Winter to explore Brazil's growth potential in modern world

WILL RUBIN
Staff Writer

As the chief correspondent in Brazil for media corporation Thomson-Reuters, Brian Winter's breadth of knowledge and experience stretches far beyond the football pitch. At 10:45 a.m. today in the Amphitheater, Winter will share his thoughts on Brazil's place in the modern world and whether the nation is capable of asserting itself as a force on the global stage, hence taking the position in São Paulo — Brazil's largest city, boasting the world's ninth-largest populace — Winter has covered events ranging from last month's World Cup to the Brazilian economy that he said is now stagnant.

He's also written two books on Brazilian affairs: The Accidental President of Brazil: A Memoir, with former leader Fernando Henrique Cardoso, and Why Soccer Matters: Baseball culture with soccer legend Pelé. Why Soccer Matters is also the Chautauqua Library and Scientific Circle selection for Week Six. Brazil has all the ability in the world to gain a "power" label, Winter said, but it's far from a done deal.

"The country has made remarkable progress over the last 20 years," Winter said. "It's basically incomprehensible from what it was in the early 1990s. They aren't retreating from those gains at the moment, but the aura of the last decade has faded a little. One of the issues these plans to address during his lecture is what he sees as a perception among American citizens that everything south of the border is more or less the same.

Winter has previously covered political and economic events in Mexico and Argentina, in-chiding luluh's infamous stretch of five different president over a period of just two weeks. "This is a part of the world that I've been in for the last 15 years," he said. "There's a huge difference between Argentina, Mexico, Brazil, you name it. Some people might think that Uruguay and Paraguay are almost sister countries, but that couldn't be further from the truth.

Though he expresses a general sense of cautious optimism, Winter acknowledged that yes, there are still pockets of unrest in Brazil that are unfathomable in most other power states.

See WINTER, Page A4

Hotting to speak on Candomblé in modern, historical context

QUINN KELLEY
Staff Writer

In spite of being embraced and globalized, Afro-Brazilian religion and Culture, such as bodies of water, mountains, and see each other frequently in the midst of a "tortoise and the hare" challenge. "I have long been so much more powerful than potential rivals that we have rested on this advantage and failed to keep moving," he said. But the tides are turning, and Norquist said the United States can change the future by acting now.

Norquist, who has rested on this advantage and failed to keep moving, will be "one of the most fascinating conversations we're going to have this summer."

Norquist is the founder of Americans for Tax Reform, and Kemp is the director of Regional Security Programs at the Center for the National Interest. Both have strong Chautauqua ties; Kemp has frequently lectured at the Institution in the past, and Norquist and Kemp will be "one of the most fascinating conversations we're going to have this summer."

"It was agreed that it would be very good to speak to a Chautauquan audience on the issue of which (Norquist) is one of the world's leading experts the American tax system and the economy, and how it relates to foreign policy, particularly Republican foreign policy," Kemp said.

Kemp is looking forward to discussing present foreign policy challenges for the U.S.

"How can we reduce the cost in dollars, lives and dan- ages of our past and present foreign policy decisions?" Norquist said. "The idea of a uni-power moment was more credible in the 1990s or 2000. We have worked hard to unite a combination of potential and actual rivals/ enemies and our comparative advantage is much smaller today than it was 10 or 20 years ago.

The U.S. is still the most powerful econo- my and military in the world, Norquist said. But while the U.S. is still the world's only superpower, Kemp said, "we're emerging from two extremely expensive, unpopular wars," and the cost of those wars will be with Americans for years to come.

"We have no need to make our wound- ing veterans, of which there are many, are well cared for, and we need to rebuild our armed forces, which were depleted in terms of equipment," Kemp said. "Insight to where the cost has been to date, there will be big costs in the future, just to put our house in order.

On top of that, Kemp said, there are calls to put military assets in the Pacific, subdue, Asia, and address all the other world crises — in Syria, Iran, Libya and recently, Ukraine — that some see as a more assertive U.S. approach. And by large and large, Kemp said, Americans are tired.

"You ask yourself, how much is enough?" he said.

Kemp asked, will the U.S. pay for everything, especially with mounting domestic issues that need ad- dressed, like immigration reform, a failing education system, a crumbling infrastructure, and the need for stronger veterans' care? "You have a Republican Party, and some Democrats, who really do not want to raise taxes," he said. "Nothing has to give. Do we cut back on our commitments, lay low on domestic priorities, or heaven forbid, anything.

