

FINDING THEIR OWN VOICES



DAVE MUNCH / PHOTO EDITOR

Chautauqua Opera Company Young Artists, from left, Yazid Gray, Michael Colman, Kelly Guerra, Chasiti Lashay and Jared V. Esguerra perform during the final dress rehearsal of *As the Così Crumbles: A Company-Developed Piece* Tuesday in the Performance Pavilion on Pratt.

STEREOTYPES, TROPES TO DISINTEGRATE WITH PREMIERE OF CHAUTAUQUA OPERA’S ‘AS THE COSÌ CRUMBLES’

DAVID KWIATKOWSKI
STAFF WRITER

What if opera singers got to choose the material they sung and had control over the roles they played? What if the composers got to choose the arias and create an organic array of genre stylings like jazz, rock ‘n’ roll and trap music?

Chautauqua Opera Company has brought itself to the challenge in their company-produced opera *As the Così Crumbles: A Company-Developed Piece* which premieres at 4 p.m. today at the Performance Pavilion on Pratt.

The title is a play off Mozart’s *Così fan tutte*, which follows two

sisters’ boyfriends trying to trick them into cheating. Artistic and General Director of Chautauqua Opera Steven Osgood believes while *Così fan tutte* has glorious music, the underlying narrative the piece has is troubling.

See **COSÌ CRUMBLES**, Page 4

Comedian Lovitt to share stories from Israel, power of laughing through adversity in lecture

MAX ZAMBRANO
STAFF WRITER

Although confined to Zoom last year like most other people, comedian Benji Lovitt is used to going out and about all around the world.

Born in Dallas, Lovitt, who is Jewish, visited Israel several times with a Jewish youth group. He later spent his gap year there. He loved visiting every time, he said.

By the age of 30, Lovitt was living in New York City – but he didn’t like it.

“I had this idea that I’ve got nothing tying me down, so why not spend some time in Israel?” he said. “If I don’t do it now, I might regret it forever.”

That was in 2006, and Lovitt still lives in Israel. He’s also performed in the United States, South Africa, Australia, England and more.

“It’s a blast to be on stage,” he said. “There’s no shortage of material when you’re an immigrant, especially an American in Israel.”

Lovitt has returned to the United States to present his lecture “The Power of Humor: Laughing to Keep from Crying,” at 1 p.m. today in the Amphitheater.

It is the final Interfaith Lecture Series for Week Five, themed “The Authentic Comedic Voice: Truth Born of Struggle,” a week in partnership with the National Comedy Center.

“We sort of say it’s a Jewish tradition to laugh to deal with adversity,” Lovitt said.

While he enjoys Israel, Lovitt said, it was difficult adjusting to life there when he first moved.



LOVITT

See **LOVITT**, Page 4

Laughter Lab co-founder Borum Chattoo to explore comedy’s social impact

SARA TOTH
EDITOR



BORUM CHATTOO

Caty Borum Chattoo is not a comedian – but, she said, she was a funny kid. That funny kid from the South grew up to become an award-winning media producer and executive, working in Los Angeles with the likes of Norman Lear. And it was her work with Lear, Borum Chattoo said, that ultimately made her realize that, yes, her dreams could be a reality ... and her work could help make others’ dreams come true, too.

“I had a decade working for a guy who would literally look at impossible things and say, ‘Let’s go make that happen,’” she said. “This man was wildly successful, but in his soul is this deep emotional feeler and believer in impossible things. ... It’s rare to work for someone that makes you believe you can really create things out of thin air.”

Borum Chattoo is also a media scholar, and the executive director of the Center for Media & Social Impact (CMSI), a nonprofit innovation lab and research center housed at American University and professor at the American University School of Communication. So when her research led her to see the need for strengthening the pipeline for marginalized voices in the comedy world, she went ahead and did it.

Borum Chattoo is co-founder and co-director, in partnership with cultural strategy group Moore + Associates, of the Yes, ... And Laughter Lab, a creative incubator of comedy for social justice.

At 10:30 a.m. today in the Amphitheater, she’ll discuss the work of the lab (with the acronym YALL – she’s from the South, after all) as part of the Chautauqua Lecture Series’ Week Five theme “The Authentic Comedic Voice: A Week in Partnership with the National Comedy Center.”

See **LECTURE**, Page 4

THE HEART OF THE SEASON



DAVE MUNCH / PHOTO EDITOR

The Chautauqua Symphony Orchestra string section, conducted by Music School Festival Orchestra Music Director Timothy Muffitt, performs last Thursday in the Amphitheater.

AWARD-WINNING CONDUCTOR MĂCELARU RETURNS FOR CSO PERFORMANCE OF BEETHOVEN’S SEVENTH SYMPHONY

NICHOLE JIANG
STAFF WRITER

The Chautauqua Symphony Orchestra, now well into its highly anticipated season, is playing a jam-packed week filled with pieces both new and old. Starting this week off, guest conductor Cristian Măcelaru will lead the CSO at 8:15 p.m. tonight in the Amphitheater.

Măcelaru has solidified himself as a well-known and well-re-

spected conductor, and in January 2020, he won his first Grammy Award. Măcelaru has also won several other awards, including the Solti Emerging Conductor Award and the Solti Conducting Award. Before his current position as the chief conductor of the WDR Sinfonieorchester, Măcelaru conducted all over the world with some of the world’s best orchestras including the New York Philharmonic, Los

Angeles Philharmonic and National Symphony Orchestra.

“The orchestra enjoys his precision in conducting and his approach to colors and sound,” said Marian Tanau, CSO violinist. “We actually went to the same music school in Romania. He was a terrific violinist first and then became a conductor. His career took off, especially lately when he got appointed in Cologne.”

See **CSO**, Page 4

IN TODAY’S DAILY



‘WHAT ABOUT THE CHILDREN?’

In sermon, guest preacher Thomas calls on radical kindness to protect world’s youngest.

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A TREASURE TROVE OF JEWISH JOKES

Scholar, radio host Krasny contextualizes Jewish humor as part of Interfaith Lecture Series.

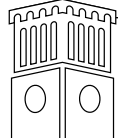
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TELEVISION HISTORY

NPR critic Deggans delivers solo lecture on history of Black comedy, decade by decade, in television.

Page 7



TODAY’S
WEATHER



H 78° L 61°
Rain: 36%
Sunset: 8:40 p.m.

THURSDAY



H 78° L 61°
Rain: 38%
Sunrise: 6:07 a.m. Sunset: 8:40 p.m.

FRIDAY



H 68° L 53°
Rain: 37%
Sunrise: 6:08 a.m. Sunset: 8:38 p.m.

NEWS



BRIEFLY

NEWS FROM THE GROUNDS

Notice of COVID-19 protocol implementation for Youth and Family Programs

As of Tuesday night, Chautauqua Institution learned of two positive diagnoses of COVID-19 in children enrolled last week in Chautauqua’s Youth and Family Programs. As a point of information and to raise awareness, please note the following: The Chautauqua County Department of Health & Human Services is aware of both cases and is conducting contact tracing and implementing required procedures. While Institution staff determine the scope of potential impact, Youth and Family Programs are canceled as follows: **Boys’ and Girls’ Club, Group One and Children’s School** closed through Friday; **Sunday School** closed Sunday, Aug. 1; **Youth Activities Center** until further notice; **Play CHQ** until further notice; and **Airband**, originally scheduled for Thursday. Staff is working to determine to what extent, if any, Airband can proceed in some form at a later time this season.

Impacted families should consult the messages conveyed by Institution staff via the CampDoc platform, and in some cases via phone, for further details.

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.

Post-lecture discussions

Kelly Carlin, author of *A Carlin Home Companion* and National Comedy Center advisory board member, will facilitate a post-lecture discussion at 4:15 p.m. today at Smith Wilkes Hall. The discussion will cover topics explored by the week’s Chautauqua Lectures on “The Authentic Comedic Voice.”

Community Drop-ins

Shannon Rozner, senior vice president of community relations and general counsel, will hold a Community Relations Drop-In from 2 to 4 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.

Chautauqua Women’s Club news

The Flea Boutique will be open again this week from noon to 2 p.m. today and Friday behind the Colonnade. Shoppers are limited to 12 at a time in 15-minute increments. Artists at the Market runs from 1 to 4 p.m. today and Thursday at the Farmers Market. Language Hour is at 1 p.m. today on the CWC House Porch. Discussions will be held in Spanish and French with potential for German and Swedish.

Bird, Tree & Garden Club news

Join Jack Gulvin, naturalist, forester and purple martin expert at 4 p.m. today for TREES: An Exploration! Meet at the Smith Wilkes Hall lakeside terrace. Gulvin also leads a Nature Walk at 1:30 p.m. Thursday, starting at the lake side of Smith Wilkes Hall.

Properties for Rent open house

Stop by the Visitors Center (Post Office Building) to pick up the list of properties hosting an open house today.

Read to Lola

Young readers are invited to share a story with Lola, the library dog – a certified therapy dog and expert listener. From 4 to 5 p.m. Thursday in front of The Smith Memorial Library (weather permitting).

Theater/Opera Brown Bag

Join the Chautauqua Theater Company and the Chautauqua Opera Company at 12:15 p.m. Thursday at Smith Wilkes Hall as they dive into the creative process behind two new works, *Commedia* and *As the Così Crumbles: A Company-Developed Piece*.

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.

CLSC Science Circle news

David Katz’s presentation on “Advances in Functional Medicine” will be broadcast live at 9 a.m. today from the sanctuary of Hurlbut Memorial Church. Request a Zoom link at ScienceTalksCHQ@gmail.com.

