Renowned psychologist Thompson to speak on emotional lives of boys

**GEORGE SILVANOLE**

Thompson said, “What happened that sent girls flying past boys in school?” Differences in the education sphere that may be hindering the development and growth of young men will be a topic of his discussion. “I do not want to sell back the progress of girls in any way, but I think we need to figure out why the school experience for boys is not working for them in the same way,” said Thompson, who has written nine books, including Hominiock and Happy Move. They're Yelling Me, and Best Friends, Worst Enemies. See THOMPSON Page 4

**THOMPSON**

Dove to discuss increasing hope for success among black men, boys

**ALEXANDRA GREENWALD**

Imagine, for a moment, that each time you walked down the street, you did so with the knowledge that many passersby judge your character based solely on your race and gender. This is the kind of empathy that Shawn Dove, chief executive officer of the Campaign for Black Male Achievement, hopes to instill in his Chautauqua Institution audience. Dove will give a lecture titled “Quantifying Hope for Black Men and Boys,” at 2 p.m. today in the Hall of Philosophy. “We need to change our language in this country, and our perspective,” Dove said. “Starting with the understanding that there is nothing wrong with black men and boys in America. We are assets, and we have always been assets to this nation.” The Campaign for Black Male Achievement is a branch of the Open Society Foundations that has worked to end the systemic exclusion of black men and boys from mainstream American society since 2008. “People have a problem with hearing ‘black male’ and ‘achievement’ in the same sentence,” Dove said. See DOVE, Page 4

**DOVE**

Violinist Roumain to bring ‘Music, Melody, You & Me’ to Family Entertainment Series

**ISHANI CHATTERJI**

Roumain is a man of multiple harmonic capabilities, and Chautauqua will get a chance to watch the composer and violinist perform at “Music, Melody, You & Me” at 7 p.m. today in Smith Wilkes Hall as part of the Family Entertainment Series. His performance is underwritten by DFT Communications, Partners in Technology. The fourth time the company will sponsor an ROS event, Roumain is a Haitian American. His education includes a doctorate in music composition from the University of Michigan. While his favorite instrument is the violin, he also plays guitar, piano, flute and drums, among 30 other instruments. “I learned all these different instruments because it helps me compose music and bring in different sounds together,” Roumain said. “My music is reflective of Haitian culture and persuasion.” From Prince to Nina Simone, to Joni Mitchell, all of these musicians are Roumain’s musical heroes and inspirations. “I am an eclectic composer,” Roumain said. “My music draws from black America, rock, jazz and soul music.”

**ROUMAIN**

**MATT ROBINSART / FILE PHOTO**


**MATT ROBINSART / FILE PHOTO**

Milanov, Gavylyuk to guide audience through Mussorgsky’s famous ‘Pictures’

**MORGAN KINNEY**

The dynamic duo is back: Conductor Rossen Milanov and pianist Alexander Garchylyuk team up for the second time this season to kick off the Chautauqua Symphony Orchestra’s “Into the Music” concert series at 8:15 p.m. today in the Amphitheater.

Intended to educate and engage the audience about classical music’s quotes, context and significance, the series commences with an exploration of Russian composer Modest Mussorgsky’s Pictures at an Exhibition. First composed for piano, Maurice Ravel’s later arrangement for orchestra overshadowed the original to become one of the most recognisable symphonic works. Milanov, who is in his first season as music director, said the new series is part of an effort to make CSO concerts an event all Chautauquans can enjoy by helping the audience wrap their heads around the music. “I think I have been working on quite actively and passionately in this current season to sort of democratize the orchestra and the experience and grow the audience,” Milanov said. “The ‘Into the Music’ series may represent the most overt attempt to broaden the symphony’s appeal, and Milanov said it incorporates that thinking into all of its programming. “I hope the season will have a very linear progression, and the more concerts you hear, the more understanding to what classical music is and how great the orchestra is, and what my approach is going to be in bringing a unique and intense and personal experience to everyone.”

**AVI LEIBOVITZ**

**FILE PHOTO**

For the first time in their 95-year history, the Chautauqua Symphony Orchestra will sponsor an FES event. This season to kick off the Chautauqua Symphony Orchestra’s “Into the Music” concert series at 8:15 p.m. today in the Amphitheater.

**FILE PHOTO**

**FILE PHOTO**

**FILE PHOTO**

**FILE PHOTO**

**FILE PHOTO**

**FILE PHOTO**

**FILE PHOTO**

**FILE PHOTO**

“Lively and likable”: A review of CTC’s ‘Our Town’, Page 11

**MATT ROBINSART / FILE PHOTO**

A fisherman on Chautauqua Lake is seen through the open windows of the Pier Club.

www.chqdaily.com Chautauqua, New York

The Official Newspaper of Chautauqua Institution | Tuesday, July 7, 2015

Seventy-Five Cents Volume CXXXIX, Issue 9
One man, one tree, 40 fruit

Artist Van Aken to present for BTG on unused project implications for agriculture

MIRANDA WILSON

When Sam Van Aken was confronted with the decision of whether to move his family business or to branch out, he found he was able to achieve both.

