

Closing remarks:
Chautauqua Opera
production of
‘Scalia/Ginsburg’
looks to final show
with message of
camaraderie

DAVID
KWIATKOWSKI
STAFF WRITER

It’s time for Supreme Court Justices Antonin Scalia and Ruth Bader Ginsburg to give their closing remarks in the form of beautiful arias as Chautauqua Opera Company’s *Scalia/Ginsburg* has its final performance at 4 p.m. today at the Performance Pavilion on Pratt.

The opera, written by Derrick Wang, is inspired by the real-life bipartisan close friendship between conservative Scalia and liberal Ginsburg.

Guest Artist Chauncey Packer, who portrays Scalia in the opera, said he does not align with Scalia’s political views, but has nevertheless enjoyed the opportunity to dive into the character and bring him to life for Chautauquan audiences.

“I was not thrilled to study him, but I’m very grateful and so enriched and edified by studying him and performing him (for) live audiences,” Packer said. “It’s been really good and it’s really been interesting. They’ve been different audiences every time and different energies, but yet very present. It’s been nice to play to a different audience, like sometimes they really love Scalia. Sometimes they really love Ruth, and there have been audiences that cheer for each one. It’s been really neat to do the show (during) this time.”

Young Artist Michael Colman, who portrays the Commentator, has played this role at Opera Carolina and Opera Grand Rapids. He begins another run as the Commentator after this one at Opera in The Rock in Arkansas. He likens the experience in this role as playing the same part as his idol, Samuel Ramey, in the role of Mephistopheles in Charles Gounod’s *Faust* or how Broadway actors portray a role eight times a week.

“You do the show because once you know the music, that will give you the sandbox,” Colman said. “Then you go to the next show, and they (tell you) the boundary so you just show up and play with what you are doing.”

The role is Colman’s ideal as something he can never get tired of doing.

“The range fits me really well because it’s from the high E flat to the low D, which is where I want to live all the time,” Colman said. “(*Scalia/Ginsburg*) has a lot of music theater tendencies where it needs to have that clear diction so that people can understand the words.”

The show’s central message is to put aside our differences and be able to find a sense of camaraderie and respect for the other person.

Scalia and Ginsburg were both avid opera fans – Ginsburg was at the 2015 premiere of this work – and when Scalia died in 2016, Ginsburg referenced *Scalia/Ginsburg* in an opinion piece for *USAToday*.

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READY, FREDDIE?



GARY MULLEN & THE WORKS

GARY MULLEN & THE WORKS TO ROCK AMP WITH
ONE NIGHT OF QUEEN

SARAH VEST
STAFF WRITER

Don’t stop them now! Gary Mullen & The Works are on their way to deliver Chautauquans one rocking night of Queen.

Mullen began his career as Freddie Mercury in 2000, when his wife and mother secretly entered him in the Granada TV show “Stars in Their Eyes.” He won the overall Live Grand Final. In 2002 he formed his band The Works, and created the touring show One Night of Queen. Gary Mullen & The Works will be taking the stage at 8:15 p.m. tonight in the Amphitheater to perform the British rock band’s top hits.

The Works are made up of Billy Moffat (bass), Jon Halliwell (drums), Malcolm Gentles (keyboards) and David Brockett (guitar). According to

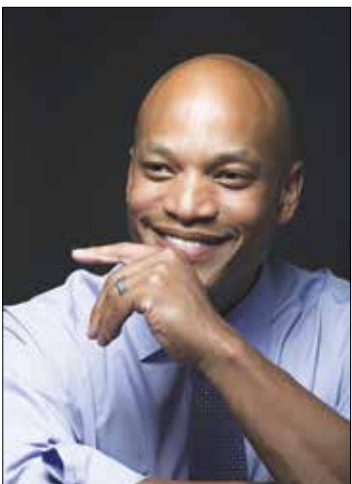
their website, Halliwell first began playing with Mullen at the age of 15 when he got his first drum kit for Christmas. Unfortunately, the pair’s first band practice was cut short by law enforcement, who were called due to excessive noise during a spirited rendition of “We Will Rock You.”

According to Mullen – who has been touring One Night of Queen for the past 19 years – what keeps the band going is getting to travel the world and make people happy. To him, this is especially important with everything that has happened in the last 16 months.

“To play songs that we all rock with, like ‘We Are The Champions,’ and just see a sea of hands (and people) singing along, it’s incredible, and it’s such a buzz,” Mullen said.

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ILLUSTRATION BY GRACE BUKOWSKI / DESIGN EDITOR



MOORE

Moore to
give virtual
AAHH talk
on empathy
in ‘return’ to
Chautauqua

SARA TOTH
EDITOR

Wes Moore is no stranger to Chautauqua. He first spoke as part of the Institution’s programming in 2012, when his book *The Other Wes Moore* was a Chautauqua Literary and Scientific Circle selection.

He returned in 2013 to deliver a morning lecture on the juvenile justice system, and again in 2015 for a lecture on youth advocacy. In 2016, he gave yet another solo lecture, and then interviewed retired four-star Gen. David H. Petraeus, during a week on “War and Its Warriors.”

And at 1 p.m. EDT today on the CHQ Assembly Video Platform, Moore will present the Week Six installment of the 2021 African American Heritage House Speaker Series, speaking to the theme of the week, “Building a Culture of Empathy.” His return will be the first virtual program he’s participated in for CHQ Assembly.

“(Chautauqua) isn’t about learning,” he told the *Daily* in 2015. “It’s about acting.”

Erroll Davis, president of the African American Heritage House, said Moore was a “natural fit” for the week, given the “raison d’être of *The Other Wes Moore* and the pure empathy shown in that work.”

The *Other Wes Moore*: *One Name, Two Fates* follows both Moore and another young man, also from Baltimore, with the same name. In December 2000, *The Baltimore Sun* ran a small piece about Moore receiving a Rhodes Scholarship; it also ran a series of articles about four men who had allegedly killed a police officer in a botched armed robbery. Two had gone on the lam – one of them was named Wes Moore.

The book traces the pivotal moments in each of the men’s lives, and how their choices led them down strikingly different paths.

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IN TODAY’S DAILY



PLANET IN FOCUS
Institution launches partnership with Toronto-based film festival; hosts double feature today at Chautauqua Cinema.
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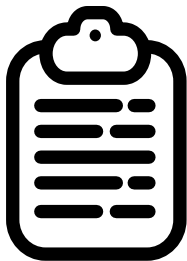


STAY AWAKE & SHOW UP
Baskerville-Burrows tells congregation: ‘If we sleepwalk through life, we will miss moments.’
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‘1000 CUT JOURNEY’
Cogburn takes audiences through the possibilities — and limitations — of virtual reality in understanding racism.
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NEWS



BRIEFLY

NEWS FROM THE GROUNDS

Virtual Buffalo Day programming

At 3 p.m. EDT today on the CHQ Assembly Video Platform, Fr. Jud Weiksnar, the Rev. Tom Yorty, Dennis Galucki and Director of Religion Maureen Rovegno will present the 12th Annual Buffalo Day at Chautauqua lecture, discussing “Building a Culture of Empathy: From Franciscan Spirituality to Schweitzer’s ‘Reverence for Life’ Ethic.”