Softball league news

On Saturday, the Arthritics beat the Slugs 16-10; on Sunday the Slugs beat YAC PAC by forfeit. On Monday, the Slugs beat YAC PAC 12-10, and the Arthritics beat the Fish Heads 11-9. The second games in the best-of-three play-offs are the Fish Heads vs. the Arthritics at 5 p.m. today at Sharpe Field, and YAC PAC vs. the Slugs at 6:30 p.m.

Corrections

In a headline that ran in the July 27 edition of *The Chautauquan Daily*, the last name of Beverly and Bruce Conner was misspelled; the *Daily* apologizes for this error. Upon further review of the accompanying article, an additional error was identified; the *Daily* apologizes for this error, as well, and is pleased to re-print the corrected, updated article in full:

The Beverly and Bruce Conner Endowment for Education helped support Tuesday’s 10:30 a.m. lecture with Eric Degans. D. Bruce and Beverly F. Utley Conner of Mechanicsburg, Pennsylvania, established this permanent endowment fund in 2006 through gifts to the Chautauqua Foundation to support the lecture and education programs of Chautauqua Institution. Beverly and Bruce were two individuals who loved Chautauqua, and gave of their time and resources in appreciation for what Chautauqua meant to their lives.

Cinema to screen National Geographic elephant documentary, CWC to host meet-and-greet for producer Carpenter

DEBORAH TREFTS
STAFF WRITER

According to Les Standiford, whose book *Battle for the Big Top* was published in June, after Ringling Bros. and Barnum & Bailey Circus retired elephants from their shows in May 2016, attendance dropped so precipitously that the Circus folded.

Americans are enamored with live elephants. So much so that the public interest and fundraising commercials that World Wildlife Fund is currently airing on television focus almost exclusively on them. Its website echoes these ads, urging viewers to “make a symbolic adoption (of an African or Asian elephant) in support of WWF’s global efforts” to “help protect the future of nature.”

Keeping these magnificent megafauna alive in their natural habitats is a monumental challenge, as environmental filmmaker Katie Carpenter can attest. She has co-written and produced two PBS films about elephants for National Geographic TV.

“Battle for the Elephants”



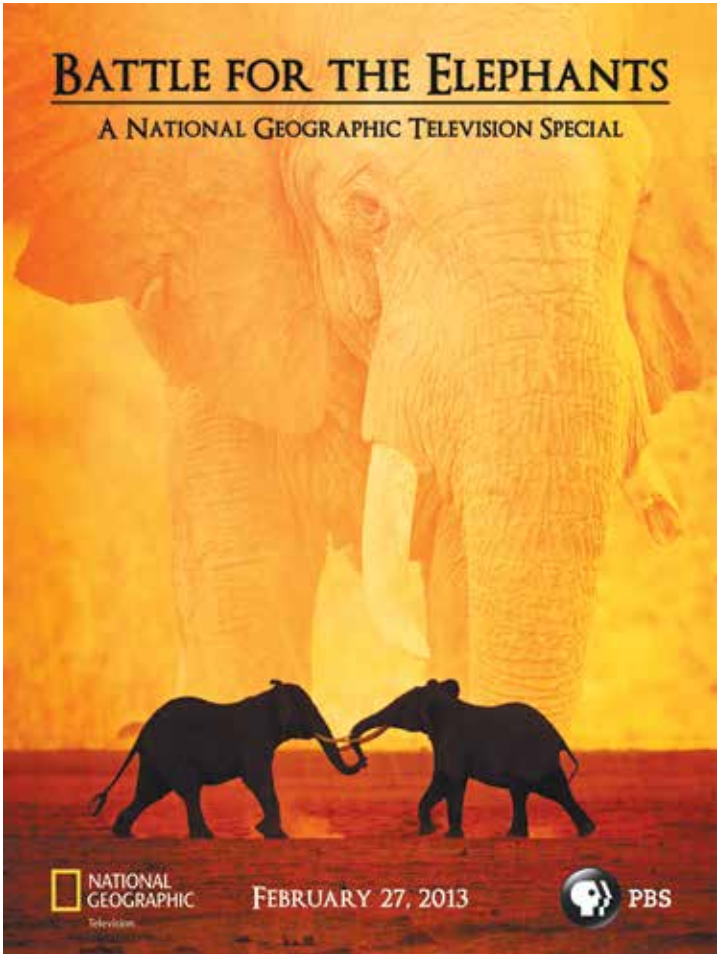
CARPENTER

is an hour-long documentary that spotlights the poaching of elephants in East Africa for their tusks, the market forces behind the illegal ivory trade, and the efforts being made to save them from extinction.

Winner of the 2013 Jackson Wild festival prize for Best Conservation Program, this film merited a sequel, “Warlords of Ivory.”

At 3 p.m. today at the Chautauqua Cinema, “Battle for the Elephants” will be screened – free of charge – as a Films for Change Benefit Special.

All proceeds will support Big Life Foundation, which maintains several wildlife-related programs, including those for human-elephant conflict mitigation, anti-poaching, wildlife crime/anti-trafficking and community education.



For admission, tickets are to be reserved in advance online at chautauquacinema.com.

Following the screening today, there will be a wine and cheese reception for Carpenter at 4:30 p.m. under the tent on the front lawn of the Chautauqua Women’s Club.

During this gathering, Carpenter will speak brief-

ly about her involvement in the writing and production of “Battle for the Elephants.”

“We’re going to make the reception into a roundtable charrette,” Carpenter said. “We’ll be talking about the issues that have come up. It will be nonpolitical and free-sciency.”

Among those issues: what concerned Chautauquans can do to assist in keeping increasing numbers of African and Asian elephants alive and well.

To attend this ticketed event, sign up online at www.chautauquawomensclub.org.

Wednesday 7/28 at the
CINEMA

BATTLE FOR THE ELEPHANTS - 3:00 (NR, 56m, Free Admission!) Films for Change Benefit Special! This documentary film produced by **Katie Carpenter** and **John Heminway** for National Geographic Television and PBS, explores the market forces inducing the slaughter of African elephants for their tusks, while highlighting these creatures' magnificence and the efforts of those working to prevent their extinction. All proceeds will support Big Life Foundation.

THE SPARKS BROTHERS -5:45 (R, 135m) Edgar Wright's (*Baby Driver*) debut documentary features commentary from celebrity fans and takes audiences on a musical odyssey through five weird and wonderful decades with brothers **Ron and Russell Mael**, aka **Sparks**: your favorite band's favorite band.

HERE TODAY - 9:00 (PG-13, 117m) Billy Crystal plays a veteran comedy writer who forms an unlikely yet hilarious and touching friendship with a NY singer (**Tiffany Haddish**) in his new self-directed feature.

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MUSIC

Legends, Op. 59, B. 122
Antonín Dvořák

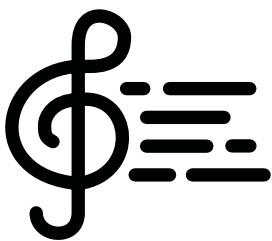
The Czech master Antonin Dvořák was born in Nelahozeves, near Kralupy, on Sept. 8, 1841, and died in Prague, May 1, 1904. B. 122 refers to Jarmil Burghauser's thematic catalogue of the composer's works, analogous to thematic catalogues such as the ones created by Köchel for the works of Mozart. "Legends" began its life, similar to the Slavonic Dances, as a set of works for piano duo; it was composed in early 1881. The composer orchestrated this set of 10 miniatures later that year. The first performance of Nos. 1, 3 and 4 took place at the Prague Conservatory in 1882, while Nos. 2, 5 and 6 were premiered at a concert of the Vienna Philharmonic on Nov. 26, 1882.

Dvořák had few peers of his generation for creating musical compositions of comparable tunefulness and sheer delight. Loyal to his Czech origins throughout his life, he had the uncanny ability to create music that at once reflected his heritage while at the same time enchanting audiences across all national boundaries. It is important to bear in mind that the Czechlands in Dvořák's day were still part of the old Habsburg Empire. Mindful of this nationality, and inspired by Bedřich Smetana's path-breaking excursions into music that celebrated Czech culture, Dvořák, now in his 30s, began producing a large number of vocal and instrumental compositions of a decidedly Czech character. He set opera libret-

tos and composed songs in his native tongue, as well as celebrating national dance idioms such as the polka and furiant.

Living virtually hand to mouth, Dvořák began submitting compositions to a panel of judges in Vienna in order to win stipends. He also supported himself by teaching and playing organ in churches. He was quite successful in getting financial support from Vienna. When Johannes Brahms became one of the Viennese judges in 1877, he immediately took an intense liking to Dvořák's music, recommending to his publisher, Simrock, to start accepting Dvořák as worthy of attention. Thus began Dvořák's international fame – a phenomenon that eventually brought him to the United States.

Despite some resistance to this Bohemian composer by some narrow-minded Austrian musicians, Dvořák's stature continued to rise both abroad and in his homeland. His works for piano duo became particularly well-loved. The two sets of Slavonic Dances, Opp. 46 and 72 (1878 and 1886), and the "Legends" ("Legendy," 1880-81). All these compositions subsequently were transcribed for orchestra by the composer. "Legends" is less familiar to audiences than the Slavonic Dances and his symphonies (especially Nos. 6-9), although these 10 miniature masterpieces are worthy of our attention. Tonight's performance by the Chautauqua Symphony Orchestra will present Nos. 1, 2, 3, 4, 5, 8 and 10 for our listening enjoyment.



