



Healing, Community & Faith

Grant to perform in Amp, explore connection, health through music

JENNA OUTCALT
STAFF WRITER

When Amy Grant started writing *The Me That Remains*, she was more concerned with getting in touch with herself and her creativity than creating an album.

“I didn’t realize I was making a record,” she said. “I was leaning back into things that had been helpful to me in my life.”

Grant wrote the album during her recovery from a 2022 bike accident that caused a traumatic brain injury. Two years after the accident, she received test results from a neuropsychologist that discouraged her all over again.

“I feel like I’m down the hall,” she explained. “Like everybody’s hanging out in the family room cracking jokes, and I am down the hall in a back bedroom and I cannot keep up.”

Now back on tour, Grant will perform at 8 p.m. tonight in the Amphitheater with the goal of connecting Chautauquans to themselves and one another through music.

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GRANT

Author Eggers to explore art rules, market forces

ARIANNA NEVAREZ
STAFF WRITER

Since he was young, Dave Eggers was drawn to art, according to an interview with NPR. In first grade, writing became his “artistic centerpiece.” Now, he has six books to his name.

At 10:45 a.m. today in the Amphitheater, Eggers will deliver a lecture based on the themes of his recently published book, *Contrapposto*.

In his career, Eggers has written books ranging from a memoir to dystopian novels. They include *The Eyes and the Impossible*, *The Circle*, *The Monk of Mokha*, *Heroes of the Frontier*, *A Hologram for the King*, *What Is the What* and *Contrapposto*. He is also the founder of McSweeney’s, an independent, nonprofit publishing company and humor outlet based in San Francisco.

In June 2026, he published his latest release, which centers on two characters, Cricket and Olympia, and their complex relationship full of love and art. The book is “a wild and beautiful examination of the rules and market forces of the art world,” according to the publisher’s description.

In an interview with McSweeney’s, interviewer Knopf noted this novel argues for “the irreplaceable connection that can occur between two humans, in either romance or friendship.” The interviewer asked Eggers if he thought the connection between the main characters is “rare.”

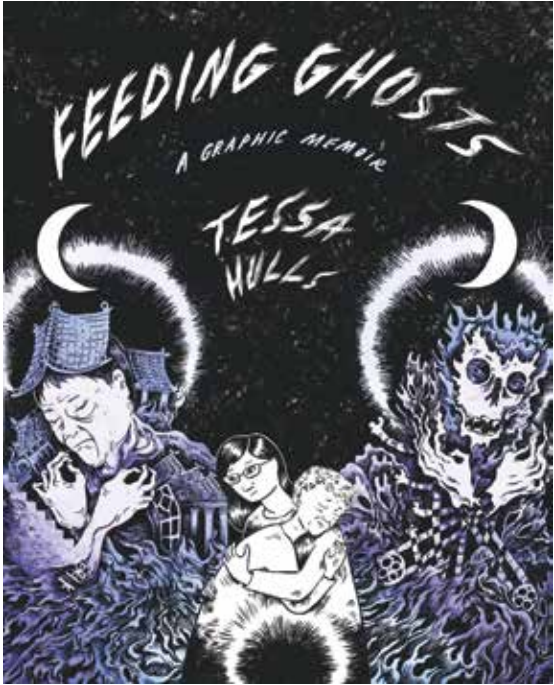
“For millions of people, there are times when you’re in love, then you’re friends, and maybe love happens again ... The line for Cricket and Olympia is blurry, which I think happens with so many people who don’t get married but who provide a certain familiar comfort to each other,” Eggers said in the interview. “Together they have a kind of perfect imbalance, which is really about as good as we can do.”

While Eggers is an artist himself, he has also moved to support the arts community through Art + Water, which, according to its website, is “an art space and cultural hub dedicated to providing equitable artist workspaces, high-quality, rigorous instruction and meaningful public engagement with contemporary art.”

—DAVE EGGERS
Author of *Contrapposto*

See **EGGERS**, Page 4

Author Hulls to discuss ‘Feeding Ghosts’ memoir for CLSC



HULLS

NORA SMITH
STAFF WRITER

At an off-grid homestead in the wilderness, having just returned from a four-day mountaineering trip, Tessa Hulls, artist, writer and adventurer, said she’s excited for her next voyage: Chautauqua Institution.

“I like being thrown into the deep end of things,” Hulls said, regarding coming to Chautauqua for the first time to present her Pulitzer Prize-winning graphic memoir and Chautauqua Literary and Scientific Circle Week Five selection, *Feeding Ghosts: A Graphic Memoir*.

Having spent time in the wilderness surrounded by natural spaces, Hulls said she teaches her body to understand what a story is, and when she returns to her desk to write and attempt to translate a scene into text, she often thinks back to moments of recognition in her body, such as how it feels to climb a mountain or speed down a hill on a mountain bike.

“What I can offer is a much more feral perspective than almost any writer that’s going to come through [Chautauqua],” Hulls said. “... For me, writing is the necessary byproduct of the way that I want to live, but it’s not what I lead with.”

Hulls said she will speak about literal landscapes throughout her presentation at 2 p.m. today in the Hall of Philosophy.

“I’m going to be talking about braided rivers,” Hulls said. “I’m going to be talking about glacial erratics, alluvial fans, and I’m re-

ally interested in forcing people to ask themselves, ‘Where have I become dead to my own wilderness?’ ... that’s what I actually want to talk about.”

As time passes and Hulls grows more distant from when she was working on *Feeding Ghosts*, she said she has realized that she didn’t necessarily intend to make a book, but rather, a watershed.

“I’m really interested in braided rivers, in a literal sense of having stared at them for so long in Alaska, and I knew that that’s what I wanted to do with my family’s story,” Hulls said. “I wanted to show all the complex channels of this river, and I couldn’t do it just in prose.”

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IN TODAY’S DAILY



HARNESSING THE POWER OF MUSIC

Hendler shares his musical journey, how song can create spaces of dialogue and reflection.

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A LEGACY OF SONG AND PERFORMANCE

Chautauqua Opera Guild hosts annual picnic, highlights the history and future of Norton Hall.

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IMPROVISATORY & UNPREDICTABLE

‘Best for Baby’ lead Owen talks audience relationship, creative craft, license to clown.

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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 Gracie Szablewski 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.

Banner carriers

Have you ever been a banner carrier? Are you a graduate of the Boys' and Girls' Club? If you would like to carry a banner in the Recognition Day parade on Aug. 5, contact Evelyn Waldron at Alumni Hall.

Tea in honor of Lucy Karslake and all banner makers

If you have ever created, designed or served on a banner committee, we are celebrating you. Please come to tea at 3 p.m. Aug. 9 on the porch at Alumni Hall. RSVP requested at aacslschq@gmail.com.

Library news

From noon to 2 today and Saturday on the front porch of Smith Memorial Library, join "Stonework Play" with Di-ana Suskind. All ages are welcome to stop by and tell your story using nature and art. At 12:30 today in the upstairs classroom, John DeDakis, mystery author and former CNN editor, will share his life journey: "From Journalist to Novelist (or How I Learned to Make it Up)."

Women's Club news

The Flea Boutique will be open from noon to 2 p.m. behind the Colonnade. Members are invited to attend a Friday Member Social Hour from 4:30 to 6 p.m. at the CWC House. \$20 entry fee.

Johnson to facilitate end-of-week discussion as part of Miami partnership

At 12:30 p.m. Friday in Smith Wilkes Hall, Katie N. Johnson will facilitate a post-lecture discussion to help attendees unpack Week Four's lectures and programs. Johnson is a professor of English and an affiliate of film and women's gender and sexuality studies at Miami University of Ohio and a 2026 Miami-Chautauqua Faculty Fellow.