Van Aken, who grew up on a family orchard in Syracuse, is the visual artist and Syracuse University Professor behind the "Tree of 40 Fruit," an art piece focused on fruit trees as its medium. Each of his trees contains more than 40 antique, heirloom and rare varieties of stone fruits, including peaches, plums, apricots, nectarines, cherries and almonds.

Van Aken will give a free presentation through the process of grafting, a horticultural method that joins the tissues from two plants so they grow on the same branch.

After researching and experimenting for a few years, Van Aken saw his vision become a reality. He has now merged 30 trees that live in museums and galleries throughout the country. Through many scientific developments in fruit-growing, he said it is, first and foremost, a way for him to document his love for religious texts. The number of them he has realized that there are thousands. He has created thousands of different fruits.

"The Tree of 40 Fruit" is an ongoing series of hybridized fruit trees by contemporary artist Sam Van Aken.

"In Ovid's Metamorphoses, he's used as a metaphor for hybridity and sexuality," he said. "I thought, 'What's the one thing that people can't talk about?'

So for the number of varieties, Van Aken origi- nally began his project with 100 varieties in mind, but settled on 40, a number that felt more significant to him because of its occurrence throughout Western religious texts. The number is mentioned 164 times in scripture. Van Aken hopes people will interpret his project in their own ways.

"One of the things I've aimed for the project is that when people would see the tree blossoming in different colors, it would almost be like the beginning of a story, and that's one of the main things I'm interested in," he said. "Other than that, I think it's important that people build their own symbol from it."
GEORGE COOPER
Assistant Editor

Chautauquans are famously
responsible for absorbing
what they experience on the
grounds in a way that translates
to their home communities where they
live the rest of the year. They also
apply their knowledge right
here, even in their lessons.

Bret Burgess, supervisor
of gardens and landscaping
at the Institution, is calling
Chautauquans for just that
kind of knowledge and vigi-
applied locally, assisting
her in “Keeping the City in
the Woods.”

As part of the Heritage Lecture Series, Burgess will
talk about the interchange of
Chautauqua, people and na-
part, it is in response to New
common sense. In another
tection through the un-preserva-
serving Chautauqua Institu-
tion, is calling her in “Keeping the City in
the Woods.”

Chautauqua, people and na-
part, it is in response to New
common sense. In another
tection through the un-preserva-
serving Chautauqua Institu-
tion, is calling her in “Keeping the City in
the Woods.”

In part, this vigilance is
common sense. In another
part, it is in response to New
common sense. In another
tection through the un-preserva-
serving Chautauqua Institu-
tion, is calling her in “Keeping the City in
the Woods.”

In part, this vigilance is
common sense. In another
part, it is in response to New
common sense. In another
tection through the un-preserva-
serving Chautauqua Institu-
tion, is calling her in “Keeping the City in
the Woods.”

In part, this vigilance is
common sense. In another
part, it is in response to New
common sense. In another
tection through the un-preserva-
serving Chautauqua Institu-
tion, is calling her in “Keeping the City in
the Woods.”

In part, this vigilance is
common sense. In another
part, it is in response to New
common sense. In another
tection through the un-preserva-
serving Chautauqua Institu-
tion, is calling her in “Keeping the City in
the Woods.”

In part, this vigilance is
common sense. In another
part, it is in response to New
common sense. In another
tection through the un-preserva-
serving Chautauqua Institu-
tion, is calling her in “Keeping the City in
the Woods.”

In part, this vigilance is
common sense. In another
part, it is in response to New
common sense. In another
tection through the un-preserva-
serving Chautauqua Institu-
tion, is calling her in “Keeping the City in
the Woods.”

In part, this vigilance is
common sense. In another
part, it is in response to New
common sense. In another
tection through the un-preserva-
serving Chautauqua Institu-
tion, is calling her in “Keeping the City in
the Woods.”

In part, this vigilance is
common sense. In another
part, it is in response to New
common sense. In another
tection through the un-preserva-
serving Chautauqua Institu-
tion, is calling her in “Keeping the City in
the Woods.”

In part, this vigilance is
common sense. In another
part, it is in response to New
common sense. In another
tection through the un-preserva-
serving Chautauqua Institu-
tion, is calling her in “Keeping the City in
the Woods.”

In part, this vigilance is
common sense. In another
part, it is in response to New
common sense. In another
tection through the un-preserva-
serving Chautauqua Institu-
tion, is calling her in “Keeping the City in
the Woods.”

In part, this vigilance is
common sense. In another
part, it is in response to New
common sense. In another
tection through the un-preserva-
serving Chautauqua Institu-
tion, is calling her in “Keeping the City in
the Woods.”

In part, this vigilance is
common sense. In another
part, it is in response to New
common sense. In another
tection through the un-preserva-
serving Chautauqua Institu-
tion, is calling her in “Keeping the City in
the Woods.”

In part, this vigilance is
common sense. In another
part, it is in response to New
common sense. In another
tection through the un-preserva-
serving Chautauqua Institu-
tion, is calling her in “Keeping the City in
the Woods.”

In part, this vigilance is
common sense. In another
part, it is in response to New
common sense. In another
tection through the un-preserva-
serving Chautauqua Institu-
tion, is calling her in “Keeping the City in
the Woods.”

