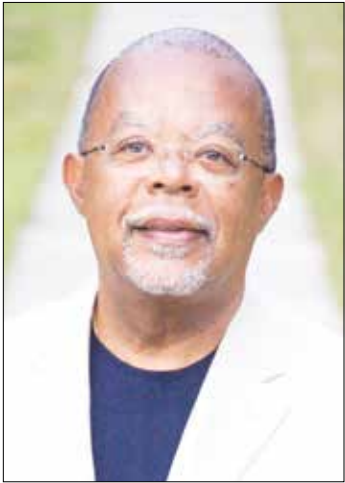




GATES, JR.

Gates, Jr. to speak on collective histories, memories

JULIA WEBER
ASSISTANT EDITOR

At 10:45 a.m. today in the Amphitheater, Henry Louis Gates, Jr., Alphonse Fletcher University Professor and Director of the Hutchins Center for African & African American Research at Harvard University, will deliver a lecture in conjunction with the Week Nine theme of “The Importance of Gathering.”

The filmmaker, journalist, cultural critic and literary scholar is the recipient of numerous awards, including Emmy and Peabody Awards. In his morning lecture, he will focus on the importance of preserving and sharing collective histories and memories, drawing on his scholarship focusing on connections and community.

Gates has written extensively on Black literature and history, having most recently published *The Black Box: Writing the Race* in 2024. He is widely known for his PBS documentary series “Finding Your Roots,” which is in its 12th season. In the series, Gates explores the ancestry of many influential people across backgrounds, professions and experiences to better understand America’s understanding of itself and foster a conversation about identity at a broader level. In addition to “Finding Your Roots,” Gates has also worked on multiple documentary projects and published numerous books.

He previously served as the chair of the Pulitzer Prize board and he is a member of the American Academy of Arts and Letters; currently, he serves on boards including the New York Public Library, the NAACP Legal Defense Fund, the Aspen Institute, the Whitney Museum of American Art, Library of America and The Studio Museum of Harlem.

In a 2010 “The History-makers” PBS oral history archival project, Gates spoke about his upbringing in West Virginia and his studies at Yale University.

See **GATES, JR.**, Page 4



Joy to explore jazz, hope in Amp

JENNA OUTCALT
STAFF WRITER

Jazz singer Samara Joy said that she is seeing a renewed interest in jazz because of nostalgia, or a “what’s old is new again” attitude.

“I think [jazz] has always been active, but in public perception, it seems to be having a revival,” she said in an interview with CLASH magazine. “But it’s always been alive.”

Joy will sing at 8 p.m. tonight in the Amphitheater, evoking a variety of genre influences and iconic inspirations in her jazz performance.

She has won six Grammy Awards:

“We’re one small part in a bigger picture of carrying a certain tradition forward, of creativity and not losing hope and losing that creativity just because times are hard, but allowing that to fuel our passions even further for our common humanity and for making this world a better place.”

— **SAMARA JOY**
Jazz Singer

one for Best New Artist, two for Best Jazz Performance and three for Best Jazz Vocal Album. Most recently, Joy won a Grammy for her 2024 album *Portrait*.

“This album was about following my gut even when everybody didn’t see the vision,” she said in her Grammy acceptance speech.

Joy did not start singing jazz until her freshman year of college at SUNY Purchase College, she said in a Salt Lick Sessions interview.

See **JOY**, Page 4

Bluemel to highlight human connection through shared ancient stories

LILY RESLINK
STAFF WRITER

Chickasaw storyteller Amy Bruton Bluemel will step up to the podium at 2 p.m. today in the Hall of Philosophy to deliver an unscripted lecture on the story of the ancient people now called the Mound Builders.

According to Bluemel, the storyteller is the librarian of culture. “At one point in our tradition, we didn’t have a written language, and so our people would have storytellers,” she said.

Bluemel — artist, founding member of dance troupe Chikashsha Hithla and registered member of the Chickasaw Nation — said she will share a story she has worked to bring to life for about a year and a half.

“The Mound Builders were building big earthen mounds — pyramidal-type shapes — from the top of the United States all the way down to the Mayans,” Bluemel said.

Although building materials differed geographically, she said the Mound Builders

and the tribes that emerged from the Mound Builders shared similar belief systems about how the world works, where one’s spirit goes and how one reaches back to their ancestors.

Bluemel said her lecture will provide an overview of that belief system and how it continues to play a part in cultural practices.

She said the mounds in the U.S. are larger and older than the Pyramid of Giza, yet most people are unaware that these Mound Builders ever existed.

“Unfortunately, a lot of these mound sites ... were just dug up and plowed over by farmers or business or building, and they didn’t even think about saving them or what it could have meant to us as a society,” Bluemel said.

She explained that inspiration to become a storyteller came from a realization: She did not know enough about her mother’s people. Learning one’s own history is something she said she has grown to find very important.

See **BLUEMEL**, Page 4



BLUEMEL

IN TODAY’S DAILY



MONARCHS TAKE FLIGHT

Burgeson tags, releases monarch butterflies in Miller Park during public demonstration.

Page 2



CELEBRATING CITIZENSHIP

First naturalization ceremony at Chautauqua brings celebration of citizenship in Amp.

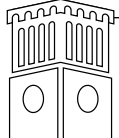
Page 3



‘CHAUTAUQUA BUTTERFLIES’

Advocates seek support for Ripley bat farm as refuge, public resource.

Page 7



TODAY’S WEATHER



H **78°** L **62°**
Rain: **16%**
Sunset: **8:01 p.m.**

THURSDAY



H **75°** L **57°**
Rain: **46%**
Sunrise: **6:37 a.m.** Sunset: **7:59 p.m.**

FRIDAY



H **71°** L **52°**
Rain: **24%**
Sunrise: **6:38 a.m.** Sunset: **7:58 p.m.**

THE MIX

First naturalization ceremony at Chautauqua brings celebration of citizenship

LILY RESLINK
STAFF WRITER

At 1 p.m. Tuesday in the Amphitheater, 30 people hailing from 18 countries completed the process of becoming U.S. citizens in Chautauqua Institution's first naturalization ceremony.

The ceremony, with an estimated audience of around 2,400 people, according to Amphitheater staff, opened with remarks that were instructional and congratulatory to new citizens, as well as information about the speakers' respective organizations. Introduced by U.S. Citizenship and Immigration Services Officer Cavarello, these remarks came from League of Women Voters representative Mary Croxton, Buffalo Passport Agency representative Tracy Sloan and Daughters of the American Revolution representative Mary Lou McFate.

Interim Chief Advancement Officer and Senior Director for Community and Belonging Amit Taneja shared his pride, the ceremony's connection to Chautauqua's mission and his personal connection as someone who completed his own naturalization ceremony nine years ago.

"I know that becoming a citizen is far more than completing a legal process," Taneja said. "For many, it represents years of perseverance, courage, sacrifice and hope."

He said this ceremony has drawn the largest audience of any hosted by the USCIS regional office and he thanked all who made it possible. Erie County Executive Mark Poloncarz followed with remarks "to welcome the newest members of the American family" and recognize the "arduous task of becoming a citizen."

Poloncarz said, "There is no more powerful position than a citizen."

His remarks contained a call to action to "carry that banner of what really was an unfinished revolution." He also tasked citizens with remaining informed.

Judge George B. Daniels of the Southern District of New York convened the court.

