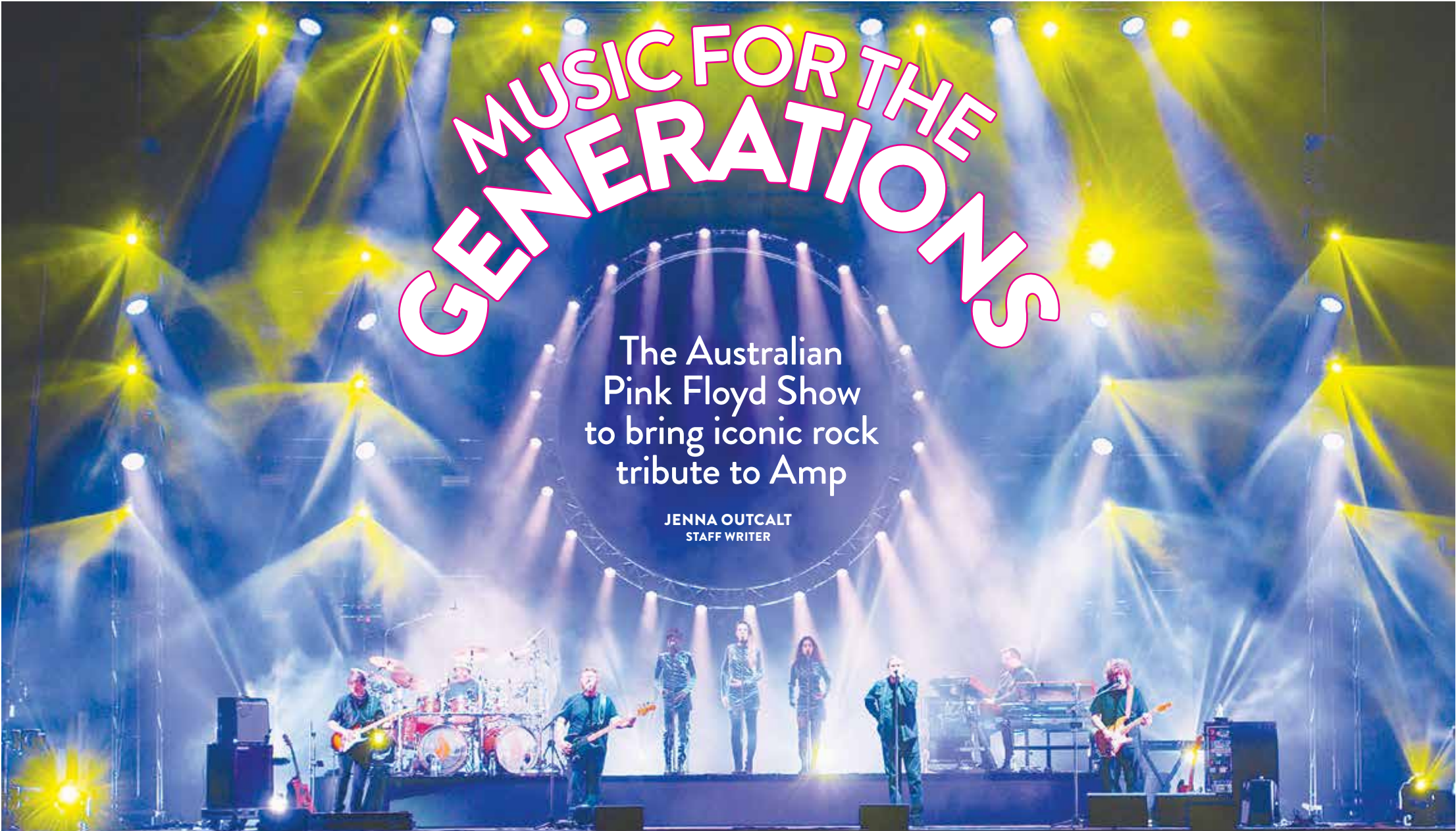


MUSIC FOR THE GENERATIONS

The Australian Pink Floyd Show to bring iconic rock tribute to Amp

JENNA OUTCALT
STAFF WRITER



For Chris Barnes, getting his tone right is the toughest part of his job. However, when he's covering iconic voices like those of Syd Barrett, David Gilmour and Roger Waters, it's also the

most essential part. "It's kind of like doing an impersonation that you (are) constantly trying to perfect all the time," he said. Barnes is the lead singer of The Australian Pink Floyd

Show, a Pink Floyd tribute band originally formed in 1988. The Australian Pink Floyd will perform at 8 p.m. tonight in the Amphitheater.

See **PINK FLOYD**, Page 4

THE AUSTRALIAN PINK FLOYD SHOW

Knighton returns to Chautauqua with stories of ‘unconventional conventions, fascinating festivals’

SOPHIA ROOKSBERRY
STAFF WRITER

In the eighth chapter of *Leave Only Footprints: My Acadia-to-Zion Journey Through Every National Park*, Conor Knighton describes his visit to American Samoa, a Pacific island, which is “deeply rooted in a sense of community, mutual respect, and the importance of family,” according to the National Park Service.

“Borders — perceived or actual ones — come with the capacity to make us insular,” Knighton reflects at the end of the chapter. “Crossing them — at parks like Big Bend and American Samoa — helped remind me of the equally invisible threads that bind us all together.”

This visit during Knighton’s yearlong adventure is one of many that exemplify the final weekly theme of Chautauqua Institution’s Summer Season: “The Importance of Gathering: A Collaboration with the Smithsonian Folklife Festi-



KNIGHTON

val.” However, at 10:45 a.m. today, Knighton will regale the Amphitheater with more than just stories of the United States’ most treasured realms.

“I’ll be sharing stories of the unconventional conventions, fascinating festivals and passionate subcultures and communities I’ve encountered around the country,” Knighton said. “From the ‘balloonatics’ at the

World Balloon Convention to the ‘high pointers’ who gather to swap strategies for summiting every state’s peak, I’ve seen firsthand how wildly different interests have a similar power to bring people together.”

When Knighton embarked on his odyssey through the national parks to begin his *On the Trail* series for CBS Sunday Morning,” he was a freelance reporter for the program. Now, as a full-time correspondent, Knighton has continued his trend of reporting from the country’s more remote locations.

“My general beat for ‘Sunday Morning’ tends to be ‘places with shoddy cell-phone service,’” Knighton said. “I’m often reporting from off-the-beaten-path locations, large expanses of public land and tiny towns. But I’ve also developed a bit of a subspeciality in niche gatherings. I’ve got a collection of lanyards to prove it.”

See **KNIGHTON**, Page 4

Link on fairy tales in ‘White Cat, Black Dog’ for CLSC Week Nine

NORA SMITH
STAFF WRITER

At 2 p.m. today in the Hall of Philosophy, national best-selling author Kelly Link will give a presentation on Week Nine Chautauqua Literary and Scientific Selection and 2024 Chautauqua Prize Finalist *White Cat, Black Dog*, transporting Chautauquans into the magical world of fairy tales that might not be too far off from the world today.

Link said she hopes readers walk away from her collection of stories surprised and delighted, but also having recalled how the stories present in their lives as children made them feel. She said she hopes audiences will leave reminded of how stories function as a way for people to understand the world and people around them, as well as how stories can ask questions with complex answers.

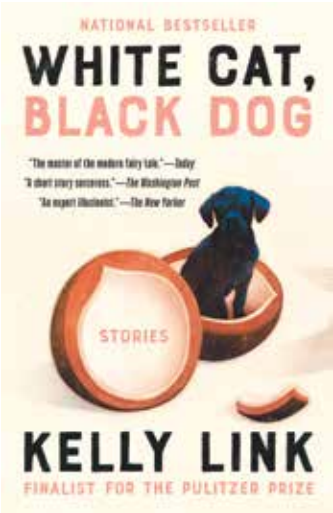
Published in 2023, *White Cat, Black Dog* houses seven genre-bending short stories accompanied with illustrations by Shaun Tan. According to the book’s de-



LINK

scription, Link found “seeds of inspiration in the stories of the Brothers Grimm, seventeenth-century French lore and Scottish ballads ... [and spun] classic fairy tales into utterly original stories of seekers — characters on the hunt for love, connection, revenge or their own sense of purpose.”

