

The Chautauquan Daily

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COMEDY AS FREEDOM



Youssef to bring satiric political comedy to Amp

KAITLYN FINCHLER
STAFF WRITER

In a night of satirical political humor, comedian Bassem Youssef hopes that his one-man show at 8:15 p.m. tonight in the Amphitheater will make Chautauquans laugh, of course – but also think a bit about things that connect them across divides.

“I hope (the audience) will laugh with me and at the same time, think and get to know my story,” Youssef said. “Despite the fact that we come from different backgrounds, I think we’re pretty much the same. We have more similarities than we think.”

An “accidental” comedian, Youssef was a cardiothoracic surgeon in Egypt. He posted a “Hail Mary” YouTube video which garnered attention for imitating Jon Stewart on “The Daily Show” and went viral.

“(I was) bringing parts of the Egyptian media looking bad,” Youssef said. “Before I knew it, I’m offered a show on television. At the time, I was getting ready to leave Egypt because I got the fellowship in Cleveland.”

The fellowship was in pediatric heart surgery, but came just as his comedy career was gaining momentum. At first he took a two-year leave of absence, then eventually had to submit his resignation to do comedy full-time.

Although political and satirical, Youssef said he prefers “deep, thoughtful (and) intelligent” comedy, is an element of freedom of expression, coinciding with the Week Eight theme, “Freedom of Expression, Imagination and the Resilience of Democracy.”

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PARESKY

Paresky to speak on ‘Habits of a Free Mind’ for happiness in relationships, democracy

ZOE KOLENOVSKY
STAFF WRITER

How do we become happy? The question seems simple enough, but its answer becomes much more complicated when factoring in complex interpersonal relationships and the challenges of living in a pluralist society.

Pamela Paresky will provide one answer for Chautauquans in her lecture at 10:45 a.m. today in the Amphitheater. She has created a program called “Habits of a Free Mind: Psychology for Democracy and The Good Life,” which offers a set of teachable habits and practices for individuals who want to optimize their happiness in a complicated world.

“It’s a psychology necessary for democracy, but it’s also necessary for relationships,” said Paresky. “To lead The Good Life, our relationships are key.”

Paresky is currently the director of the Aspen Center for Human Development and a Senior Fellow at the Network Contagion Research Institute, and her work has been published in *Psychology Today*, *The Guardian*, *The American Mind*, *The New York Times*, among other publications. She holds a Ph.D. in human development and psychology from the University of Chicago, where her work focused on happiness, relationships, and the concept of “flow.”

See **PARESKY**, Page 4

Seidel to discuss ‘weaponization’ of religion in American political life

JAMES BUCKSER
STAFF WRITER

Andrew Seidel sees religion being weaponized in the political sphere.

“One of the most recent examples is, in granting the license to discriminate, we’re seeing the rollback of basic human and civil rights in the name of religious freedom,” Seidel said. “Now religious freedom is an excuse to violate or impact other people’s rights, and historically that is something we had never seen

in this country.”

Seidel is a constitutional attorney, author, and vice president of strategic communications at Americans United for Separation of Church and State. He will speak at 2 p.m. today in the Hall of Philosophy, as a part of Week Eight of the Interfaith Lecture Series with its theme “Freedom of Religious Expression.”

Seidel said he will discuss the “weaponization of religious freedom” and its impli-

cations for the country.

“Right now we are seeing the Supreme Court change what has long been a protection, religious freedom, into a weapon,” Seidel said. “Allowing the people of the ‘right’ – and I’m using scare quotes that you can’t see there – the ‘right’ kind of religion to impose it on other people, and that’s never what religious freedom was meant to be, and I really think people need to be aware of how dangerous that is.”

Seidel is aware that his speech takes place near the anniversary of the Aug. 12, 2022, attack on Salman Rushdie on the grounds. Having received threats over his work and having dined with the author several times, Seidel sees the impact of that violence.

“That is the true freedom of speech, the true freedom of religion; to criticize religion is the beginning of freedom,” Seidel said. “When you have a head of state and a

religious leader ordering the murder of a British citizen for writing a book, for daring to think freely, to write freely, to publish freely, that is the extreme version of the weaponization of religious freedom.”

Seidel will discuss why we are seeing attacks on free expression like book bans, saying it comes down to the fact that “rising equality and progress” are relegating an “ever-louder and ever-shrinking minority” to the fringes.

See **SEIDEL**, Page 4



SEIDEL

IN TODAY’S DAILY

EMBODYING AMERICA
Playwright, actor and MacArthur Fellowship recipient Smith highlights expression’s role in democracy.
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EXPLORING VULNERABILITY
CVA’s ‘Body Language’ tackles one of the most intimate forms of communication.
Page B1

CELEBRATING POETRY, PROSE
Friends of Chautauqua Writers’ Center honored annual poetry, prose contest winners.
Page B3

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TODAY’S WEATHER
H 74° L 61°
Rain: 0%
Sunset: 8:17 p.m.

THURSDAY
H 78° L 59°
Rain: 0%
Sunrise: 6:27 a.m. Sunset: 8:16 p.m.

FRIDAY
H 67° L 58°
Rain: 30%
Sunrise: 6:28 a.m. Sunset: 8:14 p.m.

NEWS



BRIEFLY

NEWS FROM THE GROUNDS

The **Briefly** column appears on Page 2 daily and is intended to provide space for announcements from Institution-related organizations. If a meeting or activity is featured that day in a story, it should not be repeated in the **Briefly** column. Submit information to Ryan Corey in the Daily's editorial office. Please provide name of organization, time and place of meeting and one contact person's name with phone number. Deadline is 5 p.m. four days before publication.

Re-creating 1878 Assembly photo at Amp Thursday

Chautauquans attending Thursday's program with Bob Woodward are encouraged to allow for some extra time to navigate lines outside the Amphitheater in order to be seated at 10:42 a.m. to be included in a special re-creation of a historic photo of the 1878 Summer Assembly.

Chautauqua Opera Guild news

To make a donation to support opera productions in 2024 and beyond, visit <https://giving.chq.org/opera-guild/> or mail a check payable to Chautauqua Opera Guild, PO Box 61, Chautauqua, NY, 14722. In the memo section, please state "Donation for Opera 2024." Please list your contact information such as email address and/or phone number. A gift of any amount will be most welcome. Every dollar in, is a dollar to opera.

CLSC Bryant Day Celebration

Join us for our Chautauqua Literary and Scientific Circle Bryant Day celebration at 11:30 a.m. Saturday at the Miller Bell Tower, where we'll announce the first CLSC selection(s) for 2024 and ring in the new reading year.

Ask the Staff Tent Time

Please stop by the green tent for "Ask the Staff Tent Time" between 3 and 5 p.m. today on Bestor Plaza (Rain location: Colonnade porch). Shannon Rozner, general counsel and senior vice president of community relations, and Amit Taneja, senior vice president and chief inclusion, diversity, equity and accessibility officer, will be there. No appointment, no agenda. Just drop in and chat.

Join the Chautauqua Choir

Sing with the Chautauqua Choir this season for performances in the morning and evening Sunday worship services. Open to those who have experience singing in choirs and the ability to read music, anyone interested must attend one out of three weekly rehearsals, although two or more are recommended. Rehearsals are at 6:15 p.m. Thursdays at Smith Wilkes Hall, and Fridays and Saturdays at Elizabeth S. Lenna Hall. New members should arrive early for their first rehearsal to register and be assigned a music folder. Email chqchoir@gmail.com or call 716-357-6321.

Chautauqua Dialogues welcomes new facilitators

Join the Chautauqua Dialogues as a facilitator. Chautauqua Dialogues provides an opportunity for Chautauquans to have meaningful engagement and conversation within the context of the Chautauqua weekly theme in an informal and small group setting led by a trained facilitator. Nineteen sessions will be offered every week this season. For information, contact rogerdoebke@me.com.

Chautauqua Women's Club news

The Flea Boutique is open from noon to 2 p.m. today behind the Colonnade. Artists at the Market will be held from 1 p.m. to 4 p.m. today at the Chautauqua Farmer's Market. The Language Hour is at 1 p.m. today at the CWC House, with French, Spanish, German and Swedish.

Smith Memorial Library Talk

Artist and educator Annie Storr will discuss "Arts and Crafts Bookbinding," featuring samples by Addie Mae Smith-Wilkes in a talk at 3:30 p.m. today in the upstairs classroom of Smith Memorial Library. Space is limited and first-come, first-seated.

Organ Recital on Massey Memorial Organ

Joshua Stafford, director of sacred music and Jared Jacobsen Chair for the Organist, will give a recital on the Massey Memorial Organ at 12:15 p.m. today in the Amphitheater. The program will include "Toccata in F" by Johan Sebastian Bach, "Nearer My God to Thee" by Sigfrid Karg-Elert and "Chorale No. 3 in A Minor" by César Franck.

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BULLETIN BOARD

The **Bulletin Board** is available to volunteer organizations who are at or around Chautauqua but are not one of the Institution's official organizations and do not have access to the Institution's usual promotional vehicles. Listing in the community **Bulletin Board** is limited to event (speaker), date, time, location, sponsor and cost, if there is one. The **Bulletin Board** will be published whenever there is a listing. The cost for each listing is \$5, or three listings for \$10. Submissions to the **Bulletin Board** should go to the Daily Business Office in Logan Hall on Bestor Plaza.

EVENT	TITLE / SPEAKER	DATE	TIME	LOCATION	SPONSOR
Update on Ukraine	Information on Ukrainian Refugee Relief Efforts by Humanity Builders	Today	3 to 5 p.m.	13 Center	Humanity Builders

In 2nd AAHH appearance, historian Deaton to discuss race, American history pre-Civil War

When Stan Deaton first delivered a lecture for the African American Heritage House in 2019, his presentation title was a question: "What About Those Confederate Monuments?"

That lecture remains one of the most in-demand programs in AAHH's

archives, and at 3:30 p.m. today in the Hall of Philosophy for the Chautauqua Speaker Series, Deaton returns to the grounds with another question: "Can't We Stop Talking About This? Race and American History (1776-1865)."

"I've always been inter-

ested in people and their stories, and the connection between people and the past," Deaton said in 2019. "I see the unchanging past flow into the present."

Deaton is the senior historian and the Dr. Elaine B. Andrews Distinguished Historian at the Georgia Historical Society, where he has worked since 1998. There, he is a public speaker, teacher and lecturer. He serves as managing editor for the *Georgia Historical Quarterly*; helps secure materials like the Vince Dooley Papers for the library and archives; leads teacher training workshops; writes historical markers; and conducts oral history interviews – among myriad other tasks.

His lecture today, with a focus on the years between the start of the Revolutionary War and the end of the Civil War, serves as both a sequel and prequel to his 2019 talk. Then, he focused on the late 19th century and early 20th century, and the installation of Confederate monuments. At the time, it was a question front-of-mind for many, and Deaton asked if such monuments should be considered works of history, or of public art. Ultimately, he said, monuments are history – but an embodied history of the beliefs of the communities in which they were built. He used the Robert E. Lee Monument in New Orleans, constructed in 1884, as an example. The statue was removed by the



DEATON

City of New Orleans in 2017.

"I don't think a statue of Robert E. Lee has anything to do with Robert E. Lee," he said in 2019. "A representation put up (14) years after he died has nothing to do with him, and when it's in a public space it represents the values of the community."

Deaton holds a Ph.D. in history from the University of Florida, a Masters in history from the University of Georgia, and Bachelors degree in journalism from UGA. He is the Emmy-winning writer and host of "Today in Georgia History," produced for TV and radio by GHS and Georgia Public Broadcasting.

In advance of his last lecture at Chautauqua, Deaton said he hoped people would come with an open mind and see history from a different perspective.

"I'm not trying to condemn anyone in the past," he said. "All I am trying to do is help us all understand the past."

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"Celebrities in Chief": American Presidents and the Culture of Stardom
Tues., August 22

Join Ken Walsh, a 30-year veteran of U.S. News & World Report's White House beat, as he surveys the presidents across the centuries.

