

The Chautauquan Daily

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Chautauqua, New York

THURSDAY, July 29, 2021 THE OFFICIAL NEWSPAPER OF CHAUTAUQUA INSTITUTION

75¢
Volume CXLIV, Issue 29

CHAUTAUQUA, HERE'S YOUR SIGN



BILL ENGVALL

GRAMMY-NOMINATED STAND-UP COMEDIAN ENGVALL TO PERFORM TONIGHT

DAVID KWIATKOWSKI
STAFF WRITER

After the tumultuous year of 2020, it is important to get a dose of the best medicine that humankind has created: laughter.

Continuing with the Week Five's theme of "The Authentic Comedic Voice: A Week in Partnership with the National Comedy Center," Bill Engvall will be performing a set at 8:15 p.m. tonight in the Amphitheater.

Engvall is a Grammy-nominated, multi-platinum recording artist and one

of the top comedians in the country.

His first album, *Here's Your Sign*, is certified platinum and held the No. 1 position on *Billboard's* Comedy Chart for 15 weeks straight. His second album, *Dorkfish*, also debuted at No. 1 on *Billboard's* Comedy Chart, as did his subsequent comedy albums.

Engvall is looking forward to performing for crowds after not being able to during lockdown.

"I just think that people are just so happy to be back out," Engvall said. "What I've discovered during

COVID-19 is that human beings are not good to be confined; we have to be out and around. We have to have that social interaction. So as far as comedy goes, I think (everyone is) just very happy to be out, and they just want to laugh. They're not looking for you to change the world."

Engvall believes that the true authentic comedic voices are the ones that are grounded in reality and the everyday person.

See **ENGVALL**, Page 4

Celebrated ‘New Yorker’ cartoon editor Mankoff to reflect on career, what makes good jokes for CLS

LAURA
PHILION
COPY & DIGITAL
EDITOR



MANKOFF

Bob Mankoff spent 2020 like the rest of us — locked down, in his home in suburban Westchester County, New York. Amid pandemic life, though, he's been cooking up new jokes.

"I went back to the city a couple of times," he said, "and it's still there. I was worried I might come over the bridge and it would be gone. That was the first time I was ever happy to see a lot of traffic."

Mankoff is the former cartoon editor for *The New Yorker*, and currently serves as the cartoon editor for *Air Mail*. He will speak on his career and comics at 10:30 a.m. today in the Amphitheater as part of the Chautauqua Lecture Series Week Five theme, "The Authentic Comedic Voice," a week in partnership with the National Comedy Center.

Mankoff is also the founder of *CartoonCollections.com*, home to half a million cartoons from major publications, including around 30,000 *New Yorker* images. After he retired from *The New Yorker*, he spent two years as humor editor for *Esquire*.

"I'm a mini mogul of cartoons," he said. "It's not enough to shoot me into space, though. I've been looking at ways to get my car into very low earth orbit — in that moment when you fall, you're just as weightless as Jeff Bezos."

See **MANKOFF**, Page 4

‘NYT’ bestseller Backman brings humor of ‘Anxious People’ to CLSC presentation

SARAH VEST
STAFF WRITER

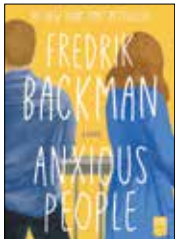
There are many ways to explore the nature of humanity. Fredrik Backman — Week Five's Chautauqua Literary and Scientific Circle author — chooses to look at it through the lens of comedy and failed bank robbers in his book *Anxious People*. Backman will discuss his book at 3:30 p.m. EDT today on the CHQ Assembly Video Platform.

Backman is the No. 1 *New York Times* bestselling author of *A Man Called Ove*, *My Grandmother Asked Me to Tell You She's Sorry*, *Britt-Marie Was Here*, *Beartown*, and *Us Against You*, and two novellas and one work of nonfiction. His books have been published in more than 40 countries.

Sony Ton-Aime, the Michael I. Rudell Director of Literary Arts, thought that Chautauquans would



BACKMAN



need a reprieve from all the science-heavy CLSC books that made up most of the line-up for the first four weeks. This need led him to Backman, who has a different way of meeting the theme of "The Authentic Comedic Voice" than most of the other lecturers.

"We wanted to try to balance (the science) with the literary arts and have something — as the theme suggests — that is funny, light-hearted, but also something that we can learn from," Ton-Aime said.

See **BACKMAN**, Page 4

Carpenter to speak about documentary filmmaking, climate for virtual CIF

DEBORAH TREFTS
STAFF WRITER

Writing and producing impactful documentary films in a seriously competitive television market is no easy feat. Keen perspective is needed to grab and hold on to the attention of viewers who can switch channels or log off streaming programs within minutes, if not seconds, of tuning in to them.

As multiple award-winning documentary environmental filmmaker and resilience communicator Katie Carpenter knows well, experience is an asset, and curiosity and knowledge are essential.



CARPENTER

"I've made 50 films and half of them have been about the environment," Carpenter said. "From poaching to climate change, climate change, climate change. Then I met (Chautauquan) George Fechter, and he runs Resilient Enterprise Solutions."

She said she "switched gigs in the middle of COVID" to write articles and produce videos about the risks of ris-

ing waters — also known as sea level rise — for audiences in vulnerable coastal communities. Currently she is the essayist and communications vice president for RES, which provides home elevation and flood proofing on Florida's Atlantic and Gulf coasts.

At 1 p.m. today on the CHQ Assembly Video Platform, Carpenter will deliver the Chautauqua Women's Club's third and final Contemporary Issues Forum lecture of the 2021 season: "Walking with Elephants: Adventures with Wildlife to Climate Change and Resilience."

See **CARPENTER**, Page 3

IN TODAY'S DAILY



ANYTHING AND EVERYTHING

Chautauqua Theater actors revel in half-scripted, half-improv ride of 'Commedia.'

Page 2



STAND-UP ON STAGE

In Interfaith Lecture, comedian, writer Lord showcases comedy's power to tackle serious topics.

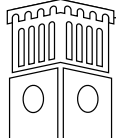
Page 8



TURNING 'NO, BUT' INTO 'YES, AND'

Media scholar, Yes, ... And Laughter Lab co-founder Borum Chattoo discusses comedy's social impact.

Page 9



TODAY'S
WEATHER



H 73° L 59°
Rain: 87%
Sunset: 8:39 p.m.

FRIDAY



H 66° L 52°
Rain: 57%
Sunrise: 6:08 a.m. Sunset: 8:38 p.m.

SATURDAY



H 72° L 59°
Rain: 10%
Sunrise: 6:09 a.m. Sunset: 8:37 p.m.

THEATER



BRIEFLY

NEWS FROM THE GROUNDS

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

Editor's Note: We are reposting the same notice as appeared in Wednesday's Daily. There are no updates yet to share except the addition of two canceled events.

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. **Reading to Lola** at the Smith Memorial Library has been canceled for today, as have playoff games this week in the **men's softball league**.

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.

Chautauqua Lecture Series Master Class offered

At 10:30 a.m. Friday 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.

Bird, Tree & Garden Club Lake Walk

Join Jack Gulvin at 1:30 p.m. today starting at the lake side of Smith Wilkes Hall for a BTG Nature Walk.

Worship Sharing at Quaker House

Quaker worship sharing is an opportunity for participants to articulate what is rising in their hearts at 5 p.m. Thursdays at the Quaker House, 28 Ames. Listen to one another's reflections on the week's experiences and how these are impacting us spiritually and emotionally.

Chautauqua Women's Club news

Artists at the Market is held from 1 to 4 p.m. today at the Farmers Market.

Friends of the Chautauqua Writers' Center news

At 12:15 p.m. Thursday on Zoom, George Bilgere (*Blood Pages*) and Julie Phillips Brown (*The Adjacent Possible*) will read from their work for Week Five's Author's Hour.

For more information on these events, visit www.chq.org/fcwc or email friendsofthewriterscenter@gmail.com.