Friday at the
CINEMA

Friday, July 31

GIRLS LIKE GIRLS - 2:00

Over the course of one sun-drenched summer, new-girl-in-town Coley (*Maya Da Costa*) falls in love for the first time while learning to accept herself along the way. "Beautifully shot and tenderly acted," -*Angie Han, The Hollywood Reporter* (R, 90m)

DESCENT: INTO THE BLUE - 4:30

Climate Change Initiative - Special Filmmaker Event - Free Admission! Showcasing the best of the human spirit as volunteers fight to save our ocean's ecosystem and critically endangered coral reefs. Inspired by the symphony *Terra Nostra* by **Christophe Chagnard**. Director **Rory Fielding** will host discussion to follow.(NR, 59m)

PROJECT HAIL MARY - 7:00

When science teacher Ryland Grace (**Ryan Gosling**) wakes up alone on a spaceship light years from home he uncovers his mission to save the Earth's sun from a mysterious threat, and discovers that an unexpected alien friendship may be the key. "Hard sci-fi with a soft heart."-*Matt Singer, ScreenCrush* (PG-13, 156m)

THE CHQ DAILY

SOCIAL MEDIA

Keep up with the 2026 season at *The Chautauquan Daily* in words, photos, audio and video through our social platforms.


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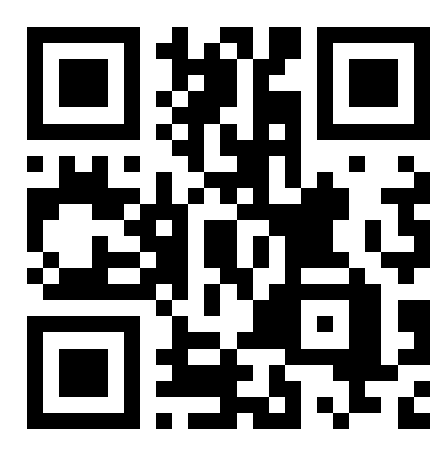

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SKYLAR SEAVEY / STAFF PHOTOGRAPHER

Chautauqua Opera Conservatory students and faculty stand Wednesday outside of McKnight Hall.

Opera Conservatory showcase growth in Sing-Out

LAYLA VINSON
STAFF WRITER

After four intense and gratifying weeks of collaboration and pedagogy, Chautauqua Opera Conservatory closes out its season with its annual Sing-Out at 2 p.m. today in Fletcher Music Hall. Displaying a range of performances from arias to spirituals, the event will surpass the storytelling of an operatic plot and showcase each student's development in their journey at Chautauqua Institution.

"This is the chance for [Conservatory students] to showcase their talents as individuals, so they're going to be giving you lots of highlights: great moments from operas and in their repertoire as opposed to sort of part of a bigger production," Jonathan Beyer, director of the Conservatory, said. "So it allows the audience to get to know them more personally as a singer and artist, because they're just up there on their own."

While audiences had the opportunity to catch a glimpse of the singers as individuals at the Sing-In at the beginning of the season, Beyer deems the Sing-Out as having a "lighter, celebratory energy," devoid of the early nerves from weeks prior. These inhibitions have faded as each student improved on specific areas of their study,

whether that be vocally, dramatically or musically.

Reflecting that growth brought to the surface with the help of Conservatory faculty, baritone Brendon Rapushaj expressed great appreciation for the master class series throughout the season — particularly for his session with Kevin Murphy, which he deemed "probably one of the best coachings I've ever had in my life."

"Going back to something a little more intimate really kind of centered me vocally, but also just artistically," Rapushaj recounted, highlighting Murphy's sensitivity to the interconnection between language and music in his teaching. "... I've found that genuinely, across the board with every single person that I've worked with, that I haven't had an experience that wasn't utterly impactful."

Offering a shared perspective on the meaningful connections and coachings at Chautauqua, baritone Clinton Garrison harbors great gratitude towards the overwhelming support from both the faculty and community.

"It just feels very nice to know that the work that we're doing isn't just being done for an empty room. It's being done for people who actually want to come out and want to support young people pursuing the arts,"

Garrison said, expressing pleasant surprise at the consistent attendance for events that range from the main-stage double-bill to weekly master classes. "I would say that the support from the community has been felt, and it's truly appreciated."

Garrison reflected on the diverse array of guests who joined the faculty through the master class program, highlighting the distinct individuality of each artist as experts in their respective fields. The guidance and supported advice spans past the pedagogical agenda of the Conservatory through organizations such as the Chautauqua Connections Program, which seeks to enhance support systems for students or early-career artists by linking them with a host individual or family in the Chautauqua community.

"I want to shout out the Connect Program," Garrison said. "The Connect Program, I think, is brilliant. I was connected with Joyce and Scott [Brasted] and they have been nothing but loving, kind and embracing people. And I know my colleagues who are also part of the Connect Program feel the same way."

Looking back on the season at large, Rapushaj also found hearth and appreciation for Chautauqua's atmosphere in the midst of nature and its slower lifestyle,

both of which differ drastically from his childhood in the Bronx and current studies in Manhattan.

"Being here has allowed me to take deep breaths, a lot of deep breaths," Rapushaj laughed, deeming the rural lifestyle as a breath of fresh air in spite of recent bouts of smog that plagued the area. "And I've loved that, and I think it's only helped my artistry because I personally think that artists are just an extension of the person. And if you take care of the person, you take care of whatever art that you're trying to present as well."

With such positive words to share about the season, Rapushaj and Garrison look forward to the Sing-Out. Offering "Come Paride Vez-zoso" by Gaetano Donizetti and "Steal Away" by Shawn Okpebholo respectively, the baritones will provide a range of repertoire for their final Chautauqua showing of the year.

"There's going to be a joy in this [Sing-Out] that is going to be really exciting," Beyer said. "I think this is a chance for everyone to just exude the joy of singing, and there's no pressure or outcome on the line. It will be a variety of pieces, it will be people having fun and showing off an even better skill than they came in with."

Play-out Recital to conclude season for Piano Program

CODY ENGLANDER
STAFF WRITER

In his five weeks at Chautauqua Institution as a piano student, Max Artemenko finds inspiration everywhere.

"I've been inspired by every pianist," he said. "I've been inspired from the first chords, from the first notes. I was like, 'I will learn everything from them.' You are learning something from them, like their way of playing, their relationship to this life."

At 4 p.m. today in Sherwood-Marsh Studios, students in the Piano Program will present a series of music for one and two pianos in a farewell recital to Chautauqua. Nicola Melville, chair of the Chautauqua Piano Program, described the Play-Out Recital as a farewell to the community, with a mix of classical music and lighter pieces mixed in.

Artemenko, originally from Ukraine, first heard about Chautauqua from Alexander Kobrin, the Heintzelman Family Artistic Advisor for the Chautauqua Piano Program, though he originally began his musical journey as a choir student.

"I was singing, singing, singing, it was like my major," Artemenko said. "Piano was like a minor. I knew how to press keys, but only in a treble clef."

Eventually, he found an affinity for the piano through a

professor's recommendation.

"One professor from our conservatory came to me after my last exam day and asked if I wanted to start a formal practice," Artemenko said. "I was 14 years old. I said, 'Of course.' She gave me a repertoire, and I learned bass clef, very low in the register."

He began taking the instrument very seriously and has dreams of becoming a great pianist. Eventually, he ended up in Chautauqua Institution's Piano Program, where he reunited with Kobrin, his instructor from the Lancaster program.

"I had a master class with Professor Kobrin," Artemenko said. "He's a magician. I will remember those two master classes for the rest of my life."

Ahead of today's performance, he said he plans to play a piece very familiar to him, which he plans on mastering when he gets back to London.

"I will play Rachmaninoff Op. 39 No. 1," Artemenko said. "It's very stormy, kind of like waves, or maybe a lake. It's the middle section of this étude, like the middle of the night and you have no lights around. And, also, I have to play the same étude back in London, so it's a nice practice run."

While already having a master's degree and multiple appearances at prestigious piano festivals, Artemenko still dreams of being a professional pianist.



SAM HUFFMAN / STAFF PHOTOGRAPHER

School of Music Pianist Max Artemenko first heard about Chautauqua from Alexander Kobrin, the Heintzelman Family Artistic Advisor for the Chautauqua Piano Program.

gious piano festivals, Artemenko still dreams of being a professional pianist.

"Musicians and pianists are different things. Maybe I'm already a musician, but I have not become a pianist

yet," Artemenko said. "... I know I will never be satisfied with my playing on stage. I know I'll never say, 'That was the best concert of my life.' If I had that concert, I would stop being a pianist and musician."