In part, this vigilance is
common sense. In another
part, it is in response to New
common sense. In another
tection through the un-preserva-
serving Chautauqua Institu-
tion, is calling her in “Keeping the City in
the Woods.”

In part, this vigilance is
common sense. In another
part, it is in response to New
common sense. In another
tection through the un-preserva-
serving Chautauqua Institu-
tion, is calling her in “Keeping the City in
the Woods.”

In part, this vigilance is
common sense. In another
part, it is in response to New
common sense. In another
tection through the un-preserva-
serving Chautauqua Institu-
tion, is calling her in “Keeping the City in
the Woods.”

In part, this vigilance is
common sense. In another
part, it is in response to New
common sense. In another
tection through the un-preserva-
serving Chautauqua Institu-
tion, is calling her in “Keeping the City in
the Woods.”

In part, this vigilance is
common sense. In another
part, it is in response to New
common sense. In another
tection through the un-preserva-
serving Chautauqua Institu-
tion, is calling her in “Keeping the City in
the Woods.”

In part, this vigilance is
common sense. In another
part, it is in response to New
common sense. In another
tection through the un-preserva-
serving Chautauqua Institu-
tion, is calling her in “Keeping the City in
the Woods.”

In part, this vigilance is
common sense. In another
part, it is in response to New
common sense. In another
tection through the un-preservation

The image is a page from a document discussing the Poet-in-Residence Welsch and how he speaks to Chautauqua people. The page also mentions the Heritage Lectures and the theme for 2015. The text includes reflections on the visiting poet's work and how it relates to the Chautauqua community. There is also a mention of a lecture by Georganne Burgeson about the Hemlock European Woolly Adelgid. The image shows a part of the lecture series and the venue for the talks. The page ends with a section on Ask the Archivist, where readers can ask questions about the archives. The text is written in a straightforward, informative style, typical of a newspaper or magazine article. The layout is simple, with paragraphs of text and occasional subheadings. The page is part of a larger document, with visible headers indicating sections such as “NEWS” and “Ask the Archivist.” The overall appearance is clean and professional, typical of a publication. The document seems to be discussing cultural and educational events, likely aimed at a local or regional audience. The text mentions a Heritage Lecture Series, which suggests an emphasis on history, literature, or cultural events. The Ask the Archivist section indicates a reader-friendly approach, encouraging dialogue with the audience. The document appears to be part of a larger publication, possibly a weekly or monthly magazine or newspaper. The style and content are consistent with such publications, focusing on local events and community engagement.
Logan Fund supports CSO concert

The Helen T. Logan Fund for the Chautauqua Symphony Orchestra provides funding for tonight’s Chautauqua Symphony Orchestra performance featuring Music Director-Resident Seth Milstein and pianist Alexander Guryevsky.

The fund was established by generous gifts from Harry and Kay Logan in 1985 as part of the 1985-86 Test of the Future Campaign.” This fund was created to expand the horizons of the CSO and to allow the Chautauqua Symphony Orchestra and to highlight its contributions to the Chautauqua community.

If you would be interested in discussing the possibility of expanding the Logan Fund’s opportunities to support the CSO, please contact Daniel Silber, director of gift planning, at 335-4745 or elizabeth@deloitte.com.

The CSO concert on Thursday was

Kathy and Jim Pender and the Michael Pender Foundation are sponsoring, Michael Thomp- son’s lecture at 8:04 a.m. to- morrow morning. The foundation was estab- lished by Kathy and Jim Pender, and is devoted to helping families and children with special needs because that is something he did for the rest of his life. Michael passed away at the age of 19 after 17 years of struggling with compli- cations from an accident at 8.

They strongly believe in the ex- hibition for life and his love of the arts and all the various events. The Penders established a lecture series at Gilmore Academy in Cleveland in memory of Michael, who had graduated from there in 2005. The series is devoted to helping families and students and also coming together to com- municate different topics that have an impact on family lives and young people today.

This is a wonderful and fine- ing and speaker of the arts in the Penders are pleased to be able to present Mr. Pender’s ev- ening at the Chautauqua Institution Chautauqua Institution.

A Chautauqua Tradition Since 1836

216.365.2077

FUNDRAISING PROGRAM SPONSORSHIP OPPORTUNITIES

LOGAN FUND

Pender fund help Logan Fund

SPONSORSHIP OPPORTUNITY

Logan Fund supports CSO concert

The Helen T. Logan Fund for the Chautauqua Symphony Orchestra provides funding for tonight’s Chautauqua Symphony Orchestra performance featuring Music Director-Resident Seth Milstein and pianist Alexander Guryevsky.

The fund was established by generous gifts from Harry and Kay Logan in 1985 as part of the 1985-86 Test of the Future Campaign.” This fund was created to expand the horizons of the CSO and to allow the Chautauqua Symphony Orchestra and to highlight its contributions to the Chautauqua community.

If you would be interested in discussing the possibility of expanding the Logan Fund’s opportunities to support the CSO, please contact Daniel Silber, director of gift planning, at 335-4745 or elizabeth@deloitte.com.

The CSO concert on Thursday was

Kathy and Jim Pender and the Michael Pender Foundation are sponsoring, Michael Thomp- son’s lecture at 8:04 a.m. to- morrow morning. The foundation was estab- lished by Kathy and Jim Pender, and is devoted to helping families and children with special needs because that is something he did for the rest of his life. Michael passed away at the age of 19 after 17 years of struggling with compli- cations from an accident at 8.

