Exuberance, questions mark Jones' approach

MARY LEE TALBOT
Staff Writer

Exclamation points and question marks appear frequently in the titles for the Very Rev. Alan Jones' sermon series as Week Three chaplain at Chautauqua Institution. In her probing discussion on privacy issues, metaphor and vision are themes in Jones' sermon — a notion that will be evident in his sermons.

"Moving From Fear To Faith" is the theme for Jones this week. Satan's serpent is titled "freedom—Good News for the Shipwrecked!" One of the hymns Jones has suggested for the service is "Throw out the life line!"


Jones has taken on a mission to recover the sacred and the metaphorical language of the sacred. His vision on his website reads: "Recovering the Sacred: A Vision without a Task is a Dream/A Task without a Vision is a Drastic/A Vision and a Task is the Hope of the World!"

"We have lost something. What is it?" he wrote on his website. "A sense of the sacred is important for human freedom because 'the sacred' signifies that which cannot be bought or sold."

See JONES, Page A4

Politics writer Clift to discuss memoir, end-of-life care

DEBORAH TREFTS
Staff Writer

In her probing analysis and pregnant memoir of love, death and politics, Two Weeks of Life, Eleanor Clift has applied her award-winning journalistic expertise to a subject that most people neglect.

Avoidance of end-of-life decision-making was not an option for Clift and her late husband, Tom Brazzilis, the Cleveland Plain Dealer's Washington columnist, when he was diagnosed with kidney cancer in 1999. While facing his passing in 2005, she was also restoring and converting the house to a publishing and research center in Cleveland, Ohio.

At 8 p.m. Saturday at the Amphitheater, the Chautauqua Opera company will present the "Brescia" version of Puccini classic 'Madam Butterfly.' Instead of applause and adoration, Puccini received boos and laughter, fits of derision from the audience. The soft bird songs set to the sunrise scene are matched with sounds of mooing and rooster crows. A mortified Puccini leaves the stage in apparent derision from the audience. The soft bird songs set to the sunrise scene are matched with sounds of mooing and rooster crows. A mortified Puccini leaves the stage in apparent derision from the audience.

"This is why I like this version," he said. "Later versions took out the tension between the Americans and the Japanese — softened it. This version doesn't."

See CLIFT, Page A4

Opera Company to embrace unique version of Puccini classic ‘Madam Butterfly’

MARK OPREA
Staff Writer

T eatro alla Scala, Milan, 1904. Giacomo Puccini, the day after marrying his beloved Elvira, waits backstage during the premiere of his opera, Madam Butterfly. Instead of applause and admiration, Puccini receives boos and laughter, fits of derision from the audience. The soft bird songs set to the sunrise scene are matched with sounds of mooing and rooster crows. A mortified Puccini leaves the stage in apparent derision from the audience. The soft bird songs set to the sunrise scene are matched with sounds of mooing and rooster crows. A mortified Puccini leaves the stage in apparent derision from the audience.

A plot thought to be from his enemies soon backfires, as the revised version takes Puccini into a worldwide phenomenon. Today, Madam Butterfly is the composer's most celebrated opera.

At 8:15 p.m. Saturday at the Amphitheater, the Chautauqua Opera company will be performing this version. Jay Lesenger, the general/artistic director of the company and the stage director of tonight's opera, chose the "Brescia" version of Madam Butterfly, because, he said, it's ripe with cultural friction.

"This is why I like this version," he said. "Later versions took out the tension between the Americans and the Japanese — softened it. This version doesn't."

See BUTTERFLY, Page A4

Eagen to lead CSO in harmony with on-stage talent

WILL RUBIN
Staff Writer

While the eyes of the audience will be locked on the stage Saturday during Madam Butterfly, their ears will be taking in the sound of the production's orchestral band. Both the actors, actresses, and vocal virtuosos aren't in any danger of having their spotlight taken over by the orchestra.

Often stationed backstage or otherwise out of view, the band's job is to back the performers, set up action throughout the show and perform in harmony with the diverse vocal talent.

See CSO, Page A4

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Week Three deeply examines sensitive privacy issues, Page A5


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Summer’s first Art in the Park will offer handmade work of all varieties

"It’s a wonderful job of organizing it," Digel said that spots for the show because they are a community like Chautauqua. "I think the word is out wonderful job of organizing it," Digel said that spots for the show because they are a community like Chautauqua. "I think the word is out..."}

The Chautauqua Opera Guild will sponsor the Malton Butterfly Orchid show given by Jay Lesenger at 5 p.m. Saturday at the Athenaeum Hotel. Partners are welcome. Call Cheryl Gorelick. It is free and open to the public.

The CPOA’s first Art in the Park will be held from 12 to 4:30 p.m. Sunday in Miller Park.

Cathy Digel, who co-chairs the event with Kenny Bonnye, said she is excited and hopeful that excited and hopeful that Digel said that spots for the show because they are a community like Chautauqua. "I think the word is out wonderful job of organizing it,” Digel said that spots for the show because they are a community like Chautauqua. "I think the word is out..."
When I started to think about the theme for this week at Chautauqua — privacy — I kept thinking of the cartoon — a flashing highway sign with the message, “Welcome to Las Vegas! A faith-based community.” It expresses the fact that we all live in some sort of “faith” community, which makes assumptions about the human enterprise is about.

Las Vegas is a good place to start because it’s a community of obvious wishful thinking with its places of worship, sexual freedom, playing the slot machines, gambling, and buying stuff. How much of who we are as our model, we will uncover the view that — surprise, surprise — the body, and the brain with it, is a machine. As our model, we will uncover the view that — surprise, surprise — the brain is a machine. When we are not given anything better, we revert to the metaphor or myth of the machine. But we cannot … get to it. If we as passive moviegoers. We interact with it. It can change, and we can understand something determines what we find. “If we as science junkyard, and we need a new kind of “faith-based” religion — which, at their best, increase our tolerance for ambiguity and our appreciation of wonder.