Chautauqua Lecture Series master class

At 10:30 a.m. today in Smith Wilkes Hall, Thursday’s Chautauqua Lecturer Courtney Cogburn will lead a master class. Register online at learn.chq.org or at Smith Wilkes before the event on an as-available basis. There is a fee for this event.

Nonperishable food drive

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

Chautauqua Women’s Club news

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

Mah Jongg is at 2:30 p.m. today on the CWC Porch. Artists at the Market is happening from 1 to 4 p.m. today at the Farmers Market.

Join the Chautauqua Women’s Club for takeout Chia-vetta’s beef on week from 4:30 to 5:30 p.m. today. Visit chautauquawomensclub.org today to pre-order.

Bird, Tree & Garden Club news

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

Stories for People Who Like Stories

In this gathering, you’ll hear stories (true life stories, history stories, folktales and fiction) that are fun in themselves but also prompt conversations within the group. You’ll have the chance to talk about the characters, events and themes, sharing your perspective and learning from others’ at 2 p.m. today at the Quaker House, 28 Ames.

Chautauqua Literary and Scientific Circle news

The CLSC Octagon may be closed this season, but you can still support the CLSC by renewing your membership online via the Chautauqua Bookstore. The CLSC membership is \$10 yearly and supports the development of the thriving literary arts programming, which remains at the heart of the Chautauqua experience.

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

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

Chautauqua Opera Company discussion

Join us at 12:15 p.m. today at Smith Wilkes Hall for an afternoon of discussion amongst librettist and composer of *Scalia/Ginsburg*, Derrick Wang, and the Chautauqua Opera Company’s composer-in-residence and composer of *As the Così Crumbles: A Company-Developed Piece*, Frances Pollock, as they dive into a deep discussion on creating new works.

Smith Memorial Library news

Financial advisor Alan Greenberg will be leading a free discussion “Investing Today: How to Navigate Disruptive Technologies” at noon today on the front porch of The Smith Memorial Library. This event is weather permitting. Capacity is limited and on a first-come, first-served basis.

Institution launches partnership with Planet in Focus Film Festival with double feature at Cinema

SARA TOTH
EDITOR

At 10 a.m. today at the Chautauqua Cinema, Chautauqua Institution launches a partnership with the Toronto-based Planet in Focus International Environmental Film Festival as the Cinema presents a double “Films for Change” feature.

The morning begins with Jaime Leigh Gianopoulos and Cláudio Cruz’s short film “What About Our Future?” The 24-minute documentary chronicles the “Sustainabiliteens,” a group of young environmental activists who organized the largest protest in Vancouver’s history. The film received its Canadian broadcast premiere on March 21.

Next on the schedule is Jennifer Abbott’s “The Magnitude of All Things,” an 86-minute documentary of the emotional and psychological dimensions of climate change. Abbott embarked upon the film after losing her sister to cancer; her sorrow opened her up to the profound gravity of climate breakdown. The film, sharing stories from the frontlines of climate change and Abbott’s own childhood in Ontario, draws parallels between the experiences of grief – both personal and planetary.

Abbott, a Sundance Award-winning filmmaker, told the *Vancouver Sun* that she had been “deeply, deeply impacted” by the people from all over the globe who she met while making the film.



WHAT ABOUT OUR FUTURE?

“They were able to find authentic hope within a pretty dire circumstance. I got a lot of inspiration through making the film, as hard as it was. I didn’t really think through how emotionally difficult it was going to be to contend with my sister’s death,” Abbott told the *Sun*. “... And it was difficult, and cathartic, to be immersed in climate change discourse. I know at a deep level what’s happening in the world around us. It’s very difficult to come to terms with emotionally. But the energy it takes to push it away is also huge.”

Director of Chautauqua Climate Change Initiative Mark Wenzler will deliver remarks at the Cinema for this morning’s screenings.

To continue the mini-festival, at 10 a.m. next Friday, Aug. 13, the Cinema will screen “Climate Emergency: Feedback Loops.” Chautauquan Bestor Cram, who is

senior producer and founder of Northern Lights Production, will be present for a Meet the Filmmaker event following the screening.

“Climate Emergency: Feedback Loops” is a series of short educational films, narrated by Richard Gere, that feature 12 world-renowned climate scientists who are conducting cutting-edge research on feedback loops – climate feedbacks are processes that can either amplify or diminish the effects of climate forcings.

“Climate Emergency: Feedback Loops” launched on Jan. 9 with a livestream event that also featured activist Greta Thunberg in conversation with His Holiness The Dalai Lama.

Today’s screenings are free of charge, and seats can be reserved at the door, or by clicking the “Films for Change” link at chautauquacinema.com.



THE MAGNITUDE OF ALL THINGS

The screenings this week and next launch a partnership between the Institution and Planet in Focus that has been in the works for more than a year, said Senior Vice President of Marketing and Communications and Chief Brand Officer Emily Morris.

Now in its 21st year, Planet in Focus is an environmental media arts organization with a mandate to produce cultural events that showcase engaging and artistic films that question, explore and tell stories about the world. The organization’s next film festival is scheduled for Oct. 14-24 in Toronto.

“Aligned with Chautauqua’s Climate Change Initiative, this partnership will come to life during the Summer Assembly and beyond, including during PIF’s annual festival in October in Toronto,” Morris said.

Prose writer-in-residence Felts to discuss importance of place as narrative element in digital Brown Bag

SARAH VEST
STAFF WRITER

Setting, as a narrative element, is defined as the location and time frame in which the action of a narrative takes place. Susannah Felts, Week Six’s prose writer-in-residence, challenges the conventional idea about setting, and even argues that place and setting are two distinct ideas. She will be giving a Brown Bag lecture at 12:15 p.m. EDT today on the CHQ Assembly Virtual Porch.

“It took me a while to figure out and to understand that (place) was so central to my interests and my curiosity as a writer,” Felts said. “After years go by, you sort of can’t ignore the fact of your own obsessions.”

Felts was born and raised in the South and has “ambivalent feelings” about the region and its legacy. She finds herself returning to the southern backdrop because it is such a “charged” place and she feels that there is a lot to talk about there.



FELTS

Felts is the co-founder and co-director of The Porch, a literary arts organization based in Nashville, Tennessee. Her essays and fiction have appeared in publications such as *The Best American Science and Nature Writing* 2018, *Guernica*, *Catapult*, *Literary Hub*, Vol. 1 Brooklyn, *Longreads*, *storySouth* and *Oxford American*. She has been awarded the Tennessee Arts Commission’s Individual Artist Fellowship in

Fiction and the Tennessee Williams Scholarship to the Sewanee Writers’ Conference, as well as residencies at the Ragdale Foundation, the Virginia Center for the Creative Arts and the Hambridge Center for Creative Arts and Sciences. Her first book is *This Will Go Down on Your Permanent Record*.

According to Felts, there are many parts of a story that you can get to by starting with place. She thinks that all craft elements bleed into one another in some way. If a writer were to start with place, it would lead them to “character, ... tension and conflict.”