They strongly believe in the ex- hibition for life and his love of the arts and all the various events. The Penders established a lecture series at Gilmore Academy in Cleveland in memory of Michael, who had graduated from there in 2005. The series is devoted to helping families and students and also coming together to com- municate different topics that have an impact on family lives and young people today.

This is a wonderful and fine- ining and speaker of the arts in the Penders are pleased to be able to present Mr. Pender’s ev- ening at the Chautauqua Institution Chautauqua Institution.

A Chautauqua Tradition Since 1836

216.365.2077

FUNDRAISING PROGRAM SPONSORSHIP OPPORTUNITIES

LOGAN FUND

Pender fund help Logan Fund

SPONSORSHIP OPPORTUNITY
Violinist Berofsky, pianist Hwangbo to give School of Music faculty recital

GEORGE SILVAPHILE

“What do Thelonious Monk, Richard Linklater and the man who invented the microscope have in common?”

“Ask the three people violinist Aaron Berofsky would invite to dinner during one of the most war-filled times in France’s history.”

“Thelonious Monk is a fantastic jazz pianist,” Berofsky said. “He seemed like somebody that just spoke and thought and did what he thought and did what he wanted. He didn’t care what anybody thought and did what he thought and did what he wanted.”

Berofsky, professor at the University of North Carolina at Chapel Hill and a newly added faculty member to the School of Music, will be giving a recital with pianist El- len Hwangbo at 4 p.m. today in Elizabeth S. Lenna Hall. The recital is part of the “Artsongs in the Afternoon” series. 

The pair will perform pieces comprised by a range of composers, both Berofsky and Hwangbo have performed recently. Their program includes Beethoven’s Sonata in G Major for Violin and Piano, Op. 30, No. 3; Claude Debussy’s Madrigal Much Ado About Nothing Suite, Op. 11; and César Franck’s Sonata in A Major for Violin and Piano. 

Hwangbo said the Beethoven sonata is very emotional, and that’s going to be fun to play because it’s one of few Beethoven sonatas without a slow movement. “Usually, you think of Beethoven, and it’s very dramatic and it’s also very lyrical,” Hwangbo said. “When you play chamber music, you’re controlling part of the music, but the other parts are controlled by other people and you just do your best to blend in together.”

Hwangbo said the Franck sonata is so emotional, and that’s going to be fun to play because it’s one of few Franck sonatas without a slow movement. “The Franck sonata is so emotional, and that’s going to be fun to play because it’s one of few Franck sonatas without a slow movement,” Hwangbo said.

Berofsky, a native of the small village of Con- sortium, Arkansas, said the program is unique. “The Franck sonata is so emotional, and that’s going to be fun to play because it’s one of few Franck sonatas without a slow movement,” Hwangbo said. “The Franck sonata is so emotional, and that’s going to be fun to play because it’s one of few Franck sonatas without a slow movement.”

Hwangbo said the Franck sonata is so emotional, and that’s going to be fun to play because it’s one of few Franck sonatas without a slow movement. “The Franck sonata is so emotional, and that’s going to be fun to play because it’s one of few Franck sonatas without a slow movement,” Hwangbo said. “The Franck sonata is so emotional, and that’s going to be fun to play because it’s one of few Franck sonatas without a slow movement.”

The recital will include different pieces by different composers, all of whom have had a huge influence on music. “They’re the three people I’d like to buy a drink for. I’d like somebody that just spoke and thought and did what he thought and did what he wanted. He didn’t care what anybody thought and did what he thought and did what he wanted,” Berofsky said. “They’re the three people I’d like to buy a drink for. I’d like somebody that just spoke and thought and did what he thought and did what he wanted. He didn’t care what anybody thought and did what he thought and did what he wanted.”

Berofsky said the Franck sonata is so emotional, and that’s going to be fun to play because it’s one of few Franck sonatas without a slow movement. “The Franck sonata is so emotional, and that’s going to be fun to play because it’s one of few Franck sonatas without a slow movement,” Hwangbo said. “The Franck sonata is so emotional, and that’s going to be fun to play because it’s one of few Franck sonatas without a slow movement.”

The recital will include different pieces by different composers, all of whom have had a huge influence on music. “They’re the three people I’d like to buy a drink for. I’d like somebody that just spoke and thought and did what he thought and did what he wanted. He didn’t care what anybody thought and did what he thought and did what he wanted,” Berofsky said. “They’re the three people I’d like to buy a drink for. I’d like somebody that just spoke and thought and did what he thought and did what he wanted. He didn’t care what anybody thought and did what he thought and did what he wanted.”

The recital will include different pieces by different composers, all of whom have had a huge influence on music. “They’re the three people I’d like to buy a drink for. I’d like somebody that just spoke and thought and did what he thought and did what he wanted. He didn’t care what anybody thought and did what he thought and did what he wanted,” Berofsky said.
but does God look like? What does God look like to me?” asked the Most Rev. Ed- ward S. Braxton at the 9:05 a.m. morning service in the Amphitheater. His sermon title was “What does I AM? What do I AM Look like?” The Scripture reading was Exodus 33:11-13, Moses and the Burning Bush. Bishop Braxton is using his pastoral letter, The Racial Di- vider in America as the basis for his sermons this week.