When we confuse “fact” with “truth,” the result is a comforting shrinkage in understanding. What we think we understand we can control. The intellectual challenge is expressed by Jaron Lanier from Silicon Valley. In his book “You Are Not A Gadget” he makes the simple point that information under-represents reality. We live in a time that is crowded, but not in the kind of “faith-based” community, which in a never-ending conversation, helps us enlarge our horizons, discern the facts and connect the dots. We need both science and art — a revolution in us enlarge our horizons, discern the facts and connect the dots. We need both science and art — a revolution in our understanding of the world, or in deriving values that give our lives meaning. Again, “Certainty is … related to narrowness, as though we are the ones who become what the dots. We need both science and art — a revolution in our understanding of the world, or in deriving values that give our lives meaning. 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We live in a time that is crowded, but not in the kind of “faith-based” community, which in a never-ending conversation, helps us enlarge our horizons, discern the facts and connect the dots. We need both science and art — a revolution in religion — a revolution in our understanding of the world and of our tolerance for ambiguity and our appreciation of wonder. So, “Welcome to Las Vegas!”
CLIFF

Clift provides the sole pro-

veillance of the "Madam Butterfly" opera as it

Clift's work has been widely praised in the world of music and theater, and she has received numerous awards and honors for her contributions. She continues to be a formidable presence in the opera world, inspiring and captivating audiences with her passionate performances and captivating interpretations of central roles in opera performances around the world.

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JONES

The hope for the world is that[...]

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Designation/Personal Information

Patricia Graham

Designated/contributed to[...]

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HOMEOWNERS INSURANCE FOR CHAUTAULA PROPERTY OWNERS

Written By Bob B. Byrd, A CSP

Coverage for your home in a "Premier" Program

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Qualifying property may be up to 70 years a weaken. "I am proud to be a part of the Chautauqua Institution," said Jones. "I am honored to be able to serve the community and share my passion for opera with the people of Chautauqua."
From the President

T
oday marks the beginning of Week Three of the 2014 Chautauqua season. It is fitting that this very people-oriented program is capped with the first element of the rich mix that constitutes the Chautauqua spirit. A Raion in the Sun finishes its remarkable run in Brit- tany this weekend, and performances Saturday, afternoon and two on Sunday. This great, powerful play was built from a poem by Langston Hughes that begins with a question:

What happens to a dream deferred? Does it dry up like a raisin in the sun?
Or fester like a sore—
Like a scar?—or fester like a sore—
And then run?

... Or does it sit like an unraisable Rogue?
Or do the sneaking shadows steal it
And eat it up whole?

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Milestones

Robert Loring Gingell, M.D.

Dr. Robert L. Gingell, a pediatric cardiologist for 35 years in Buffalo and Jamestown, and a Bliss resident for 25 years, died unexpectedly Tuesday, March 12, 2013. He was 93.

Born in Roanoke, Virginia, he grew up in Silver Spring, Maryland, and earned a bachelor’s degree from American University. Before graduating in 1950 from the University of Maryland School of Medicine, a senior he was an ensign in the Navy, as was awarded the Air Medal with five oak leaf clusters.

He graduated in 1950 from the University of Virginia with a degree in civil engineering and worked for many years as a consulting engineer.

He was a member and past president of the Buffalo Ski Club, and active in Calvary Episcopal Church.

Gingell, Phyllis and their daughters spent more than 30 summers at Chautauqua, serving on a Haven, among them their daughters Elizabeth Gia-Cabell and her husband, Peter, of Groton, Connecticut, Corrie C. Brown of Athens, Georgia, and attorney Ellen C. Brown of Cincinnati, Ohio; his sister Mary Dominican of Our Lady of Mercy in New York; five granddaughters, Alex, Corrie, Jill, Daughaday of Orchard Park, Williamsville and a Bliss resident for 25 years, died unexpectedly Tuesday, March 12, 2013. He was 93.

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As much as the adults are engaged in a subject on the grounds, the kids are, too. And, hopefully, at the end of the day, they’re talking about it at the dinner table.

—MATT EWALT

Associate director, Education and Youth Services
In the last 50 years, the world’s population has doubled. The economy: “when you think of the food we get off of a farm, but they’ve increased it by 1% to 2% of the global food production system,” says Foley, “most of the world’s people are having a hard time every day are things like grains, or dairy products, or roots and tubers, meats — stuff like that.” Fruits and vegetables are not very big consumers. “About a third of the agricultural output is what’s called a ‘water fund.’” Foley said, “I’d hate for people not to have water. We have the tools we need. We just have to get to work.”

The central challenge that Foley seeks to address is how to feed the current world population, which is growing by 1.3% per year, or about 80 million people per year. In addition, 20% of the world’s population already food insecure. “We have done more in the last 50 years than all civilization put together,” said environmental scientist Jonathan Foley to the Amphitheater audience Friday, citing unprecedented advancements in technology, global development and energy use. Those five decades have seen human civilization acquire three times more food and water — and four times more fossil-based energy — to sustain itself.

So, Foley said, “How do we live through the most explosive, changing period we live through the most rapid in the last 50 years than all civilization put together?”

Jonathan Foley to the Amphitheater audience Friday, citing unprecedented advancements in technology, global development and energy use. Those five decades have seen human civilization acquire three times more food and water — and four times more fossil-based energy — to sustain itself.

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Globotrotting doctor couple finds Chautauqua enrichment

**Chautauqua Conversations**

**COLUMN BY JOHN FORD**

In the class. There followed an internship in Philadelphia for the first-year class of 125. University Medical School. I was one of five women in the only way I could see to do what I wanted to do. I did arrive in Ghana, in West Africa, in 1970. There was a mission hospital there, 250 miles from the capital of Accra, that had been started in 1940 at the request of the chief of the town. It was in the rain forest. It was also perfect for what I wanted to do. I had my boards in surgery. I was the only surgeon for one or two years. We had the ER techs and the X-ray techs. The only way we could do an operation was to check our young doctors. Gardiner and the Netherlands would send us young doctors and give some financial support.