Chautauqua Theater Company/Chautauqua Opera Company Brown Bag news

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

Chautauqua Symphony Orchestra League news

CSOL members will honor our Chautauqua Symphony Orchestra musicians with a celebration reception on Saturday. Join us at the Athenaeum Hotel immediately after the concert for food, drinks and conversation with the musicians. Memberships will be available at the door: Friends level \$15/\$25 or Maestro level \$75/\$100. May be paid by cash or check.

Old First Night concert

The Chautauqua Community Band welcomes all wind and brass players to join for the annual Old First Night concert at 12:15 p.m. Tuesday on Bestor Plaza. Contact conductor Jason Weintraub at 941-713-4014 or jason_weintraub@yahoo.com.



KRISTEN TRIPLETT / STAFF PHOTOGRAPHER

Chautauqua Theater Company Conservatory Actor Justin Von Stein, as Capitano, rehearses for *Commedia*.

For ‘Commedia,’ actors, crew coordinate dance both on-stage, behind the scenes

DAVID KWIATKOWSKI

STAFF WRITER

What can one expect from Chautauqua Theater Company's second show this summer, *Commedia*?

Absolutely anything and everything.

It can be set in the 16th century or in the present day or at Christmastime. Every show is a little different from the next.

Commedia is based on the Italian comedy stylings of commedia dell'arte, known for its stock characters, improv and the masks that the actors wear over their faces. It continues its run at 4 p.m. today at the Performance Pavilion on Pratt.

CTC Conservatory Actor Jada Owens, who plays Isabella and Dottore in the production, is constantly amused and inspired by the unpredictable nature of the show.

"I think the absurdity is that the audience is (also confused), and that is the best moment ever," Owens said. "It becomes funny to me as an actor playing it, because I (also realize) this really doesn't make any sense. But I think that's just the fun of it. I think it just releases me to not try and have everything to be actually correct. Everything is just absolutely absurd. It's absolutely different. People won't know what to think and neither will I,

and I think that's the surprise for those characters."

Costume Designer Erin Barnett wanted to toe the line between period costumes and having a modern-day twist. She went thrift shopping, looked through both CTC's stock as well as Chautauqua Opera Company's, and even rented costumes from the Oregon Shakespeare Festival.

"There's not a lot of subtlety in these costumes," Barnett said. "It's basically emphasizing the specific characteristics (of the characters), and go from there. I looked at what the traditional commedia dell'arte costumes were for each of them, and then extrapolated that to what we were doing."

In designing the costumes, Barnett ensured that they would be suitable for quick changes, as some of the actors play multiple characters and need to change in between scenes.

Wardrobe Supervisor Jaylene Ogle is part of the team behind the scenes helping the actors change into their costumes.

"It's choreographed, like it's a dance," Ogle said. "You have to figure it out with the actor, and there's a certain order we do everything in, so we try and keep it consistent so that the actor doesn't have to think about it."

The show is heavily reliant on the entire ensemble rather than any specific character – something that Artistic Director Andrew Borba worked

“

It's choreographed, like it's a dance. You have to figure it out with the actor, and there's a certain order we do everything in, so we try and keep it consistent.”

—JAYLENE OGLE

Wardrobe supervisor, Chautauqua Theater Company

on with the actors from day one of rehearsal.

"Whoever's in front of you, that's all you need," Owens said. "You don't need anything else. You don't need to come up with anything. The person has all the answers. They're right in front of you, which I think is the art of acting. ... We take care of each other. So you're not alone. ... There's something so fun about sitting in silence for two seconds and looking at the audience, because then they know."

Audiences can expect jokes that are not suitable for children and for heavy audience participation.

"As an audience member, they get to decide whether the character goes left or whether the character goes right," Owens said. "I feel like we give a lot of freedom for the audience to interact with us, and that's so important when it comes to improv as a whole. If they don't speak, we are going to call on you. This is a (participatory) crowd, and if you're not about trying to be as involved just as much as we are, you don't have a choice."

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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.

Submit letters to: **Sara Toth, editor**
stoth@chq.org

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FROM PAGE ONE

CARPENTER

FROM PAGE 1

“My career path was twisting,” she said. “It was not a very straight line. That’s typical for documentary film careers.”

After majoring in comparative literature at Princeton University, Carpenter worked for *Washingtonian* magazine, where she said she was “pulled into the political campaign for George H. W. Bush, and joined (it) on the road in Pennsylvania and New York as a surrogate speechwriter.”

When she returned to Washington, she landed a job as the coordinating producer of “Inside Story,” a weekly PBS show hosted by Hodding Carter III that examined the media and public affairs.

From there, Carpenter moved to ABC. At ABC News, she served as editor of the three-hour “Close-Up,” “To Save Our Schools, To Save Our Children” (a 1984 Peabody Award winner), and as producer and writer of the weekly prime time network series “Our World,” about the history of U.S. popular culture (an Emmy nominee).

For ABC Video and Weintraub Entertainment for Arts & Entertainment (A&E) Network, she was senior producer for a 52-part series on the Cold War, “The Eagle and the Bear.”

“I think the most important turning point of my film career was ‘Race to Save the Planet,’” Carpenter said.

“Race” is a 10-part series on environmental impacts of the modern world that was produced for public television in Boston, Australia and India.

“They had to have 10 people without environmental film experience producing it,” she said “Environmental reporters hadn’t had success communicating these issues.”

Each of the series’ 10 production teams included a producer, associate producer and editor. Carpenter said that for three weeks, these 30 people spent all day, every day, in “Eco-School” at Harvard University. Writers, cinematographers, directors and other staff were shared among the teams.

“They put us on assignment,” she continued. “I went to Brazil and spent long enough there to know that we needed to have an impact. They needed me to ‘storm the ramparts.’”

During her first trip to Brazil for “Race to Save the Planet,” Carpenter spent three months covering the Chico Mendes story. Mendes was a Brazilian rubber tapper, literacy teacher, trade union leader and environmentalist who sought to save rubber trees, the Amazon Rainforest and, ultimately, humanity.

“The rubber tappers were in the rainforest protecting it,” Carpenter said. “I was embedded with them, living in Chico’s backyard. When we finished, we went to São Paulo. We were there when he was assassinated, so we went running back. We were helping prolong his impact beyond his death.”

Over a period of two years, 10 different films were shot for “Race.” Carpenter served as a producer, director and

writer and had the principal responsibility for “In the Name of Progress,” which was filmed in India and Brazil and hosted by Meryl Streep.

“These were not just music films,” Carpenter said. “There was a purpose to it all. All of us stayed on in environmental filmmaking afterwards. ... Filmmakers can extend or enlarge or amplify the impact of environmental voices in a way that they themselves cannot.”

Thus each year, the WGBH-TV, host of “Race to Save the Planet,” holds an “Idea Lab” and invites people like Carpenter back for a roundtable charrette on how to save the planet.

At National Audubon Society Productions, Carpenter served for three years as vice president and executive producer. In these capacities she supervised the production of broadcasts and educational videos on environmental and wildlife topics. In addition, she supervised electronic field trips and weekly wildlife series for Animal Planet, Disney Channel and PBS.

She has also served on the Women in Conservation Council at the National Audubon Society.

Film work focused on the needs of wild places and creatures, and on growing concerns about climate change, has taken Carpenter throughout Africa, Asia and Latin America. Her work includes three National Geographic film specials shot on location in Kenya, Tanzania and China: “Battle for the Elephants,” “Warlords of Ivory,” and “Bones Of Turkana.”

Also, for MSNBC, Carpenter made “Future Earth: 100 Heartbeats,” a two-hour feature documentary about critically endangered species that was filmed in Cambodia and Indonesia. And for Discovery, Carpenter made the Emmy-nominated documentary “A Year on Earth,” which tracks global environmental issues through the perspectives of high school students traveling to Africa and Latin America to work in the field with environmental scientists.