"The United States has endured for these past 250 years because our system of government gives each generation the ability and opportunity to correct our previous shortcomings," Daniels said.

His remarks began with referencing the Declaration of Independence and the Constitution.

"We are a nation covered by the power of laws, not the power of any one person — no president or other elected official, no wealthy citizen and no powerful institution stands above the Constitution and the rule of law," Daniels said.

He said the nation does not require its citizens to think alike, worship alike or come from the same place, but it asks people "to commit themselves to the principles that bind us together."

He asked what else it means to be a citizen, and then answered, "Just look around." He said, "To become an American, you will have accepted the rest of the world as your country."

Addressing the new citizens, Daniels said, "Every new citizen adds to the strength of our nation. And those of us who are fortunate enough to be born here sometimes forget and take for granted what you have worked so hard to earn." He said the naturalized citizens' presence is a reminder that "being an American is not simply a circumstance of birth."

"Our country is stronger because you are now a greater part of it," he said. Daniels offered an official



At top, U.S. District Court judge George B. Daniels administers the U.S. Citizenship Oath of Allegiance to 30 new citizens during the Naturalization Oath of Allegiance Ceremony Tuesday in the Amphitheater. Above left, family members of a new citizen cheer as they receive their U.S. Certificate of Citizenship. Above right, a new citizen holds an American flag while listening to Daniels speak.

welcome to new citizens and as fellow Americans.

This segued to the administration of the U.S. Citizenship Oath of Allegiance, for which the new citizens repeated after Daniels. To follow, singer Kurt Elling and pianist Lara Downes performed "The Star-Spangled Banner." A new citizen from Canada led both the citizens

and the audience in reciting the Pledge of Allegiance.

As certificates were issued, new citizens threw their hands in the air, waved U.S. flags and showed their certificates to the audience with big smiles. People walked alone and with family members; loved ones from the crowd jumped and waved flag-wielding hands.

Some relatives walked citizens across the stage; one mother walked hand in hand with her young child. All new citizens shook hands with Judge Daniels.

Buffalo Day founder Dennis Galucki, who initiated the ceremony at Chautauqua, offered closing remarks after the presentation of certificates.

He emphasized the "pursuit of happiness," and said, "We owe it to ourselves to find out what that means." He said this pursuit includes "lifelong learning" — a sentiment he extended to the new citizens and everyone alike. Galucki invited all to return to Chautauqua.

Finally, Daniels adjourned the court.

Downes, McWhorter discuss history of American music through songs of joy

ROCCO PRIOLETTI
STAFF WRITER

With the introductory ivory twinkles of pianist Lara Downes playing Harold Arlen's 1930-composed "Get Happy," Chautauquans were invited to tune into American history. Despite soundtracking a tumultuous time for the country — following the stock market crash and the Great Depression — the song nonetheless prevailed in households nationwide.

"I have been investigating American music and American history on this 250th anniversary milestone here, and it dawned upon me at a certain point that, when you look back at our history and all the hard times we've had, that music has surfaced again and again as this joyful noise — as this noise of hope, as this noise of the sun will come out tomorrow and things will get better, and also we can make things better. And that feels very meaningful right now," Downes said.

Joined in conversation by linguist and scholar John McWhorter, the two explored how optimism arose in American music from its very beginning. This emotional facet is something that uniquely distinguishes the U.S. from the "wonderful music," as McWhorter joked, of Germany and Russia.

"America is a very difficult place in many ways," McWhorter said. "But, I think it's easy — because we're fish that don't know we're wet — to miss how happy American music often is, compared to music that you hear from other countries."

The first music made on the land that is now the U.S. came from Indigenous people. Afterward, people who were brought to the country through enslavement laid the inseparable groundwork for

American music to come. Sacred music, the blues and jazz would not be possible without work songs and the spirituals.

"I look at that music — that music that was created out of the darkest, most terrible circumstances — that started this thread of constantly advocating for, insisting upon, something better," Downes said. "These spirituals that were always about the hope, for freedom, hope for joy, the hope for a better life, whether here or in another place."

H.T. Burleigh, a Black American composer in the late 19th and early 20th century, established himself by producing the first music that Downes sees as being "American-made." Before Burleigh's reworking of traditional spiritual songs for a concert music setting, there was no national representation of the American concert music tradition.

Downes played Burleigh's arrangement of "My Lord, What a Mornin'" on the piano. Despite being well-versed in the advocacy and performance of American music, Downes still said she finds it difficult to articulate and define precisely the components that make American music sound American, besides one hearing it for themselves. This difficulty is due in part to the melting pot of backgrounds that compose American music.

"You have this African American influence from the beginning. But then, also, everyone who's coming here is always bringing their music, which to me, is the most beautiful thing," Downes said. "... You're bringing your recipes and your stories and your music. And the music starts to come together in such a beautiful way. Every American song has a story."

McWhorter imagined

the music Abraham Lincoln would have heard during his lifetime. Though he would be familiar with the spirituals, white music such as jigs, polkas and marches would have been more popular with Lincoln. He noted that in 1865, musical "jamming" did not exist.

"American music that represented everyone who was here simply didn't exist," McWhorter said. "... There was no music that basically combined what all of us are like in the way the song 'Get Happy' does it."

"Shenandoah," as performed by Downes on the piano, was a song Lincoln would be familiar with, according to McWhorter.

Throughout Lincoln's presidency amid the Civil War, composer Stephen Foster rose to prominence as the first "pop music star in America" in Downes' perspective. McWhorter saw the composer as a troubled but genius man.

"About 10 of [his songs] have that special thing that the only occasional song has, which is that you feel like it's always existed. It can be told that a certain Foster, Stephen, penned this song probably in some attic, drunk and angry," McWhorter said. "But, it seems, basically, like God wrote it. And that God-like music, when it comes to American music, has that combination of looking downwards and upwards at the same time."

Despite being written amid a tumultuous marriage, financial troubles and alcoholism, Foster's song acted as an anthem, reaching both sides of the war as a national reminder of hope. Downes performed it unaccompanied on the piano, similar to how it would have been heard around the

campfire during wartime.

In the 19th century, Black music began to merge into more commercial and conversational avenues. For instance, Scott Joplin's introduction of ragtime for the masses saw audiences tapping their toes to his convergence of Black and white music.

McWhorter described the meaning behind the genre's name, which he said was discovered only three years ago. The name originated from a dance called a "rag" — characterized by tapping one's foot on beats two and four, instead of one and three. He noted journalists at the time struggled to convey how "devilish" the rhythms were, fully detached from their societally accepted jig counterparts. As time progressed, though, ragtime stopped being colloquially associated solely with its dance component and eventually represented piano music.

Joplin began taking piano lessons with a German Jewish immigrant who recognized his musical talent from a young age. Therefore, his musical background was placed within the world of German classical music. Downes said, "It was the tragedy of his lifetime. He really had this outsized ambition to write, not only an opera, but the first great American opera and the first great African American opera."

McWhorter joined Downes on the piano for a surprise performance of Joplin's iconic rag "The Entertainer." Though Downes prefaced the rendition, saying it was not supposed to be good, by its conclusion, the two were both smiling and laughing.

"Raise your hand if you think [McWhorter] should



Lara Downes, pianist and host of NPR's "Amplify with Lara Downes," joins in conversation with Associate Professor of Linguistics at Columbia University John McWhorter on the optimism of American music Tuesday in the Amphitheater.

quit his day job," Downes laughed.