“There’s a long tradition of retelling fairy tales — since so many of the ones we know now came from the oral tradition, it makes a great deal of sense that re-tellers feel



a kind of permission to rework them,” Link said. She added that the short story form gave her ample room to experiment.

Link said when thinking of a collection of stories, she makes it a rule not to use the same technique for each story; *White Cat, Black Dog* was the first collection of stories that she formed around a singular theme of fairy tales, because she is able to change how she approaches each story.

See **LINK**, Page 4

IN TODAY’S DAILY



‘LOVE, COMPASSION, GENEROSITY’

Former Surgeon General of the U.S. Murthy discusses loneliness, community, connection in health.

Page 3



ACCESSIBILITY AND AWARENESS

Service Bridges, Inc. brings ASL interpretation to Chautauqua for final week.

Page 6



‘A DISTINCT CREATIVE VISION’

School of Art opens doors to Chautauquans, highlights two-week residents with annual Open Studios.

Page 7

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.

Friends of Chautauqua Theater news

Join us for the annual end-of-season performance by the Bob McClure CHQ Play Readers at 10 a.m. Saturday in Smith Wilkes Hall. Admission is free; donations support Chautauqua Theater Company.

Fiber art installation

Come participate in a fiber art installation, “Mourning Nap,” and public lament acknowledging the epidemic of gun violence impacting school-aged children in the United States. Led by Quaker artists/ministers Welling Hall and Kriss Miller at 12:30 p.m. Friday at the Quaker House (28 Ames).

Library news

The Smith Memorial Library basement book sale is ongoing! *\$1/book, *\$6/bag; *rare books priced as marked. Donations of gently used books are gratefully accepted. The Authors @ The Smith series concludes today at 3:30 with Gary Sirak discussing *How to Retire and Not Die* with Jane Kerschner, followed by a signing at the Chautauqua Bookstore. Free library programs are first-come, first-served.

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CINEMA

--- Friday Aug. 28 ---
EPIC - 6:00 Elvis sings and tells his story like never before in a new cinematic experience from visionary filmmaker **Baz Luhrmann** featuring new-found footage of his Las Vegas residency. "One of the most thrilling musical experiences you can have at a cinema." -*Barry Levitt, Empire Magazine* "It's as if Luhrmann were conducting a séance, awakening Elvis from the afterlife with a raw vitality and outsize energy that are rare even among the living." -*David Rooney, The Hollywood Reporter* "The restored footage is stunning" -*Katie Walsh, Tribune News Service (PG-13, 96m)*
ELEANOR THE GREAT - 8:45 **June Squibb** brings to vivid life the witty and troublesome 94-year-old Eleanor Morgenstein, who after a devastating loss, tells a tale that takes on a dangerous life of its own. **Scarlett Johansson's** directorial debut is a comically poignant exploration of how the stories we hear become the stories we tell. "A heartfelt, emotionally resonant story about the power of our lives and the capacity of our stories lingering on long after we've left this world. Take someone you love and see it." -*Kristen Lopez, The Film Maven (PG-13, 98m)*

‘ROOSEVELT RUMBLE: FDR VS. TR’



GUINEVERE MACLOWRY / MULTIMEDIA JOURNALIST
At top, for Buffalo Day, Erie County Executive Mark Poloncarz and his wife, City of Buffalo Historian Lindsey Lauren Poloncarz, debate presidential legacies during “Roosevelt Rumble: FDR vs. TR” before a packed crowd Tuesday in Smith Wilkes Hall. Above left, Mark Poloncarz debates on behalf of Franklin Delano Roosevelt. Above right, Lindsey Lauren Poloncarz debates on behalf of Theodore “Teddy” Roosevelt, featuring a prop teddy bear, which was named after TR. At right, the crowd votes for their winning president, FDR, who won by a small margin.

Looking ahead: Shedd, Boughton examine off-season projects

CODY ENGLANDER
STAFF WRITER

Before next season at Chautauqua Institution, Vice President of Campus Planning and Operations John Shedd, Administrator of Architectural and Land Use Regulations and Capital Projects Manager Ryan Boughton and the Buildings & Grounds Committee will look at on-grounds projects to invest in.

“We are still developing the list,” Shedd said. “We have a really big list as usual, so we’re creating that. Ryan is in charge of that, so he’s been soliciting and obtaining recommendations from different department heads and different people. He still hasn’t

received a lot of those back yet, so we’re in the middle of tabulating it, estimating it and then it’s got to be prioritized.”

The Buildings & Grounds committee is a recent addition to the Board of Trustees, responsible for oversight of buildings and grounds within the Institution.

“They’re creating some very diligent and detailed requirements for process on creating capital projects and having them be successful



SHEDD



BOUGHTON

getting on the list to do for 2027, and we are also still waiting for confirmation on how much money we’ll have to spend for capital. We believe we’re going to be in the \$4.3 million range,” Shedd said.

This budget includes Chautauqua preservation projects, such as the Athenaeum Hotel, along with request projects that are not funded by the capital budget.

Shedd said non-preservation-oriented projects

would need to find funding and reach a threshold of priority to authorize additional spending. He said, “our primary list is focused on preservation of what we have.”

This preservation includes creating an environment of “health, safety and welfare,” according to Shedd. This includes tripping hazards and tree trimmings.

“The next part of that is collecting those capital requests,” Boughton said. “That’s also what we’re currently in the process of doing, and then we’ll do the prioritization. Prioritization has the metrics that different people submit to us, the priorities that we see in terms of, ‘Hey, we can’t do this.’ For example, the building has a leaky roof. Well, we don’t want to spend money inside the building until it’s not [leaking], right? So that’s kind of our [priority].”

The addition of the Buildings & Grounds Committee has given Boughton and Shedd more meticulous metrics for the prioritization process. That complexity includes the difficulties and differences involved in revitalizing older buildings and fixing newer buildings, according to Boughton.

“The thing that we never want to under-stress is that Chautauqua is a relatively complex place, and the role that we have is unlike a lot of organizations, from the historic component to the part that you know,” he said. “There’s a lot that goes on here in the summertime, but there’s also a lot that goes on through the rest of the year, so that when everybody comes back for the next summer, it looks like it did when they left the last year.”

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LECTURE

Murthy discusses loneliness, community, connection in health

ROCCO PRIOLETTI
STAFF WRITER

For physician, author and former Surgeon General of the United States Vivek Murthy, Chautauqua Institution’s community-focused environment is something “America needs more of.” Arriving on the “magical” grounds for the first time the afternoon before his lecture, Murthy witnessed Chautauquans bond through both leisurely recreation and open, informative conversations.

“I just want to commend you on what you have built. I knew you were part of the legacy that stretches back more than 150 years, but it’s a legacy worth protecting, worth investing and worth supporting,” Murthy said.

Despite social connection becoming an integral component to Murthy’s advocacy and work at large, he said his past self would have viewed the importance of the topic with a sense of skepticism. Loneliness was not taught in medical school or during residency training, yet the feeling remains ever-present.

“From the first moment I set foot in a hospital, I realized how many of the patients that I was caring for were struggling with loneliness,” Murthy said.

Murthy recalled being on surgery rotation during his third year of medical school, where he met a woman lying on a bed. She was shaking. Unable to speak from a previous surgery related to voice box cancer, she wrote to Murthy that she was scared she was going to die. Murthy tried to recall his training to provide relief and the best-suited response for the patient. Instead, Murthy held out his hand and together they held onto each other, in silence, for 10 minutes.