“Dear people of God, we must ask what does God look like? What does I AM look like?” he said. “What does the divine mystery revealed to Moses look like? What does Chris- tian churches say in their art?”

“Moses was speaking to I AM in the bush what did he see? What does I AM that I AM look like?” Braxton asked.

He asked members of the congregation to use their imag- inations as he related a story that he wrote for the purpose of the pastoral letter. He asked them to imagine that the ma- jority of American Christians were people of color and that the whites were descendents of slaves, a “so-called minority.”

“Jority of American Christians were people of color and that the whites were descendents of slaves, a “so-called minority.”

He imagined two young men, friends but not friendly. The young white man asks “Why not?” As he walked away, the young white man thought of an old slave song, said the broked.

“God gave Noah the rainbow sign. No more warnings — the line next time,” he said. “Praise be to Jesus Christ.”


“The fire next time,” he said. “Praise be to Jesus Christ.”

“The fire next time,” he said. “Praise be to Jesus Christ.”

Editors' Note: Jake Zuckerman is the 2015 Interfaith Lecture coverage editor for the Daily. Part of his beat, including attending and writ- ing about 21st 2 p.m. lecture, is the Mystic Heart Community Medita- tion Program. Zuckerman will attend Mystic Heart meditation every Monday and share his experiences in the following day’s Daily.

“Let’s tend to a point of practice. Here at the Mystic Heart Community Meditation Program, we lead the first meditation session of the week Monday at the Main Gate Welcome Center. Subagh Singh Khalsa, Week Two teacher-in-residence with the Mystic Heart Community Meditation Program, leads the first meditation session of the week Monday at the Main Gate Welcome Center.

There’s an oft-cited cliché that different religions are just different paths up the same mountain to the same peak. As I learned from Week Two of the Mystic Heart Com- munity Meditation Program, Zuckerman will attend Mystic Heart meditation every Monday and share his experiences in the following day’s Daily.

JAKE ZUCKERMAN

There’s an oft-cited cliché that different religions are just different paths up the same mountain to the same peak. As I learned from Week Two of the Mystic Heart Com- munity Meditation Program, Zuckerman will attend Mystic Heart meditation every Monday and share his experiences in the following day’s Daily.

JAKE ZUCKERMAN

An hour, and we’re not here to practice. We’re not here to kill time. We’re not here to try to force the moment. We’re not here to kill time. We’re not here to try to force the moment. We’re not here to try to force the moment. We’re not here to try to force the moment. We’re not here to do something that we may or may not remember. We’re here to practice.”

“We’re not here to do something that we may or may not remember. We’re here to practice.”

JOSEPH SINGH KHALSA

As with most good advice, Khalsa’s words were cryptic in nature, leaving room for personal interpretations. Maybe he was “loving what is” or embrac- ing the inevitability of failure. Maybe my awareness of self was the goal. Maybe it was a failure. Before the session, Khalsa shared with me a piece of wisdom that I frequently share with my students and friends. “I think that the be- ginning of wisdom is to love what is,” Khalsa said.

We’re not here to kill an hour, and we’re not here to do something that we may or may not remember. We’re here to practice.”

JOSEPH SINGH KHALSA

Contrary to the Mystic Heart Community Meditation Program. As with most good advice, Khalsa’s words were cryptic in nature, leaving room for personal interpretations. Maybe he was “loving what is” or embrac- ing the inevitability of failure. Maybe my awareness of self was the goal. Maybe it was a failure. Before the session, Khalsa shared with me a piece of wisdom that I frequently share with my students and friends. “I think that the be- ginning of wisdom is to love what is,” Khalsa said.

“W”

What does God look like? What does God look like to you? What does God look like to me?” asked the Most Rev. Edward S. Braxton at the 9:05 a.m. morning service in the Amphitheater. His sermon title was “What does I AM? What do I AM Look like?” The Scripture reading was Exodus 33:11-13, Moses and the Burning Bush. Bishop Braxton is using his pastoral letter, The Racial Di- vider in America as the basis for his sermons this week.

“Dear people of God, we must ask what does God look like? What does I AM look like?” he said. “What does the divine mystery revealed to Moses look like? What does Chris- tian churches say in their art?”

“Moses was speaking to I AM in the bush what did he see? What does I AM that I AM look like?” Braxton asked.

He asked members of the congregation to use their imag- inations as he related a story that he wrote for the purpose of the pastoral letter. He asked them to imagine that the ma- jority of American Christians were people of color and that the whites were descendents of slaves, a “so-called minority.”

“Jority of American Christians were people of color and that the whites were descendents of slaves, a “so-called minority.”

He imagined two young men, friends but not friendly. The young white man asks “Why not?” As he walked away, the young white man thought of an old slave song, said the broked.

“God gave Noah the rainbow sign. No more warnings — the line next time,” he said. “Praise be to Jesus Christ.”


“The fire next time,” he said. “Praise be to Jesus Christ.”

“The fire next time,” he said. “Praise be to Jesus Christ.”