During the 1920s, the tunes that comprise the joyous Great American Songbook were created under global distress, coinciding with events like the Great Depression. Downes said that the advent of jazz in New Orleans is when "everything changed forever."

McWhorter highlighted prominent Jewish composers like George Gershwin, Irving Berlin and Jerome Kern who, through their differing musical traditions, brought "truly magic music" to Americans. These composers, often first-generation Americans, delivered music that was imbued with American hope. Despite the anti-immigration policies of 1924, composers like Gershwin instilled America's "kaleidoscope" or "melting pot" into song.

Berlin's "Cheek to Cheek" came to mind in particular for McWhorter.

"Think about what a magic thing that song is, right down to its lyric, and how closely it fits the melody. And then get in a little plane and fly

around the world and try to find anything comparable," McWhorter said. "There are incredible things the rest of the world has created that America could never pull off ... Only here did that happen is because of this remarkable interethnic fusion."

Downes performed "On the Sunny Side of the Street," written by lyricist Dorothy Fields; she joked that she would like to be reincarnated as Fields. McWhorter remembered his father playing the song during his upbringing. The day of the lecture marked the birthday of Leonard Bernstein, a prolific figure who inspired Downes to venture into radio broadcasting.

Downes concluded the lecture with a song from Arlen, who composed the opening song, "Get Happy." The melody came to Arlen spontaneously in a cab.

"[These were] dark times, hard times in America. And this is a song that has been making generations of us feel better, hope for better, feel even better, and I think it always will," Downes said.

FROM PAGE ONE

JOY

FROM PAGE 1

“I was introduced to it in my senior year of high school, but I was not interested at that time, just because that’s not where my musical interests were leaning,” she said in the interview. “But when I got to the conservatory and I was surrounded by not only peers who were really passionate and knew so much about the recordings and about the people who made it what it is, but the professors who taught us about something they were also a part of.”

Joy said being around professionals who played with jazz legends and had their own reputations in the jazz sphere “opened up a completely new world” for her.

“I loved singers growing up, I was surrounded by them,” she said in the Salt Lick Sessions interview. “But it just gave me an opportunity to learn how to sing a different way, you know? Not forgetting or removing any of the influences that make me who I am, but just adding onto it in a new way and sort of trying to evoke the same kind of emotion I felt

when I heard Sarah Vaughan singing for the first time, or Ella Fitzgerald.”

Joy said in the same interview that she had to intentionally listen to jazz and its foundational elements to immerse herself in the genre.

“Because I have the influence of R&B and gospel and soul music, I find that adding the layer of jazz onto my musical identity, it just allowed me to get to the heart of a song and it allowed me to utilize all the tools at my disposal, but I wanted it to be authentic, because singing jazz is kind of like singing any other genre,” she said. “You have to listen.”

Joy said in the interview that her music is ever-changing because jazz requires that she be creative and “never stay stagnant.”

“Every time you hear me or my band, expect something different. Expect a change, even if it’s slight, even if it’s small or even if it’s big,” she said. “There will be something different about every performance because the nature of this music requires you to grow.”

Joy also said in the CLASH magazine interview that she prefers live performances to

recording music in a studio because of their fluidity.

“I prefer performing live, because I’m not necessarily seeking for it to be perfect. It just has to be special for this night and unique for this experience, for this audience,” she said.

Joy told CLASH that each of her three albums “is a picture” of who and where she was when she wrote it.

“I think that I’ve become a lot more confident in my ideas since the first album, although I think the through line between all three is that the majority of the repertoire I chose was just because it was what I was singing or learning or listening to at the time,” she said.

Joy emphasized in the Salt Lick Sessions interview that music is a vessel for hope in troubled times.

“We’re one small part in a bigger picture of carrying a certain tradition forward, of creativity and not losing hope and losing that creativity just because times are hard, but allowing that to fuel our passions even further for our common humanity and for making this world a better place,” she said.

GATES, JR.

FROM PAGE 1

He said he attended Yale at a time of change not only for the school, but for the entire nation. At the same time Gates enrolled at Yale in 1969, the university began admitting women, and the number of Black students enrolled grew each year.

Gates said the climate at Yale fostered an innate sense of leadership. He said much of the rhetoric centered on the students being individuals who would go on to lead the nation in different ways.

“... We had a tremendous sense of our own privilege and a great sense of our own responsibility,” he said in “The Historymakers.” “We thought we were Du Bois’ Talented Tenth, but we weren’t going to be arrogant like they were. We were going to bring other Black people along.”

In a 2024 interview with TIME’s Charlotte Alter, Gates said he viewed the U.S. as being in an era of racial backlash driven by fear. He said he saw the destruction of his home-

town’s paper mill negatively impact those who live there, which he said “symbolized concretely what had happened economically, materially, spiritually, to my wonderful little hometown.”

He said the uncertainty this economic instability fosters can lead to fear, which people can attribute to a culture they perceive as unfamiliar or different than they remember.

“So when you feel that the rug has been pulled out from under you, that all of the certainties that you were raised with are gone, and you look around and you see there are all these Latino migrants and all these Black people ... You can’t watch a commercial on TV without seeing an interracial couple. And then regular people say, ‘What the hell is that about? What happened to good old white America, you know?’” he said in the 2024 TIME interview. “So people lash out because they’re afraid, and you can’t assuage someone’s fears by bullying them. You have to speak to their fears.”

In today’s lecture, Gates will speak on his exten-

sive scholarship focused on shared histories and connection.

In the same interview, Gates said he has noticed that middle aged people tend to be most commonly interested in genealogy, which he credited to some of the coinciding life experiences that can happen around one’s 50s. He said in the interview, “Why is that important? It’s important because at that age, you’re experiencing senses of alienation, loss, grief. You know, your parents probably are gone. Sometimes your friends are gone. Family members are gone.”

The role of genealogy, he said, can be to expand one’s understanding of their family and forge connections to an entire lineage.

“Genealogy allows you to find two sets of ancestors, new ancestors in the past, new family members in the past, and through the wonders of DNA analysis, new relatives in the present. So that precisely when your family is shrinking, you can expand your sense of family back in time, vertically and horizontally,” he said.

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BLUEMEL

FROM PAGE 1

“My history is very mixed. My father is white; my mother is Indigenous. I’m a mixture of different things, but I think it’s important to understand who you are; I think it’ll make us all stronger, better people,” Bluemel said. Her own journey in learning about her roots, she explained, rekindled her connection with them.

As a child, Bluemel said she had an obsession with stories, which was amplified by frequent traveling as part of a military family.

“Living in all these places — Germany, Turkey, Okina-

wa, Scotland — I learned their stories, and just loved it,” she said. Being raised away from her Indigenous culture, she said she began to immerse herself in it after returning to the U.S. as a young adult.

“I have spent the rest of my time talking to elders, reading historical accounts, reading books, talking to archaeologists, talking to anthropologists, talking to anybody who can give me information,” she said.

Bluemel expressed finding thrill and gratification in piecing together information to form a cohesive narrative. One component of storytelling that Bluemel emphasizes

is its ability to illuminate similarities across humankind.

“I’ve worked with people all over the world. I’ve worked with storytellers of all different races, belief systems, you name it, and we all tell the same stories,” she said. “We all have a story about why the sun’s in the sky. We all have a story about why rabbit has his tail. We all have a Cinderella. We don’t call her Cinderella in every language, but there’s a Cinderella,” she said.