SmithsonianAssociates.org

Wednesday at the CINEMA
Wednesday, August 16

WOMEN TALKING - 2:15
"Imagines female emancipation as an honest, raging, caring experience." -Anna Bogutskaya, Time Out (PG-13, 104m)

JUNK RAFT - THE SMOG OF THE SEA - 5:00 Climate Change Initiative Double Feature! Free Admission with CHQ gate pass! *Junk Raft* chronicles an epic journey by Marcus Erikson, co-founder and chief scientist of the 5 Gyres Institute, in a raft made of plastic bottles to raise awareness of plastic pollution in our oceans. *The Smog of the Sea* follows Erikson through the Sargasso Sea with renowned surfers, musician Jack Johnson, and other citizen scientists on a mission to assess the fate of plastics in the world's oceans. Discussion follows with Erikson, Katie Dougherty, executive director of Washed Ashore, and Chautauqua's own Subagh Singh Khalsa (NR, 61m)

A GOOD PERSON - 8:30
Written and directed by Zach Braff (Garden State). "Morgan Freeman turns in his best work in years." -Frank Scheck, Hollywood Reporter (R, 129m)

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Searching for home stay hosts for the Annual Chautauqua Trail Meeting in 2024

Chautauqua Institution is hosting for the 150th Birthday during week 7 and I am looking for home stay hosts.

Dates: Sunday, Aug. 4 thru Wednesday, Aug. 7, 2024
Please contact Deb LeBarron, Chautauqua Trail Treasurer at dlebarron@chq.org if you are interested in hosting or have any questions

Chautauqua Trail
A North American Cultural Renaissance

The Four Pillars of the Chautauqua Movement: Recreation, Arts, Education, Religion

ENVIRONMENT

At Cinema, short films, panel to address plastic pollution

MARIIA NOVOSELIA
STAFF WRITER

A trip from California to Hawaii can be challenging, especially if the mode of transportation is a raft made of 15,000 plastic bottles.

Marcus Eriksen, co-founder and chief scientist at the 5 Gyres Institute, embarked on a sailing voyage with Captain Charles Moore, who discovered the Great Pacific Garbage Patch, in January 2008. In February that year, he got engaged to Anna Cummins, the other co-founder of the 5 Gyres Institute, and met sailor Joel Paschal.

Together, Eriksen said, they decided to make a raft for Eriksen and Paschal to sail from Los Angeles to Hawaii. Soon they chose the date for their departure, Eriksen said – June 1, “no matter what.”

The documentary “Junk Raft” tells the story of Eriksen and Paschal as they completed a 2,600-mile voyage, while providing “commentary on fossil fuels, plastic production and the true cost of plastic pollution,” Eriksen said.

Free with a Traditional Gate Pass, screenings of “Junk Raft” and “The Smog of the Sea” are set for 5 p.m. today in Chautauqua Cinema, with each film running about 30 minutes.

Making the raft out of plastic bottles and an airplane fuselage for its cabin took Eriksen, Cummins and Paschal around two-and-a-half months. Sailing to Hawaii, however, turned out to be a longer process.

“I thought it would take us three or four weeks, (but) it took us three months of drifting at 1.5 miles per hour,” Eriksen said. “I could have walked to Hawaii faster.”

He said the raft didn’t have a motor or a support boat, making the journey

“not very safe.”

“If we had had a problem, we could have called the Coast Guard, and they would have requested a ship nearby to try to find us – that’s the best that we could do,” Eriksen said, noting that he and Paschal would take turns sleeping. “There was always someone awake, paying attention to the wind, the waves and the stars to keep us going straight.”

Going in the right direction, Eriksen said, was a big challenge at the beginning of the voyage. Instead of Hawaii, he said, currents were taking the raft to Mexico. In the first three weeks, Eriksen said, he and Paschal did not cross a single line of longitude, and they considered changing the original plan and heading to Ecuador.

“We thought: ‘This is not going to work.’ Then, all of a sudden, one day the winds changed, and the boat turned 90 degrees. We began going west to Hawaii, ... and stayed on that path,” Eriksen said.

Paired with “Junk Raft,” “Smog of the Sea” follows Eriksen on a “action-packed star-studded voyage” on a much bigger boat, as he sails through the Sargasso Sea – “from Miami to the Bahamas, from the Bahamas to Bermuda, from Bermuda to New York City,” he said.

Other voyagers in the film include singer-songwriter Jack Johnson – who wrote the score for the short film – and professional surfers Keith and Dan Malloy.

The goal of the film, Eriksen said, was to “bring attention to the plastic pollution issue” and accelerate the progress of solving it.

What surprised several people from the ship, Eriksen said, was that not all plastic in the ocean is in large

pieces; some even wondered where it was at all.

“We kept on dragging a fine mesh net behind the boat, (and) every time we pulled it up, there was a teaspoon of microplastics,” Eriksen said, noting that the challenge is recognizing “the ubiquity and the vast number of (plastic) particles.”

He said he hopes both films help viewers find different ways to consider environmental issues through art. Films, he said, like other types of art, can do what science cannot.

“Science by itself doesn’t reach everyone, and art by itself doesn’t reach everyone,” Eriksen said. “If you combine art and science, you get a much larger audience, and that’s the goal. It’s also a way to invite other people to get involved in what seems like a very hard story to get involved in – it’s depressing at times, but you can give people a chance to use art to express their frustrations, their ideas, their opinions. Art does that, whereas science does not.”

A panel discussion with Katie Dougherty, executive director of “Washed Ashore – Art to Save the Sea,” and Chautauquan Subagh Singh Khalsa, who embarked on his own journey down rivers across the United States, will follow the double feature.

A year after Hurricane Katrina swept through the southern United States in 2005, Khalsa interrupted a bike ride on a spot that overlooked Lake Erie and Chautauqua Lake. The former, he said, is part of the Great Lakes watershed, while the latter is the beginning of the Mississippi watershed.

There, he said he realized that everything that goes into Chautauqua Lake ends up in New Orleans and the Gulf of Mexico. Togeth-

er with news of the hurricane and estimates of damage it caused, he decided to embark on a kayak journey from Chautauqua Lake to Baton Rouge, Louisiana.

“My first thought was: ‘I want to do that trip.’ My second thought was: ‘I don’t think my wife wants me to do that trip.’ My third thought was: ‘If I raise money, then I can justify doing the trip,’” Khalsa said.

Even though the amount raised was not enormous, he said he donated it equally between Chautauqua Watershed Conservancy and Habitat for Humanity in New Orleans, Louisiana.

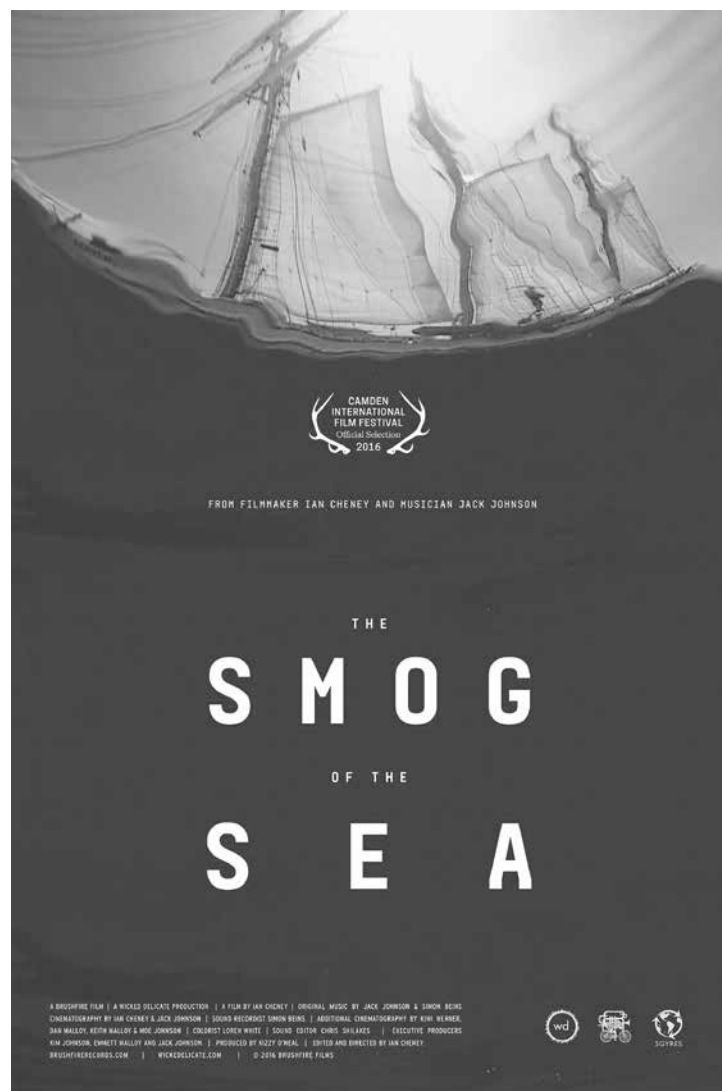
Over 15 years after the trip, Khalsa described the current state of the environment as horrendous.

“We are on a wholesale binge to destroy as much as we can, and we’re all part of it,” he said.

Everyone, however, can also be part of the solution, he said. Khalsa suggested advocating for positive environmental change through targeted stock purchases, voting, and reducing personal carbon footprints.

He said he hopes the two movies and the discussion that follow will help Chautauquans realize why everyone, regardless of where they live, affects and is affected by the watershed, as well as why prompt response is necessary.

“We’re all downstream from somebody, and we’re all upstream from somebody – the junk we put into Chautauqua Lake ... winds up in the Gulf of Mexico, but the rain that comes down on our heads is acidified by the people in the Midwest who are creating atmospheric changes and so, we’re downstream from them,” he said. “Our grandchildren will suffer if we don’t get it together really fast.”



Eriksen to share insights on plastic pollution, offer suggestions

MARIIA NOVOSELIA
STAFF WRITER

In order to solve the problem of ocean plastics, Marcus Eriksen, co-founder of the 5 Gyres Institute, combines science, education and advocacy.

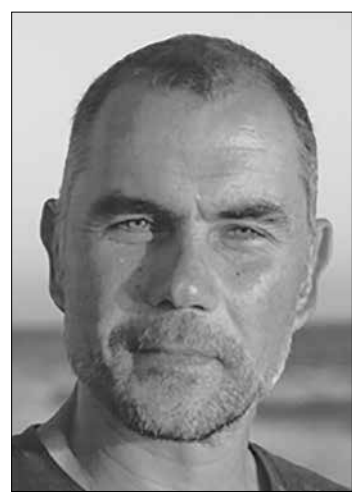
“If we look at the downstream impacts (of plastics) on the environment and on people, then we could turn around and look upstream and see: ‘What are we doing wrong? What can we do better?’ That’s where we go all the way to production and the choices of the kind of chemistry that (goes) into products and packaging, as well as the kind of products that we’re making,” Eriksen said. “It makes no sense to make a product that you will throw away that’s made from a material that will last forever.”

Titled “Combating Ocean Plastics,” Eriksen’s Chautauqua Climate Change Initiative lecture is at 2 p.m. today in Smith Wilkes Hall. In the talk, he said he will discuss the lifecycle of plastic, the harm it causes and current remediation efforts.

The lecture, Eriksen said, will constitute his first visit to Chautauqua Institution.

“Going to Chautauqua is a chance to meet new people, have good conversations and see what more I can learn at the same time. Are there any issues of plastic pollution there that we can address together? I can offer some insights on what works elsewhere in the world, and I can see what people are doing there that’s very good and can be shared elsewhere,” he said.

Eriksen has been studying plastics for over 20 years, publishing more than 40 pieces of research. Neverthe-



ERIKSEN

less, career paths, he said, are not always straightforward.

Growing up “in a very strong conservation ethic” in Louisiana, Eriksen said he has always been fascinated by wildlife. He was working at the zoo in New Orleans before he finished his doctoral degree and decided to raft the Mississippi River.

From Lake Itasca in Minnesota to the Gulf of Mexico, Eriksen said he spent around six months rafting more than 2,000 miles on a pontoon boat made of plastic bottles.

“What I saw was an endless trail of plastic trash, and it struck me as extremely problematic and wrong that we allow all of our trash to harm wildlife, to harm the environment (and) to harm people,” he said.

The journey, Eriksen got him involved in the issue of plastic pollution. Five years later, he built a much bigger raft and sailed from California to Hawaii, which was documented in the short film “Junk Raft,” being screened at 5 p.m. tonight at Chautauqua Cinema.