“During those 10 minutes, I saw the tears streaming down her face start to slow. I saw her breathing start to slow down as well, as did mine. And in the end, when it finally came down to say goodbye, I hadn’t cured her cancer. I hadn’t changed her odds, per se, of her surgery being successful. But, we both left feeling a little bit more grounded and a little less alone.”

When Murthy became surgeon general, a communications team from the Department of Community wanted him to launch an established communications plan supported by various media circuit appearances.

However, Murthy came in the next day with a new plan that comprised his listening tours, during which he heard accounts of loneliness nationwide from both young and old, ranging from college students to parents.

“The reality is that what I was seeing, and what we collectively have been uncovering, is an extraordinary and underrecognized public health challenge that not just America, but the world has been facing,” Murthy said. “... There are consequences of loneliness for our physical health in terms of increasing risk for heart disease, for dementia, reducing our overall lifespan and increasing mortality. There are risks to our physical health that are comparable to smoking.”

Murthy noted that compassion is at odds with the systemic incentives within academic medicine. This emotional component is important for professionals, but it is not rewarded; academics are promoted for bringing in “millions in grant-funding,” not being a “deeply empathetic caregiver,” despite both having great value.

“Just out of curiosity, by the show of hands: How many people believe empathy and curiosity are important in their doctors?” Murthy asked, to which the audience laughed. “For the record, let it show that every hand went up.”

Medical training is an invaluable time to instill the importance of empathy in others through role models that “lead with the head and heart.” For Murthy, Dr. Rachel Naomi Remen — an important mentor who died two weeks ago — was “an embodiment of that empathy and compassion.”

“She reminded us that it is in our stories, in part, that we realize everyone has mystery and beauty and value to bring to the world — if we are willing and able to stop and listen to their stories. Sometimes, that’s the hardest part,” Murthy said.

He recalled a story from Remen about a patient who was unwilling to recount her personal stories. Just before Remen was about to leave the room, the patient informed her that she had been on the Titanic when it sank. This patience and willingness to listen reminded Murthy of his first month of medical school, when his professor advised him



DAVE MUNCH / INTERIM MANAGING EDITOR
Former Surgeon General of the United States Vivek Murthy speaks about loneliness as a public health issue in conversation with Interim Chief Advancement Officer and Senior Director for Community and Belonging Amit Taneja Thursday in the Amphitheater.

during practice interviews.

“If you listen to the patients, they’ll tell you what they need,” Murthy recalled. “It was a simple but powerful source of wisdom that I realized goes far beyond medicine. I realize it’s what we need to do better with my kids. It’s what I need to do better with my wife and my parents.”

For Murthy, directly hearing from people is of the utmost importance. The cynicism or inattention that arises from an overreliance on numbers, data or milestones is a reminder to reconnect on a personal level. In doing so, Murthy felt optimistic about the country through personal connection and contributions to the community.

There are both benefits and drawbacks to the interconnectedness of technology, in Murthy’s perspective. While social media platforms allow users to keep in immediate contact with those across the globe, they simultaneously incentivize the quantity of relationships rather than the quality of them.

“What we have to do is reclaim our connections with one another by coming back to how it is when people fundamentally connect in the first place,” Murthy said.

From an evolutionary standpoint, indirect communication online disrupts the physical components — body

language, vocal inflections, facial expressions — that help contextualize the impact of interpersonal communication. Without it, hateful speech is spread more easily online, Murthy explained.

Murthy realized the necessity of supporting family, friends and “day-to-day community” in November. He described a 3-week period when his wife and mother were diagnosed with cancer and his grandmother died. Afterward, his friends helped out significantly — driving down to visit with support, or arranging a WhatsApp group with Murthy’s friends.

Murthy said that these acts of kindness were not luxurious or broadcast for all to see on social media. Instead, they were “small but extraordinarily powerful acts of love we have the power to offer one another. That is how we build connection.”

Murthy’s mission to recenter the importance of connection and community is reinforced by details patients shared in their final living days. They reminisced on loved ones and personal relationships, not financial aspirations.

“If we succeed, then we will build a foundation for society that could withstand profound challenges, because we are taking them on together,” Murthy said. “But, if we fail to mend the



social fabric, if we continue to dissent into deeper levels of isolation and loneliness, then — regardless of how much AI is doing our job and cleaning our dishes and taking care of our garden, regardless of how much money we may have in the bank — we will leave our lives having checked all the boxes of achievement, but feeling unfulfilled.”

With artificial intelligence technologies substituting human relationships, Murthy called to protect the core elements that define what it is to be human.

When dealing with loss, Murthy emphasized the importance of showing kindness toward others. Even a small gesture can leave a lasting impact on somebody. He felt this firsthand when his wife was diagnosed with breast cancer.

“One of the easiest things to do in our world is to for-

get the power we have to help other people heal. And in healing others, it turns out we ourselves are healed too,” Murthy said.

Murthy recalled when he had a frozen shoulder a few years ago, and how he felt his son’s hand comfort him after he jolted it too quickly. He said that values like compassion are strengthened “when we are grounded in love and committed to each other.”

“It’s often been said America, at our best, can be a beacon to the world. This is how I want this to be a beacon. Not only with our economic accomplishments and renovation, but with our moral leadership to show that there is a different way to live, a better way to live that can be anchored in the core values of being human: in our love, compassion, generosity. And that is a source of strength and one we can embrace,” Murthy said.

Tanabe explains dichotomies in Obon, differences between US, Japan

LILY RESLINK
STAFF WRITER

George Tanabe delivered the final 2026 Interfaith Lecture at 2 p.m. Thursday in the Hall of Philosophy on the Japanese festival of Obon and its varied religious and cultural associations.

He said three dichotomies would encapsulate his explanation of Obon: “the living and the dead,” “the secular and the sacred” and “Japan and U.S.”

Tanabe, professor emeritus at University of Hawai’i at Mānoa, said there would be a quiz on remembering those three at the end of the lecture.

Although he said Buddhism is at the core of Obon in Japan, this is not true for its U.S. renditions. In the U.S., he said Obon celebrations include dancing that is geared toward celebrating life rather than the Buddhist practices of memorializing the dead.

Tanabe said the Bon dance offers an understanding of Buddhism in the context that transcends any one religious lens.

He spoke of the secular etymology of the word Obon and defined its sacred meaning. He said Obon

means “hanging upside down,” which stems from a Buddhist story about a monk who sees his mother suffering in hell as a “hungry ghost,” suspended upside down with an empty, bloated stomach. To save his mother, Tanabe said Buddha tasked the monk with making a donation to the temple, which the monk obliges.

He spoke about how Obon illuminates heavier parts of Japanese Buddhist practice that assert that the living have a responsibility to care for the dead.

In Buddhist tradition, he said there are many kinds of hells; he jokingly described the image of a group of Buddhist monks brainstorming, saying, ‘Can we come up with a really good hell?’”

“Buddhist monks had a lot of time sitting around receiving donations — not having to work and just writing these crazy philosophical texts that nobody could understand,” Tanabe joked.

Amid the abstract concepts, he said most religious traditions adhere to the belief that death is not final.

Returning to the word “Obon,” Tanabe said the story behind it conveys the idea that if the deceased mother

was “better situated,” — if the living cared for her as instructed — she would have been reborn into one of the Buddhist heavens.

“So much of Buddhism is focused on postmortem rituals with ideas about what happens to you after you die,” he said.

Tanabe also said many of the postmortem rituals deal with feeding the dead.