She noted the awe that comes from similarities in ancient stories. “These are not stories that spread on the internet and could hop from continent to continent in a

matter of seconds,” she said.

In her Interfaith Lecture, she said she will provide an overview of ancient views of the soul and prayer. She said she will talk about the belief that “the soul has to leap into the sky, and there’s a journey that the soul has to make before it gets back to its ancestors.”

She said she will also discuss the stomp dance, which is a form of prayer and social connection. She said her dance troupe, Chikashsha Hithla, travels across the country and is focused on education.

She said her lecture may offer a window into something ancient, opening an examination of one’s own spirituality. In addition to history, she said Chautauquans can also expect to learn some Chickasaw language.

Bluemel said she believes she has the best job in the world: “I get to travel and talk about something I’m passionate about: my people and my traditions.” She said she is excited to share it with Chautauqua and she hopes Chautauquans enjoy it as much as she does.

“We all want the same things. We all want to be happy. We all want to be loved. We all want a place for our children,” Bluemel said. “We all want to go on to something bigger than ourselves. We try to put ourselves in different camps. We try to put ourselves [in camps] by race or class or age or sex, and we’re just fighting the wrong battle. We’re all the same.”

She said she thinks looking at shared beliefs found in cultural stories “shines a light on how human we all are.”



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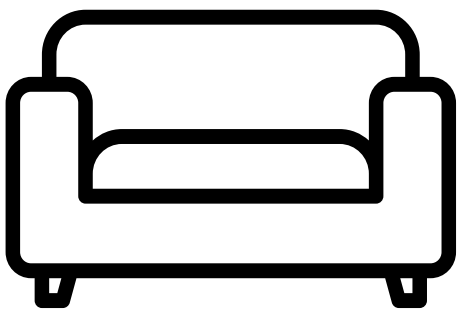
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RELIGION

God loves the sound of our voices, preaches Fr. Boyle

When some religious leaders asked Jesus to give them a sign, he told them no. In Matthew 12:38–42, Jesus told the leaders that Jonah spoke to the people of Nineveh and they repented, but “something greater than Jonah is here!” He also said the queen of the South came to listen to the wisdom of Solomon, but “something greater than Solomon is here!”

Fr. Greg Boyle, S.J., told the congregation that he would not mention Jonah, the whale, the queen or Solomon because “something greater is going on here.” Boyle preached at the 9:15 a.m. Tuesday morning worship service in the Amphitheater. His sermon title was “The Table That Has No End.”

“There is something greater here. So I’m going to do it, like Pope Francis. ... St. Ignatius of Loyola, the founder of our society, said that God is always greater; we want to align our hearts with this God who is spacious and expensive, who loves us without measure, without regret, and Jesus who is anchored in exactly that God,” Boyle said.

He continued, “Jesus took four things seriously. Only four. They’re big, but only four. Inclusion, nonviolence, unconditional loving kindness, and compassion and acceptance. And Jesus doesn’t just give us stuff to think about — he really, truly invites us to do concrete things.”

Sammy, a Homie, was in Boyle’s office and overwhelmed with the suffering in his life. Through his sobs, he asked, “Has God disowned me? Have you?” Boyle said, “I realized at that moment that the only way he’ll ever know this is not on God’s mind, is to know that it’s not on mine either.”

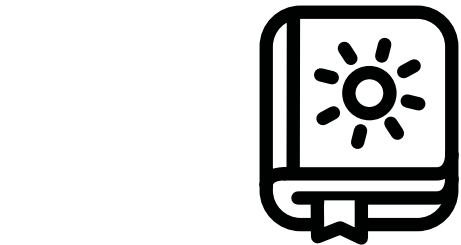
Then he said, “So we received the tender glances so we could choose to be that tender glance in the world. We choose to be the very generosity of God, as siblings of divine love ... and we align our hearts to the God that Jesus knew, then we align our lives to the path that Jesus took.”

Boyle was at a high school in San Francisco and invited Gary to come with him. Gary, who has three daughters, was speaking and was very vulnerable. He and his twin brother had been taken from their parents at age 9 and sent to live with their grandmother, “the meanest human being I have ever known,” Gary said.

Gary and his brother spent weekends sitting in the hall of the house, just wearing their underwear, with duct tape over their mouths because their grandmother “hated the sound of our voices,” he said. “That is why I never tell my daughters to shush. I love the sound of their voices.”

Gabriel was one of the Homies who gave the first tours of Homeboy Industries. He had a big “Colgate smile” and loved to walk visitors through buildings. He took them to the case managers and explained what they did. Then he would get them goggles so they could watch tattoos being removed and then got them hairnets so they could watch rival gang members make croissants.

When Boyle was invited to speak at an event sponsored by Laura Bush, he was also invited to bring three Homies with him. “Certainly crooks have resided in the



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

building, but I think this was the first time that gang members were invited to dinner,” he said.

The dinner was a buffet, and Gabriel decided to try some fingerling potatoes stuffed with caviar and crème fraîche. He popped one in his mouth and then spit it out almost immediately and said, “This shit tastes nasty.” Boyle noted, “He was not using his inside voice.”

As they were flying home the next day, Gabriel got up to go to the bathroom and took a long time coming back. When he got back, he told Boyle he had been talking to the flight attendant and he said, “I made her cry. I hope that is OK.”

The flight attendant had seen his tattoos and the Homeboy shirt and had asked him. So he gave her a tour of the offices, at 36,000 feet, just like he did in Los Angeles. He described the case managers, the tattoo removal area and the rival gang members making croissants together.

“I told her we made history last night: For the first time, three gang members walked into the White House. I told her we had dinner and the food was nasty. And she cried,” Gabriel said. Boyle said, “What did you expect? She saw you as somebody — the shape of God’s heart.”

Boyle urged the congregation to have an assurance that steady, harmonizing love will overcome distance. “We receive a tender glance and introduce that to the world. We surrender into the arms of the God of love and we choose to be those arms. We create kinship. Rumi says (build) a table with no end. And we do this together because all of you here know that God loves the sound of your voices.”

The Rt. Rev. Eugene Taylor Sutton, senior pastor of Chautauqua, presided. Cathy Nowosielski, past president of the Chautauqua Catholic Community, read the scripture. Sonya Subbayya Sutton, interim director of Sacred Music, played “Cantique” by Jean Langlais on the Massey Memorial Organ for the prelude. The Motet Choir, under the direction of Sutton, sang “The Word of God,” by Rosephanye Powell a cappella. The postlude was “Fugue, BWV 577 (‘Jig’),” by Johann Sebastian Bach, played by Sutton on the Massey Organ. Support for this week’s chaplaincy and preaching is provided by The Lois Raynow Department of Religion Fund and The Daney-Holden Chaplaincy Fund.



DAVE MUNCH / INTERIM MANAGING EDITOR
Fr. Greg Boyle, S.J., delivers his sermon “Fill the Earth with Mercy” Sunday in the Amphitheater.

Hall of Philosophy worship changes

The 9:15 a.m. Thursday morning worship service will take place in the Amphitheater. The change in venue will allow more people to attend the service and stay dry. The Thursday service will follow the format used in the Hall of Philosophy for most of the season. There will be a conversation between Fr. Greg Boyle and Chautauqua’s Senior Pastor, the Rt. Rev. Eugene Sutton, about Boyle’s faith journey. Members of the Motet Choir will sing an anthem setting of the English folk melody “O Waly Waly,” and lead other congregational music from a variety of traditions. The prelude will be a work for piano, “Flight into Egypt,” by Ottorino Respighi, later orchestrated by the composer in his “Church Windows” composition.