I was there for 15 years. In my eighth year, one of the young doctors I hired was from Holland. Her name was Jeanne Wiebenga. My life changed. After 10 years, I didn’t want to be a nun anymore. I could see the potential unless I continued to be a nun. So I came home and I got an ER job at Jamestown General Hospital. For the first time I had to do insurance paperwork. I thought it was fabulous. When I had a chance to do so, I bought property on the grounds. I thought this is where life was. I thought of myself as being on vacation in Chautauqua and taking work breaks at the hospital. And Jeanne joined me. And here we are.

Wiebenga. I was born in the Netherlands. My parents came from rural communities in different parts of the country. They both ended up meeting in the center of the country, in Utrecht, where they were both in medical school. They graduated from medical school in 1939 but got engaged before my father was called up to the war. At age 20, my mother was running a tuberculosis hospital. They got married after the war. I was born a few years later.

My parents didn’t push me into medical school, but I did wind up going to medical school. My desire had always been to work all over the world. I guess I had a wanderlust, particularly for developing countries. Maybe some of that came from my grandmother. When she was 12, she moved to South Africa from the Netherlands. She was a wanderlust, particularly for developing countries.

For the past 20 years, we have hosted friends here from all over the world — literally. They have always wanted to come back, and they have come back. Fortunately, we have a place where they can stay.

**Chautauqua is all about participation.**

No matter the amount, every gift provides Chautauqua the opportunity to stay engaged, participate, and collaborate with a community of people who value lifelong learning.

[chevalierfoundation.org](http://chevalierfoundation.org) — 376.6306
1. Students and counselors from Children’s School filled the steps of the Colonnade as they sang patriotic songs following the annual Fourth of July Children’s School Parade Friday. 2. The young marchers proceeded down Amee. 3. Philip Jeschke, 5, arranged his headpiece in preparation for his march down Pratt. 4. Following the parade, students and their counselors goofed around in Bestor Plaza. Visit chqdaily.com for more scenes from the 2014 Children’s School parade.
Edible Artistry

Head chef brings new food philosophy to Heirloom

MIKE KASARDA
Staff Writer

Since its debut in the 1980s, the Atherton Hotel has traditionally greeted guests with high-culture decor and first-rate etiquettes. A lavish chandelier, plush carpeting, high ceilings, and a baby grand piano all add to the extravagant effect.

Waltz into Heirloom Resta,

rant, and the sensation stays the same. Intimate chi-chi drills over white tablecloths and articulate glasses of wine.

Throughout the kitchen doors, however, lies a radically different world. The frenzied situation behind the scenes is a sharp contrast from the dignified dining room, resembling the back-stage mayhem at a rock concert.

This show is of the culinary genre, though, and last Sunday featured the second rendition of the hotel’s Farm-to-Table dinner to take place this year. Travis Bensink, the new executive chef of Heirloom, is the star of the show.

“Obviously it’s crazy back here,” Bensink said, “but we’re having a lot of fun.”

All around, clanging metal, shouting wait staff and stirring skillets blend into a culinary din. Cooks toss sautéing vegetables like performing at a slam-dance performance. Servers dodge swinging doors. Despite the chaos, the kitchen bustles like a carnival. Servers dodge swinging doors. Despite the chaos, the kitchen bustles like a carnival. Servers dodge swinging doors. Despite the chaos, the kitchen bustles like a carnival.

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The energy is reflected in his and his associates’ work.

“His drive and need for organization comes from grandfathers. He was in the military and instilled that kind of mentality in me,” Bensink said. “I get up in the morning and have a plan for my whole day.”

Following a few jobs in law and graphic design, Bensink moved with his wife, Whitney, to North Carolina. While living in the Tar Heel State, he earned an associate’s degree in culinary arts and landed a few gastro-

nomic positions. Upon hearing about the opening at Heirloom, Bensink returned to his hometown and accepted the head chef position in April.

Now armed with his degree in culinary arts and another in business administration, Bensink applies his grandfather’s military orderliness to his managerial style.

“The first thing I needed to do was get the restaurant set up with this new philosophy and a staff that was onboard with what I wanted to do,” Bensink said. “Next year we’re going to work on getting more rooftop and onsite gardens so a lot of our food can come right from the ground. I wake up every day with plans for improvement.”

In these short three months on the job, Bensink has already made great strides in implementing his farm-to-table philosophy at the Heirloom.

He’s proud to say that between 50 and 60 percent of the menu’s ingredients come from within a 100-mile radius.

“Hopefully that number grows to 80 by the next year,” Bensink said.

Bensink also recognizes the importance of relationships within the community, sourcing from local farms and commu-

nity-supported agriculture initiatives like CHQ Local, Green Henen Growers, Half Acres Farm, Alexs Acres and more.
Off the beaten path: Where to find local organic food

To anyone who has driven along the side of the Great Blue Heron, whose nest is on the area’s more rural roads, it may not be so surprising that Chautauqua County has the highest density of farms of any county statewide. Just outside the grounds, there are numerous options for fresh, local food available a short drive away.

Just the ground up, the farmers specialize in organic fruit, vegetables, meat, eggs and fresh-picked produce, added about nutritious food as well. They are about nourishing life … and one bad meal. "We have a little say- ing here," said Rockcastles. "Our animals have a happy life … and one bad day. I’ve always believed that content, happy animal is going to produce better quality meat."

The Rockcastles run a self-service farm store stocked with beef, chicken, mushrooms and unwanted vegetables in their house garage. Established every Saturday morning, the downtown Jamestown Farmers Market every Fri- day.

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Established in 1984, Ab- ers Acres is a family farm managed by John Susa and Adam Abers. With more than 100 acres of self-service and fresh-picked produce, the Abers’ operation is split between those locations.

The original farm is lo- cated one mile west of Ken- nedy off Route 309. Another Kennedy location is based in 4909 Grub Hill Road and of- fers fresh self-serve raspberry and strawberry picking.

