 'inside of the fence' with 'outside of the fence,'" he said.

Karslake said seeing the two sponsored students from last year take in everything the Institution has to offer was heartwarming for him.

"They ate up every minute that they were here at Chautauqua," Karslake said. "I've never seen two people as excited to keep going from

There's something for everybody and in everybody's price range."

—DICK KARSLAKE
President, CLSC
Alumni Association

venue to venue to venue to soak up as much as they could and really get the most out of it."

Much of the money raised from the picnic comes from food sales — traditional picnic foods such as hot dogs, potato salad and watermelon — and from the silent auction, which includes a variety of items.

Rogers and Karslake were

particularly excited about the Edison Victrola that's part of this year's catalog. While some of the items can get expensive, Karslake said the point of the auction is that the money goes toward supporting students.

"There's something for everybody and in everybody's price range," Karslake said.

The event is run completely by volunteers. Most are members of last year's CLSC graduating class. Other CLSC alumni are encouraged to participate as well.

Karslake said not much changes about the picnic from year to year, but that's what makes it so special, a sentiment that Rogers agreed with.

"I can't think of a more wholesome event than the Great American Picnic," he said.



AMANDA MAINGUY | File Photo

At left, Molly and Liza Goldberg and Samuel Rapoport enjoy their food on the lawn during the 2014 Great American Picnic. At right, Samuel was excited about his whale face paint, which coordinated with the remnants of the frosting from his piece of cake.

Local writers to mingle with community at Authors Among Us

RYAN PAIT
Staff Writer

Chautauquans will have the opportunity to see some familiar faces — and maybe some unfamiliar ones — at the Authors Among Us event Sunday.

"These are the people you see walking around every day with their dogs and their ice cream cones," said Clara Silverstein, program director of the Chautauqua Writers' Center. "And they've got a book out there, too."

The event, which is sponsored by the Chautauqua Literary Arts Friends and the Writers' Center, takes place from noon to 3 p.m. Sunday on Bestor Plaza. Local authors will have the chance to show off their work, and Chautauquans will have the chance to mingle with the authors.

This is the third iteration of the event, but according to Fred Zirm, president of the Friends, this year there's a big change.

"This year, it will be a book fair on Bestor Plaza," Zirm said.

In previous years, the event has been held at the Literary Arts Center at Alumni Hall. But Zirm and Silverstein felt that holding the event there possibly made it more exclusive than it needed to be. By moving the event to Bestor Plaza, they hope to attract more passersby rather than the Literary Arts Center regulars.

"It'll be more informal," Silverstein said. "The last couple of years, we did

something where we had each person read a sample, and this time people can just walk right up and meet the authors and chat with them about their books."

Silverstein said having the event take place on Bestor Plaza will provide more opportunities for interaction, something she's excited about.

"That's a big change," Silverstein said. "And it's no longer readings — there's more of an opportunity for conversation. Books will be sold if people want to buy them, but I don't think that's the main purpose. I think the main purpose is to enrich the authors and let them share their work with people who stop by."

Zirm and Silverstein said that the event is also a great way to celebrate local talent. Many of the authors have honed their skills at the Writers' Center over the years. Zirm said seeing local faces that had success publishing their own works might be heartening and inspiring for others wanting to pursue similar goals.

Silverstein will also be one of the authors participating in the event. She's excited to talk about her memoir, *White Girl*, with Chautauquans. She said she expects to talk more than she'll sell, but that's what she finds most important about the event — the connection between the authors and the community.

"It goes back to the title of the event: 'Authors Among Us,'" Silverstein said.

FEATURED AUTHORS AT AUTHORS AMONG US EVENT

- Nancy Brown Diggs
- William Donohue
- Syd Goldsmith
- Barbara Jean
- Greg Kuzma
- Nancy Loyan
- Mary Anne Morefield
- Victoria Norvaisa
- Susan Nusbaum
- Alice R. O'Grady
- Linda Rocker
- Clara Silverstein
- Judith Slater

» ON THE GROUNDS

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COMMUNITY

The Front Porch

COLUMN BY JOHN WARREN

'Better Not'

And so it comes to my attention that John Heyl Vincent, the esteemed co-founder of all this, once wrote a pamphlet-book titled "Better Not."