The 9:15 Friday ecumenical communion service will take place in the Hall of Philosophy as previously announced. Willie LaFavor and Joe Musser will play Bach Chorales arranged for four-handed piano. The Motet Choir will sing Harold Friedell’s “Draw Us in the Spirit’s Tether” and “Break Thou the Bread of Life,” in a setting by Stanley Hovatter. The congregation will join in music from Taizé and other global traditions. Instead of a sermon on this final Friday of the season, the tables will be turned on Eugene Sutton, who will answer questions about his own faith journey in a conversation with his wife, Sonya Subbayya Sutton, who is serving as the interim director for Sacred Music this season.

Sutton to play final Massey Organ recital of season

MARY LEE TALBOT
STAFF WRITER

The final concert on the Massey Memorial Organ will take place at 12:15 p.m. today in the Amphitheater. Sonya Subbayya Sutton, interim director of Sacred Music, will play a concert that will include traditional organ pieces and a few that aren’t often played on the organ.

The program will include “Rondeau from Abdelazer” by Henry Purcell, “Vocalise” by Sergei Rachmaninoff, “Fugue, L. 499 (‘Cat Fugue’),” by Domenico Scarlatti, “Girl with the Flaxen Hair,” by Claude Debussy, “The Chrysanthemum,” by Scott Joplin, “Adagio,” by Samuel Barber and Toccata and Fugue in D Minor, BWV 565, by Johann Sebastian Bach.

Sutton worked as an organist and choirmaster in Episcopal churches for nearly forty years before retiring in 2025. In recent years, she has specialized in interim music ministry across the country, working and con-

sulting with music programs during periods of transition.

Sutton has served as the music director of the World Bank/IMF Chorus since 2013. In addition, she frequently collaborates with other instrumentalists as an accompanist and chamber musician. She has directed choirs in eight European tours and cathedral residencies and participated as organist or singer in four more. She is a past president of the Association of Anglican Musicians and currently serves on the Episcopal Church’s Standing Commission on Liturgy and Music. She is a board member for the Boulanger Initiative, an organization that serves to promote the work of women composers. Sutton earned degrees in piano and arts administration from the College-Conservatory of Music in Cincinnati. She and her husband, the Rt. Rev. Eugene Sutton, divide their time between Washington D.C. and Chautauqua.

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NEW LISTING! 20 Center Avenue \$495,000 Unit 1: 1BR 1BA Unit 2: 4BR 1 BA Welcome to the Buckeye, a historic two-unit Chautauqua cottage with 5 bedrooms, 2 full baths, inviting porches, and a private side yard. Once host to Booker T. Washington, this unique home offers timeless charm just steps from the best of Chautauqua Institution. Listing Agent: Ruth Nelson C: (716) 708-9980	TIMESHARE INTERVAL 8 FOR SALE! 20 Elm Lane Unit#B4 Interval 8 3BR 2BA 1HBA \$16,500 Enjoy Chautauqua Week 8 every year with this one-week timeshare in Condo B4. The unit features two bedrooms, two and a half baths, a loft bedroom, full kitchen, and two outdoor porch spaces. Amenities include two outdoor pools, a community grill, linens, and cleaning after your stay. Listing Agent: Deborah “Debbie” Rowe C: (716) 640-6507	UNDER CONTRACT! 48 South Lake Drive 5BR 2BA \$2,599,000 Exceptional Lakefront Home located in one of the most desirable areas within the renowned, South end of Chautauqua Institution, this home proudly sits on a corner lot overlooking the Lakeside Promenade. Listing Agent: Karen Goodell C: (917) 670-1900
UNDER CONTRACT! 26 Palestine Unit 2 0BR 1BA \$295,000 The Lincoln Park — a premier condo association located in the heart of the cultural mecca known as Chautauqua Institution. Just steps from the Amphitheater, you’ll have the best seat in the house — your own porch! First floor efficiency condo with private porch. Delayed negotiations on 8/14 at noon. Listing Agent: Ruth Nelson C: (716) 708-9980	UNDER CONTRACT! 9 Ames Avenue 3BR 2BA \$625,000 Lovely year-round home in the heart of CHQ! Open first floor with recently upgraded kitchen and hardwood flooring. Spacious front porch plus back deck for outdoor dining. Private onsite parking for one vehicle. Listing Agent: Ruth Nelson C: (716) 708-9980	PENDING! 23 South Terrace 4BR 4BA \$595,000 Enjoy an exceptional Central Chautauqua location in this character-filled home, ideally situated moments from many of the Institution’s most popular venues. Currently enjoyed as a single-family residence that is configured as 3 separate living spaces. Listing Agent: Karen Goodell C: (917) 670-1900
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Gallerist Klein to engage Chautauquans in conversation

JENELL TAYLOR
STAFF WRITER

At 6:30 p.m. tonight in Hultquist 101, professional art consultant Garrett Klein will speak to Chautauquans about the inner workings of his career and “peel back the traditionally opaque layers of the gallery world,” he said.

For the past eight years, Klein and his wife, Ryan Massey, have served as co-owners and directors of contemporary art exhibition space Massey Klein Gallery, which found its home in New York City's Lower East Side.

“In our view of what makes our gallery and artists successful is knowing that we all need to grow together,” Klein said.

Through an open, collaborative approach, the two said they are committed to fostering genuine and long-lasting partnerships with their artists and clients. Klein said, “Sharing and educating our artists with what we’re doing behind the scenes is a big portion of that.”

Their process also involves several studio visits with artists before their exhibitions, during which they provide feedback and have face-to-face conversations about the work.

“It’s less of a surprise what we’ll get for a show, and more of us and the artist building a show together,” he explained.

When working with clients, Klein said the process is similar. He and Massey explore clients’ collections and listen intently to their specific wants and needs to match them with artwork that aligns

with what they already know and love.

“We do our best to introduce them to new artists and educate them on the artists’ concepts and practices,” he said. “It’s a mixture of understanding what their collection currently is and seeing which artist could fit in well with that collection and why.”

Their clients range from established collectors, to emerging artists, to those who may be purchasing art for the very first time. The couple aims to develop and maintain strong, long-term relationships that keep the gallery from feeling like a “store for art,” Klein said.

The gallery’s vetting process for artists varies on a case-by-case basis and can take anywhere from six months to a year to complete.

“We’re looking at multiple touchpoints,” Klein said. “Like an artist having a very clear, unique, individual voice — but also references to art history or other contemporary artists.”

He said it’s important to notice a conversation happening within the work that the artist is actively pushing forward.

“Beyond that, we follow the artists’ work over time to see if they’re developing and what direction they’re going in,” he said. Some artists are ready for a show right away, but for others, Klein said the seeds might be there and they have to take some time to see if and when they sprout.



KLEIN

Before opening the gallery, Klein worked as a trained artist. He received his Bachelor of Fine Arts from the Fashion Institute of Technology in 2008 and focused on sculpting, painting and drawing.

“I didn’t really get into art as a professional career until 2012, and I had done some jobs that I’d gotten as a result of FIT,” he said. “One of them was a mold maker for a plaster company, where I learned a lot of cool mold-making and building techniques.”

Klein said the job was niche and interesting, but not particularly well-paying.