LECTURE

Hendler shares musical journey, how he formed a diverse choir

ARIANNA NEVAREZ
STAFF WRITER

In most movements, Micah Hendler said dialogue and justice are often pitted against one another, but neither is sufficient on its own. He said both are necessary to create solutions to today's problems. Throughout his life, he has faced a question of how to intertwine them to create something powerful.

"I'm still seeking the answer to that question, but I'm not doing so alone," Hendler said. "I have fellow seekers in the group of Palestinian and Israeli young people in Jerusalem called the Jerusalem Youth Chorus, or JYC for short."

At 10:45 a.m. Thursday in the Amphitheater, JYC founder and artistic director Hendler shared insights into his relationship with music, how the JYC has fostered a place for dialogue and shared his perspective on how to create change through conversation. He even turned the Amphitheater into a choir.

During Week Five's "Art and Artists Against the Odds," Hendler said the singers he works with fit the week perfectly. The singers in JYC are teenagers who come from East and West Jerusalem, but he said the route they travel "demands courage." Hendler shared that an Israeli soldier stopped one of the choir's Palestinian singers on his way to practice, and the officer forced the boy to sing in order to be released.

"When that is what it costs to show up to sing, you have to ask a serious question: What is singing for, and how can we defend it?" Hendler said.

In response to this situation, the JYC created a song called "Reason to Love," which stems from the Jewish phrase "ahavat chinam," which translates to "baseless love."

Hendler recalled the first

time he harmonized with others and how music became a constant throughout the rest of his life. He realized that music could be a tool to create a sense of "togetherness and trust."

On a ninth-grade community service trip, Hendler said he heard about the Seeds of Peace camp, which brought children from conflict zones together and allowed for "structured conversations about challenging topics." He ended up attending the camp and said listening to his Palestinian friends describe their lives of fear challenged his beliefs and made him think more critically.

"I listened to my new Palestinian friends describe their lives shaped by loss, by checkpoints, by fear of the same soldiers I had been raised to see only as protectors," Hendler said. "I began to see the shadows cast by those I had looked up to only as idols. Being in dialogue challenged everything I thought I knew from growing up."

Hendler said dialogue "reveals story by story what each of us cannot see on our own." He said he also saw how music could create "a sense of shared identity" in a group of people who were taught they would not get along or have anything in common.

Hendler said in October 2000, Israeli police killed Asel Asleh, a 17-year-old Palestinian citizen of Israel, while he was peacefully protesting. This event that changed Hendler's life with-out even knowing Asleh.

"Israel convened an official state commission of inquiry to investigate the protests in which Asel and 12 other Palestinians of Israel, citizens of Israel, were killed in October," Hendler said. "The commission condemned the police's use of lethal force, and still no one was ever indicted — not for the death of Asel."

Hendler said the absence of accountability is "not the exception" and "is closer to the rule." He also said this was "one of the most tragic pieces of the violence in Israel and Palestine" because he said the act committed was "agnostic to a victim's own views, attitudes toward the other, or even actions toward a better future."

"The Israeli policeman who shot Asel in 2000 didn't bother to ask him first whether he believed in peace, and the Palestinian militants who killed Vivian Silver, a fellow peacebuilder of mine, on October 7 didn't first stop to learn that she spent much of her time helping Palestinians from Gaza get to Israeli hospitals for medical treatment," Hendler said. "They were too full of hate and fear and an assuredness that what they were doing was right to consider the human being in front of them."

When Hendler visited the Seeds of Peace camp, he learned about Asleh's death. Hendler then created "the most profound piece of music [he had] created in [his] whole almost 18 years of life until that moment," which centered around Asleh's favorite poem; he performed it for Asleh's parents.

When Hendler turned to see their reaction, he received blank stares. They thanked him, but he continued to wonder about the experience and reflected on it through a question he wrote in his notebook: "Why did I assume that my music would be meaningful to them in the first place?"

"I was writing with musical stereotypes, and they did not like it," Hendler said. "It was just another blind spot that I had. ... That night, they gave me Asel's room to sleep in. I lay awake in the bed of a boy who believed in this field, who was killed at the same age



GABRIEL MILBY / STAFF PHOTOGRAPHER
Micah Hendler, founder and artistic director of the Jerusalem Youth Chorus talks about creating dialogue through music Thursday in the Amphitheater.

that I was when I lay there, and I asked myself a question that has driven me ever since: What is my responsibility? What am I going to do with the skills, passions and understandings that I have, and the opportunities that I have been given?"

As a student at Yale University, Hendler wrote his thesis about what he had experienced at Seeds of Peace, a place with controllable variables, and whether something like this could survive on the ground in Jerusalem, where he said there are multiple uncontrollable variables.

To test his thesis, Hendler moved to Jerusalem. At first, starting the JYC was difficult, but he said 80 students showed up to the first audition, most of whom were Palestinian. He said the organization was "tapping into something that these kids needed deeply — a space where they could be heard."

In the JYC, Hendler said the "heart of the program" is when the singing stops and the dialogue starts. He said this is where participants "find their own voices off-stage as they do onstage." Singers may have different experiences and opinions, yet

he said the JYC became a safe space to learn and grow.

In a broader conversation, Hendler said, "justice without reconciliation is simply vengeance," and moves oppression from one side to the other.

"I believe to the core of my name that any possible future for Israelis or Palestinians must be a positive future for Israelis and Palestinians," Hendler said. "We are not going to get to that shared future without partnership, and we will surely not get to that shared future if we can't even imagine how it could be. In the ever-descending darkness of our time, peace and justice feel so very out of reach, and that is precisely where singing comes in."

Following the attacks that took place Oct. 7, 2023, the Biden administration called the JYC to perform, but the chorus declined, saying they would "not provide the soundtrack while the administration was largely funding war." Instead, the singers sat with National Security Council staff and presented policy proposals joined with personal narratives about their lived experiences, Hendler said.

Hendler said his singers have faced public shame and attacks, yet they have continued to speak up and sing. He said participants in the JYC don't always share the same opinions, but they come together to sing and have hard conversations knowing that they all share the same future.

"No matter what the politicians say, we know that we do not have the power single-handedly to stop war," Hendler said. "But we also know that the reason that war continues is because people think there isn't a different way — we are the different way."

To close, Hendler sang his song "What to Do" and spoke about the lyric "walk humbly with God." He said whether one is a person of faith or not, everyone has a responsibility to create good with the abilities, understandings and tools they were given.

"Humanizing one another is not naive," Hendler said. "It is the starting point for any positive, sustainable change. You cannot build a coalition, change a policy or heal a society with people you have stopped seeing as human beings."

Hendler, audience fill Hall of Philosophy with community song

LILY RESLINK
STAFF WRITER

In English, Hebrew, Xhosa and Arabic, Micah Hendler used his Interfaith Lecture as an opportunity to host a "community sing," leading Chautauquans of all levels of experience in song.

At 2 p.m. Thursday at the Hall of Philosophy, audience members began as listeners — but only for mere moments. Hendler, founder and artistic director of the Jerusalem Youth Chorus, gave an introduction in under a minute and then began the participatory singing event.

"Repeat after me," he began. For Hendler, — a frequent leader of community sings — it was essential to bring Chautauquans into the creative process as artists themselves.

As "the warm-up," Hendler selected "One Foot/Lead With Love" by vocal activist Melanie DeMore, who wrote the song after the 2016 presidential election. He said DeMore sought to answer the question of "What is the way forward?", and the pursuit of this answer resulted in the song's lyrics: "Put one foot in front of the other, and lead with love."

He said he sees the spirit of this lyrical answer as relevant across every moment.

After the first song ended, Hendler said three minutes prior, one might not have known anybody else in the Hall of Philosophy.

"And now here we are, and we've already experienced something together ... that we co-created," Hendler said. He said the act of co-creation can represent the power of singing together, which he described as singing's "highest and best purpose."

Hendler said he selected the five songs for the program based on Week Five's Interfaith Lecture Series theme: "The Creative Spirit: Art, Resilience and the Soulful Work of Making." He said the songs come from across different faiths and traditions.

Next, Hendler led the audience in the 1949 protest song "If I Had a Hammer" by Pete Seeger and Lee Hays. He spoke to the impact of folk music as a genre, explaining the unity that results from folk often being widely known and not complicated to sing.

