

The Chautauquan Daily

chqdaily.com
Chautauqua, New York

FRIDAY, July 30, 2021 || THE OFFICIAL NEWSPAPER OF CHAUTAUQUA INSTITUTION

75¢
Volume CXLIV, Issue 30

Ibegwam wins 4th annual Janus Prize for ‘After School Hours’

SARAH VEST
STAFF WRITER

In ancient Roman mythology, Janus is the god of beginnings, transitions and doorways. He is typically depicted as having two faces, one looking forward and the other looking back.

In the same way Janus’ looked to the past and the future, the winner of the annual Chautauqua Janus Prize should – according to Michael I. Rudell Director of Literary



IBEGWAM

Arts Sony Ton-Aime – simultaneously be grounded in the traditional and “paving the way for future writers.”

This year, the prize – funded by Chautauquans Barbara and Twig Branch and awarded now for the fourth time to an emergent writer who has not yet published a full manuscript – goes to a short fiction story titled “After School Hours” by Enyeribe Ibegwam.

There will be a reception at 3:30 p.m. EDT today on the CHQ Assembly Video Platform to honor Ibegwam, featuring remarks by Rion Amilcar Scott, one of the judges.

Ibegwam’s story follows two Nigerian-American boys living in the suburbs of Washington, D.C. The story deals with parental expectations and the kinds of punishments that occur when their expectations are not met.

Ibegwam was raised in Lagos, Nigeria, and has been awarded a PEN/Robert J. Dau Short Story Prize and was a finalist for the Commonwealth Short Story Prize.

His stories have appeared or are forthcoming in *PEN America Best Debut Stories* 2019, *Prairie Schooner*, *The Southampton Review*, *Auburn Avenue*, *The Georgia*

Review and Transition Magazine. He is a graduate of the Iowa Writers’ Workshop.

“I think what I’m trying to do is sort of take from the past and use it to, in many ways, compare the future. So I’m almost like a judge in everything I look at,” Ibegwam said, in keeping with the idea of the two-faced god. “I wanted to compare, that’s how I see the past and the future.”

Scott said that this year “there was very stiff competition” and a number of “beautiful stories.” However, for him it “wasn’t a hard choice.”

See **JANUS**, Page 4

SERVING IT NEAT

CHAUTAUQUA FAVORITE
STRAIGHT NO CHASER RETURNS
FOR FIRST LIVE SHOW SINCE 2019



SARAH VEST
STAFF WRITER

This performance has no backing band – just vocals straight, no chaser.

Straight No Chaser is a professional a cappella group that was founded in 1996 at Indiana University. This is the group’s fifth time performing at Chautauqua Institution, having previously taken the Amphitheater stage in 2011, 2012, 2013 and 2016.

Group member Tyler Trepp, who joined the professional group in August 2009 after being a member of the collegiate SNC, said that “it’s been a long time” since the group last performed.

During quarantine, SNC streamed two live performances while also working on recording their new album *Social Christmasing*. Their performance at 8:15 p.m. tonight in the Amp will be their first live performance in over a year, and kicks off “The Open Bar Tour.”

According to Trepp, the group is excited to finally be back in front of a live audience and back together after working remotely for so long. They added a new member, Jasper Smith, shortly before the pandemic hit after another singer, Dave Roberts, stepped back from the spotlight into an exclusively managerial role in order to spend more time with his family. Smith, like Trepp, was in the collegiate SNC before joining the professional group. This will be his first live performance.

“It’s going to be fun; we’re all looking forward to this first show,” Trepp said.

See **SNC**, Page 4

Capers to discuss humor in life, finding purpose in online lecture

MAX ZAMBRANO
STAFF WRITER

For nearly three decades, Steve Capers has lived in the world of comedy.

In 1993, he became an executive for Black Entertainment Television (BET), where he helped promote programs such as “Video Soul,” “Teen Summit,” and “Rap City.”

Five years later, he moved from Los Angeles to Chicago to work for Comedy Central. There, he planned comedy events of some of the most well-known comedians of the time, including Jon Stewart, Lewis Black, Ben Stein, Bill Cosby and Sinbad.

Five more years passed before Capers left Comedy Central. After that, he helped run a monthly comedy show in Chicago. In 2009, Knock-Knock Productions asked him to help run a comedy show promoting Black comics.

This festival, the Martha’s Vineyard Comedy Fest, was first held in 2010. By 2017, he was hosting Black Comedy Month as part of the



CAPERS

comedy festival, one of the biggest celebrations of Black comedy in the country.

“(It’s) a national campaign that helps us celebrate African American humor,” Capers said.

At 1 p.m. today on the CHQ Assembly Video Platform, Capers will celebrate Black comedy in this week’s lecture as a part of the African American Heritage House 2021 Lecture Series.

“At the festival, we spotlight many African American comedians, so we just want to be that platform to broaden and give that opportunity to several African American comedians,” he said.

Capers will approach his lecture on CHQ Assembly with the same mentality as he did for Black Comedy Month.

“We want to make people laugh because there’s so many people who need to laugh with all of the turbulent times we’ve been going through, especially this past year with the pandemic,” he said.

Throughout his career, Capers said he found himself having purpose.

See **CAPERS**, Page 4

Chautauqua Opera Company’s ‘Scalia/Ginsburg’ honors work’s namesakes — down to appearance

DAVID KWIATKOWSKI
STAFF WRITER

In the United States’ current political climate, polarization seems to be the norm, and it is easy to forget a time where people from across the aisle shared a camaraderie-like friendship.

Supreme Court Justices Antonin Scalia and Ruth Bader Ginsburg’s close friendship went beyond the bounds of the political spectrum, and that friendship is on full display in Chautauqua Opera Company’s production of *Scalia/Ginsburg*, which continues its run at 4 p.m. today at the Performance Pavilion on Pratt.

Chautauqua Opera Young Artist Kelly Guerra, who portrays Ginsburg in the opera, was initially intimidated by playing such a powerful woman in American history.

“I definitely have to hype myself up and remind myself that RBG was a superhuman that changed how American women are considered in the eyes of the law,” Guerra said. “So if I’m feeling any

nerves, I remember that I have to focus and honor RBG, and not worry about myself so much.”

Guerra had a wealth of resources to pull from in her research; even during the run of the show, she continues to find more that surprises her.

“I like to watch videos of her in court, and reread certain important cases of her career,” Guerra said. “I recently rewatched a segment from ‘The Colbert Report’ about her workout routine, and I was beside myself because she just didn’t entertain Stephen Colbert’s silliness at all. Her serious demeanor is so dear to me, because I can be rather serious myself, and it’s nice to know that you don’t have to be an extrovert to change the world.”

Wig and Makeup Designer Martha Ruskai had talks with director Cara Consilvio and Chauncey Packer, the Chautauqua Opera Guest Artist playing Scalia, about potentially having a bald cap since Scalia had a receding hairline.

See **OPERA**, Page 4

IN TODAY’S DAILY



‘WHAT IS TRUTH?’

Jesus is truth, guest preacher Thomas tells congregation, and warns against individual lens of ‘preferred truth.’

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PERMISSION TO LAUGH

Israel-based comedian Lovitt reminds audience: Life is hard. Don’t forget to laugh.

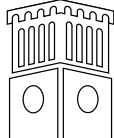
Page 5



DRAWING ON HIS CAREER

Mankoff, former ‘New Yorker’ cartoon editor, caps week’s theme on ‘The Authentic Comedic Voice.’

Page 7



TODAY’S
WEATHER



H **66°** L **51°**
Rain: **45%**
Sunset: **8:38 p.m.**

SATURDAY



H **71°** L **59°**
Rain: **15%**
Sunrise: **6:09 a.m.** Sunset: **8:37 p.m.**

SUNDAY



H **68°** L **56°**
Rain: **58%**
Sunrise: **6:10 a.m.** Sunset: **8:36 p.m.**

THE ARTS



BRIEFLY

NEWS FROM THE GROUNDS

Updated notice of COVID-19 protocol implementation for Youth and Family Programs

Chautauqua Institution has learned that the second positive diagnosis of COVID-19 reported in a child enrolled last week in Chautauqua's Youth and Family Programs has been determined by health professionals to be a false positive caused by clerical error at the testing site. The child was tested twice; neither test returned positive.

The Institution has notified the Chautauqua County Department of Health & Human Services, which continues to conduct contact tracing and implement required procedures in relation to the first reported positive COVID-19 case. Institution staff continue to assess the scope of potential impact of that case.