Felts hopes to spend time differentiating between the idea of sense of place and the idea of setting. She said that this is because at one point she conflated the two disparate ideas in her mind and that other people do as well. To her, place is “broader” than the borders set by the definition of setting.

This doesn’t mean that setting no longer has value,

only that a writer should be thinking about a sense of place when they are developing setting. According to Felts, there’s “more to it than just setting.”

Felts hopes that people walk away with a “deeper curiosity and engagement with their own surroundings.” She is also excited to introduce Chautauquans to some writers associated with the South who also deal with the idea of place, like novelist, essayist and environmentalist Wendell Berry and poet Tiana Clark.

“We find ourselves in so many different surroundings over the course of our lives; perhaps we can engage with those places and everything about them, the people, the history, the complex, more deeply, if we think about some of these things,” Felts said. “Whether or not the folks who are listening to this lecture even write about place and their lives, I hope that they will think more deeply and feel deeply about their interactions and sort of engagements with the places that they find themselves over time.”

Friday 8/6 at the
CINEMA

THE MAGNITUDE OF ALL THINGS - 10:00 AM (NR, 86m) FREE ADMISSION! When Jennifer Abbott lost her sister to cancer, her sorrow opened her up to the profound gravity of climate breakdown, drawing intimate parallels between the experiences of grief—both personal and planetary. Stories from the frontlines of climate change merge with recollections from the filmmaker’s childhood on Ontario’s Georgian Bay. What do these stories have in common? The answer, surprisingly, is everything. The short film WHAT ABOUT OUR FUTURE? (24m) will precede the feature screening.

THE GREEN KNIGHT - 4:00 & 8:00 (R, 125m) ONLY IN THEATERS!! Based on the timeless Arthurian legend, this epic fantasy adventure tells the story of Sir Gawain. “A mesmerizing journey guided by [visionary filmmaker David] Lowery’s incredibly poetic eye, career-best work from Dev Patel, and an artistic sensibility that transports audiences to another world.” -Brian Tallerico, *RogerEbert.com*

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RELIGION

Stay awake, show up and don't miss God's victory, says Baskerville-Burrows

“**S**poiler alert: I detest the word ‘woke.’ Yet it is so ubiquitous that it made it into my sermon title today,” said the Rt. Rev. Jennifer Baskerville-Burrows. She preached at the 9 a.m. Thursday worship service in the Amphitheater. Her sermon title was “Stay Woke.” The Scripture text was Mark 13:32-37.

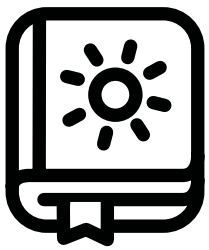
Baskerville-Burrows grew up in the Bronx. “I was present at the birth of hip-hop. Like many Black people, I learned to straddle two worlds. One week I was writing hip-hop lyrics for my classmates, and the next week I was testifying at the New York State Assembly about the benefits of vocational education,” she said.

“The meaning of ‘woke’ changed from its first use in the 1970s. Its early definition was: ‘Don’t let someone take advantage of you,’” she said. “Like words that originate in marginalized spaces, the meaning changed. Now it means to stay alert to injustice, but it got weaponized to be used against anyone doing the work.”

She asked the congregation, “What is the work? It is lifelong learning to bring the world closer to God’s dream. Jesus never used the word ‘woke,’ but he did say stay awake lest you miss the moment. For Mark, the gospel writer, this is everything because things are getting real. Jesus – in the parables and in real terms – is describing what will happen, and the disciples are asleep.”

New Testament scholar and Anglican priest Robert Lightfoot wrote that in Mark 13:32-37, the times to be watchful correspond to real-time events. In the gospel, Jesus tells the disciples to be watchful. He uses a story of a man going on a journey who puts his slaves to work and the doorkeeper to guard everything. Jesus tells them that the master could come back in the evening, at midnight, when the cock crows, or at dawn.

“Lightfoot said these times correspond to the time of the Last Supper in the evening, Peter’s first denial of Jesus at midnight, Peter’s third denial at cockcrow, and



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

Jesus handed over to death at dawn,” Baskerville-Burrows said. “Jesus again told the disciples, ‘Do not be found asleep.’ In Gethsemane, he found them asleep.”

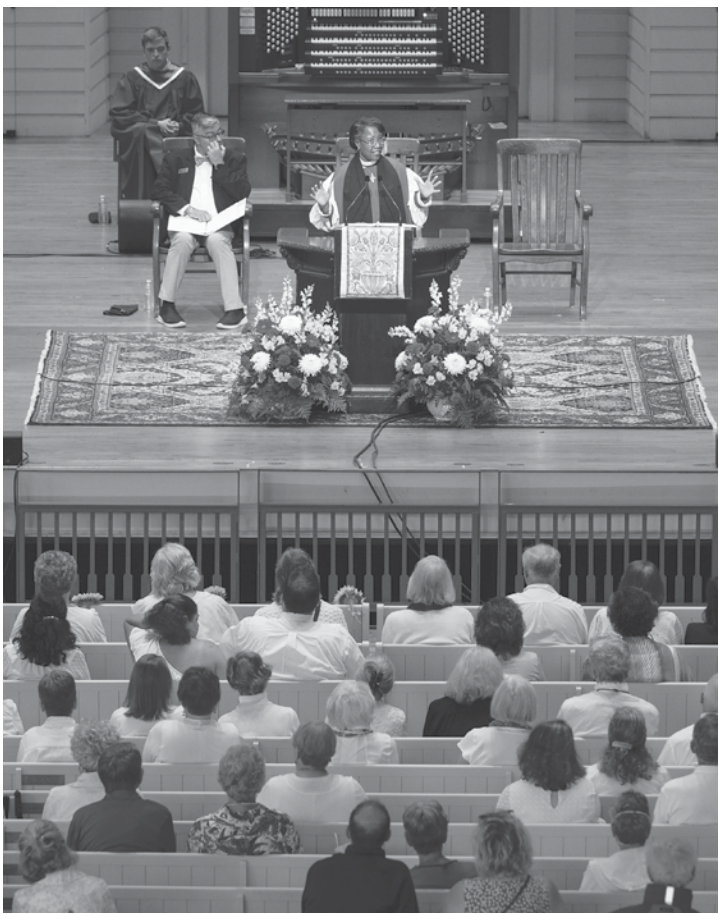
In Mark’s gospel, Jesus made it clear that the kingdom of God had come near. It was time to repent and believe in the good news. “We are not so different from the disciples,” Baskerville-Burrows said. “Jesus tells us to stay awake to the powers around us; stay awake, because the tomb is empty. If they had stayed awake, the empty tomb would not have been a surprise.”

She continued, “It was never about being woke, it was about staying awake to the realities around us and turning to God to do the work of conquering evil so everyone has a chance to flourish, so the powers and principalities will not win.”

When George Floyd was murdered, people did not suddenly become woke. For a moment everyone understood that the myth – that we did not know how bad things were – had to die.

Baskerville-Burrows told the congregation, “We lived with one eye open, and did not see our siblings. We have to stay awake, truly awake, to the unchecked greed and authoritarianism around us. The world does not have to be this way. If we sleepwalk through life, we will miss the moments to be the reign of God for someone.”