See KEMP/NORQUIST, Page A4
For 32 days this summer, millions of people from ev- erywhere will gather in Chautauqua for a festival of music and art that will be broadcast on the airwaves to all who are tuned in. The festival will begin on Friday, July 13, and will continue through Sunday, August 19. The schedule includes a variety of events, from concerts and recitals to lectures and workshops. Among the highlights are the Chautauqua Symphony Orchestra, the Chautauqua Opera Company, and the Chautauqua Art Institute. For more information, visit www.chq.org.

On Friday, July 20, at 8 p.m., the Chautauqua Symphony Orchestra will perform a program featuring works by Dvořák, Mozart, and Beethoven. The concert will take place in the Amphitheater and is free and open to the public.

On Saturday, July 21, at 8 p.m., the Chautauqua Opera Company will present a production of "La Traviata." This opera, by Giuseppe Verdi, is based on the novel "La R�升』 by Alexandre Dumas. The opera tells the story of Violetta Valéry, a courtesan who falls in love with the young student Alfredo Germont. However, their love is not to be; Alfredo must go to war, and Violetta is left to fend for herself. But when Alfredo returns, he is unprepared for the changes that have taken place in his life. This production will feature an all-star cast, including soprano Anna Netrebko as Violetta, tenor Andrea Bocelli as Alfredo, and baritone Placido Domingo as Germont. For more information, visit www.chq.org.

On Sunday, July 22, at 2 p.m., the Chautauqua Art Institute will present a talk by Dr. Francesca Cancrini, who will discuss her research on the history of art in Italy. This lecture will take place in the Amphitheater and is free and open to the public.

Throughout the summer, Chautauqua will host a variety of events, from concerts and recitals to lectures and workshops. For more information, visit www.chq.org.
“It’s just two minutes of razzle-dazzle,” Jacobson said. “They’re just cheesy old Chinese.”

Jacobsen will also perform one of his arrangement pieces, “Caprice Vénitien,” which he discovered in a used music shop in downtown Weimar, Germany. It is a piece written for the pulp Fritz Kreisler to play. He walked away with the music for himself, and the poster to show his mom.

The piece revolved around the organ — it was originally written for a piano with a violin accompaniment, then rewritten for a piano soloist — and first performed at Chautauqua in the mid-1990s. The Germans have a phrase called “vollig”, meaning “with whipped cream,” and “This piece is a pure piece with whipped cream,” Jacobsen said.

With all the whimsy, Jacobson said he needed a yin to the yang, which will be his own name on it in the shop, and underneath was a bit of the Fritz Kreisler piece in it. He walked away with the music for himself, and the poster to show his mom.

Braham will perform the piece for the organ — it was originally written for a piano piece with an accordion accompaniment, then rewritten for a solo piano — and first performed at Chautauqua in the mid-1990s. The Germans have a phrase called “vollig”, meaning “with whipped cream,” and “This piece is a pure piece with whipped cream,” Jacobsen said.

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Institution nurtured young Chautauqua County entrepreneurs

Chautauqua County is one of the poorest in New York State. Since the demise of a once-vibrant manufacturing and industrial base, many have come to see the region as scarred from the scars of its past, and to make a difference in the county’s economy. Journalist and author Tracey C. Tapscott, smiled at the Athenaeum Hotel for several years after the couple returned to Chautauqua County from San Francisco, Spain, and New York City, and shared her personal experience, many Chautauquans have deep roots in Jamestown or are descendants of the Village of Jamestown. Two years ago, The New York Times reported that the festival brought in $15 million to the Chautauqua economy.

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This evening's performance is funded in part by A. Christina Giannini, Costume Designer and Dwight Rhoden, Associate Artistic Director. "Innovations" is always unique because it marks one of the first true collaborations between choreographers James and Diamond. "We have collaborated on an evening before, but we've always had our own music. But this evening is going to be more collaborative than ever before," Diamond said. The process began with each picking their favorite bits of music, choosing the dancers they wanted to work with, and doing some choreography separately in Charlotte. "We got to Chautauqua and started choreographing on the final section, (Da-

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The following individuals have included Chautauqua in their will, as beneficiary of a retirement plan, IRA, trust, or through a gift of real estate. These are the names of you sitting in this room have made this commitment to the future of the Institution Vice President and CEO of the Chautauqua Institution, W. Richard West, this morning. We are grateful to all of you. We are grateful to all of you.