It's about a hand-picked bushel of his (least) favorite 19th-century vices. Namely, social wine drinking, card-playing, theater and dance. And here was his verdict: "We do not think there is any halfway ground." When in doubt, better not.

Imagine: Here, at Chautauqua, where the official gesture is the finger wag, and "Shoosh!" the official slogan.

Perfect, right?

But what he had to say is worth consideration for reasons other than a backward-looking guffaw (they said "guffaw" then). After all, this is one of the minds that went into drafting Chautauqua's Constitution, as real as if it had been put to pen and paper.

"Better Not" sheds light.

Let's hit the high points in the pamphlet-book, published in 1891 — 17 years after Chautauqua's founding.

Wine: "This harmless little elf that you toy with at a dinner table, sparkling, laughing, alluring, is one of a mighty army," Vincent wrote, pairing it with its "vulgar cousins," rum and whiskey.

"Better not touch wine." And then: "Better not drink wine at all — of any kind — anywhere." Got it? If not, there's this: "For every reason, 'better not' touch wine."

Cards: "How innocent-looking are these little bits of stiff paper!" Vincent exclaimed.

The card table itself, though, is "supported by avarice, by infatuation and by fashion." Not enough? For good measure, Vincent's cup of admonishment frothed over: The card-playing table is "the table of death."

Theater? "There are lights too brilliant to look at."

Not persuaded? "It is furnishing candidates for the brothel."

Have you put down the Playbill yet?

"The tendency of the theater is, on the whole, exceedingly bad. This statement cannot be contradicted. Therefore, let who will patronize it, the motto of the consistent, earnest, unselfish Christian youth must be. 'Better not.'"

Dance? "If no one danced but very young people or very old people, and if their use of the recreation were purely recreative, in broad daylight and in the open air and for a little time, it would be hard to find anything severely to condemn in it."

That's a ballroom full of qualifiers. It's OK to dance, as long as your brain hasn't fully developed, or if it's actively in the process of undeveloping.

"It mingles the sexes in such closeness of personal approach and contact as, outside of the dance, is nowhere tolerated in respectable society."

He quotes a writer who called it a "giddy kaleidoscope," which sounds a little Woodstock to me, but there you go.

Wrapping all this avarice with a loopy red bow, Vincent served up this explosion of hyperbole:

"Peacocks may strut about, flaunting their colors in the sunshine; swine may eat and eat and drink and drink, filling their filthy stomachs and sating their vulgar appetites; monkeys may play their tricks on each other and grin over their success at a comrade's expense (a pack of cards would only increase the success of their cunning); terriers may leap and dance; stand on their hind legs, jump over sticks and embrace each other in the unwearied frolic and 'have a good time.' But do peacocks, swine, monkeys and pet dogs constitute Society for rational beings?"

So. What gives? Was Chautauqua's co-founder a grim man, a prude? And by extension, did he mean for intolerance to be the flag that these grounds should wave.

The evidence says no. He had a reputation as a cheerful, vigorous fellow, albeit no doubt affected by the prevailing opinion of his time, that the Second Coming was tied to the millennium. He had a natural platform presence, and a sense of humor.

He was fine with the "right" forms of fun. Music and art got the OK. And recreation — lawn tennis and croquet and the like — he deemed those "proper studies in a world made by a universal creator."

And, remember, he called the pamphlet "Better Not." He could have called it "Don't."

Maybe the circa-2015 revision would be titled: "When in Doubt, Leave it Out."

Consider wine. Yes, some men can handle their drink, Vincent acknowledged. Then again, many would soon enough trade the wine glass for something stiffer.

Better to have a fast rule and be done with it, instead of a world filled with "what-ifs" and "unless." Avoid the slipperiness. Better Not.

Starting to sound familiar?

It came undone, of course; the Chautauqua way — a generation behind the rest of the world. By 1904, there was theater on the grounds. But only following a progression that began with dramatic readings from a podium.

And now, wine served at restaurants. Can its "vulgar cousins," rum and whiskey be far behind?

Put your toe in the lake. A little cold? Better Not.

Last thing. There is a promotion in the back of "Better Not" for two other Vincent tomes: "Letters from Heaven" and its companion, "Letters from Hell." It promises descriptions "intensely realistic."