Across contexts, he said, "The song has been used to move the needle of history in the direction it needs to go." On this note, he prompted the audience to think about the areas where music can make a difference right now.

Acknowledging it as lesser-known but easy to learn, Hendler segued into the 2020 folk song "We Rise" by Batya Levine, a Jewish prayer leader and musician.

While emphasizing the word "rise," Hendler prompted the audience to stomp and clap with the rhythm.

The next song, entirely in the Xhosa language, was "Akanamandla," which he said means "we have the power."

With the spiritual South African song, Hendler said he wanted "to move to a different context and different place where music and communal singing have changed history." He said the song has served as a testament of how communal singing has changed a "system of injustice."

Hendler noted the impact of not only the lyrics but also of the syncopated form. "Everything is right before the beat, which gives it so much more energy and life," he said. This, he said, is a song he taught in the first rehearsal of the JYC.

In an impromptu moment, Hendler's mother — who he said taught him to sing — joined him behind the podium to sing a countermelody of the song he translated into Hebrew.

Hendler introduced the fourth song, اَدِينُو (Adinu), by sharing the lyrics: "I believe in the religion of love, wherever love is found, for love is my religion and my faith."

"Those are the words we'll be singing, but in Arabic," he said.

Amid the communal singing session, he asked the crowd to hold a note while he shared "the parable of choir in terms of social change." No individual can hold a note forever, but, he said, a choir can.

"As long as you breathe out a different time than your neighbor, the note does not stop. That is how it is also in social change and movements and grassroots action," he said. "No one person can do everything, but together, maybe we can do everything."

"Can we fill this temple with sound?" he sang.



SKYLAR SEAVEY / STAFF PHOTOGRAPHER
Micah Hendler leads Chautauquans in songs about community, religion and peace Thursday in the Hall of Philosophy.

He ended with "Give Us Power," which he said he learned from singer and composer Ysaÿe Barnwell. For the "finale," Hendler prompted the audience to rise to their feet.

To conclude, he thanked the audience for joining him on this "adventure" — both in singing in different languages for what may have been the first time and for

"diving into this communal experience."

"It's really something that I don't take for granted and something so rare in today's world, to be able, together, with a group of strangers in a non-bounded context — not in the context of a particular religion or particular gathering, but just because we're human beings," Hendler said.

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FROM PAGE ONE

‘USING ART AS A TOOL FOR SOCIAL CHANGE’



SKYLAR SEAVEY / STAFF PHOTOGRAPHER

At left, singer Natalie Merchant discusses how art can be used as a tool for social change with Chautauqua Institution Senior Vice President and Chief Program Officer Deborah Sunya Moore during Merchant’s Masters Series Masterclass Thursday in Norton Hall. Above, Merchant reflects on how she doesn’t just see the different organizations she has worked with as logos, but rather as “real people, events, and memories.”

GRANT
FROM PAGE 1

Grant said she used song-writing as a way of accepting what she had experienced and to help her healing journey.

“I just took a long hard look at myself in the mirror and I created a creative space for me that was private and [at] home,” she said. “And when I had organized that space, I sat down and wrote top to bottom the lyrics to [the song] ‘The Me That Remains.’”

As Grant wrote more lyrics, she began to show them to friends and eventually decided to record them.

“I started leaning back into songwriting because that’s always been so life-giving for me. You know, it’s cheaper than therapy,” she joked.

Grant said the album ended up being very conversational and made her feel like “a witness to this life.” According to her, the album connects her to her contemporaries and the audience who went through

so many different stages of life with her.

“Those of us that started out together, we’re all at this place of life we’ve never been at before,” she said.

The album explores themes of healing, community and faith. As someone raised in church, Grant explained that her faith involved deconstructing what she was taught and “embracing what still holds.”

She said the mystery of a loving God is something that always inspires curiosity and wonder. Grant explained how her own

creative process reflects the “intention in everything” God created.

“I know as a creative that it takes intention to actually make something,” she said. “You can play guitar, you can be able to carry the tune, but to create a song requires real intention.”

Grant said she wants Chautauquans to feel restored by the music tonight.

“I think we need music to articulate every stage in life,” she said. “Go and put a soundtrack behind it, and even cleaning the house gets fun.”

Grant said she is looking forward to the welcoming community and the natural beauty of Chautauqua.

“Hats off to anybody that’s coming to that show, because they already are putting themselves in an environment that’s beautiful,” she said.

Grant said she is excited for people to show up and “just let music do what music does.”

“I feel like music connects us to each other, to ourselves, to love, to good things,” she said.

“

I know as a creative that it takes intention to actually make something. You can play guitar, you can be able to carry the tune, but to create a song requires real intention.”

—AMY GRANT
Singer-songwriter



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EGGERS
FROM PAGE 1

Art + Water provides free studio residencies, tuition-free education, affordable exhibitions and public programming for artists in San Francisco.

In a McSweeney’s article, Eggers wrote that he has heard from young people that art school has become increasingly unaffordable; he said “prohibitive costs” have led potential students to avoid considering the arts as a career.

“How do we make the arts free? How do we make them accessible so that they’re never exclusive? And that’s an obsession. Like, how do you make it

“

You are one of one, unprecedented in the history of human evolution. There’s only one of you. So to give your voice to a machine, to say, ‘Speak for me, I’m going to be silent,’ is such a crime against yourself.”

—DAVE EGGERS
Author of *Contrapposto*

so that there’s never an economic barrier to being creative?” Eggers asked in an interview with PBS. “And that’s something that, you know, you got to fight for that.”

Eggers has talked extensively about artificial intelligence and its potential effects on the next generation. In an episode of the “Wild Card” podcast with

Rachel Martin, Eggers said society is at a “scary time” in which young people are using AI to help them “express themselves.” He said teachers and people raising this generation need to make sure people are heard and embrace even their “most disjointed-seeming thoughts.”

“This is the first time in history when a whole

generation is being told or tempted to have a machine write for them. But I say, like, you are one of one, unprecedented in the history of human evolution. There’s only one of you,” Eggers said. “So to give your voice to a machine, to say, ‘Speak for me, I’m going to be silent,’ is such a crime against yourself.”

HULLS
FROM PAGE 1

“Juggling the whole river” meant using words and images to tell the complex story of her family, challenging readers to confront things Hulls had to work through while writing the book.

“Instead of choosing a narrative, I was able to lay out contradictory paths by having the words and images be [intentional] and kind of kick the can and say, ‘Okay reader, it’s up to you. What do you think is true? Because I’m not going to feed you easy answers,” Hulls said.

Relying on both images and text to tell the story, Hulls had to be precise when choosing words be-

cause, rather than straight prose, which can go on for hundreds of words, there’s only so much space for words in a comic.

“That, I think, is the beauty of comics,” Hulls said. “It’s more like poetry than any other form, where you have to find places, where you can pick your language so meticulously that it punches above its weight.”

When drawing images, expressions, experiences and scenes to get the story across, Hulls said she was able to experience the story through her own body.

“Drawing forces you to not just revisit, but relive memory because you end up assuming all of the poses and expressions that you draw, and there’s a way in

“

I’m really interested in braided rivers, in a literal sense of having stared at them for so long in Alaska, and I knew that that’s what I wanted to do with my family’s story. I wanted to show all the complex channels of this river, and I couldn’t do it just in prose.”

—TESSA HULLS
Author of *Feeding Ghosts: A Graphic Memoir*

which it really felt like it made my body a conduit for the story,” she explained.

Spending years enveloped in her grandmother and mother’s stories as she wrote and illustrated allowed Hulls to walk in their shoes.

“Walking in their shoes really left me with this pro-

found physical appreciation for how much they had given me,” Hulls said. “That was the main feeling I had by the end of carrying this story home, is absolute gratitude in the sense of what a privilege to be able to finish this thing that they gave me the life to start.”