Rafting down to the Gulf of Mexico also led Eriksen to co-found the 5 Gyres Institute. Gyres, he said, are nat-

“A plastic bottle leaving California will get to Japan in five or six years and come back to the (United States) in five more years. The same thing happens in the Northern Atlantic (Ocean) – some trash entering the Mississippi River goes to the Gulf of Mexico; the Gulf Stream will take it around Florida, up the coast to Bermuda and across the Azores down to closer Africa and across to the Caribbean again.”

—MARCUS ERIKSON
Co-founder,
5 Gyres Institute

ural circulation patterns that rotate clockwise in the Northern hemisphere and counterclockwise in the Southern hemisphere.

“A plastic bottle leaving California will get to Japan in five or six years and come back to the (United States) in five more years,” Eriksen said. “The same thing happens in the Northern Atlantic (Ocean) – some trash entering the Mississippi River goes to the Gulf of Mexico; the Gulf Stream will take it

around Florida, up the coast to Bermuda and across the Azores down to closer Africa and across to the Caribbean again.”

There are five subtropical gyres in the world, and that’s where, Eriksen said, everything that is thrown in the ocean accumulates.

When he first started this work about 14 years ago, the questions Eriksen and his team were trying to answer revolved around the amount, location and impact of plas-

tics in the ocean, he said. Since then, due to how much information has been uncovered – “there’s more science published in the last five years than the previous 50” – the organization has shifted its focus to accelerating the changes to help the environment, Eriksen said.

The 5 Gyres Institute, he said, works with companies that “usher in alternatives that work,” such as new biomaterials to replace plastic items.

The mission of the 5 Gyres Institute is to “(empower) action against the global health crisis of plastic pollution through science, education and advocacy,” according to the organization’s website.

The three aspects, Eriksen said, are not mutually exclusive and complement one another. First, science gives the organization real facts to work with, he said.

“If you are not working with good information, good science (and) good facts, then you can potentially lose time and money going in the wrong direction,” Eriksen said.

Then, he said, 5 Gyres shares the knowledge with a broader community through research publications, educational programs and traveling exhibitions. The organization’s online “Trash Academy” provides weekly YouTube videos on multiple facets of pollution including cigarette butts, personal hygiene and fishing gear.

The knowledge, Eriksen said, can then be used for advocacy – “to get bills passed, to see cities restrict single-use plastics, to see laws in the books that put limits on the kind of products that can be made from plastics” and so on.

“The honest broker is one that has public good advice and brings good science to policy issues,” Eriksen said.

At Chautauqua, Eriksen said he hopes to be “a catalyst for some local change.” While the problem of plastic pollution is big, the solutions, he said, are clear.

“Whether you’re a small town, a small institution, a big state or an entire country, getting organized in small actions together allows us to fix the problem,” he said.

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RELIGION

There is no mountain top without difficult days, says Lamar

“No one wants to be asked to read this text from Revelation 6: 1-11. It is rarely read and rarely preached and it is difficult to hear,” said the Rev. William H. Lamar IV at the 9:15 a.m. Tuesday morning worship service in the Amphitheater. His sermon title was “We’ve Got Some Difficult Days Ahead,” and the scripture text was Revelation 6: 1-11.

Lamar asked the congregation, “When did you fall in love with the word of God? When you were a precocious church kid who was more than willing to climb to the summit of the mountain of boredom? You have to be more than a church nerd to come to church on a Tuesday.”

He continued, “Was it when you were a youth group nerd who loved all the church stuff, or when you were in the doldrums of life and the preacher said words that pierced your body and soul and you felt heard and seen again?”

Maybe you heard the word and it gave you a kiss and kick because you were ready to hear in your mind a word that you were not ready to say to yourself, he told the congregation. Maybe it was at the pinnacle of success, when the fire of the word showed you the illusion of your success.

Perhaps it was through a hymn like “Great is Thy Faithfulness,” or “Lift Up Your Heads.” Lamar said that “there are the words of faith that make and mold us into who we are and who we are becoming. I love the words of those who preach, whether they are thundering or quiet, whether they shout to the heavens or whisper a word of truth.”

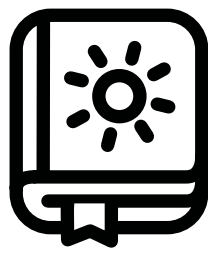
There are people, he said, who have not yet fallen in love with the word and they may be the wisest, because the love of the word often goes unrequited. “You are here and I am here trying to preach the beauty of the word that calls to us and the love of the word that sustains us,” Lamar said. “I can say, unequivocally, that I, William Herman Lamar IV, ... am unashamed of the word and of preaching, because I found preachers who could declare the truth and not boil down the cosmic beauty of the word to ‘If you’re happy and you know it, clap your hands.’”

He prefers “those who point to life and its possibilities, who sculpt the clay of content and context, who do not sell commercialized optimism but Christian hope, who do not deny the pain of the world, but connect it with the new world being created. I heard about the God who is victorious in vulnerability. I am in love with preaching, as James Wendell Johnson said, ‘even when hope unborn died.’”

Martin Luther King Jr., on April 3, 1968, told the congregation at Mason Temple in Memphis, Tennessee, that there would be difficult days ahead but he had been to the mountaintop and he had seen the promised land. He told the congregation: “We as a people will get to the promised land.” He died 24 hours later.

“We need the kind of preaching that refuses to give people the mountaintop without the difficult days,” Lamar said. “John the Revelator refused to give his readers Revelation 21-22 without Revelation 6. And you know in your own life and history that there are no mountaintops without the difficult days.”

In his second pastorate, Lamar received a call from a young mother whose 3-day-old baby girl, Makayla, had died. He was called to be with the parents, grandparents



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

and great-grandparents “to master words for the difficult days ahead. They had to be marinated in hope and in life in order to be able to claw back what makes life worth living,” he said.

Since then, Lamar has had to bury other children. “I respect the fact that God does not spare us from the death of children. God will not spare you from burying your spouse or divorce or other challenges. You can hear the galloping feet of the horses in the text, the murderous and macabre rhythms of the text. This vision of John is as close as the next breath.”

The text in Revelation 6 is about the unleashing of the Four Horsemen of the Apocalypse.

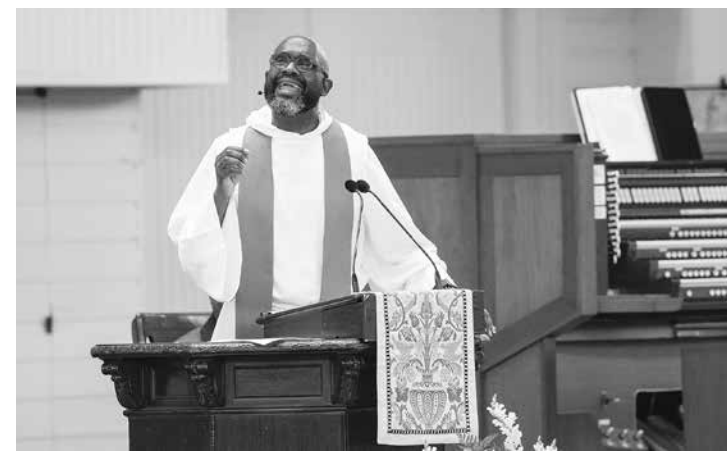
The White Horse and its rider represent military conquest, said Lamar. “It has ridden across the world colonizing and enslaving and it has not stopped riding. America and China are making a mad colonial dash to Africa,” he said. “The rider is galloping between Moscow and Kiev. We know the gait of this rider.”

The Red Horse and its rider shatter peace and amplify war. “This is the god politicians pray to after school shootings and mass murders, who incites civil wars. This causes confusion and keeps us from human brother- and sisterhood,” he said.

The Black Horse represents economic upheaval, price gouging, usurious interest rates and unaffordable groceries. “In the text, the rider calls out prices for grain that are eight to 16 times the normal cost,” Lamar said. “This is the horse that gallops through Wall Street, that allows people who live on dividends to pay less in taxes than people who earn wages.”

The Pale Green Horse and its rider represent death, “ghoulish and pukish. It is the telos of the military conquest, economic upheaval and peace shattering work of the others,” said Lamar. “This is what happens when we refuse health care for everyone. It gallops in front of our places of worship and we do nothing to stop it. We know death; I say ‘From ashes to ashes and dust to dust’ too frequently.”

He asked the congregation: “What do we do with all of this? I am crazy enough to preach about horses, but what do we do? Our work begins when we lament. We see the Four Horsemen in the world, but we don’t pause to cry out, to point out what is wrong. We don’t insist on a different future. We have to let the riders and horses know that we see and we know what they are doing.”



JESS KSZOS / STAFF PHOTOGRAPHER

The Rev. William H. Lamar IV preaches Sunday morning in the Amphitheater.

Lamar continued, “Make no mistake, I am temporarily well off, but don’t think they don’t know your address. Don’t ignore them.”

In John’s vision, under the altar are the souls of the faithful witnesses. “Coming to church does not make you a Christian any more than sleeping in your garage makes you a car,” he said. “These witnesses were not seeking death, they were seeking to be faithful. Martin Luther King did not stop because of his faithfulness. Those who are under the altar, those who were slaughtered, pray for us to be faithful.”

The witnesses cry out in lament and ask God, “How long before you judge the world and avenge our blood?”

“I am weary of people getting shot in cold blood,” Lamar said. “How long can my heart break when I see someone begging for food they should already have? How many more Trayvon Martins and Matthew Shepards?”

He continued. “How long? Until we learn to lament, which will turn into action – but it won’t happen if we don’t acknowledge the riders – I am convinced that if we allow the church to be more than a place that tells us how to be good, if we are willing to hear about the difficult days, we might reach the mountaintop.”

Melissa Spas, vice president for religion at Chautauqua Institution, presided. Charlotte Gifford, a professor of Spanish and French at Greenfield Community College in Massachusetts and a member of the Motet Choir, read the scripture. The prelude was “Nun komm, der Heiden Heiland, BWV 659,” by Johann Sebastian Bach played by Joshua Stafford, director of sacred music and Jared Jacobsen Chair for the Organist, on the Massey Memorial Organ. The Motet Choir, under the direction of Stafford and accompanied by Nicholas Stigall, organ scholar, sang “Libera me,” from Requiem by Gabriel Fauré. Jim Evans, who served as soloist on Sunday morning with the Chautauqua Choir, was the soloist with the Motet Choir. The postlude, played by Stigall, was “Nun komm, der Heiden Heiland, BWV 661,” by Johann Sebastian Bach. Support for this week’s chaplaincy and preaching is provided by the Alison and Craig Marthinsen Endowment for the Department of Religion.

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LECTURE



JESS KSZOS / STAFF PHOTOGRAPHER

Chautauquans pack the grove to listen as the Rev. Otis Moss III, senior pastor of Trinity United Church of Christ in Chicago, speaks Monday in the Hall of Philosophy.

Like a DJ, expand crate of music to create mixtape of America, Moss says

STACEY FEDEROFF
COPY DESK CHIEF

At a back-to-school party 50 years ago this week, behind two turntables, Clive Campbell – better known as DJ Kool Herc – mixed the beats from familiar songs together, and hip-hop was born.

“We are all considered to be poets and prophets and stewards of the mysteries,” said the Rev. Otis Moss III during his Interfaith Lecture on Monday in the Hall of Philosophy, opening Week Eight’s “Freedom of Religious Expression” theme. “If we are to be poets of the movement, stewards of agitation, griots of the sacred stories, cantors of resistance and preachers of a freedom faith, (then) we are all called to be poetic DJs and create a mixtape that America desperately needs in this moment.”

He invoked Psalm 96: “Sing unto the Lord a new song, sing all the earth ...” but asked the audience to consider the “OM3” translation: “Sing unto the Lord a remix of an old song.”

As a teenager who was mostly into hip-hop, Moss recalled how he reluctantly went to an R&B concert featuring Debarge and Luther Vandross. He recognized a woman in the third row who was a parishioner at his father’s church, shouting like she was at a Sunday service.

“At that moment, I realized there was no sacred and secular separation because the spirit hit her at that moment as she was listening to Luther Vandross sing about love,” he said.

When it comes to making

a mixtape, Moss said producer James Dewitt Yancey, known as J Dilla, realized when some people clap to the beat of a song, they find the beat at the one and the three, while others clap on the two and the four.

“What J Dilla did is that he was able to create music that was not biased to one and three or biased to two and four,” Moss said. “What he was saying in his work was that he believed there should be no beat supremacy in America, that every culture brings something to the table whether you clap on the one and the three or on the two and the four.”