Chautauqua's Youth and Family Programs remain on pause today as communicated earlier this week via the CampDoc platform, email and the *Daily*. Institution staff are currently working to determine the extent to which Youth and Family Programs will be operational during Week Six, next week. The Youth Activities Center is confirmed to re-open for curbside service. Families with children registered for programs the Institution anticipates reopening will receive notice via CampDoc on Friday, and that information will be shared in Saturday's *Daily*.

The Youth and Family Programs safety response plan and protocols include contacting the Health Department and following all guidance, notifying those directly impacted, and deep-cleaning impacted facilities. Additional measures are taken at the direction of public health officials.

Chautauquans are reminded to exercise vigilance in your own health and safety protocols, including being aware of signs and symptoms of COVID-19 and seeking medical attention and testing as necessary.

Community Drop-ins

Shannon Rozner, senior vice president of community relations and general counsel, will hold a Community Relations Drop-In from 1 to 3 p.m. today under the blue tent on Bestor Plaza (corner of Pratt and Miller by Smith Memorial Library). All Chautauquans are invited to ask questions and offer feedback, on a first-come basis, regarding any aspect of Chautauqua Institution programming or operations.

Alumni Association of the CLSC auction

Join the Alumni Association of the CLSC from noon to 4 p.m. Sunday for a sale and silent auction on the lawn by the Literary Arts Center at Alumni Hall (rain or shine), there will be an assortment of items including jewelry, art, Chautauqua memorabilia, and vintage and decorative items. Proceeds provide scholarships for local students and educators.

Chautauqua Lecture Series Master Class offered

At 10:30 a.m. today in Elizabeth S. Lenna Hall, previous Chautauqua Lecture Series speaker Lewis Black is joined by actor/director Mark Linn-Baker and actor/director Joe Grifasi for a special master class titled "A Master Class in Comedy (Really? It could be life-changing, or at least a way to while away the morning)." Registration is required through learn.chq.org or in-person at the Hultquist Center. There is a fee for this event.

Men's softball league news

Playoff games for the men's softball league have been rescheduled for 4 p.m. today at Sharpe Field, when the Fish Heads play the Arthritics, and 5:30 p.m. when YAC PAC play the Slugs.

Nonperishable Food Drive

Chautauquans can dispose of sealed, nonperishable foods, such as boxed and canned items, in the gold-papered cartons on the floor inside the north entrance of the Post Office Building. Mayville Food Pantry makes the food available to needy families in Chautauqua Lake Central School District. For more information, contact James Kullberg at 716-753-5201.

Chautauqua Women's Club news

The Flea Boutique will be open this week from noon to 2 p.m. today behind the Colonnade. Shoppers are limited to 12 at a time in 15-minute increments.

Join the Chautauqua Women's Club for Mah Jongg at 2:30 p.m. today on the CWC Porch.

There will be a Pop-Up Flea Boutique Sale at the CWC Tent from 10 a.m. to 3 p.m. Saturday.

Bird, Tree & Garden Club news

Chautauqua Institution Supervisor of Gardens and Landscape Betsy Burgeson leads a BTG Garden Tour at 10:30 a.m. today. Meet at Odland Plaza.

Stories for People of All Ages Who Like Stories

At 2 p.m. today at the Quaker House, 28 Ames, you'll hear stories (true life stories, history stories, folktales and fiction) that are fun in themselves but also prompt conversations within the group. You'll have the chance to talk about the characters, events and themes, sharing your perspective and learning from others'. These stories and conversations are designed to work for people of all ages, from the very youngest to the very oldest – families, toddlers, children, teens and even unaccompanied grownups – truly, stories for all people who like stories.

Chautauqua Literary and Scientific Circle news

You can support the CLSC by renewing your membership online via the Chautauqua Bookstore. The CLSC membership is \$10 yearly and supports the development of the literary arts programming.

Join the CLSC Class of 2022 and attend Formation Meetings via Zoom at 9:30 a.m. on the Tuesday of Week Seven. Find an application online at www.chq.org/clsc or request more information via email at clsc@chq.org.

Sign up for the weekly Chautauqua Literary Arts e-newsletter at poetry.chq.org for details about our weekly programming, special events, CLSC Recognition Week details and more.

Glass artist Lipman, featured in ‘Tenacity,’ joins digital Visiting Artist Lecture Series

JORDYN RUSSELL
STAFF WRITER

The CVA Visiting Artist Lecture Series continues at 4 p.m. today on the CHQ Assembly Virtual Porch – featuring Beth Lipman, an accomplished glass artist celebrated for her sculptural practices generated from the still life genre.

"Through the lecture, I hope to share my methods and concerns within my studio practice," Lipman said. "I root my practice in exploring the human condition through time – I use inanimate objects that are symbolic of those historic moments to juxtapose with our contemporary moment."

The live lecture will be followed by an open conversation and Q-and-A session moderated by Judy Barie, the Susan and John Turben Director of Chautauqua Visual Arts Galleries. Audience



LIPMAN

members are encouraged to partake in this illuminating, open dialogue.

Wisconsin-based Lipman's works of art are currently displayed in "Tenacity," an exhibit commemorating the 100 years that have passed following the ratification of the 19th Amendment. "Tenacity" will be showcased in the Gal-

lo Family Gallery of the Strohl Art Center through Aug. 24.

"Being tenacious is about perseverance," Lipman said. "It is about getting up every single day and committing to your practice, and also having faith that you are on the right course and doing things the right way."

As the exhibition's curator, Barie envisioned "Tenacity" with the intention of honoring contemporary female visual artists with raw talent and creativity.

Lipman was selected for the exhibition, along with six other women who are considered "rock stars in the world of art," according to Barie. Lipman currently has five pieces on display in "Tenacity," featuring her signature assemblages of inanimate objects and domestic interiors.

"Beth is known for her glass installations that reference 17th century still-life

paintings," Barie said. "She currently has two exhibitions on view at the Museum of Arts and Design in New York City and the Crystal Bridges Museum of American Art in Bentonville, Arkansas."

A graduate of the Tyler School of Art and Architecture at Temple University, Lipman has vast knowledge and experience in group and solo exhibitions. Her work has been celebrated in public collections all over the country, including the Corning Museum of Glass, Milwaukee Art Museum, Brooklyn Museum and the Smithsonian American Art Museum. She has received numerous awards, including UrbanGlass' prestigious \$50,000 fellowship.

"It's her cultural astuteness that makes Lipman's work relevant, garnering it a place in many modern museums," Ruth Reader wrote for UrbanGlass.

Prose writer-in-residence Kumarasamy to discuss ‘Writing Through the Unknown’ in Brown Bag

SARAH VEST
STAFF WRITER

People tend to walk around with their nose buried in a phone with music playing from earbuds, blocking them off from their surroundings. Week Five's prose writer-in-residence Akil Kumarasamy wants to remove that block, and help people find the extraordinary in their ordinary surroundings.

Kumarasamy is the author of the story collection *Half Gods*, which was named a *New York Times* Editors' Choice and was the recipient of the Bard Fiction Prize, Story Prize Spotlight Award and a finalist for the PEN/Robert Bingham Prize. Her work has appeared in *Harper's Magazine*, *American Short Fiction* and the *Boston Review*. She is an assistant professor in the



KUMARASAMY

master of fine arts program at Rutgers University and has received fellowships from the University of East Anglia, the Provincetown Fine Arts Work Center, artists' community Yaddo, and the Schomburg Center for Research in Black Culture. Her first book, *Half Gods*, was a series of connected short stories that tied together, and she is currently working on a novel. Kumarasamy thinks that writing a short story collection is, in

some ways, more "daunting" than writing something as long as a novel.

"For a short story collection, you have to think of a new structure for each story," Kumarasamy said, "while with a novel, you just have one structure which we have to continue. You have to enjoy that story enough to continue, while in a short story form, you could change it."

She will be giving a Brown Bag titled "Writing Through the Unknown" at 12:15 p.m. EDT today on the CHQ Assembly Virtual Porch. For her lecture, she wants to help people find "fantastical possibilities" in their everyday life. She wants writers to learn to have an "expansive view" of the writing process, and see that it is more than just sitting at a desk and typing on a computer. She gives the example of going on a daily walk: That as one passes the same landmark, like a field, a writer might begin to notice details that they initially missed. According to Kumarasamy, the more time a writer spends

being observant, the more "strange" the details may seem, or they might prompt strange questions. These small thoughts could end up leading to an interesting plot, character, or setting. This act of "discovery" also helps someone start following their creative thoughts.

