

The Chautauquan Daily

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LOS LOBOS

Los Lobos to bring every genre to Amp stage

LIZ DELILLO
STAFF WRITER

Legendary Mexican-American rock band Los Lobos take the stage at 8:15 p.m. tonight in the Amphitheater.

The East L.A. rock band Los Lobos comprises original founding members Louie Pérez, Steve Berlin, Cesar Rosas, Conrad Lozano and David Hidalgo. They met at James Garfield High School in East Los Angeles and returned to their alma mater in 2023, selling out the auditorium for their 50th anniversary as a band.

They have received four Grammy Awards, the Latin Grammy Lifetime Achievement Award and have been named as a National Endowment for the Arts National Heritage Fellow. Los Lobos was inducted into the California Hall of Fame, the Austin City Limits Hall of Fame and was nominated for induction into the Rock and Roll Hall of Fame in 2015. Their documentary “Native Sons,” named after their album, is scheduled to premiere this year.

See **LOS LOBOS**, Page 4

Closing week, NYT’s Friedman to discuss relations between U.S., Middle East

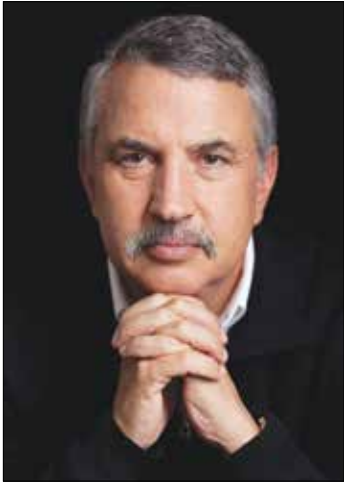
CODY ENGLANDER &
JULIA WEBER
STAFF WRITERS

Thomas Friedman will close Week Eight’s “The Middle East: The Gulf States’ Emerging Influence” with a morning lecture at 10:45 a.m. today in the Amphitheater.

Friedman is the foreign affairs columnist for *The New York Times* and is a three-time Pulitzer Prize winner, having won two for his international reporting from the Middle East and one for his columns written about the terrorist attack on Sept. 11, 2001. Since 1981, Friedman has covered international affairs all over the world and will bring these decades of experience as a reporter to today’s morning lecture.

Friedman is known for his ability to analyze complex, difficult issues in succinct and accessible ways; he frequently commentates on the role of the Middle East on the world stage in contemporary politics and studies the ever-evolving relationship between Middle Eastern countries and the United States.

He is the author of seven *New York Times* bestseller books including *From Bei-*



FRIEDMAN

rut to Jerusalem, The Lexus and the Olive Tree, Longitudes and Attitudes, The World Is Flat, Hot Flat and Crowded, That Used To Be Us and Thank You For Being Late.

Recently, he has cited the “creative possibilities” President Donald Trump’s administration can offer to stabilize the Middle East, in an interview on NPR’s “Morning Edition.”

He believes Trump has a four-part plan to stabilize the region without giving China the ability to do so. In an interview with NPR, he clarified his position.

See **FRIEDMAN**, Page 4

Between Land & Language

DAVE MUNCH /
PHOTO EDITOR
The 2025
Chautauqua
Prize, created by
Chautauqua Visual
Arts’ Adilene Rosales,
Rick Sullivan,
Brian McGrath and
Raoul Pacheco, will
be presented to
Elizabeth O’Connor
for her book, *Whale
Fall: A Novel*.



O’Connor’s ‘Whale Fall’ honored with Chautauqua Prize

SUSIE ANDERSON
STAFF WRITER

Although Elizabeth O’Connor is tempted to use the stipend from the 2025 Chautauqua Prize to buy a new dog, she has other plans. Instead, she will use the \$7,500 award to research her sophomore novel, which fittingly, is all about dogs.

“I am writing about Crufts, a dog show in Birmingham, and I’ve been thinking about a very domesticated version of nature, how we live with it and animal-human relationships,” O’Connor said. “I have been doing a lot of archival work, so

the funds will definitely help me with that.”

Sifting through archives is no new feat for the author, as her debut book, *Whale Fall: A Novel*, involved research into the folklore of coastal communities in the United Kingdom to transport readers to a fictional island off the coast of Wales during the interwar period.

O’Connor, the author of *The Chautauqua Prize-winning Whale Fall*, will be presented with the prize in a special event at 3:30 pm today in the Hall of Philosophy.

See **O’CONNOR**, Page 4

Jackson to emphasize poetic nature of God, religious language

KAITLYN FINCHLER
CONTRIBUTING WRITER

How people speak about topics and situations often reflects more upon themselves. This reflection can also be done through different mediums, such as poetry, which offers nuance to the articulation of an idea. Drew Jackson, poet, speaker and public theologian, will discuss “Unlearning God” at 2 p.m. today in the Hall of Philosophy, closing out the Week Eight Interfaith Lecture Series theme “Compassionate, Merciful: Describing the Nature of God.”

“I’m going to be talking about the power of sitting with the question itself, of what is God like and why does it matter?” Jackson said. “(I’ll also talk about) how approaching that question as an opportunity to fall into the mystery of God and not really create hard-line answers and dogmas around that question — that has the opportunity to really open us up and to expand our souls, rather than close us down.”

Paraphrasing writer and civil rights activist James Baldwin’s essay “Letter From a Region in My Mind,” Jackson



JACKSON

thinks if the way people understand who God is moves them toward judgment, hate and injustice, then that understanding of God is no use.

“James Baldwin and others who were formed in the tradition of the Black church came to understand God as a God of love and liberation, rooted in the Exodus story — really the central story — when the Hebrew people first began to understand what God is like ... and that God revealed God’s self as a liberator of the oppressed,” Jackson said.

See **JACKSON**, Page 4

IN TODAY’S DAILY



READING THE PULSE

In morning lecture, Mirgani talks role of art, culture in Middle East narrative — from state, citizens.

Page 3



‘JUST LIKE THAT’

Listen, care, build community of love, Holmes urges congregation in sermon drawing on John’s Gospel, story of Jesus, Samaritan woman.

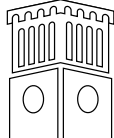
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SCENES FROM THE GREEN

Photos from a recent afternoon of lawn bowling matches down at the Irwin Bowling Green.

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TODAY’S
WEATHER



H **84°** L **63°**
Rain: **17%**
Sunset: **8:17 p.m.**

SATURDAY



H **85°** L **67°**
Rain: **14%**
Sunrise: **6:26 a.m.** Sunset: **8:16 p.m.**

SUNDAY



H **80°** L **59°**
Rain: **33%**
Sunrise: **6:27 a.m.** Sunset: **8:14 p.m.**

THE ARTS



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 Alexandra McKee in the Daily's editorial office. Please provide the name of the organization, time and place of meeting and one contact person's name with a phone number. Deadline is 5 p.m. four days before publication.

Miami-Chautauqua Fellow Rech holds Post-Lecture Discussion

At 12:30 p.m. today in Smith Wilkes Hall, Jason Rech, professor and chair of the Center for Aquatic and Watershed Sciences, Geology and Environmental Earth Science, and the Institute for the Environment and Sustainability at Miami University of Ohio, will hold a Post-Lecture Discussion. Rech is one of two 2025 Miami-Chautauqua Faculty Fellows.

Bird, Tree & Garden Club news

Naturalist Jack Gulvin will lead a Nature Walk at 9 a.m. today starting at Smith Wilkes Hall.

Betsy Burgeson, supervisor of garden and landscapes at Chautauqua Institution, will lead a Garden Walk at 12:30 p.m. today at the Butterfly Garden. She will discuss "Raising and Tagging Monarch Butterflies."