In 2002, the Aberses opened another location in North Warren, New York, Ab- ers Acres has a wide variety of fresh organic produce. Currently, strawberries and peaches are ready for pick- ing, and black raspberries and fava beans will be ripe within a week. Summer squash, peppers, cucum- bers, and many more veg- etables and baked goods are available at the Abers’ stands as well.

Call Abers Acres at 716- 267-2431 or send an email to info@abersacres.com for direc- tions or more information.

"I think in the future the culinary industry and you’re not using the freshest ingre- dients, which come from the small, local farm, you’re re- ally cheating yourself and the consumer."

His lessons are not con- fined to restaurants. In his mind, farm-to-table culture must be dedicated to it and pas- sionately take precedence.

"They just need to be educated about the benefits of this. It is a great way to improve the quality of life."

Benstink said. "All of our pro- ducts are purchased from local farmers, both organic and certified, Kiya said everything at the Abers’ operation is split between those locations.

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Bryant: Being poor is a state of mind

John Hope Bryant is successful because he had what few others in his hometown of Compton, California, had: a positive role model.

A man came to speak to the class when he was 9 years old. The man wore a suit, something no one did in his neighborhood. He was white, but all Bryant saw when he looked at him was green — the color of money.

The man said that he was an entrepreneur. He said they were never taught how to be rich. They never learned the skills necessary to dig themselves out of poverty.

There’s hope because if we teach poor people the skills they’re lacking — if we give them the memo, Bryant said — they can learn to rise above poverty.

“It’s not like we got the memo and we screwed it up,” he said. “We never got it. That should make you optimistic.”

Since then, Bryant has gone on to become the chairman and CEO of Operation HOPE, a nonprofit helping empower America’s poor and spread tools of financial literacy.

Operation HOPE, a nonprofit helping empower America’s poor and spread tools of financial literacy.
Prayer should get us into hot water, Warnock says

“When you hang out with Jesus, you get something other than a soothing experience,” the Rev. Raphael G. Warnock said in the conclusion to his sermon series on the Lord’s Prayer “For Thine is the Kingdom, Power and Glory” at 9:15 a.m. Friday.

“When you say the last line of the Lord’s Prayer, you have to be careful not to miss it as you are saying something radical,” his selected text for the morning worship service was Matthew 6:10, “Thine is the kingdom...”

“For thine is the kingdom and the power and the glory forever and ever,” those are beautiful words, bold words,” he said. “But don’t get so caught up in the poetry that you miss the power of the prayer.”

Warnock said that some people want their prayer without politics. One of his parishioners told him that she did not like all the political talk during services “as a soothing and refreshing experience,” she told him. He told her, “Scolds are a lot more like a bunch of judges.”

Jesus, he said, came to comfort the afflicted but also to disrupt.

“Jesus, the United States long-project. Because he said, ‘When you hang out with Jesus, you have the power to make the lame walk, you have the power to make the blind see. And the glory of the kingdom is present and yet to come. No matter how it looks, God is in the world right now. One day we will witness the kingdom in its fullness. We have to keep working for the kingdom,” he said.

“The kingdom looks like justice right now. The kingdom looks like low right now. The kingdom looks like community right now. The kingdom looks like inclusion right now. The kingdom looks like health care for all right now. The kingdom looks like care for the world. We are witnesses to the kingdom,” he said.

We pray who are called to bear witness to what God is doing in the world.

He continued, “When I feel the challenges that are so overwhelming, I wrap my mind around this prayer so I don’t have to worry.”

He talked about praying with churchgoers with his older brothers who were conceived in liberty and we are part of an ongoing prophecy. We have the power to clothe the naked. We have the power to feed the hungry. You have the power to feed the hungry. You have the power to clothe the naked.

“The Chautauquan Daily • www.chqdaily.com

Tenor Sammy Huh to perform at Pre-Vespers program

Sammy Huh, a tenor from Ridgefield, New Jersey, will perform during the "Sharing Gift" Pre-Vespers program at 4:30 p.m. in the Hall of Philosophy. Huh is entering his second year as a member of the Mary-land Opera Studio. A graduate of The Juilliard School with a Bachelor of Music in vocal performance, he performed the role of Lindoro in Le Domino Corse. He made his Lincoln Center recital debut in 2012. He is the owner of the Chautauqua chapter of the National Society of Arts and Letters. 

Campbell Chaplaincy funds Jones’ residency

The Robert D. Campbell Memorial Chaplaincy Fund will fund the preaching of the Very Rev. Alan Jones, who will fund the preaching of Sammy Huh, a tenor from Ridgefield, New Jersey, in the Hall of Philosophy. Huh is entering his second year as a member of the Maryland Opera Studio. A graduate of The Juilliard School with a Bachelor of Music in vocal performance, he performed the role of Lindoro in Le Domino Corse. He made his Lincoln Center recital debut in 2012. He is the owner of the Chautauqua chapter of the National Society of Arts and Letters. 