At this point in our democracy, Moss said, America needs DJs who are going to create a mixtape in civic society, blending together the songs of diverse people.

“A DJ does not believe in walls of demarcation,” Moss said. “The DJ says ‘I can take country western and trap music and bring them together to create something that has never been created before, borrowing from the jazz tradition of improvisation.’ America deeply needs this mixtape perspective.”

Just like DJs, the four gospel writers all had different perspectives and different audiences, Moss said. A DJ brings perspective to a party in the form of crates of records.

“You couldn’t just bring one crate, you had to have a variety of crates,” Moss said. “And when they would have this variety of crates, they could always have music from a variety of different genres.”

America is challenged be-

cause not enough people have that expansive collection in their crates, Moss said.

“We’ve got to learn to expand our crates, expand the music that we are playing, and in that expansion, we learn how to communicate at a higher level with each other,” he said, just like when the right song comes on and everyone starts nodding their heads together.

The civil rights movement was dedicated to “expanding the crates” and “ensuring that the voices that had been muted by those functioning with a Confederate and antebellum framework would see there were new possibilities in this nation,” Moss said.

Expanding the crates of records also means allowing those who are marginalized to be a part of the music, which allows for a “more nuanced understanding of what is happening to our democracy,” he said.

His wife and daughter, as Black women, communicate differently than he can – just by giving each other a “huh” – that taught him to “expand his crate,” just as scholars he learned from like George Tinker and Vincent Hardy taught him to confront different ideas.

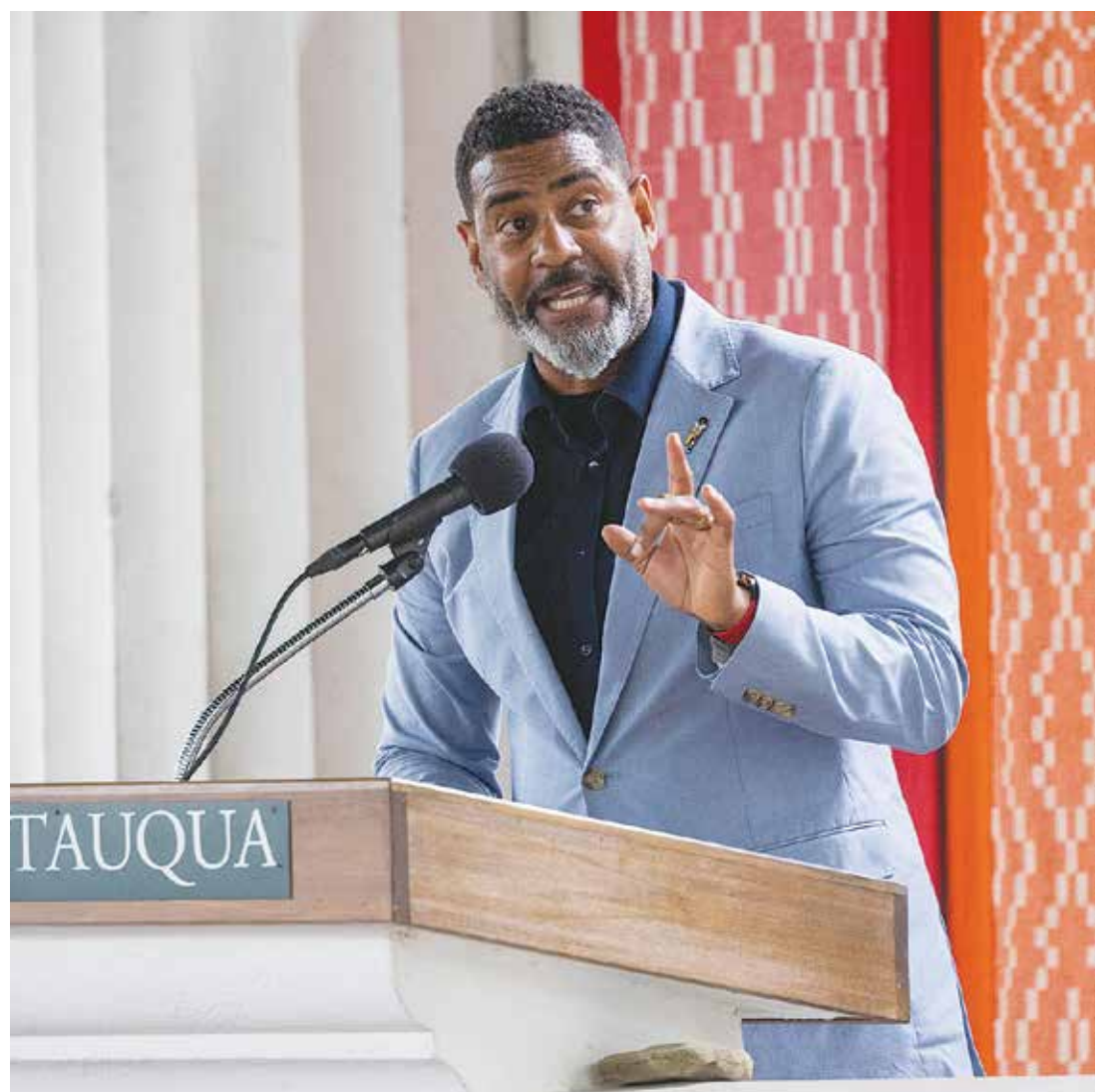
“I was then able to make new music and that is a challenge in this nation: Are we going to be able to make new music when someone presents a new song or an old song that is a remix?” Moss asked the audience.

He referenced Monday’s morning worship service and the sermon by the Rev. William Lamar IV, emphasizing that “if we choose to shift our democracy, it takes more than what we say, but also what we do.”

Musicians often don’t just communicate with their words, but also their bodies, Moss said. For example, jazz pianist Thelonious Monk often jumped up from his seat while performing.

“I gotta get out what God put in me,” Moss said, quoting Monk, then continued, “We are called to co-labor and use the fullness of our being – our mind, our body, our spirit – if we are to utilize our full being in this moment in history.”

When expanding the crates of perspective, beautiful music can be found in even the darkest



JESS KSZOS / STAFF PHOTOGRAPHER

Using the musical metaphor of an expansive record collection, Moss calls on the audience to expand their perspectives, welcoming in new or different ideas to create a fuller America.

stories, Moss said.

For instance, a slave trader named John Newton is credited with writing “Amazing Grace,” when a ship carrying kidnapped people from West Africa hit a storm.

“Amazing Grace” is one of the only hymns where the dominant beat isn’t on the one and the three, but on the two and the four, and the melody is structured on the pentatonic scale, Moss said.

“Newton, yes, wrote the lyrics, but the melody did not come from Newton, it came from the hull of the ship,” Moss said. “There was a hum and a sound that came from the hull of the ship ... and that sound was so beautiful, it was like incense that made its way to heaven.”

The black keys of a piano play the pentatonic scale, which is what most spirituals are based on, Moss said.

“In other words, if you remove the black keys from ‘Amazing Grace,’ you will have grace, but it will not be amazing,” he said. “But if the black and the white keys play together, then all of a sudden you have music that

could not be comprehended by Newton, but something new comes about.”

Remixing American democracy, Martin Luther King Jr. was one of the greatest DJs in American history, Moss said, since he knew and mastered these tactics.

His “I Have a Dream” speech in 1963 came, in part, from an improvised recollection of a prayer he had heard two years earlier by the Rev. Prathia Hall in Albany, Georgia, Moss said.

“And then, as he stood at the Mall, he started to remix, like a good DJ,” Moss said.

King added the notion to “let freedom ring” at Stone Mountain and in the Great Smoky Mountains – where the Klu Klux Klan hate group was the strongest.

“When he was remixing, saying ‘let freedom ring,’ he was saying, ‘There will be a day where there shall be no more KKK, where there will be no more terrorist organizations, that America will become America,’” Moss said.

And today, America needs those DJs “willing to bring a

remix” to places in Florida, Georgia, South Carolina, Illinois, Oklahoma and California, that include lyrics of love and justice, not just one or the other, he said.

“Love without justice is simply sentimentality,” Moss said. “Justice without love can easily become legalism and brutality. But when love and justice get married, and they walk down the aisle and become a couple, they produce two children: one by the name of liberation and the other by the name of transformation.”

As DJs in this moment of American history, anyone can drop a beat into the mix, no matter their background or language or country of origin, because the mixtape of America should “speak to the fullness of what we can become as a nation,” Moss said, and he has hope for future generations who are willing to bring that music together.

“I can see it in my mind’s eye that America may be America one day,” he said, “if we get some DJs who can drop a mixtape. God bless you.”

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LECTURE



JESS KSZOS / STAFF PHOTOGRAPHER

Anna Deavere Smith delivers her combination lecture and performance, titled "The Work of Democracy: Freedom of Expression," Tuesday in the Amphitheater.

Smith, through exercises of expression, imagination, seeks to embody America

ALTON NORTHUP
STAFF WRITER

To understand America, Anna Deavere Smith becomes it.

For the last 10 years, she has interviewed hundreds of vulnerable children – including students at Western High School, a predominantly Black all-girls school in Baltimore, where Smith graduated. She has turned these interviews – exercises in finding belonging and understanding expression – into a one-woman play titled *Pipeline Girls*. The performance follows a long line of projects since her early 1980s one-woman show, *On the Road: A Search for American Character*.

"My grandfather would say, 'If you say a word often enough it becomes you,'" she said. "I've been trying to become America."

Smith, a playwright, actor, and a recipient of the National Humanities Medal and selection for the Jefferson Lecture, the U.S. government's highest honor for achievement in the humanities, discussed what expression means to her through a mix of lecture and performance titled "The Work of Democracy: Freedom of Expression" at 10:45 a.m. Tuesday in the Amphitheater. She continued the Chautauqua Lecture Series Week Eight theme, "Freedom of Expression, Imagination, and the Resilience of Democracy." She's made several appearances on Chautauqua's platforms in the past; her most recent was a virtual presentation for the Chautauqua Lecture Series in 2020, via CHQ Assembly, during a week on "Art and Democracy."

Smith opened with a lesson of "performance as a way of knowing," which she learned only days ago from Akira Smith, a recent graduate of Western High School. Titled *Women's Empowerment Show*, Smith reenacted her interview with Akira Smith.

"Honestly, I really feel like I got here by just falling. Like, I felt like it's the most realistic answer I could give – by

“

We, the people who say that we can open your hearts to feelings you may not know you have, we ourselves have become afraid of feeling and afraid of expression.”

—ANNA DEAVERE SMITH
Playwright, actor

falling, it's like feeling like I was at my lowest numerous points of times," Smith spoke as Akira, a breathy teenager. "Once you really hit that place in your life, and especially when it's for a long time, you just feel like things keep going bad, bad, bad and bad. And I feel like once you get that one spark of life, like life, that one spark of life, like you never want to lose it ... and I feel like the biggest fall for me was from 7 to 9 years old."

Akira Smith's father was killed when she was only 1 year old, though she grew up believing someone else was her father. When she was 7 years old, she was placed in the care of her great-grandmother after her mother lost custody.

"I had nothing but good time with her; I had nothing but a positive image of her so, you know, to get taken from her and everybody did nothing but bash her – it was kinda like, 'Do y'all expect me to kinda just turn my back on my mom?'" Smith pleaded, in character as Akira. "If y'all say she crazy, if she had me, maybe she wouldn't be. Because at the end of the day, it's kinda like you need that light, and I feel like I was that light."

Akira Smith's mother had stayed in a psychiatric hospital, and she ultimately lived on the streets.

"At 7 years old, she would rather be homeless and be with her mother who needed her," Smith said. "As sad as it is, the sense of being needed itself was a part of what gives her her ambition and her drive."

Akira Smith said she could not see the light again until she was 14 years old, when she stumbled upon a dance

group performing a women's empowerment dance.

"Like the music came on; the lights were dark; they were in all brown and I remember they were just sitting here, there was four of them like in a circle, and then it just went from like small movements and like it expanded, something abstract, something big," Smith reflected on the dance as Akira. "It was kinda like watching them move literally from the emotion on their face, the movement in their bodies, the contrasting, and it was just like a lot in that moment. A lot of people were in there crying; it makes you take that breath and you're like wow – I literally understood everything you just told me in the dance."

Many of the students Smith interviewed are not performing art students. In fact, they have been shut out from the prestigious conservatories and institutions where she worked. But Akira Smith's reaction to the performance affirms for Smith the importance of the arts for young people.