"Having the first draft being much more intuitive, versus later drafts when you kind of thinking more through craft," Kumarasamy said.

She hopes to help writers unlearn the fear of the unknown; she believes over-planning can be just as much of an enemy to productive writing as under-planning. She thinks that there is joy to be found in the act of discovery through writing.

"Embrace the uncertainty as part of your process," Kumarasamy said. "It's going to be very fruitful, and it'll take you places you didn't think were possible because you're not planning every single step of the journey."

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RELIGION

‘Jesus is truth,’ says Thomas, warns against lens of ‘preferred’ truth

“My mentor, Michael Charles Leff, said people are looking for a universal definition of the truth. People want truth to be true at all times, in all places. Truth should be solid, faithful in all cases,” said the Rev. Frank A. Thomas. “Instead, what we live is preferred truth.”

Thomas preached at the 9 a.m. Thursday worship service in the Amphitheater. His sermon title was “What is Truth?” The Scripture reading was John 18:33-38a.

Truth, as described by Leff, lives at the macro level. Thomas told the congregation, “We have the audacity to live our preferred truth at our specific, personal level. What is our personal truth? It is living in a way that is different from universal truth; it is the truth we speak.”

The founding documents of the United States say that “all men are created equal,” but the nation has lived a preferred truth – that not everyone is equal, Thomas said.

Thomas told the story of Jesus’ arrest and his trials before Annas, Caiaphas and Pilate. Pilate wanted the Jewish leaders to try Jesus by their own law, but they reminded him that they did not have the power to execute Jesus.

When Pilate asked Jesus directly, “Are you the King of the Jews?” Jesus asked him, “Is this your own idea or did others tell you this?” Jesus asserted that his kingdom was not of this world, and Pilate replied, “So you are a king.”

“You have said it,” answered Jesus.

Jesus said the reason he came into the world was to testify to the truth. Pilate then asked his famous question: “What is truth?” Pilate could find no fault in Jesus, and wanted to let him go – but the community leaders would not allow him to do so.

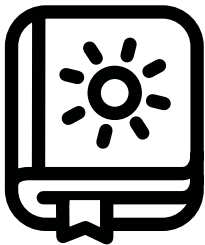
Thomas asked the congregation, “What holds everything together? What can you bet your life on? What gives you hope for your whole life?” This is the question of a baby crying for its bottle, young people feeling the power of a first kiss, a single person looking for a life partner, people facing infertility, cancer and death, he said.

In these situations, Thomas said, people do not speak ex cathedra, from the chair of truth, but from their preferred truth.

“This is a dangerous thing to say in a post-truth era. What we live is our preferred truth; what we speak is aspirational,” Thomas said.

He illustrated this idea with the book *How to Slowly Kill Yourself and Others in America*, a collection of essays by Kiese Laymon.

One night, Laymon was having dinner with a friend



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT



There is universal truth, but we live our preferred truth in our behavior. It is only when we face our fear that we come upon the true truth. I had been killing people that I loved with my lifestyle. If I can’t face that truth, how will I face Pilate’s question?”

—THE REV. FRANK A. THOMAS

who told him that he was the kind of person he claimed to despise. The friend spoke the truth to Laymon – that he mangled the possibility of radical friendship with others. Laymon defended himself to his friend.

However, when Laymon got home, he realized for the first time that he had been slowly killing himself and others close to him – by killing the love he was offered, and killing his body with his lifestyle.

“He was living his preferred truth when his family was screaming that he was running into disaster,” Thomas said. “We are all more like the people we despise than we would like to admit.”

He told the congregation, “We use the lens of preferred truth, and if we accept it, then we block the truth. If we believe that white skin and culture is more valuable than Black skin and culture, we block the truth. We say that Black people liked slavery and block the truth. We say that we Christianized Black people and block the truth. We

made up the boogeyman of critical race theory and blocked the truth. We blot out the truth.”

Thomas said that someone he loved broke his heart, because she kept trying to tell him the truth but he could not hear.

“She had to scream in pain,” he said. “She was saying my behavior was killing her. While I was preaching the love and mercy of God and the gospel of Jesus Christ to everyone, my lifestyle was killing her.”

He continued, “There is universal truth, but we live our preferred truth in our behavior. It is only when we face our fear that we come upon the true truth. I had been killing people that I loved with my lifestyle. If I can’t face that truth, how will I face Pilate’s question?”

Thomas searched in many places to find truth: as a philosophy major, a scholar of Afrocentric life, in seminary, in the church, in counseling. “I could find degrees of truth, but not rest for my soul.”

As a child, Thomas lived in a neighborhood that was experiencing white flight. An elderly woman, Mrs. Earl, did not leave the neighborhood, but taught Sunday school to the Black children.

“The church had a gym, and in order to play basketball, you had to go to Sunday school,” Thomas said, “She gave me my first Bible, and she said, ‘Truth is a person and his name is Jesus.’ Truth is a person and his name is Jesus. Jesus is truth, not preferred truth.”

Thomas continued, “She gave me the ability to face the truths I was running from. Like Pilate, I examined Jesus thoroughly, and I have lived with him for almost 50 years. I find no fault in Jesus. Amen.”

The Rev. Paul Womack presided. The Rev. Steven Simmons, a retired teacher of preaching and homiletics at the Moravian Seminary in Bethlehem, Pennsylvania, read the Scripture. The prelude was “Alla breve,” from Trio Sonata in C, by Johann Joachim Quantz, performed by the Motet Consort: Barbara Hois, flute; Debbie Grohman, clarinet; and Willie La Favor, piano. Members of the Motet Choir sang “Come My Way,” with music by Harold Friedell and words by George Herbert. Joshua Stafford, who holds the Jared Jacobsen Chair for the Organist and is director of sacred music, played an improvisation for the postlude. The Geraldine M. and Frank E. McElree Jr. Chaplaincy Fund and the John William Tyrrell Endowment for Religion provide support for this week’s services and chaplain.

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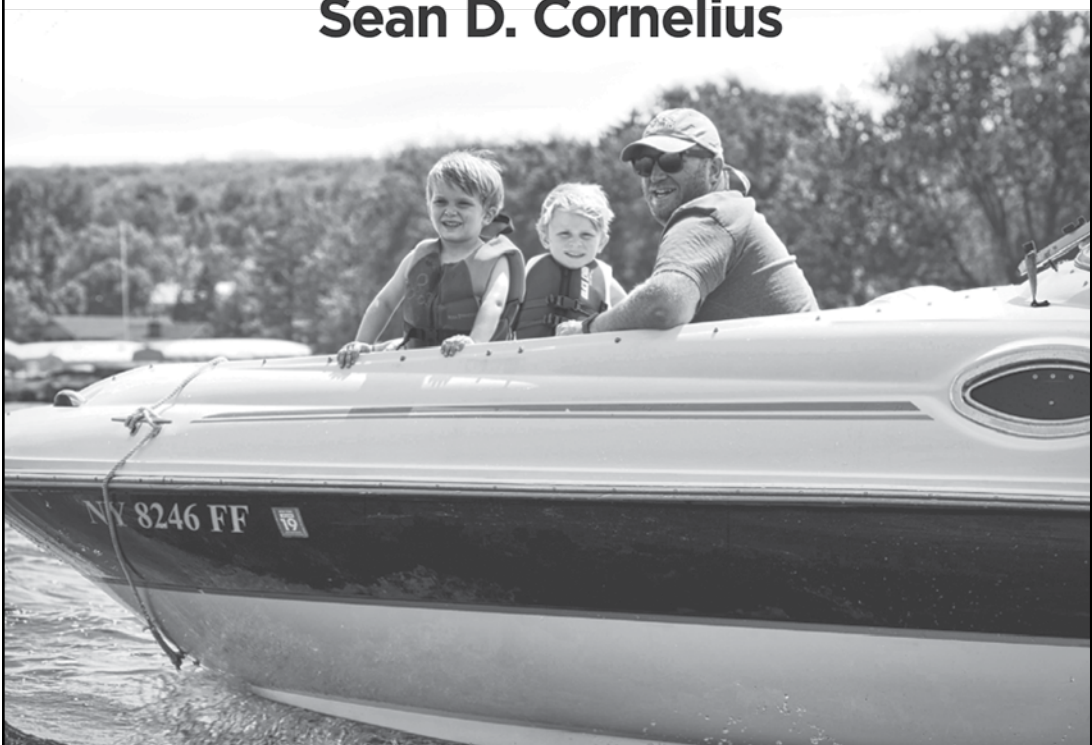
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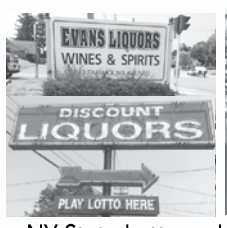

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FROM PAGE ONE

OPERA

FROM PAGE 1

“We talked through all of the options because it’s outdoors,” Ruskai said. “I can do a bald cap. We don’t want to do a bald cap. It’s too hot; it’s not pleasant. I didn’t think it’s worth it for this. We talked about shaving part of his head so that we could then do a thinning balding wig over his bald head, and ultimately decided that that was not the pivotal part of the character.”