"Better Not" was plenty, thanks. "Letters from Hell" will be on my light reading list for another season.

John Warren is a writing coach and columnist for The Chautauquan Daily. You can reach him at johndavidwarren@aol.com or on Twitter via @johndavidwarren.

LABRADOR NON-RETRIEVER



JOSHUA BOUCHER | Staff Photographer

At top, RILEY Burton throws a tennis ball for Cuba the dog earlier this month. Cuba was often distracted and would come back without the ball. At bottom, Riley and her sister, Alex, decided Cuba needed help finding the ball, and went looking for it behind the Hall of Philosophy.

Kaye Lindauer

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By THOMAS JOSEPH

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1 Rigging support	1 River of song
5 Cell feature	2 Door
9 Took an oath	3 Vicinity
10 Put up	4 Go back over
12 Insertion signal	5 Monster
13 Player	6 Rainbow shape
14 Star in Scorpio	7 Eye part
16 Anger	8 Derides
17 Caffeine source	9 Sings like Ella
18 Reception aid	11 Minister to
20 Pick	15 Go aboard
22 Sweeping	19 Good opponent
23 "Vive —!"	21 "Frozen" princess
25 Fling	24 Long-standing
28 Soothes	25 Light-nings
32 Tummy relief	26 "The Iceman Cometh"
34 At present	27 Basic need
35 "Cry — River"	29 Little dears
36 Island near Barbuda	30 "Get it?"
38 Pan, for one	31 Tries for flies
40 Namely, in Latin	33 Shoppers' aids
41 Parcel out	37 Fan's favorite
42 Lawn pests	39 Near-eternity
43 Eye part	
44 Otherwise	

M	O	T	H		L	A	M	E		
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Yesterday's answer

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1	2	3	4	5	6	7	8		
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35				36			37		
38			39			40			
41						42			
			43			44			

A XYDLBAAXR is LONGFELLOW

One letter stands for another. In this sample, A is used for the three L's, X for the two O's, etc. Single letters, apostrophes, the length and formation of the words are all hints. Each day the code letters are different.

7-18 CRYPTOQUOTE
J VNSSGQ NZ UTMQ ENMSJTMD
FNAQ XOTGNDNXOW SOJM JGG
SOQ VNNRD TM SOQ UNAGY.

— GNBTD XJDSQBA
Yesterday's Cryptquote: DOING BUSINESS WITHOUT ADVERTISING IS LIKE WINKING AT A GIRL IN THE DARK: YOU KNOW WHAT YOU ARE DOING, BUT NOBODY ELSE DOES.
— STEUART HENDERSON BRITT

SUDOKU

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

Conceptis Sudoku By Dave Green

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

Difficulty Level ★★★★★ 7/18

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

Difficulty Level ★★★★★ 7/17

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3 EGG OMELETTE
Choice of Two Fillings: Cheese, Tomato, Onion, Bacon, Ham, Spinach & Mushroom

THEATER



JOSHUA BOUCHER | Staff Photographer

At left, during a rehearsal Monday, Esther, played by Tangela Large, sits with George, played by Kyle Vincent Terry, as the characters get to know each other on their wedding night. At right, Janet O'Neill, costume shop manager Chautauqua Theater Company, work on a corset that will be worn during CTC's production of *Intimate Apparel*.

CLOSER THAN ITS SEAMS: CTC PREPS FOR 'INTIMATE APPAREL'

ISHANI CHATTERJI
Staff Writer

It all began with a photograph.

While cleaning through her grandmother's things, Lynn Nottage found a picture of her great-grandmother with a Barbadian. Nottage was aware that her great-grandmother was a seamstress who specialized in making intimate apparel for ladies, and of her connection to the Caribbean island of Barbados, but that picture made her curious.

Then began her journey of stitching together the story of seamstress Esther. She called it *Intimate Apparel*.

Chautauqua Theater Company is nearing the middle of its season, and *Intimate Apparel* opens a week from Saturday in Bratton Theater.