As important as the humanities are, theater companies across the country are struggling financially, Smith said. Many are canceling entire seasons or staging fewer shows. While theaters can adapt new business models, she said it will take more to address a second crisis: The crisis of expression.

"We, the people who say that we can open your



JESS KSZOS / STAFF PHOTOGRAPHER

Smith, a playwright, actor and MacArthur Fellowship recipient, called out the crisis of expression she's seeing in creative spaces – spaces that are critical to the work of democracy.

hearts to feelings you may not know you have, we ourselves have become afraid of feeling and afraid of expression," she said.

She decried the implementation of trigger warnings, which warn audiences about potentially distressing subjects in a performance. She is particularly alarmed by its effect on the speaking art form, where people may worry about saying the wrong thing.

In preparing her staff before their travels to Baltimore, she told them: "You will say the wrong thing. You can only say the wrong thing, so just learn how to say sorry."

If saying the wrong thing shuts people down and takes away courage, then speaking artists cannot do their work, she said. It requires places of goodwill.

Perhaps the most in-

famous act of goodwill between two artists was James Baldwin and Margaret Mead's 1970 discussion on race and society titled "A Rap on Race." In closing her lecture, Smith reenacted 20 minutes of that severed-and-a-half hour conversation between the two, who were living outside the United States at the time.

At times their exchange grew heated, which Smith demonstrated through channeling the voices of

both personalities. Baldwin and Mead disagreed on identifying with the term exile, which Baldwin embraced due to the racial segregation in the United States. Nevertheless, the two came to an agreement on what mattered most to them.

"But what should we do about the children?" Smith asked as Baldwin in ending her performance. "You have to assume that we're responsible for the future of this world."

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Pieces are displayed in the exhibition "Body Language" in the Strohl Art Center.

An Exploration of Vulnerability

CVA's 'Body Language' exhibition tackles one of most intimate forms of communication

STORY BY **JULIA WEBER**
PHOTOS BY **DAVE MUNCH**

Chautauqua Visual Arts aims to approach one of the most intimate forms of communication, body language, with an exhibition bearing that name.

"Body Language," curated by the John and Susan Turben Director of CVA Galleries Judy Barie, is on view until Sunday in Strohl Art Center.

"Art is another form of a language," said Kensuke Yamada, whose large sculptures are centered in the gallery.

Yamada's pieces are childlike and imaginative, exploring mindfulness and connection between artist, art and viewer. In his artistic description, he writes: "I hope for my work to fill the space between two seemingly distant things, to provide a connection and thus create the story of you and me."

Instead of finding differences, Yamada said he looks for similarities.

"I always look for what's common between us," he said. "I try to find why we are similar, especially (the) emotional parts."

Spanning the walls of the gallery, Chris Friday's large-scale hyperrealistic portraits show Black

people at rest and enjoying privacy. For Friday, it's important to portray Black people engaged in vulnerability and restfulness.

"My work explores themes of rest, privacy, and supplementing the archive as a way of advocating and claiming space for Black bodies that are historically excluded from it," Friday's artistic description states. "... I give my subjects the rest and privacy they are entitled to, even while on display; reflecting the longing to achieve this for my community, my family and myself in everyday life."

Elizabeth Coffey's interspersed paintings explore femininity and gender expectations that are associated with being a woman. She uses textiles, specifically lace, in her paintings to comment on how textiles have historically been associated with femininity.

"It's really important to me to explore the tension between the seen and the unseen, and what we choose to reveal to people and what we choose to conceal," she said.

See **BODY LANGUAGE**, Page B2



Pieces by Francis Crisafio.



Rachel Rickert's "Gridlock."



Chris Friday's "Rest as Reparations Series: Face Palm."



Pieces by Rachel Rickert.



Beverly Mayeri's "Swirling Thoughts."

VISUAL ARTS



DAVE MUNCH / PHOTO EDITOR

Elizabeth Coffey's "Not This Knot."

BODY LANGUAGE

FROM PAGE B1

Coffey explained that lace, to her, often serves as a veil. The textile physically conceals and obstructs, but on another level, the material is historically associated with femininity, and Coffey is interested in understanding the relationship between the two.

"It is representative of the domestic art and the ways that women traditionally were able to express their creative desires related to the home," she said.

Oil portraits by Rachel Rickert are interspersed through the gallery, portraying individuals in their most vulnerable moments. Her paintings aim to explore her inner world and all its anxiety, attachment and intimacy, she said.

For Rickert, it's a practice in examining and untangling her feelings.

"I started to try to find visual equivalents to that by pretending to be a voy-

eur on myself in a lot of ways - catching myself in the mirror and seeing myself during certain moments, and seeing what is the physical representation of being in my own head," she said.

Her paintings depict herself or her partner in moments of daily life, such as in showers, saunas and glimpses in the mirror.

"I love the term 'body language' because that's exactly what I'm trying to figure out. What is the physical representation for these psychological sensations?" Rickert said. "What does the body do when you are feeling vulnerable? What does the body do when you're feeling anxious? What is your body language when you are receded within your own thoughts?"

Francis Crisofio's photographs are "part documentation and part interpretation of a collaborative, after-school arts curriculum based on self-portrai-

ture," according to Crisofio's artistic description.

The series combines new portraits of subjects with other media like drawings and recycled photographs. The series aims to unpack the relationship between self and "other" and understand race, class and gender dynamics, according to the description.

Beverly Mayeri's sculptural ceramics explore our innermost emotions and feelings. Her pieces, sometimes witty and humorous, take sculptural ceramics and ask viewers to consider the different ideas she might be offering with her pieces.

She hopes her pieces will intrigue viewers and make them think about the commentary she's offering.

"I like to think that a viewer would either see the humor in some of them or be intrigued by what's happening in the piece," Mayeri said, "then go closer and take a closer look and think about 'What is going on there? What is this about?'"



Drag Lecture: Why Is Drag So Controversial Today?

Wednesday, August 16, 2023
12:15pm-1:15pm Smith Wilkes Hall

Ms. Gloria Swansong will once again grace Chautauqua with a lecture entitled, "Why is Drag so Controversial Today?". Ms. Swansong is a professional Drag Queen and acclaimed Judy Garland impersonator as well as the reigning Miss Hell's Kitchen performer and recipient of the prestigious Pierre Cardin Award for the Princess Grace Foundation. Additionally, Ms. Swansong is a renowned costume designer, winning numerous awards and teaches at NYC's Tisch School for the Arts. She holds an MFA in Costume Design from Carnegie Mellon University.

Our MC for this event is none other than the fabulous Mama Shirley Naytch. Last year, Mama Shirley Naytch was crowned Drag Queen of Chautauqua at the Norton Hall performance of, "From Mama With Love," which she produced and performed in, along with several other queens and one king, all of whom dazzled and entertained a sold-out crowd. Ms. Naytch is a professional Drag Queen from D.C. who performs regularly at Drag Shows, Drag Dinners and even Drag Bingo on the grounds of Chautauqua.

This event is free to everyone at Chautauqua as we hope to further the understanding of the controversial issues surrounding Drag, gender identity, and gender expression.

LGBTQ+ and Friends is an all-volunteer community group and we appreciate your donations to help us offset the cost of our programming.



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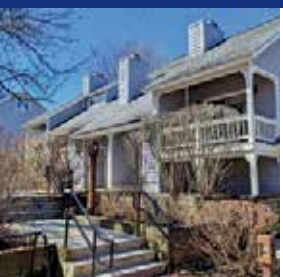


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Meet the Team



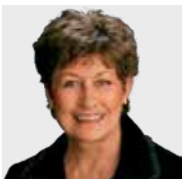
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MaryAnn Bianco
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716-450-1081



Robin Bratton-Bias
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Rebecca 'Becky' Colburn
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Robert Rosenbloom
Lic. R.E. Salesperson
716-581-0034



Deborah 'Debbie' Rowe
Lic. R.E. Salesperson
716-640-6507



Heather Shea-Canaley
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716-708-5000



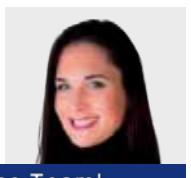
Graham Soffel
Lic. R.E. Salesperson
716-640-9132



Hanna Soffel-Briggs
Lic. R.E. Salesperson
716-450-4319



'The Chase Team'
Heather Chase
Lic. R.E. Salesperson
724-553-6051



Jennifer Burkhart
Lic. Assoc. R.E. Broker
585-698-7211



Karen Goodell
Lic. Assoc. R.E. Broker
917-670-1900



Nickcole Garcia
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LITERARY ARTS/COMMUNITY



JESS KSZOS / STAFF PHOTOGRAPHER

At left, Jane Pfefferkorn, second place winner in the Adult Poetry category, reads her piece “Early Easter Morning” during the 2023 Friends of Chautauqua Writers’ Center Writing Contest awards ceremony Sunday in the Hall of Philosophy. At right, Maddy Northman, first place winner in the Young Adult Prose category, reads her piece “What I Wish I Could Forget” during Sunday’s awards ceremony.

Friends of Chautauqua Writers’ Center celebrate annual poetry, prose awards

KAITLYN FINCHLER
STAFF WRITER

In an afternoon celebrating poetry and prose, the Friends of Chautauqua Writers’ Center honored the winners of the group’s annual Writing Contests Sunday in the Hall of Philosophy.

The awards were first-coordinated by Chautauqua Women’s Club solely as a poetry contest, and fell under the reins of the Friends in 1988.

Prizes are awarded to both young adult and adult categories, with some endowed awards. Judges for the contest were Week

Four’s prose writer-in-residence Randon Billings Noble and Week Five’s poet-in-residence Mary Biddinger.

The young adult prose award went to rising Buffalo high school senior Maddy Northman for her piece, “What I Wish I Could Forget.”

“She says that writing is her form of self-expression and that being able to leave it all on the paper is truly free,” Bethanne Snodgrass, Friends of Chautauqua Writers’ Center literary contests coordinator, said at the ceremony.

For the adult prose category, there was a two-way tie for second place between

David Blackmore’s “Lake Perfidy, 1976” and Beth MacDonald’s “Blood, Honey and the Radio Tower.”

“David lives in Pittsburgh and is an associate professor of English and writing coordinator at Chatham University,” Snodgrass said. “He has come to Chautauqua on and off since the 1970s, and as a college student worked for the St. Elmo and Athenaeum hotels.”

MacDonald is from South Dakota, but currently splits her time between Minneapolis and South Carolina, which inspired her first novel.

“She first came to Chau-

tauqua in 2022 after having been invited by friends,” Snodgrass said. “She says that after one week on the grounds, she was hooked.”

First place for adult prose, the endowed Charles McCorkle Hauser Prize, went to Kristopher Armstrong’s “A Held Breath Spends.”

Armstrong is a professor of legal writing at Capital University, who writes fiction and performs improv.

“He believes the seemingly solitary acts of writing and reading art truly acts of joyful human connection,” Snodgrass said.

There was a three-way tie

for honorable mentions in the adult poetry category. The winners include Tina Barry’s “More News from the Chautauqua Institution, Summer 2023;” Megan Park’s “On Writing in First Person Again, After Years of You, You, You and Suzanne Watters’ “CHQ Snapshots.”

Second place for adult poetry was awarded to Jane Pfefferkorn’s “Early Easter Morning.”

“Jane managed the arts programs and the summer enrichment programs for the Winston-Salem/Forsyth County School System,” Snodgrass said. “In retire-

ment, Jane and (her husband) Bill have spent many summers at Chautauqua, where she says she took up the difficult and maddening practice of poetry.”

First place for poetry, the endowed Mary Jean Irion Prize, went to Sandee Gertz’s “The Leavings.”

“Sandy is originally from Johnstown, Pennsylvania, and says that Chautauqua has been one of the biggest influences on her writing career,” Snodgrass said.

The event concluded with readings from Northman, Barry, Watters, Park, Pfefferkorn and Gertz’s submissions.

Swansong, with Naytch, to discuss ‘Why is Drag So Controversial Today?’

SOPHIA NEILSEN
COPY EDITOR

Gloria Swansong wants people to know the history of queerness.

In a lecture sponsored by the LGBTQ+ and Friends at Chautauqua, Swansong will discuss “Why Is Drag So Controversial Today?” at 12:15 p.m. today in Smith Wilkes Hall, alongside Mama Shirley Naytch serving as MC.