Chautauqua Women's Club news

The Flea Boutique is open from noon to 2 p.m. today behind the Colonnade.Mah Jongg is from 1 to 3 p.m. today in the CWC House.

Friends of the Chautauqua Writers' Center events

An informal critique will take place at 1:15 p.m. today in the Garden Room on the first floor of the Literary Arts Center at Alumni Hall. Bring 10 copies of one page of your work to get feedback from a group guided by a published author.

Smith Memorial Library news

Scholars @ The Smith is from 12:30 to 1:30 p.m. today in the Smith Memorial Library. Annie Storr will give a talk titled "Two Chicago Women at Chautauqua: Addie Mae Smith Wilkes and Ellen Gates Starr."

Gary Sirack will be in conversation with Jane Kerschner on "How to Retire and Not Die" as part of the Authors @ The Smith at 2 p.m. today in the Smith.

Kate Klise's Authors @ The Smith session today has been canceled.

Twelve Step Meeting

There will be a Twelve Step meeting from 12:15 to 1:15 p.m. today in the Marion Lawrence Room in Hurlbut Church.

Chautauqua Fire Department & Auxiliary Chicken BBQ

The weekly Chicken BBQ held jointly by the Chautauqua Volunteer Fire Department and the Auxiliary is at 11:30 a.m. Sunday at the Fire Hall on Massey by the Market Gate. We start serving at 11:30 a.m. and go until we sell out. That usually occurs at around 12:15 p.m., so get there early. Cost is \$15 for half a chicken, coleslaw, baked beans and a roll.

CTC stages New Play Workshop ‘Best for Baby’

JULIA WEBER
STAFF WRITER

Chautauqua Theater Company brings its final New Play Workshop of the 2025 season to the stage at 6 p.m. tonight in Bratton Theater for its first of three staged readings.

Best for Baby, written by Sharyn Rothstein, chronicles a mother working for Johnson & Johnson — a company which produced talc baby powder — as she finds her footing caring for her newborn daughter.

The play recounts the real-life story of the corporation Johnson & Johnson — embodied as an individual character — and the lawsuits brought against them for their widely-used baby powder, which contained asbestos. The mother, faced with her dual identities as a Johnson & Johnson employee and a parent using their product, must grapple with whether she can trust her company and her child's safety.

CTC Conservatory Actors George Abud and Crystal Dickinson see *Best for Baby* as an opportunity to grapple with horrible events through absurdist humor, questioning how individuals become complicit in what they know to be harmful and asking audience members to understand how small decisions snowball into bigger consequences.

To Dickinson, who is now in her third season with CTC, the very purpose of great art is that it asks audiences to confront the issues they face in real life.

"It's supposed to reflect what is happening in our world, and this play does that in droves, she said. "And, you get to laugh, so it's a win-win.

Like Dickinson, Abud, who is in his first season with CTC, said the use of absurdity in the play demonstrates how troubling these real-life events were.

"The function of the absurdity is to make the realities deeply troubling," he said. "It's not a fully absurdist piece, but the use of absurdity in making Johnson & Johnson a person or a physical creature and a speaking character, it's really fun and terrifying and disconcerting."

In Abud's perspective, embodying the company as an individual in the play sheds light on the role of the individual.

"Because the character of the institution was embodied in the play, it actually drew the criticism completely away from the institution and put it squarely on the human beings that are populating the institution," he said.

This creative decision, he said, allows those who experience *Best for Baby* to "really zero in on who is complicit in this capitalist, monstrous structure that we maintain and maintain and maintain in this country."

As a NPW, *Best for Baby* is in its earliest stages. Commissioned by Producing Artistic Director for CTC Jade King Carroll, the play — which received a table read last summer — will be



revised through the NPW process as the playwright receives input and feedback from parties like the director, dramaturg and actors.

A NPW is often the first opportunity playwrights have to witness their plays being read and acted aloud. Dickinson said she enjoys the earliest stages of new play development because of the role collaboration plays in producing a new artwork.

"This is a brand new play and that's my favorite thing of all," she said. "They're my favorite because we are truly in collaboration. The people in the room are in a true, true collaboration with every page turn."

For her, the process of asking questions and experimenting is exciting because it allows those working on the project to begin "distilling things down to what it is that we want the audience to know and what's important."

While Chautauquans

need not prepare ahead of time with any research or reading, Dickinson said they still should bring the same mentality they bring to lectures and worship services to the NPW.

"Whatever you bring to those things, you bring to the theater and we will be just happy that they populate the seats," she said. "They will be pleased; it is a great, great play. Even in its beginning inception, it's really fun."

She said she enjoys bringing theater to Chautauqua audiences because of their inclination toward curiosity and openness to important dialogues.

"I believe that they are really smart people, people that care about their communities and about their country," she said. "Based on that, this play is a perfect play for anyone here to come to because it plays on all of those things."

CLSC Unbound watch party explores historical fiction

SUSIE ANDERSON
STAFF WRITER

For the avid readers of Chautauqua, nine weeks of Chautauqua Literary and Scientific Circle selections is not enough. Thankfully, CLSC Unbound programming — which launched with a webinar held in March 2025 — adds books to the historic booklist and introduces Chautauquans to authors outside of the regular summer season.

"CLSC Unbound expands our reach and interactions with literature beyond the gates and beyond the season. ... We will discuss the books in the summer of the season the book is selected," said Stephine Hunt, managing director of literary arts.

At 12:15 p.m. today in the Ballroom of the Literary Arts Center at Alumni Hall, Chautauquans will view highlights from the first CLSC Unbound webinar, which focused on Victoria Christopher Murray's *Harlem Rhapsody* and Marie Benedict's *The Queens of*

Crime. The discussion between the two authors in March was moderated by Hunt and Michael I. Rudell, Artistic Director of Literary Arts and Inaugural Writer-in-Residence Kwame Alexander. At the watch party, the book discussion will be hosted by community members Stuart Blerch and Mary Weiser.

The inaugural CLSC Unbound webinar featured both Murray and Benedict, two longtime friends and co-authors, in discussion about their respective CLSC Unbound selections.

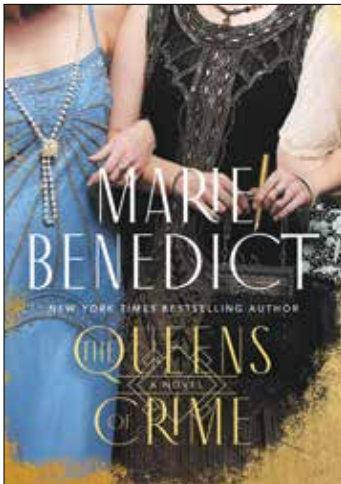
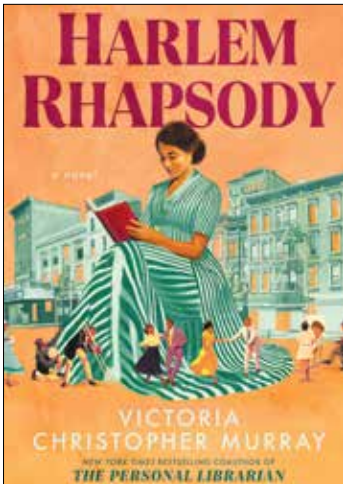
Murray is a *New York Times* bestselling author of over 30 novels and the



MURRAY



BENEDICT



NAACP Image Award Winner for Outstanding Literary Work for her novel *Stand Your Ground*. *Harlem Rhapsody* highlights the woman at the epicenter of the creation of the Harlem Renaissance: Jessie Redmon Fauset. The story investigates and reveals the history of the Harlem Renaissance with a focus on its unsung hero.