THE
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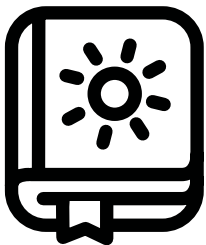
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THE MIX

The Rev. Jacque shares joys, sorrows of her faith journey



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

Laughter filled the Hall of Philosophy at the 9:15 a.m. Thursday morning worship service. The Rt. Rev. Eugene Taylor Sutton presided over the service and had a conversation with the chaplain of the week, The Rev. Zina Jacque, Ph.D. The Rev. Jason Talsness, pastor of Messiah Lutheran Church on Skidaway Island, Georgia, read the Scripture: John 15:12–17. Sonya Subbayya Sutton, interim director of Sacred Music, and guest pianist Arlene Hajinlian, played “Prelude, Cortege, et Air de Danse” as arranged by Claude Debussy from his opera *L’enfant Prodigue*. They played Johann Sebastian Bach’s “Arioso” and for the postlude, George Gershwin’s own arrangement of “I Got Rhythm.”

Jacque was born in East Chicago, Indiana. She said her mother had lost four pregnancies in utero, so “to say [she] was loved and wanted is an understatement.” Her mother had one more child, Rita. Jacque said, “My mother was on bedrest and said that the child would either be an angel and go straight to heaven, or come home. The child came home — Hi, Rita. But that was the kind of faith my parents had — nothing but faith.” She had six sets of aunts and uncles on her way home from school, “so if [Jacque’s] mother put liver in the sink to thaw for supper, [she] found someplace else to eat.” Jacque was baptized at age 7 and began teaching Sunday School at age 12. When Eugene Sutton asked about her reprobate years, Jacque said they came after college when she was em-



GABRIEL MILBY / STAFF PHOTOGRAPHER

The Rev. Zina Jacque and Senior Pastor the Rt. Rev. Eugene Taylor Sutton discuss Jacque’s faith journey Thursday in the Hall of Philosophy.

ployed as an admissions officer by Northwestern University. She traveled the world, going to Department of Defense schools to recruit ex-patriot children. “Jeremiah Wright did my wedding to my beloved Andre. Wright came to do a revival at my church in Oakland, California. I was working as a legislative liaison for a group of 108 colleges,” she said. “As I was driving to Sacramento, I heard a voice in the back of my car say, ‘Are you tired of running?’ I had a dialogue with God the rest of the way to Sacramento.” When she talked with her pastor, he told her, “Everyone has seen it except you.” She went to Boston University School of Theology and became a college chaplain. Her doubts came after ordination. “I loved the church, and the church is made up of human beings. I found a place where my gifts and passion came together and I got crushed by other clergy who viewed me as a threat. I didn’t understand, because I am a team player and I did

not realize the competitiveness. They told me to go home and watch ‘The Godfather.’ I told them that ‘the’ was in the wrong place, it was God the Father, and my husband had a job so they could have this one,” she said. She ended up at the “richest, whitest church in Boston, Trinity Episcopal Cathedral.” She flourished there and eventually found her way back to the Baptist church, the denomination she grew up within. When Eugene Sutton asked Jacque what advice she had for people going through a storm, she said, “when the storm is outside, protect the inside because the outside does not have to come in. We are never called an adult by God; we are brothers, sisters, children, a child of God. God created a safe place, so don’t let go of the anchor, hold on more tightly.” Support for this week’s chaplaincy and preaching is provided by The Robert D. Campbell Memorial Chaplaincy and The Jackson-Carnahan Memorial Chaplaincy.

Opera Guild hosts annual picnic, highlights Norton Hall

LAYLA VINSON
STAFF WRITER

In a tasteful afternoon sharing songs and snacks, Chautauqua Opera Guild hosted its annual picnic July 24 outside Norton Hall. Members of the Guild and Chautauqua Opera Company enjoyed a lunch celebrating the history and future of opera at Chautauqua Institution and beyond.

“This is how all of my work here at Chautauqua has moved forward,” Steven Osgood, general and artistic director of the Chautauqua Opera Company and Conservatory, said expressing heartfelt gratitude toward the support of the Guild over the years. “Whenever there was an idea that seemed like it really had energy and fire underneath it, but needed a little bit more money, I could come to the Opera Guild and ask for that support.”

Fondly reflecting on the season’s productions, spanning from opera invasions to art song recitals to the triple-bill performance in the Amphitheater, Osgood outlined the home stretch of the remaining weeks. With an upcoming orchestral workshop for *Rosenkrantz and Guildenstern Are Dead* and two approaching pieces presented with piano accompaniment — 10 minutes from *Anne of Green Gables* and 30 minutes from *A Prayer for Owen Meany* — the Company will end their season with just as much vigor as it began.

A few of the Company’s Young Artists — Lindsey Weissman, Christopher Walters and Gabriel Chona Rueda — restaged and stitched together a few selections from Gioachino Rossini’s *The Barber of Seville*. Joined by Music Administrator and Chorus Master Carol Rausch as the pianist, the performance treated the audience to an entertaining, bilingual translation of scenes. During the event, which was made possible through the support of the Guild, Co-president of the Chautauqua Opera Guild Deanna Johnson announced the Guild’s success in raising approximately \$1.8 million in support for the Company. Despite coming short of their three-year, \$3-million campaign goal, Johnson regarded the support as more than a monetary success: a symbolic



There have been hundreds and hundreds of productions that have sounded inside those walls. That kind of legacy is something that we cannot walk away from.”

— STEVEN OSGOOD
General and Artistic Director,
Chautauqua Opera Company and Conservatory

display of the indispensable art of opera at Chautauqua. “Because of your generous support, we’ve demonstrated to the Institution that Opera has a strong and committed community behind it, and it is essential for the four pillars,” Johnson said. “Over the past two years, the Institution has supplemented the Opera season, and we are pleased that this partnership is expected to continue.” Co-president Eileen Conroy expressed further gratitude toward the financial support from the Institution over the past two seasons as well as the monetary aid from the Guild. Composed of a 14-member board that meets monthly, the Guild focuses its efforts on tapping into the excitement of its members and continues to

seek out new ways to involve the community. “What we’re going to do is maybe have small gatherings at our homes to reduce the intimidation factor and just say, ‘Look, this is how opera started. It was the popular form of entertainment when it started,’” Conroy shared. To conclude the picnic, Cynthia Norton highlighted the origins of Norton Hall and its ripple effect, which continues to grow with time. Initially donated by Norton’s great-grandmother, Lucy Coit Fanning Norton, and further advanced in architectural design at the discretion of Lucy Coit Fanning Norton’s son, Ralph Norton; Cynthia Norton holds the building in high regard on both a personal and global scale. “My vision is that Norton Hall could become bet-



GABRIEL MILBY / STAFF PHOTOGRAPHER

General and Artistic Director of Chautauqua Opera Company and Conservatory Steven Osgood expresses gratitude for the Chautauqua Opera Guild’s support during a speech at the Guild’s annual picnic July 24 in front of Norton Hall.

ter known as an example of beautiful visionary architecture and thus a more valuable asset to Chautauqua Institution and to the world of architecture in general,” Cynthia Norton said, referencing the work of Ralph Norton in creating such a monumental and monolithic structure, which garnered widespread attention at the time of its origin in 1929. “Let’s use this inspiring DNA and this

bold vision to help complete Chautauqua Opera’s capital campaign to raise \$3 million by the end of this year.” The importance of Norton Hall was further emphasized by Osgood, who said at the June 19 Opera Guild Gala that productions will take place in Norton Hall instead of the Amphitheater next year. While harboring a deep appreciation for the opportunity to bring opera to an incred-

ibly wide audience in the Amphitheater, Osgood has consistently sought ways to host productions within the building and to honor the rich history of Norton Hall. “There have been hundreds and hundreds of productions that have sounded inside those walls,” Osgood announced from the stairs lining the entrance. “That kind of legacy is something that we cannot walk away from.”



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Submit letters to:

Dave Munch, Interim Managing Editor

dmunch@chq.org

OPERA COMPANY INVADES ODLAND PLAZA



GABRIEL MILBY /STAFF PHOTOGRAPHER

Above, Chautauqua Opera Company Young Artist Christopher Walters, baritone, sings during the Opera Invasion in Odland Plaza Saturday. At left, General and Artistic Director of Chautauqua Opera Company and Conservatory Steven Osgood announces the Young Artists who will participate in the Invasion. At right, Young Artist Sydney Dardis, soprano, performs in Odland Plaza.