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UPCOMING EVENTS
JULY 10:  (6:30-8:30 p.m.), Free Performance - Entertainment in the Park: Lakeside Park, Mayville, Mahajibee Blues performing, for information call 716-753-3113 or www.mayvillechautauqua.org
JULY 10 - AUG. 28:  Entertainment in the Park Summer Concert Series, Lakeside Park, Mayville, from 6:30 - 8:30 p.m., Thursday evenings, free concerts - if rain at Carlson Community Center at Lakeside Park, Mayville, 716-753-3113, email to dmarsala@chautauqua-chamber.org or web site: www.mayvillechautauqua.org for information. Bring your own seating for outside performances.
JULY 10 – Mahajibee Blues, Lakeside Park, Mayville. Rainbow the Clown
JULY 17 – Mizzbehavin (KISS Tribute band), Lakeside Park, Mayville
April 1 – Nov. 1 (Tuesday – Sunday): Aviation Museum, Classic Airport, Restaurant, Mayville (Hartfield area), serving great food in the sum- mer on weekends. See antique airplanes, engines, propellers and memorabilia, gift shops, vintage model airplanes, en- gines and more. Glider and Airplane rides. Right instruc- tion. Tours available. For more information call 716-753-2160.
Every Saturday and Sunday during the season (begin- ning late May - 9 a.m. - 3 p.m.), Flea Market, Dart Air- port, Mayville (Hartfield area), outdoor flea market. For more information call 716-753-2160.
Lakeside Park, Route 394, Mayville: A beautiful park located on the shores of Chau-tauqua Lake. Enjoy swim- ming during the summer (lifeguards on duty), tennis courts, playground area, new community center, basketball court, infill area, picnic areas, boat launch, gardens and park benches. Lo- cated next to the Chautauqua Belle docking area. For more information call the new community center in the park. Also call the Village of Mayville Of- fice at 716-753-2325.
Chautauqua Township His- torical Museum, Route 394, Mayville: (15 Water Street): Memorial Day through Labor Day, Friday, Saturday and Sunday from 1 – 5 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 Town of Chautauqua at 716-753-2742 for more information or 716- 753-3013.
Chautauqua Rails to Trails: Trails in the area feature hik- ing, walking, bicycling, bird watch- ing, horseback riding, and cross-country skiing. Recreational trails for all to enjoy. P.O. Box, 915, Mayville 14757-0751. For more infor- mation on the trails and trail rules, call 716-269-2666.
Webb’s Minigolf, located on Route 394 in May- ville at the Year-Round Resort (105 West Lake Road): Open June – Sept., seven days a week – 10 a.m. – 11 p.m. – for information call 716-753-4346.
The Chautauqua Belle: Steamship Cruises aboard this 98-foot-long steam-powered paddle boat, one of only six, 100 percent high-pressure steam powered public ves- sels operating in all of North America, docked at Lakeside Park, Route 394, Mayville, 716-269-2353 or www.269belle.com (for cruise months, times and pricing).
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The village of Mayville is the closest village to the Chautauqua Institution
Exit the Chautauqua Institution Main Gate, turn right. Shop, play and dine all within 3.5 miles.
"The Best Kept Secret on Chautauqua Lake"
Mayville/Chautauqua Chamber of Commerce 2014 Events

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April 1 – Nov. 1 (Tuesday – Sunday): 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. Glider and Airplane rides. Right instruction. Tours available. For more information call 716-753-2160.
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O’Sullivan to teach Zen

Buddhism for Mystic Heart

KELSEY HUSNICK
Staff Writer


After getting into a minor fender-bender 35 years ago, O’Sullivan went to the emergency room in order to document the accident. His blood pressure was too high, and the doctor wouldn’t let him leave without prescribing him something.

“When he left the cubicle to get the prescription, the nurse said don’t take the medicine — learn how to meditate,” O’Sullivan said. “So here I am.”

Even though he was brought up as a Catholic, O’Sullivan now considers himself a Buddhist and sometimes meditates two or three times a day.

O’Sullivan will be on the Week Three meditation leader for the Mystic Heart Program, a Department of Religion initiative aimed at exposing Chautauquans to various world religions and traditions. Representing the practice of Korean Zen Buddhism, O’Sullivan is a senior Dharma teacher in the Korean Lin Seo Line and founded the Three Treasures Zen Center in Oneonta, New York, and the Binghamton Zen Center Group in Binghamton, New York.

Buddhism has no right or wrong, according to O’Sullivan; there are answers that feel appropriate in the moment. O’Sullivan presents this situ- ation to Chautauquans as you’re walking through the woods, and you come upon the deer. O’Sullivan said, you could also be a fan of the sport and tell the man that the deer ran south, in which case you are possi- bly harming the deer but helping a fellow hunter.

O’Sullivan’s Tuesday seminar will be on “The Bud- dhist Concept of Interdepen- dence,” and his Thursday seminar will be called “Who’s That Needs Privacy?”

Usually, interconnected-ness is referred to as cause and ef- fect, O’Sullivan said, but it’s actually one big continuous cycle, with cause and effect being the same thing. The cause that the effect was originally caused by something else, and so forth.

To demonstrate this, O’Sullivan shared a game he plays with his grand-children. He will tell them to come up with as many interconnected elements as possible with foods on their dinner plate, such as an egg.

They think about where the chicken came from, the truck that delivered the eggs, the people who made the egg cartons, and the people who stacked the egg cartons in the store. The list goes on and on, for all a single egg.

His talk, he hopes, will help Chautauquans realize just how many people and things are interconnected in even the simplest of acts and objects. He then plans to re- late that to everyday choices people make.

“If we do something, we create a wave of good- ness. When we do something negative, we create a wave of negativity,” he said. “We can see when we pay atten- tion to the interconnectedness of what we’re doing in order to cause a wave of love and compassion or of negativity.”

When he addresses pri- vacy, O’Sullivan will bring to attention how much of our- selves we’re giving up when we do simple things, like signing up for a subscription or swipe a credit card. Does giving away this information make us feel uncomfortable? Is it why these questions and emotions he will raise and help people analyze.

“One idea of privacy dif- fers from person to person, he said. We put ourselves in a personal bubble and all of our privacy issues take place within ourselves — within our bubbles.

“Looking at a privacy is- sue is a good teaching in life,” O’Sullivan said. “To look at things in a different light and see our true selves, and how our emotions are so involved in it ... Sometimes they don’t even realize what they’re trading off.”

People of any religious faith or tradition are wel- come to attend the mediation sessions any day of the week, regardless of previous experience or medi- tation practices.

Morning meditation ses- sions are held weekdays from 7:30 a.m. to 8:30 a.m. at the Main Gate Welcome Center, and are open to anyone with a gate pass. More in-depth meditation ses- sions are held from 12:30 p.m. to 1:30 p.m. on Tuesdays and Thursdays in the Hall of Mis- sions, and silent meditations are held from 7:30 to 7:45 p.m. Thursdays in the Main Gate Welcome Center, again with a gate pass.