Murray and Marie Benedict co-authored *The Personal Librarian*, a Good Morning America Book Club Pick, and *The First Ladies*, Target's 2023 Book of the Year.

Benedict is the *New York Times* and *USA Today* bestselling author of *The Mitford Affair*, *Her Hidden Genius*, *The Mystery of Mrs. Christie* and *The Only Woman in the Room*, among others. *The Queens of Crime* follows Agatha Christie and Dorothy Sayers in 1930s London, blending fiction, mystery

and true crime into a captivating homage to the Golden Age of detective fiction.

The two are no strangers to Chautauqua, either. Murray was a guest judge on the jury for the 2024 Chautauqua Prize, and last summer she and Benedict co-presented their co-authored book *The First Ladies* — the Week One selection for the CLSC — in the Hall of Philosophy.

In a conversation centered around historical fiction, women in fiction and their 2025 CLSC collections, the watch party of the webinar and subsequent discussion promises an engaging opportunity for Chautauquans who attended the webinar in March and those approaching the presentation for the first time.

"They're incredible, dynamic women and good friends, so it's really fun to hear them talk together," Hunt said.

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THE LIFE OF CHUCK - 5:15
From childhood to adulthood, Charles "Chuck" Krantz (Tom Hiddleston) experiences the wonder of love, the heartbreak of loss, and the multitudes contained within all of us in director Mike Flanagan's life-affirming genre-bending film. "Feels like the coziest of blankets enveloping you in the theater. However, you should expect a few jolts of static...this touching, beautiful film is based on a novella by Stephen King." -*Odie Henderson, Boston Globe* "Ultimately spirit-expanding." -*Nell Minow, Movie Mom* (R, 110m)

FI: THE MOVIE - 8:00 Sonny Hayes (Brad Pitt) was Formula 1's most promising driver of the 1990s until an accident on the track nearly ended his career. Thirty years later, former teammate Ruben Cervantes (Javier Bardem) convinces Sonny to come back for one last shot at saving the team and being the best in the world. "Exactly what summer blockbusters are supposed to be, exciting, romantic, funny, glamorous, and purely entertaining." -*Nell Minow, RogerEbert.com* (PG-13, 155m)

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LECTURE

In lecture, Mirgani talksrole of art, culture in Middle East

JULIA WEBER
STAFF WRITER

Drawing on her packed portfolio of combined scholarly and artistic practices, Suzi Mirgani delivered her morning lecture Thursday in the Amphitheater, exploring the role art and culture play in establishing geographic narratives in the Middle East.

Mirgani is the editor and assistant director for publications at Georgetown University in Qatar’s Center for International and Regional Studies. Her academic work is widely published, and on top of that, she is a published short story writer and poet, and an award-winning filmmaker. She took to the Amp stage for the Week Eight Chautauqua Lecture Series theme, “The Middle East: The Gulf States’ Emerging Influence,” with a speech about her research on the intersection of Gulf Cooperation Council politics and cultural influence.

At the beginning of her lecture, Mirgani recounted an experience she had at an American supermarket. When the credit card machine offered the option to pay in Qatari Riyal or U.S. dollars, the cashier asked where she was from.

Mirgani recalled attempting to explain to the cashier that she was from Qatar in various ways — switching to an American accent, explaining its cultural significance with events like the World Cup and soccer. Still, the cashier didn’t recognize Qatar. Mirgani said it was where negotiations between the Taliban and Hamas had taken place — only to be looked at suspiciously.

“I gave up and I said ‘It’s next door to Dubai.’ Her face lit up. She was excited and she said it was on her bucket list. She said, in fact, she was saving up to go next year,” Mirgani said. “It’s this kind of casual conversation in an American supermarket that really made me wonder how the Gulf States brand themselves. It made me wonder how they want to be perceived internationally.”

In her lecture, Mirgani focused primarily on three states out of the six in the GCC: the United Arab Emirates, Qatar and Saudi Arabia.

“What I’m going to show you today are two very, very different sides of cultural production in these three states. The first is the official state narrative; this is what Gulf leaders want you to see. This is a conscious creation of national identity; this is the Gulf many of you know,” she said. “The second side of cultural production that I’m going to be talking about today is made by the Gulf citizens themselves. This is how artists and filmmakers represent their own nations; this is the Gulf many of you probably don’t know.”

Mirgani explained that what most Americans are most likely familiar with is the prominence of hydrocarbon-driven economies based on products like oil and gas.

“But natural resources, as we all know, are finite. The world knows this, Gulf leaders know this. The past two decades, we’ve heard one word over and over again, and that word is diversification,” Mirgani said. “We hear this word a lot. It’s really another way of saying ‘What do we do when the oil and gas run out?’ It’s really another way of saying ‘How do we transform oil and gas wealth into something else?’”

In an effort to diversify, Gulf States have shifted to culture-based economies as a more sustainable in-

dustry. Mirgani said American and European universities have established branch campuses in the Middle East and the worldwide sports industry has become heavily involved in the region, as well. The Middle East is also increasingly becoming home to arts and cultural establishments like museums and galleries, as well as popular places to film movies.

Mirgani said the 2000s brought turning points for the Gulf States in which a boom in oil and gas production — and, by extension, profits — led to an increase in cultural institutions and projects designed to “re-display the Gulf States to the world.”

“This was a culture with very clear economic and political purposes,” she said.

These places, which used to be a layover for individuals traveling elsewhere, have become destinations in and of themselves, with increased tourism demands as cities in the Gulf States have worked to brand themselves as cultural destinations.

For each city, Mirgani discussed the way the local government has branded itself to develop a specific, curated representation on the world stage.

Beginning with cities in the UAE such as Abu Dhabi and Dubai, Mirgani offered examples of how each city influences popular culture worldwide. For example, production companies are incentivized with monetary rewards to film portions of blockbuster movies in the UAE.

Abu Dhabi has become a popular site for shooting film scenes because of these incentives. As a result, the city’s investments in its image are paying dividends, reaching mass audiences worldwide.

“It’s not just that people around the world know Abu Dhabi, it’s how they know Abu Dhabi — as a wealthy country filled with fast cars, palaces and luxury,” Mirgani said. “A real-life fantasy.”

Meanwhile, Dubai, whose economy is based largely in trade finance and tourism as opposed to hydrocarbon, is increasingly focusing on popular and celebrity culture.

“This is a culture that can be understood by people all around the world,” she said. “Sports stars, movie stars regularly make an appearance in the city in its five-star hotels, seven-star hotels and on its beaches.”

Mirgani said images of “outrageous wealth” are repeated again and again in marketing campaigns, portraying “carefree fun, entertainment, luxury, champagne, fast cars, desert landscapes, futuristic cities and, for some reason, cheetahs.”

“Even though Dubai has built its reputation on decadent luxury, it still presents itself as an attainable popular culture,” she said. “It’s a once-in-a-lifetime holiday that an average American checkout lady dreams of. It’s a holiday you can save up for.”

Qatar, on the other hand, “shies away from the splashy film productions and celebrities so loved by Dubai and Abu Dhabi.”

Mirgani, a Sudanese migrant residing in Qatar, explained the population of Qatar is roughly 90% migrants and 10% citizens.

She said the country’s first major international spectacle, the 2006 Asian Games, is also when the country’s first attempt at self-branding started to take form. In 2010, when it was announced that the 2022 FIFA World Cup would



GEORGE KOLOSKI / STAFF PHOTOGRAPHER

Suzi Mirgani, editor and assistant director for publications at the Center for International and Regional Studies at Georgetown University in Qatar, discusses arts and the cultural sector in the Gulf States during her lecture Thursday in the Amphitheater.