CLSC’s Court supports author Eggers’ morning lecture

Chautauqua Literary and Scientific Circle supporter Georgia Court sponsors the lecture featuring Dave Eggers at 10:45 a.m. today in the Amphitheater.

Court is dedicated to supporting diverse voices through the Chautauqua Lecture Series. A proper-

ty owner, donor and former member of the Chautauqua Foundation Board of Directors, Court is a deeply connected Chautauquan. As an advocate for literature and the fine arts, she has demonstrated a strong commitment to advancing programs that foster the arts, education

and meaningful dialogue.

Through her generous support, Court helps make engaging conversations with today's leading thinkers and creators possible, enriching the intellectual life of Chautauqua Institution and providing opportunities for thousands of

attendees to explore new ideas and perspectives.

Chautauqua is deeply grateful for Court's generosity and for her continued commitment to supporting the Chautauqua Lecture Series and the transformative power of the arts and education.

Morrison CLSC Fund supports Hulls’ author presentation

The Bess Sheppard Morrison CLSC Fund generously supports this afternoon's Chautauqua Literary and Scientific Circle author presentation by Tessa Hulls at 2 p.m. today in the Hall of Philosophy.

Established in 1992 through a gift to Chautauqua's pooled life income fund by Mrs. W.A. Morrison (Bess Sheppard), the Morrison CLSC fund represents a

lasting contribution to the cultural and intellectual vitality of Chautauqua. Mrs. Morrison's life was marked by service, leadership and a deep commitment to civic and educational causes; she passed away in 2003.

Mrs. Morrison was an active member of the Chautauqua Opera Guild and the Chautauqua Women's Club. Her broader affiliations in-

cluded the Society of Woman Geographers, the Daughters of the Republic of Texas and President John F. Kennedy's Committee of 100 on Juvenile Delinquency and Youth Crime. A graduate of the University of Maryland, she also served with distinction in the U.S. Army during World War II, enlisting as a private in 1943 and rising to the rank of captain by 1946.

The widow of William B. Clayton, vice president of General Electric Co. in Dallas, she later married Judge William Arthur Morrison, presiding judge of the Court of Criminal Appeals of Texas, who passed away in 1980. Through her generosity and remarkable life of service, Mrs. Morrison's legacy continues to enrich the CLSC experience.

Fausnaugh, Moe, Bellowe Funds for Theater support ‘Best for Baby’

The Agnes H. and Hal A. Fausnaugh Fund for Theater Programming, The Helen Moe Fund for Theater and The Arnold and Jill Bellowe Fund for Theater proudly support this week's performances of *Best for Baby* by Sharyn Rothstein, directed by Oliver Butler, in Bratton Theater.

These funds represent the enduring generosity of Chautauqua families and theater supporters who recognize the power of live performance to inspire, challenge and connect audiences.

The Fausnaugh Fund honors the couple's deep commitment to Chautauqua Theater Company. Hal served as a member of the Institution's Board of Trustees and the Chautauqua Foundation Board of Directors. In celebration of the Fausnaughs' 50th wedding anniversary, members of Friends of Chautauqua Theater established the fund, with Aggie and Hal also making a significant contribution. They played an integral role in founding the Friends organization, serving as its first secretary and treasurer.

The Helen Moe Fund for Theater was established to provide vital support for Chautauqua Theater Company and its programming, honoring Helen Moe's lasting dedication to the arts and the continued vitality of theater at Chautauqua.

Established in 1998, the Arnold and Jill Bellowe Fund for Theater reflects the Bellowes' multigenerational commitment to Chautauqua. Residents of Chautauqua Shores since 1972, Arnie and Jill have dedicated decades of service and leadership to the Institution. Arnie served on

the Board of Trustees from 1997 to 2005 and chaired the Theater Team during the Challenge and Renewal Campaigns. Jill served on the Board from 2007 to 2015, chaired the Program Policy Committee and was a founding member and former president of Friends of Chautauqua Theater.

Chautauqua is deeply grateful to the Fausnaugh, Moe and Bellowe families for their generosity and for their commitment to sustaining the transformative power of theater for generations of audiences.

CROSSWORD

By THOMAS JOSEPH

- ACROSS
- 1 Valentine trim
- 5 Blubber
- 9 Curaçao's neighbor
- 11 Homer work
- 13 Fishhook features
- 14 Slowly, in scores
- 15 Kimono sash
- 16 In pristine condition
- 18 Mob makeup
- 20 Road-house
- 21 Makes sound
- 22 Casino acts
- 23 Dine late
- 24 Lynx or lion
- 25 Cooking mint
- 27 One of Chekhov's "Three Sisters"
- 29 Kicker's aid
- 30 Sells
- 32 Beach problem
- 34 Chest muscle, for short
- 35 Like some online videos

S	H	A	W			F	L	I	T	S
E	A	S	E	D		R	E	M	I	T
W	I	S	E	R		A	N	I	M	E
U	K	E		S	T	U	T	T	E	R
P	U	T	T	E	R		A	W	E	
				H	U	E	S		T	A
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G	E	M			S	A	M	E		
A	P	P			C	U	T	T	E	R
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F	O	L	I	O		A	I	D	E	S
E	R	E	C	T		I	N	A	N	E
D	E	S	K	S				S	L	A

Yesterday's answer

- DOWN
- 1 Toil away
- 2 Middle East language
- 3 Monkey in kids' books
- 4 Subside
- 5 Over-charges sun
- 6 Out of the wind
- 7 Bear in kids' books
- 8 Hidden
- 10 Out
- 12 Football plays
- 17 Schedule C org.
- 19 Faithful
- 22 Soak up the sun
- 24 Fleshly
- 25 Carell of movies
- 26 Reception aid
- 27 Great Leap Forward leader
- 28 Comfortable
- 30 Track athlete
- 31 Propeller type
- 33 Store come-on
- 37 Squabble

1	2	3	4		5	6	7	8	
9				10		11			12
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29				30					31
32		33					34		
35					36	37			
38					39				
	40					41			

7-31

AXYDLBAAXR
is LONGFELLOW

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

7-31 CRYPTOQUOTE

HEFGF'Y CR MFHHFG JXLFWA

HEXC YFOZ-BRCZKNKFCBF.

— YEXLNGX

Yesterday's Cryptoquote: YOU ARE NOT A DROP IN THE OCEAN. YOU ARE THE ENTIRE OCEAN IN A DROP. — RUMI

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.

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

Difficulty: ★★★★★

7/31

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

Difficulty: ★★★

7/30

THE MIX

‘Best for Baby’ lead Owen talks ‘permeable’ audience relationship, creative craft

SOPHIA ROOKSBERRY

STAFF WRITER

When Brian Owen auditioned for the titular role of Sharyn Rothstein’s *Best for Baby*, he had no idea what to make of the script. A surreal comedy centered on the wrangledings of Johnson & Johnson — a corporation personified onstage as an adult-sized baby — was one of the most “astounding texts” Owen said he had read in a long time.

After landing the role, Owen arrived on the grounds of Chautauqua Institution in mid-June and began to deepen his understanding of his character, Johnson.

“The metaphor of a corporation — and especially corporate personhood — as a baby is so apt for so many reasons,” Owen said. “One of them is this sense ... that I was hoping to be able to create with the audience of something wonderful and precious and sweet, but that is also so wrong.”

Over the course of decades, the audience comes to see Johnson both as a conniving corporation devoted to his own self-interest and also as an entitled child, inspired by young minds of the modern age.

“We have a lot of friends with kids that are right now in the 3 to 6 range,” Owen said. “What I love about all of those kids is they are very, very independent and they are very capable ... but the moment that they don’t want to be anymore and they want to be [a] baby again, they are immediately collapsible, tantrum [throwing] messes.”

Owen walks this line between arrogance and petulance while engaging directly with the audience. As the

play’s narrator, Owen breaks the fourth wall and uses the performance art of clowning — defined by *Backstage Magazine* as portraying “exaggerated characters through a mix of comedy, physical performance and costuming” — in order to fish for audience sympathy as he pursues his infantile whims.

“Within clown, the relationship with the audience is 100% where it lies, and [I’m] trying to build a constant relationship with the audience, which really differs from traditional American acting,” Owen said. “... You cannot approach this role with, ‘OK, I’m going to hide behind an invisible fourth wall.’ It has to be a constant relationship of give-and-take immediately with the audience.”