SYMPHONY NOTES

BY DAVID LEVY

Symphony No. 7 in A Major, Op. 92

Ludwig van Beethoven

Ludwig van Beethoven was born in Bonn, Germany on Dec. 15 or 16, 1770 (the date of his baptism was Dec. 17), and died in Vienna on March 26, 1827. One of the pivotal figures in the history of Western music, his nine symphonies, five piano concertos, Violin Concerto and several overtures remain at the heart of the symphonic repertory. The Symphony No. 7 is one of his most exciting and brilliant works. It received its first performance on Dec. 8, 1813, at a concert to benefit the victims of the Battle of Hanau in the war against Napoleon. It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

Beethoven's grand Symphony No. 7 bears a dedication to Count Moritz von Fries, one the master's most loyal Viennese patrons. But its date of composition (1812) and the circumstances of its first performance link the work, albeit indirectly, to that most powerful of political figures, Napoleon Bonaparte.

go unnoticed or unappreciated, however, although the critical acclaim for it seems to have devolved mainly upon the second movement, the allegretto, which was encored at the premiere. The rest of the work only later found wide acceptance.

A story is told describing how the deaf Beethoven behaved while "directing" of the coda of the first movement, a passage that features one of his most dramatic and exciting crescendos. The composer encouraged the orchestra to play as softly as possible at the start of this passage by crouching beneath his music stand. As the music grew in volume, he raised himself higher and higher until the climax, at which point he leapt wildly in the air. It was this very passage that led his contemporary, Carl Maria von Weber, to write that Beethoven was "ripe for the madhouse."

Hector Berlioz called the first movement of Symphony No. 7 a peasant dance ("ronde des paysans"), but the most celebrated characterization of this work comes from the pen of Richard Wagner, who in his essay "The Artwork of the Future" dubbed it "the apotheosis of the dance."

Both Berlioz and Wagner clearly were responding to the work's inexhaustible rhythmic energy and drive. The first movement opens with an immense and harmonically adventuresome introduction that prepares the way for a vivace dominated by a persistent dotted-note figure that permeates virtually every measure. Listeners are al-

ways thrilled by the stunning high horn parts. The allegretto's immediate popularity is understandable, as it is an extremely appealing and hypnotic piece. One of its most arresting features also is a rhythmic figure – this time based on a dactyl (long-short-short) reminiscent of the Renaissance dance known as the Pavane. The scherzo, a Presto in F Major is surprising in that it is the only movement of the work that is not cast in either A Major or Minor. As is the case in Symphony No. 4, this scherzo is in five parts, in which the contrasting trio section comes around two times. Another noteworthy feature of this movement is the reduced dynamic level at which Beethoven presents the second hearing of the scherzo. The finale may have been inspired by the Irish folk melody, "Nora Creina," a setting of which Beethoven produced for George Thompson of Edinburgh around the same time he was composing this symphony.

Some of Beethoven's most explosive moments may be found here, at one point calling for the rarely used dynamic marking of triple forte.

Musicologist David B. Levy is a professor of music at Wake Forest University in Winston-Salem, North Carolina. The founder of the New Beethoven Research Group, Levy will give a Pre-Concert Lecture at 6:45 p.m. tonight in Hultquist 101. The CSO Pre-concert Lecture Series and Program Notes are made possible thanks to the Carl and Lee Chaverin Fund.



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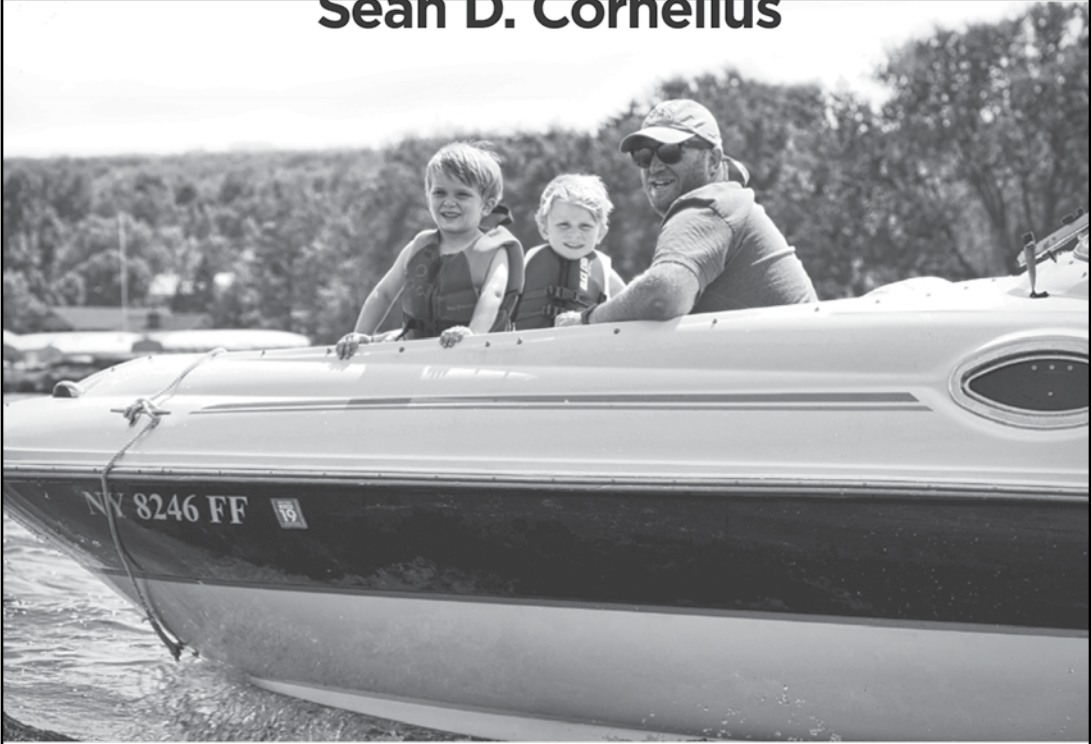





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FROM PAGE ONE

LECTURE

FROM PAGE 1

“We needed an opportunity to diversify the entertainment pipeline for comedy, and to hear marginalized voices – women, people of color, LGBTQ, disabled – and we couldn’t sit around and wait for that to happen,” she said. “We could be the people to make it happen.”

The Yes, ... And Laughter Lab is part of a family of initiatives within CMSI focused on research and production work in media and social change. That work includes the Comedy ThinkTanks program, which brings together professional comedians and

social justice organizations, while the lab fosters comedians from historically marginalized communities, who shape and pitch their projects before annual showcase days in Los Angeles and New York City before industry professionals (the lab has partnered with MGM, Netflix, NBC Universal, CBS, Viacom, MTV and Comedy Central) and social justice organizations.

“We realized, if we know the science of why comedy is meaningful in getting us to contemplate civic and social issues differently – if we know that, how can we create space for more of those comedy projects to make it into

the entertainment industry, and possibly to collaborate with civil society groups, humanitarian groups, racial justice organizations, et cetera?” Borum Chattoo said. “So the Yes, ... And Laughter Lab is basically a competitive incubation and training program where we invite comedians with something meaningful to say about topical issues and is explicitly also about diversity and sharing their lived experiences.”

Borum Chattoo is the co-author, with Lauren Feldman, of the award-winning book *A Comedian and an Activist Walk Into a Bar: The Serious Role of Comedy in Social*

Justice, and the forthcoming *The Revolution Will Be Hilarious: Comedy for Social Change and Civic Power*. In both, she draws on a theory from Chicano Studies called cultural citizenship, and applies it to comedy.

“Cultural citizenship is such a powerful concept because it more or less means you can have the rights and privileges as a citizen ... but if you are culturally erased, you feel this kind of invisibility,” she said. “So cultural citizenship is the idea that when representation happens, there’s a full feeling of cultural citizenship, of asserting representation and identity.”

She’s argued that its especially important when comedy gets to do that.

“When we’re talking about communities of people who have been dehumanized for decades by media portrayals – let’s take the Muslim community – we know from a lot of research that we almost never show those communities in ways that are not as terrorists or villains or criminals,” she said. “It’s a completely unilateral story. So when you think about comedy and cultural citizenship, that idea is at work because it’s saying, ‘Come in and get to know us, and play in this space with us where we can

find our shared humanity.”

Borum Chattoo points to shows like “Ramy” or “Momo’s Amerika” – an in-development animated television show she’ll play clips of today – as comedic media that do “something a little bit different.”

“Sometimes, with empathy, there’s a little bit of a hierarchy of power that we create, but comedy is about solidarity,” she said. “Solidarity is a different kind of power, because we say we’re actually all in this lived human experience together. And rather than me feeling pity or sadness, we care because of solidarity.”

CSO

FROM PAGE 1

The CSO musicians are excited to work with Măcelaru.

“The way he conducts, it’s spontaneous. It’s not like it’s preconceived – he’s just in the moment, and with whatever’s happening at the time,” said Cynthia Frank, violist.

The program tonight starts off with Dvořák’s Selections from Legends, B. 122, Op. 59. After this piece, there will be a short intermission and the concert will then end on Beethoven’s Symphony No. 7 in A Major, Op. 92.

The Selections from Legends is a collection of 10 pieces that Dvořák originally wrote as a piano duet in early 1881 that he later rearranged for the orchestra. The pieces themselves don’t really have a story, but “it seems to be telling some sort of story because it’s so narrative,” said Karen

Lord-Powell, CSO violinist.