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Opening Reception

COMMUNITY

A MASKER STORYTELLER

Doug Berky tells stories using puppets and masks in his presentation, “Fables, Foibles, Other Imaginations” during one of his Family Entertainment Series performances in Smith Wilkes Hall Tuesday. The puppets and masks, Berky shared folk stories from India, France and ancient Korea. This was Berky’s fourth time performing in Chautauqua.

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Surely one of the most joyous places on the grounds, Children’s School is always bursting with exuberance. We hung with 5-year-olds and their teachers in the Yellow and Blue Rooms on Tuesday. Above, the youngsters arrive at the school early in the morning. The students in the Blue Room have “free choice time” their first hour of school, where they get to choose what games to play or crafts to do before the rest of the day’s planned activities.

Kids on holiday

The Fourth of July is the great American summer family holiday. It has patriotism, parades, sunshine, beaches and kids of all ages enjoying themselves and their families — and Chautauqua has its own familiar holiday traditions.

Kids are at the center of much of the Fourth of July activity on the grounds, so a team from the Daily set out recently to meet some of them and their families. We visited the Children’s Beach on a warm Sunday afternoon and the Children’s School on a fun-filled weekday morning. These are the stories we found.

RIGHT: Caitlin, “4-and-a-half,” shows Kurt, 3, the proper number of fingers for his age. Caitlin and Kurt were two of 10 children brought to the beach that day by sisters-in-law Gina, from Duxbury, Massachusetts, Emily, from Austin, Texas, and Suzanne, from Wilton, Connecticut. They and their husbands have been spending a week on the grounds for several years. The kids range in age from 18 months to 10 years old, and those we spoke with all mentioned the beach and Bestor Plaza as favorite places at Chautauqua. The freedom to zip around the grounds on their bicycles was very meaningful to the older children.

BELOW: Owen Hurwitz paints his hands blue to make hand prints on the Fourth of July-themed wall during his “free choice time” at Children’s School.

BELOW RIGHT: children playing in the Yellow Room make “smoothies” with glass beads over a light board during their “free choice time” Tuesday. The 5-year-olds at Children’s School are in the capable care of longtime Children’s School teachers John Denton and Tori Savage.

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Celebrating the Promise
Chautauquans fill Bestor Plaza on Promise Day
PHOTOS | MATT BURKHARTT

On June 29, the Chautauqua Foundation invited the community to its natural gathering place, on Chautauqua’s front lawn, and threw a party in celebration of the Promise of Chautauqua. Scores of Chautauquans assembled in Bestor Plaza from 12 to 3 p.m. for Promise Day, with activities centered around the themes of The Promise Campaign.

Giant foam letters spelling “Promise” provided a sculptural piece and a canvas for multicolored Sharpies. A five-location scavenger hunt based on the campaign’s five theme words — civil, sustainable, inclusive, innovative and engaged — sent participants on a race for stamps in order to secure one of 200 free T-shirts and a chance to win an inflatable two-person kayak. (Eli Guinee and his family were the victors.) Local food vendors were also on hand for a Fresh Festival, to tie in with Week Two lecture theme “Feeding a Hungry Planet” and representatives of the Chautauqua Symphony Orchestra and Symphony Partners gathered non-perishable food items in support of the Orchestra’s Feeding America drive.

Funds sought to fulfill The Promise Campaign will contribute $98.2 million in new investments in Chautauqua’s people, programs and facilities. For more information, visit chqweb.org/promise.
Inside the humid warehouse next to Brawdy Theater Studios, carpenters toss planks of wood in a growing pile, Blue sparks spit from a whirling table saw as a man in a welding mask concentrates on the movement of the blade. Ren Roberts, master carpenter, is the only man in the room.

This year, Chautauqua Theater Company is made up of 60 percent women — with the scene shop of four women and one man. For the first time CTC’s arts conservatory is more than 50 percent female. But these ratios are still an unbalanced part of the theater world.

“We didn’t go out to hire more women than men,” said CTC Artistic Director Vivienne Benesch. “Excellent was the agenda, and I’m proud that the excellence is represented in as many women being hired as possible in this theater company as there are. That’s the important message.

In the industry, directing and playwrighting are still largely male-dominated, and the scene shop, a behind-the-curtain role populated by carpenters and builders, is also mostly men.

Though United States theater statistics are limited, in England, the Guardian conducted a study with FringeArts, theatres looking at 10 subsidized theaters and their financial records. According to that data and the resulting article, “Women in theatre why do we see it?,” female numbers made up only 25 percent of creative roses in 2011-12.

Carpentry is 10th among the most common occupations for women. It is not among the top 15 most common occupations for women.

CTC’s shop completely subverts the usual gender gap. Those working in the company's workshop said the makeup of the team has been an uplifting departure from the norm.

“Everyone is very capable,” said assistant technical director Rebecca Key, who works in New York City. “As far as I know in my experience with the industry, the carpentry side is very male-dominated. Especially if you go into a group that doesn’t know you, you constantly get asked, ‘Hey, do you need help lifting that?’”

Carpentry is among what the U.S. Department of Labor considers “traditional occupations for women,” meaning any position employing less than 25 percent females. According to playwright Masha Norman, by these standards, playwrighting, directing, set design, lighting design, sound design, choreography, composing and lyric writing are all considered “traditional” based on statistics from 2008. That makes the environment in CTC’s scene shop — and company at large — a rare one.

“A man used to being a minority in other places, in other larger shops where I’ve worked,” said Elyse Estes, props/scenic painter intern Millie Omps said the composition of the group was immediately validating, but the team, including Roberts, quickly bonded over their work.

“I thought I was going to be the only girl, I thought for sure, I had no idea,” Omps said. “Walking in and seeing that the majority of the team was women, I felt even more empowered to do this job. I thought, ‘Here’s a group of strong women who are going for what they love to do.’”

For Roberts, the company dynamics at Chautauqua is what drove her to come back for a second year.