Owen often finds himself drawn to roles where the relationship with the audience is “permeable” and he is encouraged to get under their skin. He also enjoys those moments onstage, sharing them with his fellow actors rather than members of the audience.

“The favorite moments that I get to do are just the audacious things,” Owen said. “... It’s wild and fun to get to confront an audience with them, or the things that I get to do with the other actors on stage ... Because of the license that I have as a clown, I kind of get to be an asshole and make them break.”

In order to earn these moments of tomfoolery when the curtain rises, Owen enters each day by checking in with other members of the theater’s ecosystem. Due to the improvisatory and unpredictable nature of the role, these moments

of connection are some of the only ways he can brace himself for a performance.

“I might have some of the more front-facing roles to do within putting on theater, but I don’t step into that theater without being able to do that work because of an incredible crew backstage, without people who are selling tickets, who are seating people from the house, who are running the light boards, designers who are no longer here,” Owen said. “... Each night, my goal is to come in and say hi to Larkin running sound, say hi to Savannah on spot, say hi to each stage manager, say hi to each actor, just kind of connect and [figure out] where we are starting for the day.”

Owen was also in frequent conversation with Rothstein, the playwright behind *Best for Baby*. As with any new work, the script was in flux throughout much of the rehearsal process, which was complemented by Rothstein’s willingness for Owen to play around with his dialogue.

“Within the first week of rehearsal, Sharyn grabbed me and she was like, ‘... You need to feel like you have a full rein,’” Owen said. “Do not stick to the text during these sections. You need to be able to go wherever the moment is leading with the audience. Feel free to just improvise and to go around the edges of the script.’ To have a writer who is that game ... and that trusting and egoless about it was really incredible.”

In addition to maintaining relationships with these various players of Bratton Theater, Owen stays grounded in the turbulent role by acknowledging the sensitive subjects



GABRIEL MILBY /STAFF PHOTOGRAPHER

Chautauqua Theater Company Guest Actor Brian Owen, playing the role of Johnson, and Conservatory Actor Hillel Rosenshine, playing the role Everett “Ed” Kavanaugh, perform during a dress rehearsal of *Best For Baby* Thursday in Bratton Theater.

his character spends the duration of the play patronizing, such as Johnson & Johnson’s appropriation of Clara Barton’s American Red Cross logo for its own products.

“In my opinion, to be able to have the license to be able to go, ‘Neener, neener, neener’ on [Barton’s] entire legacy ... I need to find some different ways to at least personally pay some respect to her,” Owen said. “... If I’m going to clown around on her legacy, how can I actually know what it was, so that way the point of view I’m doing it with can be coming from the right place?”

While researching the context of the play, Owen also made an effort to understand the mental implications of portraying a humanoid iteration of a company.

“One of the most fascinating things for me ... trying to get into the psychol-

“

I might have some of the more front-facing roles to do within putting on theatre, but I don’t step into that theater without being able to do that work because of an incredible crew backstage, without people who are selling tickets, who are seating people from the house, who are running the light boards, designers who are no longer here.”

—BRIAN OWEN

Chautauqua Theater Company Guest Actor

ogy of what this character was thinking and why ... was a website that is a timeline from the claimant’s point of view of what Johnson & Johnson knew, what actions they were not taking,” Owen said. “... There is a rebuttal website to it from Johnson & Johnson ... and it is fascinating to go from a claimant’s point of

view and then directly read the corporate spin about it.”

Chautauquans have four more chances to witness Owen in this multifaceted and challenging role: at 7:30 p.m. tonight and Saturday, and 2 or 7:30 p.m. Sunday. Tickets are available online or at the Bratton Theater ticketing kiosk for \$65.

CCI sorting experiment reveals waste management, recycling issues

GUINEVERE MACLOWRY

MULTIMEDIA JOURNALIST

Reduce, reuse, recycle, right? While an admirable and important creed, in practice, it isn’t as simple as one may think. According to Mark Wenzler, Peter Nosler director of the Chautauqua Climate Change Initiative and senior gift officer, waste management education is severely lacking at Chautauqua Institution and across the country. On July 23, Wenzler teamed up with Sherri “Sam” Mason, director of Project Nano & Polymer Technology for Water and Neural-networks in Erie at Gannon University, and Rachel Zoe Miller, an ocean conservationist, author and National Geographic Explorer, for a citizen science project involving recycling on the grounds.

For this trash-sorting experiment, Wenzler emptied recycling cans at three locations across the grounds: Bestor Plaza, Brick Walk Cafe and the Amphitheater. From there, Mason, Miller and the participating Chautauquans were tasked with deciphering which pile of garbage came from where.

At Chautauqua, the only recyclable materials are plastic bottles and aluminum cans. From their sample, the team found that despite this being labeled on each of the public recycling bins across the grounds, garbage made its way to nearly every recycling bin sampled. Trash of all kinds was found in ev-

ery recycling bin the group sampled. Miller took the data back to her lab and created data visualizations of the waste in each pile.

Her findings showed that less than half of the contents of the recycling containers were actually recyclable. The cans outside the Brick Wall Cafe contained “some kind of disgusting food,” said Wenzler. Bestor Plaza’s recycling cans had a mix of materials, but almost all were non-recyclable, and the Amphitheater cans contained lots of other waste, such as paper and metal.

“That was kind of unnerving, that people seemed to be using our recycling bins simply as extra trash cans,” Wenzler said.

When any garbage is found in a recycling bin, the entire contents must be thrown away. Wenzler said he believes the community and the Institution must work together to tackle these issues. Because there are many problems with existing waste management infrastructure, Wenzler explained, solutions can take many forms. For instance, creating new and improved signage on cans, hosting more educational experiments like this one or forming a group of dedicated climate activists to raise money and awareness can be potential ways to address the problem, according to Wenzler.

“Finally, I think we need to do a little bit of a job distin-

“

I think if all of us in every community throughout the United States invest a little bit of time in learning about what’s recyclable in our communities, the compliance is going to go up and we’re going to recycle more.”

—MARK WENZLER

Peter Nosler Director of the Chautauqua Climate Change Initiative and Senior Gift Officer

guishing what the Institution recycles in our own cans and what the community can recycle in their own homes,” Wenzler said. “Because there is a difference.”

This data collection, Wenzler said, is the first step toward solutions. He stressed the importance of educating oneself because different communities approach waste management in different ways.

“The information is out there, you just need to find it,” Wenzler said. “I think if all of us in every community throughout the United States invest a little bit of

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~ Despina Turnberg, International Curator



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SAM HUFFMAN /STAFF PHOTOGRAPHER

Chautauquans sort out the contents of a public recycling bin during a waste management experiment Thursday at Heinz Beach. Chautauquans and Lake Erie high schoolers in an environmental science camp led by Sherri “Sam” Mason sorted the contents of recycling bins from different areas on the grounds and discussed what they learned from the contents.

time in learning about what’s recyclable in our communities, the compliance is going to go up and we’re going to recycle more.”

If you’d like to learn more about waste management at Chautauqua and watch Wenzler, Mason and Miller’s experiment unfold in real time, a video is available on Instagram at @chqdaily and the Daily’s website at chqdaily.com.



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PROGRAM



SAM HUFFMAN / STAFF PHOTOGRAPHER

Above left, Chautauqua Opera Company Apprentice Artists Tyrese Byrd, tenor, and Kelsey Watts, soprano, perform “Ilona” from “She Loves me,” during the Opera & Pops Concert with the Chautauqua Symphony Orchestra Tuesday in the Amphitheater. Top right, Apprentice Artists Sarah Dyer-Jones, mezzo-soprano, Sara Nealley, soprano, and Watts perform “The Glamorous Life” from “A Little Night Music.” Above right, Byrd and Apprentice Artist Brian Linares, bass, perform “I, Don Quixote” from “Man of La Mancha.”

