

Burns, Rosen kick off Week Six with talk on US founding documents



BURNS

GUINEVERE MACLOWRY
MULTIMEDIA JOURNALIST

Ken Burns and Jeffrey Rosen are like any old friends: they talk for hours about shared interests, travel together and cheer each other on in their respective pursuits. The only difference is that their conversations are often recorded for thousands of podcast listeners or delivered on stage to thousands of spectators. This morning, that stage is the Amphitheater, where the pair will kick off Week Six's theme, "America at 250: In

Partnership with The Colonial Williamsburg Foundation," at 10:45 a.m. today. Rosen, a historian and law professor at the George Washington University Law School, met Burns, a documentary filmmaker, in 2024 when he presented Burns with the Liberty Medal at the National Constitution Center. From there, the two started a podcast together, "Pursuit: The Founders' Guide to Happiness," and have been touring the country's stages, most re-

cently in Bar Harbor, Maine, just days before arriving at Chautauqua. Rosen and Burns hold great reverence for the founding documents of America. 250 years later, these founding documents are exciting enough to Burns and Rosen to discuss, sparking conversations between the pair week after week. "Recently [on the podcast], we've been going through the Declaration of Independence line by line and talking about the intel-

lectual and political sources of all the famous phrases, from 'we hold these truths to be self-evident' to 'unalienable rights' to the meaning of the pursuit of happiness," Rosen said. "It's so exciting, and each time we reveal something new and meaningful." That instinct, to treat a 250-year-old text as though it will continue to surprise a person, is what audiences should expect this week.

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ROSEN



Chautauqua School of Dance, joined by the Music School Festival Orchestra, perform "Grand Waltz" choreographed by Sasha Janes and Kara Wilkes July 21, 2025 in the Amphitheater.

School of Dance, MSFO to bring evening of collaboration across disciplines

NORA SMITH & CODY ENGLANDER
STAFF WRITERS

Prior to tonight's collaboration between Chautauqua's School of Dance and the Music School Festival Orchestra, Director of Ballet Studies and Principal Repetiteur Patricia McBride emphasized the importance of becoming one with the music. "George Balanchine's work is always astounding when you figure it's been done for many years and companies all over America, probably in Europe, but there is a challenge," McBride said. "You need the musicality when you dance Balanchine. You have to be at one with the music."

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Zagarri to explain American Revolution's unintended, overlooked impacts

LILY RESLINK
STAFF WRITER

Beyond the right to vote or hold public office, Rosemarie Zagarri said she looks at how women's roles have transformed in ways less commonly documented in history books. At 2 p.m. today in the Hall of Philosophy, the George Mason University Distinguished University Professor said she will deliver her lecture on cultural shifts that have shaped women's expression of patriotism

and emergence as political actors during the American Revolution. Zagarri, a specialist in early American political and women's history, said she hopes a takeaway from her debut lecture at Chautauqua Institution will be that revolutions have unintended consequences. "The American Revolution was not intended to be a revolution that changed women's roles, or the roles of Black people, for that matter, enslaved people.

But it did," she said. "And I think it's important to recognize that." She said her lecture will discuss how the experience changed both men and women and made them recognize the potential women had for political contributions — including new ideas about how "even in their roles as wives and mothers, women had a lot to contribute to the success of the new republic." Zagarri will talk about

how, though women were not voting members of the polity, this era marked a distinct difference in the ways women have been asked to participate in war. "It kind of politicized women and made them feel more part of the emerging new nation, feel that they were patriotic members of the community. And they did that in a way that was with a kind of patriotism 'suitable to their sex.'" This revolution, she said, sparked a widespread trans-

atlantic debate about women's rights and roles. Zagarri said her lecture is "not directly religious," but she will focus on a few women in U.S. history whose faith informed their respective forms of cultural influence, such as Phillis Wheatley. According to Zagarri, her career as a historian is rooted in endless curiosity. "I want to know why and how things got to be the way they are."

See **ZAGARRI**, Page 4



ZAGARRI

IN TODAY'S DAILY



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'BREAD AT THE GATE'
God broke down barriers in Elijah before he could fulfill his destiny, preaches the Rev. Florence.
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A WEEKEND OF NEW WORKS
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TODAY'S WEATHER
H 74° L 55°
Rain: 24%
Sunset: 8:34 p.m.

TUESDAY

H 81° L 62°
Rain: 22%
Sunrise: 6:13 a.m. Sunset: 8:33 p.m.

WEDNESDAY

H 84° L 67°
Rain: 46%
Sunrise: 6:14 a.m. Sunset: 8:32 p.m.

Missed a story in the Daily this summer? Find it on our website using the search bar at the top of any page.

www.chqdaily.com

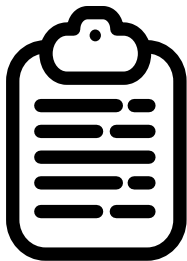
ADVOCATES FOR
BALANCE AT
CHAUTAUQUA INC.
presents
TODAY
Monday, August 3rd, 3 PM

Salena Zito

Salena Zito is a veteran political reporter with more than twenty years of award-winning experience in print and broadcast journalism. She has been a columnist for the *New York Post* and has contributed to *The Atlantic*, *the Wall Street Journal* and the *Pittsburgh Post Gazette*. Well known as one who listens to the stories of everyday Americans in places far outside the bubbles of Manhattan and the Beltway. Her book "Butler" debuted last July as the #1 New York Times best seller. Her Topic is "The Importance of Place in American Politics."

The Athenaeum Parlor
Doors open at 2:30 PM — Seating & capacity limited
www.abcatchq.com

COMMUNITY



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.

Amphitheater gates to close 9:30 a.m. Monday, Tuesday for worship

Please note that the gates to the Amphitheater will close at 9:30 a.m. Monday and Tuesday this week. The Institution anticipates large crowds for the 10:45 a.m. Chautauqua Lecture Series programs and asks those arriving early to queue outside the gates until the worship service concludes.

Safety & Security Department news

On mornings with an increased security presence, patrons attending programs at the Chautauqua United Church of Christ Society are asked to enter via Bowman Avenue, located on the opposite side of the building. Thank you for your cooperation and understanding.

Chautauqua Travels news

Join Chautauqua Travels for an hour of wine and conversation at 5 p.m. today on the porch of the Athenaeum Hotel. This informal travel information session offers an opportunity to learn about upcoming Chautauqua Travels experiences, including journeys to Singapore, South Africa and Santa Fe, while hearing directly from travel experts about each destination. Whether you're considering your next adventure or curious about the program, stop by to meet fellow travelers, ask questions and discover where Chautauqua Travels may take you next. No registration is required.

Audition for the 2027 Motet Choir

The Motet Choir leads our weekday worship services and the two services on Sunday in conjunction with the Chautauqua Choir. Singers need to have a choral singing experience and some sight-reading ability. Selected singers are compensated for their commitment with a gate pass for the week(s) they sing with the choir. A brief audition can be scheduled on Wednesday mornings, following the worship service. Email choir@chq.org or call 716-357-6321 to schedule an in-person audition.

CLSC Class of 2009

Please attend our Annual Meeting at 12:30 p.m. today in the Kate Kimball Room at Alumni Hall with a bag lunch and book recommendations to share. For Recognition Day with the CLSC parade of banners, plan to meet at 8:30 a.m. Wednesday behind our class banner in Bestor Plaza to parade to the Hall of Philosophy.

Tennis Center news

Dawn Patrol is from 7 to 9 a.m. Monday through Friday. All skill levels are welcome. No reservation necessary to show up to the courts and play doubles.

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 Wednesday, contact Evelyn Waldron at Alumni Hall.

Free fire extinguisher class

Short classroom session followed by hands-on training at 1 p.m. today at the Chautauqua Volunteer Fire Department (Royal Way at Massey Avenue).

Recognition Week at Alumni Hall

At 2 p.m. Tuesday, the Guild Grad Celebration will take place in the Alumni Hall Ballroom. Attend by reservation at aacslschq@gmail.com or call 716-357-9312. At 8:45 a.m. Wednesday, the banner parade leaves Bestor Plaza. Reception for the CLSC Class of 2026 takes place at noon at Alumni Hall. At 5 p.m. Thursday, the All Alumni Gala will take place at the Athenaeum Hotel. This is a ticketed event. Contact aacslschq@gmail.com or 716-357-9312. At 9 a.m. Saturday, Class Presidents' Breakfast will take place on the Alumni Hall Porch.

