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Director DuVernay to speak on film 'Selma,' artistic interpretation

RYAN PAIT
Staff Writer



DuVERNAY

When actor David Oyelowo speaks as Martin Luther King Jr. in "Selma," some of King's famous speeches might sound a little different than many remember them — and it's completely intentional.

Unable to secure the rights to King's intellectual property from his estate — which includes some of his most famous and noted speeches — Ava DuVernay, the director of "Selma," had to reinterpret history. For Sherra Babcock, vice president and Emily and Richard Smucker Chair for Education, that's what made DuVernay a great choice for Week Five's theme of "Art & Politics."

"What we're talking about with this week is the intersection between art and politics," Babcock said. "'Selma' is a depiction of the past and an incredibly important political time. But they also had to make the decision to alter history."

DuVernay will speak at 10:45 a.m. today in the Amphitheater on the film and the issues that arise when art and politics collide.

"Selma" focuses on the 1965 Selma-to-Montgomery marches led by King and other civil rights activists. The film was nominated for two Academy Awards, including a nod for Best Picture. DuVernay also made history when she was the first black woman to be nominated for Best Director at the Golden Globes.

Gwen Ifill asked DuVernay in a January interview for "PBS Newshour" about the criticisms of the film, such as her alleged misrepresentation of President Lyndon Johnson's role in the Civil Rights Movement.

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Safi counters politicized portrayal of Islam with message of beauty, love

ALEXANDRA GREENWALD
Staff Writer



SAFI

When Omid Safi talks about justice in American Islam, the word he hopes audiences will think of is love.

"In the Quran, God commands the faithful to link together love and justice — something that has been also recognized in the American civil rights movement," Safi said. "All we mean by justice is love when it moves into the public arena. In other words, our concern for social justice is motivated by nothing short of a passionate love for the well-being of our fellow human beings, regardless of their ethnicity, gender, nationality or wealth."

Safi will elaborate on this idea at 2 p.m. today in the Hall of Philosophy in a lecture titled "Love and Justice in a World of Suffering: An American Muslim Perspective towards Healing and Liberation."

Safi serves as the director of the Duke University Islamic Studies Center and chair of the Islamic Mysticism Group at the American Academy of Religion. He said his own take on Islam has been informed by the emphasis on love and beauty found in the poetry and music of the Sufis, or Muslim mystics.

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TONIGHT 8:15 P.M. • AMPHITHEATER

MAD ABOUT MOZART



REAGIN, CSO BRING GENIUS' WORK TO AMP TONIGHT

MORGAN KINNEY | Staff Writer

Last week, and almost 700 miles away in Oshkosh, Wisconsin, Chautauqua Symphony Orchestra concertmaster Brian Reagin practiced Mozart in a campground near the Airventure air show.

"The first time I came up here was 37 years ago," he said. "I think this is the first time that I've brought my violin with me."

Fresh off a family vacation, Reagin returned to Chautauqua from Wisconsin with his 30-foot travel trailer in tow last night — just in time for his solo performance with the CSO at 8:15 p.m. tonight in the Amphitheater.

"I have to jump back into that other role [of violinist], and hopefully the fingers still work," Reagin said.

Tonight's performance is the second of three Into the Music concerts put on by the CSO this season. The new series is meant to provide a friendly introduction for those who, for whatever reason, were never exposed to classical music. Titled "The Genius of Mozart," the program features Reagin and School of Music pianists and vocalists as they perform some of the composer's most recognizable works alongside the CSO.

Mozart is one of few composers with

instant name-recognition, partially due to the Oscar-winning "Amadeus," but mainly due to what many consider the near musical perfection contained in his scores. Reagin will perform Mozart's Violin Concerto No. 5 in A major, K. 219, which, he said, is just one example of the composer's characteristic style.

"It's the crystal clarity of it, it's what he managed to produce in such a short lifetime, and there's just a beautiful symmetry to it," Reagin said of Mozart's genius.

Music Director Rossen Milanov agreed, noting how "there are no two opinions about his music." According to Milanov, Mozart's music largely speaks for itself, which is why he will only briefly set up each piece before performing it. Solo artists will also speak to the audience about their relationship with Mozart's music. A Q-and-A session with the audience will follow the performance as well.

The orchestra will also be rearranged and reduced in size to mimic the proportions Mozart would have imagined. Milanov said this authenticity, combined with the music itself, make tonight's performance the ideal concert for classical neophytes.

"If you want to know about classical music, I think you should start with Mozart," he said.

And even if this is not someone's introduction, Milanov said, it's an entirely different experience to listen to Mozart in the Amp rather than through a pair of earbuds.

"This music was meant to be shared with people and has grand ideas and incredible beauty," Milanov said. "Hearing it in a concert hall context is going to be completely different."

As a violinist, Reagin has been followed by Mozart throughout his career. The composer's concertos are a regular part of violin education and audition material. In fact, Reagin said, candidates for vacancies in the CSO's own violin section were asked to play a Mozart concerto in their audition this season. Even so, this is only the second time Reagin has performed this concerto with an orchestra.

See **MOZART**, Page 4

Amper to discuss creativity in hard times for Heritage Lecture Series

GEORGE COOPER
Staff Writer

Depression with a capital "D" — a dismal time in 1930s United States. People were out of work, out of money, and the government seemed to be the only source of salvation; even then its power was limited. But there were a few good things: A New Deal for artists and the Federal Music Project, government programs to employ artists, maintaining imaginative conduits of culture, bolstering a country's state of mind.

Leslie Amper, pianist, performer and lecturer, appreciates the government Depres-

sion programs for the arts. She will bring some of the 1930s beneficiaries to life in a presentation at 3:30 p.m. today in the Hall of Christ. The presentation is titled "Creativity in Hard Times: The federal music project of the 1930s."

Amper worked with the Smithsonian American Art Museum on its "1934 New Deal for Artists," selecting and playing music that would complement paintings from the American scene. She then researched further the musicians and



AMPER

music that was developed out of the Federal Music Project.

"Everybody was suffering," Amper said. "But 75 percent of the musicians were out of work because of the talkies."

Musicians were not only affected by the Depression, but also by the technology that put voice onto film, which diminished the need for musicians to accompany silent films.

Amper's program will include a piano performance wherein she plays music she's discovered that was spawned during the 1930s.

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IN TODAY'S DAILY

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VACI bares all
"NAKED" exhibition opens at Strohl Art Center
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Taking Chautauquans to 'Church'
CTC produces Lee's play as part of "After Dark" series
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Fun and games on the waterfront
Boys' and Girls' Club celebrates annual Club Carnival
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TODAY'S WEATHER HIGH 86° LOW 65° Rain: 0% Sunset: 8:43 p.m. **WEDNESDAY** HIGH 88° LOW 68° Rain: 0% Sunrise: 6:08 a.m. Sunset: 8:42 p.m. **THURSDAY** HIGH 79° LOW 61° Rain: 20% Sunrise: 6:09 a.m. Sunset: 8:41 p.m.

NEWS



Briefly

NEWS FROM AROUND THE GROUNDS

Chautauqua Dialogues

3:30 p.m. Friday. Sign up today before or after the 2 p.m. Interfaith Lecture in the Hall of Philosophy to participate.

Science Circle presentation

The CLSC Alumni Association Science Circle will host "Clinical Practice Guidelines: Where Do They Come From?" from Bob Reiss at 9:15 a.m. Wednesday in the Hall of Christ.

Knitting4Peace Workshop

4:30 to 5:30 p.m. on the Methodist House Front Porch. For more information, please call 303-918-4617.

Chautauqua Women's Club news

CWC's Girls' Morning Out is 9:15 a.m. Wednesday. CWC offers Chautauquans the House porch for informal conversation in Swedish, French, German and Spanish at 1:15 p.m. every Wednesday.

Chautauqua open houses

Pick up a list of properties at the Visitors Center.

CLSC alumni news

CLSC Eventide Travel Series is 6:45 p.m. tomorrow in the Hall of Christ. Bill Flanders presents "Thailand — A Family Tour."

CLSC Class of 1984 meets for dinner at 5:30 p.m. Thursday on Eleanor Aron's porch at 33 Janes. Call 716-357-4572.

CLSC Class of 1990 will meet for a potluck lunch at 12:30 p.m. Friday at Anne's house on Canterbury. Anne will provide the main dish. Call 716-357-5828.

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

Ice cream social

An afternoon playdate and ice cream social for families and little ones is 3 p.m. today at the Children's School playground. Hosted by NOW Generation members Jennifer Goldberg Rapoport and Katie Precht Cooke.

Chautauqua Opera Guild pre-opera dinner: *Eugene Onegin*

Join the Guild for dinner before the 7:30 p.m. Friday performance of *Eugene Onegin*. Buffet begins at 5:30 p.m. in the St. Elmo. Price is \$30/person. Reservations required by 5 p.m. Thursday. Send a check to the Guild, PO Box 61 Chautauqua, NY 14722, or call 518-810-9147. Attend the operalogue in Smith Wilkes Hall at 5 p.m. before dinner.

Maloney, Murray Discuss White Pine Press

Join Dennis Maloney, publisher and editor of White Pine Press, and Joan Murray, poet and White Pine Press author, at 12:15 p.m. Thursday for a conversation about the press.

Stories at Smith Memorial Library

Professional storyteller Merrilee Hindman will share traditional stories with children and their families at 12:15 p.m. Wednesday in Smith Memorial Library.

La bohème children's choir

The Voice Program and the Music School Festival Orchestra are seeking children for a children's choir that will be featured in their performance of *La bohème* on Aug. 10. Call 816-809-2504.

Bird, Tree and Garden Club

Bird Walk and Talk today at 7:30 a.m. with guides from the Jamestown Audubon Society and the Roger Tory Peterson Institute. Meet at the front of Smith Wilkes Hall.

Sharon Reed, master gardener, and Joe McMaster, horiculturalist will lead a garden walk at 4:15 p.m. today. Meet at the back of Smith Wilkes Hall.

The recognition for the Chautauqua in Bloom Garden Contest is 12:30 p.m. Wednesday Smith Wilkes Hall.

Bat Chat at 4:15 p.m. on Wednesday in Smith Wilkes Hall with Caroline Bissell. All ages are welcome.

Sensory Garden event at 2:45 p.m. Wednesday behind the Children's School for 4- and 5- year-olds, with an adult.

Klay awarded 2015 Chautauqua Prize

Author urges engagement with veterans and their stories at reading

RYAN PAIT
Staff Writer

Phil Klay said people often tell him they could "never imagine" what he's been through as a veteran of the Iraq War.

He said he isn't quite sure what he's been through either, but with his short story collection *Redeployment*, this year's winner of The Chautauqua Prize, he attempts to convey the many perspectives of servicemen and women.

Klay read from *Redeployment* and talked about his experience both as a marine and a veteran Saturday in the Hall of Philosophy after he was presented with The Chautauqua Prize.

Sherra Babcock, vice president and Emily and Richard Smucker Chair for Education, introduced Klay.

"Through 12 different perspectives, *Redeployment* intimately and emotionally depicts the war in Iraq," Babcock said. "We hear the voices of Marines and soldiers, officers and enlisted, mortuary services and a chaplain, to gain insight into the war experience and what happens when troops return from war and face the task of reintegrating into society."

Klay thanked the audience and the readers for The Chautauqua Prize and said he was excited to visit Chautauqua for the first time. He grew up going to Lakeside, Ohio, a daughter Chautauqua. He said he asked at the prize dinner the night before if unborn children count as visitors and was told that they do.

"So thanks to my wife, we have seven generations of Klays who have visited Chautauqua now," Klay said. "And we hope to return."

The prize dinner was held on Friday night. Previously held in the Athenaeum Hotel, it is now in its second year of being held in the ballroom of the Literary Arts Center at Alumni Hall. The dinner and the physical prize are both designed to reflect and commemorate the winning book.