“

Through film, we can begin to read the pulse of Gulf societies. Because neither citizens nor migrants have formal political participation, it is through the arts that ordinary people can advocate, critique and promote certain issues.”

— SUZI MIRGANI

Editor, Assistant Director for Publications,
Center for International and Regional Studies,
Georgetown University in Qatar

take place in Qatar, more infrastructure was built not only to meet the demands of the event, but to build the country’s reputation on the world stage as a cultural hub.

Among developments including a new football stadium, dozens of hotels, new roads, highways and airports was an increase in investment in educational and cultural infrastructure, like museums and similar institutions.

As more tourists began to visit the region, leisure became a revenue stream and the country began differentiating itself as a cultural hub through souvenirs. Opting to shift away from the kitschy, mass-produced artifacts that can be found anywhere, state-funded arts institutions opted for more personalized, intentional souvenirs.

“The souvenir identity crisis was finally addressed by Qatar museums,” she explained. “Now it makes unique products, now it makes products for Qatar. They’re not just created, they’re curated. In the tourism slogan ‘Curated for you,’ the state is speaking the language of museums.”

Mirgani said that while Dubai and Abu Dhabi have incentivized filmmakers to shoot on location in their cities, Qatar has opted to fund a more independent, refined genre of film to elevate the country’s brand.

“Like all other sectors, Qatar’s investment in cinema is geared toward elite audiences,” she said. “By supporting auteur filmmaking, Qatar aligns itself with a more refined idea of cinema rather than the popular blockbusters so loved by Dubai and Abu Dhabi.”

Qatar has invested in numerous companies and

industries internationally across all sectors, which has come to be known as “Gulf entanglements,” according to Mirgani.

“Gulf money is so deeply and so inextricably linked to international corporations, to international brands, to real estate, to marketing,” she said.

Through these cultural developments in branding, Qatar has established itself as a cultural destination and “changed its international reputation.”

Mirgani turned her attention to Saudi Arabia, “by far the most interesting and complex case of all the Gulf States.” Rebranding itself as a “modern, open and high-tech utopia,” she said the country has done much to change its reputation over the last few years. Mirgani pointed to the technological examples of Neom, a futuristic planned city startup, and Sophia, a hyperrealistic robot, as two examples.

Mirgani also discussed the advancements in women’s rights in Saudi Arabia, including the lifting of driving bans, dress codes and travel restrictions imposed upon women. Around the same time, the launch of the Red Sea International Film Festival brought major change to how women could be portrayed in films in Saudi Arabia.

“Despite the many criticisms that can be and have been leveled at the Saudi state, women have benefited from the social reforms,” she said. “Through seismic cultural transformations, women are now occupying central roles in this new national narrative.”

Mirgani cautioned that all of the information she had overviewed thus far in her lecture were the products of



GEORGE KOLOSKI / STAFF PHOTOGRAPHER

“state-sanctioned visions.” Independent artists, on the other hand, are engaging in different narratives surrounding their countries.

“What happens when a Gulf citizen — an ordinary Gulf citizen — makes a film or engages in a cultural production that speaks of their own country? How does this differ or how does this challenge the state narrative?” she asked. “Through film, we can begin to read the pulse of Gulf societies. Because neither citizens nor migrants have formal political participation, it is through the arts that ordinary people can advocate, critique and promote certain issues.”

Mirgani pointed out the paradox between the arts-led economies of the Gulf States and artists’ abilities to freely express themselves. She said the arts are a “relatively flexible space” and filmmaking in particular is “a medium in which we can discuss a wide array of issues.”

By focusing on the human, as film does, individuals and cultures alike can

gain a better sense of what citizens find important or how they feel about issues in their societies.

Mirgani presented a selection of films created by independent filmmakers in the Middle East as examples of counternarratives or ways of exploring sociopolitical issues. Many of the films she highlighted focus on social issues like the driving ban, sexual harassment and abuse, and interpersonal power dynamics.

“Even though the culture sectors are being instrumentalized by the governments for their own nation-branding efforts, the arts are also providing a very necessary space for social critique,” Mirgani said. “Gulf artists, as you have seen, are engaging in very rich and complex debates. This is the side of the Gulf you don’t normally encounter. It’s a space where ordinary citizens have a voice, where it can be heard. This is what the people of the Gulf want you to see and not just what Gulf governments want you to see.”

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FROM PAGE ONE

LOS LOBOS

FROM PAGE 1

Most Chautauquans may recognize Los Lobos from their chart-topping cover of “La Bamba.” It was featured in the 1987 film of the same name, following the life and career of Ritchie Valens, who famously covered the song in 1958.

Berlin spoke with MAG-NET in 2021 about their approach when covering songs.

“We grew up in the radio era, so usually the songs we cover are part of our DNA. So there’s a lot of love and respect,” Berlin told MAG-NET. “And covers are fun, what can I say? People are

rarely displeased when we pull one out — no matter how stupid it is.”

Los Lobos’ music spans a wide array of musical traditions such as rock and roll, soul, R&B, jazz, blues and folk. In a 2023 interview with Ian Stewart on radio station KCRW, Rosas described how Los Lobos began incorporating more genres into their music.

“You got to understand we were rock ‘n’ roll guys first — we’re rocking out, we all had rock bands and stuff — then I got into the folk music for a second there. I invited all my homies over, and we started the band — Los Lobos,”

Rosas said on KCRW. “We got interested in Mexican folk music because that’s the music of our parents. (It’s) our heritage, and it just felt good to do it.”

With the same name as their 2002 album *Good Morning Aztlán*, Pérez’s musical memoir delves into their artistry deeply and explores it through various media. “Aztlán” refers to the ancestral homeland of the Mexica people in Aztec mythology. In a 2019 interview with Adam Perry for *Westword*, Pérez elaborated how the term “encompasses a lot of things.”

“It’s not some metaphysical thing; it’s just really the

truth, because for Mexican-American kids like us in East L.A. that grew up there, it means something because we weren’t ever really accepted in Mexico,” Pérez said in *Westword*. “It was, ‘What are you?’ They never considered us really Mexicans. Then over here in the United States, we were never accepted as Americans.”

Delving into that space “in between” Mexican and American identities — a concept Chicana scholar Gloria Anzaldúa coined as “Borderlands” — Pérez shared how “Aztlán” encompasses Los Lobos’ kinship.

“So what do you do

when you don’t belong anywhere? If you have the right attitude and the right perspective, you belong everywhere,” Pérez said in his interview with Perry.

“We’ve been everywhere and done everything, and I’d say we get respect from people all over,” Pérez said. “And the music we play is nothing like anybody would expect. And we’re still maintaining the core of who we are, if you know what I mean. We have never smoothed over or censored ourselves; we’re Mexican-American guys from East L.A., and we write about it, too.”

Pérez shed light on the

outward orientation of their artistic expression in a 2019 NPR interview with Felix Contreras.

“What I experienced when I saw America and I saw all of those different parts and how they all fit together — and they all fit together because they all had a commonality and something that made them all alike — that’s the way I approached things,” Pérez told Contreras. “I wanted to drive that home in the songs that I wrote. So everything I approached in that way so that people can interpret it into their own lives, no matter what color you are. ... We’re all the same kind of people, no matter what.”

O’CONNOR

FROM PAGE 1

O’Connor’s debut novel was selected from a record 394 entries — read and whittled down by 118 volunteer Chautauquans who are writers, educators, publicists and avid readers — to win the 13th Prize. The annual, national prize celebrates a book of fiction or literary/narrative nonfiction — or, new this year, poetry — that provides a richly rewarding reading experience and honors the author for a significant contribution to the literary arts.