Women's Club news

The Chautauqua Women's Club will host Mah Jongg from noon to 2 p.m. (revised time) at the CWC House. At 4:30 p.m., come "meet" eyewitness to the American Revolution Abigail Adams as brought to life by JoAnn F. Peterson, in a first-person, Chautauqua-style interpretive portrayal which includes a Q-and-A in and out of character. Peterson has performed her "Amazing Women of History" portrayals at Cornell University, Cooper Union, the U.S. Embassy in Prague, Pennsylvania, Chautauqua and across the U.S. Her film credits include Mary Lincoln and Frances Perkins for the White House Historical Association's museum, The People's House, as well as in the PBS documentary "The American Constitution." She has been a presenter with the WV Humanities Council for 19 years. Free admission. Join us at the UM House Chapel (14 Pratt).

Smith Memorial Library news

At 2:30 p.m. today in Smith Memorial Library, join author Terry Foody for a discussion of her book, *The Pie Seller, The Drunk, and The Lady: Heroes of the 1833 Cholera Epidemic*. At 4 p.m. Mondays, join Dennis Galucki and friends for "The Art of Investing," an informal group discussion about investing, culture and community.

African American Heritage House to host inaugural Gordon Parks Documentary Film Festival

SOPHIA ROOKSBERRY
STAFF WRITER

On Aug. 3 and 4, the African American Heritage House will host the inaugural Gordon Parks Documentary Film Festival at Chautauqua Cinema. The festival was organized by the AAHH Distinguished Fellow Kwame Alexander.

Alexander first came to Chautauqua Institution as a morning lecturer before spending two years as the Michael I. Rudell Director of Literary Arts. In his new role with the AAHH, Alexander is implementing extensive programming to engage Chautauquans in its mission.

"One of the things I decided this year in the reimagining of the Heritage House is to make it more public-facing, to make it more welcoming, to open it to the public in a more consistent manner and to be able to capitalize off of some of the ideas and interests and contacts that I have," Alexander said.

These ideas have included dinner parties, invitations to writers and the first film festival for both Alexander and the AAHH. The latter project was inspired by Alexander's friend, Karen Somers, and the documentary she directed and produced: "Pursuing Light: The Bill Strickland Story," which premiered earlier this year in Pittsburgh.

"I got to see clips of it, and so I said, 'Karen, we should show your film at Chautauqua,'" Alexander said. "She was like, 'That'd be great,' and so then I began thinking, 'This is America 250. We're going to shine a light on this particular American story because America is made up of people, and so let's showcase Bill Strickland and his story as an American.' Then I said, 'Well, maybe I can show another documentary,' and before you know it, I had four or five documentaries."

Somers began filming the festival's catalyst when Wayfarer Studios asked her to visit Strickland at his home in Pittsburgh during the COVID-19 pandemic.

"They said, 'Look, we've got the life rights for this remarkable human ... and we want you to go down to Pittsburgh and do interviews with him, do some B-roll with him and see what we've got,'" Somers said. "Bill is a double lung transplantee, and they wanted to make sure that they had Bill on film as a 'just in case,' ... so I went down and we shot with Bill for several days during COVID and got some incredible material."

When Somers returned from Pennsylvania, the studio immediately wanted her to produce the footage into a documentary, which premiered in February and is now streaming on PBS. The film documents the founding of the educational non-

profit Manchester Bidwell Corporation, which Strickland created in the late 20th century and has since grown to encompass 17 centers across the country.

"We live in a time right now where human suffering is reaching such sad, epic levels globally, and many of us really feel the pain of that and are looking for solutions," Somers said. "... [Strickland] has created a very unique system in his centers, which combines creating beautiful environments with opportunity."

According to Somers, these centers are dedicated to and built by underserved communities across the country. In addition to other offerings, their workforce program is designed to "feed into local businesses that have jobs that are sustainable" and their youth arts program focuses on "empowering kids to think about their own autonomy in the world."

The artistic focus of Strickland's life and work is in alignment with the namesake of the film festival, Gordon Parks. Alexander said he chose to name the festival after Parks to honor his work as a documentarian of Black life in America, in addition to his work as a poet, novelist and photographer.

"Gordon Parks was known as one of the greatest photographers of the 20th century, and he was a humanitarian with this very deep commitment to social justice, and that is what Bill represents," Somers said. "... Like Bill, [Parks] was born into poverty and segregation ... and he, as a young man, was drawn to art, to photography, and that became his saving grace ... You have these very direct connections between two men who began as artists and ultimately they are very well-known for their deep commitments to social justice."

Strickland is not the only documentary subject whose work parallels the festival's namesake. Another documentary featured in the festival is "W.E.B. Du Bois: Rebel With a Cause," which focuses on another pillar of culture and social justice within American history.

"[Du Bois] almost single-handedly carried the torch for African story [and] African experience, and putting that centrally in the American culture," BK Fulton, the documentary's executive producer, said. "... He thought that he could do this with academics and intelligence, but he realized that some of this behavior is beyond reasoning. It was cultural, and so he ... created pageants, books [and] spawned the Harlem Renaissance."

As a former classmate of Alexander's, Ful-



“

The people that come there have a broad appreciation for what makes America great, and when we hear from young people, when we hear from people from different backgrounds, when we see stories and learn of people we haven't really studied, then it expands our understanding of what it means to be human. I think that showing this kind of film to an inviting, welcoming audience is great for a filmmaker.”

—BK FULTON

Executive Director of “W.E.B. Du Bois: Rebel With a Cause”

ton has been exposed to no shortage of stories about Chautauqua and is looking forward to presenting the film to the Institution's audience.

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As much as Fulton is looking forward to the festival, Alexander believes Chautauquans will have even more to benefit from attending the screenings and accompanying conversations with filmmakers.

"When you come here, you sort of have this contract with this place that you want to be informed on some topic that you may know something about, a lot about or nothing about," Alexander said. "You want to leave the morning lecture or the Sacred Songs inspired in some way, and you want to feel uplifted ... It doesn't work unless you're entertained, and so it is my hope that all ... of those things collide and happen on Aug. 3 and 4."

In addition to showings of "W.E.B. Du Bois: Rebel with a Cause" at 8 p.m. Aug. 3 and "Pursuing Light: The Bill Strickland Story" at 8 p.m. Aug. 4, the festival will feature "Paul Laurence Dunbar: Beyond the Mask" at 1:45 p.m. and "The Eyes of Ghana" at 5 p.m. Aug. 3. Tickets are free of charge and must be reserved in advance on the Chautauqua Cinema website.

CHAUTAUQUA INSTITUTION
FOOD FESTIVAL
AUGUST 16-28, 2026

Battle of the Bites: Best Slider Showdown

Monday, Aug. 24 • 3 p.m. • Bestor Plaza

Sliders and Bragging Rights

Four talented former Athenaeum Hotel executive chefs go head-to-head in a live culinary showdown judged by Chef Darian Bryan, Season 5 Winner of *Next Level Chef*.

Featuring Chefs From: The Skunk and Goat Tavern, Stella: A Kitchen & Bar, Oliver's Restaurant and Tulip's Brunch House

Scan the QR code to purchase a tasting ticket and sample all four sliders.

Limited Tasting Tickets Available — \$30
Free Admission to Watch

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Monday at the CINEMA

Monday, August 3

GORDON PARKS FILM FESTIVAL

Sponsored by The African American Heritage House

PAUL LAURENCE DUNBAR: BEYOND THE MASK - 1:45 Frederick Lewis' documentary illuminates the legacy of **Paul Laurence Dunbar**, the first African American writer to gain national and international fame. Frederick will lead discussion to follow. (NR, 115m)

THE EYES OF GHANA - 5:00 Directed by **Ben Proudfoot** and executive produced by **Barack and Michelle Obama**. *The Eyes Of Ghana* follows **Chris Hesse**, the personal cameraman to revolutionary leader **Kwame Nkrumah**, the first president of Ghana, who was deposed in a coup d'état in 1966. (NR, 93m)

W.E.B. DUBOIS: REBEL WITH A CAUSE - 8:00 Rita Coburn's film, narrated by **Viola Davis**, explores the life of the pioneering civil rights activist and scholar **W.E.B. DuBois** Rita will lead discussion to follow. (NR, 113m)

THE ARTS

‘CABINET OF WONDER LIVE!’



GABRIEL MILBY / STAFF PHOTOGRAPHER

At top, singer-songwriter Natalie Merchant sings a rhyme with young Chautauquans during “Cabinet of Wonder Live!” Sunday in the Amphitheater. Above, Julia Niles and her daughter Hudsyn sing and dance during the performance. Right, Merchant sings “Who Is Mother Goose?”