Ruskai instead straightens Packer’s hair and gels it back. However, as far as makeup goes, she tried to match everything to both Scalia and Ginsburg, down to the eyebrows.

“I draw Chauncey’s eyebrows on because his own eyebrows are very thin,” Ruskai said. “We are very deliberately duplicating Scalia’s eyebrows. His left eyebrow has more of a point and his right eyebrow is more rounded. Does it matter to the piece? Maybe. Maybe not. But if I have to draw eyebrows on, they may as well

be the correct shape.”

Scalia and Ginsburg were also both from the New York City area, and Diction Coach Allison Voth made an executive decision early on to not make either of the actors practice an accent.

“We all felt that it was more important to really understand what they were saying,” Voth said. “Trying to do an accent might have been more distracting than not, and there are so many words in this piece. If you listen to Scalia, he was from New York, but he had a fairly neutral accent, so we just decided to not make that a focus and more really just take the words for what they were in song and in delivering them, thinking about the meaning and the importance of whatever they were saying.”

Voth is also in charge of writing and organizing the supertitles that are on either side of the stage for audiences who may be hard of hearing or deaf. Even audiences with no hearing impairments rely on the supertitles.

“It’s like a little safety net of comprehensibility,” Voth

said. “Audiences are really spoiled because they really want 100% of the story. They are not happy (if they don’t) hear the whole story. That’s why we really do need supertitles, even with English. Even if the diction is good, it’s important to have it. So in a way, it’s not a contradiction of what I do. It’s just an embellishment of what I do.”

Timing with supertitles is everything, especially with a comedic piece like *Scalia/Ginsburg*.

“I spent hours actually regrouping the titles and trying to time them, so that the people laugh when they say the phrase or the word that’s funny, rather than putting it up way before, and then they read it and laugh before they even get to the joke,” Voth said.

Ruskai believes that this opera can reinstill the value of humanity in its audience.

“What is important to me about this piece is that there were two people who – although differing opinions and differing values, about aspects of the law and the Con-



KRISTEN TRIPLETT / STAFF PHOTOGRAPHER

From left, Chautauqua Opera Company Young Artists Michael Colman, as *The Commentator*, and Kelly Guerra, as *Justice Ruth Bader Ginsburg*, with Guest Artist Chauncey Packer, as *Justice Antonin Scalia*, rehearse for *Scalia/Ginsburg* in the Performance Pavilion on Pratt.

stitution – recognized first and foremost the humanity of each other,” Ruskai said.

While the people themselves speak to the power of dialogue across differences, Guerra believes the music speaks the message louder than anything else.

“I think the message in the duet, ‘We are different,

we are one,’ is the crux of the opera,” Guerra said. “Scalia and Ginsburg could not have been more different in their written opinions, but the love they had for their country, and the respect they had for each other, was unparalleled. There are many ways this brilliant little opera can be interpreted, but

the theme that rings true for me is that people, no matter their political leanings, have their humanity. In a time where we are divided politically, and no one seems to hear each other, I think it is important to have respectful discussions. If we can’t have discussions, how can we move forward as a society?”

SNC

FROM PAGE 1

According to Trepp, the group is happy to have their first live performance of 2021 happen at Chautauqua because they always have an “awesome time” and that the crowds are “always great.” Trepp said that personally, he is feeling a combination of emotions and he doesn’t know what he is going to feel after they perform their first song and have a live reaction from an audience. He said it’s definitely going to be different from the “cardboard cut-outs” he had at home.

As for their performance, the group has selected a variety of songs from their repertoire. They are including some of their older songs that Chautauquans may be famil-

iar with from previous shows, as well as some songs that they are debuting on the tour.

“(There’s a) little something in there for everybody, whether you’re 8 years old or 80 years old,” Trepp said.

Trepp’s favorite song that to sing from their repertoire, ironically, is called “On the Road Again,” which has been mashed up with the Zac Brown Band song “I Play the Road.” He likes the way that the song is arranged, but also deeply relates to the song’s subject matter.

“The words are pretty pretty powerful when you sit down and think about it, especially now when we’ve been off the road,” Trepp said. “It hits a little bit harder. Its a song that I always liked before, but now it holds a special place in my heart.”

CAPERS

FROM PAGE 1

“You’d be amazed at how many people have come to me through the years just to say, ‘Thank you. I really needed that laugh, and I wish I could laugh even more,’” he said.

Everyone goes through hard times with family, work, or health, but laugh-

ter can help improve the situation, he said.

A few weeks ago, a fan emailed Capers and revealed she bought tickets for this year’s festival, but she had just been diagnosed with cancer and could no longer attend. Capers reached out to his friends, who made 30-second videos wishing her a swift recovery and to let

JANUS

FROM PAGE 1

In a deviation from the traditional narrative structure, Ibegwam chose to write in the first-person plural, meaning the whole story is told using the word “we” in place of “I.” He made this choice because he feels that “when you write a story about a group of people, you’re really talking about the singular, but you’re referencing the plural.”

“It’s sort of musical when you say, ‘We do this, we do that,’” Ibegwam said. “Everybody’s a culprit, nobody escapes the wrath of a punishment.”

Ton-Aime said that he loves “After School Hours” because of how it challenges the typical immigrant narrative depicted in media, of striving for the classic American Dream.

“It’s such an interesting thing because you get to see immigrants struggling with

her know they were thinking about her.

She wrote back to Capers saying how much she laughed and how much she needed to smile.

“This is the best thing that could ever happen,” Capers said, quoting her.

During his lecture, Capers hopes people learn a little bit about everything.

“I want them to learn

how to laugh at themselves and to laugh often, as much as possible, and to look at some of the simple things in life that can make you laugh,” he said. “Whether it’s watching sitcoms on television or watching one of your kids do something silly, always have a sense of humor. That’s the main thing I’d like people to take away with them.”


... the idea of parenting and also the idea of navigating America, in a way that is anchored in the home country,” Ton-Aime said. “It really makes it a bold declaration when it comes to writing about the immigrant life.”

With this story, Ibegwam was trying to make a contribution to the narrative of, as he describes it, what it means to “be hyphenated.”

Ibegwam was on the shortlist for the 2020 Janus Prize and has a friend who was on the shortlist

this year and last year. He says that knowing the others who made the shortlist write “very fine work” makes him feel as though his own work has “merit.”

“It’s an incredibly affecting story. The piece reminds us of how confusing and lonely the process of coming of age and coming into awareness as an adult is,” Scott said. “... Good stories often make us sit in silence when we reach the final words, and I definitely had that feeling.”



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Published by Chautauqua Institution, P.O. Box 1095, Chautauqua, N.Y. 14722, daily, Monday through Saturday, for a period of nine weeks, June 26 through August 28, 2021. The Institution is a not-for-profit organization, incorporated and chartered under the laws of the state of New York.

Entered at periodical rate, July 11, 1907, at the post office at Chautauqua, N.Y., under the act of 1870: ISSN 0746-0414.

55 issues; home delivery by carrier, \$48.75; mail, \$76.
Postal regulations require that mail subscriptions be paid in advance.

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LECTURE



DAVE MUNCH / PHOTO EDITOR

Comedian Benji Lovitt delivers his lecture, “The Power of Humor: Laughing to Keep from Crying,” Wednesday in the Amphitheater.

Israel-based comedian Lovitt gives permission to laugh in toughest times

MAX ZAMBRANO
STAFF WRITER

As he walked onto the Amphitheater stage Wednesday afternoon, comedian Benji Lovitt thanked everyone for coming to his first annual lecture at Chautauqua. He said the organizers didn't know this would be an annual event, but he's working it out.

Lovitt wanted to get to know his audience more, so he asked them to raise their hands to a series of questions, such as if this was also their first visit, or if they're watching the Olympics.