The CSO will be performing seven out of the 10 pieces for tonight’s performance. The CSO frequently performs pieces by Dvořák, and the musicians enjoy playing the composer’s melodies. However, tonight will be the first time Legends is played on the Amp stage and the first time being performed overall for many of the musicians.

“I think I’m excited to play the new piece because it satisfies my curiosity as an artist,” Tanau said. “It also has such a beautiful variety with the typical beautiful tunes of Dvořák.”

The piece itself is also technically challenging for the musicians, given that it was originally written as a piano duet.

“We only have four fingers as string players, so there’s quite a few passages that I had to think hard about for practical fingerings. I realized I needed a fifth finger.

But it was really fun, because I love playing more difficult pieces,” said Olga Kaler, first violinist. “I’m sure everyone is thrilled to have a fresh piece by one of our usual favorites. It’s amazing no matter how you look at it.”

The Beethoven symphony itself is a grand piece that is recognized by both non-musicians and musicians alike. Even at its premiere, Beethoven apparently remarked that it was one of his best works. Beethoven composed this piece around 1811 when Napoleon was at war with Russia. This turmoil can be heard throughout this highly emotional piece.

“The (Seventh) Symphony is just huge,” said concertmaster Vahn Armstrong. “I actually think of (Beethoven) as the first rock ‘n’ roll composer. He’s got all this heavy backbeat and the last movement of the piece is the perfect example of that.”

The piece takes the audi-

ence through a sequence of emotions, from hopefulness to sadness.

“Beethoven’s Seventh Symphony is one of my favorite pieces. It has this sort of hope in the first movement with then a sadder march in the second. It’s just really beautiful and one of my favorite symphonies in the world,” Tanau said. “The first movement starts with scales that keep going up. When you play it, you feel like you’re walking up to the sky. It’s just an amazing feeling of raising your spirit. The second movement is actually really sad but the last movement is then full of hope and joy again. I think it translates to our story and COVID-19.”

The Seventh Symphony also has a deeper meaning to several members of the CSO themselves. Through this piece, each musician is able to tell their own stories.

“Beethoven’s Seventh Symphony is always every-

one’s favorite and it’s going to be spectacular,” Kaler said. “It happened to be the very first Beethoven symphony that I’ve played in my life. At that time I thought I wanted to be a solo artist, but this piece made me want to commit my life to a symphony orchestra. It was like fireworks, being part of something so grand, yet so intimate. It has every sort of emotional state in it. I love all Beethoven symphonies, but combined with my personal history, I’m beyond excited to revisit this.”

For others, this piece is a reminder of those lost.

“I actually have a little bit of a Chautauqua connection with Beethoven’s Seventh,” Armstrong said. “The second movement is kind of a funeral march, and one of the first times I played that symphony was when I first came to Chautauqua. I remember playing with my stand partner at that time: Gerald Jarvis, who was the

concertmaster here when I first came. He was terminally ill and had lung cancer. So whenever I play that piece, I think of Jerry. He was a wonderful colleague.”

The piece includes such high energy in other movements that the musicians can give their all – and have some fun on the stage as well.

“They all work together but each has a different character,” Lord-Powell said. “The second violins add a lot of texture when we’re filling out lines with a lot of sixteenth notes. I have a lot of fun doing it, because most conductors don’t mind if we play as loud as we can – because these textures are needed.”

Tonight’s performance is “a big concert, because of the conductor and the bigger program with vigorous instrumentation,” Frank said.

“This is the heart of our season,” Lord-Powell said. “This week is at the heart of our repertoire.”

LOVITT

FROM PAGE 1

“Most immigrants don’t make it,” he said. “They end up going back to their own country because it’s one of the most unnatural things

in the world to transplant yourself to the other side of the planet. Humor has been a great tool to deal with my experience here.”

Lovitt said Jewish history involved thousands of years of persecution, and a sense

of humor is something that’s helped Jews through adversity. Israel as a country, too, gives Lovitt plenty of stand-up material, he said.

“Israel is where the East meets the West, where old meets new, where religion meets secular,” he said. “It’s a young country, and when you’re an immigrant with an outside pair of eyes, everything is different, so it’s not hard to come up with things

to laugh at or comment on.”

His outsider points of view have been published across Israeli media and in *USA Today*, BBC Radio, *Time* and *The Atlantic*. Now that Lovitt has learned about himself and his character on stage – which he said was the hardest part of his career – he feels comfortable making jokes about more serious topics.

“There’s almost nothing that can’t be mocked if done

appropriately by a professional,” he said. “I feel like this is the year when the world sort of figured that out.”

COVID-19 halted most normal aspects of life, but Lovitt said people didn’t stop laughing. He’ll discuss this, plus his experiences in Israel, during his lecture.

“We have to laugh or we’ll lose our minds,” he said. “We should never feel guilt laughing, even during tough

times. Just as it’s perfectly human to cry, it’s equally human to laugh.”

Lovitt felt comfortable laughing through the pandemic because of this mindset, and he was happy to see others were understanding that mindset.

“The feedback I got from the public was, ‘Yes, we need to laugh. We need you to entertain us because we’re suffering here,’” he said.

COSI CRUMBLES

FROM PAGE 1

“If you get into the sexual politics of it ... this is a problematic piece. If you want to really look at it, it can start to crumble a little bit,” Osgood said. “In a way, the conversations that we’ve been having with our company are about their personal dissatisfactions with the opera industry, as artists and as singers.”

Osgood said conversa-

tions among Chautauqua Opera ranged from the European hegemony of the repertoire or an artist’s lack of control over the types of characters they are able to play with their voice type.

“It could be about the challenges of being a young artist, of being told what to do not having your own voice,” Osgood said. “It could be that they love all these different kinds of music and they never get

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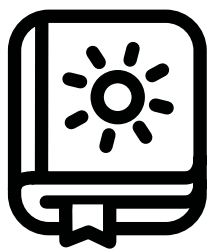
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RELIGION

In the face of fear and violence, radical kindness is needed to protect children, says Thomas



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

“New Testament scholar Amy Lindeman Allen said, ‘A children’s reading of the Scripture is not often heard, and children are rarely at the center of a text. They are an appendage,’” said the Rev. Frank A. Thomas. “In the American context, when we list marginalized people, we don’t mention children. They are left without voices and seldom taken seriously in the theological or hermeneutical readings of the text.”

Thomas preached at the 9 a.m. Tuesday worship service in the Amphitheater. His sermon title was “What About the Children?” The Scripture reading was Luke 18:15-16.

What about the sanity of our children, he asked the congregation. In addition to the rise of anti-immigrant feeling in the United States, Austria, Germany and Italy, Thomas listed challenges that children face.

“They face violent indoctrination, poverty, life as refugees, child neglect, child labor, child sexual abuse and prostitution, slavery, the military use of children, hunger, climate change and the lack of education,” Thomas said.

What keeps people from acting for children, Thomas asked. “We find fear in American adults. The Euro-Americans will not be in the majority population in the future and won’t control wealth, power and cultural domination.”

He continued, “Everything must change. The world changes, the body changes, our laws change, our churches change. All things change.”

According to Thomas, author Michael Singer in his book, *The Untethered Soul: A Journey Beyond Yourself*, says that there are only two emotions: fear and love. “Those who fear do not like change and do all they can to keep things predictable, controllable and safe,” Thomas said. “They try to manipulate the natural unfolding of life. Whatever does not disturb them is fine. But the reality of fear makes them feel that life is against them and they are a victim.”

He continued, “People who live in fear believe ‘they’ are out to get us. ‘They’ want to take our way of life away from us. ‘They’ have to be walled off, dehumanized, ethnically cleansed, killed.”

People who live in fear look for scapegoats, he said. They blame others for their problems and use the courts, legislatures, media and the church to spread their fears. “These fears have come from the fringes of our society to the center, exploding around us,” Thomas told the congregation.

Someone who took children seriously was Fred Rogers, aka Mister Rogers. “Children were at the center of his world,” Thomas said. “He took their questions seriously. No, he would tell them, you can’t fall down the drain in the bathtub. He respected the dignity of each child.”

For Rogers, the last shall be first and the small shall be great, Thomas said. *New York Times* columnist David Brooks, in critiquing Trumpism, noted that Donald Trump promoted the belief that strong is better than weak, success is better than failure, men are better than women and the United States is better than any other country.

“I have a problem that I need to share,” Thomas said. “You can have a position on an issue, but you don’t have to be ugly about it. You don’t have to be demeaning and belittling to justify your position. Your righteousness in your opinion can be ugly.”

Thomas juxtaposed the teachings of Martin Luther King Jr. with Trumpism. King taught people to love, to be nonviolent. “What are we teaching when we are ugly in front of our children? Public kindness is scarce today. We entertain children with malicious violence rather than radical kindness,” said Thomas.

In the gospel of Rogers and the gospel of Jesus Christ, children are closer to God than adults, Thomas continued. “The poor are closer than the rich, the hungry more than the overfilled, losers than winners and oppressed than oppressors.”

Jesus’ disciples were disturbed that people were bringing their children to see Jesus. Thomas said, “Jesus was teaching and the children were crying and women were changing diapers and the disciples said to the people, ‘We are trying to have the kingdom here, get those children out.’ Jesus said to them, ‘Don’t be ugly in front of the kids.’”

Thomas asked the congregation, “What would happen if children were present in business meetings, or when a couple is arguing? You do know they overhear. Don’t put roadblocks in front of children, because they own the kingdom.”

Children own the kingdom of God, while adults have to repent to get into heaven. “Children are in and adults have to repent. Children own the kingdom, adults own the building,” Thomas said. “Big people worship upstairs, and they give the kids their own place – in a little room in the basement.”