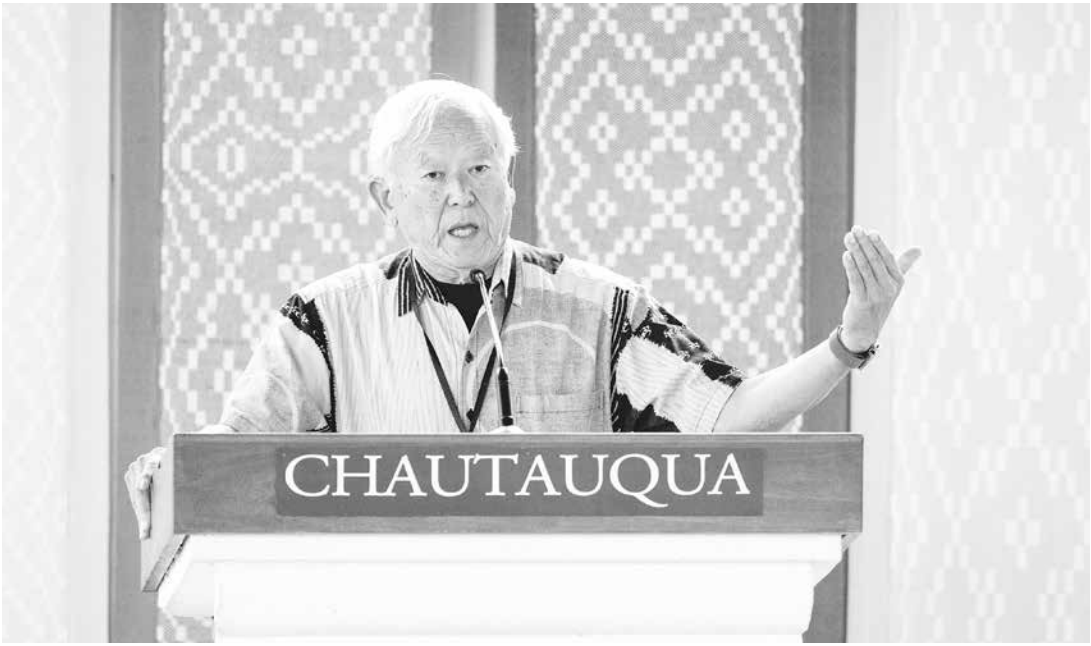
“A really interesting conception of death in Japanese Buddhism is that yes, the body has died, the soul has gone on, but the soul still has bodily needs.”

He said this sacred meaning of Obon shines a light on “funeral Buddhism” in Japan, which is a term referring to the importance in Japanese Buddhism of funerals and visiting graves.

He said there is the idea that “If you don’t feed those loved ones who have passed away, they are going to get hungry. Like the mother of the monk in the story, they will become hungry ghosts ... and they will forever be suffering.”

While saying this also includes giving real food, he said the best “soul food” is incense.

He spoke about “the sep-



CODY ENGLANDER / STAFF WRITER
Professor Emeritus at University of Hawai’i at Mānoa George Tanabe speaks about Obon’s role in Buddhism and secular Japanese spaces Thursday in the Hall of Philosophy.

aration of Obon in two different spheres”: Japan and the U.S.

The Obon season in Japan is July and August, which he said is the designated time for people to travel to hometown temples and graves. With no dancing whatsoever, he said loved ones perform death rituals and “do their duty of taking care of those who have passed away.”

Contrarily, Tanabe said Obon dances common in Hawaii and California have nothing to do with Buddhism or “the sacred.” While in Japan, it is a memorialization ritual, in the U.S., it is a celebration of life.

“Only in America do we conflate secular Bon dance ... and the memorialization of the dead,” he said.

He emphasized that his lecture is only the first part

of Chautauqua’s introduction to Obon, and there will be opportunities for Chautauquans to participate.

“When you do the dance on Sunday, think about those three things: Think about the loved ones you have lost, think about the ways in which we celebrate farming and agriculture and business and all the other secular activities that keep us alive.”

FROM PAGE ONE

“I’ll be sharing stories of the unconventional conventions, fascinating festivals and passionate subcultures and communities I’ve encountered around the country. From the ‘balloonatics’ at the World Balloon Convention to the ‘high pointers’ who gather to swap strategies for summiting every state’s peak, I’ve seen firsthand how wildly different interests have a similar power to bring people together.”

— CONOR KNIGHTON

Author,
Leave Only Footprints: My Acadia-to-Zion
Journey Through Every National Park

KNIGHTON

FROM PAGE 1

On one such reporting endeavor, Knighton attended an annual mochitsuki gathering at the Mountain View Buddhist Temple in Oakland, California, during which hundreds of volunteers aid in the laborious creation of the popular Japanese dessert in preparation for the new year. As Curator of the Japanese American National Museum Emily Anderson explained in an interview with Knighton, this yearly tradition is more popular in the U.S. than in Japan.

“It’s certainly easier to just buy mochi in Japan, but it’s more than that,” Knighton says in a voice-over. “In the U.S., mochitsuki ... is a way for a community to come together.”

While this might serve as one example from Knighton’s more recent reporting, he will also draw on his national parks road trip for inspiring stories of communities coming together.

“My year spent visiting every national park in the country was, by far, the most solitude I’ve ever experienced, but even then I felt a strong sense of community and connection with my fellow visitors,” Knighton said. “The parks are our literal common ground.”

From dining on palusami with a family in American Samoa to attending the Sopchoppy Worm Gruntin’ Festival in Florida, Knighton has been a part of countless assemblages that leave him with a good story to tell and deeper insights into this week’s theme at Chautauqua.

“While by most metrics these might not register as ‘important gatherings,’ (it’s the World Balloon Convention, not the World Economic Forum), I do think they speak to the importance of gathering,” Knighton said. “They’re very meaningful to those who attend. I’m always attending as an outsider. Over time, that means I’ve gotten to observe some common threads in the uncommon gatherings.”

LINK

FROM PAGE 1

“I like a collection much better if the stories in it don’t feel as if they all called each other the night before and then showed up to school wearing matching outfits,” Link said. She added that she typically begins writing based on a situation or character rather than a fairy tale. Once the story has some meat on its bones, Link said she starts to imagine which fairy tale might lend itself to the story.

“I’ve found that the use of fantasy can be a way of changing the lens through which a reader sees the world,” Link said. “It can mean that they pay much more close attention to everything I’m saying

Right now we are all living in a world and a time in which the rich are richer than they’ve ever been, and where the conventional routes to power, or change, feel choked off or unaffordable or dangerously precarious. We live in a world where people who might as well be kings do as they please, and the people most likely to help us when we need it are often in as precarious a position as we are.”

— KELLY LINK

Author,
White Cat, Black Dog

in a story.”

Today, Link said, “Fairy tale logic feels closer to the world we live in now than it might have felt a few de-

PINK FLOYD

FROM PAGE 1

Rather than simply covering Pink Floyd’s music, The Australian Pink Floyd is known for recreating the full experience of a Pink Floyd show. According to Barnes, the show is a “multimedia assault on the senses in a nice way,” incorporating lights, smoke and a 26-foot-tall inflatable kangaroo mascot named Skippy, their own addition to the Pink Floyd experience.

“This production thing is such a part of what Pink Floyd were known for, and we recreate that as best we can with the technology that’s available to us at the venue space that we’ve got,” Barnes said. “It’s kind of giving people something that they may have missed.”

Barnes, who is from Manchester, U.K., joined The Australian Pink Floyd in 2015 after drummer Paul Bonney connected him to the band. Barnes ran a music workshop for children that Bonney’s daughter was a part of and sang for a smaller Pink Floyd cover band.

I think because they’re so unique, they sit in their own box, when I look out to our audience and see people my dad’s age, people my age and people my kids’ age, you realize that it’s constantly being introduced to a new generation.”