"*Intimate Apparel* is about filling in the story of people whose stories are not told," said CTC Artistic Director Vivienne Benesch, who who is also directing this production. "Lynn is the poet and advocate of this untold story, and I am so excited to be working on a play that is go-

ing to join the canon of great American plays with the likes of Arthur Miller and Tennessee Williams."

Set in 1905 in New York City, *Intimate Apparel* tells the story of Esther, a lonely black seamstress who stitches corsets and other intimate apparel for the uptown ladies of the day and the downtown ladies of the night. She is a hard worker, one who craves love and companionship. Her life takes a turn when she begins corresponding with a Barbadian laborer working on the Panama Canal.

CTC alumni Tangela Large is set to play the leading role of Esther. Large was part of the conservatory in 2013 and is now back as a guest artist.

"Esther is relatable to any person with a skill and career," Large said. "What happens when you want to have a personal life and seek love?"

She imagined herself playing Esther ever since her idol, Viola Davis, acted the role in 2004 at New York City's Roundabout Theatre.

Large was last seen on the

Bratton stage in 2013 playing Francine in *Clybourne Park*. She said she believes acting takes courage and intuition. As an actress, she has to be aware of her energy.

"My favorite scenes in the play are with Mr. Marks [an Orthodox Jewish fabric merchant], only because the energy is so minimal," she said. "The play is essentially five different relationships and five different intimate spaces on stage. Crafting that journey will be interesting."

Benesch said she was happy to work with Large again. "She is one of the most intuitive and original actors I know," Benesch said. "It is a very special thing, as a presenter of this play, to have an actress who knows how to navigate her internal dialogue with herself and be present with each of these characters."

The production also features conservatory actors Matthew Baldiga, Kate Eastman, Kyle Vincent Terry and Whitney White, as well as guest artist Kathryn Hunter Williams, who frequents the stage as part of PlayMakers Repertory Company in Cha-

pel Hill, North Carolina.

In many ways, *Intimate Apparel* is the absolute opposite of CTC's season opener, *Our Town*, which was devoid of complicated sets and fancy costumes.

Alexis Distler is designing the sets, and she is keen on making the Bratton feel like a feminine space, or an enveloping, warm cocoon.

"There will be lots of fabric and gauzy curtains. Furniture will seamlessly glide on and off stage," Distler said.

The sets will also include what the whole team calls the magic table. The magic table triples as a sewing ma-

chine, vanity kit and fabric table.

"When the stage is closed, it should look like a giant corset, and when you pull back the layers, you begin entering different rooms," Benesch said.

While composer Justin Ellington is in the middle of weaving together a pop music playlist to put the audience in a turn-of-the-century New York City, the designers are trying to visually make the Bratton stage close into a corset at the end of Act 1.

Besides the actors, the corsets are the real stars of the show. The fashion sensibilities of 1905 New York City

have been embroidered into the fabrics of this production. Costume designer Annie Kennedy said she had never dealt with this period before.

"The fine detailing of the fabrics, the silk, lace and corsets are what we will try to replicate for the cast," Kennedy said.

With a week to the opening show, Benesch is excited to engage in Chautauquan dialogue about this play.

"For the Chautauquans, *Intimate Apparel* is a perfect blend of history, politics, ethics and great story."

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PROGRAM

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SATURDAY
JULY 18

- 7:00 (7-11) **Farmers Market**
- 9:00 **Chautauqua Property Owners Association General Meeting.** Hall of Philosophy
- 9:30 **Hebrew Congregation Sabbath Service.** Service led by Rabbi **Barbara Symons** and Rabbi **Ron Symons**. **Andy Symons**, cantorial song leader; **Jared Jacobsen**, organist. Hurlbut Church sanctuary
- 9:30 **Chabad Lubavitch Community Shabbat Service.** Rabbi **Zalman Vilenkin**. Kiddush will follow at at Zigdon Chabad Jewish House. Everett Jewish Life Center Library
- 10:00 **Chautauqua Institution Board of Trustees Open Forum.** Hall of Philosophy
- 12:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 12:30 (12:30-2:30) **Social Bridge** (Programmed by the Chautauqua Women's Club.) For men and women. CWC House