The long list became a short list, and eventually seven finalists emerged this spring: *Whale Fall*; *We’re Alone: Essays*, by Edwidge Danticat; *No Road Leading Back: An Improbable Escape from the Nazis and the Tangled Way We Tell the Story of the Holocaust*, by Chris Heath; *By the Fire We Carry: The Generations-Long Fight for Justice on Native Land*, by Rebecca Nagle; *The Fertile Earth: A Novel*,

by Ruthvika Rao; *The Light Eaters: How the Unseen World of Plant Intelligence Offers a New Understanding of Life on Earth*, by Zoë Schlanger; and *Load in Nine Times: Poems*, by Frank X Walker.

These finalists — and *Whale Fall* as the eventual winner — were judged and selected by the Prize’s jury: Kwame Alexander, the Michael I. Rudell Artistic Director of Literary Arts; Stephine Hunt, manager director of literary arts; Jordan Steves, Emily and Richard Smucker Chair for Education; Sara Toth, editor of *The Chautauquan Daily*; and Emily Carpenter, Prize administrator and Department of Education coordinator. This year’s guest judges rounded out the jury — award-winning author Andrew Krivák (himself the author of the first book to ever win The Chautauqua Prize) and renowned literary scholar Gena E. Chandler.

For Hunt, the Prize reflects a community of read-

ers voting on their best reading experience of the year. Narrowing the books down to the finalists, each story introduced a new conversation starter.

“Something we are looking for in a Prize winner or finalist is a book that can sit in the center of different conversations with different readers,” Hunt said.

Whale Fall fit the bill. In a sparse and captivating prose, O’Connor presents a bildungsroman set in a seafaring town with a dwindling population before the outbreak of World War II. The introduction of two anthropologists to the island complicates the life of 18-year-old Manod and represents an encroaching mainland and uncertain future.

While the story blossomed from academic interests sparked from her Ph.D. at the University of Birmingham, O’Connor quickly drew familial ties to the coastal towns of the United Kingdom while writing.

“My grandmother was from North Wales and my

grandfather from the west of Ireland,” she said. “... I started thinking and reflecting a bit more on what it would have been like for them to grow up in these communities that had lived with the sea or worked with the sea.”

With the setting generated from an amalgam of coastal histories, O’Connor emphasized that the novel would not exist without the whale at its core. She found inspiration for the novel’s title at a historical lecture that explored how communities in Nova Scotia were transformed by the beaching of whales.

“There were examples of whales being incorporated into town crests or murals of whales being painted in the town,” O’Connor said. “It was really interesting how a natural phenomenon can change the human culture of a place.”

Part of what made the reading experience so compelling for Hunt was the presentation of language in different forms.

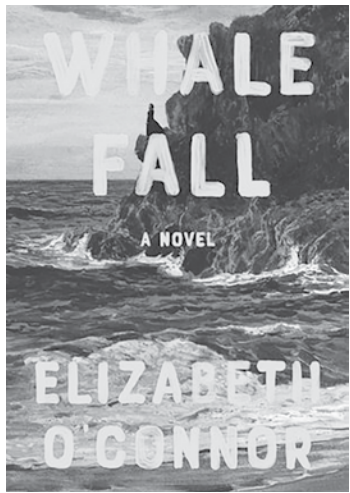
“It is not only a fasci-

—STEPHINE HUNT

Managing Director of Literary Arts,
Chautauqua Institution



O’CONNOR



plotivative, anthropological role she wrote about.

“I felt a real responsibility to be very careful about how I was portraying them and hoping I was not romanticizing them in the same way as these anthropologists did,” O’Connor said.

On Thursday evening, the Literary Arts Center at Alumni Hall welcomed Chautauquans and O’Connor to preview the physical prize in advance of the ceremony today. The reception featured the prize itself, designed by sculptor Raoul Pacheco. Today, O’Connor will address Chautauquans from the podium of the Hall of Philosophy with her book reflecting on the interconnectedness of the natural world and human stories.

“I think humans — as storytelling creatures — take the landscape around them and turn it into emblems of things or symbols and incorporate them into their arts, their crafts and the stories they tell,” O’Connor said.



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FRIEDMAN

FROM PAGE 1

“I think what the president is trying to do is, number one, diffuse as many of the regional conflicts there as possible and even open the possibility of ties between old adversaries like Syria and Israel and Israel and Saudi Arabia,” Friedman said. “That’s number one.”

Second, he hopes to create regional security to keep out China from interfering in regional affairs.

Friedman believes the

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next parts of Trump’s plans in the region are to get American troops out to reduce spending, while making profits from selling weapons. Friedman describing this as a way to “stabilize the region.”

Despite this, he has doubts about an unbiased approach from Trump, given his acceptance of a Boeing 747-8 luxury jetliner from the Qatari government.

“If we’re going to be effective in that region, we need to be a neutral arbiter and not be doing personal business alongside the geopolitical interests of the United States of America,” Friedman said on NPR. “Bad idea.”

He believes America should follow its best interest, following an opinion piece he wrote in *The New York Times*,

JACKSON

FROM PAGE 1

People end up reflecting who they believe God to be into the world, Jackson said. The “whole crux” of this idea is people become like what they worship.

“That’s why this question is so important and has so many ramifications today for our everyday lives,” Jackson said. “It’s not just a private, personal thing — it becomes public, it becomes political.”

Fitting their own narrative to who God is or isn’t can happen consciously or unconsciously, he said.

“People don’t even rec-

ognize that we attempt to fit God into the mold that we want God to be to fit our own agendas,” he said. “That’s the danger of it, that we can unconsciously do that.”

What people say about God is “first and foremost” a revelation of themselves, their souls and their own journeys, Jackson said.

“We’re trying to put into words something that, a lot of times, you can’t really capture, which is also why I’m interested in poetry,” he said. “Oftentimes, it’s one of the reasons why I think so much of different scriptures are written in the form of poetry — because they are

many people still have not grasped is just how sick this current Israeli government is. Too many American officials, lawmakers and American Jews keep trying to tell themselves that this is simply another right-wing Israeli government, but just a little more right. Wrong.”

According to Friedman, Netanyahu told Trump that stronger military action would result in the return of Israeli hostages under Hamas control. Despite America’s aid, no hostages have been released.

“(Netanyahu) and Hamas have been tacitly enabling each other’s political survival for decades,” Friedman wrote. “It is quite possible that this disastrous war will end with both of them still in power.”

trying to describe something or put into words something that often only poetry can get at.”

How people describe and relate to God is also tied to the ways they relate to other people, Jackson said.

“My hope is less about people coming away with a distinct answer to ‘This is what God is like’ and really to build in the practice of sitting with that question again and again and again,” Jackson said, “not feeling like we are coming to the end of that question, but that so much of our transformation happens by sitting with and staying with the questions.”

RELIGION



The Rev. J. Peter Holmes delivers his sermon during morning worship Sunday in the Amphitheater.

JOSEPH CIEMBRONIEWICZ / STAFF PHOTOGRAPHER

Listen, care, build community of love, Holmes urges congregation

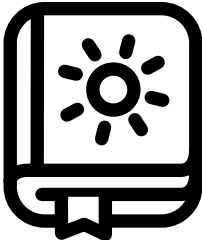
Preaching from John 4:4–26, the story of Jesus and the Samaritan woman, the Rev. J. Peter Holmes delivered a sermon titled “Just Like That” that explored themes of inclusion, compassion and the need for genuine human connection. Holmes preached at the 9:15 a.m. morning worship service Friday in the Amphitheater. Holmes reminded the congregation that the Samaritan woman was an outcast who came to the well at midday, forced by social stigma to avoid others. She had to come by herself at an odd time. Yet Jesus met her there, choosing not the easier, well-traveled route around Samaria, but deliberately passing through it. Holmes asked, “What does it mean if he goes by on the other side?” For Holmes, the encounter illustrated the radical way Christ refuses to exclude. “He doesn’t come to pile on the guilt,” he said. “He comes to embrace us in love.”