The Chautauquan Daily - Wednesday, July 30, 2014
Brazilian cities are also microcosms of the world, as places that combine European culture, Latin American political turmoil, and Asian business success, said Lourenço Bustani, who served as the nation’s minister of defense from 2003 to 2010.

Calling that period “Brazil’s renaissance,” Bustani said that the country was a cultural melting pot, with “an almost magical convergence of global trends.”

Yet 20 million Brazilians were still illiterate, Bustani said, and the Programme for International Student Assessment ranked 15-year-olds 55th in math, science and literature education, compared with 41st in his history.

“Brazil has 700 fans,” Bustani said, referring to the country’s soccer team only a year ago. “The world was looking to Brazil to be a competitive force in the global market. Brazil needs a new identity. It must go hand in hand with economic development.”

Lourenço Bustani lectures on the current economic and business climate in Brazil at the morning lecture Tuesday in the Amphitheater.
CTC to workshop Carpenter’s ‘The Guadalupe’

Staff Writer
EMMA FOEHRINGER

Workshopping, a play is similar to testing a submarine.

“You bring it down to a certain depth, you check around, see if nothing’s leaking — go deeper,” said Chautauqua Theater Company Resident Director Ethan McSweeny, who credits the analogy to playwright Dyney Long.

McSweeny directs this week’s New Play Workshop, The Guadalupe. The first show is 8 p.m. Thursday in Bratton Theater.

During its short, three-day run, the plot of Carol Carpenter’s play will develop largely in the dark, as characters navigate the choices they have made within their family and in the small U.S.-Mexican border town in which they live.

“From a plot perspective it always was a thriller, but that wasn’t really how I thought of it. I really thought of it as a family and political drama that happened to have a ticking clock,” Carpenter said. “I always knew how it was going to begin and end.”

Heads of CTC said selecting the play as part of the company’s New Play Workshop series was a unanimous decision.

“Not a lot of people write about that side of the border,” McSweeny said. “To have a play that you actually can’t stop turning the pages, because you want to see what’s happening next is fantastic. It’s like a blockbuster movie play.”

The piece details the story of a mixed-race North American family and deals closely with Mexican-American border dilemmas.

“This is taking on so many important issues, but it’s also just a great suspense drama,” said CTC Artist Director Vivienne Bensch. “When those things mesh together — and when an author is trying to accomplish that — I get immediately excited when politics and themes and great suspense come together. That’s the basis for a great new play.”

Carpenter grew up near Artesia, New Mexico. Many of her plays deal with the lives of those who live in the borderlands, but this is the first work Carpenter said she would actually call a “border play.” She said she wanted to tell the story of how the border has changed since she grew up there.

“This is not the place I grew in,” Carpenter said. “This is a story that people aren’t telling outside of the border. I think the play will create a lot of intellectual curiosity amongst the audience, and I think they’ll have a lot of questions. I hope that it will inspire a lot of conversation and debate.”

The play has been workshopped once before for a single day, and Carpenter said she is eager for several days of focused rehearsal and development.

“Normally looking forward to seeing if there’s more that I need to be doing from a dialogue perspective to tell the story of the play,” Carpenter said. “I want to see whether or not having five days to see actors really moving around and whispering, if that’s going to create the effect that I need for the play to work.”

McSweeny said Chautauqua is an especially interesting audience to test a submarine-style, because the Institution shows optimistic visitors from around the country.

“There’s something about the Chautauqua audience where you get a really interesting cross-section of people,” McSweeny said. “You get a truer read of what you’re play is communicating and what isn’t.”

In keeping with CTC’s season investigating the lives of families and their diversity of experience through theater, The Guadalupe will present another side of American society and culture.

“The setting within this Mexican-American family very nicely compliments the other families whose stories we’re telling, and the diversity of our programming and the diversity of experiences that we embrace,” McSweeny said. “And that’s important — that’s what theater does and what it does well, tells different people’s stories.”