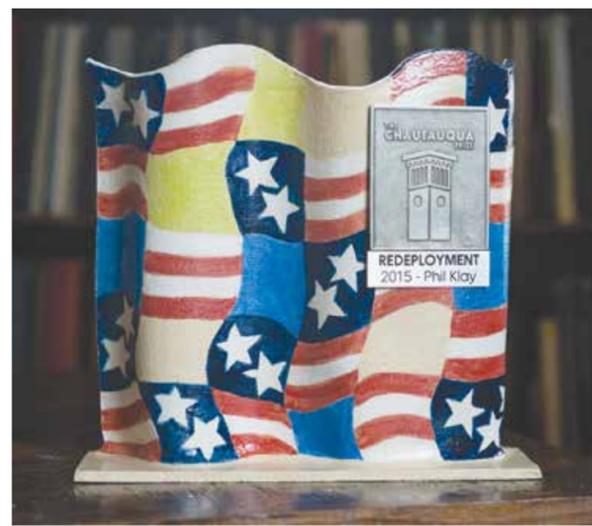
For Klay's *Redeployment*, which won the 2014 National Book Award, this meant something that honored his time in Iraq as well as what Babcock called the "Bounty of America." The menu was inspired by the story "OIF" in the book, which uses numerous military acronyms. Each item on the menu had its own acronym, such as "LGFO" — Louisiana Gumbo with Fried Oyster — and "BBQET" — BBQ Smoked Petit Elk Tenderloin.

The dinner is also the first



SAALIK KHAN | Staff Photographer

Phil Klay speaks in the Hall of Philosophy Saturday about his book, *Redeployment*, which won the 2015 Chautauqua Prize. *Redeployment* also won the 2014 National Book Award for Fiction and the National Book Critics Circle's 2014 John Leonard Award. The Chautauqua Prize, now in its fourth year, is awarded to a fiction or nonfiction work that makes a significant contribution to the literary arts.



time that the recipient of the prize sees the physical award. This year's prize was designed by local artist Audrey Kay Dowling of Portage Hill Gallery. Babcock said Dowling was inspired by the book's different short stories to create a "quilted" piece of pottery. The quilt features motifs from the American flag as well as greens, tans and blues. Babcock said the green represents the grasses of home, the tan the sands of Iraq and the blue the sky humans share.

Klay and his wife, Jessica Alvarez, were thrilled with the prize. Klay delivered a few short remarks at the dinner, noting that reflecting on his time in the military often makes him consider how we operate as a country — both for better and for worse.

"Places like this are very clearly in the camp of making us a more thoughtful, well-informed, humane and wise nation," Klay said. "So I'm very thrilled to have this prize. Thank you so much."

The prize was officially presented to the public on Saturday at Klay's reading. Klay began by talking about his experience as a Marine, which he said is much different than how the media and

popular culture portray it.

"When I was a kid, the Marines had a commercial where a Marine officer candidate runs across a metal pipe over a pit of lava, grabs a sword, and then this giant fire monster emerges out of the pit of lava," Klay said. "And he kills it. It's an awesome commercial; you should YouTube it."

Klay said his time as a Marine was nothing of the sort, and said that military training is "less about doing cool things than it is about enduring really unpleasant ones."

A lot of that unpleasantness is enduring boredom, Klay said. He said the "cool stuff," like firing guns and crawling under barbed wire, loses its appeal rather quickly.

"It's exciting for like, 40 seconds," Klay said. "And then it's boring."

Klay said he found refuge from his boredom by memorizing poetry, learning poems one line at a time. He started with shorter poems, and then moved on to something much bigger: T.S. Eliot's "The Wasteland." He said he doesn't know if memorizing Eliot's famous poem made him a better officer, but he does know that reading literature is essential to understanding others.

"The act of reading literature is an attempt to empathetically engage with other experiences and to deeply think about what that means," Klay said.

Klay said that literature can also be key when it comes to understanding the questions of what veterans go through.

"No work of literature will give you those answers," Klay said. "But it can prepare you to start answering those questions."

Klay read from two of his stories, "Ten Kliks South" and "Bodies," saying a few profanities in the process and even letting out a guttural howl during "Bodies."

"They asked me to add more profanity to make it more 'Chautauquan,' but I didn't, so I apologize for that," Klay joked.

Klay mentioned meeting a fellow Marine who said he wasn't sure if he was proud of his service now, despite being immensely proud a few years ago.

"I do understand where he's coming from," Klay said. "I think any veteran from Iraq must be asking themselves some tough questions."

Klay said he often questions what he's accomplished since returning from the war, especially when he sees what other veterans are doing. But he does feel like what he's doing has some importance.

"I feel that storytelling is one of the most vital responsibilities that we have," Klay said.

Klay said that telling stories — and others reading those stories — is necessary for people to understand why we go to war and what veterans go through.

"I think we need better stories," Klay said. "We need better stories and we need to have smart, critical conversations about those stories."

Klay said when civilians say they can't imagine what he's gone through, he thinks they don't feel like they can understand the war, which is something that soldiers and veterans struggle with just as much. To find understanding, Klay said, people must engage with each other.

"So please, help us out," Klay said. "Join the conversation. It's a vital one, I promise you. And that, I guess, is why I write stories."

OPEN HOUSE TODAY!

<p>10:00-11:30 AM</p> <p>19 Waugh \$205,000 Garden level, 1 bedroom, steps away from the Amphitheater. Call Cindy Vullo 716-640-5562</p>	<p>12:00-2:00 PM</p> <p>32 Miller \$169,000 1 bedroom, remodeled efficiency located one block from Bestor Plaza. Call Brian Bernel 716-983-2162</p>	<p>1:00-2:30 PM</p> <p>29 Hedding #4 \$310,000 2 bedroom, 3.5 bath condo located in the Pines. Call Jennifer Burkhart 585-698-7211</p>	<p>1:00-2:30 PM</p> <p>33 Miller Avenue Apartment #38 \$149,900 Charming 2 bedroom 2 bath in the historical Paul Manor, a block from Bestor Plaza. Call Cindy Vullo 716-640-5562</p>	<p>1:00-2:30 PM</p> <p>5 Bowman Ave \$595,000 5 Bedroom 3 Bath home located steps from the Amp. Call Susan Bauer 716-450-3215</p>	<p>1:00-2:30 PM</p> <p>7-9 Morris, Beechover #1 \$185,000 First floor year-round efficiency steps from Bestor Plaza. Call Susan Bauer 716-450-3215</p>	<p>1:00-2:30 PM</p> <p>7-9 Morris, Beechover #9 \$260,000 Centrally located 2 bedroom year round condo. Call Susan Bauer 716-450-3215</p>
<p>1:00-2:30 PM</p> <p>27 Scott \$599,000 7 bedroom 4 bath home with private parking space. Call Jennifer Burkhart 585-698-7211</p>	<p>3:00-4:30 PM</p> <p>15 Ames #5 \$159,000 1 Bedroom 1 Bath Condo located in the heart of Chautauqua Institution. Call Cindy Vullo 716-640-5562</p>	<p>3:00-4:30 PM</p> <p>15 Ames #3 \$149,500 Charming second floor 1 Bedroom 1 Bath Condo. Call Cindy Vullo 716-640-5562</p>	<p>3:00-4:30 PM</p> <p>49 Janes \$500,000 4 bedroom, 3.5 bath home with parking. Call Susan Bauer 716-450-3215</p>	<p>3:00-4:30 PM</p> <p>25 Bowman Ave. \$309,000 3 bedroom/3 bath immaculate renovated condo in stately brick colonial. Call Jennifer Burkhart 585-698-7211</p>	<p>3:00-4:30 PM</p> <p>30 Waugh Manor #7 \$275,000 2 bedroom, 2 bath condo, 1 block from Amphitheater. Call Susan Bauer 716-450-3215</p>	<p>3:00-4:30 PM</p> <p>47 Miller \$349,000 Charming 2 bedroom year-round home in central Chautauqua. Call Susan Bauer 716-450-3215</p>

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Tuesday at the Movies

Tuesday, July 28

SELMA - 5:45 Director Ava DuVernay's insightful film chronicles the tumultuous three-month period in 1965, when Dr. Martin Luther King Jr. led a dangerous campaign to secure equal voting rights in the face of violent opposition. "A powerfully nuanced and award-worthy performance by David Oyelowo as Martin Luther King," -Rex Reed, *New York Observer* "History becomes breathtaking drama in Selma. There's an urgent realism in the storytelling, as if we're seeing this just in time. And indeed we are..." -Maira MacDonald, *Seattle Times* (PG-13, 127m)

I'LL SEE YOU IN MY DREAMS- 9:00 In this vibrant, funny, and heartfelt film a widow and former songstress discovers that life can begin anew at any age. With the support of her girlfriends, Carol (Blythe Danner) decides to embrace the world, pursuing a new love interest (Sam Elliott), and reconnecting with her daughter (Malin Akerman). "Danner shines in scene after scene." -Lou Lumenick, *New York Post* (PG-13, 95m)

NEWS

Jacobsen to explore French virtuosity, musical lightness in this week's recitals

ALEXANDRA GREENWALD
Staff Writer

This week's organ concerts will offer several unusual selections, according to Chautauqua Institution organist Jared Jacobsen.

Jacobsen will perform a concert titled "In a Lighter Vein" on the Tallman Tracker Organ at 12:15 p.m. today in the Hall of Christ. He will continue his exploration of global virtuosity with a Massey Memorial Organ Mini-Concert titled "The Virtuoso Organist: France" at 12:15 p.m. Wednesday in the Amphitheater.

The Tallman concert will include not only pieces that are musically light, but also a few that are comical, Jacobsen said.

"There's not a whole lot of whimsy in music," he said. "We [musicians] sort of trained it out of us in conservatories. Organs, because they're mostly in churches, there's a problem there, too. The minister's allowed to crack a joke every now and then, but woe be unto the organist who cracks a joke from time to time. So there isn't a rich body of material."

Among the musical jokes Jacobsen elected to crack is a Virgil Thomson piece that is part of a series of variations on hymns that are meant to create sketches of everyday life.

This particular sketch depicts a "little old lady organist" who gets tangled up in the music, Jacobsen said.

"She starts out with 'Shall We Gather at the River' and it sort of morphs into something very bizarre, and then she kind of grabs it and pulls it back down, then loses control of it again," he said. "You've got to love somebody who's, like, 90 years old and playing the organ. [The piece] is just such a funny, wonderful picture of a moment in time."

The audience can also expect to hear "childlike tunes" and Charles Ives' "Variations on America." Jacobsen said he usually plays the Ives piece on the Massey Organ, because the absurdity Ives wrote into the work comes through best on a larger instrument. However, Jacobsen said he is confident that it will work well on the smaller Tallman Organ.

"I've stopped playing the

Ives variations almost everywhere else in the world, because people don't get it," Jacobsen said. "Here, they get it in spades."

The Massey Memorial Organ Mini-Concert will feature music that is unexpected in a different way. Jacobsen said that while virtuosity often means the ability to play flashy and grand music, French virtuoso organists were lauded for their ability to improvise.

"The virtuosity that's different in France is that you don't study the whole time to learn to play pieces perfectly," he said. "You learn how to play pieces on the spot. The improvisation of music in the French church service is at least as important as the actual playing of organ literature."

Jacobsen said many large French cathedrals employ two organists, the senior of which improvises music to comment on the action that occurs in the service. According to Jacobsen, these musical commentaries can be provocative.

"I've heard church music in Paris on a normal day that would have gotten me fired anywhere that I would've tried it," he said. "But there, they're kind of bulletproof. So there's this wonderful culture in which virtuosity is more than how well you play the notes that somebody else wrote down for you to play. The virtuosity in France is how well you can think on your feet."

The program will include "Pièce Héroïque" by Louis Franck and compositions by Louis Vierne, who served as an organist at Notre Dame.

While Jacobsen will not do any improvisation of his own during the concert, he will play a piece that was improvised by Charles Tournemire and transcribed by one of Tournemire's students.

"It's just hair-raising, risky, seat-of-your-pants playing," Jacobsen said "It marvels me every time I play this, to think, 'This guy was just making this up as he went along, and I have sweat blood to play it and be as close as I can, and as faithful as I can not just to the notes on the page but to climb inside the mood and the moment to make it happen.' His audiences knew what to expect so they wouldn't gasp, but people here will gasp."