He continued, “The reign of God is theirs. When we announce the counternarrative of radical kindness, we stand for the rights of children. Radical kindness is our job.”

Thomas asked the congregation to think about the people who loved them as children, who thought they were the center of the world. “We all have special people who loved us into being. Take 10 seconds now and remember those people who loved you into being.” After counting the 10 seconds, Thomas said “In Jesus’ name, Amen.”

The Rev. Paul Womack presided. Judith Rice read the scripture. The organ prelude was “Jesus Loves Me,” by William Bolcom, played by Joshua Stafford, who holds the Jared Jacobsen Chair for the Organist and is director of sacred music. Members of the Motet Choir sang “Suffer the Little Children,” with music by Ebenezer Prout and words from Mark 10: 14-15. The postlude was an improvisation by Joshua Stafford on the “Won’t You Be My Neighbor?” theme song to “Mister Rogers’ Neighborhood.” The Geraldine M. and Frank E. McElree Jr. Chaplaincy Fund and the John William Tyrrell Endowment for Religion provided support for this week’s services and chaplain.

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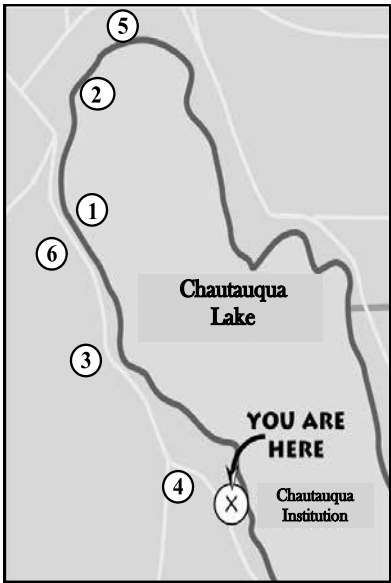
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LECTURE

Former ‘Forum’ host, scholar Krasny brings laughter, context to Jewish humor

MAX ZAMBRANO
STAFF WRITER

Michael Krasny has what he called a treasure trove of Jewish jokes, plenty of which stem from the common notion that Jewish humor comes from a place of suffering. He even opened his lecture, “Jewish Humor: History, Culture and Identity,” with one such quip.

“The idea that Jewish humor is masochistic? I’m so tired of hearing that, that I want to kill myself,” Krasny said, drawing his first of many laughs from the Amphitheater.

Krasny’s 1 p.m. lecture on Monday was the first of three Interfaith Series Lectures for Week Five, themed “The Authentic Comedic Voice: Truth Born of Struggle.” He is the author of *Let There Be Laughter: A Treasury of Great Jewish Humor and What It All Means*.

Additionally, Krasny taught literature and the English language at several colleges, including San Francisco State University, Stanford University, the University of San Francisco and the University of California. For three decades, he was a radio host, most notably for KQED’s “Forum,” which he hosted from 1993 to his retirement this past February.

For his lecture, Krasny told plenty of Jewish jokes with the goal of getting his audience to understand their context and underlying meaning.

One joke he hadn’t heard until he wrote his book, published in 2016, starts with a rabbi who sees a young, sad-looking man at his congregation. He approached the man to see what was wrong, to which the man replied that he was looking for a wife. He had found several online that he liked, but his mother didn’t approve of any of them.

The rabbi asks the man if he looked for someone with similar traits to his mother. Not having done so yet, the man takes the rabbi’s advice, only to return a few weeks later looking worse for wear. The rabbi asks what happened.

“The man said, ‘I found someone online who is not only interested in the same things as my mother, but cooks the same things, too. She looks and sounds like my mother. I brought her home, and even my father couldn’t stand her,’” Krasny said.

This joke, Krasny said, pokes at the heart of



DAVE MUNCH / PHOTO EDITOR

Michael Krasny, retired host of KQED’s “Forum” and author of *Let There Be Laughter: A Treasury of Great Jewish Humor and What It All Means*, delivers his lecture “Jewish Humor: History, Culture and Identity” Monday in the Amphitheater.

long-lasting marriage and the institution of marriage in Jewish values.

Next, Krasny said a new perspective can form by looking at Ashkenazi and Yiddish origins.

“There’s the joke about two Jews, that’s tragically not all that unusual, who are in front of a firing squad,” he said. “They’re standing there before the squad, which is about to ready, aim, fire, and one of the Jews said to the other, ‘Don’t we get a last wish to ask for a cigarette?’ The other said, ‘Be quiet, do you want to get us in trouble?’”

Krasny said this joke points at Jews’ fear of bringing wrath upon themselves.

Following this joke, Krasny told one which he said metaphors Jewish assimilation in America. It started with a New York Jew, Frenchman and German traveling in the Amazon when they are captured by cannibals.

Taken to the village, the leader comes out in a loincloth to tell the men they are to be killed and eaten by the village, but because they are humane, they allow the three to choose how they

die, and their skin will be turned into canoes.

The Frenchman chose a guillotine, and his head was chopped with a hatchet. The German chose a Luger, so the leader shot him with a gun. The New York Jew asked for a fork. The leader, confused, pulled one out, and the Jew took the fork.

“He takes the fork and starts stabbing himself with it and says, ‘Here’s your effing canoe,’” Krasny said.

Krasny teased that he wasn’t sure if he should tell that joke because we live in a “woke time” and the term “cannibal” could offend cannibals. Comedians like Chris Rock and Jerry Seinfeld have said publicly they don’t like to perform on college campuses anymore because their humor isn’t politically correct.

“It says a lot about humor that one has to be painfully conscious,” Krasny said. “When you go into Jewish humor, you find plenty of stereotypes about Jews themselves and about every group you can imagine. You can find a lot of misogyny.”

He gave three such jokes, one of which was about a Jewish man who wanted his body cremated, which goes against Jewish orthodoxy, Krasny said.

“He wants to be cremated and his ashes put in Bloomingdale’s – so he’s certain his wife will visit him occasionally,” Krasny said.

Krasny said that although the misogynistic jokes were off-putting, they reference how after Jewish people immigrated to the United States, they wanted to spoil their daughters.

“When you analyze Jewish humor, you realize a lot of it is about assimilation,” he said, “the idea (Jews) came here from real suffering and found humor and joy in a land that really granted them freedom they had never had.”

Understanding assimilating in the U.S. means looking at three groups: the pious Jew, the conservative Jew and the reform Jew, Krasny said.

One joke Krasny told illustrated the difference between each group through the word “Berakah,” which translates to “blessing.” In the joke, a young Jewish man goes to an orthodox synagogue to ask for a Berakah on his new Mercedes. The rabbi is horrified and tells him to go to a conservative rabbi down the street.

The conservative rabbi doesn’t help him either, but points to a reform rabbi further down. The reform rabbi asks the man more about his Mercedes, such as what model, telling him that he has one, too. He then asks the man a question.

“By the way, what’s a Berakah?” the punchline went. Plenty of Jewish humor is self-deprecating, and Krasny said it is apparent that these jokes indicate some pain or loss. But, he said a lot of the humor can be celebrative, too.

In one example, Krasny said an old Jewish man was sitting between two Texans on a flight to Dallas. One of the Texans said, “My name is Roger, I own 250,000 acres, 1,000 head of cattle and they call my place ‘Jolly Roger.’”

The other Texan said, “I’m John, I own 350,000 acres, I have 5,000 head of cattle and they call my place ‘Big John’s.’”

They asked the smaller Jewish man his name and what he owned. His name was Lenny Liebowitz, and he owned 300 acres and didn’t raise any animals. The perplexed Texans asked him what he called the place he owned.

“Downtown Dallas,” he said.

Krasny said it’s common for Jewish humor to lean into the ideas that all Jews

“

When you analyze Jewish humor, you realize a lot of it is about assimilation — the idea (Jews) came here from real suffering and found humor and joy in a land that really granted them freedom they had never had.”

—MICHAEL KRASNY

Former host,
KQED’s “Forum”

are capitalist or that all Jews are communist, which reflects real life antisemitic thoughts.

“It’s taking stereotype and antisemitism and turning that into a joke,” Krasny said.

Another trope of Jewish humor picks at the idea some think they are chosen to have the Torah, the Jewish holy text that also comprises the first five books of the Bible. Krasny said when he was a boy he was told he wasn’t even the first choice, wasn’t superior and the idea of chosenness is misappropriated.

“Much of this humor is about loss, differentness, separateness,” he said. “It’s really about identity.”

Some of the old Yiddish in jokes brings back memories, Krasny said. One joke involved the word “mishigas,” meaning craziness.

The joke centers on two Japanese men, and one tells the other that his wife is having an affair with a Jewish man. He decides to confront her.

“She says, ‘Who told you this mishigas?’” Krasny said.

Yiddish has its own cadence, Krasny said, making it humorous in context.

“When we go back to these jokes, we realize they have much more meaning than we thought they did,” he said. “A lot of the jokes that became current in American Jewish culture were barrier-breaking, envelope-pushing jokes.”

He referenced one Woody Allen joke, but first noted that some people may not even want to hear Allen’s name anymore after the HBO documentary series “Allen v. Farrow,” detailing the allegations of abuse leveled by Allen’s ex-wife and adopted daughter.

The joke, poking at Jewish cheapness, goes, “I thought I read about metaphors with the Bible and the burning bush with the Red Sea parting, but then my Uncle Sasha picked up the check.”

Krasny said some people argue these jokes shouldn’t be told in mixed company, but he said it’s important to

understand the larger context of these jokes.