“There’s such a wonderful group of people that come and work for the company,” Roberts said. “The work that we do here is so much better in my opinion than other places, and I really appreciate the level of professionalism.”

This expertise is what CTC is known for throughout the New York theater scene. Key said she hopes the demographic makeup of the shop and the company — as well as the excellent body of work produced by each — will demonstrate that, despite trends, the theater world can evolve.

“Even though some people are judged based on her physical appearance or gender, as she has been in other carpentry jobs where she was in the gender minority. ‘I’ve heard a lot of ‘Oh, your nails are really nice.’ Or, ‘Oh, you’re wearing eye makeup, that’s hot!’ and stuff like that that (you wouldn’t believe),’ Gardner said. “It’s a nice change.”

For the company as a whole, 60 percent woman isn’t proud departure. Since 2008, CTC has frowned a little above in below em- ploying 50 percent women. But, this year’s conserva- tory is made up of a larger percentage of female actors is a mark of a difference from the industry at large.

According to the data from The Guardian, women only represented about 38 percent of all activity in 2011-12 in England, despite the fact that most formal training programs enroll close to equal numbers of women and men.

“A lot older and just get more with the politics of the workforce of the arts, the more it’s coming to my attention that there is still a massive disparity of opportunity,” Benesch said. “I am thrilled that here we have activity at all levels, at a leadership level but also on a staff level, down to our conservation — women are involved in and full parity, if not more than.”

Close to equal numbers of the sexes offers an outlet for egalitarian artistic contributions, which Benesch said is a major objective of the company regardless of gender.

“I just want to make sure that voices are heard and that women’s voices are heard,” Benesch said. “And by voices, I mean that in the large sense. The scene shop, as craftspeople, is a voice.”

EMMA FOEHRENBERG MERCHANT | Staff Writer

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MUSIC STUDENTS PREPARE FOR SUNDAY RECITAL

On an easy Sunday afternoon — as the breeze caressed the flowers and tugged with the trees — the sun, with its curious eye, illuminated the studio of world-renowned violinist Jacques Israelievitch.

On a stand, dashed with murmur and soothing melodic lines, sat Israelievitch's sheet music. As his fingers stroked the notes on the page to fruition, his passion for the stoned instrument was reiterated time and time again.

"I make music and I help other people make music," he said. "It's a great life."

At 3:30 p.m. Sunday in Elizabeth S. Lenna Hall, audiences can see Israelievitch perform his passion at "An Afternoon of Schubert" with pianist Valentina Sadovski. The two will be running a music marathon, and promise to play two-and-a-half hours, with only a short break. Bringing the classical music marathon back to Chautauqua for the second summer in a row, Israelievitch said he's excited to show parts of Schubert's world to those who have yet to discover it.

"Schubert is probably one of the very best composers of melodies," Israelievitch said. "He wrote 600 songs. He was a major, great musician." The composer and featuring their plethora of work many composers have, as opposed to those that have realized, mean that they are not good. "I want to be able to show the audience that there is a diversity," Israelievitch said. "Just because one piece becomes a masterpiece — sometimes at the expense of the other pieces — does not mean that they are not good. I want to be able to show the audience that there is a wealth of music that never gets or very seldom is performed."

Now a veteran marathon performer, sometimes playing upwards of eight hours of music straight, the School of Music faculty member said he enjoys showcasing the plethora of work many composers have, as opposed to those that have realized the most fame.

"I like featuring one composer and featuring their diversity," Israelievitch said. "Just because one piece becomes a masterpiece — sometimes at the expense of the other pieces — does not mean that they are not good. I want to be able to show the audience that there is a wealth of music that never gets or very seldom is performed."

Sunday's recital will also feature Sadovski, a Belarus native and highly esteemed soloist and collaborative musician. Currently settled in Toronto, Sadovski will accompany Israelievitch on the piano. The pair will be performing all the works for violin and piano by Schubert, the famous "Arpeggione Sonata" played, on viola and piano, with the three sonatas, the Duo in A Major, the "Fantasy" and the "Rondo Brillante."

While proper recital etiquette requires showgoers to remain in their seats, Israelievitch said he is most excited to take audiences outside Lenna, on a tour of beautiful music. "It's an exploration," he said. "I want to take the audience on a tour of this music."

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ZAINAB KANDEH | Staff Writer

Visit www.chqdaily.com for the love of learning
Chautauqua Community Church hosts a labyrinth service in the Hall of Philosophy Tuesday of each week. The groups meet from 9 to 7 p.m. with a break for the 5:30 to 7 p.m. dinner. The cost is $7.
Years since its discovery, America considers its identity

**The Daily Reporter**

**COLUMN BY GEORGE COOPER**

Columbus said that his voyages were devoted to this discovery of a new hemisphere. It has been surrounded from childhood by influences that helped him to have better work. He wanted to be made Viceroy of the King and his work was justified.

**take his journey.**

Columbus set off after prayers had been offered on Aug. 3, 1492. Few expected the crew to return. There were delays, battleships, repairs and ports of doom. As Columbus set off, it was a new world before the explorer's startled vision. He was to discover a new world, and when it was justified, his work was done.

Although he had not found a passage to India, he discovered a new world which, after providential discipline and preparation, was to be the home and asylum of liberty at the end of its time. It only then appeared.

On the same day of 1892 that Young was creating his em- phasis in Columbus, Islandia and the homeland of liberty Professor Moses Cooper of Cornell University delivered a lecture "Are We Americans?"

Young said that "directs our eyes to a fact quite unprecedented in the history of the world — the fact of a powerful nation, a renowned nation, now more than a century old as a nation, more than two and one-halves cen-
turies old as a group of kindred communities, and yet, rest-
ing, today, under some shadow of doubt as to whether it has a national name."

The monarch "The United States of America" seemed to lack important features of a national name. It isn't a name at all, but a phrase, a mere proposition.

"Unreadably and void of all that is picturesque and lov-
able," Young said.