“So I found myself in high-end retail and custom clothing, then a gallery job kind of fell into my lap,” he said.

Before Massey Klein, he worked as a consultant and assistant director at Bertrand Delacroix Gallery, then found a position as senior art consultant at DTR Modern Galleries. He said his experience in mold-making, retail and his former gallery jobs prepared him to open his own gallery.

I was comfortable talking about numbers and talking with clients about high-end things that they were going to buy,” he said. “I found that I liked working with clients, introducing them to new artists’ work and facilitating the acquisitions and the education of those artists to the clients.”

Massey Klein Gallery displays artwork from figurative and abstract artists,

sculptors and multi-media artists, but focuses primarily on paintings.

“When we first started, we were really into process-based abstraction,” Klein said. “I think that’s the best way to describe what we were seeking out.”

He said this meant the artists’ processes informed the abstract result of their pieces; these artists don’t necessarily attempt to replicate a specific scene or image, and they loosely adhere to typical rules of art-making. Klein said he and his wife were interested in the lineage of abstraction and modernism and how those ideas developed over time.

“I think we were both interested in that, and more specifically, contemporary artists who follow that lineage and push it along,” he said. “We try to have a well-balanced program and not show just one type of thing.”

The gallery aims to show works that demonstrate an “awareness and a sophistication of the language of paint and art making on a visual scale,” Klein said. “The connection with art history is really important for us.”

The lecture will conclude with a Q-and-A segment in which Chautauquans will have an opportunity to ask Klein all of their art and gallery-related queries.

“I’ve learned a lot over the years being an art dealer and working with artists, so I always encourage people to ask questions,” he said.

Anderson, Gamble, Bellowe support Gates’ morning lecture

The Sondra R. and R. Quintus Anderson Lectureship, The Gail and Charles Gamble Lecture Endowment and The Arnold and Jill Bellowe Lectureship generously support Henry Louis Gates, Jr.’s lecture at 10:45 a.m. today in the Amphitheater. We extend our sincere gratitude to these generous funds for making it possible to bring such distinguished voices to the Chautauqua community.

Established in 1995, the Anderson Lectureship provides vital support for bringing renowned speakers, authors and thought leaders to

the Summer Season. Longtime Chautauquans, Sondra “Sandy” and R. Quintus Anderson served the Institution with deep dedication — both through leadership roles, including Quint’s service as a director of the Chautauqua Foundation, and through their active engagement in community life. Their legacy continues to strengthen Chautauqua’s culture of learning and service.

That commitment to bringing inspiring voices and ideas to Chautauqua is shared by the Gamble and Bellowe families, whose generosity fur-

ther strengthens the lecture tradition. Additional support is provided by The Gail and Charles Gamble Lecture Endowment, established in 2019. Created by longtime Chautauqua benefactors, the fund ensures the continued vitality of the morning lecture series and advances opportunities for public dialogue and education. Charles S. Gamble also generously served on the Chautauqua Foundation Board.

We are also grateful for The Arnold and Jill Bellowe Lectureship, established in 1998. Arnie Bellowe served on the Board of Trustees from 1997 to

2005 and contributed to major campaigns that supported the Institution’s growth, while Jill Bellowe served from 2007 to 2015 and chaired the Program Policy Committee. Their family’s deep and ongoing connection to Chautauqua reflects a lasting commitment to its mission, shared across generations.

Through the generosity of these lectureships, Chautauqua continues to foster meaningful dialogue and bring leading scholars and thinkers to the stage, enriching the experience of all who gather here.

Daugherty Fund supports Bluemel

The Eleanor B. Daugherty Fund generously supports Amy Bruton Bluemel’s lecture at 2 p.m. today in the Hall of Philosophy. We extend our sincere gratitude for the Fund’s continued support of Chautauqua’s interfaith programming.

The Eleanor B. Daugherty Fund was established by Eleanor B. Daugherty, a devoted Chautauquan and retired music teacher from Buffalo, New York, to support religious programming at the Institution. Her generous bequest to Chautauqua’s piano and religion departments created an enduring legacy, reflecting her deep belief in the power of music, faith and education.

to sustaining Chautauqua’s mission continues through the lasting legacy Eleanor created for future generations. Today, her impact is also reflected in the Eleanor B. Daugherty Society, which recognizes individuals who support Chautauqua through planned giving, including charitable bequests, life-income gifts and trusts.

Through her vision and generosity, Eleanor’s legacy continues to enrich the spiritual and cultural life of the Chautauqua community, ensuring that opportunities for learning, reflection and meaningful engagement remain vibrant for generations to come.

Bailey Family supports Joy

The John T. and Katherine G. Bailey Family Fund generously supports Samara Joy’s performance at 8 p.m. tonight in the Amphitheater. We extend our sincere gratitude for the Fund’s continued commitment to jazz and to the musical life of Chautauqua.

Established in 1997, the Fund was created to advance jazz through performance, education and scholarships, reflecting the Bailey family’s belief in the importance of preserving and sharing this uniquely American art form. Through its support, the Fund helps create opportunities for audiences to experience exceptional musicians while encouraging future generations to learn about and carry forward the rich traditions of jazz.

John “Jack” Bailey was a lifelong advocate for jazz and a dedicated leader in civic and cultural organizations. Jack’s love of jazz was matched by Kay Bailey’s deep and enduring connection to Chautauqua. A lifelong Chautauquan, Katherine “Kay” Bailey embraced the Institution’s unique community and traditions and helped ensure that her family’s relationship with Chautauqua would continue across generations.

Today, the Bailey family’s generosity carries their shared passions forward. The Fund supports Chautauqua’s ability to present accomplished jazz artists and provide audiences with opportunities to encounter both celebrated performers and emerging talent.

CROSSWORD

By THOMAS JOSEPH

ACROSS

- 1 Steam
7 Historic times
11 “Lawrence of Arabia” actor
12 Make over
13 Begin to occur to
14 Ticket remnant
15 Auto unlocker, of a sort
17 Hangs low
20 Bumbling
23 Calamity
24 Less gentle
26 Trickery
27 Have debts
28 Mamie’s mate
29 Had the lead
31 Simple denials
32 Fast runners
33 March time
34 Greek letters
37 Factual
39 Anger
43 Dune makeup

- 44 Black Sea port
45 Pop’s Warhol
46 Prepare

DOWN

- 1 Mercury or Mars
2 Greek letter
3 Highway rescue
4 Abbey group
5 Lotion additive
6 Turn down
7 Hot crimes
8 Support hair
9 Part of college email addresses
10 Cry loudly
16 Dismissed
17 Letter flourish
18 Blood line
19 Circulate
21 Tea variety
22 Lock of hair
24 Neigh sayer
25 Really impress

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Yesterday’s answer

- 10 Fix
30 Key
35 Sailor’s quaff
36 Staff member
37 Screening org.
38 Operated
40 Slalom section
41 Employ
42 Light touch

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8-26

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.

8-26

CRYPTOQUOTE

X Q E T N N W G I U P Z L W

P W Q X L X L F E K W L J , X J ’ P

P W Q X L X J W A B O W J I W E N W A A

Z Q O U G O W K T W . — M U J X W A W W
Yesterday’s Cryptoquote: A CROWN, IF IT HURTS US, IS NOT WORTH WEARING. — PEARL BAILEY

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.