Some jokes are cross-cultural, in that the setup and punchline are the same but can be given a Jewish twist. Krasny gave an example of one that did not cross cultures.

“This Jewish guy is getting knighted by Queen Elizabeth, and he has a yarmulke on his head, and there’s a line of men and she says ‘What makes this knight different from all the other knights?’ I don’t think that spreads out to different cultures,” he said.

He then gave examples of cross-cultural jokes. One of them involved a barber who wouldn’t take money from a person of God. He denies payment from a priest, who leaves him a crucifix and a note of thanks at the barbershop the next day. The same happens with a minister, who leaves a Bible with an inscription of gratitude the following day.

When the rabbi gets a haircut, and is told he doesn’t have to pay, the next day there are 12 rabbis at the barbershop.

At a dinner with friends, Krasny said he heard the same joke, but it was a Frenchman, Englishman and Chinese man, and 12 Chinese showed up the next day.

In searching for the quintessential Jewish joke, Krasny found one from Harvard professor Ruth Wise about a German, Frenchman, Mexican and Jew who have made an arduous trek up a mountain. At the top, each are tired and thirsty.

The Mexican said he must drink tequila. The Frenchman said he must drink wine. The German said he must drink beer. The Jew said he must have diabetes.

“We complain a lot. We see problems when they shouldn’t be there, but nevertheless that’s who we are, and in some ways we own it,” Krasny said.

Krasny said laughter was necessary for a healthy life.

“We need laughter,” he said. “Laughter sustains us.”

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LECTURE

NPR TV Critic Deggans charts Black representation in TV through decades

NICK DANLAG
STAFF WRITER

Eric Deggans admits he has a cool job. As NPR's first full-time TV critic, Deggans is paid to watch television and talk to directors and actors. But he sees the real purpose of his job as more expansive.

"We can really get a sense of how the country feels about race, how we feel about each other, based on what we enjoy, what were big hits, how TV shows were cast, what kind of stories were told," Deggans said. "Evoking Oprah," Deggans asked the Chautauqua crowd why people should care about representation in entertainment. One person said it was because what people watch is what they believe, another said it impacts thoughts and feelings.

Deggans said they were right, but that shows teach society how to dream. An example is how after Morgan Freeman and Dennis Haysbert played the role of president in their respective works, "2012" and "24," people were able to imagine a Black person as President of the United States.

"These filmmakers were saying to people, 'In the future, we can imagine we'll have a Black president,' and before too long, we had one," Deggans said. "So it allowed people to vote for a Black president and think it could happen, and it allowed young Black children to look at a candidate for president and think that maybe they knew him, too." And TV shows and movies affect how people treat the Other.

"If you are in a moment where you have to make a split-second decision about whether you're going to apply force or find out more information, the images you have in your head about the person that you're confronting may have a deep impact on which choice you make," Deggans said. "These depictions can have very real-world consequences for how much we can dream, who we vote for, what kind of society we have and who rises up, doesn't, who gets killed, who doesn't."

At 10:30 a.m. Tuesday in the Amphitheater, Deggans took the crowd on a tour through Black representation in TV shows from the 1950s to modern day and showed how to spot racist stereotypes and caricatures. His lecture, titled "The List: The History of Black Voice and Image in TV Comedy," was the second of the Chautauqua Lecture Series' Week Five theme, in partnership with the National Comedy Center, on "The Authentic Comedic Voice."

The 1950s and "Beulah"

The list started in the 1950s with Hattie McDaniel in "Beulah," a show about a Black woman who is the maid to the 1950s' version of the perfect American family. "Perfect maid, unquestionably happy," Deggans said. Deggans said Beulah was a "mammy figure," a stereotype based on the jobs often forced on Black enslaved women. This stereotype is depicted as an overweight, dark-skinned caregiver who serves white children more



KRISTEN TRIPLETT / STAFF PHOTOGRAPHER

NPR TV critic Eric Deggans talks about the evolution of Black comedy during his morning lecture Tuesday in the Amphitheater.

than her own, with a "deference to white glory." Another stereotype in this decade of TV shows was the "coon figure," depicting Black men as "happy-go-lucky, childlike, dimwitted, lazy, inarticulate," and putting the welfare of white people and the white families they serve over their own families' needs.

"This is a stereotype taken from minstrel shows where white people often dressed in blackface to portray Black characters: dark skin, white lips," Deggans said.

One show in the 1960s, "Amos 'n' Andy," was popular with white audiences but was ultimately canceled due to numerous complaints from the NAACP about this stereotype being used.

One of the show's problems was that it did not have any white characters.

"They lived in an all-Black world and there were no white people, so they didn't even have to deal with the deference to white authority, or the difference between Black life and white life," Deggans said.

This show established the trend of casting Black people in comedy.

"It established comedy as a nonthreatening venue for showing people of color," Deggans said. "There's been a sense that until relatively recently, people of color are more often shown in TV comedies because that's a nonthreatening venue; in dramas, you have to take those characters more seriously."

Deggans said this left actors between a rock and a hard place; they knew they were portraying racist stereotypes, but there were no other acting jobs for Black people.

He then paraphrased McDaniel, who herself was the first woman to win an Oscar with her perfor-

mance in "Gone with the Wind," who said she would rather be paid \$800 a week for playing a maid than paid \$70 for being one.

The 1960s and 1970s

When the '60s rolled around, many white producers wanted to reverse the stereotypes of the previous decade. While Deggans said these white producers were well-meaning, they created a new stereotype, which he called "The Super Negro." He said this character is often extremely talented, so there is no question that they should be welcomed into white society.

He said these characters are divorced from Black culture and often have no Black family or friends that appear in the show. In "Julia," the title character only is around white people, the plot glosses over race issues, and the audience accepted the show because it was more of a reflection of white culture than Black culture.

Deggans then talked about the '70s and "Ghetto Coms" – sitcoms about Black families who lived in poor areas.

"I loved 'Good Times' when I was growing up. I grew up in Gary, Indiana, and I grew up in a house where my dad wasn't around; my parents had split up before I was born," Deggans said. "To see a show of a Black family with a Black father in the house doing his best to take care of his family, working hard, was really important."

Deggans said that this era of TV often addressed realities of problems, such as lack of money, and Black actors starred in lead roles. The negatives, however, were that this era was still full of many stereotypes, such as the "coon figure" and abusive Black fathers, and portrayed ghettos to be safe, fun places.

In "Good Times," the

character J.J. Evans was popular with white fans, but Deggans critiqued him as a "coon figure." The character was written as dimwitted and greedy, with barely any other characterization. The cast of "Good Times" even critiqued the show because actors Esther Rolle and John Amos were promised by producers that the show would be progressive. Amos was later fired for arguing too much with producers.

The 1980s and 1990s

The theme of Black representation in the 1980s was respectability politics.

"So what respectability politics are, is this idea that in order for Black people and nonwhite people to succeed in America, they need to conform to America's idea, white America's idea, of what being upwardly mobile and successful is," Deggans said.

To talk about 1980s' television, Deggans had to talk about Bill Cosby.

"Now, it's tough to talk about Bill Cosby these days as a pioneer, because he has been convicted (although the conviction was overturned) of some horrible crimes," Deggans said. "That's what's so difficult in talking about Bill Cosby – because he really did have an impact on television," he said.

In terms of representation of Black people, "The Cosby Show" had positive effects by showing smart, successful, fully-developed Black characters. But the show also largely ignored racism.

"We didn't see much about systemic racism, prejudice, and it convinces white audiences that if you just work hard and you're respected, then you can succeed in America, even though Black people know that often is not true," Deggans said.

The beginning of the 1990s was also the start of

counterprogramming. Executives at Fox, in order to compete for advertising views, decided to run shows about people who were different from those on Must See TV on NBC, which had all-white casts.

This was also the time that Deggans began his career in television criticism. He said that he could ask his white coworkers about popular Fox shows like "Martin" and they would have no idea what he was talking about. When he asked his Black friends about "Friends" or "Seinfeld," they would have the same reaction.

He said it was as if people lived in two different worlds, with two polarized viewing experiences.

Now

When television viewership started to decrease, the industry decided to target specific demographics more directly. Deggans said Black people, proportionally, watch TV more than any other demographic, and, within Black families, he said Black women most often make purchasing decisions.

Despite many steps in the right direction, racist stereotypes are still depicted on television. Deggans gave four ways to identify a character that falls into a stereotype. The first was if they are primarily defined by their race and no other attributes. The second was if their entire role is to make a sacrifice for white characters.

The third is if the character acts in a stereotypical manner without reason. Sometimes, though, writers will play into a stereotype in order to challenge the audience's perception, which Donald Glover does many times in his show "Atlanta."

The last was if they are isolated from other people of their race. A recent example of this is Raj from "The Big Bang Theory," who Deggans said mainly was shown hanging around an all-white cast, and his own family rarely featured.

Though Black actors, directors and producers are doing great work currently, Deggans did not want to detract from the work of Black actors in the past, even ones who portrayed racist stereotypes.

"Those shows were funny because those performers were funny. And they took these horrifically stereotypical situations, and somehow made them funny," Deggans said. "I think that's the story of Black people and comedy on television, for much of its history – is talented Black performers and elevating whatever they get and making them iconic."

As part of the Q-and-A session, Matt Ewalt, vice president and Emily and Richard Smucker Chair for Education, asked Deggans if there is any shared experience viewing now like there was in the past.

Deggans said the two worlds of television viewership in the '90s were a harbinger of things to come. He then asked the crowd if they had seen "M.A.S.H." and many people raised their hands.