"Finally, raise your hand if you're carrying a large amount of cash as we speak. Keep those hands up, let me look," he said.

Lovitt flew from Tel Aviv, Israel, to Chautauqua for his lecture "The Power of Humor: Laughing to Keep from Crying," the final Interfaith Lecture Series of Week Five, themed "The Authentic Comedic Voice: Truth Born of Struggle," a week in partnership with the National Comedy Center.

When he told people he was coming to New York State, he realized how annoying it was for people to ignore every word after "York." People asked him if he was going to Broadway.

"Not unless they moved it," he said. "It's off-off-off-Broadway. It's so off, it's back on."

He noted a stark difference in the weather here compared to Israel, particularly when walking through Palestine Park.

"I gotta say, I think I like it more than the real one," she said. "No humidity, no fighting; I might stick around."

Lovitt also pointed out a ceramics class on the grounds costing \$150. His lecture cost \$15.

"What are they sculpting? Pyramids? That means you need 10 of me to get an equal value."

But, he was happy to be in person after a year and half of Zoom events.

"Stand-up by Zoom is awful. Communication is one way. I get no positive feedback. I'm lucky to see anyone smiling. Reminds me of my childhood," he said. "My mom hates that joke."

Complaining is a part of Jewish humor, he said. He told a joke of a Jewish woman in the hospital who told her doctor she wanted to be transferred. He asked if it was the food, she said it was delicious and that she couldn't kvetch, the Yiddish word for complain. It wasn't the room, nor the staff – she said both were great. The doctor asked her why she wanted to be

transferred then.

"I can't kvetch," she said. Lovitt said complaints, though, should never be about important things, just if it's hot out or the line is long. It's a way of coping and existing, he said.

Comedy is a silly, foolish or witty way to deviate from the expected reality, and it can be insightful and enlivening, Lovitt said.

"Most of all, comedy can be cathartic and therapeutic, releasing tension in a way that allows the joke teller and the audience to heal and draw power," he said.

Lovitt said people often ask him where he comes up with his material.

"I'll tell you where I don't get it from: happiness and success," he said. "There's nothing funny about that. Plus, I have neither."

If everything has gone well for someone, then there can't be anything to complain about, he said. Comedians talk about their partners' nagging, bad cooking or pet peeves, not their perfect eggplant parmesan, he said.

Lovitt referenced a "Saturday Night Live" sketch, "Word Association," starring Richard Pryor and Chevy Chase. In it, the interviewer, Chase, is asking Pryor's character for word associations, which turns into Black and white racial slurs coming from both men. The idea came from Paul Mooney, who had a poor relationship with Lorne Michaels and NBC executives.

"After all the BS I've been put through to get here, and the bleeping cross-examination Lorne subjects me to, I decided to do a job interview of my own," Lovitt said, reading from a letter written by Mooney. The censorings were Lovitt's edits.

This humor demonstrates the ability to speak the truth in comedy and send a message, Lovitt said.

Lovitt's outsider perspective comes from living in Israel. He was born in Dallas, and had lived in other cities like Atlanta and New York City before deciding to make his international move. He's been living there for the last 15 years.

His stand-up career became much more serious in Israel, he said.

"First of all, performing in English as an expat makes you a big fish in a small pond, which is far less intimidating and dog-eat-dog than the clubs in New York City," he said. "But, more than that, if a good comedian needs diversity and a little bit of suffering for comedic inspiration, I found myself sitting

on a gold mine."

Immigrating was the hardest thing Lovitt ever did, he said, because of the different language, cultural norms and social practices. However, it's provided him with material for a lifetime, he said.

"Only in Israel does a business that's closed on the Sabbath advertise being open 24/6," he said.

Israel as a country is 73 years old, he said, so there are plenty of issues with government, infrastructure and the economy, but if a comic could go back to 1849 and see the United States at the same age, he said there would be plenty to make fun of there.

When comedians start their careers, they will make material out of anything, Lovitt said. He used to discuss Taco Bell, sports commentators and the Backstreet Boys, but life in Israel matured his routine.

"Only after my move did I really find my comedic voice and character," he said. "The confused, wide-eyed and frustrated immigrant just trying to survive. It wasn't hard to find this voice, and it wasn't a character. This was my life."

He realized he wasn't alone, though. Other immigrants and tourists from English-speaking countries found comfort in Lovitt's comedic takes, he said.

"My fellow immigrants and I share a bond for sharing the same challenging journey," he said.

Lovitt himself found comfort in people's positive feedback.

"A little humor goes a long way," he said. "It reminds you that you're not crazy, there's nothing wrong with you and you're not alone."

Lovitt said he connected with a larger audience during a severely unfunny period: war. In summer 2014, Israel and Hamas were engaged in what the Israeli government called Operation Protective Edge. It was a depressing period, Lovitt

said, even though he had never served in an army nor had any relatives who did.

"The most intense war I watched as a kid were the Celtics and Lakers," he said. "And I'm not trying to be flippant here. That's the language we use in America, especially in sports."

Instead of sitting around and feeling guilty that he couldn't emotionally relate on the same level as some, he decided to do what he did best: make jokes. He called this the most Jewish thing anyone could do.

"Now, anyone who knows anything about comedy knows that a good comedian does not punch down, like to make fun of victims or people with less power than you," he said. "Making fun of deaths or suffering is wrong and bullying. But, making fun of yourself, the government or someone trying to hurt you, that's fair game."

During that summer, Lovitt posted hundreds of times on Facebook, mocking news headlines, sirens alerting people to run to bomb shelters, and more.

"When the siren goes off, and you're on the crapper, you might as well just laugh. #ProtectiveEdge #UnprotectedDump," Lovitt said in one post.

He shared another.

"Did CNN really run the headline 'Ceasefire Holds Despite Fighting'? In other news, abstinence holds despite intercourse," he had written.

He continued sharing more, highlighting that he was mocking the media, high cost of living, Israeli drivers and the bureaucracy – and not the average Palestinian, he said.

Sometimes, on particularly hard news days, Lovitt said he stepped back from the computer and realized the timing would not be right. His friends reminded him that he wasn't someone in a safe zone far away from the country making fun of the situation, but was literally running to bomb shelters.

Plus, Lovitt received uplifting responses from his readers.

"I even have my mom in the States following you now to help her realize that though this situation sucks, we must continue on with our lives the best we can," read one response.

In another Lovitt shared, someone thanked him for the humor and for bringing lightness to heavy times.

"I know comics are supposed to go for the laughs, but when I got feedback like that, it affected me a lot more deeply," he said. "I thought, 'This is bigger than just a comedy show.'"

On one particularly violent day, 13 soldiers were killed in a military operation. Lovitt was the first act at a comedy fundraiser that night. He wasn't immediately sure what to do, but he knew he couldn't cancel the show, not that he had the decision to do so, he said.

"What I've learned from Israelis is, almost always, the show must go on," he said. "If we cancel the show anytime anything awful happens, nobody would ever perform."

Shootings, murders, crime and people not being able to afford insurance are daily events in America, he said, but its not a reason to cancel shows, concerts or sporting events.

On a vacation in Ethiopia, Lovitt questioned many life decisions when he saw some of the levels of poverty there. One of his friends told him he couldn't lose his mind trying to save everyone who needs saving.

"You just have to appreciate and thank God for what you have, and try to be the best human being you can be," Lovitt's friend said.

At the comedy fundraiser, Lovitt addressed the situa-

tion head on. Then, everyone moved on.

"It meant for 90 minutes, they put bad feelings to the side, engaged in self care and returned to their lives," he said.

In this last year, Lovitt said America has learned to appreciate the ability to laugh to keep from crying.

Nothing is funny about the millions of people who have died of COVID-19, he said, but happiness and laughter don't need to disappear. From the pandemic's onset, he said the internet was full of images, videos, jokes and content meant to make people smile and laugh. That humor – and vaccines – got us this far, he said.

Twice during this last year, two organizers who hired Lovitt told him to avoid pandemic-related jokes because people didn't want to hear it.

"Those people did not understand comedy," he said.

On Monday night, Lewis Black talked about COVID-19 during his stand-up routine in the Amp. Lovitt said it would have been weird and disappointing if he didn't.

"It's not about making light of something or being insensitive," Lovitt said. "It's about giving people hope."

Of course, Lovitt said, when dealing with sensitive subjects people may want to leave the jokes to professionals, or make 100% certain it's a good and safe joke. Otherwise, it's almost always OK to laugh.