Puppeteer Ford returns with new show 'Migration'

ISHANI CHATTERJI
Staff Writer

Puppets are taking over the world. "The Muppets" are coming to Broadway, courtesy of Disney, and to TV thanks to ABC. The recent Spoleto Festival in Charleston, South Carolina, featured Italian marionettes and Vietnam's Golden Dragon Water Puppets.

Now Chautauqua Institution is jumping on the bandwagon as well.

Hobey Ford is returning to the Family Entertainment Series at 5 and 7 p.m. tonight in Smith Wilkes Hall. Ford last wooed the Chautauqua audience with his "Animalia" in 2012, and he's back to perform a new show: "Migration."

"Animalia" was not a story, per se, it was vignettes of animal science," Ford said. "This is more of a beginning, middle and end kind of story."

"Migration" is the story of young Beatriz, whose immigration from Mexico follows the migration of the monarch butterfly. Through her own journey, she learns about other animals that migrate to survive.

"It gets into the science of the butterfly's journey from Mexico, north and back, the polar bear's migration into the Arctic ice path, the Godwit bird and sperm whales," Ford said. "The girl adds a human touch to the story, and she is traveling, too, making it more fun for the kids."

The show will include puppets and animation.

Ford is the creator of Golden Rod Puppets. These puppets are named for their focus on rod puppetry, including many related styles of puppetry, which involve



ADAM BIRKAN | File Photo

Puppeteer Hobey Ford performs his show "Animalia" in Smith Wilkes Hall during his previous trip to Chautauqua, in 2012.

the use of rods.

"I work with traditional European-style rod puppets, shadow puppets, adapted bunraku puppets, as well as contemporary hand and rod puppets," Ford said.

The monarch butterfly has been in the news of late because of its dwindling population. Ford's extensive knowledge and attempt to create a puppeted animated version of its journey works as an education for children.

"My great-grandfather was a Harvard entomologist and wrote a book on what was then called the 'milkweed butterfly,'" Ford said.

"Migration" has six main puppet characters, all managed by Ford single-handedly.

"I have learned to manipulate lots of rods at once, which is more of an Asian way of puppetry," he said. "To operate Beatriz, I have little magnetic platforms that come off my knees that her feet are attached to; as I walk, her feet walk; as my knees go up and down, her feet move. I operate her head and arms with rods that are similar to chopsticks. She is very realistic in her movements."

Ford calls the explosion of

puppets in the performing arts world a "renaissance of puppets."

"Puppets have always been around, whether it was *Lion King* on Broadway or *Warhorse* in Lincoln Centre," Ford said. "In this age of digital technology, people are interested in things done by hand."

After the show, this real-life Geppetto will introduce some of his favorite puppets to the audience, one of which is a little dog he created 35 years ago, and a bald eagle.

"Puppetry is for all ages," Ford said. "This show is a great example of that."

Murray to explore connection between poets, politics

RYAN PAIT
Staff Writer



MURRAY

Like Mary Shelley, Joan Murray found herself inspired by Percy Bysshe Shelley.

He didn't inspire her to write a genre-defining science fiction novel, but he did inspire her *Brown Bag*, "Poets: The Unacknowledged Legislators of the World."

Murray is the poet-in-residence for Week Five at the Chautauqua Writers' Center, and her *Brown Bag* will be at 12:15 p.m. today on the front porch of the Literary Arts Center at Alumni Hall. Murray plans to discuss how poets, both past and present, can influence society.

"It's a topic dear to my heart since I believe that the arts, and particularly poetry, can play a role in changing the hearts and minds of poli-

as something that can be aesthetically pleasing.

"Like Shelley, I believe poetry can be of use," Murray said.

Murray said she'll talk about poets from different times and cultures who have used their poetry to "take a stand, or to call us from a moral position, or to show us their oppression or the suffering of others." She said she'll particularly look at contemporary poets and their work.

"I'll read samples of poems that are angry, accusatory or alarmed, and others that are laudatory, heart-breaking or ironically funny," Murray said.

Murray said she's excited about the casual format of her *Brown Bag*, because she knows she'd rather not "be a long-winded, esoteric bore," and the audience can feel

free to question and converse with her.

"Then it becomes a front-porch conversation, like it used to be on streets all over America," Murray said.

Murray might be a familiar face to some of her audience — this will be her sixth visit to Chautauqua. She's spoken on the morning lecture platform, visited as a Chautauqua Literary and Scientific Circle author for her book, *Poems to Live By in Troubling Times*, and has been a reader at a Sacred Song Service. Even for those unfamiliar with her, she hopes they can take appreciate the risks that poets take when they're "moved or provoked."

"I hope we'll leave with open minds and hearts," Murray said. "And I hope we'll better understand the power of an individual voice — maybe even our own

Pianist Taylor returns to judge, perform

GEORGIE SILVAROLE
Staff Writer

Pianist Christopher Taylor will return to Chautauqua to judge the 2015 Piano Competition. He's also delivering a performance of his own.

Taylor will give a recital at 4 p.m. today in Elizabeth S. Lenna Hall, and the event benefits the Chautauqua Women's Club Scholarship Fund. He will perform Beethoven's Symphony No. 6, arranged by Liszt, and Brahms' Third Sonata.

"I'm starting with a piece that sort of constitutes an evolving tradition for me — it's my third summer here and each time I seem to bring back a different symphony," Taylor said. "I'm just amazed by the sort of arranger Liszt was."

John Milbauer, co-chair of the Piano Pro-

gram, said — like Jon Nakamatsu, who visited earlier this month — Taylor is an example of award-winning pianists that can come from atypical paths.

"One of the things that we do in the Piano Program is bring in people with different backgrounds who have achieved success," Milbauer said. "He is a writer, a philosopher, an engineer, a computer programmer — there are lots of connections between math and music, but he is astonishing."

Milbauer said each of the Piano Program's guests play at a high level, regardless of how they got there. Taylor graduated from Harvard University with a math degree, Milbauer said, and the following year, won the bronze medal in the Ninth Van Cliburn International

Piano Competition.

"There's so much variety in the piano world. It's great that here we can showcase some of this variety," Milbauer said. "His energy is so concentrated — at the same time overwhelming — and you can't help but share his energy."

Taylor said that, although mathematics as a whole tends to have a cold and intimidating reputation, it's an art form he has come to appreciate.

"It's been efficient to have a broader perspective," he said. "While I wouldn't say that my mathematical training directly informs my musical activities, it undoubtedly helped keep my brain sharp. It does go to show that music is more than just a technical craft — it involves and is related to many fields of human endeavor."

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FROM PAGE ONE



Ask the Archivist

MY FRIEND TOLD ME THAT CHAUTAUQUA HOSTED A PRESIDENTIAL DEBATE IN 1912 BETWEEN THE THREE LEADING CANDIDATES — TAFT, ROOSEVELT AND WILSON. IS THAT TRUE?

Not really. The Institution had hoped that Taft, Roosevelt and Wilson would come to Chautauqua that season. Instead, William Jennings Bryan represented Wilson, and Attorney General Wickersham represented Taft. Roosevelt did not appear either and sent no one to represent him. However, the Boys' Club Circus that year included an act that featured the three candidates in debate.

For more information on this question or to submit your own question to the archivist, visit the Oliver Archives at the corner of Massey and South, or send a message to archivist Jon Schmitz: jschmitz@civweb.org

AMPER

FROM PAGE 1

The second part of the program involves storytelling, some historical recordings of music of the time, and an invitation for people in the audience to share their stories of the Depression Era.

Born in Pittsburgh, Amper's career started with a critically acclaimed New York debut in Carnegie Recital Hall. She has performed in Chicago, New York, Pittsburgh and San Francisco, as well as at Monadnock Music's Virtuoso Piano Se-

ries. Amper is part of the Alcyon Chamber Ensemble and Jubilee Trio. She has also participated in Boston's Emmanuel Music, celebrating Schumann, Schubert, Brahms and Debussy.

Amper tries to find a local and historical connection to every place she performs this show, and for Chautauqua Institution, it involves former Chautauqua Symphony Orchestra and Buffalo Philharmonic conductor Franco Autori, who also spent time with the Federal Music Project.

Today's performance is part of the Oliver Archives Heritage Lecture series.



KATIE McLEAN | File Photo

Concertmaster Brian Reagin in his last turn as soloist with the Chautauqua Symphony Orchestra, in 2013.

DuVERNAY

FROM PAGE 1

"My response is that this is art," DuVernay said. "This is a movie. This is a film. I'm not a historian. I'm not a documentarian. I am an artist who explored history. And what I found, the questions that I have, the ideas that I have about history, I have put into this project that I have made."

Babcock said DuVernay's central role as the auteur behind "Selma" and her handling of the controversy over the film is what made her a natural fit for the week's lecture platform.

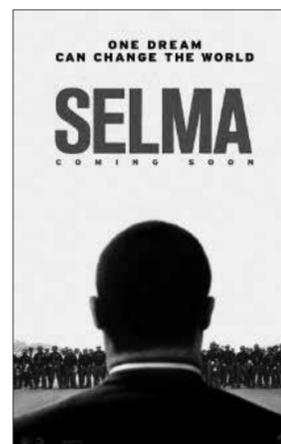
"She directed this movie, and she took a lot of questions and some heat for the creative judgments that she made," Babcock said. "And that's exactly what the week is about."

Congressman John Lewis

wrote an op-ed on the film for the *Los Angeles Times* in January, praising it for its cultural and societal value. Lewis was one of the leaders of the Selma marches, and was portrayed in DuVernay's film by Stephan Lewis.

"The movie 'Selma' is a work of art," Lewis wrote. "It conveys the inner significance of the ongoing struggle for human dignity in America, a cornerstone of our identity as a nation. It breaks through our too-often bored and uninformed perception of our history, and it confronts us with the real human drama our nation struggled to face 50 years ago. And 'Selma' does more than bring history to life. It enlightens our understanding of our lives today."

Lewis continued, saying the film reignited interest in an era that's important to remember in order for the



United States to move forward as a country.

In the final line of his piece, he wrote, "It would be a tragic error if Hollywood muted its praise for a film because it is too much a story and not enough an academic exercise."

It's a sentiment that DuVernay seems to agree with.

MOZART

FROM PAGE 1

Reagin said he's happy to relinquish his duties as concertmaster for an evening as soloist, joking it's "nice to actually hear yourself once in a while." Despite the pressure of performing in front of his colleagues — the experience is "like an audition," he said — he has no complaints. Now in his 19th season with the CSO, Reagin said he's happy performing with friends and neighbors, whether as soloist or as concertmaster.

"We get along about as well as you can expect any group of people who works closely together on something that's so personal — when you talk about music, you're kind of wearing your heart on your shirtsleeve," he said. "There are some orchestras where I don't think I would want to be sitting in that chair with all those knives aimed at your back."

"I understand people wanting to see history through their own gaze, through their own lens, and this is the way that I see it," DuVernay said in her interview with Ifill. "This is the way that I interpret it. And so, you know, I can get into a debate about the minutiae of history and interpretation, but I'm not a custodian of anyone's legacy."

Babcock said DuVernay's outspokenness on the subject of her film makes her an ideal speaker for the week, because one of the focuses of the week is the ampersand in the theme's title.

"It's not about art, it's not about politics: it's about the intersection of the two, and what happens when the two have to alter each other, or take a point of view or even distort each other," Babcock said. "And 'Selma' is right in the middle of all of that. We're thrilled to have her."



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SAFI

FROM PAGE 1

"For Sufis — and indeed for many Muslims — God is beautiful and loves beauty," Safi said. "I was raised Muslim, and am deeply grateful for that grounding."

"What made me want to study it [academically] was reading the words of the mystics, and realizing that the world of beauty and love they talked about was not reflected in the world that I saw around me. So I have dedicated my life to bringing out these lesser-known aspects [of Islam]."

Despite this work, Safi said the general public's lack of understanding of Is-



Almost everything about Muslims is politicized, including our very existence."