She continued, “It will cost us something. ... God knows it will cost us everything, but what does that matter if we gain salvation? Jesus said it was never too late to stay awake, always be ready, because God is always on time. We have to repent, turn and believe in God’s victory over all that tries to destroy us. God has the victory – so show up.



DAVE MUNCH / PHOTO EDITOR

The Rt. Rev. Jennifer Baskerville-Burrows, bishop of the Episcopal Diocese of Indianapolis preaches Sunday in the Amphitheater.

And if you don’t want to miss anything, stay awake.”

The Rev. Natalie Hanson presided. Jim Johnson, a member of the Motet Choir for over 50 years, read the Scripture. The prelude was “Des Abends,” from Fantasiestücke, Op. 12, by Robert Schumann, arranged by Adrian Fuentes Flores and played by the Motet Consort (Barbara Hois, flute, Debbie Grohman, clarinet and Willie La Favor, piano). Members of the Motet Choir sang “E’en So, Lord Jesus, Quickly Come,” with music by Paul Manz and words from Revelation 22, adapted by Ruth Manz. Joshua Stafford, Jared Jacobsen Chair for the Organist and director of sacred music, played “Nun komm; der Heiden Heiland,” BWV 661, by Johann Sebastian Bach, for the postlude. The J. Everett Hall Memorial Chaplaincy and the Harold F. Reed Sr. Chaplaincy provide support for this week’s services and chaplain.

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FROM PAGE ONE

OPERA

FROM PAGE 1

“Toward the end of the opera *Scalia/Ginsburg*, tenor Scalia and soprano Ginsburg sing a duet: ‘We are different, we are one,’ different in our interpretation of written texts, one in our reverence for the Constitution and the institution we serve,” Ginsburg wrote. “From our years together at the D.C. Circuit, we were best buddies. We disagreed now and then, but when I wrote for the Court and received a Scalia dissent, the opinion ultimately released was notably better than my initial circulation.”

Their disagreements were what challenged each other to do better in their positions and work harder at crafting their legal arguments.

“If you can’t disagree ardently with your colleagues about some issues of law and yet personally still be friends, get another job, for Pete’s sake,” Scalia has been quoted numerous times in describing their lifetime appointments.

“As annoyed as you might be about his zinging dissent, he’s so utterly charming, so amusing, so sometimes outrageous, you can’t help but say, ‘I’m glad that he’s my friend or he’s my colleague,’” Ginsburg was quoted as saying in a *Washington Post* piece from Irin Carmon, the co-author of *Notorious RBC*:

The Life and Times of Ruth Bader Ginsburg.

Eugene Scalia, former secretary of labor for Donald Trump’s administration and the justice’s oldest son, wrote in an essay in *The Washington Post* that the message is that politicians are not going to live in harmony or get along just by spending more time together.

“What we can learn from the justices ... – beyond how to be a friend – is how to welcome debate and differences,” Scalia wrote. “The two justices had central roles in addressing some of the most divisive issues of the day, including cases on abortion, same-sex marriage and who would be president. Not for a moment did one think the other should be condemned or ostracized. More than that, they believed that what they were doing – arriving at their own opinions thoughtfully and advancing them vigorously – was essential to the national good. With less debate, their friendship would have been diminished, and so, they believed, would our democracy.”

Former Sixth Circuit judge Jeffrey Sutton wrote an anecdote of one of his last times talking to Scalia in *The Essential Scalia: On the Constitution, the Courts, and the Rule of Law*. Scalia had bought two dozen roses for Ginsburg’s birthday, and Sutton questioned the



KRISTEN TRIPLETT / STAFF PHOTOGRAPHER

Chautauqua Opera Company Young Artists Kelly Guerra, as Justice Ruth Bader Ginsburg, and Michael Colman, as the Commentator, rehearse for *Scalia/Ginsburg*, which concludes its run at 4 p.m. today in the Performance Pavilion on Pratt.

motives of doing that when they differed so politically.

“So what good have all these roses done for you?” Sutton said. “Name one 5-4 case of any significance where you got Justice Ginsburg’s vote.”

“Some things,” Scalia answered, “are more important than votes.”

Packer’s father always told him that everyone has to live on this earth together, even after the fighting is over. It is something he has carried

with him into this role.

“We have to see the differences, and we have to hear the differences, and hear each other’s experiences,” Packer said. “Then we can form a respectful way to live with each oth-

er. It’s OK to be different, and it’s OK that I may not like all of your differences, but we have to respect each other. We have to still live in the same lands, in the same neighborhoods or in the same country.”

MOORE

FROM PAGE 1

Moore is currently a candidate for governor of Maryland, and in May stepped down from his role as the chief executive officer of Robin Hood, one of the largest anti-poverty organizations in the nation.

Prior to his time at Robin Hood, he was CEO at BridgeEdU, an education platform based in Baltimore addressing the college

completion and job placement crisis by reinventing freshman year for underserved students.

He is a bestselling author of several books (*The Other Wes Moore* has been optioned by executive producer Steph Curry to be made into a movie), a combat veteran, and a social entrepreneur.

Moore graduated Phi Theta Kappa from Valley Forge Military College and Phi Beta Kappa from Johns

Hopkins University, and he was a Rhodes Scholar at Oxford University.

He served as a captain and paratrooper with the U.S. Army’s 82nd Airborne Division, including a combat deployment to Afghanistan. He later served as a White House Fellow to Secretary of State Condoleezza Rice.

Davis said Moore’s presentation will open with a short talk in which Moore will define empathy, and share a story about his grandfather, who was driven from the country by the Ku Klux Klan, returning to Jamaica, before ultimately coming back to the United States.

“It’s a story of resilience, and of his grandfather’s struggle, yet love, for his country that he had communicated to Wes,” Davis said.

Following Moore’s brief presentation, the program will segue into an interview between Moore, Davis



We’re not doing this through a sense of sympathy. We’re doing it from a sense of empathy, where we understand that other people’s pain should be ours.”

—WES MOORE

Author,
The Other Wes Moore

and Ernest Mahaffey, who serves on the AAHH board of directors. Like Moore, Mahaffey also served in the military, and Davis said the three will reflect on questions like “How can military leaders be empathetic without seeming soft? What role does empathy play in leadership?”

The three will also discuss Moore’s last visit to Chautauqua, in which he and Petraeus undertook the 22-Pushup Challenge – side by side on the Amphi-

theater stage – completing 23 pushups to raise awareness of veteran suicide. At the time, between 20 and 22 veterans took their lives every day in the United States. The two veterans completed their 22 pushups, and did one more “for the big ranger in the sky,” Petraeus said that day.

Today’s will be a wide-ranging conversation, rooted in the theme and definition of “empathy.” It’s a concept Moore touched on in an interview

with CNBC shortly after he announced he was leaving Robin Hood, in which he described his work as a leader of a “change organization.”

“That’s really how I think and how I hope that as a larger community, a larger society, we continue to think about this work,” he said. “Because we’re not doing this through a sense of sympathy. We’re doing it from a sense of empathy, where we understand that other people’s pain should be ours.”

QUEEN

FROM PAGE 1

“It’s just nice to do something that makes people happy and that’s why we ... constantly push ourselves, trying to make the show better and bigger than it was before.”