A Call to Be Good Samaritans

Holmes connected this story of the Samaritan woman to Jesus’ parable of the Good Samaritan, urging the congregation to follow Christ’s example of listening and caring. “He longs for us all to be good Samaritans,” Holmes said, “to be in relationship, to not assume we have nothing in common, but to share in a community of love.” Citing scientific research that shows humanity shares 99.9% of its DNA, Holmes warned against divisions that fracture the human family. “We can’t let things tear us apart and break the sense of dignity we all share,” he said.

Polarization and Brokenness

Holmes lamented polarization within denominations and families, observing that even at annual assemblies or family gatherings, people often fail to engage in meaningful conversation. “We are born to be in relationship,” he said. “If we are not speaking, if we are not listening, in no time misinformation creeps in. Lies are born, fear grows, and hatred takes root.” He named persistent forms of prejudice — antisemitism, anti-Black racism, and anti-Asian racism — as evi-



MORNING WORSHIP

GUEST COLUMN BY EVANS NYAMADZAWO

dence of humanity’s refusal to truly listen to one another. “Jesus wants to be in conversation,” Holmes said. “Christ sees our brokenness. Jesus is here to share in our humanity, in our suffering.” Holmes also drew on insights from his friend Karoline Lewis, whose writings on the Gospel of John emphasize Christ’s ministry as the Son who lived among people, fully sharing their struggles.

Stories of Community in Action

To illustrate his message, Holmes pointed to the witness of his friend Jon Allen, former Canadian ambassador to Israel, who continues to lead Project Rozana Canada, an initiative uniting healthcare workers even as hospitals in the region collapse. With only one hospital left, Allen has turned to supporting mobile medical vans, embodying a refusal to give up on building community and relationships. Holmes also recalled the principal of a Baptist seminary who, during the Lebanese civil war, invited both his con-

gregation and their neighbors into the seminary for safety. That act of hospitality gave rise to lasting friendships and eventually an annual interfaith dialogue between Muslim leaders and Baptist clergy — a testament, Holmes said, to the power of community in times of crisis.

Who Are Today’s Good Samaritans?

Closing his sermon, Holmes posed a searching question: “Who are we passing by on the other side? Who are today’s Good Samaritans?” He illustrated his point with the story of a man who, after receiving a lifesaving heart transplant, spent years searching for the father of the donor. Holmes likened this to the heart of Jesus being transplanted into the body of Christ — believers beating in rhythm with God’s love. Such love, he suggested, transforms those who appear to have nothing in common into a community reminiscent of the early church described in Acts, “a community that had all things in common.” “May it be so,” Holmes concluded. Melissa Spas, vice president for religion at Chautauqua Institution, presided. Paul Burkhart, read the scripture. The prelude was “Gabriel’s Oboe” by Ennio Morricone, arranged by Frederic Quinet, played by George Wolfe (saxophone) and Joseph Musser (piano). The Motet Choir sang “Jesus, thou joy of loving hearts” by Henry Baker, conducted by Laura Smith, organ scholar and accompanied by Owen Reyda, Organ Scholar. The postlude, performed by Reyda, was Orlando Augustinen Manfield. Support for this week’s preaching and chaplaincy is provided by the Alison and Craig Marthinsen Endowment for the Department of Religion. Mary Lee Talbot will return to her morning worship column this weekend.



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NOTICE

Native Plant Sale

Native Plant Sale Sat. Aug. 16th – 10 am-2 pm @ Chautauqua Marina (104 W. Lake Rd. Rt 394) to benefit Chautauqua Watershed Conservancy (CWC). Native plants will be on sale and Carol Markham, CWC Conservationists will lead buffer walks at 11 am & 1 pm. Carol will be on hand to answer questions about native plant selection and native garden design.

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NORTON AWARDED OPERA GUILD CHAIR



Chautauqua Opera Guild board members congratulate Cynthia Norton after awarding her the Norton Chair in recognition of her service and passion for Chautauqua Opera Company on Monday in the former Intermezzo Restaurant of the St. Elmo. The Norton Chair grants Norton her position on the board in perpetuity. Norton is the great-granddaughter of O.W. and Lucy Norton — the Chautauquans behind the name and the gift of Norton Memorial Hall. Lucy Coit Fanning Norton donated Norton Hall to Chautauqua Institution in 1929 in memory of her husband and daughter, ensuring nearly 100 years (thus far) of opera at Chautauqua — work that Cynthia Norton and the Opera Guild continue to support to this day.

Fine Fund supports Los Lobos concert

The Scott and Patti Fine Endowment Fund is supporting the performance by Los Lobos at 8:15 p.m. tonight in the Amphitheater. The Fines established the endowment in 2006. Scott Fine graduated from Cornell University with a Bachelor of Arts in mathematical modeling and later received a Master of Busi-

ness Administration from Stanford University. He began his professional career at McKinsey & Company. He served in the investment banking division of Goldman Sachs for a decade before becoming the CFO of RELTEC Corporation and then general partner at Morgenthaler Partners, a private equity firm.

Since 2003, he has been a professor of finance at Case Western Reserve University's Weatherhead School of Management. Patti Fine also graduated from Cornell University, with a degree in industrial and labor relations. She began her career at IBM and later became a middle school science teacher at

Lawrence School. At Chautauqua, Scott Fine has served as a member of several task forces and has served as a director of the Chautauqua Hotel Corporation. The Fines and their six children live in Cleveland and have been enjoying Chautauqua for more than 15 years.

Bucher Lectureship provides for Jackson

The Glenn R. Bucher Memorial Lectureship is providing support for Drew Jackson's Interfaith Lecture at 2 p.m. today in the Hall of Philosophy. The Glenn R. Bucher Memorial Lectureship was created by Mary K. Bucher to memorialize her husband of 56 years, Glenn Bucher, who passed away in 2019. Glenn graduated from Elizabethtown College and received his

Master of Divinity degree from Union Theological Seminary and his Doctor of Philosophy from Boston University. During his professional career, Dr. Bucher served as a professor and administrator at a variety of colleges and universities across the country. Glenn and Mary enjoyed many Chautauqua summers together. Beginning in the 1970s, Glenn became in-

volved with the Department of Religion, including offering an interfaith religion series. In the 1980s, while teaching at the College of Wooster, Glenn hosted alumni gatherings at Chautauqua for the college. Glenn's affinity for music began in his early years and flourished in the Chautauqua environment. In high school, he and three friends formed a quartet called The

Four Keys. The Four Keys reunited in 2003 as an octet that included their significant others. The Four Keys Octet sang around the grounds in chapels and at teas for many years, sharing the joy of song with countless Chautauquans. This lectureship honors and continues Dr. Bucher's lengthy involvement with the Department of Religion at Chautauqua.