"My friends, life is hard. It doesn't mean we shouldn't accept it. We should never stop fighting injustice, defeating pandemics and trying to make the world a better place," he said. "But, if we forget to laugh along the way, we may not make it to the other side."



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Chautauqua Institution Corporation Meeting Set For August 14, 2021

The annual meeting of the members of the Chautauqua Corporation will be held Saturday, August 14, 2021, beginning at 10:00 a.m., at the Hall of Philosophy, Chautauqua Institution, Chautauqua, New York. At that time, the Corporation will review the Institution's financial statements and elect an individual to serve as a Class B Trustee on the Board of Trustees pursuant to the Institution's by-laws. Chautauqua Institution's audited financial statements may be found at <https://chq.org/about/board-of-trustees/>

Class B Trustee Nominations

Any member of the Corporation is eligible to be nominated for election as a Class B Trustee.

Nominations for Class B Trustee must be submitted by a member of the Corporation.

All nominees for the position of Class B Trustee must be identified in writing to the Secretary of Chautauqua Institution not more than thirty (30) days (**July 15, 2021**) and not less than ten (10) days (**August 4, 2021**) in advance of the annual meeting of the members of the corporation, to provide the Secretary with sufficient time to ensure that each such nominee is eligible for election as a Class B trustee, to ensure the compliance by the nominee(s), prior to election, with the requirements of the corporation's Conflict of Interest Policy as required by the New York State Not-for-Profit Law, and potentially to make adequate arrangements for the logistics associated with presentation of multiple nominees for the position of Class B trustee at the annual meeting of the members of the corporation. The Institution will provide information about all eligible nominees prior to the meeting.

Voter Designations

Members who are not the sole individual owner of their property and who wish to cast a ballot for the election of Class B Trustee at the Saturday, August 14, 2021, Annual Corporation meeting, must assign and complete the voter designation form which must be received and filed with the secretary of the Corporation no later than 10 days (**August 4, 2021**) prior to the Corporation meeting.

Proxy Voting

If you wish to assign a proxy for your vote, please contact the Corporate Secretary, Rindy Barmore, at rbarmore@chq.org. Voters wishing to assign a proxy must do so no later than August 4, 2021.

Note that all proxy, nomination, and voter designation forms must be issued by the Corporate Secretary in order to be eligible. Please contact the Corporate Secretary if you wish to receive forms or require further information.

THE CHAUTAUQUAN DAILY

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The Chautauquan Daily welcomes letters to the editor. Letters should be submitted electronically, no more than 350 words and are subject to editing. Letters must include the writer's signature including name, address and telephone number for verification. Works containing demeaning, accusatory or libelous statements will not be published.

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46 Clarinet parts

DOWN

1 "Now we've got a competi-tion!"

2 To-do list

3 Anne Tyler novel

4 Seine season

5 Theater units

6 Rooftop landing site

7 Fighting

8 Anne Tyler novel

9 Canteen or café

10 Sleep sound

17 Bankroll

22 Magnon lead-in

24 Eggy drink

26 Meal makeup

28 State without proof

29 Part of Mao's name

31 Over-charged

32 Little dears

33 "Beat it!"

35 Painter Degas

38 Neighbor-hood

42 Galena, e.g.

Yesterdays answer

S	I	L	O		S	H	A	V	E	
L	A	I	N		S	T	O	L	E	N
O	G	R	E		W	A	I	L	E	D
B	O	A	S	T	E	R	S			
			T	O	A	S	T	E	R	S
S	T	R	E	E	T		V	I	E	
C	O	O	P	S		B	U	I	L	T
A	R	M			M	A	P	L	E	S
R	O	A	S	T	E	R	S			
			C	O	A	S	T	E	R	S
G	A	L	O	O	T		A	R	E	A
E	X	E	R	T	S		R	I	N	G
T	E	E	N	S			T	E	T	E

7-30

AXYDLBAAXR is LONGFELLOW

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

7-30 CRYPTOQUOTE

UAQJZI WV ATDW VWDWI YWWV DWIO FNNZ TC JQMCWVQVF CN CAWQI WJZWIM, YXC CAWO ATDW VWDWI ETQJWZ CN QLQCTCW CAWL. — STLWM YTJZRQV

Yesterdays Cryptoquote: ONE WAY TO PREVENT CONVERSATION FROM BEING BORING IS TO SAY THE WRONG THING. — FRANK SHEED

SUDOKU

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

Conceptis Sudoku

By Dave Green

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

Difficulty Level ★★★★★

7/30

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

Difficulty Level ★★★

7/29

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LECTURE

Former ‘New Yorker’ cartoon editor Mankoff draws on career to talk visual humor

NICK DANLAG
STAFF WRITER

A singular cartoon gave Bob Mankoff the money to put his daughter through college. It's of a businessman on the phone, looking at a planner. The caption reads: "No, Thursday's out. How about never – is never good for you?"

Mankoff, the former comic editor of *The New Yorker*, said comedy helps people cope with growing older. Mankoff shared three jokes he came up with when he turned 70.

"I'm 70. The good news is, it could be worse. The bad news is, it will be."

"I'm 70. The good news is, 70 is the new 50. The bad news is, dead is not the new alive."

"When you're 70 and you're a guy, you wake up stiff everywhere but where you want to be."

Now, at 77, Mankoff runs a website called cartooncollections.com, the largest online compilation of cartoons in the world which serves as the definitive archive and online store for cartoons. He also runs the humor section of the online magazine *Air Mail*. At 10:30 a.m. Thursday in the Amphitheater, Mankoff presented his lecture, titled "Laughing All The Way: My Life in Cartoons," as part of Week Five's theme of "The Authentic Comedic Voice: A Week in Partnership with the National Comedy Center." He explored his life journey and career path, as well as the ins and outs of creating cartoons.

Mankoff grew up Jewish, but he said he didn't get his jokes out of the Talmud. He got them from the Catskills – listening to Jewish comics like Rodney Dangerfield, Jerry Lewis and Buddy Hackett.

"When I was courting my third, last and best wife – who is not Jewish – I thought I was having this normal conversation. She said, 'Why are you arguing?' and I said, 'I'm not arguing, I'm Jewish,'" Mankoff said. "There's an old saying, 'Two Jews, three arguments.' I think that arguing, that frame of mind, is part of what's essential to humor and comedy."

Mankoff didn't become a comedian because there were few accessible comedy clubs during that time. So instead, while attending the High School of Music & Art, Manhattan, he doodled a lot – particularly with dots, one of the first styles he developed as a cartoonist.

"This is something I would just do. I have no idea why I did it, but I did it. So I drew these kinds of images to pass the time," Mankoff said. "Later, that would actually become my style."

Next to Mankoff in his senior yearbook was Edward Burak, who in his picture held a pipe. Mankoff looked him up later and realized he is now called the dean of American pipe makers.

"Then I thought, 'What could I have accomplished?'" Mankoff said. "I saw him with a pipe, I could have stole that bit. I could have been the dean. But that wasn't the case."

Instead of creating pipes, Mankoff went to Syracuse University. He showed a picture of himself in college.

"People look at that picture and say, 'Did you do drugs?' And what I say is, 'Not enough,'" Mankoff said. "If I had a time machine, I would go back and do – not a lot, but more than I did."

In graduate school, Mankoff studied experimental psychology. He never went to class, except for tests, and one day he walked into the final late, wearing leg weights – because, he now thinks, he wanted to be able to dunk

a basketball. He took one of the blue books, sat down, and the instructor came over and asked who the hell he was. Mankoff said, "I could ask you the same question."

"This whole class, in their blue books, breaks into laughter," Mankoff said. "It's just so great – because humor is a kind of courage to say the joke. And for that moment, you're liberated. For that moment, all of the bullshit is blown away."

Later, Mankoff was on the cusp of earning his doctorate – "the world's longest cusp," he said. He knew he wanted to quit and become a cartoonist, but his parents wanted him to get a job.

Eventually, they loosened their expectations. Mankoff's mother said she didn't care what he was, as long as he was the best. He could even be a garbage man.

"I said, 'You know, Mom, in New York City, there are over 12,000 garbage workers. That's hard. That's really hard, to be the best. You ever see how some of these guys can unload and identify garbage from non-garbage?'" Mankoff said.

His father considered Mankoff's proposed career, but he said newspapers "already had people to do that."

"I said, 'But one of them might die. All I got to do is read the obits. And then I'm johnny-on-the-spot, and I got that guy's job,'" Mankoff said.