For Mullen, it is important for people to know that The Works try to play their songs with passion as a rock band – that they are not trying to parody Queen. They try to play as if they are Queen, in order to convey to the audience how great a band Queen was.

He said that people frequently ask him what he does on stage. His response always is, “Well, I become the other guy.” To Mullen, this “other guy” is the Superman to his Clark Kent;

his showy stage persona who helps him to embody Freddie Mercury’s spirit.

Mullen said that getting ready to go back on tour again involved watching some videos of old Queen performances and remembering how to put on a show. The Works were able to rehearse primarily over Zoom, with a few in-person meetings once restrictions began to lift. According to Mullen, each band member mostly practiced alone in their home, each perfecting their part of the song, before coming together for an intense few days of rehearsal where they fit the pieces together.

This was backwards from how they normally rehearse and prepare for a tour, Mullen said. What really made it feel real was when The



We’re giving you something to rock out to, so rock out.”

—GARY MULLEN

Gary Mullen & the Works

Works first stepped back onstage and heard the crowd screaming. Interacting with the crowd is what really makes the performance fun for the band.

Mullen asks that all Chautauquans come to the show prepared to rock out. He points to the band’s rendition of “Somebody to Love” as an example of how crucial crowd participation is to making it a good evening.

“There’s only five of us on stage,” Mullen said. “We say

to the audience, ‘You can be the choir, you want to sing with me? You guys be the choir,’ and we get the audience to sing the middle part of (‘Somebody to Love’).”

Mullen hopes that people know they are not going to be putting on a “sit down and clap” kind of show. He invites people to dance in the aisles, play air guitar and even headbang.

“We’re giving you something to rock out to, so rock out,” Mullen said.



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DAVE MUNCH / PHOTO EDITOR

Students take turns hitting returns under the watchful eye of tennis icon Ivan Lendl, center, as he leads a drill during the final day of his two-day clinic Wednesday at the Chautauqua Tennis Center.



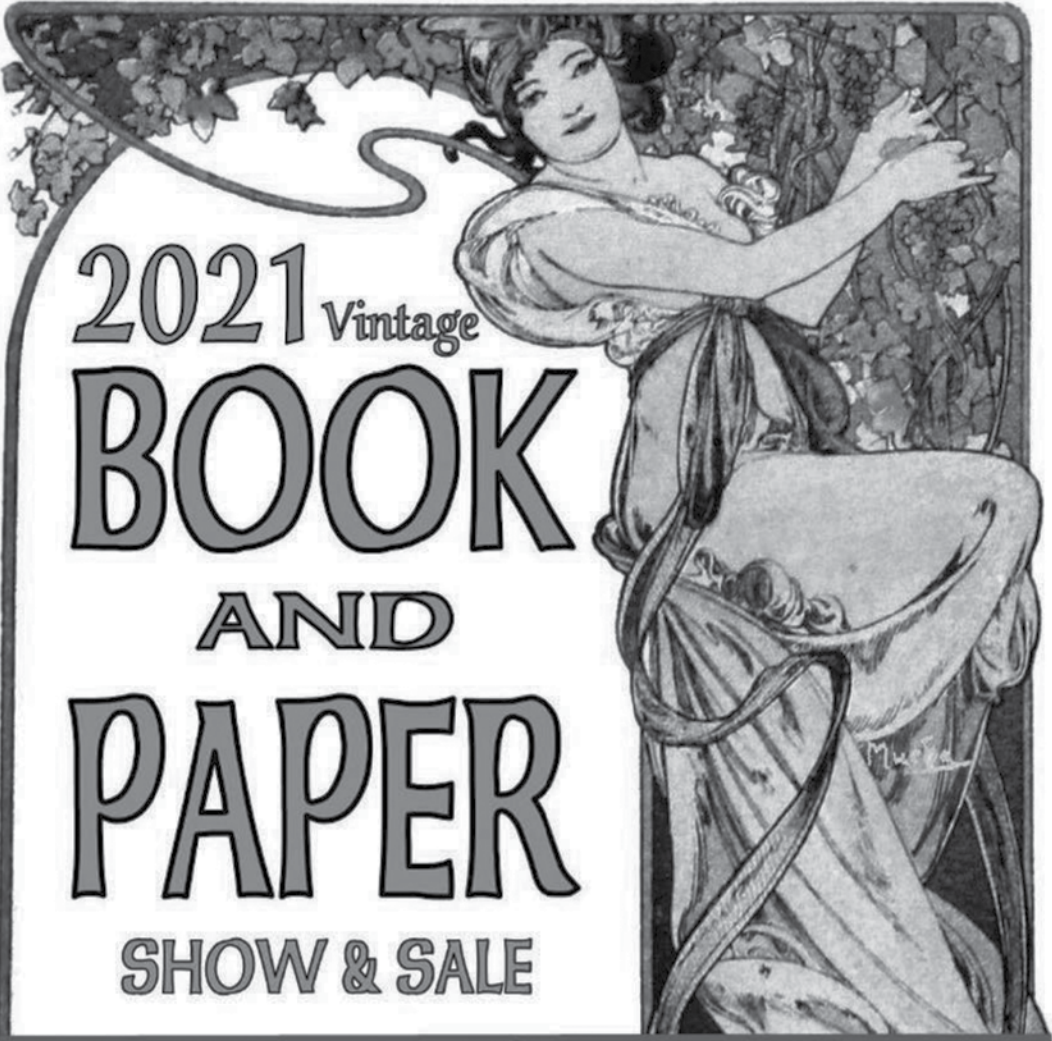
DAVE MUNCH / PHOTO EDITOR

Lendl, center, gives a tip on forehand technique during a drill Wednesday.



DAVE MUNCH / PHOTO EDITOR

Carlson Jones, right, hits a return in front of doubles partner Chuck Messing Wednesday.



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By THOMAS JOSEPH

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1 Egotist's focus

5 Factory

9 Be of use

11 Love affair

13 Pigeon perch

14 Don Diego's alter ego

15 Some amount of

16 Corrected

18 Calls for

20 Compete

21 Is bold

22 U2's lead singer

23 Danger signal

24 Bud

25 Los Angeles team

27 Gung-ho

29 Memorable time

30 Running track material

32 Noble knight

34 Yoga need

35 Mirror sight

36 Unaided

38 Factions

39 Suit material

40 Takes in

41 Flight part

DOWN

1 Light lunch

2 Made flat

3 1974 Labelle hit

4 Pear-shaped fruit

5 Puzzle book features

6 "That's my cue!"

7 Harry Potter's nemesis

8 Entice

10 Inclined

12 Western contest

17 Hosp. workers

19 God of war

22 Rock group

24 Bamboo eaters

25 TV's

26 Pal of Porthos

27 Espionage org.

28 Juice choice

30 Mating game

31 Costly

33 Writer James

37 "— Misérables"

Yesterday's answer



8-6

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.