Carpenter said that when she took a group of students around the world, one of them told her that she was going to write a book about the animals we love to hate, that people fear and despise for cultural reasons.

“Covering endangered species taught me a lot about the climate and the planet,” Carpenter said. “It also taught me what it was about these species that make people want to kill them.”

At Princeton, she has taught documentary filmmaking as an adjunct professor, including a one-semester Global Seminar on Wildlife Filmmaking at the university’s Mpala, Kenya, campus.

The author of a book on dolphins, Carpenter said she pivoted toward the oceans for her last three film projects.

First, she served as a producer on the six-hour series “Ocean Warriors” for executive producers Robert Redford and Paul Allen. It explores issues in ocean conservation and profiles global crusaders in the battles against illegal fishing and slavery at sea.

“Ocean Warriors” won the Best Documentary Series Award at the Jackson Hole Wildlife Film Festival (now Jackson Wild) and the Genesis Award for Best Television Series.

Next, Carpenter produced, wrote and directed the science documentary, “Toxic Tide,” for the Ocean Foundation and Brick City TV. This film covers the rise of blue-green algae (cyanobacteria), its poorly understood molecules, and its aggressive takeover of inland waters in the United States.

Her third ocean documentary is the multi-award-winning, feature-length film, “Chasing the Thunder” – an eco-thriller on the high seas that illuminates the dangerous crusade to curtail illegal fishing around the world. It follows the *Sea Shepherd’s* 110-day, 10,000-mile chase of the world’s most notorious poaching vessel, *Thunder*.

For Yale Law School, Carpenter analyzed climate media and polarization for five years as a project di-

rector and media consultant for the Evidence-Based Science Communication Initiative of the Yale Cultural Cognition Project.

As project director and media consultant, she worked with a team of experts in communications, psychology and policy-relevant science to evaluate documentary films and other media coverage of polarizing issues – climate change, nuclear power, gun control and vaccines – that are policy-relevant and science-based.

Carpenter produced “videos for qualitative testing to help scientists understand how climate science information land(ed) inconsistently across diverse cultural audiences,” and she recommended strategies to avoid the polarization that is so problematic for policymaking in this arena.

“After (the ‘Race to Save the Planet’) turning point in my career, the next turning point was that I could take my environmental knowledge and filmmaking to make an impact,” Carpenter said.

At RES, she is “not just filling air time.” She said that during the second half of her career, her audience is smaller and there are longer-lasting implications.

“As George Fechter always says, ‘The water is coming; we’ve got to get on it right now; we can’t leave it on the back burner,’” Carpenter said. “What (he) is doing is amplifying environmental voices” in a way that others cannot.

So, too, is Carpenter. She credits her father for pushing his six children to be active and involved, and to travel.

“We literally had his favorite quote – which we all like – memorized by age 6,” said the comparative literature major.

Her father said, “You have one job: ‘To follow knowledge like a sinking star, beyond the utmost bound of human thought.’” – Alfred Tennyson’s *Ulysses*.

Grifasi, Linn-Baker to stage reading of Black’s ‘The Deal’ in Performance Pavilion

NICK DANLAG
STAFF WRITER

Joe Grifasi and Lewis Black have been friends since they went to the Yale School of Drama in the 1970s. Grifasi has appeared in one of Black’s stand-up specials, “Red, White and Screwed,” as well as in movies like “Batman Forever,” “Presumed Innocent” and “Natural Born Killers.”

And at 1 p.m. today at the Performance Pavilion on Pratt, Grifasi and Mark Linn-Baker – an actor and director, and another friend of Black’s – will give a special staged reading of Black’s one-act play *The Deal*. This play, which is for adult audiences due to language, is about two men, both insanely rich, intensely negotiating a deal – a deal beyond both of their comprehension because of its immense scope.

“A monstrously insane waltz of give and take in a world that we can only know in dreams or nightmares,” according to the synopsis of the play. “(It is) a deeply dark and sharp satire about the Real art of the deal.”

The performance will be followed by a Q-and-A with Grifasi, Black and Linn-Baker. Black, who gave a Week Five special performance in the Am-



GRIFASI



BLACK



LINN-BAKER

phitheater, is also leading a Chautauqua Lecture Series Master Class Friday with Grifasi and Linn-Baker.

“It’s particularly exciting to also highlight Mr. Black as a playwright,” said Deborah Sunya Moore, senior vice president and chief program officer (interim) and vice president of performing and visual arts. “I’m thrilled that the staged reading of *The Deal* will occur in the Pavilion. From speaker to comedian to playwright, Mr. Black has much to offer this curious community as we walk into our week about authentic voice.”

According to Black’s website, he fell in love with theater at the age of 12. This play is one of more than 40 that Black has written.

Early in his career, he was the playwright-in-residence at the West Bank Cafe’s downstairs dinner theater, the Laurie Beechman Theatre, where he helped develop more than 1,000 plays, including works by Aaron Sorkin, who created “The West Wing,” and Alan Ball, who created “American Beauty.”

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FROM PAGE ONE

BACKMAN

FROM PAGE 1

Backman’s novel tells the story of what happens when a failed bank robber finds himself inadvertently taking a group of strangers – who are all at the same apartment open house – hostage. Something that struck Ton-Aime about this novel was Backman’s complete trust in the reader and that they will “get it.” This book ties back to the CLSC theme of “The People” because while it has a cast of characters, it is really about humanity – and the readers themselves. “He fully trusts us,” Ton-Aime said. “No way it’s more apparent when, in the middle of the book, one of the characters got angry with another, and in this conversational voice said: ‘How could you stay angry

with them after they have learned so much about each other, and they know and they understand each other?’ You have to agree. ... It was such an interesting way of reading the book.” On the first page of *Anxious People*, Backman’s narrator says, “This story is about a lot of things, but mostly about idiots, so it needs saying from the outset that it’s always very easy to declare that other people are idiots, but only if you forget how idiotically difficult being human is.” In a set of annotations of the book that he did for Goodreads, Backman calls these lines an “anthem” for the theme of the novel. For him, the lines don’t set the stage in a way that gives away the plot, but they set the emotional tone that gets carried throughout

“

We wanted to try to balance (the science) with the literary arts and have something — as the theme suggests — that is funny, lighthearted, but also something that we can learn from.”

—SONY TON-AIME

Michael I. Rudell Director of Literary Arts, Chautauqua Institution

the story. Backman also wrote that these “anthems also work as reminders” for the direction he wanted to go in. By looking for the tune of the different anthems, he was better able to carry the theme they represented throughout the book. The idea of the idiocracy of being human came about when Backman was sitting in a parking lot watching a woman with two screaming

kids trying to back her car into a tight parking spot. There was a man who got annoyed that she was taking so long to park and was honking his horn. At one point he opened his window and yelled “you idiot” at her, which only appeared to cause more stress. According to Backman, this was the last straw, and with her kids still fighting in the backseat, the woman stepped out of her car and

screamed at the other car: “Stop honking! I’m doing the best I can, you asshole!” The parking lot fell silent. Backman said he’s sure the woman felt ashamed of her actions but that he was proud of her. He felt that she spoke for everyone, in that we are all just trying to get through the day. According to Ton-Aime, what he thinks is the most important part of the book would spoil it for those who

have not read it. However, he will say that it “changes our assumptions” about being human, and the differences between people. “At the end you will realize that, ‘I really did think that this person would be this,’ or, ‘This person could not do this thing,’” Ton-Aime said. “Then you realize that we’re all human beings, and the things that we are likely to do, everyone is likely to do as well.”