— CHRIS BARNES

Lead Singer,
The Australian Pink Floyd Show

According to Barnes, Bonney arranged for the music workshop students to sing with The Australian Pink Floyd at a concert, where Barnes struck up a friendship with founding member of the band Steve Mac. When The Australian Pink Floyd finished their tour in 2015, they contacted Barnes to see if he wanted to step in for the lead vocalist.

“It was well established when I joined in 2015, and I basically just had to wait for the opportunity to come,” he said.

Barnes explained that

after all their time touring, most of the original band members took a step back from performing.

“It is so taxing and so tiring being on tour and living out of a suitcase, and they took a step back after all those years of touring and found replacements, [and] here we are ... 10 years, 11 years later,” Barnes said.

The Australian Pink Floyd has been touring across North America this summer with a show “covering all aspects of the Floyd catalog,” according to Barnes.

“This year’s set has been received really well by the crowds in America,” he said.

The show will touch on every Pink Floyd album and focus on the greatest hits, Barnes said.

“My favorite this year has been the song ‘On the Turning Away,’ which is from the A Momentary

small acts of generosity.

“Right now we are all living in a world and a time in which the rich are richer than they’ve ever been, and where the conventional routes to power, or change, feel choked off or unaffordable or dangerously precarious,” Link said. “We live in a world where people who might as well be kings do as they please, and the people most likely to help us when we need it are often in as precarious a position as we are.”

During her presentation, Link said she plans to read the first story from *White Cat, Black Dog*, “The White Cat’s Divorce,” before speaking to the intersection of fairy tales and ghost stories.

Lapse of Reason album from 1987,” Barnes said, “which previously I wasn’t a huge fan of, but as I’ve been given the song this year, it’s been so much fun to sing.”

Barnes said he appreciated the powerful lyrics, which emphasize not turning away from those in need. He said, “I think it’s quite relevant in the world that we live in at the moment.”

Barnes emphasized that Pink Floyd is “in its own category,” standing out from classic rock and progressive rock with its singular sound and variety of musical influences.

“I think because they’re so unique, they sit in their own box, when I look out to our audience and see people my dad’s age, people my age and people my kids’ age, you realize that it’s constantly being introduced to a new generation,” Barnes said.

Although Barnes said there were many bands whose songs would live on, he feels Pink Floyd “is just a little bit different.”

“It’s really great to see all these different generations of people coming to our shows, and certainly in the States, it’s a younger crowd,” he said. “We do see a lot younger crowd in the U.S. and Canada, which is fantastic, because obviously this great music is living on into the next generation and the generations to come.”



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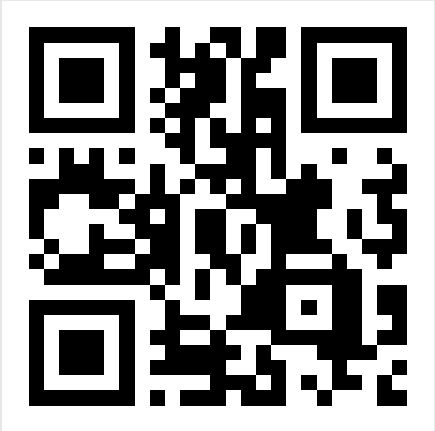
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RELIGION

It is God’s joy to love us, Fr. Boyle says in faith journey talk

If you paid any attention to the talks Fr. Greg Boyle, S.J. has given this week, you know he laughs a lot. When the Rt. Rev. Eugene Sutton asked him if he was a good kid, and if other kids beat up on him, Boyle said, “Not other people; my siblings did, but we laughed a lot. That is a mark of health and wholeness.”

Boyle talked about his faith journey at the 9:15 a.m. Thursday morning worship service in the Amphitheater. The service was in the Amphitheater to accommodate the crowd interested in hearing his story.

Boyle was born and raised in Los Angeles. There were 10 people in his family and they went to Mass as a group. “We looked like a Norman Rockwell painting, walking two by two. It was just something we did, and there was a comfort to it,” he said. He attended Catholic schools and, yes, was taught by nuns. “We called them BVMs — black veiled monsters — but with affection.”

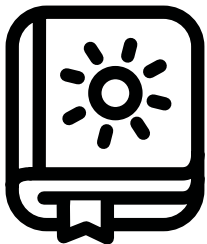
Author David French has said that there are two kinds of churches, Boyle said; “fear the world” churches and “love the neighbor” churches. “We are called to live as if the truth were true. We have to find the marrow of the gospel, as in Matthew 25. I see Chautauqua as a ‘love your neighbor’ church, widening the circle.”

He continued, “I was in Minneapolis when they invented the word neighborism. The people said, ‘No, these people are our neighbors.’ Pope Leo said of people who believed that ICE was doing the Lord’s work, ‘Go back and read the Gospel.’”

Boyle went to college at Loyola Marymount University and Gonzaga University, where he was an English major. Asked when he knew he wanted to be a priest, he said, “I was taught by the Jesuits. They laughed a lot and were prophetic. They took us to protests and demonstrations. Daniel Berrigan was on the FBI Most Wanted List and I thought, ‘I will have what he is having.’ He said to stand where you must and be human there.”

Another influence was St. Ignatius, who said to see Jesus in a lowly place. He is just standing there. “I wanted to know why and I found that is where the joy is, with the poor, powerless, voiceless, the demoniacs. It gave me life,” Boyle said.

Sutton asked if Boyle ever doubted his faith or doubted God. Boyle said, “No, because there are things that are endlessly shaping my faith. If God is good, who is saying God is bad? If God is a God of magic tricks, of giving and taking away, then fire that God. My friend James Finley said, ‘God



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

protects us from nothing but sustains us in everything.”

Boyle had a “palpable experience” of “God’s joy to love me, and I abandoned any sense that God is disappointed in me. God adores us. God never has a wagging finger (of disappointment or judgment), God wants to lavish us with love.”

Sutton asked what Boyle would say to someone whose faith community does not give them that joyful picture of God. Boyle said, “We have a mystical lens that should shape us. People point to a wrathful God, they point to (that God) in Scripture and say Scripture is inspired. Well it is, except when it isn’t.”

The Scripture reading for the morning was Mark 5:1–20, the story of the Gerasene demoniac. Boyle said, “Jesus saw a demon. Today we see epilepsy. But let’s give Jesus a break — he did cure him. So how do we live with the God of love: Fire all the others.”

Boyle said the reading in Matthew captures what Homeboy Industries is. Jesus went to the other side of the Sea of Galilee. The other side, Boyle said, “is the place of mess, the place of a demoniac who breaks chains and has tattoos. We avoid the street where he is because he is wild.”

When Jesus asked the demoniac for his name, he answered “Legion,” which can mean “many” or “I am what afflicts me.” Jesus tells him not to identify with that name. Boyle quoted American Buddhist nun Pema Chödrön: “You are sky, everything else is weather.”

At Homeboy, Boyle said the saying is “we give them a dose,” to help the Homies to feel seen, cherished and that they have dignity; these doses bring them to relational wholeness, that they are in a place where it feels like they want to be.

When Boyle first started teaching school, he asked for



DAVE MUNCH / INTERIM MANAGING EDITOR

Fr. Greg Boyle, S.J. shares his faith journey with the Rt. Rev. Eugene Taylor Sutton Thursday in the Amphitheater.

advice from a seasoned teacher. “She said, ‘Learn every name by tomorrow.’ When I first started visiting the projects, I would say hello to small groups and talk and then leave. There was a guy who always cut through the group but never stopped. I asked his name, and the next day I said, ‘Hello Ernie,’ as he came by. He said to the group, ‘Hey, the priest knows my name.’ And this is a group that primarily wrote their names on the walls.”

Boyle was not nearly done sharing, but it was time for the service to end. The people in the Amphitheater, which was at least half full, rose to their feet for a standing ovation.