—OMID SAFI
 Director, Duke University
 Islamic Studies Center

lam prevents Muslims from being able to share the positive and beautiful elements of their faith. Instead, they, like other groups, must deal with the politicization of their religion.

"The answers we offer can only be as subtle as the

questions we are asked," Safi said. "And since we keep having to answer the same questions over and over and over again, there is not much of an opportunity to deal with the realms of love and beauty."

"Almost everything about Muslims is politicized, including our very existence. But I would also say that black bodies are politicized, being poor is politicized. That our beings are immersed in a network of politics does not bother me. It is the fact that some human lives are seen as a 'problem' that is."

Safi has also taken part in the Harvard Pluralism Project, which studies the increasing plurality of the

American population.

He said he understands pluralism to go beyond mere acceptance of the groups that can be seen as "problematic" to embracing their presence.

"Simply put, I see pluralism as something more than tolerance," he said. "Tolerance is 'how much of other people can we put up with.' Pluralism goes far beyond that. It is the recognition that God transcends any one path that we can use to get there, and the plurality of paths, approaches, practices, and traditions is a virtue."

"It is not simply about can we tolerate one another, it is can we affirm the plurality of traditions, paths and communities."

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VISUAL ARTS



JOSHUA BOUCHER | Staff Photographer

"Yellow and Loving It" by Esther Shimazu.

VACI bares all in 'NAKED' exhibition

ABE KENMORE
Staff Writer

This week might be dedicated to "Art & Politics" and the more serious side of art. But there is still a place for whimsy, and at 3 p.m. today in the Strohl Art Center, a new show is opening to celebrate it.

"NAKED" includes work from six different ceramic artists, all exploring the naked human form in different ways.

Among the artists who have been doing it the longest is Esther Shimazu, a Hawaiian artist who has two pieces in the show. Shimazu builds hollow, nude and bald ceramic sculptures of rotund Asian characters, often reclining or sitting.

"I was never good at [clothing and hair]," Shima-

zu said. "Plus, [the sculptures] are pots, so it is just another thing that gets in the way of the form."

While she does not include hair or clothes, Shimazu is still very interested in detail — making individual porcelain teeth and detailing fingernails for each sculpture.

"No part of the process is difficult," Shimazu said. "It's just tedious as hell."

Shimazu has been working in clay since she was five, growing up in a large Japanese-American family in Honolulu. She had to work mostly on pots until her junior year of college when a professor finally allowed her to do more figurative work.

These friendly nudes are, according to a provided description from Shimazu, "neither Japanese nor 'All-American,' but somewhere



JOSHUA BOUCHER | Staff Photographer

Laura Jean McLaughlin's "Fearless" is on display as part of the "NAKED" exhibition, now open at VACI's Strohl Art Center.

in between, with subtropical and grumpy feminist undertones."

But while Shimazu knew she wanted to work with clay for most of her life, other artists in the shows were not always so clear.

Kevin Snipes has received national attention for his porcelain constructions with cartoon-like drawings scribed into the surface.

"For me, it kind of mimics paper," Snipes said. "I like to build things, and I like to draw."

It was not until he needed some electives in college and took ceramics, though, that Snipes realized clay could combine both building and drawing.

While Shimazu's work is almost always nude, Snipes depicts people in a variety of states of dress or undress. He

often tries to address relationships by putting these figures on opposite sides of vessels.

"A lot of my work is two sided, and the empty space can be filled with anything, with love or hate," Snipes said.

These contrasted figures also allow Snipes to address issues of duality and otherness, which he says is a way to talk about being an African-American person in the largely white art world.

Currently at the Archie Bray Foundation for the Ceramic Arts in Montana for two months, Snipes said creating work for this show was a challenge, especially when materials were not available that he usually works with.

Snipes often works closely with Laura Jean McLaughlin, who is also represented in the show. Together, they created a style that McLaughlin

calls "schlumpy funk," influenced by surrealism, dreamscapes, and the spontaneity of groups like the Dadaist movement.

Like Snipes, McLaughlin appreciates that clay can combine multiple techniques.

"Clay is amazing," McLaughlin said. "You work in three dimensions, as well as drawing."

In addition to ceramics, McLaughlin does large-scale mosaics, printmaking and painting.

"It seems like I'm all over the place, but each of them feeds into each other," McLaughlin said.

Many of McLaughlin's sculptures depict figures sporting more limbs than normal, frequently wearing colorful dresses and red boots, while others merge

two people into one joined sculpture.

"[NAKED] has been a fun departure, because I usually don't do nude figures," McLaughlin said.

While doing the drawing and carving of her clay, McLaughlin takes time to consider the work before beginning — but once she starts, she does not go back.

"It's an interesting way to work, because you never second guess a mark," she said.

McLaughlin uses coils to build the base of most of the sculptures, so they can take up to a month to finish.

Despite the tedium and challenges with material, though, all the artists seem to love the process of working with clay.

"Having your hands in clay — there's nothing like it," McLaughlin said.

Yale's Art Dean Starr to speak on the issues with modern exhibitions

ABE KENMORE
Staff Writer

He's done it all — painting, curating, teaching, critiquing. And now Robert Storr, dean of Yale School of Art, is at Chautauqua Institution to talk about the evolution of art exhibitions at 7 p.m. tonight in the Hultquist Center.

"The economics and demographics of exhibitions has changed," Storr said.

Instead of being focused on displaying art the best way possible, he said the focus now is on mass entertainment and spectacle.

"The spaces in [the Museum of Modern Art in New York] are entirely different, which is not inherently a bad thing," Storr said.

But redesigned spaces can

feel overcrowded and busy, distracting from the experience of seeing the art.

Storr thinks part of the problem is that attention has shifted from art itself to artists. Rather than highlighting art to show it in the best possible light, many curators try to focus too much on making statements and not enough on how the art is displayed.

In a similar way, Storr said, art critics now focus on political points or showing off their own cleverness — not sparking in-depth discussion on art.

"Art critics are envious of curators and artists, curators are envious of artists, and artists are confused about their role and more interested in being artists than producing art," Storr said.

Storr knows what he is talking about firsthand: He served as the director of the Venice Biennale — a massive, international art show — in 2007. To prepare, he had models built of every space where art would be displayed, a first for the Biennale. He spent three months in Brooklyn working with the model and another three or four in Venice figuring out where all the artwork would go.

"Being a curator is a craft," said Storr.

Despite his current focus on curating, Storr is still an active painter and is starting to shift back to primarily producing, not curating, art.

Through his work at Yale, he can also see the development of the next generation of artists, who he said are

producing some great art.

While some younger artists are embracing the more commercialized, spectacle-oriented art world and thriving in it, others are still working slowly and gaining recognition over time, without making a massive splash.

As for the role of arts in society going forward, Storr thinks that the decision rests with artists themselves.

"It's not up to anyone else to decide what the role of the artist is," he said.

Regarding the theme of the week, Storr said, art and politics are intermixed, but art does not have to be

political, or political in particular ways, for it to be relevant. Indeed, some artists become political through questioning art itself, and thereby confronting to

norms of society.

And for those who see politics as a contaminant of art and think they should not be mixed, Storr said "tell that to Goya."

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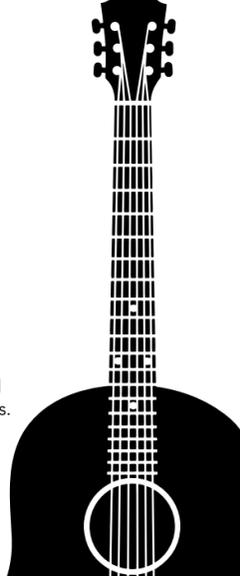
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THEATER

Special evening performance to take attendees to Lee's 'Church'

ISHANI CHATTERJI
Staff Writer

The stage is set under a canopy of stars and against the backdrop of Chautauqua Lake. James Dean Palmer, directing fellow at Chautauqua Theater Company, will present an outdoor version of Korean-American playwright Young Jean Lee's *Church* at 9:30 p.m. tonight at the School of Art Quad.

The production is part of the company's "After Dark" series.

As the name suggests, the play is a church service. The cast includes conservatory members John Bambery, Keren Lugo, Ricardo Davila and Myles Bullock.

Palmer, a fan of Lee's work, directed this play in 2011 in Chicago.

"When [Lee] writes her plays, she sits down and asks herself, 'What is the most difficult play I can write?'" Palmer said. "For *Church*, she wanted to write a Christian

church service for 21st-century audiences. She wrote this passionate, compelling story of four Christians who show up on a stump to preach about faith, grandeur and God's love."

Church deals with religion, faith and what it means to put kindness into the world.

It's Palmer's first summer at the Institution, and after numerous interactions with Chautauquans, he was convinced that Lee's work would be appreciated and understood by this community.

"*Church* mirrors back to Chautauqua what they are putting out with their idea of lifelong learning," he said. "I think the idea of faith is intrinsic to [Chautauquans]. They may not immediately get the play, but the conversation at the breakfast table the next morning will be like no other."

The play is experimental, especially when it comes to the locations. Set right by



BRIA GRANVILLE | Staff Photographer

Chautauqua Theater Company's Myles Bullock, Ricardo Davila, Keren Lugo and John Bambery, rehearse Young Jean Lee's *Church*. *Church* will be performed at 9:30 p.m. tonight in the School of Art Quad.

a raw tree stump with cut marks in the School of Art Quad, the performance will feel more like a real church service and less of a theatrical feat. The audience is encouraged to carry blankets and chairs and make a picnic of the night.

The simplicity of the characters also adds to the charm of the play.

"The characters are very normal people," Palmer said. "Some have experienced tragedy and some are living regular happy lives but they look around the world and they see people struggling. These four Christians are trying to tell them that it's not about the big revolutions or stopping a war, but about the single acts of kind-

ness that will make things better."

The weather at Chautauqua leading up to the performance has been temperamental at best, but it did not stop the cast and Palmer from rehearsing out in the open.

"The fight between good and evil is a spectator sport," Palmer told the cast as they

rehearsed outside Brawdy Theater Studios last week.

"This performance is a combination of some amazing writing and brilliant young actors," Palmer said.

One element of the play Palmer particularly enjoys is a chorus singing at the play's conclusion.

"For me, spirituality and music go together," he said.

'Intimate Apparel' provides turn-of-century musical extravaganza

ISHANI CHATTERJI
Staff Writer

Madonna once sang, "Music makes the people come together." It's something that Justin Ellington and Whitney White both believe.

Ellington, a sound designer and composer, and White, a "pianist in the making," are striking some chords in Chautauqua Theater Company's *Intimate Apparel*, which continues its run at 4 p.m. Wednesday in Bratton Theater.

Ellington worked with CTC in 2014 and 2012 as sound designer for *A Raisin in the Sun* and *As You Like It*, respectively. Ellington is a man of emotions and finds music cathartic — not just for him, but also the characters in the play.

"If I was sick during a tour, the minute I would go up on stage and start playing, all of the pain would disappear; in that moment it would be gone," he said. "When my friends say they want to be writers or artists, I warn them that they are opening themselves up to be filled up. [*Intimate Apparel*]'s Esther and Mayme are artists and using their skills to release and fill themselves."

Of the two ladies, Mayme is the musician.

A recent Brown University/Trinity Rep graduate, White plays Mayme, a concert pianist who makes a living as a singing prostitute.

While White is not a concert pianist, she "knows enough piano to write and learn music" and will play the piano and sing a few tunes in the play.



Intimate Apparel sound designer and composer Justin Ellington and Chautauqua Theater Company conservatory actor Whitney White, who plays Mayme.

"I am playing six crafted moments and singing in two of them," White said.

Juggling acting, singing and playing piano is not an easy task, but White seems to know how to make it work.

"*Intimate Apparel* is nothing like anything I have done before," she said. "It is hard because the play is built in an episodic way; you meet one person, jump a scene and meet all four characters, and then it starts to go back and forth. You are not weaving through its episodes, and it gets jerky. But I love it, and I love the challenges with it."

Ellington is not a fan of the usual sound queues that a sound designer is expected to do.

"Being the sound designer, it is actually great to have the sound made by the human," he said. "It allows for

personal expression to come out and the show does not get stale or stagnant."