Ruckus to showcase improvisation-driven arrangements of Scottish music

ROCCO PRIOLETTI

STAFF WRITER

For Clay Zeller-Townson, Ruckus’ founder, artistic director and bassoonist, the idiosyncratic group developed a musically freeing atmosphere for audiences and musicians alike. The self-described “18th-century, 21st-century continuo band” emphasizes basslines and infectious grooves that emerge during moments of improvisation.

At 4 p.m. today, Ruckus will make their Chautauqua Institution debut in Elizabeth S. Lenna Hall. Their program, titled “The Edinburgh Rollick,” comprises a “treasure trove” of arrangements from some of the earliest written-down traditional music from Edinburgh, Scotland’s oral tradition. These pieces were composed by Niel Gow, an influential figure in 17th- and 18th-century Scotland.

“Niel Gow was one of the most famous Scottish musicians from the time. He was both a virtuoso at the violin and as a band leader and tune-creator,” Zeller-Townson said. “His music at the time bridged between sort of dance hall and salon.”

Ruckus will be joined by Keir GoGwilt, a virtuosic violinist, who, despite be-

“

We want people who might not be familiar with Baroque music, we want to invite them to this really playful and groovy place. And this is a really great way to perhaps connect with listeners who like traditional Irish bands and Scottish bands, because these tunes will feel familiar.”

—CLAY ZELLER-TOWNSON

Ruckus Founder, Artistic Director and Bassoonist

ing born in Edinburgh to a musical Scottish-American family, did not familiarize himself with Gow’s music until recently.

“Keir’s a longtime friend of the band, and we’ve been looking for a project to do dance music together,” Zeller-Townson said. “Kier brought these collections to Ruckus, and they were just a really, really natural fit.”

Fiona Gillespie’s collaboration with the group is “a really special component of the concert” for Zeller-Townson. The traditional Irish, Scottish singer will sing songs in both Scotts-Gaelic and English.

Ruckus embraces Baroque music as dance music, encouraging an entry point for audiences who

might otherwise be unfamiliar with the style.

“We want people who might not be familiar with Baroque music, we want to invite them to this really playful and groovy place. And this is a really great way to perhaps connect with listeners who like traditional Irish bands and Scottish bands, because these tunes will feel familiar,” Zeller-Townson said.

Despite Gow’s music being centuries old, Ruckus’ interpretations remain respectful of the material while instilling fun, individualistic aspects into the arrangements.

“We’re really trying to make it our own — coming from history, but coming through it with a really playful attitude,”



RUCKUS

Zeller-Townson said.

For the average concertgoer, relishing in improvisation may seem diametrically opposed to a classical musician’s often disciplined precision to the written score. However, even before the indeterminacy of 20th-century avant-garde composers like John Cage and the full-on embrace of the practice in jazz, improvisation played an integral

role to both Baroque music and the foundation of Ruckus at large.

“Even if we’re just playing Bach sonatas, if we’re just playing Handel trio sonatas, those works are not written down in finished versions,” Zeller-Townson said. “... So, improvisation has always been a real guiding force to unlocking creative expression in Baroque music for us.” Zeller-Townson select-

ed all of Ruckus’ members due in part to their openness towards musical honesty and joyfulness through improvisation.

“It’s just part of who we are, and what we believe in makes music feel alive,” Zeller-Townson said. “... We’re just trying to make music that feels alive. And like, when you’re improvising, that’s about as alive as we can feel,” he laughed.

THE CHAUTAUQUAN DAILY

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The Humanist Community of Chautauqua Presents a

Seminar on Humanism

Monday @ 3:30 at the UU Denominational House

A Conversation Beyond Belief

This Week's Guests: Sudha and Ravi Sankar

UUFC Ministers of the Week

“Spiritual Learnings from Indian Culture”

For more information on the Humanist Community at Chautauqua contact John Hooper at johnbhooper@comcast.net

FROM PAGE ONE

“We’ve protected liberty, in particular the liberty of conscience, of freedom, of thought and speech, more inspiringly than any other country in the world, and as we’ve become more pluralistic, religiously and ethnically, we’ve protected the conscience rights of all of those different groups, just as the First Amendment promises.”

— JEFFREY ROSEN
Historian and Law Professor,
George Washington University Law School

BURNS / ROSEN
FROM PAGE 1

Burns and Rosen will take the stage for two days in a row without a script, letting the conversation flow naturally as they play and respond to clips from Burns’ new PBS series “The American Revolution.” In their minds, the founding documents are not artifacts to be admired from a distance, but a portal into the arguments that built the country. A portal only matters if it leads to something worth discovering, though, and that is where Rosen and Burns will turn the conversation toward the present. Rosen said he argues the American experiment succeeds precisely because it keeps urging the country to become more perfect. The right to vote has expanded. The promises of equality have reached groups once excluded from them. “We’ve protected liberty, in particular the liberty of conscience, of freedom, of thought and speech, more inspiringly than any other country in the world, and as we’ve become more pluralistic, religiously and ethnically, we’ve protected the conscience rights of all of those different groups,

just as the First Amendment promises.” That belief carries a warning as much as a celebration. Rosen said he worries about a “post-textual age,” one in which people take their opinions from Instagram or from artificial intelligence rather than working them out for themselves. Deferring to any centralized authority, he said, whether a king, a pope or a machine, runs against the entire premise of the Enlightenment. The 250th anniversary, in his view, is a chance to recommit to reading primary texts and making up one’s own mind. Ultimately, Rosen said, he and Burns want audiences to come away with the same sense of historical fascination they have. “It’s Ken’s job and my job to start to tell those stories so people get excited and then begin the incredibly exciting process of reading and learning more, because ultimately you’ve got to go down rabbit holes and follow your passion and read about what you’re interested in,” Rosen said. “But a great historian or a great teacher can spark that kind of interest, and hopefully our conversations will do some of that.”

ZAGARRI
FROM PAGE 1

Zagarri is also bringing perspective from her experience participating in the Historians Council on the Constitution for Brennan Center for Justice and writing amicus briefs for the Supreme Court, experiences she said are “an important part of [her] role as a historian these days.” She said she thinks historical understanding matters immensely in inform-

ing debates, whether the topic is religion, politics, women’s rights, civil rights or consumer choices. Zagarri said understanding history is important for the logical aspect of being more informed, and it also allows one to access hopeful and empowering stories of change. Embedded in her historically-driven lecture, she said, is a call to action for civic participation in the present, which she said includes forms other than

MSFO / DANCE
FROM PAGE 1

At 8 p.m. tonight in the Amphitheater, the School of Dance will perform an evening of pieces, including Balanchine’s “Raymonda Variations,” accompanied by the MSFO, guest conducted by Dean Whiteside and Michelle Bushkova, the 2015 Chautauqua conducting fellow and current David Effron conducting fellow, respectively.

“[The performance is] expressive, emotional storytelling for music and dance. I was so eager to hear and see what they would do with the symphony, because it’s an abstract symphony,” Whiteside said, concerning Resident Faculty Member Kara Wilkes’ piece. “In this case, the scenario is quite interesting, because it’s a dreamscape, a journey into the unconscious. It adds a new perspective to the music.” The School of Dance students first took the stage July 19, performing “Raymonda Variations” staged by McBride, followed by a contemporary piece titled “Dreamscape” from Wilkes and a neoclassical contemporary ballet style piece by Bonnefoux McBride Artistic Director of Chautauqua School of Dance Sasha Janes titled “One.” Tonight, marking a little more than two weeks since their first performance, they will grace the stage to perform those same pieces, putting their growth and artistic development on full display. McBride danced with New York City Ballet for three decades and became the company’s youngest principal dancer in 1961; she worked closely with Balanchine and he staged numerous roles on her. Now, McBride brings this firsthand knowledge to the School of Dance students. This season McBride staged Balanchine’s “Raymonda Variations,” created in 1961, in which she danced the principal role following Patricia Wilde.

“If you hear the music, it inspires you to look a certain way, and you can’t look the same in every single ballet you’re doing. You have to change like a chameleon. You have to be in the spirit of the music.”

“Civic activism comes in a number of forms, and the most visible form today is voting, but there are many other ways that ordinary people can be good citizens.”

— ROSEMARIE ZAGARRI
Distinguished University Professor,
George Mason University

protest or voting. “Civic activism comes in a number of forms, and the most visible form today is

voting, but there are many other ways that ordinary people can be good citizens,” Zagarri said.

— PATRICIA MCBRIDE
Director of Ballet Studies and Principal Repetiteur,
Chautauqua School of Dance

“I feel blessed to be able to pass on what I’ve done, even the ballets I’ve never danced. I feel such an affinity with Mr. Balanchine,” McBride said. “He used to teach our class every day, two-hour classes. He was such a genius.” Now, staging these variations, McBride passed on exactly what she said Balanchine wanted from the dancers. “He was very definite with how he wanted us to hold our hands, our fingers, everything,” McBride said. “He wanted us to look alive, beautiful and musical and not dance stiff. It had to have a life, the breath in the arms and the strength in the legs.”