PICNICKING FOR A GOOD CAUSE

The CLSC Alumni Association hosted its annual Great American Picnic on Sunday on the front lawn of the Literary Arts Center at Alumni Hall. Eighty percent of the proceeds benefited the Alumni Association’s initiative to sponsor Chautauqua scholarships for Chautauqua County students. At top left, one of the most popular events was the used book sale. Above, Lisa Goldberg enjoys a piece of American flag cake. At left, artwork available as part of the event’s silent auction.
Go West! displays a combined artistic spirit that few could match

TOM DI NARDO
Guest Critic

D ial Saturday evening’s Go West! The Mythology of American Expansion production fully encompasses the complete spectrum of the American West? that’s asking a lot from a mere two hours. But, at the end of the evening, we felt taken like companions on a journey full of bravery, discovery, ruthlessness, unreason although actually San Salvador Island), and then mentioned Columbus reported to Isabella that he had discovered Asia. (Though actually Czech) “Goin’ Home,” pioneers with trunks, banjos, and suitcases began the evening, with Timothy Muffitt conducting the orchestra in an expanded section from Antonín Dvořák’s “New World Symphony.” In a funny moment, Cochrane reprised his kahuna that he had co-resecured Asia (though actually San Salvador Island), and then mentioned all the unrecorded slaves that could be sold.

Go West! 

Rebecca Renson and Oge Agulue cross the stage as entries from pioneers’ diaries are read aloud and played out onstage, with crosses marking frequent deaths from cholera and measles.

CSO, visual elements star in artful balance of light, heavy themes

ARTHUR KAPITAINS
Guest Critic

N orth, South, East, West: All points of the compass have allure, but none stirs us from complacency as mercilessly as the last. As Chautauqua knows, the theme last week was “The American West.” As we were reminded in the Amphitheatre Saturday night, that theme has lost none of its power to lift our spirits and open our minds.

It would be easy and reasonably accurate to call Go West!, a potpourri. There was music, opera, film, dance, drama, photography and recitation. The first half followed a broad chronology from the arrival of Columbus to the end of the Gold Rush. The second dealing, in order with “Cowboys and Indians,” the “Environment,” the “Great Depression” and “Land’s End.” But this was — as it had to be to be — open and sensitive, rather than methodically, organized. The West is not easy to understand, not defining.

I have been told that the creative team under Andreas Borba put Go West! together in short order. That deadline might have had something to do with its success.

Spontaneous does not preclude a high artistic level. Such was the calibre that I had to mention anyone first. Perhaps I should indulge my bias as a music critic and declare at once that the Chautauqua Symphony Orchestra, under Timothy Muffitt, was the foundation of the evening. Music ranged from the familiar (Dvořák’s “New World Symphony” and Copland’s “Rodeo”) to the fresh (Ricky Ian Gordon’s 2007 opera “The Giver of Gifts”) to the inchoate (Hanseger’s heavy-metal portrayal of a locomotive, “Pacific 231!”). It all came across as it might a famous concert hall as played by a famous orchestra. No less remarkable were the balanced texture and superb intonation of the string quintet. Charged with playing selections by Christian Wölfe (like Gordon, a composer whose work I want to hear again).

Chautauquans to marvel, watch, listen and think.

Go West! young man, go West and grow up with the country

MATTHEW BIRKENBROOK / Staff Photographer

MATT BURKHARDT / Staff Photographer

Above, Chautauqua Theater Company’s Marianne Rendon and Michael Curran Dorsano perform Neil Young’s “Pocahontas” near a crackling campfire under a starry Western sky during the performance Wednesday, July 30, 2014.

MATT BURKHARDT / Staff Photographer

REbecca RITZEL
Guest Critic

D uring the planning took place mostly over email, the rehearsals were too short, and the dress rehearsal, by some accounts, veered off course. Yet by the time the Amphitheater filled up on Saturday — and it did fill up nicely, with patrons who stayed through to the finale — Chautauqua’s arts groups had collectively traced the arc of westward expansion, delivering strong ensemble performances, and creating a two-and-a-half-hour space for Chautauquans to marvel, watch, listen and think.

Credit Andreas Borba, associate artistic director of Chautauqua Theater Company, with leading the multidisciplinary wagon train and spending hours poring over songs and poetry to ensure that the entire evening would stay tightly circled and cohesive. He succeeded.