F

FRIDAY
JULY 31

6:00

(6–7) **Sunrise Paddle/Kayak/SUP.** Fee. Sign up in advance at 716-357-6281. Sports Club Waterfront

7:00

(7–11) Chautauqua Farmers Market. Massey and Miller

7:00

(7–9) “**Dawn Patrol**” **Round Robin Doubles.** Chautauqua Tennis Center

7:45

Episcopal Holy Eucharist. Chapel of the Good Shepherd

7:45

Chautauqua Mystic Heart Meditation Program. Mateo Mortellarto, Tibetan Meditation. Presbyterian House

8:00

Daily Word Meditation. (Programmed by Unity of Chautauqua). Hall of Missions

8:15

Catholic Mass. Hurlbut Church Sanctuary

8:30

Movement and Meditation with Monte Thompson. Hall of Philosophy Grove

8:55

Chautauqua Prays for Peace through Compassion. Hall of Philosophy Grove

9:00

Jack’s Nature Walk. Jack Gulvin. Smith Wilkes Hall Lakeside Patio

9:15

ECUMENICAL COMMUNION SERVICE. Hall of Philosophy

9:15

(9:15–10:15) Jewish Discussions. “Jewish Mysticism & Philosophy.” Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House. 23 Vincent

10:00

Coffee on the Porch. Presbyterian House

10:15

Service of Blessing and Healing. UCC Randell Chapel

10:15

Coffee/Tea on the UM House Porch

10:45

CHAUTAUQUA LECTURE SERIES. Dave Eggers. Amphitheater and online

11:00

(11–5) **Exhibitions open.** Fowler-Kellogg Art Center & Strohl Art Center

11:30

(11:30–1:30) Chabad Kosher Tent. Bestor Plaza

12:00

(12–2) Flea Boutique. Behind the Colonnade

12:00

Stonework Play with Diana Suskind. Smith Memorial Library

12:15

Community Reading. Alumni Hall Porch

12:15

Twelve Step Meeting. Hurlbut Church Marion Lawrance Room

12:15

(12:15–1) Jewish Experiences. “Challah Baking – Miriam Gurary Challah Baking Series.” Zigdon Chabad Jewish House. 23 Vincent

12:30

Masters Series Masterclass. Amy Grant. Fee. Norton Hall

12:30

Introduction to Jumu'ah Muslim Prayer. Visitor introduction at 12:30 p.m.; service at 1:05 p.m. Hall of Christ Sanctuary

12:30

Facilitated End-of-Week Discussion. Katie Johnson, Western College Endowed Professor of English, Miami University of Ohio; 2026 Chautauqua-Miami Faculty Fellow. Smith Wilkes Hall

12:30

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

12:30

Authors @ The Smith: John DeDakis, *The Lark Chadwick Mystery Series*. Smith Memorial Library Classroom

12:30

Garden Talk. (Programmed by the Bird, Tree & Garden Club). Nick and Sandi Stupiansky. Children’s School Garden

12:30

(12:30–1:30) Hebrew Congregation “BYO Lunch and Learn.” “Talking About Israel: Dealing with Implicit & Explicit Bias.” Rabbi Cookie Lea Olshein. Everett Jewish Life Center

12:45

Catholic Seminar. “The Persistent Allure of Gothic Architecture.” Michael E. DeSanctis, PhD. Methodist House Chapel. 14 Pratt

1:00

Archives Tent Talk with Jon Schmitz. Oliver Archives Center

1:00

English Lawn Bowling. Free instruction 1–1:30. Stay and play for \$12. Bowling Green

1:15

Docent Tours of Alumni and Pioneer Halls. 50 Wythe

2:00

CHAUTAUQUA LITERARY AND SCIENTIFIC CIRCLE PRESENTATION: Tessa Hulls. *Feeding Ghosts: A Graphic Memoir*. Hall of Philosophy

2:00

(2–4:30) **THEATER.** New Play Workshop 2: *The Motions* by Zora Howard. Fee. Bratton Theater

2:00

School of Music: Opera Conservatory Sing-Out. Fletcher Music Hall

3:30

Community Compact: Summer Scholars’ Reflections. Hall of Philosophy

3:30

Chautauqua Dialogues. (Programmed by the Department of Religion and IDEA Office). Unitarian Universalist Fellowship

3:30

Chautauqua Dialogues. (Programmed by the Department of Religion and IDEA Office). Christian Science House

3:30

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

4:00

School of Music: Piano Program Play-Out. Sherwood-Marsh 101

4:30

Cinema Film Screening and Filmmaker Talk. “Descent: into the Blue.” Sponsored by the Chautauqua Climate Change Initiative. Chautauqua Cinema

5:00

Chautauqua Softball League. Fish Heads vs. YAC PAC. Sharpe Field

5:00

(5–6) Hebrew Congregation “Kabalat Shabbat: Welcoming the Shabbat” service. Led by Rabbi Adam Scheldt, Director of Spiritual Care at Hospice & Palliative Care Buffalo, and Susan Goldberg Schwartz, a lifelong Jewish educator and spiritual leader in the Buffalo Jewish community. Miller Park (rain location Smith Wilkes Hall). If the weather is questionable, call 716-742-2228 for information on service location

6:00

(6–7:15) Hebrew Congregation Shabbat’zza. Post-service pizza picnic. Miller Park (rain location Smith Wilkes Hall). We supply pizza! Bring your own beverage and a side dish or dessert to share

6:00

Potluck Cookout. Advance registration required. Meat, baked beans, chips, beverage and ice cream provided. Please bring a side dish to share. Disciples of Christ House. Deck of 28 Janes

6:15

Chautauqua Choir rehearsal. Elisabeth S. Lenna Hall

6:30

Chautauqua Softball League. SLUGS vs. Arthritis. Sharpe Field

6:30

School of Music: Chamber Music Concert #6. Fletcher Music Hall

6:30

“Community Shabbat Dinner.” (Programmed by the Chabad Jewish House). Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House, 23 Vincent. RSVP required; FREE; suggested donation \$36

7:30

THEATER. *Best for Baby.* Fee. Bratton Theater

8:00

AMPHITHEATER SPECIAL. An Evening with Amy Grant

9:15

Popcorn on the Porch (post-Amp program). UM House Porch

8:00

50th Old First Night Run/Walk and 4 Youth Runs. Sign up online only at forms/oldfirstnight.com. Proceeds benefit Chautauqua Fund. Packet pickup and start/finish at Sports Club

9:00

(9–11) **Food Rescue.** Donate your non-perishable items to help us reduce waste and feed communities in need. Turner Community Center

9:30

(9:30–10:25) Hebrew Congregation Torah study, “Today’s Torah for Today’s Times.” Led by Rabbi Adam Scheldt. Lower level of Hurlbut Church sanctuary

10:00

(10–12) “Shabbat Service and Torah Reading” Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House. 23 Vincent

10:30

(10:30–11:45) Hebrew Congregation Shabbat Morning Service. Led by Rabbi Adam Scheldt and Susan Goldberg Schwartz. Hurlbut Church sanctuary. Kiddush luncheon to follow

11:00

THEATER. FutureNow New Play Lab 1: *The Bone Wars*. Fee. Roe Green Theater Center

12:00

Stonework Play. Smith Library Listening Room

12:15

“Lunch ‘n’ Learn – Ethics of Our Fathers.” Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House. 23 Vincent

1:00

(1–5) **Exhibitions open.** Fowler-Kellogg Art Center & Strohl Art Center

2:00

THEATER. New Play Workshop 2: *The Motions* by Zora Howard. Fee. Bratton Theater

3:00

Contemporary Issues Forum: Sarai Johnson. (Programmed by Chautauqua Women’s Club). Hall of Philosophy

5:00

THEATER. FutureNow New Play Lab 2: *ERASERS: A Blood-thirsty Comedy.* Fee. Roe Green Theater Center

5:00

Catholic Mass. Hall of Philosophy

6:15

Chautauqua Choir rehearsal. Elisabeth S. Lenna Hall

7:30

THEATER. *Best for Baby.* Fee. Bratton Theater

8:00

AMPHITHEATER SPECIAL. Dolly Parton’s Threads: My Songs in Symphony with the Chautauqua Symphony Orchestra. David Hamilton, Conductor. **Please Note: Dolly Parton is not performing at or attending this event**

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Psalm 40: 3

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Fri. 7/31 7:00

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SATURDAY
AUGUST 1

7:15 Chautauqua Mystic Heart Meditation. Centering Prayer with Carol McKiernan. Hall of Philosophy

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