White's playing will bring a change to the show every night and Ellington is thankful for the music to be there live while he is in the box.

The turn of the century was an exciting time in the musical world, Ellington said. Because *Intimate Apparel* is set in 1905 New York, the music is bound to take the audience back to the early makings of ragtime music.

"Ragtime music imitated the march by composer John Philip Sousa. His music was brash and proud, full of major chords and there were instances of turmoil in the music, but those were always resolved," Ellington said.

All of these qualities are present in ragtime music and *Intimate Apparel*. One of the

first music pieces played by White is "Great Crush Collision March," composed by Scott Joplin.

"For me, ragtime can be broken into three pieces like happy, inquisitive, and then there is resolve," Ellington said. "It covers a whole range of emotions. As music progresses, it gets complex."

Ellington uses emotion to compose his music; he always approaches the plays as a composer and not the sound designer. The story of the play is of utmost importance to him and his aim is to have an audience remember the story rather than just the music.

"I work with emotions — not so much technique," he said. "Certain chords give you certain emotions. One chord may put on a smile, another may make you frown,

another may question, another can leave you in suspense. Music theory is that certain chord progressions take you to a major chord or can justify you resolving in this major chord. Everybody doesn't make it: Some people land up on a chord right before the major chord, some people get that major chord, that smile, and go too far and end up into the minor."

His emotions-over-technique attitude is what makes his work most enjoyable for the actors, especially White.

"[Ellington's] work is so good to hear," she said. "I have been on plays where the scene work is good and the music will come on, punctuate the scene and pull you out. Justin is a musician. Sound usually comes towards the end, and you tend to ignore it or work around

it, but [Director] Vivienne [Benesch] insists that we work with it during our rehearsals, and that is a rarity."

Esther, played by Tangela Large, is the leading lady of the play and while the story revolves around her relationships with the other characters, Mayme's presence is of substantial importance in the play.

"Esther and I are best friends," White said. "In some ways, I am telling Esther to be more like me, but really I also want to be more like her. As the play goes on, something sad happens and their relationship is never the same. It keeps me wondering what hope is there for Mayme. *Intimate Apparel* is the not a story of just relationships and sex, it is also of a sisterhood found and sisterhood lost."



BRIA GRANVILLE | Staff Photographer

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LECTURE

FROM PLATO TO NATO

Gibbs discusses classical music's place in political history

SAM FLYNN
Staff Writer

Classical music might have been relegated to the labs of evil geniuses in popular culture, but Bard College's James H. Ottaway Jr. Professor of Music Christopher Gibbs thinks there's more to the realm of Beethoven, Mozart and Brahms than stiff upper lips.

Gibbs' morning lecture, delivered Monday in the Amphitheater, was concerned with classical musical traditions from antiquity to the Cold War — "from Plato to NATO." He drew on his long Chautauqua Institution history of attending musical performances at the Amphitheater to give context for the audience.

Interspersed in Gibbs' lecture were musical samples, including the Act 1 finale of Don Giovanni to the end of Beethoven's Symphony No. 9 "Ode to Freedom" to, finally, Verdi's "Va, pensiero," which Gibbs described as the unofficial anthem of Italy in the years leading up to its unification in 1871.

Music has long been in the political realm. In the current age, politics and music are generally thought of in terms of popular music, largely connected to its use of lyrics and words. Gibbs said this trend has been in vogue since the Civil Rights and anti-war protests of the mid-20th century. He cited President Barack Obama's impromptu rendition of "Amazing Grace" during his eulogy of the Charleston, South Carolina, church shooting victims as a recent example of the healing power of words in music.

Classical music, though, has a long history of political connotations, despite modern-day definitions as "elitist and snobbish," he said. He partly attributed this to a Western sense of detached separation between music listeners and musicians whereas in other cultures, communal music-making is common and the lines less delineated.

"I believe making these connections between music, art, politics and ethics is important for the future of classical music," he said.

He quoted musicologist Richard Taruskin's 2008 book *The Danger of Music:*

And Other Anti-Utopian Essays, which had great influence on his talk: "An excess of aesthetic autonomy has, for all intents and purposes, killed music for the 20th century. A bit of old-fashioned ethical and political consternation may be just what it takes to revive it in the 21st."

Early music, by its nature, survives only through description and, in some cases, ancient instruments that made it through the scourge of time, Gibbs said.

Nonetheless, Greek philosophers like Plato spoke quite seriously about the ethical implications of music for good and ill. Music notation in its earliest form was a method of the Romans to spread its cultural and religious reach, he said. One of the earliest examples was the Gregorian chant, a sacred song of the Western Roman Catholic Church.

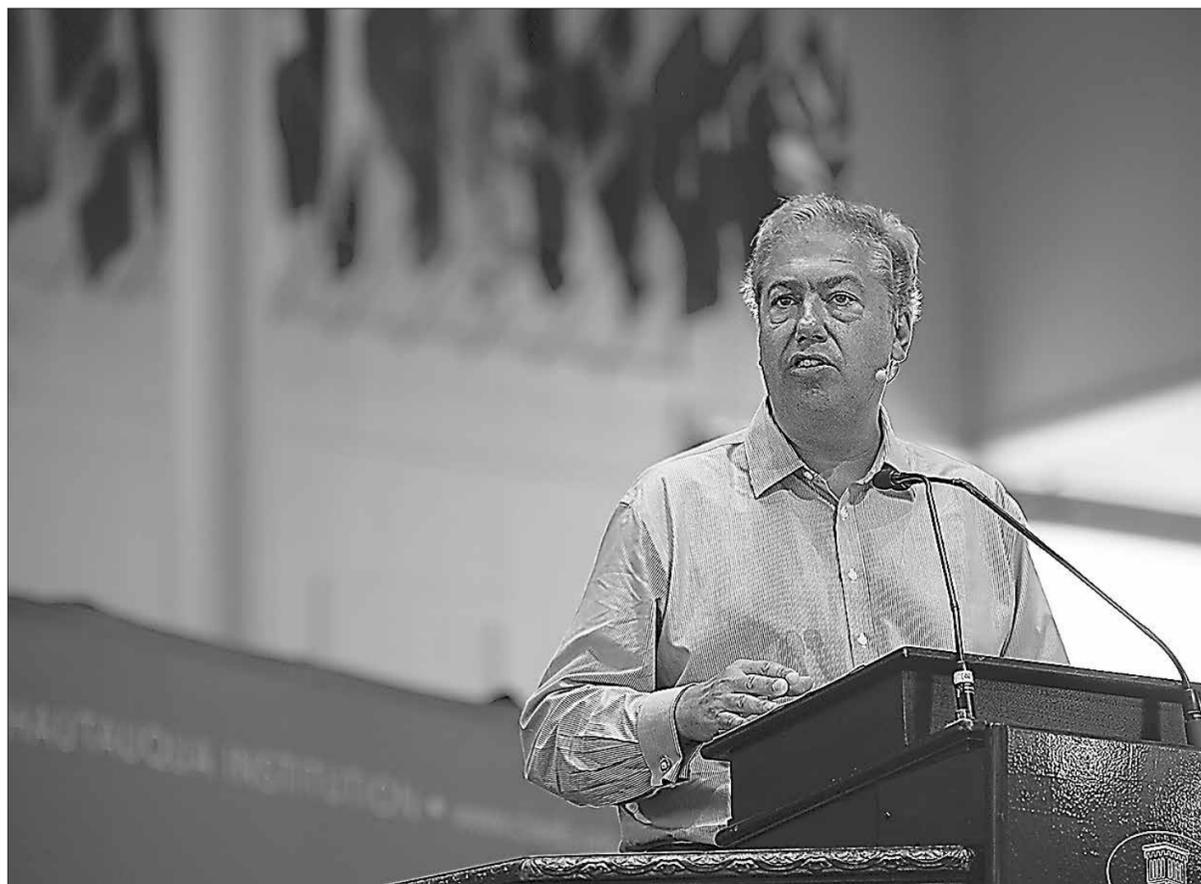
Through major societal upheaval, music has transformed along with civilization. Gibbs noted Martin Luther, a leading figure in the Protestant Reformation, supported music and communication while Calvinists, followers of rival theologian John Calvin, did not.

Music as a political force was even more integral to the Enlightenment of the mid-17th and the late-18th centuries. This was the era of famous classical musicians Ludwig van Beethoven and Wolfgang Amadeus Mozart.

"Mozart is a really perfect figure because, in some ways, it is his music at the core and foundation of orchestration and operatic repertory," Gibbs said. "He was the universal genius of music — not only a brilliant performer as a pianist and violinist, but also someone who excelled at every genre and composition: keyboard, orchestral, chamber, religious and, crucially, opera."

In Gibbs' opinion, operas have long been the easiest musical form to connect to politics. Any given day, a half-dozen of Mozart's operas are performed worldwide.

On the other hand, Beethoven was a master of "heroic" music. For instance, "Wellington's Victory" which, not-so-subtly in Gibbs opinion, musically illustrated a battle between



Christopher Gibbs, the James H. Ottaway Jr. Professor of music at Bard College, discusses the political history of classical music Monday in the Amphitheater.

British and French forces, with the French part in the music turning from major to minor by the end and fading away.

The piece of music inspired Tchaikovsky's famous "1812 Overture," which also sonically depicted opposing sides in battle.

In times of political repression, music offers a realm less constrained than literature and plays might be, Gibbs said. In Beethoven's later career, all art had to pass censors. Franz Schubert, an Austrian writer and contemporary of Beethoven's, lamented, "Musicians are immune to the censors. No one knows what they're thinking when they compose."

Gibbs said the political dimensions of classical music are easier to miss because they require more thought and imagination on the part of the listener to discover.

Music has been used or made in the service of evil as well, Gibbs said. Nowhere is it clearer than in the fascist regimes of the early-to-mid 20th century, specifically those of Adolf Hitler, Josef

Stalin and Benito Mussolini. The political dimension extends from the composer's intention to how pieces are used and received over time.

Separate from music and politics, Gibbs said there is also musical politics, which debates the effect influence, intent and use have on particular music. Music was often co-opted, he said, but as the 20th century progressed, classic pieces succumbed to this effect. Beethoven's music, specifically his Ninth Symphony, was a piece used by the Nazi Party in propaganda. Hitler revered the "three Bs: Bach, Beethoven and Brahms." Simultaneously, Beethoven was also used by the Allies. The question of the effects of these contradictory uses is the subject of musical politics, Gibbs said.

This occurred during a rise in music as statements of nationalism in the early 20th century. For example, the music of Tchaikovsky is identified as inextricably Russian in the same way Frederic Chopin's music is Polish.

During the Russian invasion of Poland in 1831, French

political thinker Robert Schuman said if Czar Nicholas I "knew what a dangerous enemy threatened him in Chopin's work, he would forbid this music. Chopin's feelings are guns hidden in flowers."

For example, famous composer Richard Wagner was a German nationalist and anti-Semite whose music was adopted by Nazi Germany and, to this day, remains banned in Israel. Is it possible to listen to Wagner's music without the stain of his associations? Gibbs asked.

Composer Carl Orff's relationship with the Nazi Party and fascism was nebulous by comparison. However, in contrast to Wagner, his work is celebratory rather than pompous. But at the same time, it was seductively simple and manipulative, Gibbs said.

He described *Carmina Burana* as Orff's "one-hit wonder." It remains the only one of his pieces still widely performed in the international sphere, despite the fact that, at its release, it was a big hit among Nazis.

Still, much like

Beethoven's later work, the music was praised while the lyrics were not. Propagandist minister Joseph Goebbels wrote in his diary that *Carmina Burana* "exhibits exquisite beauty, and if we can get him to do something about his lyrics, this music would certainly be very promising. I will send for him on the next possible occasion."

Classical music has been used by both Western democracies and totalitarian states as instruments of war and statism. But today, classical music has been relegated to fringes of culture.

"It's no secret that, today, it is dying," Gibbs said. "We're told it endlessly. I'm not sure whether it is murder, suicide or extended life support. But, as a historian, I know music is always changing — how it's composed, disseminated and received and what its meaning is. I think the solution today is not to be trendy or to make it relevant, but found my students' appreciate learning there is more to music than just the notes."