- 2:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 2:15 **THEATER. New Play Workshop.** *The Engine of Our Ruin.* (Reserved seating; purchase tickets at Main Gate Welcome Center or Visitors Center ticket offices and 45 minutes before curtain at Bratton kiosk.) Bratton Theater
- 3:00 **LECTURE.** (Programmed by Chautauqua Women's Club.) **Contemporary Issue Forum.** **Hal Gregersen**, co-author, *The Innovator's DNA: Mastering the Five Skills of Disruptive Innovators.* Hall of Philosophy
- 4:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 5:00 **Catholic Mass.** Hall of Philosophy
- 6:00 (6-7:45) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- 8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA.** Opera Highlights concert. "Vodka & Vino." **James Meena**, guest conductor; **Chautauqua Opera Apprentice Artists and Studio Artists.** Amphitheater

Su

SUNDAY
JULY 19

- 7:45 **Episcopal Holy Eucharist.** Chapel of the Good Shepherd
- 8:30 **Songs, Prayers, Communion & Meditation.** Hurlbut Church
- 8:45 **United Church of Christ Worship Service.** UCC Randell Chapel
- 9:00 **Episcopal Holy Eucharist.** Chapel of the Good Shepherd
- 9:15 **Catholic Mass.** Hall of Christ
- 9:30 **Services in Denominational Houses**
- 9:30 **Unitarian Universalist Service.** Hall of Philosophy
- 9:30 **Unity Service.** Hall of Missions
- 9:30 **Religious Society of Friends (Quakers) Service.** Octagon Building
- 9:30 **Christian Science Service.** Christian Science Chapel
- 9:30 **Men's Tefillin Club.** (Programmed by Chabad Lubavitch of Chautauqua.) Zigdon Chabad Jewish House
- 10:15 **Sunday School.** Through Grade 6. Child care for infants. Children's School
- 10:45 **SERVICE OF WORSHIP AND SERMON.** The Rev. **Frank Madison Reid III**, senior pastor, Bethel A.M.E. Church, Baltimore. Amphitheater
- 11:30 (11:30 until sold out) **Chicken Barbecue Dinner.** (Programmed by the Chautauqua Volunteer Fire Department Auxiliary.) Fee. Chautauqua Fire Hall
- 12:00 (12-3) **Authors Among Us Book Fair.** (Programmed by the Chautauqua Literary Arts Friends.) Bestor Plaza
- 12:00 (12-2) **Open House.** Zigdon Chabad Jewish House
- 12:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 12:00 (12-3) **Special Studies Meet and Greet.** Outside Hultquist Center
- 12:00 (12-3) **Family Orientation.** Learn more about youth programs at Chautauqua. Bestor Plaza
- 12:00 (12-3) **Youth Registration.** Register for Children's School, Group One and Boys' and Girls' Club. Colonnade
- 12:00 (12-4) **CWC Artists at the Market.** Farmers Market
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:10 (12:10-2:45) **Great American Picnic.** (Programmed by the CLSC Alumni Association.) Literary Arts Center at Alumni Hall front lawn
- 12:30 **AA / AI-Anon Meeting.** Hurlbut Church Parlor.



CAITIE MCMEKIN | Multimedia Editor

Meadow Pollack, 7, and Scout Pollack, 10, of Kampala, Uganda, watch Chautauqua Opera's "Bravo! Bravo! A Family-Friendly Opera Revue," presented as part of the Family Entertainment Series, in Smith Wilkes Hall on Tuesday. Hats were passed out during the performance of Richard Wagner's "Ride of the Valkyries."