ENGVAL

FROM PAGE 1

“Some of the best comedic voices are true to themselves,” Engvall said. “When people see me onstage, that’s the same person they’re going to see in the coffee shop or the mall. When you look in the history of comedy, the real ones like Richard Pryor and George Carlin, they spoke from a point of reality.” He avoids hot-button issues and political topics, especially after the year that the country has gone through. “People’s nerves are still raw,” Engvall said. “I think they’re going to be raw for a long time. At least from my perspective, the audience just wants to know that you’re like them. I always say you don’t have to be the funniest guy ever. I just know that because I do a clean act, I’m relatable to them.” Engvall still loves the classic comics like Steve

“

Some of the best comedic voices are true to themselves. When people see me onstage, that’s the same person they’re going to see in the coffee shop or the mall.”

—BILL ENGVAL

Comedian

Martin, Richard Pryor and George Carlin; but he has respect for new ones like Kevin Hart. “I really have respect for younger guys because, I gotta tell you something, if I had to start over today, I don’t know that I’d make it,” Engvall said. He sees himself retiring eventually, as he has achieved every milestone that he foresaw for himself (besides jokingly contemplating the possibility of Bill Engvall: On Ice). “The beauty of what I’ve

enjoyed in my career is: I honestly have achieved every goal I ever set in front of me, and I don’t know what’s left,” Engvall said. “I’m in a really great position right now where I can sit back and wait and see. The other thing is: I don’t plan on doing this for the rest of my life. I worked really hard. I don’t know that retirement from the road is not that far off, not because I don’t like it, but just because I want to. I don’t want to work myself to death, and I want to enjoy the fruits of my labor.” For Chautauquans who like to sit out on their porches, Engvall says, his show fits right in the same vein. “Come on out, sit back and relax,” he said. “My show is like we’re sitting around your living room, and I’m the funny guy doing the talking.”

MANKOFF

FROM PAGE 1

Mankoff began sending in cartoons to *The New Yorker* in the mid-1970s, when the magazine took cartoon submissions by mail. “When I first went there to hand one in, on 43rd Street, I had long hair and a beard – I was hippie-fied,” said Mankoff. “I accidentally walked into the Princeton Club. I got scared and left.” In those days, when cartoonist Lee Lorenz was art editor, Mankoff remembered, “he looked at the cartoons very carefully. He cared. Most places at the time just slotted them in. (The *New Yorker*) fact-checked; checked for duplicates; treated cartoons like any other piece going into the magazine. That wasn’t done for any commercial reason; just done because that’s what *The New Yorker* was.” After 20 years as a cartoonist for the magazine, Mankoff replaced Lorenz as cartoon editor in 1997. Under his leadership, the magazine brought notable cartoonists such as Emily Flake and Farley Katz to the department, and also founded *The New Yorker’s* Cartoon Caption Contest,

“

(*The New Yorker*) fact-checked; checked for duplicates; treated cartoons like any other piece going into the magazine. That wasn’t done for any commercial reason; just done because that’s what *The New Yorker* was.”

—BOB MANKOFF

Former cartoon editor, *The New Yorker*

which has become one of the enduring elements of the magazine. Participants view uncaptioned works online and submit and vote for captions to be added. “There are 5,000 to 6,000 responses each time,” said Mankoff. He is interested in what analyzing that data means – “Who is funniest? What do they submit? Why do men submit more captions than women? We have really interesting data for ranked humor.” Mankoff also plans to reflect on his own humor today. His most famous cartoon for *The New Yorker* depicts an office phone call: “How about never – is never good for you?” The best humor, according to Mankoff, is relatable.

“The humor isn’t coming from caricature or exaggeration,” he said. “You’re not trying to exaggerate as much as you’re trying to be intriguing.” He likes poking fun, though. “I don’t know whether I have an edge or if it’s coffee,” he said. “I was born in Brooklyn, and whenever I go to the Midwest, I think, ‘Are they ever going to let me in here?’” Mankoff doesn’t set out to offend, but he says some things – like gluten-free jokes, for instance – will attract many comments. “I don’t really mind,” he said. “I tend to ask, ‘After you were offended, what happened?’ Turns out, nothing at all.”