McBride said the key to this liveliness is the music. “If you hear the music, it inspires you to look a certain way, and you can’t look the same in every single ballet you’re doing,” McBride said. “You have to change like a chameleon. You have to be in the spirit of the music.” McBride said Balanchine used to say, “I have a garden full of beautiful flowers and they’re all different,” because he admired dancers who would take the choreography and make it their own. In choreographing the “Raymonda Variations,” McBride said Balanchine imagined all the different solos because he originally wanted to show off the dancers in the company at the time. “So, I have a vision of them in my mind,” McBride said. “How they danced it. I still remember how great they were. So, it helps me when staging a ballet.” During the first week of the season, McBride taught the students all eight variations from “Raymonda” and before picking who would do which one, she asked them, “Which variation do you love to do?” “I love them all, and they work so hard, and they come from different schools, so it’s very exciting for me to discover their talent,” McBride said. McBride said she loves passing on the knowledge from Balanchine and helping the students discover how good they are and feel confident. She also said she is always amazed at how much the students progress from the start of the season to the end. “I just want them to feel the beauty that they all have, and I hope to bring it out, so they can enjoy what they’re doing,” McBride said. However, McBride said the challenge with the “Raymonda Variations” is the cues for the solos, because some solos start exactly on the note, making it hard to time correctly. Yet, she said she’s excited to see the performance with the live orchestra and said there’s nothing like it, which was emphasized by both guest conductors. “There’s a wonderful spirit of seeing such talented young people come together to create this incredible, synthetic art form,” Whiteside said. Accompanying the choreography of Balanchine is a piece by Alexander Glazunov, followed by largely contemporary American works by Michael Torke, choreographed by Janes and Phil-

ip Glass, choreographed by Wilkes. “Musically, I would say it’s a very eclectic work. Only one of the pieces is a traditional ballad, the Glazunov,” Whiteside said. “But the other pieces are so different, they’re contemporary American works, not conceived as ballets. One is a symphony inspired by David Bowie’s “Heroes”, and then the Torke pieces, written at different points but then consolidated under the guise of ‘Color Music.’” Bushkova will conduct “Purple,” traditionally the shortest of the “Color Music” (6’). “I would say the choreography to ‘Purple’ [from the dancers] struck me the most,” Bushkova said, concerning Janes’ piece. “It adds so much to the movement that I hadn’t envisioned before. It also means we have to switch really fast between [conducting] during the ‘Purple’ and ‘Green’ pieces.”

The Glazunov is one of the most exciting pieces for Whiteside because, at its core, the piece brings out a spirit of artistic collaboration, one of the most exciting aspects of the Chautauqua community for the composer. The collaboration is one of his reasons for returning to guest conduct. “To work with such talented people from different disciplines, to have such a great dance school in addition to the incredible music school we all love, that’s totally unique. I think it was mostly the experience of being back here in this community [that brought me back].” Seeing the talent of the dancers sets an exciting scene for what Monday night is going to look like for Whiteside. “How much we gain as musicians from seeing and experiencing how dancers see and express music, especially the relationship to a physical sense of pulse that they have. Pulse is not abstract for dancers. For musicians, sometimes we see [three beats in a bar]. It’s very technical. For them, they have to embody it,” Whiteside said. “There’s a lot [musicians] can learn from how they do it.”



The Chautauquan Daily

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Chautauqua Women’s Club

EST. 1889

Chautauqua Women’s Club, Inc. Notice of Annual Membership Meeting

The Annual Membership Meeting of the Chautauqua Women’s Club, Inc. will take place on Monday, August 17th, 2026, at 9:00am at the Chautauqua Women’s Club (CWC), 30 South Lake Drive, Chautauqua, NY 14722.

The agenda of this meeting will be:

- I. Receipt of the Officers’ Reports
- II. Election of the Board Directors

Any member in good standing unable to participate in the meeting may complete the attached proxy and return to the CWC House or to Kelly Ann Boyce, President, at president@chautauquawomensclub.org or Susan O’Connor Baird, Secretary, at office@chautauquawomensclub.org. The 2026-2027 slate is available to view at chautauquawomensclub.org.

Proxy

I, _____, a member of the Chautauqua Women’s Club, Inc. for the year 2026 do hereby appoint Kelly Ann Boyce, President, or Susan O’Connor Baird, Secretary, to cast my vote at the CWC Annual Membership Meeting on Monday, August 17th, 2026, at 9:00am at the Chautauqua Women’s Club (CWC), 30 South Lake Drive, Chautauqua, NY 14722. The purpose of the meeting shall be to elect new members to the Board of Directors and to transact all such business as may lawfully come before the meeting. I hereby waive all notice requirements of the meetings and adjournment thereof.

Signature

Date

Chautauqua Special Studies

Presents

Flowers of the Bible: Their Meaning & Their Symbolism

By Dr. Bonnie Flickinger



Thursday August 6 & Friday August 7

3:30 PM – 5:00 PM - Turner 105

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RELIGION

God broke down barriers in Elijah before he could fulfill his destiny

One of the most famous opening sentences for a novel is in Charles Dickens’ *A Tale of Two Cities*. “It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of light, it was the season of darkness, it was the spring of hope, it was the winter of despair.”

Dickens wrote this novel almost 100 years after the events of the French Revolution. In the moment (of the Revolution), no one knew it was the best of times, the worst of times. “The novel is historical fiction,” the Rev. Anna Carter Florence, Ph.D. said, “in that it has truth, but it is not factual. This might have been our story. There are so many stories and so many ways to tell them.”

Florence preached at the 10:45 a.m. Sunday morning worship service in the Amphitheater. Her sermon title was “Bread at the Gate,” and the scripture reading was 1 Kings 17:8-16.

Good writers and good prophets, she said, know how to tell people, “Right now, y’all are not the best, you are not the worst, but you could be better.” Elijah was one such prophet. Jews still set a place for him at the Passover Seder, complete with an empty chair and a full glass of wine in case he decides to speak to our time.

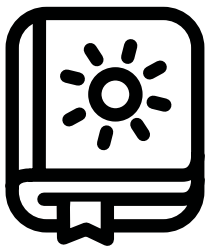
He was a prophet of justice and miracles, Florence told the congregation. “He made good trouble and he was taken up to heaven in a chariot in a whirlwind. He had a show-down with 400 prophets of Baal and only had a sword. He was like the Bible meets the Avengers.”

In the scripture reading, when Elijah meets the widow of Zarephath, he had just started down the path God set for him. Elijah had announced a famine. He told the people of Israel that there would be no rain except by his word. “There was a new prophet in town,” Florence said, and the corrupt king, Ahab, knew he would be a pain and ruin his good time.

God told Elijah to hide, to flee the country. This was the first test for Elijah to trust God to care for him on the run. “This was not an easy plan,” Florence said. “Why didn’t God just pull out an old miracle — like manna in the wilderness? Or why not let Elijah use his own powers to call down fire, make a pot of chili as men do or strike a stone to make bread?”

She continued, “God’s plan was more personal. First, he had ravens bring Elijah food, and then provided flour that replenished itself. God was breaking down barriers, old patterns. Elijah had to rethink his biases and prejudices, because he had some, before he could live into his destiny. He had to unlearn things about foreigners and women, about what was clean and unclean.”

Florence posed some questions for the congregation. “First, does a prophet’s strength really come from a fire and brimstone and superhero acts of power or does it come from the quiet withholding of power so that someone else who needs it can flourish? Second, is flying solo really the only way for a prophet to get the work done or does the



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

word of God require mutual discernment?”

She continued, “Third, if God decides that someone needs to get over their squeamishness about birds being given the job of food delivery to ravens, not kosher creatures in Elijah’s day, will the prophet complain about his wilderness grub hub options, or can a man of God bite his tongue and deal with a little dirt on his pancakes knowing that God loves ravens, too? As Peter will say centuries later in the book of Acts in the New Testament, what God has made clean, we must not call profane.”

Elijah needed to understand all these things in order to speak to the people. The poor and vulnerable were paying the price for what was going on in the throne rooms. There was a need in the land to call out for justice.

“Today, people in poor countries are calling out to us, in rich countries, about climate change, asking us to take action,” she said. “God’s survival plan for Elijah is designed to sensitize him to the needs of real people. Otherwise, Elijah runs the risk of turning into a religious fundamentalist, obsessed with purity laws.”