- 1:00 **Thursday Morning Brass Concert.** Literary Arts Center at Alumni Hall roadway
- 1:00 **Bike Rodeo.** (Programmed by the CPOA.) Bike inspections and rules of the road for kids. Hultquist Center porch
- 1:30 **Bike Rodeo.** (Programmed by the CPOA.) Bike inspections and rules of the road for kids. Hultquist Center porch
- 2:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 2:00 **Bike Rodeo.** (Programmed by the CPOA.) Bike inspections and rules of the road for kids. Hultquist Center porch
- 2:30 **CHAUTAUQUA SCHOOL OF DANCE STUDENT GALA.** Jean-Pierre **Bonnefoux**, director. Amphitheater
- 3:30 (3:30-5:30) **Jewish Film Series — Special Program: Movie and a Nosh.** (Programmed by the Everett Jewish Life Center.) "The Sturgeon Queens." Fee. Everett Jewish Life Center
- 3:30 **Poetry and Prose Reading.** (Programmed by the Chautauqua Writers' Center.) **Marjory Wentworth**, poetry; **Jay Stetzer**, prose. Literary Arts Center at Alumni Hall porch
- 4:00 (4-5:30) **Guest Piano Master Class.** (School of Music.) **Jon Nakamatsu**. Suggested fee. Sherwood-Marsh Studios
- 4:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 4:30 (4:30-6) **Sunday Soiree.** (Programmed by the Chautauqua Women's Club.) CWC House
- 4:30 **Lemonade Social.** (Sponsored by the Chautauqua Literary Arts Friends.) Literary Arts Center at Alumni Hall porch
- 4:30 (4:30-5) **Pre-Vespers Music.** "Sharing God's Gift." **Kelly Armor**, voice performer and instrumentalist. Hall of Philosophy
- 5:00 **VESPERS.** (Chaplain's Journey of Faith.) **The Rev. Frank Madison Reid III.** Hall of Philosophy
- 5:00 **Massey Organ Children's Encounter.** **Jared Jacobsen**, organist. Amphitheater
- 5:00 **Open Mic.** (Programmed by Chautauqua Literary Arts Friends.) Literary Arts Center at Alumni Hall Ballroom
- 6:00 **New Visitor Information Session.** Hultquist Center
- 6:00 **LGBT & Friends Meet and Greet.** (Programmed by the Metropolitan Community Church.) Literary Arts Center at Alumni Hall porch
- 7:00 **Duplicate Bridge.** Fee. Sports Club
- 7:00 **Palestine Park Program.** "A Journey Through Biblical Times." Palestine Park
- 8:00 **SACRED SONG SERVICE.** Helping Our Lutheran House Celebrate 125 Years. The Chautauqua Choir. Amphitheater
- 8:00 **Hebrew Congregation Shirley Lazarus Sunday Speakers Series.** "What Moral Leaders Do." **The Rev. Robert Franklin**, director of religion, Chautauqua Institution. Hurlbut Church sanctuary
- 9:30 **Service of Compline.** Chapel of the Good Shepherd
- 9:30 **CPOA Outdoor Lighting Walk-about.** Colonnade

» ON THE GROUNDS

CAMERAS/RECORDING EQUIPMENT

The possession and/or use of cameras or recording devices in all Chautauqua Institution performance facilities, including the Amphitheater, Bratton Theater, Norton Hall, Elizabeth S. Lenna Hall, Smith Wilkes Hall and Hall of Philosophy, are prohibited except by authorized press and personnel.



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Chautauqua Women's Club

Life Member Luncheon, Sunday, July 26th, 12:30 - 2pm
\$30 donation per person - New Life Members complimentary

2nd Chef Tour: July 28th, 5 - 6:30pm
Featuring Martini Madness with Mixologist: Bill Brazil, \$50 per person.

Dinner with Rome Hartman, August 8th, 5pm
Our Contemporary Issues speaker will join the CWC for dinner and conversation. \$60 per person.

Save the Date: Celebrate with Marty, August 16th, 6pm
Details for this special retirement celebration coming soon

Please contact Lisa Wallace @ lisawallacecwc@gmail.com or 716-357-4961 for tickets and further details for all above-mentioned events

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Be angry, and yet do not sin; do not let the sun go down on your anger. Let all bitterness and wrath and anger and clamor and slander be put away from you, along with all malice. And be kind to one another, tender-hearted, forgiving each other, just as God in Christ also has forgiven you.

Ephesians 4: 26, 31-32



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Chautauqua Marina offers Safe Boating Classes during the summer. **The last Safe Boating Class of the season is on Aug. 2 & 3rd.** Classes are for adults and children ages 10 and up. All classes are held at Chautauqua Marina, 104 W. Lake Rd., Mayville. The Classes meet all the requirements for the N.Y. State Safe Boating Program. Participants must preregister & can do so by calling **Chautauqua Marina at 716.753.3913.** For a power or pontoon boat rental call **Chautauqua Marina at 716.753.3913.**

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