It was Borba, CTC’s actor who has the heaviest loads in Go West! in terms of preparing original material for the performer and providing the narrative threads that tied together cowboy-and-indian dances and a few contributions that felt contrived and unrelated. Borba is blessed this summer to perform with an unusually versatile troupe, and it was the actors — singing, dancing, hump-playing actors — who best embodied this collaborative spirit of exploring the Wild West.

The performance opened with the thespians marching to the words of Walt Whitman, whose epic poem “Pioneers! O Pioneers!” would resound throughout the evening. Onstage, they unfurled a white screen reminiscent of a wagon sail; a backdrop for the list of many poetic images. (It would later be replaced by a larger screen). All the while, the orchestra underscored the poetry with the slow, burnishing laments of Antonín Dvořák’s “Symphony No. 9.”

Accompanying the spoken word is immensely harder than a solo performing in accordance with dynamic markings in a score, and under the baton of Chautauqua Music School Festival Orchestra director Timothy Muffitt, the balance of sound was nearly perfect, which is no small feat.

The actors, lead by Marianne Rendon and Stephen Michael Spencer, donned various hats and scarves and head coverings, having received costumes that didn’t fit, from Christopher Columbus to Mark Twain. (More on just how that actor fits into the inter-arts montage in a bit.)

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In another hilarious bit, a wagon drawn by a couple of bison draw the audience as the colorfully costumed characters of Daniel Sharp's papa and Mamie West, the oldest living Okie, managed to break the plains.” How poignant to hear (above Virgil Thomson’s “The World of the New Comer”) how “I'm On My Way” from Rodgers and Hammerstein’s “The King and I” began with a solo to close out the section about the Okies.

Throughout the evening, the audience was treated to an array of visual projections (supervised by Joseph Schmidt). The crowd gasped in delight when the O.C. Long’s“Land’s End” began with a combination of smooth and searing flute music. All this music flowed into the central Himalatic river toward the end of the production, the goers of “The Fiddler on the Roof”’s “Fiddler” and Yugoslavia’s Emil Richards. The evening ended with a performance of a non-religious existence. American nation should not be stopped by a few thousand savages, who represented an obstruction and an infatuation of a non-religious existence. Those of us who heard the stirring words of Native American Tink Tinker last week, “nobody on the plains” had nothing.

How to end all this obsession? Just turn out the lights? Well, this would not do, so the concept worked, and the evening came off as art rather than an assembly line, not necessary. It was highly artistic.

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Kenneth Serbin, professor and chair in the Department of History at the University of San Diego, delivers the Monday Interfaith Lecture in the Hall of Philosophy.

SERBIN: Brazilian Catholicism brought about global advocacy for the poor

\textbf{KELSEY HUSNICK} Staff Writer

When Kenneth Serbin moved to Brazil in 1996 to teach at the University of San Diego, he was surprised by the differences in the Catholic Church. “I was surprised by the differences in the Catholic Church,” he said. “I was not surprised by the differences in the Latin American culture.”

Serbin, professor and chair in the Department of History at the University of San Diego, talked about Brazil’s influence in the global Catholic Church and the rise of liberation theology — religious teachings in relation to the relationship between social and government structures. His lecture, “The Impact of Brazilian Catholicism,” was the keynote in Week 2 of the Center for Faith and Ministry’s interfaith lecture series on the human dimension, too.

“Brazil is credited with created the basis for the modern world,” he said. “Brazil is the country’s military dictatorship for the government in Brazil.”

Serbin also worked at the University of South Florida, where he focused on the needs of small communities and the people in the areas, instead of following the traditional model that supported the teachings of the Roman Catholic Church and ancient Latin texts.

“Tired of the uniform model of priesthood and seminary training, Câmara started to become involved in their psychoanalysis in seminary training in the late 1960s. He, in my opinion, was the first Brazilian man to bring in psychoanalysis in seminary training in the 1960s.”

Serbin said he worked with “the voice for the voiceless.” “He, in my opinion, was the first Brazilian man to bring in psychoanalysis in seminary training in the 1960s.”

The second influential man was Dom Waldyr Calheiros, who Serbin said helped about the only formal trial in the Brazilian military dictatorship for the government in Brazil.