There must be change in order for the most vulnerable to live, and the vulnerable were widows and orphans. When Elijah and the widow run into each other at the city gate, she is a foreign enemy who did not worship the God of Israel. Florence said, “God has told Elijah that after he has learned his lesson about ravens, a widow in the foreign city of Zarephath is his next source of food and shelter while his own king in Israel is trying to hunt him down and kill him, which is irony straight-up.”

Elijah asks her for water and bread “as if there was not a drought, as if she had all the flour she needed, as if she was not about to die,” said Florence. “The widow said to him, ‘I know your God sent you. Look at me: how could your God think that I could be a safe haven?’”

Elijah decided they should muddle through until God sent rain. He might have said, “You will be a safe haven for me, and I will be one for you.”

Florence said, “Chautauqua, I am wondering what is happening in your life. Do you have days of the best and the worst, of wisdom and foolishness, of light and shadow, hope and despair? Have you met the widow or her son, have you been fed by ravens or maybe you met Elijah? Has some prophet who showed up out of the blue to fill up an



DAVE MUNCH / INTERIM MANAGING EDITOR

The Rev. Anna Carter Florence delivers her sermon “Bread at the Gate” during morning worship Sunday in the Amphitheater.

empty place at your table and said, ‘Here is my piece of the Revelation. What piece do you have?’”

She continued, “If we listen hard to each other, to Ken Burns, to two tales of our 250th anniversary, we will hear a tale of two worlds where the realm of God is breaking its way into this one with stories of safe haven and how we may be that for one another. No matter which side of the city or the river or the gate we live, this may be the time, and it may be the place. And may the God of ravens and widows and Elijah the prophet bless us this week, as we go. Amen.”

The Rt. Rev. Eugene Taylor Sutton, senior pastor for Chautauqua, presided. Pat McDonald, president of the Alumni Association of the Chautauqua Literary and Scientific Circle, read the scripture. Owen Reyda, organ scholar, played “Tuba Time,” by Norman Cocker, on the Massey Memorial Organ for the prelude. The Chautauqua Choir, under the direction of Sonya Subbayya Sutton, interim director of Sacred Music, sang “Let Us Break Bread Together,” a spiritual arrangement by Gwyneth Walker after the death of Breonna Taylor. Reyda provided accompaniment on the Massey Organ. The offertory anthem, sung by the Chautauqua Choir under the direction of Sutton and accompanied by Reyda on the organ, was “I Hear America Singing,” music by Neil Ginsberg and text by Walt Whitman. Sutton led the choir and congregation, and Reyda accompanied the group on the organ in “America the Beautiful,” words by Katherine Lee Bates and music by Samuel A. Ward, with the setting by Cecil Effinger. Sutton played “Toccata on ‘Great Day,’” by Adolphus Hailstork on the Massey Organ for the postlude. Support for this week’s preaching and chaplaincy is provided by the Mr. and Mrs. William Uhler Follansbee Memorial Chaplaincy and the Alison and Craig Mathinsen Endowment for the Department of Religion.

Preservationist Jeffrey to discuss Chautauqua’s architectural styles

DEBORAH TREFTS
STAFF WRITER

Whether or not Chautauqua Institution is actually as Victorian as has been claimed is not a settled matter.

At 9:15 a.m. Tuesday at the CWC House, historic preservationist Bob Jeffrey will give a presentation for the Women’s Club’s Chautauqua Speaks program titled, “The Architecture of Chautauqua: Is It a Victorian Village?”

“You always hear it’s a Victorian community,” Jeffrey said. “I’ll debunk that. ... We’ll really look at the architecture — the ‘high style’ ... and the ‘vernacular style’... As people renovate and renew, you don’t want to make things too high style. My presentation will feature all architectural styles on the grounds.”

Growing up in Oil City in northwestern Pennsylvania, where the Victorian architecture is a tourist attraction, Jeffrey said he first came to Chautau-

qua when his “grandfather rented a place on Wiley.” For 35 years, however, his mother decided her family would be in Mayville because of the Institution’s strict blue laws.

“I was always interested in architecture,” he said. “Oil City is filled with great architecture. We had an old house that needed constant work. ... I would go to the library to read a book (to learn how to fix things). My dad was good at painting.”

At Miami University in Oxford, Ohio, Jeffrey earned his bachelor’s in architecture, and at Kent State University in Kent, Ohio, his master’s in architecture.

“What was nice about the Kent State program was that there were only four (students) in the Master of Architecture in historic preservation (program),” he said. “My backup plan was Penn State, but Kent offered me a teaching position. I taught Introduction to Architecture.”

Thereafter, Jeffrey headed to St. Petersburg, Florida, where he said he focused on historic preservation and neighborhood revitalization.

“That’s sort of how I got into buying properties,” he said. “There were houses in a deplorable condition. Basically out of self defense, I started to buy them and rehab them. I did a lot of the work myself in the beginning, but now I have a crew.”

According to St. Petersburg’s *Paradise News*, in the Kenwood neighborhood in 2001, Jeffrey and his sister bought a vacant building that had been the home of Paul Nolen, the owner of Nolen’s Economy Grocery Store, from 1926 to 1955; Jeffrey and his sister converted it into four condominium units with lofts plus a small retail space and named it Grand Central Lofts.

A St. Petersburg Preser-

vation award winner, Jeffrey has since completed other adaptive re-use projects in Historic Kenwood.

“I don’t work for clients,” Jeffrey said. “I’m my own client. I work out the design, hire contractors and lease the buildings when they’re done.”

Some projects are more challenging than others. Although most of his properties are “high and dry,” in late September 2024, Hurricane Helene filled his “late 1950’s mid-century modern” 12-unit apartment complex “right on the beach” with five feet of water.

Jeffrey began returning for the entire Chautauqua season in 2007. Within the Institution, he co-owns three properties with two business partners — one on Palestine Avenue and two on Miller Avenue. “26 Miller was what we did during

COVID,” he said. “Three of us renovated it.”

Currently he is a member of the Athenaeum Hotel’s Board of Directors. From 2014 to 2022, Jeffrey sat on Chautauqua’s Board of Trustees and from 2012 to 2022, he served on the Architectural Review Board, including eight years as the ARB’s chair.

A perennial and flower box gardener who relies on Elizabeth Lasser’s gardening expertise, Jeffrey said he studied watercolor painting for 45 years with the late Chautauquan Rita Argen Auerbach. “She lived in St. Pete and I studied with her every Friday. I took all of her classes. People think my paintings are hers.”

For an examination of “the various architectural styles in Chautauqua and the characteristics



JEFFREY

that make its architecture unique” as well as “the various levels of preservation” and Jeffrey’s perspective on “the approach that should be taken in preserving and enhancing our unique environment,” come to the Women’s Club Tuesday morning.

Summer Class with Kaye Lindauer

All courses offered through Special Studies (fee)
12:30 - 1:30 pm • Hultquist 101

Week 6: August 1-August 8

Dante’s Divine Comedy: An Introduction
As T.S. Elliot wrote: "Dante and Shakespeare divide the world between them – there is no third." This course will give an accessible overview of *The Inferno*, *The Purgatorio* and *The Paradiso* along with selected excerpts (with commentary) from each. Dante’s life and exile from Florence discussed. Illustrations by Blake, Duer, Botticelli and others included.

**REGISTRATION: 1) Online: tickets.chq.org.
2) In person: Main Gate Welcome Center, Visitor's Center beside the Post Office; or 3) Call 716-357-6250.**

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**Chautauqua Institution
Annual Corporation Meeting
August 8, 2026**

The annual meeting of the members of the Chautauqua Corporation will be held at noon on Saturday, August 8, in the Hall of Philosophy at Chautauqua Institution in Chautauqua, New York. At that time, the Corporation will review the Institution's financial statements and elect an individual to serve as a Class B Trustee on the Board of Trustees pursuant to the Institution's bylaws. Chautauqua Institution's audited financial statements may be found at chq.org/about/board-of-trustees/.

2026 Class B Trustee Nominee(s): Sara Ponkow
Nominee Statements may be found at chq.org/about/board-of-trustees.

Published in *The Chautauquan Daily*, August 3, 4, 5, 6, 7, 8, 2026. Posted on the Board of Trustees webpage August 1, 2026 – August 8, 2026, at noon.