8-6 CRYPTOQUOTE

LG LP MNTGJLF, LF JFU
MJP N, GRJG LVFETJFMN,
JYYLNS CLGR ZECNT, LP GRN
OEPG WNTMLEXP NFN OU
QXPGLMN MJF RJDN.
— QJONP AJYSCLF

Yesterday's Cryptoquote: MOST OF US HAVE TO BE TRANSPLANTED, LIKE A TREE, BEFORE WE BLOSSOM. — LOUISE NEVELSON

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

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

Difficulty Level ★★★★★

8/06

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

Difficulty Level ★★★

8/05

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LECTURE



Courtney Cogburn, co-director of the Columbia School of Social Work’s Justice, Equity, Technology Lab, explores the possibilities and limitations of VR as a tool for empathy Thursday in the Amphitheater.

Cogburn discusses utility of virtual reality to understand complexities of racism

NICK DANLAG
STAFF WRITER

When Courtney Cogburn began her work with virtual reality, she had never put on a VR headset. But she was intrigued by the technology, especially when it came to cultivating empathy. As Chris Milk, the CEO of the VR company Within, said, “Virtual reality is the ultimate empathy machine.”

“I wanted to build on this adage of walking a mile in someone’s shoes. If you could just walk a mile in my shoes, might you understand racism differently than me just explaining it to you, or you just reading about it?” Cogburn said.

Cogburn is a transdisciplinary scholar, combining the fields of psychology, education, computer science and many others.

“That approach suggests that there’s not one discipline that can solve the types of problems that we’re trying to solve,” Cogburn said. “It also acknowledges that I, alone, can’t fix these complicated issues. I use teams of people, lots of conversations, lots of points of input, to help me think about and address the complexities of racism in our society.”

And she has professionally engaged with racism for 20 years. She said when she talks to audiences, she isn’t seeking approval – or even support. Cogburn seeks for people to question and examine their own beliefs.

“Racism must be framed and understood as being multidimensional. It’s not one thing. It’s not just something that happens between people. It exists in our structures and systems and in our cultures,” Cogburn said. “When we’re thinking about this intersection of empathy, racism and race, it’s important for us to think about that it’s not just about relationships between us. It’s about how these things manifest as a part of our socio-cultural fabric.”

Cogburn is an associate professor of social work at Columbia University and co-director of the Columbia School of Social Work’s Justice, Equity, Technology Lab. She is the lead creator of “1000 Cut Journey,” an immersive virtual reality experience simulating racism, discrimination and systemic brutality.

At 10:30 a.m. on Thursday in the Amphitheater, Cogburn gave the last Chautauqua Lecture Series presentation of Week Six, themed “Building a Culture of Empathy.” She explored her own work with the VR experience “1000 Cut Journey,” the impact it had on participants and how the technology is not a magic pill, but rather a start to people exploring, and questioning, their own perceptions.

Cogburn said racial justice requires people to understand racism. Racism, she said, is not an abstract concept, but a very visceral one. She then quoted author and journalist Ta-Nehisi Coates: “But for all of our phrasing, race relations, racial chasm, racial justice ... serves to ob-

scure that racism is a visceral experience, that it lodges brains, blocks airways, tips muscle, extracts organs, cracks bones, breaks teeth.”

White people tend to mis-estimate the impact racism has on society, often underestimating racial wealth gaps and overestimating progress made, Cogburn said. Some white people want to be seen helping, coming to protests and acting as advocates over social media, but still do not have an accurate idea of racism.

“I often joke that if I were to hand out cute stickers that said ‘Not Racist,’ you could wear that proudly, and people would know you’re a good person and you’re not racist, whether that’s true or not,” Cogburn said. “But that’s an investment in how you’re seen. That’s an investment about whether people think you’re a good person. That’s not working against racism.”

These people, she said, are the target audience of “1000 Cut Journey” because they believe in racial justice, but do not truly understand the impact of racism. Her VR experience takes a person through three moments in the life of an avatar named Michael Sterling (a hybrid of Michael Brown and Alton Sterling, both Black men killed by police): a child playing in a classroom, a teenager going to a game and a young adult applying for a job. Throughout the experience, the user is constantly shown mirrors so they remember who they are playing as and are encouraged to move and interact with the world.

“You’re not an observer; you’re in it,” Cogburn said. “This is your environment. You have to use this body in ways that you choose and see fit, even if we’re goading you in particular directions. So it’s important for you to use the body that you’re in, in order to feel connected to it.”

Cogburn then showed footage of the first VR experience. The user views life through the perspective of the avatar as a young child, able to move his hands around as if they were their own. They are placed in a classroom and are able to play with the blocks in front of them and listen to the other children, who are all white, talking.

“The children say things like, ‘Mike, throw the fireball, throw the scary black fireball.’ Black is always the scariest. What we’re representing here is the ways in which a racial narrative enters our psyches at a very young age,” Cogburn said. “Even if we fancy ourselves colorblind – ‘I don’t like to talk about race. I just see people as human.’ – we live in a world that’s giving us messages about race and value and worth that get absorbed by our children.”

When the avatar throws a block, the teacher, a white female, yells at him, and only him, even though the other children were throwing blocks, too.

“We know empirically that Black boys, in particular, are disciplined more harshly for

the same behaviors in classrooms, and we wanted to represent that in this experience,” Cogburn said.

As young as 3 years old, children start to categorize people by gender, age and race. At 5, they start to associate values with those categories, such as what girls are expected to do and how certain races act.

“If that is happening across the board developmentally for all of our children – and we’re refusing to talk about and engage race and its significance in our society – what meaning, what conclusions would they draw about where we are and who we are, as a people, as a society, as it relates to race, if we aren’t actively intervening?” Cogburn asked.

The second VR experience starts in the avatar’s bedroom as a teenager. The avatar can walk around his bedroom, which has some sports memorabilia, and toss a basketball. A phone rings from behind the avatar, prompting the user to pick it up and answer. It’s one of the avatar’s basketball teammates, asking if they can walk over to their game together. The avatar’s mother then calls to him from downstairs, and the scene then transitions. His mother is watching the news and tells him to change his clothes because the police are looking for someone that looks like him. The avatar’s teammate, who is white, tells him not to worry about it, and that the mother is overreacting. His mother then tells the avatar to remember what happened to his brother.

“We’re representing a mother having to be hyper-vigilant about what her child is wearing, out of fear of what might happen to him if he has an interaction with the police,” Cogburn said, “and a white friend who doesn’t quite get it – about the significance of what the mother is asking or requesting.”

The avatar changes clothes and the experience then shifts to an outside setting, where he greets his neighbors and talks to his friend. Suddenly, police appear, all yelling at the user at once, telling them to get on the ground.

“And you, the user, have a choice to make. Do you get down on your knees and raise your hands in the air? Most people do,” Cogburn said. “In that moment where you’re yelling, and there’s chaos in the neighborhood, and your neighbors are yelling at you, the lights go out and it goes dark, and it gets quiet.”

That section ends with a quote from the avatar’s mother: “Just do what you have to do to get home alive.”

“Not everyone has to explain that to their children. Not everyone has to fear an encounter with the police in quite the same way,” Cogburn said. “Not everyone really understands how you can have an encounter with the police and then be confused about what’s happening because you’re not the person they’re looking for.”