The Rt. Rev. Eugene Taylor Sutton, senior pastor for Chautauqua, presided and asked Boyle questions. Alicen Roberts, graduate fellow in the Department of Religion, led the congregation in prayer. Tom Lengel, co-host of the Hall of Missions with his wife Disty, read the Scripture. Sonya Subbayya Sutton, interim director of Sacred Music, played “Flight into Egypt,” by Ottorino Respighi, for the prelude on the Steinway piano. The Motet Choir, under Sutton’s direction, sang an arrangement of “When I Survey the Wondrous Cross,” by Dan Forrest. Support for this week’s chaplaincy and preaching is provided by The Lois Raynow Department of Religion Fund and The Daney-Holden Chaplaincy Fund.

The bread and butter of this community’: Denominational houses navigate ways to bridge gaps between each other, Chautauquans

LILY RESLINK
STAFF WRITER

Denominational house history is as vast as the number of people who have contributed to it across time.

The Chautauqua Association of Denominational Houses and Religious Organizations, also known as CADHRO, is a group that lists three primary purposes: “to welcome, assist, and network with organizations operating denominational houses and/or serving spiritual needs of Chautauquans”; “to advocate for the needs of CADHRO members in interactions with Chautauqua Institution”; and “to help familiarize Chautauqua summer students in residence with available spiritual support and resources provided by CADHRO member organizations.”

Its history, however, is split across institutional archives, personal collections and denominational house files; some resides only in the minds of human sources.

Hosts, organizational leaders and representatives said the CADHRO serves an essential function of connecting ideas and liaising with the Institution amid considerations such as natural turnover in staff and abundant commitments to one’s own house or organization.

Former CADHRO President David Lollis said he has yet to identify records of the CADHRO’s origins before his tenure started in 2001, and at age 89, he said tracking down this history is a mission he fully embraces. As this project unfolds, denominational house leaders have been assessing the past, present and future of denominational houses at Chautauqua through oral history.

On the legal side, former Director of Religion Maureen Rovegno created a religion advisory group in 2004 to officially establish a framework on how to define and create a denominational house at Chautauqua.

She said she invited the great grandson of Chautauqua’s founder, Dick Miller, whom she called “a brilliant lawyer,” to create the

framework. Rovegno said the criteria is simple but necessary for longevity.

“We wanted to make sure whatever criteria we come up with could stand the test of time,” she said.

Lollis said, “One of the primary missions of the denominational houses on the grounds was to create guest houses [for] preachers, social workers, teachers and other people who ... loved the idea of Chautauqua but couldn’t afford to come.” For example, the Disciples of Christ House offers rooms for \$400 a week, which can accommodate up to two people and a child.

To CADHRO Recording Secretary and Historian Brigitte Popelars, denominational houses are “the bread and butter of this community.” Popelars hosted the Unitarian Universalist House from 2009 to 2018, but her introduction to Chautauqua was staying at the Disciples of Christ House as a guest for five years.

She said her experience at the Disciples of Christ House was a sort of “apprenticeship” in which she learned from David and Betty before she assumed her role at the UU House in 2009.

“When I house hosted the UU House, people would arrive on a Saturday as strangers and would leave as friends — some of them lifelong friends,” Popelars said.

Beth Brockman Miller, current CADHRO co-president and Ecumenical Community of Chautauqua manager, said denominational houses can serve their own faith communities and interfaith relations between houses, and also all Chautauquans — including new ones here for a short time. Since 2025, Miller has also served as executive director of the CoGen Scholars program, which sponsors students to attend Chautauqua for a week and houses them across multiple denominational houses.

Popelars recalled that the International Order of



DAVE MUNCH / INTERIM MANAGING EDITOR

Former Chautauqua Association of Denominational Houses and Religious Organizations David Lollis and his wife Betty Lollis sit together Wednesday on the porch of the Disciples of Christ House. David and Betty were hosts of the Disciples of Christ House together for 17 years.

the King’s Daughters and Sons House, which she said was on the grounds for a century and was sold two years ago, once sponsored a scholarship program to host college students on the grounds. Popelars explained students’ financial constraints led to a reduction in programming from six to four weeks. The program ended in 2020, and Popelars said it is still emotional to think of memories from the house.

Miller said when she asked the Performing and Visual Arts Office how CADHRO could be most helpful to students, the response was providing essentials commonly forgotten, such as toothbrushes, soap, deodorant and menstrual products. With their dues, she said CADHRO could purchase a few hundred dollars’ worth of dorm essentials.

Afternoon social hours are some of the most outward-facing programs the denominational houses host, and although they have continued like clockwork each Tuesday of the Summer Season, their origin is largely unknown. As David Lollis continued archival research on the topic, Miller recently caught wind of an original 1914 document in UCC Headquarters stating that “punch and wafers were served at the social hour.” This is now the first known

documentation of what may be a precursor to the program unofficially titled the “cookie crawl.”

Many denominational houses outsource preparation to external congregations — some of which, according to Popelars, come from more than five hours away.

As host of the UU house, Popelars said she believes she witnessed the first Chautauqua Dialogues. She said Roger Doebke, a Unitarian Universalist, initiated the program and hosted them in the UU House backyard. She recalled, “We would set up chairs in the backyard and people would show up 15, 20 at a time and have some really good debates and discussions about what they’ve heard throughout the week, or maybe just the previous lecture that they came from.”

Popelars said she observed people returning to the denominational houses for dialogue after the Interfaith Lecture, limiting discussion to one’s own faith practice.

“There was such a desire for people to communicate with each other, to field each other’s questions, to get a sense of, ‘Am I right about this?’” Popelars said the program explicitly welcomes people outside of the denomination into the houses with no require-



GUINEVERE MACLOWRY / MULTIMEDIA JOURNALIST

Kriss Miller and Beth Brockman Miller, pictured outside the Hall of Philosophy, are the co-presidents of CADHRO.

ment to discuss religion.

Most of the history Lollis can confirm begins only when he stepped into the role in 2001, which he said occurred quite suddenly after the former titleholder stepped down. He said he was made president in his first meeting.

The president is typically also in another denominational house leadership position. Lollis said other responsibilities of the CADHRO president dictate its function. Lollis, former host of the Disciples of Christ House, attributed his extra dedication toward denominational house history to personal interest and having a good teammate: Betty Lollis. The couple house hosted together for 17 years.

In his time as president, Lollis explained that, as well as digging into archives, he compiled information straight from the source. He said, “One of the things I did was go around and talk to all the houses.”

Much of CADHRO’s purpose lies in facilitating communication among one another to improve the overall functioning of denominational houses and religious organizations, as well as offering a unified voice to the Institution, according to Lollis and Popelars.

From her perspective as a former UU House host, Popelars described Rovegno as “the go-to for anything that has come up in terms of the denominational houses.”

She added, “Then Melissa Spas followed her. Right now, we have Robert Wilson-Black. They’re just all very approachable people and very helpful for all of the denominational houses. In some ways, I consider them the guiding leadership for the denomination houses.”

Lollis, Popelars and Miller agreed that their goals lie in upholding what they view as the integral, communal nature of the houses and organizations represented by CADHRO.

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ASL interpretation comes to Chautauqua for final week

CODY ENGLANDER
STAFF WRITER

Preceding his time at Chautauqua, Jason Goldstein, founder of Service Bridges, Inc., reflected on the importance of his interpreting agency coming to the Institution.

“For the Chautauqua area, (having interpreters) is important to a great number of deaf individuals,” Goldstein signed.

Service Bridges, Inc. is a deaf-owned and deaf-led language interpreting services agency that works across the entire United States.

“I was born deaf,” Goldstein signed. “I have a deaf mother and a deafblind father, so they naturally use American Sign Language. Now, for my dad, a deaf-blind individual, it was more tactile communication with him. Really, with [my parents], in their time, they never had interpreting services, not until their late 70(s). Now, when I was born and being raised, I didn’t have interpreting services. Really, not until the 90s, and that changed pretty drastically at that time.”