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

Difficulty: ★★★ 8/26

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

Difficulty: ★★ 8/25

ENVIRONMENT

‘Chautauqua butterfly’ advocates seek support for local bats

JENNA OUTCALT
STAFF WRITER

According to Caroline Van Kirk Bissell, teenage bats are like teenage kids.

“They don’t know what they’re doing, and they’re in the wrong place at the wrong time,” she joked.

In the last month, Bissell has rescued four “Chautauqua butterflies” across the grounds from places like Miller Bell Tower to Logan Dormitory. Armed with a bag full of supplies including a butterfly net, a flashlight and Tupperware, Bissell has recovered bats from all kinds of nooks and crannies in Chautauqua Institution.

“I’ve used every method imaginable just to make sure that the little guys are well protected and released,” she said.

Bissell led the Bird, Tree & Garden Club’s bat chats from 2000 to 2018. She said she especially wants to educate younger people about bats before they hear misconceptions that scare them.

“I love educating, because there’s so much people don’t know,” she said. “When you get to be older, that’s our job: to impart wisdom to younger people that you can use going through life.”

Bissell said she enjoys having fun with her audiences. At the beginning of the talks, she would make them recite an oath that they would never attack a bat with a tennis racket, baseball bat or anything that could do them bodily harm.

“Laughter brings people in probably better than anything that you can do as a teaching tool,” she said. “You take the seriousness out of it and make it engaging and draw them in.”

However, for the past 20 years, bats have been threatened by white-nose syndrome, a fungal disease that originated in Europe and was unknowingly brought to North America by cavers traveling between the continents. It was first detected in Albany, New York.

“Our little bats still have no immunity to it. Bats from London, no problem. They grew up with an immunity. They have no trouble fighting it off,” Bissell said. “Our little guys didn’t.”

The Center for Biological Diversity estimates 6.7 million bats have died from white-nose syndrome since 2006. Bissell told the story of a man who turned his barn into a bat sanctuary and opened it up to educational trips in Ripley, New York.

“He put seven bat houses on the outside of the barn and the bats moved in, so I was taking field trips down there, and we have two people on each bat house. One would be a pencil and paper and the other would be a clicker, and we tallied 1,700 bats at the highest number,” Bissell said. “When the fungus hit, it dropped down to 40.”

Although Bissell said the local bat population is still far from its original number, it

does seem to be increasing.

“This year, we did a count in July, and it was up to 550,” she said.

However, Bissell noted enthusiasm for bats has declined as they became less visible around the area. She said, “Everybody loved bats. When you would come here for a short period of time, you would be told how awesome bats are, and you would see the contagious energy that Chautauqua had about their bats.”

Although Bissell said she was unsure if the passion for bats would ever be restored in full, she is pleased to see the bats’ slow return.

“They are making a comeback, which we thought wasn’t going to happen because [white-nose syndrome] really wiped them right out,” she said.

Now, Bissell said she hopes to see the Ripley bat farm become an official bat sanctuary and educational center. The Buffalo Bat Habitat, a conservation organization based in Buffalo, New York, seeks to buy the 84-acre property and use it to support the bat population.

Jonathan Townsend is a bat biologist who first came to Chautauqua in 2003 as an undergraduate researcher. He is advocating for Buffalo Bat Habitat to buy the farm from the current owners, Lewis and Dorothy Barnes, who are growing older and want to move closer to their children.

Townsend said he was close with Lewis and Dorothy after the decade he spent monitoring their bat colony. The house has been in Lewis’ family since before the Civil War.

“Our vision is not just to protect the bats, but create something bigger and very unique and special to the region, where it’d be a nature center that has a focus on bats, but also would help to memorialize Lew’s family’s history and that colonial period family history,” Townsend said.

Townsend said saving the farm would also preserve a Native American burial site and create a veterans’ memorial garden.

“We’d be morphing environmental and cultural and historical aspects together in the nature center,” he said. “We’d be protecting the bat colony, protecting the structures [and] creating publicly accessible nature trails that people can come and use.”

Townsend, who did his own doctorate research at the Ripley farm, said education would be a “huge component” of the sanctuary.

“We are engaging in research in a number of different levels, and I’d like to expand upon that, which helps people with research, but it also helps us understand a little more on bats at that particular colony because there’s something special about those individuals that have allowed them to persist in the face of white-nose syndrome,” he said. “Under-



GUINEVERE MACLOWRY / MULTIMEDIA JOURNALIST
Caroline Van Kirk Bissell with her painted wooden bat Thursday in her front yard on Emerson Avenue.



SUBMITTED PHOTO
The Center for Biological Diversity estimates 6.7 million bats have died from white-nose syndrome since 2006.



We’d be morphing environmental and cultural and historical aspects together in the nature center. We’d be protecting the bat colony, protecting the structures [and] creating publicly accessible nature trails that people can come and use.”

—JONATHAN TOWNSEND
Bat Biologist

standing that might help us help other bats throughout the continent that have been impacted by that disease.”

Townsend said Chautauquans could also participate in educational visits to the sanctuary.

“That would be an option for people from the Institution to have someplace on the shores of Lake Erie that they can actually come and visit, and maybe stay the night and see the bats and enjoy the miles of the nature trails that we’d be putting in,” he said.

Buffalo Bat Habitat has applied for grants to cover part of the cost of buying the farm. They are currently trying to raise about \$500,000 to cover the remainder. Townsend said he hoped to see continued projects, such as genetic research and radiotracking to identify hibernation patterns, and for agricultural land to become more natural and focused on native plants.

Townsend said he wanted people of all ages to be able to come and enjoy the area while they worked to conserve bats. He emphasized how Chautauquans’ love of bats helped his own journey in becoming a biologist

and conservationist, and he hoped to see their concern for bats sustained even when they were less present.

“... This was a place you could come and have bats fluttering around your head all night,” he said. “I think that special emphasis on bats and bat conservation has really carried through.”



SUBMITTED PHOTO
Bissell said she hopes to see the Ripley bat farm become an official bat sanctuary and educational center. Buffalo Bat Habitat has applied for grants to cover part of the cost of buying the farm. They are currently trying to raise about \$500,000 to cover the remainder.

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PROGRAM



Béla Fleck, banjoist, performs with Renée Fleming, soprano, Friday in the Amphitheater.

GUINEVERE MACLOWRY / MULTIMEDIA JOURNALIST

W

WEDNESDAY
AUGUST 26

- 6:15 (6:15–7:15) **Sunrise Paddle Hour – 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

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“For where two or three gather in my name, there am I with them. Then Peter came to Jesus and asked, ‘Lord, how many times shall I forgive my brother or sister...’”