"I love this audience because you guys have seen all these old TV shows that I love. When I'm talking at colleges and I say 'M.A.S.H.,' they're like 'What?'" Deggans said.

The finale of "M.A.S.H." brought in 109 million viewers. Currently, with many streaming services using subscription models and algorithms that suggest shows based on what the person already watched, Deggans said it is hard to have a society-wide viewing experience.

Though, he said, people can take the initiative to break out of their algorithms by looking up and watching shows they normally wouldn't experience. Deggans said that people now have more power and choice than any other time, especially with the shows they watch. He then quoted Spiderman's Uncle Ben: "With great power comes great responsibility."

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Silverberg Endowment, Dibert Fund, Reinberger Fund underwrite tonight’s CSO’s Beethoven performance

The Dan and Linda Silverberg Chautauqua Symphony Orchestra Endowment, the Winifred S. Dibert Fund for Chautauqua, and the Reinberger Fund for the Performing Arts sponsor tonight's performance of Beethoven's Seventh Symphony with the Chautauqua Symphony Orchestra.

The Dan and Linda Silverberg Chautauqua Symphony Orchestra Endowment recognizes their family's long and extensive involvement with the arts, especially the participation of their children and grandchildren with song, improvisational theater, musical theater, pi-

ano and visual arts.

Although Dan's and Linda's careers (his in real estate development, hers in the law) did not directly involve artistic interests, their philanthropic focus in Cleveland, Florida, and especially in Chautauqua has reflected their family's commitment and enthusiasm for sustainability of artistic excellence. The evidence of their enthusiasm is on display daily on the grounds behind the Amphitheater, where their donation of the stunning Jun Kuniko sculpture of two large ceramic heads is spotlighted.

Winifred Dibert, who died in the fall of 2005, was

a longtime supporter of the Institution and was one of four major donors who made possible the transformation of Normal Hall into Bratton Theater. Dibert moved to Jamestown in 1941 with her husband Clyde Crawford to run Crawford Furniture Company. Crawford died in 1968, and in 1975 she married Grant Dibert. Mrs. Dibert served on the boards of directors of the Warner Home, Creche, WCA Hospital and many other community organizations. She became a major contributor to the Jamestown Boys' & Girls' Club. In recognition of her generous support, the

club was renamed the Winifred Crawford Dibert Boys' & Girls' Club.

The Reinberger Fund was established in the Chautauqua Foundation by an initial grant of \$10,000 from the Reinberger Foundation of Cleveland in 1990. In 1991, the Reinberger Foundation added \$100,000 to expand the endowment fund, and in 1995, the foundation added \$20,000 to the fund. Clarence T. Reinberger, chair of the Genuine Parts Company, created the foundation in 1966. The foundation supports the arts, social welfare, higher education and medical research.

Waasdorp Fund sponsors Lovitt’s Interfaith Lecture

The Waasdorp Fund for Religious Initiatives sponsors today's 1 p.m. Interfaith Lecture with Benji Lovitt.

The Waasdorp Fund for Religious Initiatives was established in 2005 as an endowment fund in the Chautauqua Foundation by Peter and Nancy Waasdorp of Rochester, New York. Since its inception, the fund has been used to support the

Department of Religion. Peter and Nancy have had a long commitment to promoting interfaith understanding at Chautauqua and around the world.

At Chautauqua, they played host to interfaith students from the Middle East in 2006, served as delegates to the Chautauqua Interfaith London Conference in 2005, and served as

advocates for the Department of Religion's initiative to introduce younger Chautauquans to the Abrahamic program.

During the season, Nancy, a music teacher by trade, is a Chautauqua Fund team captain, serves on the board of the Presbyterian Association, is a volunteer for the Hurlbut Church lunch service and

was a member of Thursday Morning Brass, playing the French horn. Peter, prior to his death in 2013, served as a team captain for the Chautauqua Fund and was a volunteer for the Chautauqua Idea Campaign. After a career at Xerox Corporation, he became a professor at the Simon Business School at the University of Rochester before retiring.

Bellowe, Jacobs lectureships provide for Borum Chattoo

The Arnold and Jill Bellowe Lectureship and the Robert Jacobs Memorial Lecture-ship Fund underwrite the 10:30 a.m. lecture with Caty Borum Chattoo.

Arnie and Jill Bellowe, formerly from Moreland Hills, Ohio, and now living in Santa Barbara, California, have had their residence in Chautauqua Shores since 1972. In 1990 they established this endowment fund to support the lecture platform at Chautauqua.

Arnie served on the Chautauqua board of trustees from 1997 to 2005. He was involved in the Challenge Campaign and the Renewal Campaign where he was Theater Team Chair. Over the years, he has taken advantage of Special Studies courses and continues

to take advantage of all that Chautauqua has to offer, especially the lectures. In his hometown of Santa Barbara, Arnie continues his involvement with Santa Barbara City College and the University of California, Santa Barbara, as a student and supporter.

Jill served as a member of the Chautauqua board of trustees from 2007 to 2015 where she chaired the Program Policy Committee. Jill holds a master's degree in counseling, specializing in PTSD, and taught at both Cuyahoga Community College and Santa Barbara City College. Jill has always loved the theater and was a founding member of the Friends of Chautauqua Theater Company and later became president of the FCT from 1997 to 1999.

Chautauqua is a family tradition for the Bellowe family with their two children, Stacy Tager and Greg Bellowe, and their four grandchildren, all lifelong Chautauquans.

The Jacobs Lecture-ship Fund was established in 2004 as an endowment fund held by the Chautauqua Foundation by H. Louise Tice Jacobs of Hinsdale, Illinois. Although Louise passed away in February 2008, her tribute to her deceased husband Bob continues to give back to the Chautauqua Institution which they so adored over the years.

Louise was born and reared on the family farm in central Illinois; Bob in Pittsburgh. Both were in the first generation of their families to graduate from college; he from the Uni-

versity of Pittsburgh and she from the University of Illinois. They met toward the end of World War II. Louise was a Red Cross social worker and Bob an Army-Air Force pilot.

They decided to marry almost immediately, as Bob was scheduled to be sent overseas and they didn't want to lose touch. The marriage, which took place at the family farm, lasted 59 years.

Bob worked in business and became the chief financial officer of a Fortune 500 company. Louise was particularly active in the Union Church of Hinsdale. Chautauqua was their treasured time together. All three children, their spouses, grandchildren and great-grandchildren have become Chautauquans.

CROSSWORD

By THOMAS JOSEPH

ACROSS

39 Gymnast Comaneci

1 Dispatch

5 Group of actors

9 North Pole name

11 Javelin's kin

12 Juliet's love

13 Heart, for one (cornered)

14 — tree

15 Players at the plate

17 Improves

19 Writer Harper

20 Concise

21 Young fellow

22 Concerning

24 Spot to jot

26 Left, on a liner

29 Maximum amount

30 Manhattan ingredient

32 Tops, as toast

34 Atlas page

35 Provinces

36 Mirror sight

38 Bakery buys

DOWN

1 Wash thoroughly

2 Skips a ceremony

3 Joe of the Jets

4 Expected

5 Golf course

6 Germany's Merkel

7 Trembling

8 Keyed up

10 Gets serious

11 A bunch

16 Craft show's kin

18 Warty creature

21 Easy gait

23 Chooses to participate

24 Like mice and men

25 Changes

27 Newly fashioned

28 Calamitous

29 Let up

30 Porgy's love

31 Command to Spot

33 "See ya!"

37 Fuming

Yesterday's answer

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

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.

7-28 CRYPTOQUOTE

UMKONQAK NPA N HNJO VH

WMHA. MO MK OGA PAKYVZKA

OV OGA APPVP OGNO JVLZOK.

— ZMQQM FMVTNZZM

Yesterday's Cryptoquote: GOD MADE THE WORLD ROUND SO WE COULD NEVER SEE TOO FAR DOWN THE ROAD. — ISAK DINESEN

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

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

Difficulty Level ★★★

7/28

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

Difficulty Level ★★

7/27



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24 Hazlett Dr. – 5BR/4.1 BA
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Karen Goodell

27 Scott Ave. – 6 BR/4 BA
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\$595,000
Heather Chase

UNDER CONTRACT

22 Hazlett – 3 BR/1.1 BA
Custom built, turn–key home. Glorious outdoor spaces and porch. Open layout cathedral ceilings.
\$589,000
Karen Goodell

90 Harper – 5 BR/3 BA
Lovely north end ranch. Sun porch, open LR & kitchen. Lower level guest suite w. 2br/1 ba, LR, kitchen & patio.
\$589,000
Debbie Rowe

SOLD

34 Clark Ave. #2 – 3 BR/2 BA
Renovated 2nd flr unit. Loaded w/ interesting architectural details, modern conveniences, delightful furnishings.
\$569,000
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16 N. Terrace Ave. –
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Ruth Nelson

9 Roberts Ave. – (12 S. Terrace)
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Ruth Nelson

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12 Bliss Ave. – 2 BR/2 BA
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Ruth Nelson

UNDER CONTRACT

22 Cookman – 3BR/2 BA
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\$439,000
Karen Goodell

29 Elm. #1 – 2 BR/3.5 BA
Pines condo w/ parking. End unit with a finished basement, new bathroom. Offered furnished. Pool. Pet friendly.
\$349,000
Debbie Rowe

UNDER CONTRACT

28 Morris Ave. – 4BR/1.1 BA
Charming central CHQ cottage. Steps from the lake, Bestor Plaza, and Amp. Great location!
\$314,500
Karen Goodell