In 1990, the Americans with Disabilities Act was passed, which prohibited discrimination against deaf individuals. This week at Chautauqua, sign language interpreters have been attending events to give hard of hearing and deaf Chautauquans the opportunity to have fulfilling experiences on the grounds. Goldstein highlighted the importance of visual accessibility for these Chautauquans.

“Something about Chautauqua is that, sometimes, people don’t know that we can offer these services,” Interim Associate Director of Belonging and Community Relations at Chautauqua Institution Makayla Santiago-Froebel said. “We’ve only



DAVE MUNCH / INTERIM MANAGING EDITOR
Christopher, a Service Bridges Inc. ASL interpreter, signs during Lara Downes’ conversation with John McWhorter Tuesday in the Amphitheater.

ever worked with Service Bridges prior (to this week) for one other concert because, if someone asks for it and it is a need, we will make sure that it is available.”

Before signing at an event, Service Bridges interpreters will often devote hours of research to gather a deeper understanding of the topic before attending, especially with a musical performance. This can sometimes take tens of hours of research, depending on the interpreter’s prior knowledge.

“Songs can also be really in-depth, and that takes quite some time to work on,” Goldstein signed. “A lot of analysis goes into music. A lot more analysis goes into music because it is quite complicated, so it isn’t for a deaf person to see English (like with) subtitles. It isn’t the same thing because those English words may not really fit with what the meaning is ...”

For Goldstein, the human hand is an important part of the sign language process.

Having real people behind the signs allows for a different level of nuance, which Goldstein noted artificial intelligence isn’t ready for.

“AI, for American Sign Language interpreting, it is not ready yet,” Goldstein signed. “There’s so much involved, and so the machine model is quite undeveloped, still. Then you look at Wi-Fi services and whatnot that we still don’t have everywhere now. Service Bridges mostly supports in-person interpreting because we know the people in the region, we know the communities here, we know how individuals prefer to communicate, including the Indigenous communities here. So we don’t have just one deaf community. There’s a lot of different communities that are involved. Imagine, if in the languages that you hear around here, there are different sign languages for all of that. Any that are in English, American Sign Language interpreters can typically do. We do have a national Ameri-

can Sign Language, but there is regional sign language that varies from area to area, and so AI is not quite there to be able to recognize and understand all of that.”

While there is more accessibility today than in his parents’ era, Goldstein believes there are still not enough interpreters given the U.S.’s deaf population. He hopes this can change.

“There’s a big deaf community in the country, all over the United States, and in the era of social media, people are becoming more aware that this is a thing than any time before, and that accessibility has become very important all around,” Goldstein signed. “And so, the same has grown before the deaf community, which means that it’s raising awareness, it’s raising the bar, it’s raising availability, and so we have the interpreter training programs to start providing interpreters for that kind of access.”

Langenberg, Dibert provide support for Knighton’s lecture

The Oliver and Mary Langenberg Lectureship and The Winifred S. Dibert Fund for Chautauqua generously support Conor Knighton’s lecture at 10:45 a.m. today in the Amphitheater. We extend our sincere gratitude to these funds for their contin-

ued commitment to enriching Chautauqua’s educational and cultural experiences.

Established in 1995, The Oliver and Mary Langenberg Lectureship honors Oliver Langenberg, a devoted lifelong learner whose curiosity and intellect embodied

the spirit of Chautauqua. An investor, entrepreneur, philanthropist and passionate student of the arts, Oliver embraced a lifetime of discovery. His generous gift to the Chautauqua Foundation reflected his deep appreciation for the Institution and its mission. During their many years at Chautauqua, Oliver and Mary immersed themselves in art, music and Special Studies, with Oliver remaining an active participant in community life well into his later years.

That same spirit of lifelong learning continues through The Winifred S. Dibert Fund for Chautauqua, established in 2007 in honor

of Winnie Dibert. The fund supports a broad range of artistic and educational programming, including music and symphony performances. Alongside her husband, Winnie demonstrated a deep commitment to philanthropy, particularly in support of youth, education and the arts, creating a legacy that continues to benefit the Chautauqua community.

Through the generosity of these funds, Chautauqua continues to bring engaging speakers and meaningful programming to audiences, advancing its mission of lifelong learning, cultural enrichment and thoughtful dialogue.

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By THOMAS JOSEPH

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27 Casserole bit
28 Hotel offerings
30 Stylish
31 Jury makeup
33 Troubling sign
37 Research setting



A X Y D L B A A X R
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.

8-28 CRYPTOQUOTE

L H U U N R N S S N I R C J S C Y E , W N

Y ' Z Z D N Z Z N I U G T W H E .

— U G T L T C U Z T W

Yesterday's Cryptoquote: EVERY TIME I LOOK AT MY POCKETBOOK, I SEE JACKIE ROBINSON.
— WILLIE MAYS

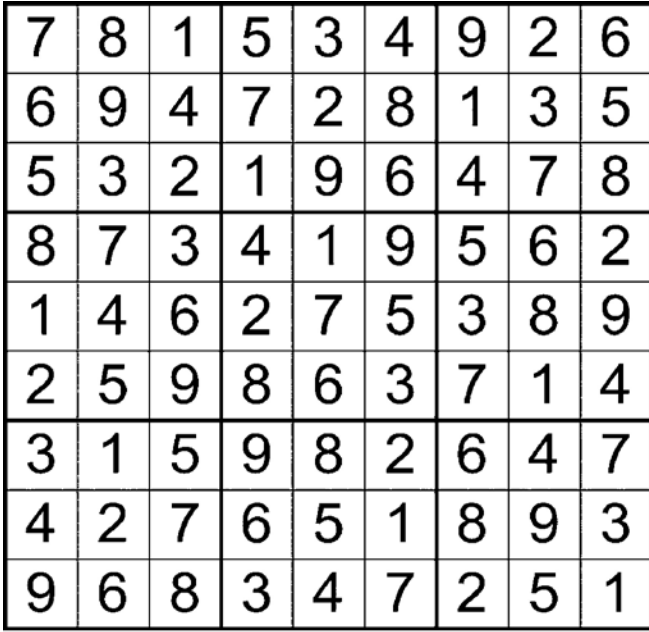
SUDOKU

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.



Difficulty: ★★★★★

8/28



Difficulty: ★★★

8/27

VISUAL ARTS



DAVE MUNCH / INTERIM MANAGING EDITOR

The 2026 Chautauqua Visual Arts School of Art two-week artists-in-residence.

CVA highlights two-week residents with annual Open Studios

JENELL TAYLOR
STAFF WRITER

Throughout the past two weeks, Chautauqua Visual Arts has supported the School of Art’s two-week artists-in-residence as they engaged in deep practice and personalized creative exploration to create the works presented in this season’s Open Studios.

From 4 to 5 p.m. today in the North and South wing studios of the CVA Arts Quad, guests can see the physical fruit of the residents’ labor as they view their original artworks, speak with them about their craft and visit their workspaces.

The two-week residency is geared toward established artists seeking time and space away from distractions to fully dedicate their attention to the development of their practice. The program is self-led, offering artists unrestricted studio access and one-on-one feedback from leading arts professionals.

A few artists-in-residence spoke about their work and experience in the program, highlighting the benefit of independent study, access to SOA facilities, faculty collaboration and the friendships that have blossomed as a result of the residency.

According to painter Lee Ann Heltzel, Open Studios promises to be a very special day for both artists and guests alike. She said this season’s residents are remarkably diverse in background and practice, having brought fiber artists, photographers, multimedia

artists, ceramists and more to the Institution grounds.

“Each of us has arrived here with a distinct creative vision,” she said.