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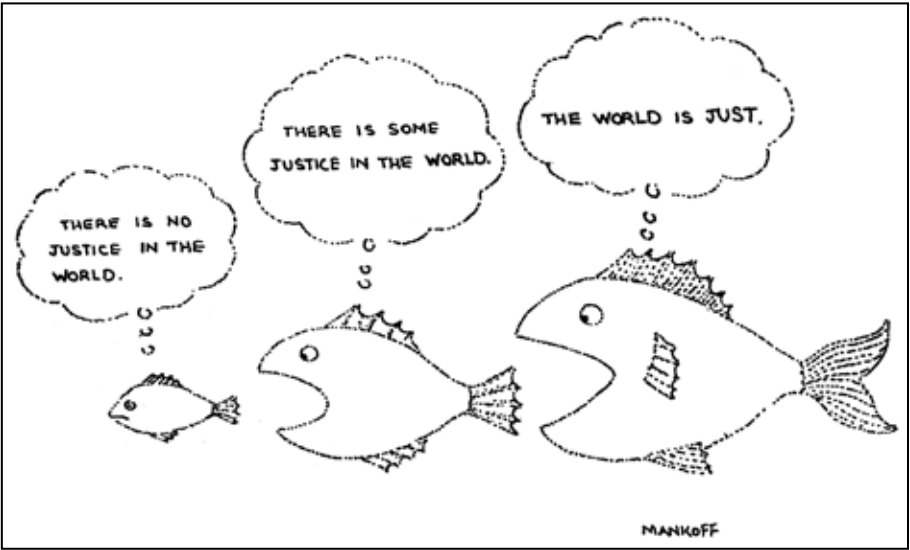
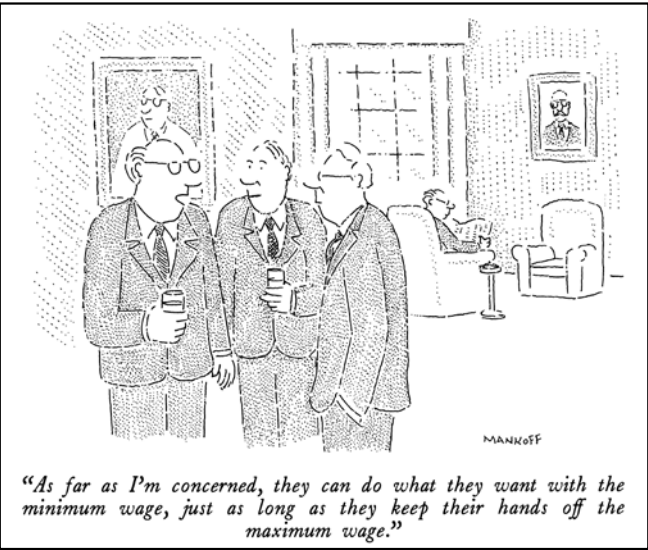
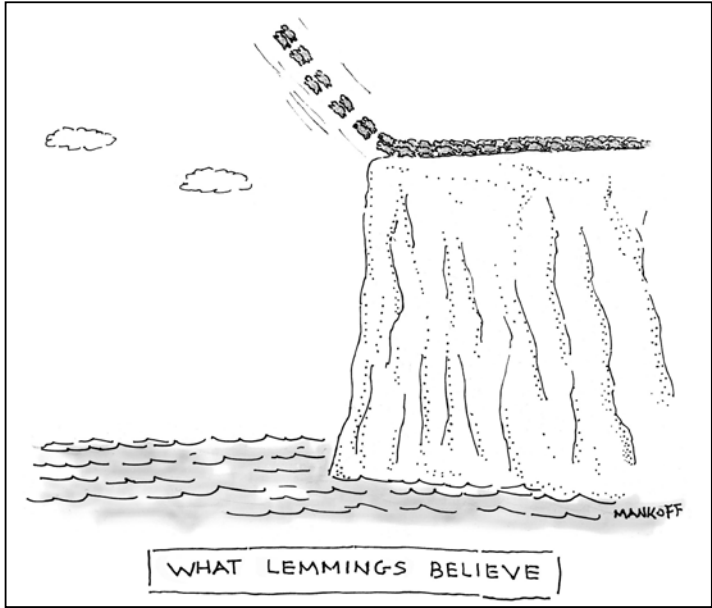
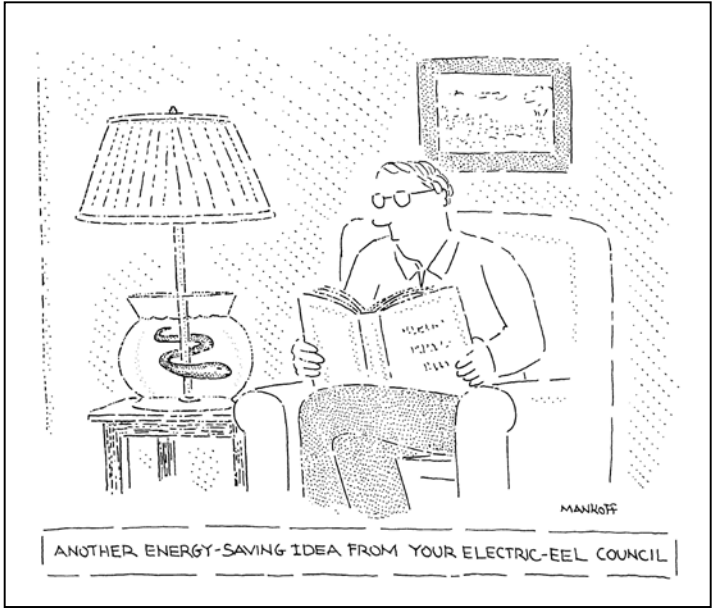
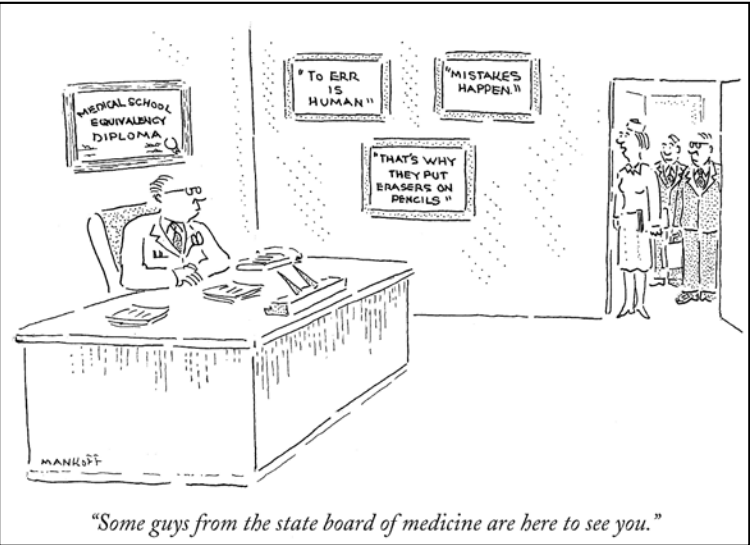
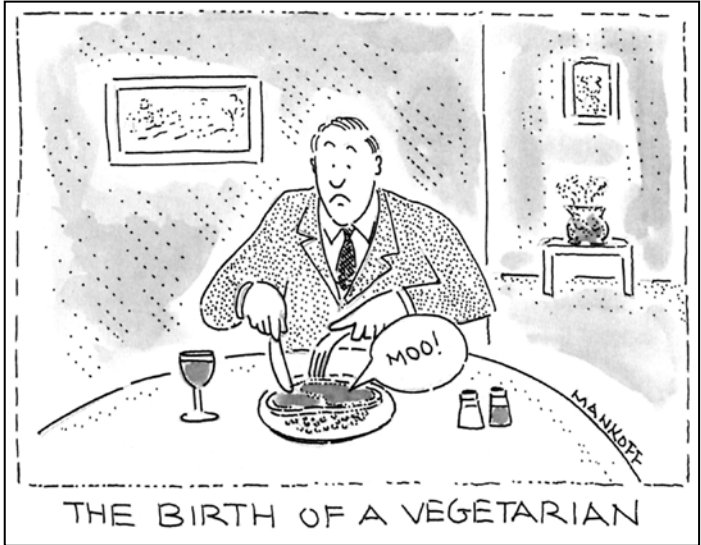
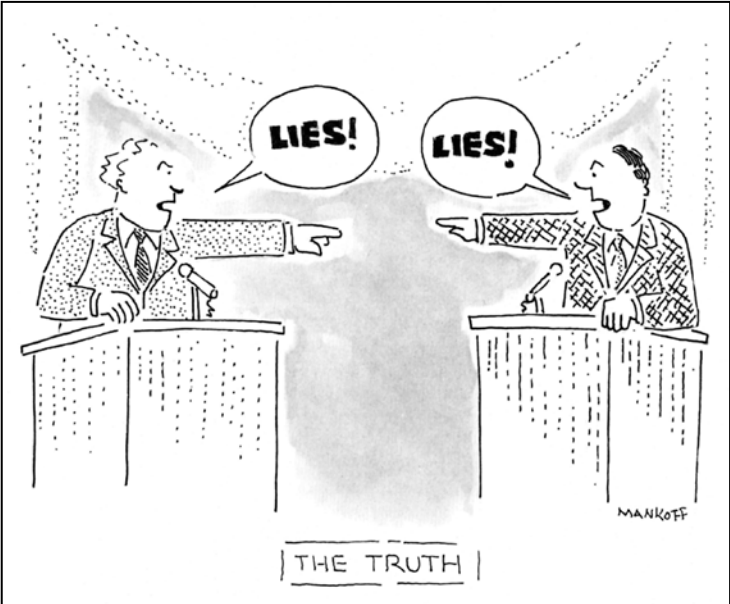
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FUNNY PAGES

MANKOFF’S BEST

For nearly 40 years, Bob Mankoff served as a cartoonist, and then cartoon editor, of The New Yorker, creating thousands upon thousands of cartoons over the course of his career — indeed, he submitted more than 500 to the magazine before he had his first one published in 1977. In advance of his presentation as part of the Chautauqua Lecture Series and the theme of “The Authentic Comedic Voice: A Week in Partnership with the National Comedy Center,” Mankoff took to his archives and selected his favorite cartoons, which the Daily has the honor of printing here.



RELIGION

Baptist House

Please refer to [facebook.com/ChautauquaBaptist-House/](https://www.facebook.com/ChautauquaBaptist-House/) for information about the Baptist House.

Blessing and Healing Daily Service

A service of Blessing and Healing will be held at 10 a.m. weekdays in Smith Wilkes Hall. This service provides a few quiet minutes in a very busy schedule. Consider joining to pray for yourself, for a friend or just to spend some quiet time. COVID-19 protocols will be observed.

Catholic Community

Masses are held at 8 a.m. and noon weekdays in the Episcopal Chapel of the Good Shepherd.

The Rev. James M. Daprile speaks on “23 and Jesus: The DNA of Faith” at 1 p.m. today in the Methodist House Chapel at 14 Pratt on the Brick Walk.

The Rev. Bill Donnelly will discuss “Unbound: Hope Alive in Guatemala” at 1 p.m. Friday in the Methodist House Chapel.

Chabad Jewish House

Rabbi Zalman Vilenkin will present a lecture on Kabbalah and Meditation from 9:15 to 10 a.m. Friday in the ZCJH and via Zoom. This class will delve into the actual steps in the process of “hitbonenut” meditation, in the Jewish mystical tradition.

The class will retrace the steps of Jewish meditation beginning with the biblical prophets through the ages to the Talmudic sages and Jewish mystics.

The Miriam Gurary Challah Baking Series will run from 12:15 to 1 p.m. Friday at ZCJH and via Zoom. Discover the meaning of Shabbat foods and rituals while making and braiding challah.

All Chautauquans are welcome to these free activities. Shabbat candle light-

ing is at 8:21 p.m. Friday.