CROSSWORD
By THOMAS JOSEPH

ACROSS
1 Helpers:
Abbr.
6 Sheep sounds
10 Sugary
11 Cider fruit
13 Asian peninsula
14 Push away
15 Yale rooter
16 Sock part
18 Spectrum color
19 Rihanna hit
22 Neckline shape
23 Finished
24 Rabbits' cousins
27 Salad green
28 Smell
29 "Right you —!"
30 Rihanna hit
35 Nourished
36 Good times
37 Blend
38 Ready for war
40 Hackneyed
42 Brings up

DOWN
43 Boring tool
44 Nimble
45 Minimum amount
1 Crooked
2 Muscular, in slang
3 Letter stroke
4 Player's peg
5 Park art
6 Uncovered
7 King Kong, for one
8 Sanction
9 Jacket pair
12 Town leaders
17 Wallet bill
20 Plain to see
21 Sophia of
24 Question after a javelin throw
25 Sticks
26 Driving aid
27 New Age token
29 Band blaster
31 Lathered up
32 Friendly señorita
33 Tiny amounts
34 Bring to bear
39 Blunder
41 Regret

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	44					45				

8-3

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.

8-3

CRYPTOQUOTE

E Z M M A K Z B C Z M U L Z D S Z

U L S B B X Q M A K V H A N J S I Z Q F

U Z Q F X Q M A K V U L A S U .

— K Q J Q A C Q

Saturday's Cryptoquote: HOW QUICK TIME GOES BY NOW, COMPARED TO WHEN YOU WERE A KID. SUMMER USED TO LAST FOREVER. NOW IT'S TWELVE WEEKS. — JOHN GOODMAN

Hagen Funds support Burns, Rosen discussion

The Susan Hirt Hagen Lectures Fund and The Tom Hagen Lectureship Fund support the Chautauqua Lecture Series morning lecture featuring Ken Burns and Jeffrey Rosen at 10:45 a.m. today in the Amphitheater.

Established in 1993, The Susan Hirt Hagen Lectures Fund reflects Susan Hagen's visionary commitment to strengthening Chautauqua's lecture platform and advancing the Institution's educational and cultural mis-

sion. A lifelong Chautauquan, property owner and member of the Board of Trustees from 1991 to 1999, Susan devoted herself to preserving and enriching the Institution she loved. Her generosity helped bring distinguished voices to the lecture platform while also supporting the renewal of the Hagen-Wensley House and the creation of the Susan Hirt Hagen Center in the Amphitheater.

Following Susan's passing, Tom Hagen has con-

tinued the family's longstanding commitment to Chautauqua through his own philanthropy and leadership. Chairman of Erie Insurance Group and a longtime civic leader, Tom has dedicated his career to business, public service and community engagement. He also continued the family's service to Chautauqua as a director of the Chautauqua Foundation from 2011 to 2017. Today, that commitment carries

forward through the next generation, as his daughter, Sarah Hagen McWilliams, serves as a trustee of Chautauqua Institution.

Together, the Hagen family's enduring generosity has strengthened Chautauqua's ability to welcome distinguished speakers and foster meaningful dialogue. Chautauqua is deeply grateful for their lasting commitment to the Institution's educational and cultural mission.

Logan Fund supports Ruckus CCM performance

The Kay Hardesty Logan Fund generously supports the Ruckus performance as part of the Chautauqua Chamber Music series at 4 p.m. today in Elizabeth S. Lenna Hall.

The Kay Hardesty Logan Fund was created in 2017 to honor the life and legacy of longtime Chautauqua

music patron and supporter Kay Hardesty Logan. During her life, Logan was an ardent supporter of chamber music at Chautauqua. The creation of this fund, along with additional support from the trustees of the Kay Hardesty Logan Foundation, helps ensure

the presence of chamber music at Chautauqua in perpetuity.

Logan first came to Chautauqua as a student in the 1950s on scholarship, studying flute at the School of Music. She often remarked that her time at Chautauqua was life-changing. She went on

to become the principal flutist for the Columbus Symphony Orchestra for 15 years and continued to return to Chautauqua throughout her life. She passed away in 2016, and her legacy lives on through the many chamber music performances held each summer.

Hultquist Foundation, Effron Fellowship, Branch Fund support MSFO, School of Dance performance

The Hultquist Foundation, The David Effron Conducting Fellowship and The Paul and Toni Branch Fund for Dance generously support the Music School Festival Orchestra and Chautauqua School of Dance performance at 8 p.m. tonight in the Amphitheater.

Founded in 1965 in memory of Jamestown industrialist Earle Hultquist, The Hultquist Foundation has been a longtime supporter of the MSFO. The foundation's investment helps attract talented young

musicians from across the U.S. and around the world, providing invaluable training and performance experience. As foundation President Stephen Wright has noted, the organization's continued support reflects its confidence in the program's leadership and its remarkable success in preparing young artists for professional careers.

Established in 2023 through the generosity of The Kay Hardesty Logan Foundation, The David Eff-

ron Conducting Fellowship supports gifted Chautauqua School of Music students pursuing careers in conducting and cultivates the next generation of musical leaders.

The Paul and Toni Branch Fund for Dance provides enduring support for Chautauqua School of Dance while honoring the Branch family's longstanding commitment to the Institution. Their daughter, Laurie A. Branch, a fourth-genera-

tion Chautauquan, serves as chair of the Chautauqua Institution Board of Trustees and as a director of the Chautauqua Foundation, continuing a legacy of leadership and philanthropy.

Chautauqua is deeply grateful for the generosity of these supporters, whose investments continue to inspire young artists and strengthen the Institution's tradition of artistic excellence.

Martin Lectureship supports Zagarri interfaith lecture

The Eileen and Warren Martin Lectureship for Emerging Studies in Bible and Theology generously supports Rosemarie Zagarri's Interfaith Lecture at 2 p.m. today in the Hall of Philosophy.

Established by Warren Martin in 2007, the Eileen and Warren Martin Lectureship for Emerging Studies in Bible and Theology supports conversations that explore new perspectives in faith, theology and religious thought. The

endowment reflects the Martins' belief in the importance of thoughtful inquiry and meaningful dialogue.

Warren passed away in 2017, but the vision he and Eileen shared continues through this lectureship. Chautauqua is grateful for their generosity and for the opportunities their support creates for generations of audiences to engage with important questions of faith and society.

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.

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

Difficulty: ★

8/3

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

Difficulty: ★★★★★

8/1

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High Tea

In the Athenaeum Hotel Parlor at 3:30 pm

A program of poetry and music presented by Kaye Lindauer with Arlene Hajinlian, Pianist, and other guests

Week 5 – Wednesday, August 6

Dreams:
Mystery and Intrigue

Upcoming Tea: Week 8 – Wednesday, August 19

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THEATER

Visiting theater professionals reflect on annual Industry Weekend

SOPHIA ROOKSBERRY
STAFF WRITER

Saturday boasted the most robust schedule of Chautauqua Theater Company’s Summer Season programming to date. From 10 a.m. to 10 p.m., CTC hosted four productions in Bratton Theater and Roe Green Theater Center to be enjoyed by members of the community, as well as theater professionals who were on the grounds for the second annual Industry Weekend.

“We have an annual festival down at our theater company that offers full productions and readings at the same time, so there was a similar element, but what’s interesting is [CTC] is doing these ... enhanced readings where they are staging them,” Matt Stabile, producing artistic director for Theatre Lab at Florida Atlantic University, said. “We just launched into that with our festival last year, so I was curious how they were making that work and it gave me a lot of ideas to bring back to our theater.”

The Theatre Lab in Boca Raton, Florida, is entirely focused on new play development, which made a weekend dedicated to the new work of CTC an intriguing place for Stabile to brainstorm and engage with other innovative industry members.

“I think new work is always exciting, and I think the way this community was embracing new work was super exciting for me,” Stabile said. “All three performances I saw today were full, and ... that’s really great, for a community to be investing in plays that aren’t completely finished yet ... but they are excited about where they’re going.”

The three productions Stabile saw on Saturday were *The Motions* by Zora Howard, *The Bone Wars* by Sarah Saltwick and *ERASERS: A Bloodthirsty Comedy* by Jenny Connell Davis. Stabile also saw the world premiere of *Best for Baby* by Sharyn Rothstein on Friday night, allowing him to witness the entire new work life cycle at CTC.

Another Industry Weekend visitor who was in the audience for all four productions was playwright and performer Joanna Castle Miller. In a mere 24 hours, Castle Miller gained a holistic understanding of CTC and said she was captivated by the workshoping process.

“What was really impressive to me was that it was so bespoke to what

“

[The pieces] really span quite broad genres ... I was saying to someone after the second show, ‘I forget that the shows here are so smart, because the community just loves to think and be in discourse ... I forgot that I was going to be thinking so much.’ You don’t get to just sit back and let it wash over you. Even the third one I saw, which is a farce [and] high comedy and very silly ... is also trying to have an important conversation.”