Editors’ Note: Jake Zuckerman is the 2015 Interfaith Lecture coverage editor for the Daily. Part of his beat, including attending and writ- ing about 21st 2 p.m. lecture, is the Mystic Heart Community Medita- tion Program. Zuckerman will attend Mystic Heart meditation every Monday and share his experiences in the following day’s Daily.

“Let’s tend to a point of practice. Here at the Mystic Heart Community Meditation Program, we lead the first meditation session of the week Monday at the Main Gate Welcome Center. Subagh Singh Khalsa, Week Two teacher-in-residence with the Mystic Heart Community Meditation Program, leads the first meditation session of the week Monday at the Main Gate Welcome Center.

There’s an oft-cited cliché that different religions are just different paths up the same mountain to the same peak. As I learned from Week Two of the Mystic Heart Com- munity Meditation Program, Zuckerman will attend Mystic Heart meditation every Monday and share his experiences in the following day’s Daily.

JAKE ZUCKERMAN

There’s an oft-cited cliché that different religions are just different paths up the same mountain to the same peak. As I learned from Week Two of the Mystic Heart Com- munity Meditation Program, Zuckerman will attend Mystic Heart meditation every Monday and share his experiences in the following day’s Daily.

JAKE ZUCKERMAN

An hour, and we’re not here to practice. We’re not here to kill time. We’re not here to try to force the moment. We’re not here to kill time. We’re not here to try to force the moment. We’re not here to try to force the moment. We’re not here to do something that we may or may not remember. We’re here to practice.”

“We’re not here to do something that we may or may not remember. We’re here to practice.”

JOSEPH SINGH KHALSA

Contrary to the Mystic Heart Community Meditation Program. As with most good advice, Khalsa’s words were cryptic in nature, leaving room for personal interpretations. Maybe he was “loving what is” or embrac- ing the inevitability of failure. Maybe my awareness of self was the goal. Maybe it was a failure. Before the session, Khalsa shared with me a piece of wisdom that I frequently share with my students and friends. “I think that the be- ginning of wisdom is to love what is,” Khalsa said.

We’re not here to kill an hour, and we’re not here to do something that we may or may not remember. We’re here to practice.”

JOSEPH SINGH KHALSA

Contrary to the Mystic Heart Community Meditation Program. As with most good advice, Khalsa’s words were cryptic in nature, leaving room for personal interpretations. Maybe he was “loving what is” or embrac- ing the inevitability of failure. Maybe my awareness of self was the goal. Maybe it was a failure. Before the session, Khalsa shared with me a piece of wisdom that I frequently share with my students and friends. “I think that the be- ginning of wisdom is to love what is,” Khalsa said.

We’re not here to kill an hour, and we’re not here to do something that we may or may not remember. We’re here to practice.”

JOSEPH SINGH KHALSA

Contrary to the Mystic Heart Community Meditation Program. As with most good advice, Khalsa’s words were cryptic in nature, leaving room for personal interpretations. Maybe he was “loving what is” or embrac- ing the inevitability of failure. Maybe my awareness of self was the goal. Maybe it was a failure. Before the session, Khalsa shared with me a piece of wisdom that I frequently share with my students and friends. “I think that the be- ginning of wisdom is to love what is,” Khalsa said.

We’re not here to kill an hour, and we’re not here to do something that we may or may not remember. We’re here to practice.”

JOSEPH SINGH KHALSA

Contrary to the Mystic Heart Community Meditation Program. As with most good advice, Khalsa’s words were cryptic in nature, leaving room for personal interpretations. Maybe he was “loving what is” or embrac- ing the inevitability of failure. Maybe my awareness of self was the goal. Maybe it was a failure. Before the session, Khalsa shared with me a piece of wisdom that I frequently share with my students and friends. “I think that the be- ginning of wisdom is to love what is,” Khalsa said.
Renaissance: Men: The future of America's poor male youth

The saying goes, "boys will be boys." But as this week's lecture theme puts it, that might not be enough anymore. Perhaps it's time for the saying to change to "boys will be boys, then men.

Monday's morning lecture in the Amphitheater kicked off Week Two on that very topic, combining both morning and afternoon lectures into an in-depth 10-part series. It has been a popular project for Vice President Biden and Emily and Richard Snider Education Chair Sherra Ballew since she joined the Institution in 2007.

The issue of masculine identity in the 21st century was at the core of the lecture delivered by developers Robert Franklin and Joe Echevarria. Franklin joined Chautauqua Institution as a professor in the Department of Religion last year and serves as president emeritus of Morehouse College, the largest four-year liberal arts college for men in the nation.

Echevarria is the former CEO of Deloitte, the largest professional financial services network in the world, and is the current co-chair of President Barack Obama's My Brother's Keeper Alliance. The program aims at providing interventions for young men growing up in concentrated areas of poverty, to reduce strong character and to uplift himself from his South Bronx to become a major corporation and, now, to serve as a mentor to countless men of color living in the inner-city communities.

Echevarria spoke with Robert Franklin, Chautauqua Institution's Director of Religion and president emeritus at Morehouse College, and answers audience questions about boys and race.

The issue of masculine identity in the 21st century was at the core of the lecture delivered by developers Robert Franklin and Joe Echevarria. Franklin joined Chautauqua Institution as a professor in the Department of Religion last year and serves as president emeritus of Morehouse College, the largest four-year liberal arts college for men in the nation.