Chautauqua Dialogues

The Dialogues will resume in the 2022 season.

Chautauqua Prays for Peace through Compassion

Chautauqua Prays for Peace through Compassion takes place from 8:30 to 8:35 a.m. weekdays around the Peace Pole in the Hall of Missions Grove. All are welcome.

Christian Science House

The Reading Room is open 24/7 for reflection and prayer. The Bible lesson, “Love,” may be read along with current and archived copies of Christian Science periodicals, including the *Christian Science Monitor* and access to church-based resources on the computer. All are welcome.

Episcopal Chapel of the Good Shepherd

The chapel is open from 9 a.m. to 5 p.m. weekdays for prayer and meditation. Anyone wishing to visit Jared Jacobsen's final resting place in the Columbarium is welcome to stop by the chapel during these hours.

Everett Jewish Life Center in Chautauqua

“Redemption” (2018; 106 minutes; Hebrew with subtitles) and “The Tobacconist” (2018; 90 minutes; German with subtitles) will be shown online through 5 p.m. Friday with subscriptions to assembly.chq.org.

Food Pantry Donations

Hurlbut Church is accepting nonperishable food items for the Ashville Food Pantry. Donations may be dropped off at any time at the Scott entrance of Hurlbut Church, where the door will be unlocked all season.

Hebrew Congregation

Rabbi Aaron Bisno from Rodef Shalom Congregation in

Pittsburgh leads a Kabbalat Shabbat service to welcome the Sabbath from 5 to 6 p.m. Friday at Miller Park. Susan Goldberg Schwartz, director of Jewish Experience, Buffalo Jewish Federation is the cantorial soloist. Smith Wilkes Hall is the rain venue.

Bisno leads the Hebrew Congregation Sabbath morning service from 9:30 to 11:30 a.m. Saturday in the Hurlbut Sanctuary. Schwartz is the soloist. The service is live streamed on Facebook. A Kiddush lunch follows.

Hurlbut Church Meal Ministry

Hurlbut Church is cooking, and everyone's invited. The church serves lunch from 11:45 a.m. to 1:15 p.m. weekdays at the church. The cost is \$9. Members of Hurlbut Church will serve a complete turkey dinner from 5 to 7 p.m. tonight in the Hurlbut dining room. The cost is \$13 for adults and \$8 for children. All proceeds benefit the mission and ministries of the Hurlbut Church. Meals are eat-in or takeout.

International Order of the King's Daughters and Sons

The Ida A. Vanderbeck Chapel on Pratt is open to all for prayer and meditation from 9 a.m. to 5 p.m. daily.

Islamic Community

Jum'ah, the Friday Muslim communal prayer, resumes in the 2022 season.



INTERFAITH NEWS

COMPILED BY MEG VIEHE

Labyrinth

Chautauquans have an opportunity to walk the Labyrinth, located next to Turner Community Center just north of the parking lot. The Labyrinth is always open for quiet meditation. Bring your gate pass.

Lutheran House

The Rev. Gwen Trout presides at the Evening Vespers at 7 p.m. tonight in the Lutheran House. All are welcome, but unvaccinated guests must be masked.

Mystic Heart Meditation

Subagh Singh leads Sikh Dharma Meditation from 7:30 to 8:30 a.m. weekdays in the Marion Lawrence Room in Hurlbut Church, second floor. Enter via the side door on Scott Avenue. An elevator is available.

An elevator is available. Consult <http://themysticheart.org/index.html> for more information.

Carol McKiernan leads Centering Prayer from 7:30 to 8:30 a.m. Saturday in the Marion Lawrence Room in Hurlbut Church.

Presbyterian

Presbyterian House invites all Chautauquans for coffee on the porch following the weekday morning worship and preceding the 10:30 a.m. lecture. Persons ages 12 and older who have not been fully vaccinated against COVID-19 must wear a mask at all times at porch events.

The Annual Meeting of the Presbyterian Association will be held at 4 p.m. today in the chapel of the Presbyterian House. All members are encouraged to attend. A reception will follow on the porch. For more information, contact Cynthia Strickland at revc-jstrickland@aol.com.

Religious Society of Friends (Quakers)

Worship Sharing takes place at 5 p.m. today at Quaker House. This is an opportunity for participants to articulate what is rising in their hearts.

Movement Meditation is held at 10:30 Friday at Quaker House, weather permitting.

Stories for People of All Ages Who Like Stories

is held at 2 p.m. Friday at Quaker House. In this gathering, true life stories, history stories, folktales and fiction stories are told that are fun in themselves but also prompt conversations within the group.

United Church of Christ

The Rev. Justo Gonzalez II leads us in a prayerful reflection of this week's topic and our experiences of the week at Vespers at 7 p.m. today in the UCC Society Headquarters.

United Methodist

All are welcome to stop for coffee between morning worship and the 10:45 a.m. lecture on the United Methodist House porch.

Richard Heitzenrater, the William Kellon Quick Professor Emeritus of Church History and Wesley studies at Duke University Divinity School, begins a summer-long series, “Eminent Chautauquans,” at 7 p.m. today in the United Methodist chapel. Come and learn about early Chautauquans Ulysses S. Grant and Susan B. Anthony.

Unity of Chautauqua

Unity holds Daily Word meditation from 8 to 8:30 a.m. weekdays in the sanctuary of Hurlbut Memorial Church.

CARTS

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Monday-Friday Destinations
Mayville Connections to Westfield & Dunkirk

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|---------------------|------------------|
| Departures: 8:00 am | Returns: 8:35 am |
| 8:45 am | 9:00 am |
| 11:40 am | 12:10 pm |
| 3:30 pm | 4:35 pm |
| 5:05 pm | |

Chautauqua Mall

| | |
|---------------------|-------------------|
| Departures: 7:45 am | Returns: 11:20 am |
| 9:10 am | 3:05 pm |
| 12:20 pm | 4:45 pm |
| 4:40 pm | |

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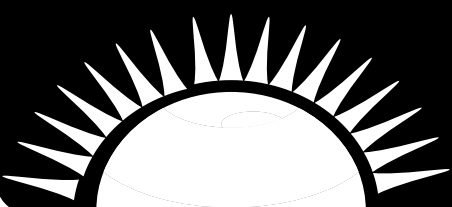
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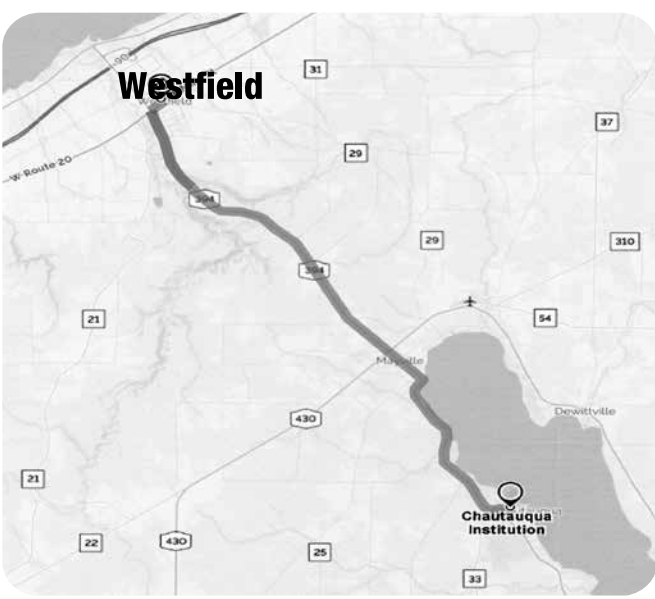
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LECTURE



DAVE MUNCH / PHOTO EDITOR

Caty Borum Chattoo, co-founder of The Yes, And Laughter Lab and executive director of American University’s Center for Media and Social Impact, discusses “Taking Comedy Seriously for Social Good & Justice” on Wednesday in the Amphitheater.