This Q&A is posted with this story at chqdaily.com.

Divine dualities: We are both body and spirit

The Rev. Dwight D. Andrews began his sermon at the 9:15 a.m. Monday morning worship service in the Amphitheater with a story.

There was a preacher holding a revival in a small church in a small town in Georgia. The house was full the first night, and as people came through the receiving line, a little old woman said to him, "You are something else." Each day there were fewer and fewer people at the service, but the old woman kept telling him at the end of the service, "You are something else." The last day, he thanked her for coming every day and asked "What do you mean by that?" She responded, "You must be something else because you sure aren't a preacher."

Andrews said, "I do like laughing at my own jokes, but I am here this morning to talk to you about divine dualities and about one of the most familiar passages in the Bible, John 3:16 — 'God so loved the world that he sent his only son that whoever believes in him shall not perish.' I want to talk about the context of that declaration."

The title of Andrews sermon was "Divine Dualities," and his text was John 3:1-17, the story of the encounter between Jesus and Nicodemus.

Nicodemus is described as a "ruler of the Jews." He came to Jesus at night with a testimony of his own, Andrews said. He said to Jesus that he was a teacher come from God. Jesus told him that no one can see the Kingdom of God unless he or she is born again.

"To be a born-again Christian has become a slogan; born again equals conservative. Are you saved? I remember when I was in seminary going to visit people in the hospital. I looked pretty young to be a pastor, and the nurse asked me, 'Are you saved?' I answered that I was being saved



Morning Worship

COLUMN BY MARY LEE TALBOT

every day. Being saved — being born again — is a process. It is not as if all our troubles end, as if life becomes flat. Life becomes more textured."

Nicodemus did not understand the divine duality of water and spirit, of flesh and spirit, Andrews said. To be born again means both.

"It is not an either-or but a both-and. Jesus reminds us that we are not just flesh and blood but we are also spirit. In our modern world the spirit gets short shrift. But when I get up every day, I have to get my spirit ready for the day, too."

Nicodemus asked Jesus if he had to go back into his mother's womb to be born again. Jesus told him he needed to be born from above, that is born anew in the spirit.

"We live a spiritual life in a mortal body," Andrews said. "We live in binary opposition in our world, liberal versus conservative, Republican versus Democrat. But [binary opposition] is not big enough for our human experience."

"We are spiritual beings living out life in a mortal body," he continued. "How do we live together in the beloved community? It is a more complicated conversation. We have to

have both-and for all of us to be in the house of God. This is a world that wants to label [people] before we know what the issue is. We need to get to the knotty texture and the hard conversation."

Andrews said the question he hated most as a professor is "Will this be on the test?"

"I have just gotten to the nuances, just enjoyed talking about all the connections, and then I get deflated by the question, 'Will this be on the test?'" he said.

According to Andrews, Bach was not just a consummate musician: He was a master of the language of music. Bach brought together folk music and church music and pulled the traditions together into a new way of understanding the music.

"Wynton Marsalis said that you have to master the notes but listen to the tradition and the music comes through you in a new way," he said. "So many people practice the music but forget the expression; they play the notes but forget the music."

"I am not just a handsome African-American guy standing here before you," Andrews said. "I am also a spiritual being, and I have to take of myself — my body — so I can do what God called me to do. I have a new sense of gratitude, a new sense of how complicated life is. There is a duality of flesh and spirit and because God gives it all to us, it is all good."

The Rev. Robert M. Franklin Jr. presided. The Rev. Susan McKee, founder of Women4Women-Knitting4Peace and United Church of Christ minister, read the Scripture. Jared Jacobsen, organist and worship coordinator, directed the Motet Choir. The choir sang "Hear My Prayer" by Moses Hogan. The Edmund E. Robb - Walter C. Shaw Chaplaincy supports this week's services.

NEWS

Astrophysicist Williams to address man-made climate change

MIRANDA WILLSON
Staff Writer

Christianity, atheism and realism are belief systems. Climate change, Darren Williams said, is not.

"People always ask me, 'Do you believe in climate change?'" said Williams, an astronomy professor at Penn State Erie. "I'm always quick to point out it's not really a belief system. We're responding to data we're taking. There's no doubt the global average temperature is increasing."

Williams will give a Bird, Tree & Garden Club Brown Bag at 12:15 p.m. today in Smith Wilkes Hall about climate fluctuations throughout Earth's history and modern, human-induced climate change. He will explain how



WILLIAMS

global changes in climate billions of years ago were the result of natural geologic changes and occurred slower than anthropogenic climate change today. He will also explain the greenhouse effect, a natural atmospheric

warming process that has been amplified in recent years by the burning of fossil fuels.

Williams, who has a degree in astrophysics, studies the greenhouse effect not just on Earth, but on other planets as well, which helps shape his understanding of climate change.

"Venus has an outrageous greenhouse effect, which makes it unsuitable for life," he said. "On Mars, there's a little bit of a greenhouse effect, but not enough for water to be liquid there. So I'm constantly drawing comparisons and contrasts between the terrestrial planets in the solar system, but also in [planets of] nearby stars."

On Earth, global average temperature has increased throughout the second half

of the 20th century at the same time that carbon dioxide, a greenhouse gas, has become more abundant in the atmosphere. Williams said this is what distinguishes Earth's greenhouse effect today from the way it naturally operated in the past.

"If you increase [a greenhouse gas] by a fraction of a percent, that can explain the increase in global temperature," Williams said. "It's a global problem, but it's being caused not by natural changes in the solar system but by what we're doing to the planet with our technology."

He cited diminishing ice sheets in the North and South Pole, changing weather patterns and changing ocean systems as evidence for modern climate change. He believes many people do

not accept the overwhelming evidence because they do not realize the difference between climate and weather, which he plans to address at the talk as well.

"Right now, we're experiencing a relatively cold, wet summer, and it's hard for people to understand that all this can take place on a planet that is increasing in temperature," he said. "This is just a local, short-term departure in weather rather than a long-term climate issue."

Another reason people are convinced climate scientists are wrong and climate change is a hoax, Williams said, is because the idea of climate change makes them uncomfortable.

"People are afraid of the future," he said. "Climate

change is also an economic stress to an extent. We have to think about alternate energy sources and cut carbon from the atmosphere. So it forces us to reconsider what we're doing economically."

Though shifting our economy to renewable energy is the best way to address the issue, he said, the transition will not be easy.

"There is hope for the future, but it needs to be part of the global economic network. And right now, it's just not," he said. "It's easier to dig up coal and to stick it in the burner because that infrastructure is already in place. So it's going to require a dramatic change in both our industries and our political will."

Chautauquan Morefield to hold signing, reading of new poetry collection

ABE KENMORE
Staff Writer

Mary Anne Morefield has been writing poetry since high school, but it was not until last summer that the retired Lutheran minister decided it was time to publish a collection.

Morefield took her first steps into the industry with some encouragement from Shara McCallum, who served as poet-in-residence during Week Two of the 2014 season.

"As part of the Writers' Center, we sometimes have an advanced workshop, and we can have private conferences

with the workshop leader," Morefield said. "And at the end of the conference she said, 'It's time for you to put your manuscript together.'"

Morefield will sign her book *Earth, Grass, Trees and Stone* at 1:15 p.m. today in the Author's Alcove. The book is divided into five parts, each with a theme.

The first is based on Morefield's experience of running a farm, followed by sections on Chautauqua Institution, the experience of losing her husband, social justice issues and reflections on Arizona, where Morefield spends her winters.

The challenge for Morefield in building her collection was choosing poems that both work well together and on their own.

"[Sometimes] you realize that this is a good poem, but it just doesn't fit, so goodbye poem," Morefield said. "I found out I did it the way every poet does it. You take all your poems that you think are good, and you lay them out on the floor in a big circle around you, and then you creep around on your hands and knees and select poems that might fit next to each other."

While this is Morefield's

first collection, she has been published in national journals for years, and has been part of the Chautauqua Writers' Center since the beginning.

"One summer [at Chautauqua], which was really fun, I took every single poetry workshop and felt like I got a graduate degree in poetry," Morefield said.

Besides the reading today, Morefield will also join fellow Chautauquan poet Susan Nusbaum for a joint reading at 6:30 p.m. Thursday in the Author's Alcove.

There will also be a special event involving Morefield's poetry next summer.

The Susquehanna Chorale will perform an a cappella version of the final poem in the collection, titled "Requiem," on the first Monday of the season next year in the Amphitheater.

The Chorale is working with British composer Bob Chilton to set the poem to music. Chilton, however, already has a work titled "Requiem."

"We had to come up with another name," Morefield said. "And we suggested a couple of things, and he preferred 'Chautauqua Requiem.' So it will be called 'Chautauqua Requiem.'"

EARTH, GRASS, TREES AND STONE



poems
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The cost for each listing is \$5, or three listings for \$10. Submissions to the Bulletin Board should go to the Daily Business Office in Logan Hall on Bestor Plaza.

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» ON THE GROUNDS

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RELIGION

Suspended redemption: Eryl, Wayman Kubicka lead Week Five Mystic Heart

Editors' Note: Jake Zuckerman is the 2015 Interfaith Lecture coverage reporter for the Daily. Part of his beat, including attending and writing about each 2 p.m. lecture, is the Mystic Heart Community Meditation Program. Zuckerman will attend Mystic Heart meditation every Monday and share his experiences in the following day's Daily.

JAKE ZUCKERMAN
Staff Writer

Anyone who's ever performed in a concert, a theater or a recital understands feeling like their performance was a trainwreck, then realizing later it actually went pretty well.

I felt that glorious redemption as I walked away from Week Five's Mystic Heart Community Meditation Program on Monday.

Teaching the week's sessions, which run at 7:15 a.m. every weekday in the conference room at the Main Gate Welcome Center, Eryl and Wayman Kubicka led the class in the discipline of Zen Buddhism meditation.

"The big thing is to give people a little bit of experience right away and to see if they like it and if it means anything to them," Way-

man said. "Usually, it takes a while, but some people leave after a week noticing a difference in their lives and how they feel. And that's what sells it: results."

Zen Buddhism, as one could guess, is a more minimalist practice than those of weeks past. After a few minutes of guidance on breathing techniques, the teachers left participants to their own devices for two blocks of meditation.

"Our basic thing is to have people try it," Eryl said. "To experience it."

During the session, my mind ran wild. I tried to focus on nothing, but my train of thought would have none of it. It dragged me to worrying about the week's work piling up at my desk; those phone calls of mine that were ignored; those emails that I keep putting off re-

sponding to; that lethargic, daunting feeling of being up early on a Monday morning looking down the tunnel of a long week ahead.

It was only in between sessions that I took solace in Wayman's words of solidarity.

"Everyone who meditates — including us — drifts off into thought sometimes. It's about coming back," he said.

While I couldn't call my mind a blank canvas the second time around, things went better with the calming sense that I'm not the only goon in the room that's having trouble keeping focus. After the session, Wayman added more thought to the tendency to drift away.

"It's like training," Wayman said. "If you keep working out, you get stronger. If you keep turning away from daydreams and back to awareness, it gradually — and it's pretty gradual — diminishes. You become a more aware person and you feel more alive."

It wasn't until I left the conference room that I realized how much better I felt about

the week. I realized that every week's load feels heavy, but I always find a way through; that people can't duck my phone calls forever, and they were probably just busy anyways; and that maybe it's time I take the two minutes to answer those emails.

According to Eryl, it isn't unusual to see her students take heed of meditation's benefits.

"You start noticing more of everything," Eryl said.

So did the meditation work? Who knows. Maybe it did. Maybe it didn't, and I just took 45 minutes to privately vent out a week's worth of anxieties, fears and frustrations. Maybe I took the idea of meditation and forced it 180 degrees in the other direction.

Or maybe that's the point.

On top of the morning meditation sessions, Mystic Heart offers seminars on Tuesdays and Thursdays at 12:30 p.m. for the instructors to reinforce their lessons. Donations are encouraged for both the sessions and the seminars.