Swansong is a professional drag queen from New York City and acclaimed Judy Garland impersonator who earned the title of Miss Hell’s Kitchen three years in a row. A costume designer who holds an MFA in costume design from Carnegie Mellon University, said she enjoys being her own boss. Roles as a drag artist, educator, clothes-maker and designer all allow her to “exercise all of the creative muscle.”

Swansong, who was formerly an educator at New York University’s Tisch School for the Arts, said much of her activism includes an educational component.

“Most of my activism is educational,” she said, adding that she hopes the audience can learn a new perspective from her lecture.

“So many people’s first exposure to drag is whatever misinformation they’re getting,” she said. “I do hope that that exposure to new conversations and new ideas, plant seeds in people’s brains and that they go off and begin to have conversations or to self-educate using resources, and open up their worldview.”

During her talk, she plans to explain what makes drag unique, why it’s been controversial and why it is inherently political.

Naytch, a professional drag queen from Washington, D.C., explained why drag is important, particularly when considering the Week Eight theme, “Freedom of Expression, Imagination and the Resil-

ience of Democracy.”

“Drag is ... a gender expression,” said Naytch. “It’s more the creative outlet to self-express and self-identify who your best version or biggest version of yourself wants to be.”

In 2019, Naytch worked with Chautauqua Visual Arts on a drag show that drew 400 people. The following year, during the COVID-19 shutdown, a drag show webinar hit its 1,000-person limit. Back in-person at the Athenaeum Hotel in 2021, the drag performance was so popular that in 2022 one was hosted in Norton Hall.

“It just goes to prove how important drag is to this community, and how much folks want to support it and be a part of the conversation,” Naytch said.

Even without a full drag performance at the Institution this year, the lecture will continue the conversation, Naytch said.

Drag shows and pageants often result in giving back to the community, Swansong said.

“Being a titleholder means that you are a representative for the charity that the title is attached to,” she said. “The history of drag is such that many drag artists do a lot of charity work and so we attach any competitions and pageants to charity work.”

As a part of teaching queer history, Swansong also discusses the criminalization of drag. Swansong is originally from Nashville, Tennessee, where the state government is trying to pass legislation criminalizing drag in public spaces.

Many states are in the process of enacting similar laws, Swansong said, where officials want carte blanche to decide if people are sex workers based on how they are dressed or presenting.

“Drag is a really expansive art form, and it’s not easily definable,” she said. “But the reason they’re vague is



SWANSONG

so that they purposefully can arrest who they want to arrest or who they deem to be visibly queer faces.”

Because of the challenges the queer community faces, Swansong wants people to know the true meaning of activism: taking action.

Activism is not just about big events and marches but also, she said about having “to have difficult conversations with people in your everyday life. ... Because change begins small, and change begins (from) one person to one person.”

She said that despite, or because of, the way society has unjustly mistreated the LGBTQ community, the drag community becomes a “family” and protects and helps each other through life.

“My drag family is just a chosen family and extended family who understands me intimately,” Swansong said, “and we support each other in our drag community.”

Taylor to be honored at ‘23 Janus Prize presentation

KAITLYN FINCHLER
STAFF WRITER

For a direct yet artistic and thoughtful piece, Lily Taylor earlier this spring was announced as the winner of the 2023 Chautauqua Janus Prize. Her winning piece is an essay, titled “On Impressions.” Taylor will be honored at 5 p.m. today in the Athenaeum Hotel Parlor in a ticketed ceremony and presentation. Taylor, who will give a reading at the presentation, receives a \$5,000 for the prize, plus a \$2,000 travel and lodging stipend.

Dedicated to celebrating an emerging writer’s single work of short fiction or nonfiction for “daring formal and aesthetic innovations that upset and reorder readers’ imaginations,” the Janus Prize – made possible by support from Twig and Barbara Branch – is now in its sixth year. Taylor’s piece will appear in a forthcoming issue of the literary journal, *Chautauqua*.

Sony Ton-Aime, the Michael I. Rudell Director of Literary Arts, said the Janus Prize was founded to “bring something new” to literary conversation.

“As a young writer, I’ve always felt really hesitant to even feel confident calling myself a writer,” Taylor said. “To now have won this prize and being published, it’s validation that hard work and effort does eventually pay off.”

Taylor holds degrees from the University of Oklahoma and Auburn University, and is a nonfiction writer with a

specialization in lyric essays. She wrote “On Impressions” as a master’s degree student at Auburn in a nonfiction class dedicated lyric essays. She said she was under the impression only she and her professor would read it.

“I was thinking a lot about beauty and the ways that has manifested in my life and the lives of other women who I know,” she said. “I decided I was going to write about bringing the mask back on what beauty and the search for beauty in today’s world looks like.”

Michael Martone, Week Eight’s prose writer-in-residence, served as the guest judge for the Janus Prize this year.

“(On Impressions) had a rambling quality, but also had expansive multiplication,” he said. “It moved in a three-dimensional way that I thought was very interesting.”

Taylor incorporated art and art history elements throughout the essay, influenced by both her research and her affinity for Monet’s artwork.

“Impressionist artwork invites the viewer in, much like lyric essays,” she said. “Impressionist artwork isn’t fully finished, straight off. The artists let you imagine these specific details he hasn’t painted himself. I was drawn to



TAYLOR

that idea of what we bring to something we read or what we see.”

Adding the artwork, she said, felt natural due to the deep thinking and connection she hadn’t noticed before.

“Some essays have dived into medical writing in a sense,” Taylor said. “Even though I haven’t experienced some of those medical issues that those women have, I can relate to the underlying emotional distress that (it) causes.”

Seeing women aesthetically modify themselves, even if by choice, speaks to today’s day and age, Taylor said.

“It’s still something that’s almost necessary because of the society and culture that we’re in right now,” she said.

Chautauqua Dance Circle Annual Membership Meeting

The Annual Membership Meeting of the Chautauqua Dance Circle will take place on Wednesday, August 23, 2023 virtually, via Zoom, at 1:45 pm. Members may join the CDC Annual Membership Meeting by contacting Pat Feighan at pat.feighan@chqdancecircle.org to request a link to the zoom meeting.



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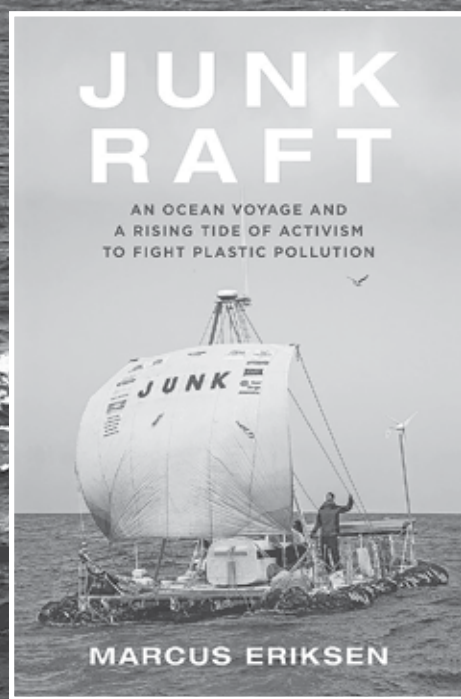
2 p.m. Today • Smith Wilkes Hall

Marcus Eriksen, co-founder of the 5 Gyres Institute, will deliver a lecture on marine conservation, especially the impact of plastics on the world's oceans. Dr. Eriksen has led more than 20 expeditions exploring and researching the world's oceans. He also explores the role of art, science, and self-reliance to achieve urban resilience.

Ocean Plastics Double Feature

5 p.m. Today • Chautauqua Cinema

"Junk Raft" chronicles an epic journey by Marcus Eriksen, co-founder and chief scientist of the 5 Gyres Institute, in a raft made of plastic bottles to raise awareness of plastic pollution in our oceans. "The Smog of the Sea" follows Eriksen through the remote waters of the Sargasso Sea with renowned surfers, musician Jack Johnson, and citizen scientists on a mission to assess the fate of plastics in the world's oceans. A panel discussion with Eriksen follows the films.



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We would like to thank the counselors who worked at Boys and Girls Club this summer for providing a safe, enjoyable, and enriching camp experience for the over 1,050 campers who attended Club during the 2023 season.

We wish you all a great school year, and again, thank you for your good work!

Coach Greg Prechtl, John Chubb and the Club Leadership Team

COMMUNITY



LETTERS TO THE EDITOR

CORRESPONDENCE FROM OUR READERS

TO THE EDITOR:

I read the article in the Aug. 12-13 issue of the *Daily* about the "Day of Remembrance and Healing" for the Aug. 12, 2022, stabbing of Salman Rushdie and attack on Henry Reese. It is sad and unfortunate that the Institution sponsored a day of healing for the community but did not include the Chautauqua Volunteer Fire Department. No information or invitations were sent to include the department in the healing process. Hurlbut Church generously invited the members of the Fire Department to a service and brunch to thank us for our work that day shortly after the events of Aug. 12. The Institution did not even send a note of thanks until December. On Aug. 12, the department responded to the call of a man stabbed at the Amphitheater. That was all we knew when we left our homes and families to respond to the call. Members of our department worked to save Mr. Rushdie's life, treated Mr. Reese's wounds, arranged a helicopter to transport Mr. Rushdie to UPMC Hamot, cleared the area for a block around the Amphitheater as requested by law enforcement, treated members of the community who were traumatized by the event and coordinated the response with neighboring departments and the dispatch center in Mayville to marshal the resources needed to respond to the disaster. And that is just what I remember a year later. The department has responded to over 150 911 calls so far this season on the grounds. The department responds to calls in a 17-square-mile fire district. The Institution within the gates is about 500 acres of that district. We are not owned by, nor are we part of, the Institution.

It is sad to note that while Chautauquans on the grounds regularly thank us, the administration has chosen to remain largely silent regarding the service we provided on Aug. 12, 2022. I am sad that we are not considered members of the community.

SCOTT BRASTED
PO BOX 313
3RD ASSISTANT CHIEF, CVFD

TO THE EDITOR:

For our community to heal and become a more humane place, we have to embrace those who disagree with us as well as those who don't. True enduring peace within a community requires real reconciliation when disagreements occur, just as it does between loved ones who have struggled with one another.

Being reconciled is not about pretending that things are other than they are or turning a blind eye to the wrongs. True reconciliation exposes the awfulness; the pain, the hurt, the truth. It seems risky because it makes us so vulnerable. But, in the end, only an honest confrontation can bring real healing.

We should not be surprised at how reluctant most people are to acknowledge their responsibility and to say they are sorry. It is the everyday heroic act that says, "It's my fault. I'm sorry." But without these simple words, healing is much more difficult.

Our Chautauqua community can do the hard work of reconciliation. But, if we are going to be a true community, each of us has to agree to give up something of what we think is most important for Chautauqua in order to come to a consensus that works. There simply is no one right answer, no absolute truth, no programming, no lecture platform, nothing that will be 100% the way each of us would personally design it. In the immortal words of Mick Jagger, "You can't always get what you want; But, if you try sometimes, well, you might just find, You get what you need."

Let's stop hurting each other and find joy in being together, proving that there is at least one place in the world where people can find the beloved community.

ROGER DOEBKE
41 VINCENT

THE CHAUTAUQUAN DAILY

LETTERS POLICY

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. The *Daily* does not publish anonymous letters. Works containing demeaning, accusatory or libelous statements will not be published.

Submit letters to:

Sara Toth, editor
stoth@chq.org

TO THE EDITOR:

Here we are, approaching the end of the season, and important pieces of equipment at the Turner Community Center still haven't been repaired since before the start of the season. On one hand, I feel grateful that I have a facility so close to my home. On the other hand, if the fitness center in Lakewood were closer, I would go there! There is absolutely no reason for so many pieces of equipment to be "out of order" or lacking proper maintenance, when so often you see many staff members sitting idle, looking at computer/phone screens. I thought Turner was supposed to be part of Michael Hill's vision as a "gateway" to the Institution? Unfortunately, I wouldn't deem it as such! In addition, the children's playground on the south side has been stripped of many features that children no longer can enjoy – leaving no swings, no slides, just poles and wood beams to create amusement.

To update: As the statement goes, "Out of sight, out of mind!" The broken equipment that has been awaiting repair for months has been removed. I guess if it's not there, then it's no longer an issue for repair? Interestingly enough, the treadmill upstairs, also needing repair for some time, is still posted as "out of order." As I said, "out of sight, out of mind!" I would like to state for the record, that I once asked for a certain piece of equipment to be added to the gym. It took a few requests and some time, but it was honored. They do try; however, it seems now they have given up?