"America" in itself was a designation that did not dis-
granulate the American inheritance, even as we consider our- ourselves as a part of our particular titil," of Young. Moreover, this country was not only United States in the modern world. In Europe, they had a United States of America, and in all the United States of Central America, of the Argentine Republic and the United States of Brazil.

But then had been proposed the name of "Colum-

"The year 1992 marked four centuries since "a sailor, Columbus may have brought some of this on himself. He was considered a bit of a nut, though he had been excited," Young said.

"The first time I got it [the moniker]," of Young, "was when it was announced, "since it is applicable to the whole hemisphere as a land of grasping, selfish people, a land of a blustering

"..."Young said. The last suggestion, if the people are still not satisfied with America, is to "make the best of this world and all worlds."

Haven put the concept in a broader base of knowledge, whatever the circumstances.

"..."Young said, "in honor of the great explorer who sailed across the ocean to Columbus, Islandia, and the homeland of liberty."

The Chautauqua Writers' Center workshops for Week Three were created to help folks tell their stories, ways we learn and comprehend, whatever the circumstances.

"We come away inspired, and "Young said of his workshop. But, "there's an environment for every writer because it draws readers in and helps the poet put an end to the concept of a broader audience, a broader base of knowledge for everyone."

"I hope they find a way to write about the creative process for others because we must admit that others' work is going to be quite a bit different."

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Africans For Rent

The...
Workshop I recital bids goodbye to dance program’s youngest

Cortney Linnecke
Staff Writer

At 2:30 p.m. on a hot Tuesday afternoon, most children in Chautauqua are zipping around the grounds on bikes, swinging from monkey bars in Chautauqua’s Dance Workshop I program, however. They are filed into a dance studio, hair slicked back and tails on, practicing pointing their toes and softening their hands.

As Week Two draws to a close, Workshop I dancers are finishing up final rehearsals for their first and only performance of the season. The performance, which features three separate dance numbers, begins at 1 p.m. Saturday, July 5.

The children also appreciate the audience that come to the Institution from all over the nation, undergoing a rigorous audition process to secure their places at Chautauqua’s School of Dance.

“We’re very excited because they’re the youngest dancers in the program, and they do a lot of things that we would consider really only being here two weeks,” said former Balanchine dancer and Charlotte Ballet’s artistic director Jean-Pierre Bonnefoux, who came to the Institution this summer to attend both workshops.

“I think it’s always good to go away during the summer, to get to work with new people, to experience the nurturing environment. The nurturing environment. The nurturing atmosphere is comforting to many parents of young dancers who maybe haven’t traveled away from home before,” Moriarty said. “The children also appreciate Chautauqua’s unique atmosphere as it allows them to feel free and independent.”

“This is an opportunity to observe and experience dance. It is the culmination of two weeks’ hard work, long classes and endless rehearsals. It also marks the end of the Workshop I students’ time in Chautauqua, as they will leave right after their performance to join the incoming Workshop II students space to move in. But in that time here they have learned more than just steps and choreography. Moriarty said that they have also learned from the diverse students around them and the friendships that they’ve forged. “I haven’t seen any competition within this group at all,” she said. “It’s really nice. They all get along very well.”

“This weekend, the Workshop I dancers are packing their bags and donning their recital costumes, they will also be eagerly awaiting the arrival of friends and family who usually show up in full force for the performance. But Moriarty said she’d like to see more than just familiar faces in the audience at this year’s show. She sees the Workshop I recital as an opportunity for the Chautauqua community to experience the Institution’s youngest generation of performers. “Normally, it’s primarily families or other dancers that come to our show,” she said. “But it would be great if other people would come see us, too.”

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LAKEWOOD APOTHECARY & NATURAL HEALTH CENTER
in the historic Village of Lakewood
in front of the Clock Tower

THE CRAFTS ALLIANCE PRESENTS
THE CRAFT SHOWS AT CHAUTAUQUA

These intimate Craft Shows, held twice each summer, in July and August, feature the work of award winning craft makers from across the United States and Canada, in the beautiful setting around Bestor Plaza. Contemporary fine crafts media are fully represented, with unique objects in a wide range of prices.

Prep are sure to catch our ads in this week’s Daily, where we are featuring a participating artist and his or her fascinating back story each day.

The Crafts Alliance, Inc. is a non-profit organization dedicated to the development and promotion of the highest possible quality of craft art.

For more information call: 716-673-5479

THE CRAFTS ALLIANCE PRESENTS
THE CRAFT SHOWS AT CHAUTAUQUA

LAKEWOOD APOTHECARY & NATURAL HEALTH CENTER
in the historic Village of Lakewood
in front of the Clock Tower

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(Next to the Japanese Restaurant in the St. Elmo)

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Work out with any question on what you want to serve.
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716-297-3566
or come by the office at St. Elmo
**08:00** Chautauqua Opera Company: Young Artists. Five for ten members, ten for nonmembers, ten for children. 

**09:00** Chautauqua Women’s Scholarship Program. The Chautauqua Women’s Club.) Women’s Club house Afternoon of Schubert. "From Sea to Shining Sea." "Amplifier" 

**09:30** Performance by the Everett Jewish Life Center Chabad Lubavitch Community. Chabad Lubavitch Jewish House. "Holy is the True Light." The Chautauqua Women’s Club.) Women’s Club house Life Member Celebration. Memberships available at the door. 

**12:00** Public Shuttle Tours of grounds. Fee. Chautauqua Women’s Scholarship Program. Benefits the Chautauqua Women’s Club.) Women’s Club house Afternoon of Schubert. "From Sea to Shining Sea." "Amplifier" 


**14:00** Public sale at the Community Kosher BBQ. Sale starts at 12:30, ends at 2:30. 


**15:00** Outdoor Lighting Walk-about. A walk to see the lights that have illuminated the True Light. Chautauqua Women’s Scholarship Program. Benefits the Chautauqua Women’s Club.) Women’s Club house Afternoon of Schubert. "From Sea to Shining Sea." "Amplifier"