— *Matthew 18:20-21*

- 7:45 **Chautauqua Mystic Heart Meditation Program.** David Gluck, Hindu Meditation. 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
- 8:00 Gloves on Gardening. Ellie Nickeson. Ravine across Norton Hall
- 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 (9–10:30) **Creating an Inclusive Chautauqua.** Skill Building Workshop. Alumni Hall Ballroom
- 9:15 **Fiber Arts Get Together.** Bring your projects! Smith Memorial Library Listening Room
- 9:15 **ECUMENICAL WORSHIP.** Fr. Gregory Boyle, S.J. Amphitheater
- 10:00 Coffee on the Porch. Presbyterian House
- 10:15 **Service of Blessing and Healing.** UCC Randell Chapel
- 10:45 **CHAUTAUQUA LECTURE SERIES.** Henry Louis Gates, Jr. Amphitheater and online
- 11:00 (11–5) **Exhibition open.** Fowler Kellogg Art Center
- 11:30 **Taste Caravan.** Bestor Plaza
- 12:00 (12–2) Flea Boutique – Bag Sale. Behind the Colonnade
- 12:15 **CLSC Unbound Book Discussion.** *Dreamt I Found You: A Novel by Jimin Han.* Alumni Hall Porch
- 12:15 **Organ Recital.** Sonya Subbayya Sutton, organist. Amphitheater
- 12:15 **Twelve Step Meeting.** Hurlbut Church Marion Lawrance Room
- 12:15 **Women In Ministry.** Hall of Missions
- 12:15 (12:15–1:15) Men in Ministry. UCC Randell Chapel Parlor
- 12:15 Homeboy Industries Lecture. UCC Randell Chapel
- 12:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office). Presbyterian House
- 12:45 (12:45–1:45) **Guided Kayak Historic Tour.** Sign up in advance at 716-357-6281. Fee. Sports Club Waterfront
- 1:00 **Bestor Plaza Demo/Talk.** Carving an ice sculpture with Erik Freay. Bestor Plaza
- 1:00 (1–1:30) **English Lawn Bowling.** 30-minute free instruction, then opt to play for fee. Bowling Green
- 1:00 (1–2) Language Hour. CWC House. 30 South Lake
- 1:15 **Docent Tours.** Alumni and Pioneer Halls. 50 Wythe
- 1:15 **Informal Critique.** Alumni Hall Ballroom
- 2:00 **INTERFAITH LECTURE SERIES.** Amy Bruton Bluemel. Hall of Philosophy and online
- 3:00 **Taste of Chautauqua.** The Probables. Fee. Bestor Plaza
- 3:00 Knitting etc. Everyone is welcome. UM House Porch
- 3:20 **Cinema Film Screening.** “The Christophers.” Fee. Chautauqua Cinema
- 3:30 **Authors @ The Smith.** Ron Schmidt, *How Am I Treating You?* Smith Memorial Library Classroom

- 3:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office). Catholic House
- 3:30 Jewish Film Series: “Among Neighbors.” Everett Jewish Life Center. 36 Massey
- 4:15 Jack’s Tree Walk. Jack Gulvin. Smith Wilkes Hall
- 4:30 **Masters Series Masterclass.** A conversation with Fr. Greg Boyle. Fee. Elizabeth S. Lenna Hall
- 4:45 **Chautauqua Mystic Heart Meditation Program.** Therapeutic Gong Meditation with Kim Hehr. Hall of Christ Sanctuary
- 6:00 **Cinema Film Screening.** “Mr. Nobody Against Putin.” Fee. Chautauqua Cinema
- 6:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office). Lutheran House
- 6:30 **Leon and Gloria Plevin Lecture: Garrett Klein (Massey Klein Gallery).** Hultquist 101
- 6:30 **Unity’s Positive Path for Spiritual Living.** Turner Conference Room
- 6:45 Testimony Meeting. Christian Science Chapel. 12 Center
- 8:00 **AMPHITHEATER SPECIAL.** Samara Joy
- 8:30 **Cinema Film Screening.** “The Christophers.” Fee. Chautauqua Cinema
- 7:45 Episcopal Holy Eucharist. Chapel of the Good Shepherd
- 8:00 **Daily Word Meditation.** (Programmed by Unity of Chautauqua). Hall of Missions
- 8:00 Mid-Week Meeting for Worship (Quaker). Burgeson Nature Classroom
- 8:15 Catholic Mass. Hurlbut Church. 21 Pratt
- 8:55 **Chautauqua Prays for Peace through Compassion.** Hall of Philosophy Grove
- 9:15 **ECUMENICAL WORSHIP.** Fr. Gregory Boyle, S.J. Amphitheater
- 10:00 Coffee on the Porch. Presbyterian House
- 10:15 **Service of Blessing and Healing.** UCC Randell Chapel
- 10:45 **Children’s Story Time.** Smith Memorial Library
- 10:45 **CHAUTAUQUA LECTURE SERIES.** Vivek Murthy. Amphitheater and online
- 11:30 **Taste Caravan.** Bestor Plaza
- 12:00 **Locals at the Library.** Meet authors: Janet Crosier, Nick Smith and Chera Thompson. Smith Memorial Library
- 12:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office). Everett Jewish Life Center
- 12:30 **Chautauqua Mystic Heart Meditation Program.** David Gluck, Hindu Meditation, seminar and practice. Hall of Missions
- 12:30 BYO Lunch: A Quaker’s Perspective on the Theme of the Week. Francisco Burgos, Friend of the Week (Chaplain). Quaker House. 28 Ames
- 12:30 (12:30–1:30) CCA/POWR (CPOA) networking meeting. Open discussion for members to discuss issues about condo management or renting. Baptist House Meeting Room
- 12:30 **Masters Series Masterclass: A conversation with Kenny G and Phil Lerman.** Elizabeth S. Lenna Hall

Th

THURSDAY
AUGUST 27

- 7:30 Forest Bathing. Kate Mayberry. Meet at the intersection of Massey and Hawthorne
- 7:45 **Chautauqua Mystic Heart Meditation Program.** David Gluck, Hindu Meditation. Presbyterian House

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- 12:45 **Duplicate Bridge ACBL Sanctioned.** We'll find you a partner. Fee. Sports Club
- 12:45 Catholic Seminar. The Rev. Bob Fambrini, SJ, Saint Ignatius and the Discernment of Spirits. Methodist House Chapel. 14 Pratt
- 1:00 **Bestor Plaza Demo/Talks: Kitchen Knife Skills with a Sysco Chef.** Bestor Plaza
- 1:00 (1–1:30) **English Lawn Bowling.** 30-minute free instruction, then opt to play for fee. Bowling Green
- 2:00 **INTERFAITH LECTURE SERIES.** George Tanabe. Hall of Philosophy and online
- 3:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office). Baptist House
- 3:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office). United Methodist House
- 3:30 (3:30–5) **Creating an Inclusive Chautauqua & Beyond.** Skill Building Workshop. Registration at chq.org/ally. Alumni Hall Prose Room
- 3:30 **Masters Series Culinary Masterclass: American Cheese – Not the Yellow Slices.** Fee. Norton Hall
- 3:30 **Cinema Film Screening.** “Mr. Nobody Against Putin.” Fee. Chautauqua Cinema
- 3:30 **Public Hearing: Chautauqua Institution Health Clinic Transition Plan.** Smith Wilkes Hall
- 4:00 (4–5:15) **Free Bon Obori Dance Workshop with Reiko Iwanaga.** Carnahan Jackson Dance Studios
- 4:45 **Annual Kazoo Chorale!** Smith Memorial Library
- 5:00 **Premium Tasting Event.** Fee. Bestor Plaza
- 6:00 **Cinema Film Screening.** “The Christophers.” Fee. Chautauqua Cinema
- 6:15 Chautauqua Choir rehearsal. Fletcher Music Hall
- 6:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office). Disciples of Christ House
- 7:00 Vespers. Lutheran House. 25 Peck on Brick Walk
- 7:00 Vespers. Presbyterian House Chapel
- 8:00 **AMPHITHEATER SPECIAL.** An Evening with Kenny G
- 8:45 **Cinema Film Screening.** “Mr. Nobody Against Putin.” Fee. Chautauqua Cinema
- 10:00 **Mike Thornton & The Midnight Quartet.** Fee. Roe Green Theater

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