Anderson, Smucker, Lincoln funds support Friedman

The Malcolm Anderson Lecture Fund, the Emily and Richard Smucker Lectureship Fund and the Helen C. Lincoln Fund for International Programming are providing support for the 10:45 a.m. lecture by Thomas Friedman today in the Amphitheater. The Malcolm Anderson Lecture Fund was established in 1987 to honor D. Malcolm Anderson of Chautauqua and Pittsburgh. Malcolm was a fourth-generation Chautauquan and a trustee of the Institution from 1982 to 1990. He served as U.S. attorney for the Western District of Pennsylvania and later as assistant attorney general for the Department of Justice. He

was founding partner in the Pittsburgh law firm of Anderson, Moreland and Bush. He retired to Bradenton, Florida, and passed away Oct. 9, 1998. The Smucker Lectureship is also providing support. The Smuckers established the lectureship in 2007 to bring speakers to the grounds for longer periods of time to allow them to participate more fully in the community's dialogue about the week's theme. Emily Smucker, who passed away in 2023, was an active volunteer in Orrville, Ohio, and served as a director at the Institute for American Values. She and her husband, Richard, both graduates of Miami Univer-

sity (Ohio), were introduced to Chautauqua in the early '70s by friends. They became property owners in 1991. Richard retired as executive chairman of The J. M. Smucker Company in 2022, following 50 years with the company. He is the great-grandson of J.M. (Jerome Monroe) Smucker, who founded the company bearing his name in Orrville in 1897. Richard received a Master of Business Administration from the Wharton School of the University of Pennsylvania. Richard also formerly served as a director of Sherwin-Williams Company. Also supporting today's lecture is the Helen C. Lincoln Fund for International

Programming. The fund was established to honor the life of Helen C. Lincoln, a member of a family whose name is well-known and visible on the grounds. Helen Lincoln and her husband provided Lincoln Dormitory, Lincoln Park and the Newberry Gardens near Smith Wilkes Hall. Mrs. Lincoln also endowed a maintenance fund for Lincoln Dormitory, to which her son David added. She died in 1994 at the age of 103. A high school teacher in Circleville, Ohio, Mrs. Lincoln married John C. Lincoln in 1918. They moved to Arizona in the 1930s but returned for summer visits to Chautauqua.

CROSSWORD

By THOMAS JOSEPH

ACROSS

1 Quartet doubled

6 Viking of the comics

11 Bear out

12 Earlier, quaintly

13 Blood bank worker

14 R2-D2, for one

15 "My treat"

17 Throws in

18 Hay's place

20 Fold member

22 Gallery fill

23 Some steaks

26 Western resort lake

28 Deplete

29 Iron or iodine

31 Numerical prefix

32 Broad

33 Horn sound

34 Mailbox part

36 Shop item

38 Docking spots

40 Bakery come-on

43 Little hooter

44 Foe

45 Lingerie item

46 Public outburst

DOWN

1 Be decisive

2 Weep

3 Hit for the Carpenters

4 Calendar entry

5 Service period

6 Suffered from

7 Slope-roofed homes

8 Hit for the Carpenters

9 Parched

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Yesterday's answer

10 Cincinnati team
16 Yale rooter
18 Past due
19 Test type
21 Touch on
23 Clarinet part
24 Mark's replacement
25 Narrow point of land
27 Left out
30 Catch
33 Donut-shaped
34 Set eyes on
35 Rob of "The Floor"
37 Crew members
39 Messy digs
41 Supply with staff
42 Pub brew

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45						46			

8-15

AXYDLBAAXR
is LONGFELLOW

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

8-15

CRYPTOQUOTE

JWK VRQJWKQ LZK BKJT FZJL
JWK CFYMKQZKTT, JWK
BQKRJKQ FT JWK RJJQRHJFLZ
LV FJT YLZKYE VQKKMLP.
— JKMMELLLTKIKYJ

Yesterday's Cryptoquote: ANGER CAN TEACH US FORGIVENESS, HATE CAN TEACH US LOVE, AND WAR CAN TEACH US PEACE. — LE LY HAYSLIP

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.

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Difficulty: ★★★★★ 8/15

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

Difficulty: ★★★ 8/14

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COMMUNITY

A DAY ON THE GREEN



Above left, Judy Walsh rolls her bowl as, from left, Donna Newton, Nick Stupiansky and John Newhall look on Friday, Aug. 1, at the Irwin Bowling Green. Top right, from left, Jeff Rowley, Dennis Carmichael, Jim Bertine and Charlie Chadbourn examine the distances between their bowls and the jack. Above right, Bertine takes a precise measurement.



Above left, Judy Walsh adds her group’s points to the scoreboard. Above right, Bertine rolls his bowl during a match.



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- Gow School Parent

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PROGRAM

F

FRIDAY
AUGUST 15

- 6:00 **Sunrise Kayak & Paddleboard.**
Sign up with payment one to two days before event at 716-357-6281 or sportsclub@chq.org. Sports Club
- 7:00 (7–11) **Chautauqua Farmers Market.** Massey and Miller
- 7:00 (7–9) “**Dawn Patrol**” **Round Robin Doubles.** (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center
- 7:45 **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 Daily Word Meditation. (Programmed by Unity of Chautauqua.) Hall of Missions left side door
- 8:30 (8:30–8:45) **Chautauqua Mystic Heart.** Leader: **Monte Thompson** (Movement and Meditation.) Hall of Philosophy Grove
- 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 Jack’s Nature Walk. (Programmed by the Bird, Tree & Garden Club.) Jack Gulvin, naturalist. Smith Wilkes Hall
- 9:15 **Masters Series Roundtable.** “Morning Muse: A Conversation with Andrew Krivák.” Fee. Literary Arts Center at Alumni Hall Ballroom
- 9:15 **ECUMENICAL WORSHIP.** The **Rev. J. Peter Holmes**, Minister, Yorkminster Park Baptist Church, Toronto. Amphitheater and CHQ Assembly
- 9:15 Jewish Discussions. (Programmed by Zigdon Chabad Jewish House.) “Jewish Mysticism & Philosophy.” Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House
- 10:00 (10-3) **Archives Exhibitions Open.** “True and False Artifacts.” Oliver Archives Center
- 10:15 **Service of Blessing and Healing.** UCC Randell Chapel
- 10:45 **CHAUTAUQUA LECTURE SERIES.** **Thomas Friedman**, foreign affairs columnist, *The New York Times*. Amphitheater and CHQ Assembly (Livestream Only)
- 11:00 (11–5) **Gallery Exhibitions Open.** Strohl Art Center and Fowler-Kellogg Art Center



GEORGE KOLOSKI / STAFF PHOTOGRAPHER

Monte Thompson leads Chautauquans in a Mystic Heart Movement and Meditation session Monday morning in the grove by the Hall of Philosophy. Thompson leads these sessions from 8:30 to 8:45 a.m. every Monday, Wednesday and Friday, offering up a gentle way to start the day.

- 11:30 (11:30–2) Koshers Food Tent. (Programmed by Zigdon Chabad Jewish House.) Bestor Plaza

12:00 (12–2) Flea Boutique. (Programmed by the Chautauqua Women’s Club.) Behind Colonnade

12:15 **Summer on the Steps: CLSC Unbound Book Discussion and Watch Party.** (Programmed by Chautauqua Literary Arts.) *Harlem Rhapsody*, by Victoria Christopher Murray and *The Queens of Crime*, by Marie Benedict. Presented by Stuart Biersch and Mary Weiser. Literary Arts Center at Alumni Hall Ballroom

12:15 Challah Baking Class. (Programmed by Zigdon Chabad Jewish House.) Zigdon Chabad Jewish House

12:15 Twelve-Step Meeting. Marion Lawrence Room, Hurlbut Church Marion Lawrence Room

12:30 **Post-Lecture Discussion.** **Jason Rech**, professor and chair, Center for Aquatic and Watershed Sciences, Geology and Environmental Earth Science, Institute for the Environment and Sustainability, Miami University of Ohio; 2025