Mankoff quit psychology and began pitching 10 to 15 cartoons a week to different newspapers. *The Saturday Review* was one of the first publishers to accept his cartoons. It was of a jester chained in a cell, telling the guard, "Please tell the king that I remember the punchline." It took him around eight hours to draw this particular cartoon in his early dot style.

And he used a technical pen during this time. Sometimes students ask Mankoff what kinds of pens he uses, and he always says, "Get one with ideas in it. The pen is not the critical thing here."

"I submitted and submitted and submitted to *The New Yorker* between '73 and '77. Now sometimes I say I submitted 2,000 cartoons and sometimes I say 500. I don't know," Mankoff said. "Rejection, rejection, rejection, I had my whole bathroom papered with (rejection letters)."

Like many young artists, Mankoff got his start by being influenced by and imitating other artists – in his case European cartoons. These ones didn't have captions and had a far-reaching audience because, like silent movies, they could reach anyone no matter what language they spoke.

These wordless cartoons often relied on logic and piecing together the joke. He shared a few: one was a man who was eating his breakfast and reading a newspaper that was coming straight out of a printing press, and another was a woman carrying three buckets, two labeled "H" and one labeled "O."

Later in his career, Mankoff switched to relying more on captions. One cartoon he shared was of a man and woman in a living room. The caption read, "I'm sorry, dear. I wasn't listening. Could you repeat everything you've said since we've been married?"

"One of my ideas is just to take something and exaggerate it to its endpoint," Mankoff said. "It's a truth that comes out through exaggeration, and a lie, in a way."

Another cartoon he created had the caption "Yes, you did catch us at a bad time." The drawing was of a man, the hiding at the side of a couch, answering the phone, while

his wife shoots a gun at him. Another was a man and a woman in a bed, and the man asks, "What do you think of some-sex marriage?"

Sometimes Mankoff will know there is a joke somewhere within a common phrase, like "same-sex marriage," and be patient.

"I'll write the phrase down, and that joke will not be there immediately," Mankoff said. "Eventually your unconscious mind, when you're a comic or comedian or cartoonist, is always, always working on it."

Mankoff, like many cartoonists and comedians, will often make jokes about current events and issues.

"I don't try to hit it straight on," Mankoff said. "I try to look at it a different way. I'm not an editorial cartoonist. I try to look at the human foibles behind it all."

Comedy naturally targets hard topics like health care, he said, because humor is always about sadness.

He then showed a cartoon of people waiting in line to get into heaven, obviously impatient, while in the background, others zoom through a gate labeled "E-Z pass." Another cartoon's caption was "The military's solution to last week's puzzle." The drawing was simply "KABOOM."

"You are mashing up different frames of reference. You're putting things together that don't usually go together," Mankoff said. "I think John Locke said judgment is about making very fine distinctions between things that are very close. Humor is about bringing things that are very disparate together."

Mankoff had several rules when he judged cartoon submissions for *The New Yorker*. The first: originality is overrated.

"What people like is novelty within a frame that they're used to," Mankoff said. "That's why all jokes sort of sound like other jokes in some way."

Every art relies on clichés, from love songs to action movies, and he said every artist uses a common cliché at least once in their career.

The second rule was to play favorites, as in favorite cartoonists. The audience wants to see the same people again and again, as well as see them grow as artists, but this plays into the next rule: Not so much that nobody else gets to play.

His last rule was to keep in mind location. *The New Yorker*, he said, was an empathetic newspaper that covered harsh topics, so the bar is much higher than in other publications.

The Rejection Collection specifically publishes cartoons that would never make it into *The New Yorker*, such as a ventriloquist, drunk, whose puppet is also throwing up.

He ended his lecture by stressing simplicity, with a simple cartoon. It was of a sign that said "Stop and Think," and two people saying, "It sort of makes you stop and think."

"I hope I have made you stop and think a little bit, but more importantly, laugh," he said.

As part of the Q-and-A session, Chautauqua Institution President Michael E. Hill asked Mankoff how the digital age has changed the cartoon field.

Mankoff said the rise of the internet has created a mix of a golden and lead age for cartoonists. On one hand, cartoonists can reach such a wide audience now without the need of going through a publisher. On the other hand, most of the money their work creates goes toward social media



sites, and not the artists.

This is one of the reasons Mankoff created cartooncollections.com. His website helps artists copy-right their own work, and also earn money.

Hill asked Mankoff what his advice is to young people dreaming of becoming cartoonists or graphic designers.

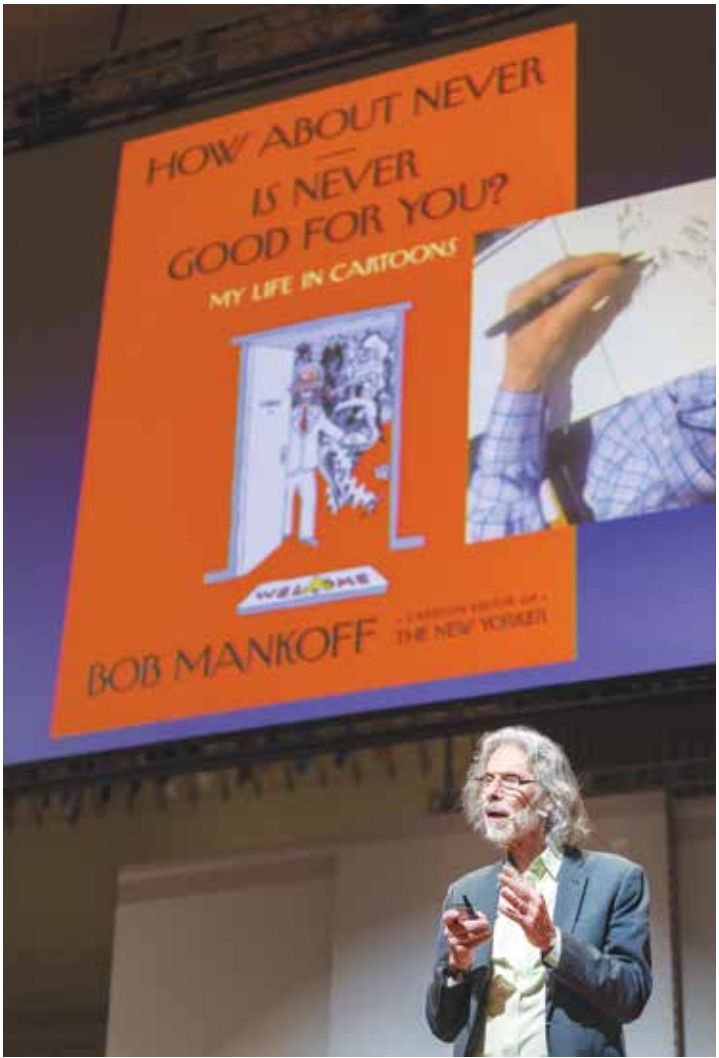
"I would often say, especially if there were young people in the audience," said Mankoff, to the laughter and applause of listeners. "I didn't mean that joke. For you, it's too late. But, there's always reincarnation, next time around."

He said it is hard, that they would have to put in as much energy as possible when they are young and have the energy to stay up late and meet deadlines.

"The office will always be there. Don't do the office first. Use your energy for it," Mankoff said.

He quoted Wayne Gretzky: "You miss all the shots you don't take."

"As a parent, you should definitely let them take that shot, support them," Mankoff said. "You'll really never regret it because some of them will be successful and they'll be eternally grateful to you for giving them that chance."



KRISTEN TRIPLETT / STAFF PHOTOGRAPHER

Bob Mankoff, former cartoon editor for *The New Yorker*, discusses his life and career as a cartoonist Wednesday in the Amphitheater, closing out Week Five's theme of "The Authentic Comedic Voice: A Week in Partnership with the National Comedy Center."