SAALIK KHAN | Staff Photographer

Eryl and Wayman Kubicka, from the Rochester Zen Center, are Week Five's teachers-in-residence with the Mystic Heart Community Meditation Program.

Abrahamic Program for Young Adults

APYA hosts a Porch Chat with Ori Z. Soltes, professor at Georgetown University, at 7 p.m. today on the porch of Literary Arts Center at Alumni Hall. APYA hosts a Burning Questions Brown Bag at 12:30 p.m. Wednesday in the Hall of Christ. Discuss the interconnectedness of art, religion and politics.

APYA hosts an Art Picnic at 5:30 p.m. Wednesday at Hurlbut Church.

Baptist House

Members of the Kemper family, present a varied instrumental and vocal program at the 3:15 p.m. social hour today in Baptist House.

Blessing and Healing Daily Service

Sponsored by the Department of Religion, the Service of Blessing and Healing takes place at 10:15 a.m. every weekday in the Randell Chapel of the United Church of Christ headquarters.

Chabad Lubavitch

Rabbi Zalman Vilenkin leads discussions in Everyday Ethics from 9:15 to 10:15 a.m. today in the Literary Arts Center at Alumni Hall.

Vilenkin teaches "The Art of Prayer" at 9:15 a.m. Wednesday in the Literary Arts Center at Alumni Hall.

Chapel of the Good Shepherd

Holy Eucharist is celebrated at 7:45 a.m. weekdays in the Chapel.

Chautauqua Catholic Community

Daily Mass is at 8:45 a.m. and 12:10 p.m. weekdays in the Episcopal Chapel of the Good Shepherd.

The social hour is at 3:15 p.m. today in the Catholic House.

Chautauqua Dialogues

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. Sign-ups to participate are immediately before or after the 2 p.m. lecture Tuesdays through Thursdays in the Hall of Philosophy. This activity is sponsored by the Department of Religion.

Christian Science House

The social hour is at 3 p.m. today on the porch.

The Wednesday Evening Testimony Meeting is at 7 p.m. in the chapel. All are welcome to use our study room 24/7 to study this week's Bible lesson, "Love."

Disciples of Christ

Deborah and Ted First present "The Israel/Palestine Conflict and the Consequences of Occupation," at the 3:15 p.m. social hour today at the Disciples of Christ Headquarters House.

ECOC

Enjoy cookies and lemonade at 3:15 p.m. today under the trees in front of the ECOC buildings on Roberts. Information is available to introduce you to this low-cost housing next to the Amphitheater.

Episcopal Cottage

Meet the Very Rev. Chris Thompson at the 3:15 p.m. Social Hour today at the Episcopal Cottage. He leads a Bible Study at 8:30 a.m. Wednesday at the cottage.

Everett Jewish Life Center

Rabbi Ken Kanter speaks on "We Jews on Broadway - the Jewish role in the history



Interfaith News

COMPILED BY MEG VIEHE

of the Broadway Musical, from the 1890s to the Present" at a Brown Bag from 12:15 to 1:15 p.m. today in the EJLCC.

The Jewish Film Series screens a repeat of Sunday's film at 3:30 p.m. Wednesday in the EJLCC.

Hebrew Congregation

The Hebrew Congregation sponsors a program of conversations and refreshments from 3:15 to 4:15 p.m. today at the Everett Jewish Life Center. Patricia Lemer presents "Outsmarting Autism and Attention Deficit Disorders."

The Hebrew Congregation sponsors a prepaid Shabbat dinner following the Kabbalat Shabbat Friday at the Everett Jewish Life Center. Cost of dinner is \$30 for adults, \$15 for children 3 to 15, and free for children 2 and under. Contact Judy Katz (716-445-2658) or Carole Wolsh (716-357-5449).

Lutheran House

Janet Enders discusses the history of the house at the 3:15 p.m. social hour today at the Lutheran House. The Ahlsen family provides musical entertainment. We are celebrating our 125th year

on the grounds and 90 years at our location. Members of Holy Trinity Lutheran in Jamestown provide Lutheran punch and birthday cake with ice cream.

Metropolitan Community Church

The Brown Bag is at noon today in the Garden Room of the Literary Arts Center at Alumni Hall.

The MCC Vespers is 7 p.m. Wednesday in the UCC Chapel across from the Amphitheater. Come meet other LGBT Chautauquans.

Mystic Heart Community Meditation

Wayman and Eryl Kubicka, Zen Buddhist teachers, lead morning guided meditation sessions from 7:15 to 8 a.m. weekdays at the Welcome Center conference room. They also lead a meditation seminar, "Every Day is a Good Day" from 12:30 to 1:55 p.m. today at the Hall of Missions.

Presbyterian House

Presbyterian House welcomes Chautauquans to our porch each day following the weekday morning worship and preceding the

morning lecture.

The Annual Social Special Luncheon with update and meeting is at noon Thursday at Presbyterian House. Reservations are required. Stop by or call the Presbyterian House office (716-357-5011) or call Sue Evans (716-753-3187).

Unitarian Universalist

All are welcome to the tea from 3:15 to 4:14 p.m. today at the Unitarian Universalist House.

United Church of Christ

All are invited to the United Church of Christ Society's weekly social hour at 3:15 p.m. today at the UCC headquarters. Refreshments are served, followed at 3:50 p.m. by a time of conversation with Gail and Stuart Wells.

United Methodist

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

Our chaplain's chat is at noon today on the porch of the United Methodist House. The Rev. Oden Warman

leads the discussion of the book "A God That Could be Real: Spirituality, Science, and the Future of Our Planet" by Nancy Ellen Abrams.

Members of Grace United Methodist Church, Warren, Pennsylvania, host the 3:15 p.m. social hour today on the porch.

The Rev. Carmen Perry, pastor of Hurlbut Memorial Community United Methodist Church, leads a Bible study on conversations on The Letters to the Ephesians.

Unity of Chautauqua

Unity holds a weekday morning Daily Word meditation Monday through Friday from 8 to 8:30 a.m. in the Hall of Missions.

The Rev. Betty Martin-Lewis presents a Positive Path for Spiritual Living lecture titled "What Fractals Can Teach Us about Our Spiritual Nature" at 6:30 p.m. Wednesday in the Welcome Center meeting room.

Women in Ministry

Women in Ministry meets at noon Wednesday in the Hall of Missions.

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YOUTH



JOSHUA BOUCHER | Staff Photographer

The Boys' and Girls' Club Carnival on Friday hosted booths run by different Club groups and some staff. Kids bought tickets to play games and compete for candy. Hundreds attended the annual event behind the Beeson Youth Activities Center.

At top, Group 7 girls and their counselors paint fingernails at their manicure booth. Above, Cal Benson and Nate Steitz joust with inflatable weapons — the match ended in a draw. At far right, Aidan Weismann is dragged through the Kid Carwash. At right, the Ga-Ga tournament heated up as the last remaining competitors kick and block.



Club Carnival brings droves to the waterfront

COLIN HANNER
Staff Writer

For a Friday at the Boys' and Girls' Club, North Lake Drive appeared to be very quiet. Bikes rested on racks, and the pavement was absent of children running to their next planned activity of the day, though a muffled voice and echoes of yelling from Sharpe Field speakers proved otherwise.

The sounds originated from behind Beeson Youth Center, which was a different scene completely: Hundreds — Club Program Director Jennifer Flanagan estimated near 500 people — were in attendance for the annual Club Carnival, one of Club's biggest fundraisers of the season that usually raising around \$1,200, for the Chautauqua Fund.

Games and activities, which ranged from Group 4 boys' dodgeball throw to Group 7 girls' nail salon, were arranged by counselors and campers.

"Groups think of what has been done in the past, and they make and paint signs from the crafts department, run out to Walmart to get supplies — we reimburse them for that — and then we talk with the kids to save their quarters," Flanagan said. "It all comes together. We have 18 groups, and they're all doing something

different, but it all magically comes together the morning of the Carnival."

Children weaved in and out of lines for different games throughout the morning, grasping 25-cent game tickets and loose dollar bills for the opportunity to have their nails painted, send a candy gram, or play the Club-favorite game Ga-Ga.

Face painting by arts and crafts counselors created wacky guises for kids, some donning painted mustaches and glasses, bumble bees, a German flag, and Minions from the popular "Despicable Me" movie franchise. Those who wanted to cool off from the beating sun were able to stop by Group 3 girls' lemonade stand or take shade and play either Group 4 boys' cornhole or Group 8 boys' mini golf.

Long lines gathered for the gladiator arena, where children wore boxing headgear and attempted to push their friends off an inflatable platform, a bounce house that ran adjacent to Group 5 boys' soccer penalty shots area, and the longest running game at Carnival, the Kid Carwash.

"Our waterfront director, Chuck Bauer — his staff came up with [Kid Carwash] the first year of the Carnival and it was so novel and brings smiles to everyone's face. They just kept doing

it," Flanagan said. "I know by the end of the morning, some of our water staff have sore muscles pulling these kids through, but it's well worth it."

The homemade slip-and-slide is divided into three parts by plastic drapes that hang over a long sheet of plastic. Those who paid the two-ticket entry lie stomach-flat on a life preserver and are doused with a soapy mixture.

They are then pulled through slowly by a counselor, rinsed with a spray hose, and quickly yanked off the track and onto the grass to "dry-off" — a process that is better in theory than in practice. Dozens of kids were covered in a mix of grass and water, and several young children put on their shoes as they continued to drip onto the next activity.

Behind the Boys' Club, kids were able to use their tickets as ballots to vote for Club King and Queen, an annual honor presented to Club counselors. Far from a democratic voting process, campers have the ability to

stuff the ballot boxes depending on how many tickets they decide to use. Vince Muffitt and Maddie Haughton were crowned king and queen, respectively.

Ryland Logan, a Club

counselor and a participant in Club since he was eligible, said he looks forward to the Carnival every year.

"Club Carnival is another word for 'Chautauqua' when it comes to Club. This is one

of the events I look forward to, that the kids look forward to, and those who are here for a week look forward to," Logan said. "It makes memories and it makes me want to come back to Chautauqua."

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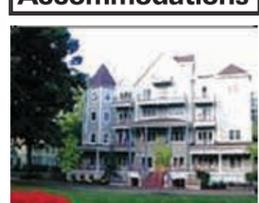
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PROGRAM

Tu

TUESDAY
JULY 28

- **NAKED** opens. Through Aug. 24. Strohl Art Center Bellowe Family Gallery
- 7:00 (7-11) **Farmers Market**
- 7:15 (7:15-8) **Mystic Heart Meditation: Spiritual Practices of World Religions.** Leader: **Wayman and Eryl Kubicka** (Zen Buddhism). Donation. Bring gate pass. Main Gate Welcome Center Conference Room
- 7:30 **Bird Talk & Walk.** (Programmed by the Bird, Tree & Garden Club.) Guided walk. Rain or shine. Bring binoculars. Meet at Smith Wilkes Hall entrance
- 7:45 **Episcopal Holy Eucharist.** Chapel of the Good Shepherd
- 8:00 **Daily Word Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55-9) **Chautauqua Prays For Peace Through Compassion.** Hall of Missions Grove
- 9:00 (9-10:30) **Seminar.** (Benefits the Chautauqua Foundation.) "The Beatles: Across Our Universe." **Greg Miller, Jeff Miller and Tim Renjilian.** Fee. Smith Wilkes Hall
- 9:15 **MORNING WORSHIP.** "Wake Up, Everybody!" **The Rev. Dwight D. Andrews,** senior minister, First Congregational Church UCC, Atlanta. Amphitheater
- 9:15 **Jewish Discussions.** (Programmed by Chabad Lubavitch of Chautauqua.) "Everyday Ethics." **Rabbi Zalman Vilenkin.** Literary Arts Center at Alumni Hall Library
- 9:15 **Garden Walk.** (programmed by the Bird, Tree & Garden Club.) **Sharon Reed,** master gardener. Rain or shine. Meet at the lake side (back) of Smith Wilkes Hall
- 9:30 **CLSC Class of 2016 Formation Meeting.** Literary Arts Center at Alumni Hall
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** **Ava DuVernay,** writer, producer, director, "Selma." Amphitheater
- 10:45 **Story Time.** (Stories planned for 3- to 4-year-olds.) Smith Memorial Library
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 **Tallman Tracker Organ Mini-Concert.** "In A Lighter Vein." **Jared Jacobsen,** organist. Hall of Christ