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Serbin said there is still room for improvement in the Brazilian Catholic Church. Questions of sexuality and gender and ideas about female, married and gay clergymen would “minister to all aspects of our personalities.”

For the Church, “Liberation psychology.” While Brazil was ahead in all of these areas, Serbin said there is still room for improvement in the Brazilian Catholic Church. Questions of sexuality and gender and ideas about female, married and gay clergymen would “minister to all aspects of our personalities.”

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Below is the schedule of the 2013 summer concerts:

July 31: Randy Graham

August 7: The James Earle Band

July 19 - 20: Two-Day New York State Safe Boating Class, held at Chautauqua Marina, 104 W. Lake Road, Mayville, 716-753-0409, 716-753-3913, email boatsafety@aol.com, or go to the web site: www.chautauquamarina.com for more information.

April 1 – Nov. 1: Aviation Museum, Classic Airport, Restaurant, Mayville (Hartfield area), serving great food in the summer on weekends. See antique airplanes, engines, propellers and memorabilia, gift shops, vintage model airplanes, engines and more. Guided and unguided flight rides available, more information call 716-753-2160.

Every Saturday and Sunday during the summer (beginning last May): 9 a.m. to 1 p.m. at Four Market, Four Market, Mayville (Hartfield area), outdoor farmers market. For more information call 716-753-2160.

Lakeside Park, Route 394, Mayville: A beautiful park located on the shores of Chautauqua Lake. Enjoy swimming during the summer (lifeguards on duty), tennis courts, playground area, new community center, basketball court, infant area, picnic areas, boat launch, gazebos and pavilion on site. Located next to the Chautauqua Belle docking area. For more information on the park facilities or to rent the new community center for an occasion, call the Village of Mayville Office at 716-753-3113.

Chautauqua Township Historical Museum, Route 394, Mayville (53 Water Street), Memorial Day through Labor Day Friday, Saturday and Sunday from 1 – 3 p.m. (subject to change). Located in the old train depot building next to Lakeside Park and the Chautauqua Belle, featuring interesting historical memorabilia on the area. Call Jones of Chautauqua at 716-753-7542 for more information or 716-753-2160.

Chautauqua Raffles to Trailer Trails in the area feature biking, walking, bird watching, horseback riding, and cross-country skiing. Recreational trails for all to enjoy. PO Box 151, Mayville, 8070-7570. For more information on the trails and trail rules, call 716-753-3113.

Webb’s Miniature Golf, located on Route 394 in Mayville at Webb’s Year Round Resort (115 West Lake Road): Open June – Sept. seven days a week – 10 a.m. – 11 p.m. – for information call 716-753-3113.

The Chautauqua Belle Steam Ship Cruises around the 98-foot long steam-powered paddle boat, one of only sixty-seven percent high-pressure steam powered public vessels operating in all of North America, docked at Lakeside Park, Route 394, Mayville, 716-269-2355 or www.269belle.com (like cruise months, times and pricing).

Lunch is available daily from 11 a.m. – 3 p.m. Open Monday through Sunday 3p-12a Call 716.269.7829 for a Free Shuttle Ride!

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**Morning Warning**

COLUMN BY MARY LEE TALBOT

One example he gave came from the Matuto concert on Monday night in the Amphitheater. “There was a group dancing on the sidewalk,” he said, “but the music kept them from coming down and dancing.” León said that the whole audience joined in. “They wanted to belong.”

Another example of belonging came from his congregation’s partnership with a church in El Salvador. The Episcopal Church sponsors a primary school for children to learn English at St. Peter and St. Francis in South Africa and they do an exchange every year — one year in Washington and the next year in South Africa. “One of the sponsored boys went to the village school and was having a hard time adjusting. The headmaster called the church every week to see how things were going. After one week, the headmaster called and said that this was a different child. He was seeing his friends. He was an exemplary student.”

León urged the congregation to pay attention to their dreams. “God will let us know he is with us if we dream dreams big enough for the whole world,” he said. “If you want peace in the Middle East, dream that there will be peace. If you want a better country in which to live, dream that it will become possible.”

León gave a third example. He was invited to give the Benediction at President Barack Obama’s second inauguration. He decided to honor his mother by giving President and vice president a blessing in Spanish like she had given him — “Que Dios te bendiga.”