Yes, And Laughter Lab co-founder Borum Chattoo talks science, impact of comedy

NICK DANLAG
STAFF WRITER

Caty Borum Chattoo started her lecture by asking the audience to play a game. They would turn to the person next to them and say what their perfect birthday party was. The other person would respond by saying: “No, but.”

Then they would turn to another person, tell them what their perfect New Years’ party would be, and the other person would say “Yes, and,” expanding on their ideas.

As ideas and energy in the air changed the atmosphere in the Amphitheater, people seemed more relaxed and focused. Borum Chattoo, an award-winning media producer and executive, said this exercise is all about play and silliness.

She then quoted play scholar Miguel Sicart: “Play is disruptive. It disrupts the normal state of affairs. Play is escape and engagement. Through play we experience the world. We construct it and destroy it. And we explore who we are and what we can say.”

Though Borum Chattoo isn’t a comedian, she was a “bad” kid growing up, even failing algebra because she would not stop telling jokes in class. Early in her career, she worked with Norman Lear, the iconic television producer, who turned 99 the day before the lecture. Lear was one of the first people to talk about social issues through comedy on television.

“For me personally, he was the first grown-up person I had met who was successful and was also really silly,” Borum Chattoo said. “For me, this is the best because I was able to be myself. I didn’t have to choose between being serious and kind of brainy and nerdy, and silly.”

She knew she was curious and wanted social change, but she noticed social movements, philanthropists and non-governmental organizations did not take comedy seriously, which meant they didn’t believe in the power of the art form. Borum Chattoo and others noticed that traditionally marginalized groups, such as people of color, LGBTQ+ and disabled communities, needed more shows about their own experiences.

So they took action.

Borum Chattoo, in partnership with cultural strategy group Moore + Associates, is the co-founder and co-director of the Yes, And ... Laughter Lab, a comedy incubator at American University that establishes partnerships across the entertainment industry and uses comedy to promote social justice.

At 10:30 a.m. on Wednesday in the Amp, Borum Chattoo presented her lecture, titled “Taking Comedy Seriously for Social Good & Justice,” as part of Week Five’s theme of “The Authentic Comedic Voice: A Week in Partnership with the National Comedy Center.” She discussed the science and social research around comedy, and how the art form can be used to create social movements and change.

Social justice, she said, is about righting wrongs within institutions, and requires people to see the world differently and believe that there can be a better one. Borum Chattoo said comedy is symbiotic with justice.

“The reason that we laugh is because a comedian takes a reality that we recognize and bends that reality just enough so that we laugh,” Borum Chattoo said.

Comedians have unique artistic processes, and this creativity is often missing within boardrooms and businesses.

“It’s so radically open and becomes deviant and naughty before it becomes something that we experience,” Borum Chattoo said. “We need that to happen.”

She said creativity is the most important ingredient for innovation.

“We have never innovated as a culture without creativity,” Borum Chattoo said. “I know sometimes we don’t give this kind of thought enough space because it sounds soft to us. We’d like to think that we only progressed through rational information.”

Borum Chattoo has read and synthesized more than 300 studies of comedy, from fields of social science, geography and biology, and delved into many of the different powers that the art has, both on individuals and cultures.

She talked first about the power to give individuals

easy entry into taboo subjects, such as conversations about HIV in South Africa. The country has high rates of the virus, and it is frowned upon to talk about HIV.

“Sometimes humor is the only way to broach that kind of topic,” Borum Chattoo said.

It also gives hope and acts as a gateway to more traditional forms of information over time.

“That’s pretty amazing, right?” Borum Chattoo said. “Sometimes I get people say, ‘Are you saying we should do all comedy and not journalism?’ No, I’m just saying: Also pay attention to comedy.”

Another comedic power, Borum Chattoo said, is its memorability. She said people like “Flo from Progressive” commercials not because of the company, but because the character is funny. This is why humor is the most important marketing strategy.

She also said comedy persuades.

“When we watch comedy, we experience hope and optimism because we’re busy being entertained,” Borum Chattoo said. “Those emotions in turn are correlated with our attitudes, and even our actions, over time. Comedy can be powerful.”

And comedy has much broader cultural powers, like social critique and civic engagement. When Jon Stewart hosted “The Daily Show,” he did the first of these very well, essentially teaching a generation of young Americans media literacy and how to question what they hear on the news. Currently, Stewart’s successor, Trevor Noah, is taking steps to make the show his own while also critiquing society, as are a plethora of other late-night shows.

“I would argue that there’s a special role that comedy gets to play in that because comedy invites us to play, and often correct dehumanizing images of people in communities,” Borum Chattoo said.

Borum Chattoo shared two examples: “Ramy” and “Rutherford Falls.”

The first is about the title character who, according to IMDB, “begins a spiritual journey, divided between his Muslim community, God, and his friends who see end-



DAVE MUNCH / PHOTO EDITOR

Marjory Lyons plays a game of “Yes, And” with NPR TV Critic and Tuesday lecturer Eric Deggans during Borum Chattoo’s lecture.

less possibilities.”

“Unfortunately, this is somewhat of a corrective because we know from decades of research that our entertainment media and our news has dehumanized Muslim communities quite dramatically, so we need a lot of those stories,” Borum Chattoo said.

The second is about a small, Northeast town in an ongoing debate about moving a historical statue. She then paraphrased Jana Schmieding, one of the show’s actors and writers, who said they were tasked not to show the long-suffering Native American trope that American media has seen forever, but instead, “We’re showing how funny we are.”

Another power that comedy has on cultures is allowing audiences to imagine a different world.

“It’s not enough for social change to talk about what is wrong,” Borum Chattoo said. “We have to show what the world looks like and imagine it when it’s better.”

In “Schitt’s Creek,” the show’s creators purposely didn’t include any in-world prejudice against gay characters. Part of the reason was one of the show’s creators, Daniel Levy, said he didn’t have any patience for homophobia. Though Borum Chattoo said this may seem too utopian, the creators received a lot of letters from fans thanking them for showing a world

without homophobia they never imagined.

Then Borum Chattoo discussed what she and others are doing with this information, and creating a “Think and Do Tank.”

“I like to create things,” Borum Chattoo said. “We never want to do research and just have it sit somewhere because that sounds very boring.”

Sometimes when companies hire comedians to help with events or social movements, the performers are treated as jesters, performing 10 minutes of stand-up at the beginning of the event and then given no other responsibilities.

This is where the Yes, And ... Laughter Lab enters. Comedians apply, pitch and, if they are chosen from a pool of around 400 applicants, produce their own comedy shows that shed light on important, under-represented issues.

The winners this year include Meredith Casey, Ayman Samman, Abdallah Nabil, S.J. Son and Woody Fu.

She ended with a quote from Bernard De Koven, an American game designer and fun theorist: “Imagination offers us the ability to connect compassionately. It helps us understand and relate to one another’s lives and loves regardless of social strata, ethnic inheritances, physical or mental ability. It is a gift that restores us to the best of our humanity.”

As part of the Q-and-A, Deborah Sunya Moore, senior vice president and chief program officer (interim) and vice president of performing and visual arts, asked Borum Chattoo what important shows are currently airing.

Borum Chattoo said “Modern Family” was important for many reasons, then asked the crowd if it was still ongoing. Some people in the crowd said no.

“Thank you, Eric Deggans,” Borum Chattoo said to Deggans, NPR TV critic and the lecturer of the previous day, who was sitting in the second row. They then pointed to each other.

Borum Chattoo said “Black-ish” has been quite influential because it has a predominantly white audience.

“If you live in a Black family in America, you have talked about these issues; you have to talk about racism,” Borum Chattoo said. “But for a predominantly white audience to hear a Black family talking about police brutality, I think that is profound.”

She said shows that can reach an array of audiences can create change.

“I think about, not a magic bullet theory of comedy – you don’t watch something and immediately think, ‘Well now all of my views are changed,’” Borum Chattoo said. “But over time that cultural landscape and sort of montage of messages that we receive is meaningful.”