—ASHLEY OLIVE TEAGUE

Founding Artistic Director,
Notch Theatre Company

the project needed,” Castle Miller said. “It felt like some people were able to put in a lot of time with something that was a very early draft, all the way to working on something that seemed more or less where it needed to be, and then they made massive changes very quickly. It depended on what the playwright needed and what the show needed. That was really exciting because most places have a set way of doing things that does not necessarily work with the playwright’s process.”

Ashley Olive Teague, founding artistic director of Notch Theatre Company, returned to Chautauqua this weekend after directing projects with CTC in 2017 and 2020, which all came after her first summer as a directing fellow in 2016. Teague’s experience with the fellowship occurred before the company’s relationship with Drama League expanded it to include a playwright partnership.

“The main way that I, as a director, get work is through my relationships with playwrights, so getting to foster that and have space to cultivate that, and for all the actors here to have access to playwrights ... feels like a really important aspect of professionalizing for the students here,” Teague said.

Although Teague had not yet seen the season’s first mainstage production, she was nevertheless struck by the scope of the readings she saw on Saturday.

“[The pieces] really span quite broad genres,” Teague



SAM HUFFMAN / STAFF PHOTOGRAPHER

“*The Bone Wars*” Director Liz Fisher speaks with fellow theater professionals during a networking event for Chautauqua Theater Company’s second annual Industry Weekend Saturday in 2 Ames.

said. “... I was saying to someone after the second show, ‘I forget that the shows here are so smart, because the community just loves to think and be in discourse ... I forgot that I was going to be thinking so much.’ You don’t get to just sit back and let it wash over you. Even the third one I saw, which is a farce [and] high comedy and very silly ... is also trying to have an important conversation.”

These conversations also extend to the relationships built among professionals visiting for the weekend. Teague said she met nearly half of the actors who contribute to Notch Theatre Company while working at Chautauqua, so she was excited to return and continue meeting artists whose creativity was supported by CTC and the Institution as a whole.

“It’s so important to have those spaces where people can try things in early stages and write new pages and get feedback on them,” Teague said. “There’s not a lot of spaces that do that while also offering the production value ... It’s really impressive that [CTC] has both the resources of the literary process and dramaturgy, as well as the design and the production support to really honor the work and to let people really see it, because if you just have one or the other, you’re not really getting to fully envision what it could be, so that’s really special.”



Chautauqua Theater Company Guest Actor Jo Lampert and Managing Director Emily Glinick converse outside 2 Ames.

THE
CHAUTAUQUAN
DAILY

LETTERS POLICY

The Chautauquan Daily welcomes letters to the editor. Letters should be submitted electronically, no more than 350 words and are subject to editing. Letters must include the writer’s signature including name, address and telephone number for verification. The Daily does not publish anonymous letters. Works containing demeaning, accusatory or libelous statements will not be published.

Submit letters to:
Dave Munch, Interim Managing Editor
dmunch@chq.org





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Salena Zito

Salena Zito is a veteran political reporter with more than twenty years of award-winning experience in print and broadcast journalism. She has been a columnist for the *New York Post* and has contributed to *The Atlantic*, the *Wall Street Journal* and the *Pittsburgh Post Gazette*. Well known as one who listens to the stories of everyday Americans in places far outside the bubbles of Manhattan and the Beltway. Her book “*Butler*” debuted last July as the #1 New York Times best seller. Her Topic is “The Importance of Place in American Politics.”

Monday, August 3rd, 3 PM

The Athenaeum Parlor

Doors open at 2:30 PM –
Seating & capacity limited
www.abcatchq.com



PROGRAM



SAM HUFFMAN / STAFF PHOTOGRAPHER

At left, guest vocalists Katelyn Dyre, Blair Lamb and Hollie Hammel perform with the Chautauqua Symphony Orchestra under the baton of guest conductor David Hamilton during “Dolly Parton’s Threads: My Songs in Symphony” Saturday in the Amphitheater. Above, Dyre, Lamb and Hammel perform Parton’s 1973 classic “Jolene.”

M

MONDAY
AUGUST 3

- 7:00 (7–11) Chautauqua Farmers Market. Massey and Miller
- 7:00 (7–9) “Dawn Patrol” Round Robin Doubles. Chautauqua Tennis Center
- 7:45 Chautauqua Mystic Heart Meditation Program. Dhara Kowal, Zen Buddhism Meditation Practice. Presbyterian House
- 7:45 Episcopal Holy Eucharist. Chapel of the Good Shepherd
- 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
- 8:30 (8:30–2) Chabad Kosher Tent. Bestor Plaza
- 8:55 Chautauqua Prays for Peace through Compassion. Hall of Philosophy Grove
- 9:15 ECUMENICAL WORSHIP. The Rev. Anna Carter Florence. Amphitheater and online
- 9:15 Unitarian Universalist Fellowship Minister Talk Back. UU House Porch 6 Bliss
- 9:15 (9:15–10:15) Jewish Discussions. “Maimonides: “The Guide for the Perplexed.” Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House. 23 Vincent
- 10:00 Coffee on the Porch. Presbyterian House
- 10:00 Coffee/Tea on the UM House Porch
- 10:15 Service of Blessing and Healing. UCC Randell Chapel

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- 10:45 CHAUTAUQUA LECTURE SERIES. Ken Burns, documentary filmmaker. Jeffrey Rosen, CEO emeritus, National Constitution Center. Amphitheater and online
- 11:00 (11–5) Exhibitions open. Fowler Kellogg Art Center & Strohl Art Center
- 12:00 (12–2) Colonial Williamsburg Historic Trades & Skills Demonstrations. Bestor Plaza
- 12:00 (12–4) Colonial Williamsburg Historic Trades & Skills Demonstrations. Oliver Archives Center
- 12:00 (12–2) Mah Jongg. CWC House. 30 South Lake
- 12:15 CLSC Book Discussion: *Be Easy: New & Selected Poems* by Adrian Matejka. Alumni Hall Porch
- 12:15 “Litigating against Prison Abuse.” James V. Cook. (Presented by the Ecumenical Community of Chautauqua). UCC Randell Chapel, enter from Odland Plaza
- 12:30 All Denomination House Chaplain of the Week Brown Bag lunch. Everett Jewish Life Center
- 12:45 (12:45–1:45) Guided Kayak Eco Tour. Sign up in advance at 716-3547-6281. Fee. Sports Club Waterfront
- 1:00 CLSC Book Discussion: *Rebellion 1776* by Laurie Halse Anderson. Alumni Hall Porch
- 1:00 (1–2) Conversations with Kyle, interim CEO. Smith Wilkes Hall
- 1:00 (1–1:15) 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
- 1:45 African American Heritage House Gordon Parks Film Festival. “Beyond the Mask: Paul Laurence Dunbar.” Chautauqua Cinema
- 2:00 INTERFAITH LECTURE SERIES. Rosemarie Zagarrì. Hall of Philosophy and online
- 2:30 Authors @ The Smith: Terry Foody: *The Pie Seller, the Drunk, and the Lady*. Smith Memorial Library Classroom
- 3:30 “Courageous Conversation on Death and Dying” Shahid Aziz. Presbyterian Chapel
- 3:30 Creating an Inclusive Chautauqua. Skill-Building Workshop. Alumni Hall Poetry Room

- 3:30 Masters Series Masterclass. A Conversation with Ken Burns. Fee. Norton Hall
- 3:30 (3:30–6) Colonial Williamsburg Historic Trades & Skills Demonstrations. Bestor Plaza
- 3:30 Humanist Community at Chautauqua Seminar on Humanism. UU House Porch. 6 Bliss
- 4:00 Art of Investing. Community discussion with Dennis Galucki. Smith Memorial Library Classroom
- 4:00 Chautauqua Chamber Music: Ruckus with Keir GoGwilt, violin. Elizabeth S. Lenna Hall
- 4:00 (4–6) Play CHQ. (Programmed by Youth & Family Programs). Hopscotch. Heinz Beach
- 4:00 Creating in Community: Artmaking for All Ages. Kriss Miller, Friend in Residence (Host). Quaker House. 28 Ames
- 4:30 Come ‘meet’ eyewitness to the American Revolution. Abigail Adams as portrayed by Joann F. Peterson in the UM House Chapel. 14 Pratt
- 5:00 CHQ Travels Reception. Join Chautauqua Travels for an hour of wine and conversation. Athenaeum Porch
- 5:00 Men’s Softball League Playoffs. Sharpe Field
- 5:00 Theater Happy Hour (Programmed by Chautauqua Theater Company). Cash Bar. Roe Green Theater Center
- 5:00 African American Heritage House Gordon Parks Film Festival. “The Eyes of Ghana.” Chautauqua Cinema
- 6:30 Men’s Softball League Playoffs. Sharpe Field
- 7:00 Taize and Tea Meditation Workshop. UCC Randell Chapel
- 8:00 AMPHITHEATER SPECIAL. Chautauqua School of Dance with the Music School Festival Orchestra. Dean Whiteside, conductor. Sasha Janes, artistic director
- George Balanchine: Raymonda Variations [30’]
 - Kara Wilkes: Dreamscape [11’]
 - Sasha Janes: ONE [30’]
- 8:00 African American Heritage House Gordon Parks Film Festival. “W.E.B. DuBois: Rebel with a Cause.” Chautauqua Cinema