“Days later, I walked into my favorite sandwich shop, and the woman behind the counter came over and gave me a kiss and a big hug,” León said. “She said is El Salvador. She said, ‘Thank you for saying something in Spanish. They need to know we belong. We are part of the people. Our country is as much as theirs.’”

J. Jacob is not a good guy, but if he is part of our ancestral family then is room for all of us,” said the Rev. Luis León at the 9:15 a.m. morning worship service in the Amphitheater Tuesday. His sermon text was Genesis 28: 10-19a.

**AN ACCIDENT OF FAITH**

COLUMN BY MARILYN LEE TALBOT

“We may all look different, but we all have the same basic needs,” she said. “We all need food, clothing and shelter. Everyone has somewhere they live.”

“God is present. And I wonder if God did not make a mistake,” she said. “We have a ladder coming down from heaven and going back up and God was so set on having us come down and dance.”

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Vilenkin closes Jewish Lecture Series on end-of-life issues

Zalman Vilenkin, were “end rituals. Although end of life is – the meaning of Yartzeit (the known mourner’s prayer – is provided by the Rittman Industry.)

The Boyle Family has sponsored of the departed and empowers those griev – ence of the prayer, line the history of the prayer,

The Boyle Family Lectu – is a sought after speaker.

If you would be interested in discussing the possibility of supporting the performing arts or the educational work of Chautauqua’s program, please contact Karen White at 716-753-2257 or kwhite@chq.org.

Corner Endowment for Education supports Kemp, Norquist program

The Beverly and Bruce Conner Endowment for Education helps support today’s programs at Chautauqua, particularly as Kemp and Grover Norquist, Incledon of the Chautauqua Foundation in 1910 and, after World War I, his majority of his career was with the pharmaceutical in – dustry. In 1927 William Ritt – her husband William Ritt – is provided by the Rittman Foundation for Performing Arts, Patrick B. Rittman estab – as one of the editors of this annual publication.

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Most of the neighbors don’t mind. Many, in fact, join in the ruckus. This particular Thursday morning, Club is holding its annual Track and Field Day on the fields near Beeson Center, and a sizable audience has amassed, iPhones at the ready. A familiar voice, amplified by a megaphone, pierces through the throng.

“Groups 6 and 7 Girls, to your marks,” said Chuck Bauer, waterfront director at Club.

Six girls emerge from the crowd and toe the line in their respective lanes. A moment of silence stills the spectators as Bauer raises his hand, signaling the timers 220 yards in the distance.

“Get set,” he said. “Go!”

Before the crowd can catch up, the girls are already 20 yards into the race, flying through the field as if a horde of brown bats were at their backs. Fellow Clubbers looked on in amusement as Parents recorded video and cheered, hoping for broken records instead of broken ankles.

“The parents love coming down here for all the events,” said Jim Pangan, director of programming at Club. “It gives them a chance to relive memories of when they were in Club through their children.”

Clubbers in red and a smile across her face, Hanagan watches as the girls cross the finish line and receive high fives all around. Moments later, Bauer’s hand restarted the next race and six sprinting boys dash across the makishift track. On Sharpe Field, youngsters launch baseballs and hoot a discus.

“Better get over to the Beeson Youth Center, boys and girls from Groups 1 through 3 dart from obstacle course to obstacle course, diving through hula hoops and leaping over improvised hurdles made out of traffic cones and hockey sticks.

“We’ve been doing this so long, it really is a well-oiled machine,” Flanagan said. Take most events at Club. Track and Field Day is steeped in tradition.

A crumbling records board, displaying Club bests for events like the softball toss, the 50-meter dash and standing broad jump, attests to this tradition. Some of the records, like Tan Vanderstelt’s 300-foot softball toss, still stand from the late 1960s. Records are made to be broken, though, and this year two Clubbers did just that.

Molly Walsh is familiar with softball. Since her hand at a new sport on Thursday.

“I grew up playing baseball, but when I broke the record for the [Green 4 and 5 Girls] softball my brother told me I should sign up for softball,” she said.

At the south end of the Institution’s waterfront, there are no losers. At the end of the Institute’s waterfront, there are no losers.

“I love Club,” Walsh said. “I just like coming down here every day and hanging out with all my friends.”

Most of the players didn’t mind. They may want to try some track shoes, though, after her record-smashing performance in the Group 5 and SAC Girls’ 50-yard dash on Thursday.