SOLD

17 Simpson #3A – 2 BR/1 BA
Year–round, 3rd floor condo. Modern, turn–key unit w/ lovely finishes. Beautiful decor, and porch.
\$275,000
Ruth Nelson

UNDER CONTRACT

20 Elm Ln. #B1 – 3 BR/2.5 BA
North Shore end unit. Year–round condo, fully furnished, pet friendly association.
\$259,000
Bill Soffel

NEW LISTING

46 Peck Ave. #C – 2 BR/1 BA
Garden level condo w/ private master BR/BA and second space for office or den w/ full bath. Open flr plan.
\$259,000
Lynne Gruel

1 N. Pratt #407 – 1 BR/1.1 BA
St. Elmo condo on 4th flr. Loft bdrm, porch, open living/kitchen, pet friendly, furnished, elevator, yr round on Bestor.
\$259,000
Debbie Rowe

40–44 Ramble #10 – 2 BR/1.1 BA
Lovely unit in heart of CHQ near Garden district area. Open living & dining room. Delightful porch.
\$249,999
Karen Goodell

SALE PENDING

26 Palestine Ave. – 1 BR/1.1 BA
Renovated 2nd flr unit. Loaded w/ interesting architectural details, modern conveniences, delightful furnishings.
\$245,000
Ruth Nelson

28 Ramble #4 – 1 BR/1 BA
Centrally located condo with balcony & private porch. Bright & airy eat–in kitchen. Laundry in basement.
\$199,900
Heather Shea–Canaley

1 Pratt Ave. – 0BR/1 BA
Studio condo unit in St. Elmo, with an awesome porch. Queen murphy bed, Central A/C, lots of storage.
\$193,500
Karen Goodell

40–44 Ramble #6 – 0 BR/1 BA
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33 Miller Ave. #37 – 1BR/1 BA
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20 Simpson Ave. #2C – 1 BR/1 BA
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Ruth Nelson

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1 week timeshare – week 3. Split level layout, open flr plan, furnished.
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Tena Dills

20 Elm Ln. #B5 Interval 6/7
2 week timeshare – week 6 & 7. 2 BR & loft, 2.1 BA, gas fireplace, 2 porches.
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Hanna Soffel–Briggs

20 Elm Ln. #B5 Interval 9
1 week timeshare – week 9. Split level layout, 2 private porches.
\$10,000
Becky Colburn

20 Elm Ln. #B3 Interval 10
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Debbie Rowe

20 Elm Ln. #C2 Interval 9
1 week timeshare – week 9. Split level layout, 2 private porches.
\$5,000
Debbie Rowe

20 Elm Ln. #A3 Interval 11
2 week timeshare. Split level, 3rd floor loft bedroom.
\$4,500
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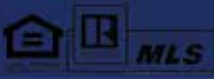
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PROGRAM

W

WEDNESDAY
JULY 28

“Pour, Spill, Drip, Stain” opens. Through Aug. 27. Strohl Art Center

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

Catholic Mass. Episcopal Chapel of the Good Shepherd

8:00

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

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

Science Group Presentation. (Programmed by the CLSC Science Circle.) “Advances in Functional Medicine.” **David Katz.** Hurlbut Sanctuary and Zoom (chautauquascience.com)

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. “Try Easy.” **The Rev. Frank A. Thomas,** director, Ph.D. Program in African American Preaching and Sacred Rhetoric, Christian Theological Seminary. Amphitheater

10:00

Service of Blessing and Healing. UCC Randell Chapel

10:30

CHAUTAUQUA LECTURE SERIES. “Taking Comedy Seriously for Social Good.” **Caty Borum Chattoo,** co-director, The Yes,

And Laughter Lab; executive director, American University’s Center for Media & Social Impact. Amphitheater

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

12:00

(12–5) **Gallery Exhibitions Open.** Pour, Spill, Drip, Stain exhibition opens. Fowler-Kellogg Art Center and Strohl Art Center

12:00

Women in Ministry. UCC Randell Chapel

12:00

Brown Bag. (Programmed by Quaker House.) “Quaker Perspectives on Comedy.” **Callid Keefe-Perry,** New England Yearly Meeting. Quaker House, 28 Ames and Zoom (email friend@quakerschq.org)

12:00

Twelve Step Meeting. Marion Lawrance Room, Hurlbut Church

12:00

Catholic Mass. Episcopal Chapel of the Good Shepherd

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

1:00

INTERFAITH LECTURE SERIES. “The Power of Humor: Laughing to Keep from Crying.” **Benji Lovitt,** comedian. Amphitheater

1:00

(1–4) **CWC Artists at the Market.** Farmers Market

1:00

Docent Tours. Meet at Fowler-Kellogg Art Center

1:00

Language Hour. CWC Porch

1:30

English Lawn Bowling. Bowling green

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

2:30

Mah Jongg. Sports Club

3:00

Film Screening. (Programmed by Chautauqua Women’s Club.) Special showing of “Battle for the Elephants.” National Geographic. Fee. Chautauqua Cinema

4:00

OPERA. As the Così Crumbles: A Company-Developed Piece. Steven Osgood, conductor. **Chauncey Packer,** director. **Frances Pollock,** composer. **Sage Bond,** composer. **Jasmine Barnes,** composer. (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

TREES: An Exploration! (Programmed by the Bird, Tree &

Garden Club.) **Jack Gulvin.** Meet at lake side of Smith Wilkes Hall

4:00

(4–5) **Jewish Stand-Up Comedy Show.** (Programmed by Chabad Jewish House.) Benji Lovitt, standup comic from Tel Aviv, Israel. Zigdon Chabad Jewish House

4:15

Post-lecture discussion. Facilitated by **Kelly Carlin,** author, *A Carlin Home Companion*; advisory board member, National Comedy Center. Smith Wilkes Hall

4:30

Reception and Producer’s Talk. (Programmed by the Chautauqua Women’s Club.) **Katie Carpenter,** producer, “Battle for the Elephants.” CWC Tent

4:30

(4:30–6) **Play CHQ.** (Programmed by Youth and Family Programs.) Tie Dying Bandanas. All ages. Bestor Plaza

4:30

(4:30–6) **Play CHQ.** (Programmed by Youth and Family Programs.) Lawn games. All ages. Timothy’s Playground, Miller Park

5:00

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

6:30

Positive Path for Spiritual Living. (Programmed by Unity of Chautauqua.) Facebook and Zoom

6:45

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

7:00

Christian Science Service. Christian Science Chapel

8:15

CHAUTAUQUA SYMPHONY ORCHESTRA. “Beethoven 7.” **Cristian Măcelaru,** conductor. Amphitheater

• Antonín Dvořák: from Legends, B. 122, op. 59

• Ludwig Van Beethoven: Symphony No. 7 in A major, op. 92

Th

THURSDAY
JULY 29

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 of the Good Shepherd

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

(9–10) **Morning Clinic.** (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis 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

9:00

(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. “What is Truth?” **The Rev. Frank A. Thomas,** director, Ph.D. Program in African American Preaching and Sacred Rhetoric, Christian Theological Seminary. Amphitheater

10:00

Service of Blessing and Healing. UCC Randell Chapel

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

CHAUTAUQUA LECTURE SERIES. **Bob Mankoff,** former cartoon editor, *The New Yorker.* Amphitheater

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

(12–2) **Play CHQ.** (Programmed by Youth and Family Programs.) DIY Ice Cream with Cornell Cooperative Extension. Bestor Plaza

12:15

Authors’ Hour. (Programmed by the Friends of the Chautauqua Writers’ Center.) **George Bilgere,** author, *Blood Pages.* **Julie Phillips Brown,** author, *The Adjacent Possible.* For more information, visit chq.org/fwcw. Zoom

12:15

Brown Bag. *Commedia* and *As the Così Crumbles: A Company Developed Piece.* Smith Wilkes Hall

1:00

SPECIAL STAGED READING. *The Deal* by Lewis Black. **Lewis Black** and **Mark Linn-Baker.** **Joe Grifasi,** director. For adult audiences only. Fee. Performance Pavilion on Pratt

1:00

Virtual Contemporary Issues Forum. (Programmed by the Chautauqua Women’s Club.) “Walking with Elephants.” **Katie Carpenter,** award-winning environmental documentary filmmaker and resilience communicator. CHQ Assembly (assembly.chq.org)

1:00

(1–4) **CWC Artists at the Market.** Farmers Market

1:00

Duplicate Bridge. Fee. Masks required. Sports Club

1:30

English Lawn Bowling. Bowling green

1:30

Nature Walk. (Programmed by the Bird, Tree & Garden Club.) **Jack Gulvin.** Rain or shine. Meet at the lake side (back) of Smith Wilkes Hall

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

CLSC AUTHOR PRESENTATION. **Fredrik Backman,** *Anxious People.* CHQ Assembly (assembly.chq.org)

4:00

Reading to Lola. Children 5 and up invited to read to Lola the library dog. (Weather permitting.) Smith Memorial Library

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


Worship Sharing. Quaker House

5:00

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

8:15

SPECIAL. Bill Engvall. (Reserved seating; purchase tickets at tickets.chq.org, or by visiting Ticket Office, Visitors Center or Amphitheater screen house during ticketing hours.) Amphitheater




Building on the Foundation

Then our mouths were filled with laughter and our tongues with joyful songs. Then the nations said, “The Lord has done spectacular things for them.” The Lord has done spectacular things for us. We are overjoyed.
Psalms 126: 2-3


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Caty Borum Chattoo

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