- 12:15 **Brown Bag Lecture.** (Programmed by the Writers' Center.) "Poets: The Unacknowledged Legislators of the World." **Joan Murray.** Literary Arts Center at Alumni Hall porch
- 12:15 **Brown Bag Lecture.** (Programmed by the Everett Jewish Life Center.) "We Jews On Broadway - The Jewish Role in the History of the Broadway Musical from the 1890s to the Present." **Rabbi Kenneth Kanter.** Everett Jewish Life Center
- 12:15 **Brown Bag Lecture.** (Programmed by the Bird, Tree & Garden Club.) "Earth's Changing Climate: Today and in Ages Past." **Darren Williams,** professor of physics and astronomy. Smith Wilkes Hall
- 12:15 **LGBT & Friends Brown Bag.** "Why Legal Equality Is Important." (Sponsored by the Metropolitan Community Church.) Literary Arts Center Garden Room
- 12:30 (12:30-1:55) **Mystic Heart Meditation: Meditation Seminar.** "Every Day is a Good Day." Leader: **Wayman and Eryl Kubicka.** (Zen Buddhism.) Donation. Hall of Missions
- 1:00 **Docent Tours.** Meet at Fowler-Kellogg Art Center
- 1:00 (1-4) **Duplicate Bridge.** For men and women. (Programmed by the Chautauqua Women's Club.) Fee. CWC House
- 1:00 **Theater Tour. Intimate Apparel.** Chautauqua Theater Company. Bratton Theater
- 1:15 **Mah Jongg.** (Programmed by the Sports Club.) Sports Club
- 2:00 **INTERFAITH LECTURE SERIES.** "Love and Justice in a World of Suffering: An American Muslim Perspective towards Healing and Liberation." **Omid Safi,** director, Duke Islamic Studies Center. Hall of Philosophy (simulcast in the Hall of Christ)
- 2:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 2:15 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 3:00 (3-5) **Opening Reception. NAKED.** Strohl Art Center Main Gallery and Bellowe Family Gallery
- 3:15 **Social Hour Denominational Houses**
- 3:15 **Hebrew Congregation Conversation & Refreshments.** Everett Jewish Life Center
- 3:30 **Chautauqua Heritage Lecture Series.** "Creativity in Hard Times: the Federal Music Project of the 1930s." **Leslie Amper,** performer and speaker. Hall of Christ
- 3:30 (3:30-5) **Seminar.** (Sponsored by the Department of Religion.) "Groping for God." **LaDonna Bates,** M.S.W. (No fee; limited to 25. Daily registration at the door.) Methodist House Chapel

- 4:00 (4-5:30) **Guest Piano Faculty Recital.** (School of Music.) **Christopher Taylor.** (Benefits the Chautauqua Women's Club Scholarship Fund.) Elizabeth S. Lenna Hall
- 4:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 4:15 **Garden Walk.** (Programmed by the Bird, Tree & Garden Club.) **Joe McMaster.** Meet at the lake side (back) of Smith Wilkes Hall
- 4:30 **Knitting4Peace Workshop.** (Sponsored by the Department of Religion.) Methodist House porch
- 5:00 **FAMILY ENTERTAINMENT SERIES.** **Hobey Ford,** "Migration." Smith Wilkes Hall
- 5:00 (5-6:30) **Chef's Tour.** (Programmed by the Chautauqua Women's Club.) **Bill Brazill,** mixologist, Brazill's on Main. Tickets required. Location upon reservation
- 7:00 **FAMILY ENTERTAINMENT SERIES.** **Hobey Ford,** "Migration." Smith Wilkes Hall
- 7:00 **Bible Study.** (Sponsored by the Department of Religion.) "Reflections on the Letter to the Ephesians." **The Rev. Carmen Perry,** leader. United Methodist House
- 7:00 **Motet Choir.** Hall of Christ
- 7:00 **Visual Arts Lecture Series. Robert Storr,** member, VACI's Advisory Council to the Artistic Director; dean, Yale University School of Art; consulting curator, modern and contemporary art, Philadelphia Museum of Art. Hultquist Center
- 7:00 **APYA Porch Chat.** (Programmed by the Abraham Program for Young Adults.) "Milk and cookies with Ori Z. Soltes." All young adults are welcome to attend. Literary Arts Center at Alumni Hall porch
- 8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA.** Into the Music No. 2: "The Genius of Mozart" **Rossen Milanov,** conductor; **Brian Reagin,** violin; **Rebecca Farley,** soprano; **Alvin Zhu,** piano. (Community Appreciation Night) Amphitheater
 - *Eine Kleine Nachtmusik* (Serenade, K. 525): I. Allegro
 - *Le nozze di Figaro*, K. 492: Overture
 - *Le nozze di Figaro*, K. 492: Aria "Deh vieni non tardar"
 - Symphony No. 40, K. 550, G minor: I. Molto Allegro
 - Piano Concerto, No. 21, K. 467, C major: II. Andante
 - Violin Concerto, No. 5, K. 219, A major (Turkish): III. Rondo: Tempo di menuetto
 - *Die Zauberflöte*, K.620: Overture Wolfgang Amadeus Mozart
- 9:30 **CTC After Dark. Church** by Young Jean Lee. **Chautauqua Theater Company.** School of Art quad (if rain, Bratton Theater)

W

WEDNESDAY
JULY 29

- 7:00 (7-11) **Farmers Market**
- 7:15 (7:15-8) **Mystic Heart Meditation: Spiritual Practices of World Religions.** Leader: **Wayman and Eryl Kubicka** (Zen Buddhism). Donation. Bring gate pass. Main Gate Welcome Center Conference Room
- 7:45 **Episcopal Holy Eucharist.** Chapel of the Good Shepherd
- 8:00 **Daily Word Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:00 **Amphitheater Renewal Project Public Session: Structural History and Performance Experience.** Hall of Christ
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55-9) **Chautauqua Prays For Peace Through Compassion.** Hall of Missions Grove
- 9:00 (9-10:30) **Seminar.** (Benefits the Chautauqua Foundation.) "The Beatles: Across Our Universe." **Greg Miller, Jeff Miller and Tim Renjilian.** Fee. Smith Wilkes Hall
- 9:15 **MORNING WORSHIP.** "Whatever It Is." **The Rev. Dwight D. Andrews,** senior minister, First Congregational Church UCC, Atlanta. Amphitheater
- 9:15 **CLSC Alumni Association Science Circle Presentation.** "Clinical Practice Guidelines: Where Do They Come From?" **Len Katz.** Hall of Christ
- 9:15 **Jewish Discussions.** (Programmed by Chabad Lubavitch of Chautauqua.) "The Art of Prayer." **Rabbi Zalman Vilenkin.** Literary Arts Center at Alumni Hall Library
- 9:30 **Chautauqua Institution Trustees Porch Discussion.** "Lake and Stormwater Management." **John Shedd.** Hultquist Center porch
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** "A Life in Politics and Art." **Kal Penn,** actor; former associate director, White House Office of Public Engagement. Amphitheater
- 12:00 (12-2) **Flea Boutique.** (Sponsored by Chautauqua Women's Club.) Behind Colonnade
- 12:00 **Women in Ministry.** Hall of Missions
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 **Brown Bag Book Review.** (Programmed by the CLSC Alumni Association.) **Marcia Maloni.** *The Invention of Wings* by Sue Monk Kidd. Literary Arts Center at Alumni Hall porch

- 12:15 **Massey Organ Concert.** "The Virtuoso Organist: France." **Jared Jacobsen,** organist. Amphitheater
- 12:15 **Library Presentation. Merrilee Hindman,** professional storyteller. Smith Memorial Library
- 12:30 **Chautauqua in Bloom Recognition Ceremony.** (Programmed by the Bird, Tree & Garden Club.) Slides and award presentation. Smith Wilkes Hall
- 12:30 **Brown Bag.** "Burning Questions." (Programmed by Abraham Program for Young Adults.) All are welcome. Smith Wilkes Hall
- 1:00 (1-4) **CWC Artists at the Market.** Farmers Market
- 1:00 **Docent Tours.** Meet at Fowler-Kellogg Art Center
- 1:15 **Language Hour.** French, Spanish, Swedish, etc. (Programmed by the Chautauqua Women's Club.) CWC House
- 1:15 **CLSC Alumni Association Docent Tours.** Literary Arts Center at Alumni Hall and Pioneer Hall
- 2:00 **INTERFAITH LECTURE SERIES.** "Human Dignity, Rage and Grace After Charleston." **Joshua DuBois,** author, *The President's Devotional: The Daily Readings That Inspired President Obama.* Hall of Philosophy (simulcast in the Hall of Christ)
- 2:00 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 2:15 **Public Shuttle Tours of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center.) Leave from Main Gate Welcome Center
- 2:45 **Children's School Sensory Garden Workshop.** (Programmed by the Bird, Tree & Garden Club.) Children's School
- 3:30 (3:30-5:30) **Jewish Film Festival.** (Programmed by the Everett Jewish Life Center.) Everett Jewish Life Center
- 3:30 **Contemporary Issues Dialogues.** (Programmed by the Chautauqua Women's Club.) **Omid Safi,** director, Duke Islamic Studies Center. CWC House
- 3:30 (3:30-5) **Seminar.** (Sponsored by the Department of Religion.) "Groping for God." **LaDonna Bates,** M.S.W. (No fee; limited to 25. Daily registration at the door.) Methodist House Chapel

- 4:00 **THEATER. Intimate Apparel.** Bratton Theater. (Reserved seating; purchase tickets at Main Gate Welcome Center or Visitors Center ticket offices, and one hour before curtain at Bratton kiosk.)
- 4:00 (4-5:30) **Guest Piano Master Class.** (School of Music.) **Brian Preston.** 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
- 4:15 **Bat Chat.** (Programmed by the Bird, Tree & Garden Club.) **Caroline Van Kirk Bissell,** nature guide. Smith Wilkes Hall
- 4:15 **CLSC Young Readers Program. Under the Egg** by Laura Marx Fitzgerald. Literary Arts Center at Alumni Hall
- 5:30 **APYA Art Picnic.** (Programmed by the Abraham Program for Young Adults.) All young adults are welcome. Meet at the steps of Hurlbut Church
- 6:00 (6-8) **Brick Walk Cafe Concerts. Alex Kates.** Brick Walk Cafe
- 6:30 **Positive Path for Spiritual Living.** (Programmed by Unity of Chautauqua.) Bring gate pass. Main Gate Welcome Center Conference Room
- 6:45 **Eventide Travel Series.** (Programmed by the CLSC Alumni Association.) "Thailand — A Family Hosted Tour." **Bill Flanders.** Donation. Hall of Christ
- 7:00 **Pre-Performance Lecture.** (Programmed by the Chautauqua Dance Circle.) **An Evening of Pas de Deux.** Hultquist Center
- 7:00 **Christian Science Service.** Christian Science Chapel
- 7:00 (7-7:45) **Metropolitan Community Church Vespers Service.** UCC Chapel
- 7:30 (7:30-10) **Voice Concert. Mikael Eliason,** music director. (Benefits the Chautauqua Women's Club Scholarship Fund.) McKnight Hall
- 8:15 **AN EVENING OF PAS DE DEUX. Charlotte Ballet in Residence. Jean-Pierre Bonnefoux,** director. Amphitheater

A Psalm of David

The earth is the Lord's, and all it contains,
The world, and those who dwell in it.

For He has founded it upon the seas
And established it upon the rivers.
Who may ascend into the hill of the Lord?
And who may stand in His holy place?

He who has clean hands and a pure heart,
Who has not lifted up his soul to falsehood
And has not sworn deceitfully.
He shall receive a blessing from the Lord
And righteousness from the God of his salvation.

Psalm 24: 1-5

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