EAGLE
14 WHITTIER

TO THE EDITOR:

Yes, a donor strike is needed. There's a buzz on campus about the call for a donor strike – to withhold donations until we have a convincing plan for restoring the arts from this administration or a new administration.

Here's the problem. We property owners and donors can't attend their meetings because they are closed. The board that makes all decisions related to the operations of the Chautauqua Institution, including how our money is spent and including hiring and firing of the president.

The board of trustees is a self-perpetuating group with current members recommending their friends – sometimes friends of Michael Hill – to serve as trustees. Quite troubling is that some members of the current board do not participate in Chautauqua's summer assembly and rarely attend board meetings except by Zoom. Some were not familiar with Chautauqua until they were asked to serve on the board. Think about what this means when Michael Hill says to the *Pittsburgh Post Gazette* in a recent story about the demise of opera at Chautauqua, "I serve at the pleasure of 24 trustees. That is the group that decides who is president of this institution." In other words, the concerns of property owners and donors simply do not matter to him.

As property owners and donors our only leverage is our money. That's why I advocate strongly for withholding donations until both the Arts and Education Pillars are once again considered a crucial historic part of Chautauqua's mission. (With education, in this context I'm referring to world-class training for vocal and instrumental musicians that has flourished for decades here.)

A group of Arts patrons and donors are working together to restore all the Arts funding by next season. Funding of artistic student education and performances should be brought back to at least 2022 budgetary levels. We want to return these programs to their rightful place at the heart of Chautauqua. We are developing a strategy not just for opera, but for all the arts and education related to the arts. The plan to save Chautauqua art can be requested through email at saveCHQarts@gmail.com.

GEORGIA COURT
36 SCOTT

TO THE EDITOR:

I'm writing in response to Dr. Teresa Kammerman's letter of Aug. 12-13, regarding Mary Holland's Advocates for Balance at Chautauqua presentation. I, too, am a physician, and am educated about vaccines. Dr. Kammerman stated that the presenter took an anti-vaccine stance, based on her own misinformation and distortions. Nothing could be further from the truth. Mary Holland is the president and general counsel for Children's Health Defense and is interested only in children's health. U.S. children today are 24th in overall health, below those of most developed countries. Over 54% of American children have chronic health conditions. Holland covered many potential causes, including poor nutrition, air and water pollution, as well as vaccine risks and injury.

Before 1986, just three vaccines were recommended for widespread childhood use – MMR, DPT and polio. In 1986, Congress gave protection to vaccine manufacturers and doctors so that they would be free of liability for vaccine injuries. A gold rush ensued. Today, a child may receive over 74 CDC-recommended vaccines. Children's chronic health conditions have skyrocketed: allergies, asthma, ADHD, diabetes, learning disabilities, and autism, to name a few. Why? Colleges are still coercing COVID shots on students even though the pandemic is over. Why? Thousands of vaccine injuries have been reported; thus truthful benefits and risks should be discussed to ensure free and informed consent. Dr. Kammerman does not address the lack of inert placebo-controlled vaccine testing that Holland discussed, nor does she address the CDC's own representation that they have never done a vax vs. un-vaxxed comparison. Although time permitted, Dr. Kammerman chose not to participate in civil discourse at the lecture by asking any questions or offering a challenge in any way.

To learn more, please read *Turtles All the Way Down – Vaccine Science and Myth*, edited by Mary Holland and Zoey O'Toole. In addition, I encourage all readers to listen to Aaron Siri, Esquire's testimony to the Arizona State Senate. This is the best in-depth summary related to vaccines.

ARNOLD HALPERN, MD
4573 CANTERBURY DRIVE

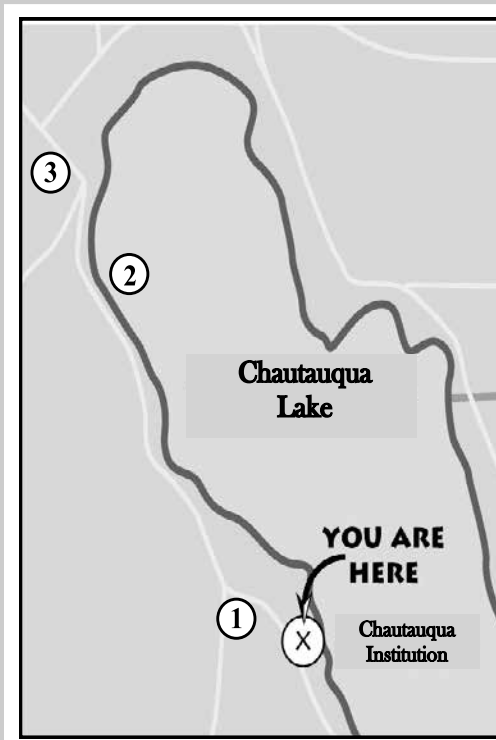
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Rental, 2024 season. Also off season availability, King size bed, spacious 2BR-2BA, Free Parking, Free Laundry, Spacious Porch, Flat screen TVs, Central A/C, great location, Call Marc or Paulina (954)520-8264. Affordable rates.

ANNOUNCEMENTS

"Your Breakfast is Ready" Fruit and Cheese Blintzes ... Blueberry pancakes ... Nova Scotia Lox salmon platter.. Eggs as you like Tally Ho Till 10 AM

For Sale: 19' Flying Scot sailboat 1975 for sale with trailer, 1 set of everyday sails and 1 set of rarely used 2002 racing sails including the spinnaker with all the go fast sailing options. \$1750 or best offer 412-996-3856

Tally Ho / Mardelle Manor / Short term stays \$250 nightly Veranda apartments ... Lodgingatchautauqua@gmail.com// CALL US 954 901 8241

CROSSWORD

By THOMAS JOSEPH

ACROSS 45 Different

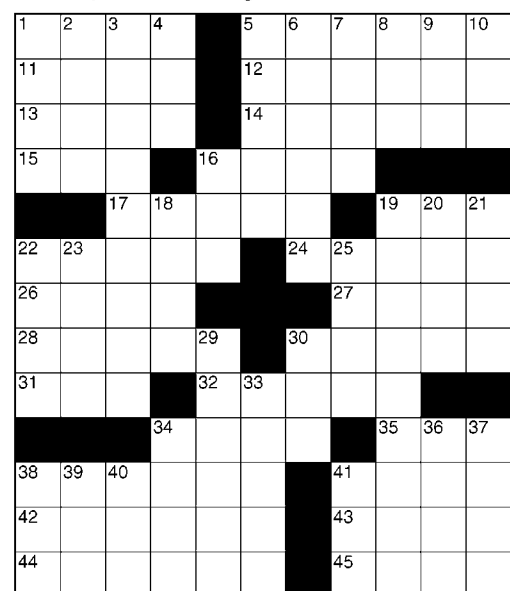
- 1 Movie pig
- 5 Plot shocks
- 11 Plow pullers
- 12 Like some prejudice
- 13 Winter glider
- 14 Bureau
- 15 Ready to go
- 16 Hart's mate
- 17 — cuisine
- 19 Chapel seat
- 22 Push rudely
- 24 Attain
- 26 Roof overhang
- 27 Massage target
- 28 Prague native
- 30 Take — (guess)
- 31 Wallet bill
- 32 Concur
- 34 Macramé unit
- 35 Cut off
- 38 Ottawa's nation
- 41 Clarinet's kin
- 42 Let up
- 43 Showed sorrow
- 44 Luke and Leia, e.g.

DOWN

- 1 Head honcho
- 2 Car bar
- 3 German composer
- 4 Wrap up
- 5 Characteristic
- 6 German composer
- 7 Tea type
- 8 Naughty act
- 9 Tic-toe link
- 10 Cunning
- 16 Shade
- 18 Opposite of "sans"
- 19 German composer
- 20 Bounce back
- 21 Sharpen
- 22 Splinter group
- 23 Visibility lessener
- 25 Move slowly
- 29 German composer
- 30 Gallery fill
- 33 Urges on
- 34 Petruccio's love
- 36 "Clumsy me!"
- 37 Comic Davidson
- 38 Sedan or SUV
- 39 White House nickname
- 40 Arrest
- 41 Have debts



Yesterday's answer



8-16

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.

CRYPTOQUOTE

CKR QBT XLZZ XEL YLLOLUX

XMRXEU GNXE XEL ZNLU KH

HNQXNKT. — NUBILZ BZZLTYL

Yesterday's Cryptoquote: THE MORE YOU LIKE YOURSELF, THE LESS YOU ARE LIKE ANYONE ELSE, WHICH MAKES YOU UNIQUE. — WALT DISNEY

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.

King Classic Sudoku

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

Difficulty: ★★★

8/16

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

Difficulty: ★★

8/15

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ON SCREEN, ON STAGE



JESS KSZOS / STAFF PHOTOGRAPHER

Documentarian Ken Burns joins Chautauqua President Michael E. Hill to discuss Burns' new book "Our America" in a hybrid virtual/in-person program through Special Studies Monday afternoon in Norton Hall.

Higie Family Lectureship supports Paresky

The Higie Family Lectureship provides funding for the lecture by Pamela Paresky at 10:45 a.m. today in the Amphitheater.

Bill, Pauline and the Higie family's interests in law, business, communications, health and fitness and their love of Chautauqua were the key deciding points to sponsor a lecture. Bill and

Pauline began coming to Chautauqua in 1953, the year they were married. In 1982, they bought a home in Summer Haven, a lake-front community next to the grounds to make their summer residence at Chautauqua more permanent. The love of Chautauqua has been passed down to the Higies' four children and

their grandchildren.

Bill was vice president, secretary and general counsel at Forest Oil Corporation in Bradford, Pennsylvania. He was also active in the Catholic community, serving on the board of directors as vice president, and a member of several committees. Bill was a chair of the committee that

established the Catholic House at Chautauqua. Bill also served on the Institution's Finance Committee and Religion Committee.

Pauline was a speech pathologist in Bradford. She was deeply involved in Chautauqua Literary and Scientific Circle, particularly banner preservation, prior to her death in 2020.

COMMUNITY

A SUNNY DAY FOR SANDCASTLES



BRETT PHELPS / STAFF PHOTOGRAPHER

Lincoln Redmond, 3, left, builds sandcastles with his grandfather Tiecheng Niu last Wednesday on Children's Beach.



BRETT PHELPS / STAFF PHOTOGRAPHER

Tom Speller IV, left, plays in the sand while his father, Tom Speller III gathers sand and water to complete their sandcastle last Wednesday.



BRETT PHELPS / STAFF PHOTOGRAPHER

From left, Nina Fredo, 2; Charlie Fredo, 4; and Lincoln Redmond, 3, excavate a crater out of Children's Beach to gather sand for their castle constructions.

CHAUTAUQUA HANDYMAN
chautauquahandyman@gmail.com

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BOOK NOW FOR OFF SEASON

THE CHAUTAUQUA FUND

The Chautauqua Institution Office of Advancement is grateful to those donors who made a first-time contribution to Chautauqua over the last year, including:

Patricia Lacy
Kathryn E. Ressel
Bernadine and Thomas Whalen

Thank you for your support!

THE CHAUTAUQUA WEARHOUSE

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Home Decor & Gift Store

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Free gift with \$100 purchase

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Every Wednesday from 4-5PM

10% off select items!

Stop & Shop with Nick and Ruth!