In the last scenario, an adult avatar is at a job interview in an office that is,

Cogburn said, “decidedly white,” from the workers to the paintings of the founders on the wall. The receptionist is rude and dismissive to the user, quickly telling them to put their resume in the holder, without looking at them. If the user is paying attention, they can see a Yale logo on the resume, which Cogburn said gives the user the impression they are qualified for the job. They then sit next to another applicant, who is white. The interviewer automatically assumes the other person is the Yale applicant. When he says he is not and points to the avatar, the boss looks over.

“It’s the first time that the interviewer returns to acknowledge your presence at all. He has completely ignored that you’re there, prior to that point,” Cogburn said.

One VR user, a white woman, held out her hand during this whole interaction. The boss never shook it.

“The visual of this woman waiting to be seen and acknowledged was just so striking to me, in this moment, when you had been completely disregarded,” Cogburn said. “And in some ways, given the goals of the VR, we’ve made you feel invisible and unseen.”

And Cogburn was surprised by how much more aware the participants were of themselves.

“Even though we were attempting to make you feel like a Black man by wearing a headset, we often find that people, especially white people, say they feel more white,” Cogburn said. “They’re more salient of just how different their day-to-day experience is by embodying an experience that’s very different than their own.”

She said to achieve greater racial justice, empathy is not sufficient. People must understand themselves and their own thoughts and biases. They also must come to conversations with an open mind, and be willing to be uncomfortable.

“If you come to a conversation, and you’re resolved,

and you think you have it all figured out, there’s nothing I can say to change your mind,” Cogburn said. “If you enter a conversation about racism, thinking, ‘Maybe I don’t understand it. Maybe I’m missing something,’ we’ll end up in a very different place.”

She then shared three stories of people who used her VR experience. The first was a white, female colleague from Columbia. Weeks after playing “1000 Cut Journey,” she passed by a police officer.

“She got scared. And she said her palms started sweating, her heart rate increased,” Cogburn said. “She said to me, ‘I’ve never been afraid of the police. I’ve never had a reason to be. But in that moment, I was afraid.’”

Cogburn wants people to keep thinking about the experience, and have it conjure more than an immediate emotional reaction.

The second was the story of a Black colleague at Columbia. He played it during a party celebrating the completion of the project and knew it dealt with racism. Nobody told him, however, that it involved the police.

When he got to the section where the police yelled at the avatar, he tried to take off the headset, but finished the experience. Later, when Cogburn asked what happened, her colleague said he was afraid, and because of the noise of the party, he couldn’t hear the police’s orders.

“That’s how real that felt to him,” Cogburn said.

The last was from a white woman from London. She did not say much immediately after the experience but messaged Cogburn a short time later.

“She said, ‘(Michael Sterling) is a part of me now. I just received the story about police violence in the UK, it was a rapper talking about his experience,’” Cogburn said. “And she said, ‘I didn’t read that as an intellectual engagement with the media. It became personal.’”

Cogburn ended her lecture by sharing questions

she wants Chautauquans to discuss on their porches, like, “Where are my points of tension or resistance in my thinking about racism?” and “Are racial groups better or worse off because of their own efforts?”

As part of the Q-and-A session, Amit Taneja, senior vice president and chief Inclusion, Diversity, Equity and Accessibility (IDEA) officer, asked Cogburn if she has partnered with police, like Wednesday lecturer Jackie Acho.

Cogburn said she is not interested in using VR as a way to train police.

“In my experience working with police departments, there’s been an unwillingness to grapple with race and racism explicitly,” Cogburn said. “In my two decades-plus of doing this work, we can’t dance around it. We have to name it, we have to take it head-on. I don’t have any interest in sugar-coating or changing or pretending that that’s not central.”

She has been asked to talk to police. Other members of her team went with the intent to talk about race, but the police department wanted to talk about empathy and harm reduction in much more general terms.

“There was just this resistance to it,” Cogburn said.

Taneja then asked Cogburn to talk about her understanding of critical race theory and how the term can be helpful in continuing dialogue about race and racism.

Cogburn said critical race theory is simply an acknowledgment that race is a factor in society, both historically and contemporary.

“Critical race theory simply asks us to consider race as a part of our analysis. How has race contributed to what we’re observing in society? If we’re thinking about COVID rates, if we’re thinking about incarceration, if we’re thinking about health care, it’s saying, ‘Don’t ignore race as a factor that might be coloring what we’re seeing in terms of those outcomes,’” Cogburn said. “That’s it.”

COGBURN’S QUESTIONS FOR DISCUSSION


1. If racism is not only interpersonal, but structural, cultural and institutional in nature, what are the limits of empathy?
2. How far will empathy take us?
3. Are you choosing comfort over growth?
4. What do you believe about racism?
5. Are my beliefs and understanding of racism driven by emotion in unconscious instinct, or thoughtful and critical reflection and education?
6. Are you racially competent?
7. If you believe racism exists, and is bad, who is responsible for doing something about it? Or is simply believing it’s bad sufficient?
8. If you don’t believe racism exists, or is exaggerated, what is your analysis of racial patterns that we see in society?
9. What evidence do we have that supports that we live in a racially equitable society?
10. Are racial groups better or worse off because of their own efforts? If so, does that analysis lead you to the conclusion that some racial groups are just better than others?
11. Are my actions aligned with my beliefs?
12. Am I okay with the sticker that says, ‘Not Racist?’ Or am I doing something about it?
13. Do I value being perceived as a good person more than engaging the realities of racism?
14. Am I more comfortable talking, thinking and casually disagreeing with racism than actually taking action against it?
15. What do I not understand?
16. Where are my points of tension or resistance in my thinking about racism?
17. Does my engagement of racism primarily take the form of intellectual exercise and symbolic gestures?
18. Is anti-racism very different than simply being empathetic?