Tu

TUESDAY
AUGUST 4

- 7:00 (7–11) Chautauqua Farmers Market. Massey and Miller
- 7:00 (7–9) “Dawn Patrol” Round Robin Doubles. Chautauqua Tennis Center
- 7:45 Chautauqua Mystic Heart Meditation Program. Dhara Kowal, Zen Buddhism Meditation Practice. Presbyterian House
- 7:45 Episcopal Holy Eucharist. Chapel of the Good Shepherd
- 8:00 Daily Word Meditation. (Programmed by Unity of Chautauqua). Hall of Missions
- 8:15 Catholic Mass. Hurlbut Church Sanctuary
- 8:30 Beginning SUP Class. \$59. Sign up with Special Studies. Sports Club Waterfront
- 8:30 (8:30–12:30) Bestor Fresh Market
- 8:30 (8:30–2) Chabad Kosher Tent. Bestor Plaza
- 8:55 Chautauqua Prays for Peace through Compassion. Hall of Philosophy Grove
- 9:15 Chautauqua Science Group Weekly Lecture. (Co-sponsored by the Chautauqua Climate Change Initiative). Judi Greewald, CEO of the Nuclear Innovation Alliance. Hurlbut Church Sanctuary
- 9:15 Chautauqua Speaks: Bob Jeffrey. CWC House. 30 South Lake
- 9:15 ECUMENICAL WORSHIP. The Rev. Anna Carter Florence. Amphitheater and online
- 9:15 (9:15–10:15) Jewish Discussions. “Jewish Ethics.” Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House. 23 Vincent
- 10:00 Coffee on the Porch. Presbyterian House
- 10:00 Coffee/Tea on the UM House Porch
- 10:15 Service of Blessing and Healing. UCC Randell Chapel
- 10:45 Children’s Story Time. Rain location in library. Bestor Plaza

- 10:45 CHAUTAUQUA LECTURE SERIES. Ken Burns, doc. filmmaker. Jeffrey Rosen, CEO emeritus, National Constitution Center. Amphitheater and online
- 11:00 (11–5) Exhibitions open. Fowler Kellogg Art
- 12:00 (12–2) Colonial Williamsburg Historic Trades & Skills Demonstrations. Bestor Plaza
- 12:00 (12–4) Colonial Williamsburg Historic Trades & Skills Demonstrations. Oliver Archives Center
- 12:00 Chaplains Chat and Lunch. “When Americans Read the Bible Differently.” The Rev. Laurie Hays Coffman. UM House Porch
- 12:15 Authors’ Hour (FCWC). Carol Jennings, poetry, *The Sustain Pedal* Evette Beckett-Tuggle, non-fiction, *The Heartfelt Voice: A Writing Guide for Women to Affirm, Encourage, and Empower*. Reggie Tuggle, memoir, *A Journey Through Grace*. Porch of the Literary Arts Center at Alumni Hall. (Ballroom in case of rain)
- 12:15 LGBTQ+ and Friends discussion “Keeping Democracy Alive: crisis from within.” Bring your lunch. Dining room at Alumni Hall
- 12:30 Old First Night Community Band Concert. Bestor Plaza
- 12:30 Chautauqua Dialogues. Presbyterian House
- 12:30 Chautauqua Mystic Heart Meditation Program. Dhara Kowal, Zen Buddhism Meditation Practice. Hall of Missions
- 12:30 Bird, Tree & Garden Club lunch-time lecture series. (Co-sponsored by the Climate Change Initiative Program). “Fruiting Bodies and Big Ideas: a Citizen Science Adventure.” Sigrìd Jakob. Bagged lunch available at the door—\$10 Smith Wilkes Hall
- 12:30 BYO Lunch: A Quaker’s Faith into Action. Gwen Erickson, Friend of the Week (Chaplain). Quaker House. 28 Ames
- 12:30 Everett Jewish Life Center Lecture. “The Art of Diplomacy: How American Negotiators Reached Historic Agreements that Changed the World From Kennedy to Trump” Ambassador Stuart Eizenstat. Book signing to follow. Hall of Philosophy
- 12:45 (12:45–4) Duplicate Bridge (\$12 Fee). CWC House. 30 South Lake
- 1:00 Archives Tent Talk with Jon Schmitz. Oliver Archives Center
- 1:00 Docent Tours. Fowler-Kellogg Art Center & Strohl Art Center. (Meet in Fowler-Kellogg Art Center)
- 1:00 (1:00–1:15) English Lawn Bowling. 20-minute free instruction, then opt to play for fee. Bowling Green

- 1:00 (1:00–3:00) Mah Jongg. Experienced players only. Sports Club
- 2:00 Guild Graduate Reception. Cake and punch reception for Guild members. Alumni Hall Ballroom
- 2:00 INTERFAITH LECTURE SERIES. Manisha Sinha, Draper chair in am. history, Univ. of Conn. Hall of Philosophy and online
- 2:00 School of Music: Open Recital. Fletcher Music Hall
- 3:00 Social Hour. Lutheran House. 25 Peck on Brick Walk
- 3:15 Unitarian Universalist fellowship “UU Tea.” UU House Back Patio. 6 Bliss
- 3:15 Social Hour. Catholic House. 20 Palestine
- 3:15 Social Hour. Music provided by George Wolfe and classical guitarist Rami Vamos. Disciples of Christ House. 32 Clark (Brick Walk)
- 3:15 Social Hour. Hosted by Kenmore UM Church. All are welcome! UM House Porch. 14 Pratt
- 3:30 Chautauqua Dialogues. Everett Jewish Life Center
- 3:30 Creating an Inclusive Chautauqua. Alumni Hall Prose Room
- 3:30 Everett Jewish Life Center Lecture. “Inseparable: The Hess Twins” Holocaust Journey through Bergen-Belsen to America.” Marion Ein Lewin. Book signing to follow. Everett Jewish Life Center. 36 Massey
- 3:30 Social Hour. Christian Science House. 10 Center
- 3:30 Social Hour. Quaker Art Speaks: Exhibitions and Discussions. Todd Drake, printmaking. Quaker House. 28 Ames
- 3:30 (3:30–6) Colonial Williamsburg Historic Trades & Skills Demonstrations. Bestor Plaza
- 4:00 (4–6) Play CHQ. (Programmed by Youth and Family Programs). Float or Sink challenge. Miller Park
- 4:00 Cinema Film Screening and Filmmaker Talk. (Sponsored by the Chautauqua Climate Change Initiative). “Time & Water.” A *National Geographic* film with Andri Magnason. Chautauqua Cinema
- 4:00 Innovator Series: Gordon Parks Documentary Film Festival. African American Heritage House. 40 Scott
- 4:15 Mushroom Walk. (Programmed by the Bird, Tree & Garden Club). Sigrìd Jakob. Smith Wilkes Hall
- 4:30 Masters Series Masterclass. Colonial Williamsburg Foundation presents “Becoming History” with Stephen Seals, Nation Builder James Lafayette. Fee. Norton Hall
- 5:00 Men’s Softball League Playoffs. Sharpe Field
- 5:45 Colonial Williamsburg Fifes & Drums performance. Outside Norton Hall.
- 6:00 OLD FIRST NIGHT. Amphitheater
- 6:30 Men’s Softball League Playoffs. Sharpe Field
- 6:30 (6:30–7:30) Chautauqua Mystic Heart Meditation Program. Labyrinth History and Meditation. Outside Turner Community Center
- 6:30 (6:30–7:30) Grief Support Group. UCC Randell Chapel
- 7:30 AMPHITHEATER SPECIAL. Puppy Pals Live: The Action-Packed Comedic Stunt Dog Show
- 8:00 African American Heritage House Gordon Parks Film Festival. “Pursuing Light: The Bill Strickland Story.” Chautauqua Cinema

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NR	Free Admission!	115m

Mon.	8/3	5:00
THE EYES OF GHANA		
NR	Free Admission!	93m

Mon.	8/3	8:00
W.E.B. DUBOIS: REBEL WITH A CAUSE		
NR	Free Admission!	113m

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