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PROGRAM

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FRIDAY
JULY 30

6:00

Sunrise Kayak & Paddleboard.
Sign up with payment one to two days before event at 716-357-6281 or sportsclub@chq.org. Sports Club

7:00

(7–11) Farmers Market

7:00

(7–9) “Dawn Patrol” Round Robin Doubles. (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center

7:30

(7:30–8:30) Mystic Heart Meditation: Spiritual Practices of World Religions. Leader: **Subagh Singh Khalsa** (Sikh Dharma Meditation). Donation. Marion Lawrance Room, 2nd floor, Hurlbut Church

8:00

Daily Word Meditation. (Programmed by Unity of Chautauqua.) Hurlbut Church

8:00

Catholic Mass. Episcopal Chapel

8:00

(8–8) Vaccination Verification Station Hours. For admittance to Amphitheater and Performance Pavilion on Pratt vaccinated seating. Bring gate pass, photo ID and vaccination card or photo of vaccination card. Main Gate Welcome Center

8:30

(8:30–8:35) Chautauqua Prays For Peace Through Compassion. Hall of Missions Grove

9:00


(9–3) Vaccination Verification Station Hours. For admittance to Amphitheater and Performance Pavilion on Pratt vaccinated seating. Bring gate pass, photo ID and vaccination card or photo of vaccination card. Bestor Plaza Visitors Center

9:00

(9–11) Vaccination Verification Station Hours. For admittance to Amphitheater and Performance Pavilion on Pratt vaccinated seating. Bring gate pass, photo ID and vaccination card or photo of vaccination card. Amphitheater Screen House

9:00

ECUMENICAL WORSHIP. “A Grain of Sand.” **The Rev. Frank A. Thomas**, director, Ph.D. Program in African American Preaching and Sacred Rhetoric, of the Good Shepherd



Then he said unto them,

“Go eat the festival foods and drink the sweet drinks, and send some to those who have nothing prepared.

This day is holy to our Lord. Do not grieve, for the joy of the Lord is your strength.”


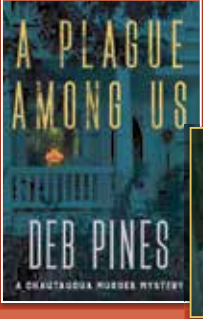
Nehemiah 8:10

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Christian Theological Seminary. Amphitheater

9:15

Jewish Discussions. (Programmed by Zigdon Chabad Jewish House.) “Kabalah and Meditation.” **Rabbi Zalman Vilenkin**. Zigdon Chabad Jewish House and Zoom (cocweb.org)

10:00

Service of Blessing and Healing. UCC Randell Chapel

10:30

(10:30–12) Chautauqua Lecture Series Master Class. Lewis Black, comedian and actor. **Joe Grifasi**, actor. **Mark Linn-Baker**, actor and director. Fee. Register at learn.chq.org. Elizabeth S. Lenna Hall

10:30

(10:30–12) Morning Doubles. (Programmed by the Chautauqua Tennis Center.) Email tennis@chq.org the day before to secure your spot. Chautauqua Tennis Center

10:30

Garden Tour. (Programmed by the Bird, Tree & Garden Club.) **Betsy Burgeson**. Meet at Odland Plaza.

10:30

Moving meditation. Weather permitting. Quaker House

12:00

(12–5) Gallery Exhibitions Open. Fowler-Kellogg Art Center and Strohl Art Center

12:00

Catholic Mass. Episcopal Chapel of the Good Shepherd

12:00

Twelve Step Meeting. Marion Lawrance Room, Hurlbut Church

12:00

(12–2) Flea Boutique. (Programmed by the Chautauqua Women’s Club.) Shoppers limited to 12 at a time in 15-minute increments. Behind Colonnade

12:15

Prose Writer-In-Residence Brown Bag Lecture. (Programmed by the Chautauqua Writers’ Center.) **Akil Kumarasamy**. CHQ Assembly Virtual Porch (porch.chq.org)

12:15

Challah Baking. (Programmed by Zigdon Chabad Jewish House.) Zigdon Chabad Jewish House and Zoom (cocweb.org)

1:00

African American Heritage House Lecture Series. Steve Capers, managing partner, Martha’s Vineyard Comedy Fest. CHQ Assembly (assembly.chq.org)

1:30

English Lawn Bowling. Bowling green

2:30

(2:30–5) Mah Jongg. (Programmed by the Chautauqua Women’s Club.) Memberships available at the day. CWC House

2:00

Guided Group Kayak Tour. Learn about Chautauqua Lake and Institution grounds while kayaking along the shore. Fee. Sports Club

2:30

(2:30–4:30) Afternoon Doubles. (Programmed by the Chautauqua Tennis Center.) Email tennis@chq.org the day before to secure your spot. Chautauqua Tennis Center

3:30

LITERARY ARTS. Chautauqua Janus Prize Winner Ceremony. “After School Hours,” by **Enyeribe Ibegwam**. CHQ Assembly (assembly.chq.org)

4:00

OPERA. Scalia/Ginsburg. An Opera By Derrick Wang. (Reserved seating; purchase Preferred tickets or reserve 6-person lawn pods at tickets.chq.org, or by visiting Ticket Office.) Performance Pavilion on Pratt

4:00

(4–6) CVA Visiting Artist Lecture Series. Beth Lipman, “Tenacity” artist. CHQ Assembly Virtual Porch (porch.chq.org)

4:30

(4:30–6) Play CANCELED (Canceled by Community Programs.) water games. All ages. Heinz Beach

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5:00

Hebrew Congregation Evening Service. “Kabbalat Shabbat: Welcoming the Sabbath.” Miller Park (if rain, Smith Wikes Hall)

5:00

(5–6) Kids Clinic. (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center

8:15

SPECIAL. An Evening with Straight No Chaser. (Reserved seating; purchase tickets at tickets.chq.org, or by visiting Ticket Office, Visitors Center or Amphitheater screen house during ticketing hours.) Amphitheater

Sa

SATURDAY
JULY 31

7:00

(7–11) Farmers Market

7:30

(7:30–8:00) Centering Prayer. Mystic Heart Community Meditation. Leader: **Carol McKiernan**. Donation. Marion Lawrance Room, 2nd floor, Hurlbut Church

8:00

45th Annual Old First Night Race. (Programmed by the Sports Club.) Prior to Saturday go to forms.chq.org/oldfirstnight/ to sign up. Race day registration available at 7 a.m. for additional \$10. Sports Club

8:00

(8–8) Vaccination Verification Station Hours. For admittance to Amphitheater and Performance Pavilion on Pratt vaccinated seating. Bring gate pass, photo ID and vaccination card or photo of vaccination card. Main Gate Welcome Center

9:00

(9–3) Vaccination Verification Station Hours. For admittance to Amphitheater and Performance Pavilion on Pratt vaccinated seating. Bring gate pass, photo ID and vaccination card or photo of vaccination card. Bestor Plaza Visitors Center

9:30

Hebrew Congregation Sabbath Service. **Rabbi Aaron Bisno** and **Susan Goldberg Schwartz**. Kiddush lunch to follow. Hurlbut Sanctuary

9:30

Chabad Jewish House Community Shabbat Service. **Rabbi Zalman Vilenkin**. Kiddush to follow at 12:15 p.m. Zigdon Chabad Jewish House

10:00

(10–3) Pop-Up Flea Boutique Sale. (Programmed by the Chautauqua Women’s Club.) CWC Tent

1:00

(1–5) Gallery Exhibitions Open. Fowler-Kellogg Art Center and Strohl Art Center

1:00

(1–3) Play CHQ. (Programmed by Youth and Family Services.) **CANCELED** (Canceled by Community Programs.) Hultquist Porch

4:00

THEATER. Commedia. (Reserved seating; purchase Preferred tickets or reserve 6-person lawn pods at tickets.chq.org, or by visiting Ticket Office.) Performance Pavilion on Pratt

5:00

Catholic Mass. Hurlbut Church

6:45

Pre-Chautauqua Symphony Orchestra Concert Lecture. **David Levy**. Hultquist 101

8:15

CHAUTAUQUA SYMPHONY ORCHESTRA. “It’s a New World.” **Rossen Milanov**, conductor. **Joshua Stafford**, organ. Amphitheater

• Felix Alexandre Guilman: Symphony No. 2 in A Major, op. 91 for organ and orchestra


• Antonín Dvořák: Symphony No. 9 in E minor, op. 95, “From the New World”

8:30

(Dusk) Chautauqua Cinema Under the Stars. “The Sandlot.” Weather permitting. Sharpe Field


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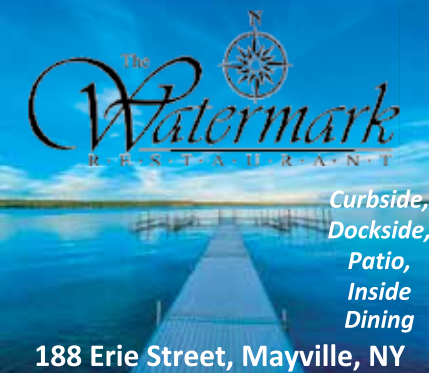
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