Echevarria is the former CEO of Deloitte, the largest professional financial services network in the world, and is the current co-chair of President Barack Obama's My Brother's Keeper Alliance. The program aims at providing interventions for young men growing up in concentrated areas of poverty, to reduce strong character and to uplift himself from his South Bronx to become a major corporation and, now, to serve as a mentor to countless men of color living in the inner-city communities.

Echevarria spoke with Robert Franklin, Chautauqua Institution's Director of Religion and president emeritus at Morehouse College, and answers audience questions about boys and race.
The heart sounds most terribly as in the title poem, “House of the Old” from 2011 next to “How do I count the ways?” of the poet’s own, nor was it “Pinsky,” for it wasn’t. It also — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body. It was an apt con- cession — and privilege for the body.
Children’s School spreads the Fourth of July spirit in annual parade

KARA TAYLOR | Staff writer

Every year, the Children’s School signs up to parades from Pratt and Hurst to the annual Fourth of July parade in the Ceme- tary to perform a few patriotic songs in honor of the holiday spirit.

The kids stepped up energetically during the annual Fourth of July parade to spread patriotism among the Chautauqua community. The 3s, 4s, and Group 1 participated in the parade festivities. The chil- dren marched and laughed as Denton shouted, “Big smiles, elbows out, knees in.”

“This year, the students made temporary tattoos on the Fourth of July parade,” says Denton. “You know, ‘Freedom,’ ‘Yankee Doodle.’ This ‘Land is Your Land’ and ‘The Flag’ accompanied the music of Thursday morning services. Basically with music you just have to sing it with [the children], and show them how fun it is to be in a parade,” said Pie Kasbar, music teacher at Children’s School. “We were honest- ly just picking songs that would be fun and easy for the kids to sing.”

Leading up to the perfor- mance, the classes prepared costumes and noise-makers for the parade. Denton’s assistance included temporary tattoos and blue headbands and bracelets with jingle bells.

“We laid a full sheet on the ground while we all just have to sing it with the kids, and we spread out the costumes and noise-makers with the help of our art teacher Haldon [Zanski]” he said. “We used potato mash- ers and volunteers to paint the sheet and then cut it into strips.”

Along with the patriotic headbands, the children wore temporary tattoos and face paint as a part of their attire in the morn- ing of the parade.

Haldon Zanski, artist, said, “Basically with music you just have to sing it with the children, and show them how fun it is to be in a parade,” said Pie Kasbar, music teacher at Children’s School. “We were honest- ly just picking songs that would be fun and easy for the kids to sing.”

Leading up to the perfor- mance, the classes prepared costumes and noise-makers for the parade. Denton’s assistance included temporary tattoos and blue headbands and bracelets with jingle bells.

“We laid a full sheet on the ground while we all just have to sing it with the kids, and we spread out the costumes and noise-makers with the help of our art teacher Haldon [Zanski]” he said. “We used potato mash- ers and volunteers to paint the sheet and then cut it into strips.”

Along with the patriotic headbands, the children wore temporary tattoos and face paint as a part of their attire in the morn- ing of the parade.

Haldon Zanski, artist, said, “Basically with music you just have to sing it with the children, and show them how fun it is to be in a parade,” said Pie Kasbar, music teacher at Children’s School. “We were honest- ly just picking songs that would be fun and easy for the kids to sing.”

Leading up to the perfor- mance, the classes prepared costumes and noise-makers for the parade. Denton’s assistance included temporary tattoos and blue headbands and bracelets with jingle bells.

“We laid a full sheet on the ground while we all just have to sing it with the kids, and we spread out the costumes and noise-makers with the help of our art teacher Haldon [Zanski]” he said. “We used potato mash- ers and volunteers to paint the sheet and then cut it into strips.”

Along with the patriotic headbands, the children wore temporary tattoos and face paint as a part of their attire in the morn- ing of the parade.

Haldon Zanski, artist, said, “Basically with music you just have to sing it with the children, and show them how fun it is to be in a parade,” said Pie Kasbar, music teacher at Children’s School. “We were honest- ly just picking songs that would be fun and easy for the kids to sing.”

Leading up to the perfor- mance, the classes prepared costumes and noise-makers for the parade. Denton’s assistance included temporary tattoos and blue headbands and bracelets with jingle bells.

“We laid a full sheet on the ground while we all just have to sing it with the kids, and we spread out the costumes and noise-makers with the help of our art teacher Haldon [Zanski]” he said. “We used potato mash- ers and volunteers to paint the sheet and then cut it into strips.”

Along with the patriotic headbands, the children wore temporary tattoos and face paint as a part of their attire in the morn- ing of the parade.

Haldon Zanski, artist, said, “Basically with music you just have to sing it with the children, and show them how fun it is to be in a parade,” said Pie Kasbar, music teacher at Children’s School. “We were honest- ly just picking songs that would be fun and easy for the kids to sing.”

Leading up to the perfor- mance, the classes prepared costumes and noise-makers for the parade. Denton’s assistance included temporary tattoos and blue headbands and bracelets with jingle bells.