PROGRAM

<div><div>FRIDAY AUGUST 6</div><div><div>BUFFALO DAY</div><div>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</div><div>7:00 (7–11) Farmers Market</div><div>7:00 (7–9) “Dawn Patrol” Round Robin Doubles. (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center</div><div>7:30 (7:30–8:30) Mystic Heart Meditation: Spiritual Practices of World Religions. Leader: Michael O’Sullivan (Korean Zen buddhist Meditation). Donation. Marion Lawrance Room, Hurlbut Church</div><div>8:00 (8–8) Vaccination Verification Station Hours. For admittance to</div></div></div>		<div>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</div> <div>8:00 Catholic Mass. Episcopal Chapel of the Good Shepherd</div> <div>8:00 Daily Word Meditation. (Programmed by Unity of Chautauqua.) Hurlbut Church</div> <div>8:30 (8:30–8:35) Chautauqua Prays For Peace Through Compassion. Hall of Missions Grove</div> <div>9:00 ECUMENICAL WORSHIP. “The Promise of Rest.” The Rt. Rev. Jennifer Baskerville-Burrows, bishop, Episcopal Diocese of Indianapolis. Amphitheater</div> <div>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</div> <div>9:00 (9–11) Vaccination Verification</div>	
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<div>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</div> <div>9:15 Jewish Discussions. (Programmed by Zigdon Chabad Jewish House.) “Kabah and Meditation.” Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House, Zoom (cocweb.org)</div> <div>10:00 Service of Blessing and Healing. UCC Randell Chapel</div> <div>10:00 Films for Change: Partnership with Planet in Focus Film Festival. “The Magnitude of All Things” and “What About Our Future?” Reserved seating encouraged at chautauquacinema.com. Chautauqua Cinema</div> <div>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</div> <div>10:30 Moving Meditation. (Weather permitting.) Quaker House. 28 Ames</div> <div>10:30 (10:30–11:30) Chautauqua Lecture Series Master Class. Courtney Cogburn, lead creator, “1000 Cut Journey” VR experience. Fee. Register at learn.chq.org. Smith Wilkes Hall</div> <div>10:30 Garden Tour. (Programmed by the Bird, Tree & Garden Club.) Betsy Burgeson, supervisor of grounds and landscape for the Chautauqua Institution. Meet at Odland Plaza</div>		<div>12:00 (12–5) Gallery Exhibitions Open. Fowler-Kellogg Art Center and Strohl Art Center</div> <div>12:00 Catholic Mass. Episcopal Chapel of the Good Shepherd</div> <div>12:00 Twelve Step Meeting. Marion Lawrance Room, Hurlbut Church</div> <div>12:00 Strategic Plan Update Community Webinar. “Drive the Implementation of a Comprehensive, Science Based to Improving the Health and Sustainability of Chautauqua Lake” and “Cross-cutting Initiative: Strategic Partnerships.” Candace L. Maxwell, chair, Chautauqua Institution Board of Trustees. Michael E. Hill, president, Chautauqua Institution. CHQ Assembly Virtual Porch (porch.chq.org)</div> <div>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</div> <div>12:00 (12–2) Play CHQ. (Programmed by Youth and Family Programs.) Flower Crown Crafting. All ages welcome. Timothy’s Playground, Miller Park</div> <div>12:00 Porch Chat. “Investing Today: How to Navigate Disruptive Technologies.” Alan Greenberg. Weather permitting. Smith Memorial Library</div> <div>12:15 Prose Writer-In-Residence Brown Bag Lecture. (Programmed by the Chautauqua Writers’ Center.) Susannah Felts. CHQ Assembly Virtual Porch (porch.chq.org)</div> <div>12:15 Challah Baking. (Programmed by Zigdon Chabad Jewish House.) Zigdon Chabad Jewish House and Zoom (cocweb.org)</div>	
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<div>12:15 Brown Bag: Composer in Conversation with Derrick Wang & Frances Pollock. Smith Wilkes Hall</div> <div>1:00 African American Heritage House Lecture Series. Wes Moore, social entrepreneur; former CEO, Robin Hood Foundation. CHQ Assembly (assembly.chq.org)</div> <div>1:30 English Lawn Bowling. Bowling green</div> <div>2:00 Guided Group Kayak Tour. Learn about Chautauqua Lake and Institution grounds while kayaking along the shore. Fee. Sports Club</div> <div>2:00 Stories for People Who Love Stories. Quaker House, 28 Ames</div> <div>2:30 Annual Buffalo Day at Chautauqua Lecture. “Building a Culture of Empathy: From Franciscan Spirituality to Schweitzer’s ‘Reverence for Life’ Ethic.” CHQ Assembly (assembly.chq.org)</div> <div>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</div> <div>2:30 (2:30–5) Mah Jongg. (Programmed by the Chautauqua Women’s Club.) Memberships available at the door. CWC House</div> <div>4:00 OPERA. <i>Scalia/Ginsburg</i>. 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</div> <div>4:30 Takeout Chiavetta’s Beef on Weck. (Programmed by the Chautauqua Women’s Club.) Pre-order at chautauquawomensclub.org. CWC Tent</div> <div>5:00 (5–6) Kids Clinic. (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center</div> <div>5:00 Hebrew Congregation Evening Service. “Kabbalat Shabbat: Welcoming the Sabbath.” Miller Park (if rain, Smith Wikes Hall)</div> <div>4:30 Wine and Cheese. (Programmed by the Chautauqua Women’s Club.) Members only. Memberships available at the door. Fee. CWC Clubhouse</div> <div>8:15 SPECIAL. One Night of Queen performed by Gary Mullen & The Works. Amphitheater</div>		<div>7:00 (7–11) Farmers Market</div> <div>7:30 (7:30–8:00) Centering Prayer. Mystic Heart Community Meditation. Leader: Carol McKiernan. Donation. Marion Lawrance Room, Hurlbut Church</div> <div>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</div> <div>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</div> <div>9:30 Hebrew Congregation Sabbath Service. Rabbi Aaron Bisno and Susan Goldberg Schwartz. Kiddush lunch to follow. Hurlbut Sanctuary</div> <div>9:30 Chabad Jewish House Community Shabbat Service. Rabbi Zalman Vilenkin. Kiddush to follow at 12:15 p.m. Zigdon Chabad Jewish House</div> <div>1:00 (1–5) Gallery Exhibitions Open. Fowler-Kellogg Art Center and Strohl Art Center</div> <div>5:00 Catholic Mass. Hurlbut Church</div> <div>8:15 CHAUTAUQUA SYMPHONY ORCHESTRA OPERA POPS CONCERT. Stuart Chafetz, conductor. Chautauqua Opera Young Artists. Amphitheater</div> <div>9:45 (Dusk) Chautauqua Cinema Under the Stars. “The Goonies.” Weather permitting. Athenaeum Hotel Lawn</div>	
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CHAUTAUQUA INSTITUTION

CULINARY WEEK

AUGUST 24–27, 2021

HOURS

Aug. 24–25: Noon–8 p.m.

Aug. 26–27: Noon–2 p.m. and 4–8 p.m.

(some vendors may remain open from 2–4 p.m.)

Location: Miller Park, near Miller Bell Tower

Aug. 24: Scandinavian Festival at CHQ Pop-up

Celebrate Chautauqua County's rich Scandinavian heritage with the Scandinavian Folk Festival. This festival, usually held annually in Jamestown, New York, will have a one day pop-up at Chautauqua. Join us for traditional food, music, dancing and vendors!

Aug. 25: St. James Italian Festival at CHQ Pop-up

The St. James Italian Festival focuses on authentic Italian food using recipes passed down through generations. St. James will feature some of the traditional homemade Italian dishes like a meatball sandwich, vegetable frittatas, Italian sausage, Sicilian chopped salad and pizzelle, cake-olis, and coldbrew coffee. Come for the fun, music, dancing, the wonderful Italian Heritage Dancers but stay for the delicious food.

Aug. 26–27: Music, Food Trucks & Vendors

Food Trucks:

- Mel's Mobile Diner
- Sweet Melody's Gelato (only Aug. 26)
- Kev's Kitchen
- The A Truck

Music:

- Osborn Nash Duo
Aug. 26 at 4:30 p.m.
- Bill Ward and John Cross
Aug. 27 at 4:30 p.m.

Vendors:

- Athenaeum Hotel Bar & Lounge
- BioDome Project
- The Sweetest Thing
- Dark Forest Chocolate
- Yakisoba's
- Ellicottville Distillery (only Aug. 27)
- Mazza Chautauqua Cellars / Five & 20 Spirits & Brewing
- Johnson Estate Winery

All vendors will be accepting payment individually; cash or credit.

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