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Wissel Lectureship, Locke-Irwin Fund provide support for Mankoff's lecture

The Dorothy M. Wissel Lectureship and the Locke-Irwin Fund provides funding for today's 10:30 a.m. lecture by Bob Mankoff.

Dorothy Wissel's father brought his two daughters and their families to Chautauqua in the mid-1950s. He settled both families into 9 Cookman, which became Dorothy's summer home for the next 40 years. Dorothy and her husband, Roy, had a son, Daniel, and a daughter, Sally, who were lucky enough to call Chautauqua their summer home while growing up.

Their winter home was Upper St. Clair, Pennsylvania, until Dorothy and Roy retired to Naples, Florida, in 1979. Dorothy was immediately drawn to Naples, saying it was the closest thing to Chautauqua she could find.

Dorothy Wissel was a highly intelligent woman with a keen intellect and thirst for knowledge. She loved all the intellectual advantages that Chautauqua had to offer, from writing classes to bridge games, and, most of all, the morning lectures. She absolutely thrived on the lectures and attended religiously.

Wissel died in November 1997, and her husband and daughter wanted to make a fitting tribute to her memory. Sally called Chautauqua to inquire about the possibilities, and when she heard about a lecture sponsorship, she knew they had found the perfect match. Roy Wissel passed away in May 2002. Dan and Sally have supported the Dorothy M. Wissel Lectureship in tribute to

both their parents.

Established in 1982 by Alfreda L. and Forest B. Irwin, the Locke-Irwin Fund is a permanent endowment fund held within the Chautauqua Foundation to support the Chautauqua Institution archives, Chautauqua Symphony Orchestra or Chautauqua lecture platform.

Alfreda Irwin was born the daughter of Methodist minister Rev. Alfred C. and Nellie Hess Locke. She graduated from Ohio Wesleyan University in 1933 with a degree in English and journalism, and continued as an English graduate assistant in 1934. She married attorney Forest B. Irwin and settled in Franklin, Pennsylvania, to raise their family of one son and five daughters, where she started her career as a writer, journalist and radio host.

Alfreda came to the Institution as a child with her grandparents. Her husband, Forest, bought the family cottage at 39 Palestine as a Mother's Day gift in 1955. Residing all summer at Chautauqua, Alfreda became a reporter for *The Chautauquan Daily* in 1958, assistant editor in 1959 and editor in 1966. Retiring from the post in 1981, she was named editor emerita and Chautauqua's official historian, a post she held until 1999.

As a historian, Alfreda authored three editions of *Three Taps of the Gavel*. She also founded the "Chautauqua Network," edited the *Chautauqua Network News* and traveled extensively on behalf of Chautauqua. She authored many articles for

publications, journals and newspapers, as well as a church play (*Stone Against the Heart*, published in 1983).

Alfreda is one of two people in Chautauqua's history to twice receive the "Chautauqua Salute." Institution President Daniel Bratton awarded her the President's Medal, the highest honor bestowed by the Institution. For that award ceremony, she wore her great-grandmother's cape – her great-grandfather, James Galeagher, was the family's first Chautauquan. Alfreda Locke Irwin died Jan. 22, 2000.

Forest B. Irwin, very much a Chautauquan as well, practiced law for more than 50 years and served as treasurer and vice president of the Lee Norse Company, direc-

tor at the Exchange Bank and Trust Company, vice president at Pennsylvania Bank and Trust, and director at Pennbank (now part of National City). Forest was active in the Pennsylvania community, serving the Kiwanis Club, hospital board, American Red Cross, Franklin Public Library and the Polk State School, among many others. At Chautauqua, Forest was deeply involved in the Chautauqua Literary and Scientific Circle, Sports Club and United Methodist House in various capacities. He passed away March 15, 1989. The bowling green at Chautauqua was named in his honor.

The Irwins are survived by their five daughters and by numerous grandchildren, great-grandchildren and great-great-grandchildren.

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.

CROSSWORD

By THOMAS JOSEPH

ACROSS

1 Farm sight

5 Barber-shop offering

10 Reclined

11 Hot, in a way

12 Fairy tale monster

13 Lamented loudly

14 Arrogant folks

16 Kitchen appliances

20 Parade site

23 Compete

24 Pens for hens

25 Constructed

27 Radius setting

28 Popular trees

29 Poultry buys

32 Table protectors

36 Big lummoX

39 Region

40 Brings to bear

41 Fight site

42 Prom crowd

43 Head, to Henri

DOWN

1 Messy person

2 Othello's betrayer

3 Old Italian coin

4 Easy dance

5 Flag features

6 Raise

7 Completely

8 Neckline shape

9 Finale

11 Work byproduct

15 Low digits

17 Diabolical

18 Irritate

19 Collections

20 Wound remnant

21 Matador's foe

22 Capital of Italia

25 Cell feature

26 Parvenu

28 Ham and lamb

30 Ridicule

31 Horn output

33 Lake near Buffalo

34 Monthly bill

35 Cook's mint

36 Attain

37 Fire

38 Sheltered side

SEND CLAUSTRANCE ROMEO ORGAN UP A BATTERS BETTERS LEE SHORT TAD AS FOR PAD APORT ALL BITTERS BUTTERS MAP AREAS IMAGE TARTS NADIA ELSA DECK

Yesterday's answer

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

7-29

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.

7-29 CRYPTOQUOTE

I L R Z C J V I K N R D R L V P I L D R N X C V B I L T N I W E R B L S E I N B L S B X V I X C J V F R Z N I L S V F B L S . — T N C L U X F R R G

Yesterday's Cryptoquote: MISTAKES ARE A FACT OF LIFE. IT IS THE RESPONSE TO THE ERROR THAT COUNTS. — NIKKI GIOVANNI

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

Difficulty Level ★★★

7/29

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

Difficulty Level ★★★

7/28

ENTERTAINMENT

‘WELCOME BACK’



KRISTEN TRIPLETT / STAFF PHOTOGRAPHER

Comedian Lewis Black delivers his famous rants Monday in the Amphitheater. It was Black’s first stand-up performance in 500 days, he said, and his comic debut at Chautauqua, where he had previously only participated in conversations or lectures in the Amp or Hall of Philosophy.

In his set, he covered everything from COVID-19 lockdowns to health care, from normalcy (or a lack thereof) to cats, oscillating between rage and reflection — even belying a softer side as he closed by noting the importance of being back on the grounds and in the Amp (his stage entrance had been accompanied by Metallica; his exit, appropriately, was the Beach Boys’ “Wouldn’t It Be Nice?”). But before all the rants, he had one simple greeting for the crowd gathered in the seats — and one, perhaps, for himself: “Welcome back.”



NATIONAL COMEDY CENTER

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The National Comedy Center is proud to partner with Chautauqua Institution to present this morning’s lecture:

Cartoonist, Editor & Author

BOB MANKOFF

Former Cartoon Editor at *The New Yorker* and *Esquire*, and currently Cartoon Editor at *Air Mail*.

THIS MORNING
AT 10:30 AM





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TODAY AT 1:00 PM

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PROGRAM

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

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. Amphitheater Screen House

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 Center) **CANCELED** (no 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/tcwc. 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. **Mark Linn-Baker** and **Joe Grifasi**. Q-and-A to follow with **Lewis Black**. For adult audiences only. Fee. Performance Pavilion on Pratt

F

FRIDAY
JULY 30

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 the library (no preregistered preregistering.) 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

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 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

(9–3) **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, 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 door. 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

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 CHQ.** (Programmed by Youth and Family Center) **CANCELED** (no cornell cooperative Extension. Bestor Plaza

5:00 **Hebrew Congregation Evening Service.** “Kabbalat Shabbat: Welcoming the Sabbath.” Miller Park (if rain, Smith Wilkes 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

Blessed are you who hunger now, for you will be filled. Blessed are you who weep now, for you will laugh.

Building on the Foundation

Luke 6:21

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