“I didn’t know I broke the record until the end of the day,” Walsh said. “I asked Mr. Waltz, ‘Mr. Waltz and everyone else at Club, the scores hardly matter. At the south end of the Institution’s waterfront, there are no losers.

“A love Club,” Walsh said. “I just like coming down here every day and hanging out with all my friends.”

A clamor of shouts and cheers rose from the Chautauqua Tennis Center this weekend. From the sound of it, last Saturday seemed like any other behind the courts.

Early on the bright morning, though, 24 Chautauqua teams lined up for the annual tournament competition.

A morning of close match-ups and gritty tiebreakers, the three-hour tournament provided a morning of continuous play and nonstop excitement.

“Most of the players displayed excellent footwork and precise placement in the tournament,” said Lee Robinson, program director at the Tennis Center. “All of the matches were extremely close.”

These 24 participants of various ages split into four teams of six players, designated by red, blue, yellow and green shirts. Each team played enough one-set matches to compete against each other.

The Green Team — made up of Rainy Evans, Rich Reisman, Harvey Walsh, Dick Brown, Corinne Rosengarten and Susie Mauer — won the tournament with a total score of 52 victories. The Red Team took second place with 43 games.

Dick Redington, G.I. Hedges and David Levy all stood out on Saturday,” Robinson said. “They played outstandingly.”

Evans and Reisman of the Green Team played one of the most engaging matches of the day against the Blue Team’s Sheri Sacks and Roger Conner. After a nailbiting tie-breaker, Evans and Reisman edged out their opponents with a 7-5 (6) final score.

“That was definitely one of the more entertaining matches of the day,” Robinson said.

“Although the Green Team received bragging rights for their successes, they did not cash in on the winnings. According to Robinson, most of the participants are friends and regulars at the Tennis Center, so the yearly competition is traditionally cordial and casual.

“It’s just a fun, enjoyable tournament every year.”

Robinson said. “It’s competitive, but, as always, the score never matters after it’s said and done.”
GLOBING DANCE

3:30 CLSC Author Presentation.

12:10 AM Saturday Night Concert. Women's Club.

9:15 Jewish Lectures. (Programmed by Chabad Lubavitch of Colorado Denver. Hall of Philosophy)

7:00 (–9) Farmers Market.

10:30 AM CLSC Alumni Association Outdoor Teo of the Chautauqua Women's Club.

9:15 MORNING WORSHIP. (Sponsored by the Chautauqua Women's Club)

9:30 Jazz: The Language of Love. (Sponsored by the Chautauqua Women's Club. Hall of Philosophy)

7:00 DANCE INNOVATIONS. Charlotte Tylor. (Programmed by the Chautauqua Women's Club. Hall of Philosophy)

4:15 Youth Readers Program. Answer by the Box. (Sponsored by the Chautauqua Women's Club)

6:00 (–8) Public Storytelling of Germaine. Louis VanHouten. (Sponsored by the Chautauqua Women's Club)

7:00 (–9) Public Shred of Germaine. Louis VanHouten. (Sponsored by the Chautauqua Women's Club. Hall of Philosophy)

7:00 (–9) Poets and Pianists. (Programmed by the Chautauqua Women's Club)

3:15 Women's Club Concert. (Simon Parkin) 6:30 (–8) Friday Night Concert. Women's Club.

5:00 (–7) Children's Science Service. (Centering Prayer).

6:00 CLSC Alumni Association East of the Chautauqua Women's Club.

8:00 Friday Night Concert. Women's Club.

10:00 (–6) Saturday Night Concert. Women's Club.

4:00 Poets and Pianists. (Programmed by the Chautauqua Women's Club. Hall of Philosophy)

11:30 AM CARDINAL ACRE APOLLOPAINTS. "DEEP DISCOVERY, IN\SHORT, DISCOVERIES."

7:30 (–9) Mystic Heart Meditation: Spiritual Practices of World Religions. Tucker Standing Bear (Sponsored by the Iroquois Nation).

3:45 Poets and Pianists. (Programmed by the Chautauqua Women's Club. Hall of Philosophy)

8:00 Women's Club Concert. (Simon Parkin) 6:30 (–8) Friday Night Concert. Women's Club.

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