PROGRAM

W

WEDNESDAY
AUGUST 16

- 12:00 **Play CHQ.** (Programmed by Youth and Family Programs.) Upcycled Arts with Washed Ashore. McKnight Hall Lawn
- 12:15 Twelve Step Meeting. Hall of Missions
- 12:15 Women in Ministry. UCC Randell Chapel
- 12:15 Brown Bag Book Review. (Alumni Association of the CLSC.) *The Song of the Cell: An Exploration of Medicine and the New Human* by Siddhartha Mukherjee. Presented by Stephine Hunt and Margaret Johnson, MD. Literary Arts Center at Alumni Hall Porch
- 12:15 **Massey Organ Recital. Joshua Stafford,** Jared Jacobsen Chair for the Organist. Amphitheater
- 12:15 **LGBTQ+ and Friends: Why is Drag so Controversial Today?** (Programmed by Friends of LGBTQ+) Smith Wilkes Hall
- 12:30 Open Garden. (Programmed by the Bird, Tree & Garden Club.) Open to the public with a BTG docent. Shipman Gardens at Miller-Edison Cottage
- 12:30 Lunch and Learn. (Programmed by the Hebrew Congregation of Chautauqua.) "What a Difference a Year Makes." John Allen. Everett Jewish Life Center Porch
- 12:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Disciples of Christ Graybiel House
- 12:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Quaker House, 28 Ames
- 12:45 **Guided Group Kayak Tour.** Learn about the Institution grounds at a guided historic tour along the Chautauqua shore. Fee. Sports Club
- 1:00 Language Hour. CWC House
- 1:00 (1-4) CWC Artists at the Market. Farmers Market
- 1:00 **Docent Tours.** Fowler-Kellogg Art Center
- 1:00 **Stroke of the Day.** Learn a new tennis stroke. Chautauqua Tennis Center
- 1:15 Docent Tours. Alumni Hall and Pioneer Hall
- 1:00 **English Lawn Bowling.** 20-minute free instruction, then opt to play for fee. Bowling Green
- 1:30 **Public Shuttle Tour of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center. This tour is handicap accessible.) Leave from Main Gate Welcome Center
- 1:30 Open Garden. (Programmed by the Bird, Tree & Garden Club.) Open to the public with a BTG docent. Shipman Gardens at Miller-Edison Cottage
- 2:00 (2-3) **Beginner Pickleball Clinic.** Email tennis@chq.org to book a spot. Fee. Chautauqua Tennis Center
- 2:00 **INTERFAITH LECTURE SERIES.** **Andrew Seidel,** vice president, Americans United for Separation of Church and State. Hall of Philosophy and CHQ Assembly
- 2:00 5 Gyres Project Brown Bag.

- "Combating Plastics in our Oceans." Marcus Erikson, founder, 5 Gyres Project. Smith Wilkes Hall
- 2:15 **Cinema Film Screening.** "Women Talking." Fee.
- 2:30 **THEATER.** *tiny father* by Mike Lew. (Reserved seating. Purchase tickets at Main Gate Welcome Center ticket offices and one hour before curtain at Bratton kiosk.) Bratton Theater
- 3:00 (3-5) **Ask the Staff Tent Time.** Bestor Plaza
- 3:30 Chautauqua Speaker Series. (Programmed by the African American Heritage House.) "Can't We Stop Talking About This? Race and American History (1776-1865)." Stan Deaton, senior historian, Georgia Historical Society. Hall of Philosophy
- 3:30 Jewish Film Series. (Sponsored by the Everett Jewish Life Center) "Cinema Sabaya." Everett Jewish Life Center
- 3:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Presbyterian House
- 3:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Catholic House
- 3:30 (3:30-4:30) Library Talk. "Arts and Crafts Bookbinding, with samples by Addie Mae Smith-Wilkes." Annie Storr. Smith Memorial Library Upstairs Classroom.
- 4:00 (4-5) **Intermediate Pickleball Clinic.** Email tennis@chq.org to book a spot. Fee. Chautauqua Tennis Center
- 4:00 **Play CHQ.** Wednesday STEM at the Water, Feelin' the Beat. All ages. Children's Beach
- 4:15 Tree Walk & Talk. (Programmed by the Bird, Tree & Garden Club.) Jack Gulvin, arborist. Smith Wilkes Hall lakeside patio
- 4:45 **Chautauqua Mystic Heart Meditation Program.** Leader: **Kim Hehr** (Gong Meditation.) Hurlbut Church Sanctuary
- 5:00 Mindfulness & Mending. (Programmed by Quaker House.) Kriss Miller, Friend in residence (host.) Quaker House, 28 Ames
- 5:00 (5-6) **Intermediate Pickleball Clinic.** Email tennis@chq.org to book a spot. Fee. Chautauqua Tennis Center
- 5:00 **Meet the Filmmaker.** Ocean Plastics Double Feature: "Junk Raft" & "Smog of the Sea." Free with gate pass. Chautauqua Cinema
- 5:30 (5:30-7:30) **Open Pickleball.** No registration required, check in before you play. Tennis Center
- 6:30 Positive Path for Spiritual Living. (Programmed by Unity of Chautauqua.) Turner Community Center
- 6:30 **2023 Chautauqua Janus Prize Ceremony.** Lily Taylor, author, "On Impressions." Athenaeum Hotel Parlor
- 6:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Lutheran House
- 6:45 Eventide. (Programmed by the Alumni Association of the CLSC) "American in Bloom." Presented by Evadne Giannini. Hall of Christ
- 7:00 Christian Science Testimony Meeting. Christian Science Chapel
- 8:15 **AMPHITHEATER SPECIAL.** **Bassem Youssef.** Amphitheater
- 8:30 **Cinema Film Screening.** "A Good Person." Fee.



Grammy Award-winning banjo player Alison Brown, with band member Chris Walters on piano, performs Monday in the Amphitheater.

CARRIE LEGG / STAFF PHOTOGRAPHER

Th

THURSDAY
AUGUST 17

- 9:15 Chautauqua In-Depth. (Programmed by the Chautauqua Women's Club.) Pamela Paresky. CWC House
- 10:15 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
- 10:45 **CHAUTAUQUA LECTURE SERIES.** **Bob Woodward,** associate editor, *The Washington Post.* Amphitheater and CHQ Assembly
- 10:45 Children's Story Time. All families welcome. Bestor Plaza. (Rain location: The Smith Memorial Library Upstairs Classroom)
- 11:00 (11-5) **Gallery Exhibitions Open.** Strohl Art Center and Fowler-Kellogg Art Center
- 11:00 (11-1) **Ask the Staff Tent Time.** Bestor Plaza
- 11:30 Open House. (Programmed by the African American Heritage House.) African American Heritage House, 40 Scott
- 11:30 (11:30-2) K kosher Food Tent. (Programmed by Zigdon Chabad Jewish House.) Bestor Plaza
- 12:15 Authors' Hour. (Programmed by the Friends of the Chautauqua Writers' Center.) Shahid Aziz (nonfiction, memoir) *Courageous Conversations About Dying.* Doug Miller (historical nonfiction) *The Greatest Escape.*
- 12:15 **Brown Bag Discussion.** (Programmed by Chautauqua Theater Company.) New Play Workshop #3, *The Bleeding Class;* 2024 season preview. Smith Wilkes Hall
- 12:30 **SPECIAL LECTURE.** **Kirsten Gillibrand,** U.S. Senator for New York. Amphitheater
- 12:30 **Mystic Heart Meditation Seminar (Practice and Discussion.)** Presenter: **Larry Terkel** (Judaism/Kabbalah.) Hall of Missions
- 12:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Baptist House
- 12:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Everett Jewish Life Center
- 12:30 Brown Bag: Quaker Perspectives on the Weekly Theme. (Programmed by Quaker House.) Adria Gulizia, Friend of the week (chaplain.) Quaker House, 28 Ames
- 12:30 Open Garden. (Programmed by the Bird, Tree & Garden Club.) Open to the public with a BTG docent. Shipman Gardens at Miller-Edison Cottage
- 12:45 Catholic Seminar Speaker Series. "The Liturgical Work of All the Baptized." The Rev. Michael Driscoll, priest, Diocese of Helena, Montana. Methodist House Chapel
- 1:00 (1-4) CWC Artists at the Market. Farmers Market
- 1:00 **Play CHQ.** (Programmed by Youth and Family Programs.) Exploration Center. Sheldon Hall of Education 202
- 1:00 **Duplicate Bridge.** Fee. Sports Club
- 1:00 **Stroke of the Day.** Learn a new tennis stroke. Chautauqua Tennis Center
- 1:00 **English Lawn Bowling.** 20-minute free instruction, then opt to play for fee. Bowling Green
- 1:30 **Public Shuttle Tour of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center. This tour is handicap accessible.) Leave from Main Gate Welcome Center
- 2:00 **INTERFAITH LECTURE SERIES.** **The Rev. Heidi Neumark,** pastor, author, *Sanctuary: Being Christian in the Wake of Trump.* Hall of Philosophy and CHQ Assembly
- 2:15 **Cinema Film Screening.** "A Good Person." Fee. Chautauqua Cinema
- 3:30 **CHQ Strategic Leadership Session.** Candace Maxwell, Michael E. Hill. Hall of Christ
- 3:30 **CHAUTAUQUA LITERARY AND SCIENTIFIC CIRCLE AUTHOR PRESENTATION.** **Adam Hochschild,** author, *American Midnight.* Hall of Philosophy and CHQ Assembly
- 3:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Baptist House
- 3:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) United Methodist House
- 4:00 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Baptist House
- 4:15 **Chautauqua Kids' Softball League Game.** Sharpe Field
- 5:30 (5:30-7:30) **Open Pickleball.** No registration required, check in before you play. Tennis Center
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- 6:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Disciples of Christ House
- 6:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Baptist House
- 7:30 **AMPHITHEATER SPECIAL. FAMILY ENTERTAINMENT SERIES. Aga-Boom.** Amphitheater
- 7:30 **THEATER.** *tiny father* by Mike Lew. (Reserved seating. Purchase tickets at Main Gate Welcome Center ticket offices and one hour before curtain at Bratton kiosk.) Bratton Theater
- 8:00 **The Music of Billy Joel.** **Michael Cavanaugh** with the **Chautauqua Symphony Orchestra.** **Stuart Chafetz,** conductor. Reg Lenka Center for the Arts, Jamestown
- 8:45 **Cinema Film Screening.** "Women Talking." Fee. Chautauqua Cinema

- 7:00 (7-11) **Chautauqua Farmers Market.** Massey and Miller
- 7:00 (7-9) **"Dawn Patrol" Round Robin Doubles.** (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center
- 7:00 (7-11) **Open Pickleball.** No registration required, check in before you play. Tennis Center
- 7:45 **Chautauqua Mystic Heart Meditation Program.** Leader: **Larry Terkel** (Judaism/Kabbalah.) Presbyterian House Chapel
- 7:45 Episcopal Holy Eucharist. Episcopal Chapel of the Good Shepherd
- 8:00 Bird Walk & Talk. (Programmed by the Bird, Tree & Garden Club.) Twan Leenders, ornithologist. Binoculars encouraged. Meet at Smith Wilkes Hall entrance
- 8:00 Daily Word Meditation. (Programmed by Unity of Chautauqua.) Hall of Missions
- 8:45 Catholic Mass. Episcopal Chapel of the Good Shepherd
- 8:55 (8:55-9) 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
- 9:15 **ECUMENICAL WORSHIP.** **The Rev. William H. Lamar IV,** pastor, Metropolitan African Methodist Episcopal Church, Washington, D.C. Amphitheater and CHQ Assembly
- 9:15 "Washed Ashore — Art to Save the Sea" Presentation. (Programmed by the Chautauqua Climate Change Initiative.) **Katie Dougherty,** executive director, Artula. Smith Wilkes Hall
- 9:15 Jewish Discussions. (Programmed by the Zigdon Chabad Jewish House.) "Journey into the Zodiac." Esther Vilenkin. Zigdon Chabad Jewish House

- 9:15 Chautauqua In-Depth. (Programmed by the Chautauqua Women's Club.) Pamela Paresky. CWC House
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- 5:30 (5:30-7:30) **Open Pickleball.** No registration required, check in before you play. Tennis Center
- 5:30 **Cinema Film Screening.** "A Good Person." Fee. Chautauqua Cinema
- 6:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Disciples of Christ House
- 6:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Baptist House
- 7:30 **AMPHITHEATER SPECIAL. FAMILY ENTERTAINMENT SERIES. Aga-Boom.** Amphitheater
- 7:30 **THEATER.** *tiny father* by Mike Lew. (Reserved seating. Purchase tickets at Main Gate Welcome Center ticket offices and one hour before curtain at Bratton kiosk.) Bratton Theater
- 8:00 **The Music of Billy Joel.** **Michael Cavanaugh** with the **Chautauqua Symphony Orchestra.** **Stuart Chafetz,** conductor. Reg Lenka Center for the Arts, Jamestown
- 8:45 **Cinema Film Screening.** "Women Talking." Fee. Chautauqua Cinema

If my people who are called by my name humble themselves, and pray and seek my face and turn from their wicked ways, then I will hear from heaven and will forgive their sin and heal their land.

2 Chronicles 7:14

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