11:30 Miami-Chautauqua Faculty Fellow. Smith Wilkes Hall

12:30 (12:30-1:30) Scholars @ The Smith: Annie Storr. “Two Chicago Women at Chautauqua: Addie Mae Smith Wilkes and Ellen Gates Starr.” Smith Memorial Library

12:30 Introduction to Jumu’ah Muslim Prayer. Jumu’ah Prayer Service will follow. Hall of Christ Sanctuary

12:30 Betsy’s Garden Walk. (Programmed by the Bird, Tree & Garden Club.) “Raising and Tagging Monarch Butterflies.” Betsy Burgeson, supervisor of garden and landscapes, Chautauqua Institution. Butterfly Garden

12:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Lutheran House

12:45 Catholic Seminar Speaker Series. “Mary Magdalene: Legends vs. Scripture - Persecution vs. Resurrection.” Rita L. Houlihan, retired change strategy consultant, New York, New York. Methodist House Chapel

1:00 **English Lawn Bowling.** 20-minute free instruction, then opt to play for fee. Bowling Green

1:00 Open House. (Programmed by the African American Heritage House.) African American Heritage House, 40 Scott

1:00 (1-3) Mah Jongg. (Programmed by the Chautauqua Women’s Club.) Memberships available at the door. CWC House

1:15 Informal Critique Session. (Programmed by the Friends of the Chautauqua Writers’ Center.) Bring 10 copies of one page of poetry or prose. Literary Arts Center at Alumni Hall

1:30 **Public Shuttle Tour of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center. This tour is wheelchair accessible.) Leave from Main Gate Welcome Center

2:00 **INTERFAITH LECTURE SERIES.** **Drew Jackson**, poet, speaker, and public theologian. Hall of Philosophy and CHQ Assembly

2:00 (2-3) Authors @ The Smith: Gary Sirak in conversation with Jane Kerschner. How to Retire and Not Die. Smith Memorial Library

3:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) U.U. House

3:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Episcopal Cottage

3:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Literary Arts Center at Alumni Hall

3:30 (3:30-4:30) **CANCELED** Smith: Children’s book w/ Smith Memorial Library

3:30 **CHAUTAUQUA PRIZE AWARD CEREMONY AND PRESENTATION.** *Whale Fall: A Novel* by **Elizabeth O’Connor**. Hall of Philosophy and CHQ Assembly

5:00 Hebrew Congregation Evening Service. “Kabbalat Shabbat.” Rabbi Cookie Lea Olshein, resident rabbinic scholar, Congregation Ner Tamid, Henderson, Nevada. Shabbat’zza – Post-Service Pizza Picnic in the Park. Bring your own beverage, salad or dessert to share. If rain, service at Smith Wilkes Hall and no Shabbat’zza. Miller Park

5:15 **Cinema Film Screening.** “The Life of Chuck.” Fee. Chautauqua

Cinema

6:00 **THEATER. New Play Workshop Reading.** *Best for Baby* by Sharyn Rothstein, directed by Oliver Butler. (Reserved seating; purchase tickets at Main Gate Welcome Center or Visitors Center ticket offices and one hour before curtain at Bratton kiosk.) Talkback to follow. Bratton Theater

6:15 Chautauqua Choir Rehearsal. Anyone interested in singing for Sunday worship must attend one rehearsal; two or more recommended. Fletcher Music Hall

6:30 **Masters Series Roundtable.** Thomas Friedman. Fee. Norton Hall

6:45 Community Shabbat Dinner. (Programmed by Zigdon Chabad Jewish House.) RSVP required. Fee. Zigdon Chabad Jewish House

7:30 Sung Compline. (Programmed by the Episcopal Cottage.) Episcopal Chapel of the Good Shepherd.

8:00 **Cinema Film Screening.** “F1: The Movie.” Fee. Chautauqua Cinema.

8:15 **AMPHITHEATER SPECIAL. Los Lobos.** Amphitheater

10:00 **THEATER. Bratton Late Night.** Talent showcase with **2025 Chautauqua Theater Company Conservatory Actors.** (General Admission; purchase tickets at Main Gate Welcome Center or Visitors Center ticket offices and one hour before curtain at Bratton kiosk.) Bratton Theater

Hurlbut Church Sanctuary

11:30 **Chautauqua Literary and Scientific Circle Bryant Day Ceremony.** (Programmed by Chautauqua Literary Arts.) Miller Park

11:30 (11:30–2) Koshers Food Tent. (Programmed by Zigdon Chabad Jewish House.) Bestor Plaza

12:30 Chabad Jewish House Lunch n’ Learn. “Ethics of our Fathers.” Rabbi Zalman and Esther Vilenkin. Zigdon Chabad Jewish House

1:00 (1–5) **Gallery Exhibitions Open.** Strohl Art Center and Fowler-Kellogg Art Center

2:00 **Public Shuttle Tour of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center. This tour is wheelchair accessible.) Leave from Main Gate Welcome Center

2:00 **THEATER. New Play Workshop Reading.** CTC Commission of *Best for Baby* by Sharyn Rothstein, directed by Oliver Butler. (Reserved seating; purchase tickets at Main Gate Welcome Center or Visitors Center ticket offices and one hour before curtain at Bratton kiosk.) Talkback to follow. Bratton Theater

3:00 **Contemporary Issues Forum.** (Programmed by the Chautauqua Women’s Club.) “Lessons from COVID, The Imminent Avian Flu Threat, and The Certainty of Future Pandemics.” **Maureen Lichtveld, M.D.**, dean, School of Public Health; Jonas Salk Professor of Population Health, Professor of Environmental and Occupational Health, University of Pittsburgh. Hall of Philosophy

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1 John 3:17

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SATURDAY
AUGUST 16

- 7:00 (7–11) **Chautauqua Farmers Market.** Massey and Miller
- 7:15 **Chautauqua Mystic Heart Meditation Program.** Leader: **Carol McKiernan** (Silent Meditation/Centering Prayer.) Hall of Philosophy
- 9:30 Chabad Jewish House Community Shabbat Service. Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House
- 9:30 Torah Study. (Programmed by the Hebrew Congregation of Chautauqua.) “Torah for Today’s Times.” Hurlbut Church Sanctuary Lower Level.
- 10:30 Sabbath Morning Worship. (Programmed by the Hebrew Congregation of Chautauqua.) Rabbi Cookie Lea Olshein, resident rabbinic scholar, Congregation Ner Tamid, Henderson, Nevada. Susan Goldberg Schwartz, cantorial soloist. Kiddush lunch to follow.
- 5:00 Catholic Mass. Hall of Philosophy
- 5:00 **Cinema Film Screening.** “F1: The Movie.” Fee. Chautauqua Cinema.
- 6:15 Chautauqua Choir Rehearsal. Anyone interested in singing for Sunday worship must attend one rehearsal; two or more recommended. Fletcher Music Hall
- 6:45 **Pre-Concert Lecture. David B. Levy.** Hultquist Center 101
- 7:30 **THEATER. Chautauqua Theater Company** presents the world premiere and CTC commission of *The Witnesses* (formerly *Tell Me You’re Dying*). (Reserved seating; purchase tickets at Main Gate Welcome Center or Visitors Center ticket offices and one hour before curtain at Bratton kiosk.) Live Audio Description. Talkback to follow. Bratton Theater
- 8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA.** “Gershwin’s Concerto in F.” **Rossen Milanov**, conductor, **Aaron Diehl**, piano. Amphitheater
- Antonin Dvorak: The Water Goblin, Op. 107
- Carlos Simon: Four Black American Dances
- George Gershwin: Piano Concerto in F
- 8:30 **Cinema Film Screening.** “The Life of Chuck.” Fee. Chautauqua Cinema

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