“We laid a full sheet on the ground while we all just have to sing it with the kids, and we spread out the costumes and noise-makers with the help of our art teacher Haldon [Zanski]” he said. “We used potato mash- ers and volunteers to paint the sheet and then cut it into strips.”

Along with the patriotic headbands, the children wore temporary tattoos and face paint as a part of their attire in the morn- ing of the parade.

Haldon Zanski, artist, said, “Basic
Nakashima to speak on philosophy of art

A BEKE MEMORIAL PROGRAM

By Walter C. Shaw, Chaplaincy

Nakashima, the world-famous furniture maker and postmodernist, said, "I just had done a number of traditional Japanese screens," Nakashima said. "From 1990 to 1991, I did a lot of work that did reflect that but I am half japonesque on my father's side, and German on my mother's side.

Nakashima has moved away from some of these influences, and he does not consider himself a postmodernist. "I am interested in aesthetics and visual art," he said.

"I think it's very important that someon..." Nakashima said.

For the last decade and a half, he has mostly been piles of trees in various shapes and sizes. He initially used pages from The Violinist, and then used large Japanese screens, which were worked into the 21st century," he said.

Nakashima said that his works are not ministries for times gone by. In the early 1990s, postmodernism and identity became being to be a significant issue in the art world.

"I had just done a number of traditional Japanese screens," Nakashima said. "From 1990 to 1991, I did a lot of work that did reflect that but I am half japonesque on my father's side, and German on my mother's side.

"I think it's very important that someon..." Nakashima said.

For the last decade and a half, he has mostly been piles of trees in various shapes and sizes. He initially used pages from The Violinist, and then used large Japanese screens, which were worked into the 21st century," he said.

Nakashima said that his works are not ministries for times gone by. In the early 1990s, postmodernism and identity became being to be a significant issue in the art world.

"I had just done a number of traditional Japanese screens," Nakashima said. "From 1990 to 1991, I did a lot of work that did reflect that but I am half japonesque on my father's side, and German on my mother's side.

"I think it's very important that someon..." Nakashima said.

For the last decade and a half, he has mostly been piles of trees in various shapes and sizes. He initially used pages from The Violinist, and then used large Japanese screens, which were worked into the 21st century," he said.

Nakashima said that his works are not ministries for times gone by. In the early 1990s, postmodernism and identity became being to be a significant issue in the art world.

"I had just done a number of traditional Japanese screens," Nakashima said. "From 1990 to 1991, I did a lot of work that did reflect that but I am half japonesque on my father's side, and German on my mother's side.

"I think it's very important that someon..." Nakashima said.

For the last decade and a half, he has mostly been piles of trees in various shapes and sizes. He initially used pages from The Violinist, and then used large Japanese screens, which were worked into the 21st century," he said.

Nakashima said that his works are not ministries for times gone by. In the early 1990s, postmodernism and identity became being to be a significant issue in the art world.

"I had just done a number of traditional Japanese screens," Nakashima said. "From 1990 to 1991, I did a lot of work that did reflect that but I am half japonesque on my father's side, and German on my mother's side.

"I think it's very important that someon..." Nakashima said.
By placing the stage in the midst of the audience, as it were, the CTC production perfectly complements Wilder's intentions.

—JACK KIRCHOFF Guest Critic

The play is set in Grover's Corners, New Hampshire, during 1901, though it moves back and forth through time, and even offers occasional glimpses into the future. We first meet the Stage Manager (Manu Narayan), who sets the scene and introduces the main characters. It's the first thing in the morning of May 7, and the Stage Manager (Michael Potts) is returning from delivering twins in Pelham Town. Meanwhile, Mrs. Gibbs (Carol Halstead) and Mrs. Webb (Sheila Tousey) are getting their kids up and ready for school, lighting the kitchen stoves and preparing breakfast.

This is where we first see George Gibbs (Myles Bullock) and Emily Webb (Audrey Corsa), whose friendship, courtship and marriage form the main storyline of the first two acts, all of it overseen by the Stage Manager, who takes on several minor roles as well. He also builds the action early on to introduce two lecturers, except on the town and its people. The first, "Professor Willard of our State University," (Jack Berenholtz), delivers a hilarious, jargon-laden description of the town's geography, and anthropology, and the Stage Manager tells the audience: "The First Act was the New Hampshire of the entire play, after the second act. It was a good decision."

At the top right of the audience directly, making the work warmer and more intimate. As well, actors in the audience ask Mr. Webb questions of their own. ("Is there much drinking in Grover's Corners?"

In answer to one of these, about social and economic justice, Mr. Webb has perhaps my favorite line in the play: "I guess we're all hunting like everybody else for a way to make the best of our time."

Mr. Webb is as tender as he is funny, and the entire cast — give strong, intelligent, ends every performance with a "political speech" which includes a secret present. He returns to her grave, reconciled to death. Yes, of course it's a soul ending. But in the context of the entire play, after the end of childhood, the satisfaction of success and the joy of love, when all is said and done, Our Town is optimistic about human possibility, and about America.

Jack Kirchoff is an arts writer and editor — and an American — living in Toronto.
5:00 Daily Word Meditation.
8:00 Daily Vespers.
10:15 Weekly Dharma Meditation.
10:45 CHAUTAUQUA THEATRE COMPANY.