Open Studios will provide Chautauquans with a “rare chance to step inside of those worlds, meet the people behind the work and witness the creative process in its most honest and unfinished form,” Heltzel said.

Her ongoing work, a series of paintings called “Presence,” is influenced by the deep cultural history of the Institution. As the creator of MetaArt and Ocular Meditation — a contemplative practice in which viewers use sustained, eyes-open visual attention to enter states of expanded awareness — Heltzel said her practice sits at a unique intersection.

“The paintings I create are received through deep meditative channeling rather than conventional design,” she explained. “They function as portals rather than objects.”

Heltzel hopes Chautauquans will take the opportunity to visit the studios and experience firsthand the palpable energy of “seeing art in the space where it was made.”

Painter Gillian Stoneburner said the residency has given her the chance to meet other dedicated artists and revel in their shared passions.

“Oftentimes, we artists are isolated in our own thoughts — and worlds — and opportunities to discuss, converse and share [are] sometimes a rare opportunity,” Stoneburner said.

Her paintings merge abstract and representa-

tional forms by investigation of the gray area between real and imagined worlds — studying “control, decontrol, order and non-order,” she explained. In childhood, Stoneburner said she would often hang upside-down to “see what the world would look like if the sky were the floor.” Perspectives that were once recognizable became skewed, she said, “offering familiarity with an air of unsettlement.”

Stoneburner’s pieces place an emphasis on “the play of deformation, perspective, palette and ratios,” and have steered her goals toward “reimagining the physical world and analyzing landscapes and its extractive translation to painting.”

For abstract painter Sarah Hessinger, “the observation of atmospheric phenomena” informs her work.

“My art is about color, light and how they work together,” she said. “Through the physical act of folding canvas, hope and ritual are embedded in the canvas.”

As a self-taught artist working remotely in the coastal town of Hāna, Hawaii, Hessinger said she “relies on community engagement to grow [her] practice.” As her time in the program comes to a close, she said she recognizes the residency as a significant stepping stone in her creative journey.

“Being a part of one of the oldest visual arts programs in America is a chance to experience an environment rich in history and creative energy — a living archive of

artistic presence,” she said.

Maggie Meiners is a multi-disciplinary artist whose work draws from cultural artifacts, domestic rituals and art history. Through her use of photography, film and mixed media, she explores the connection between personal memory and collective memory.

“Growing up amid magazines, media and family tradition, I became acutely attuned to how visual narratives shape identity — particularly for women,” Meiners said. Her work acknowledges this and focuses on how “images influence notions of gender, selfhood and societal expectations,” she said.

During her time in the residency, she has been focused on a long-term project called “Beast of Burden,” which involves weaving, needlepoint, photographs and short films.

“Through denim weavings, photographically collaged quilts and woven to-do lists, I translate personal narratives into tangible form,” Meiners said.

Her work centers on three ideas: deconstructing perception and media, reshaping identity within social norms and reconstructing cultural icons to reveal truth and contradiction. Meiners said by way of deconstruction and reconstruction, she “exposes the glittering yet unsettling surfaces of consumer culture and mines personal memories to create vibrant, frenetic compositions that blend tenderness with critique.”

Painter Beth Bailey explores similar concepts of identity; however, her work details her lived experience as a mother navigating postpartum mental health struggles. She said the residency has given her the space to be alone with her thoughts and to truly focus on her craft.

“If I get four hours of studio time in one week at home, I’m thrilled,” she said. “To be constantly focused in the studio has been a gift because I really feel like my work is in a place where it exists in another realm or in the back of my head somewhere.”

As mother to an 8-year-old and a 5-year-old, Bailey said she felt the isolation and challenges that accompany caring for young children, noting the sleep deprivation and intense loneliness many mothers face.

She found gardening gave her a reprieve that has since found its way into her paintings.

“In my work, I’m painting me in my gardens,” she said.

Bailey described the lack of support for mothers dealing with postpartum mental health struggles and how vital it is to the entire family unit that these challenges are not dismissed.

“We were designed to raise our families in community and in villages,” she explained. “There needs to be an open dialogue and cultural shift so that everyone can look in their little corner of their community and see what they can do to contribute.”

Bailey’s work, which fea-

tures paintings of landscapes, gardens and floral imagery, is her way of unraveling her mind in search of healing.

“My work shows my home gardens — and often, there will be a children’s swing set in the background,” she said. “I’m working on another landscape where I’m laying in the grass looking up at multiple suns — just honestly in a dissociative state, which I was in last month.”

Bailey hopes her work will allow for productive conversations to take root and bloom into active support and understanding of postpartum mental illness.

“I always wanted to be a mother and I have so much privilege and so much support — it’s my dream and I tell my children that all the time,” she said.

Bailey described how, although her struggles have been painful and confusing, she still finds joy in motherhood and expresses that duality within her pieces.

“My paintings are colorful and bright and show joy,” she said. “But then there’s these little snippets of this figure, you know — or the empty swing set.”

CVA’s Open Studios gives Chautauquans an opportunity to view a multitude of artworks, but also offers the unique experience of speaking with the residents, hearing their stories and being a part of the long-standing community that has made creating so powerful and special for artists and viewers alike.

CVA presents ‘Progress Shots,’ a two-week residency pop-up exhibition

JENELL TAYLOR
STAFF WRITER

From 3 to 5 p.m. today in the Chautauqua Visual Arts School of Art Gallery, two-week artists-in-residence will present a pop-up exhibition intended to share a glimpse into the work they have created over the course of their time on the grounds.

The exhibition, curated by residents Jency Sekaran and Marina Christy and titled “Progress Shots,” offers viewers a look into the work of artists-in-residence from all across the U.S. and gives Chautauquans an opportunity to speak with the artists, ask them questions and even purchase their original pieces.

The pop-up is presented in conjunction with CVA’s resident open studios, which will take place from 4 to 5 p.m. today in the North and South wing studios of the Art Quad.

“Progress Shots” features residents’ finished and unfinished works that “show the labor of love — or hate — that is involved to create original art,” Sekaran said.

As a self-directed program, the two-week artist residency offers artists a personal, uninterrupted and explorative creative experience in which they can engage in deep focus to practice their craft and further develop their processes.

The program’s second week presents residents with personalized feedback and constructive criticism through studio visits led by arts professionals, meant to foster meaningful connections with curators, gallerists and others involved in the art world.

Working with mixed media forms such as embroidery, ceramics, printmaking and textiles, Sekaran

explores identity and womanhood through her perspective as a first-generation Indian American.

Her work addresses “repressed memories, trauma and social commentary,” by depicting figures “poised to break free from cultural and societal pressures,” she said in her artist statement.

“My art aims to start conversations about the diverse identities experienced by children of immigrants and people of color,” she said.

Christy creates abstract paintings using pigment powder, acrylic and charcoal to investigate transformation, impermanence and how natural processes like erosion and gravity shape both landscape and personal experience.

In her artist statement, she said the materials she uses bring natural processes like sedimentation and separation to the surface, allowing nature to shape the surface before she intervenes.

“Each piece is a record of movement — a movement where materials acted, reacted and transformed in time,” she said in her statement.

For Sekaran, participating in the residency has afforded her time and space to hone her craft, as well as

peers to explore ideas with.

“Having the ability to shut off outside noise and truly focus on our craft has been invaluable,” Sekaran said. She said the opportunity to bounce ideas off her fellow residents and collaborate creatively “has been a gift.”

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Samara Joy performs jazz classics and new arrangements with her band Wednesday in the Amphitheater.

F

FRIDAY

AUGUST 28

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

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

8:15

Catholic Mass. Hurlbut Church Sanctuary

8:30

Movement and Meditation with Monte Thompson. Hall of Philosophy Grove

8:55

Chautauqua Prays for Peace through Compassion. Hall of Philosophy Grove

9:00

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

9:15

(9:15–10:30) **Free Bon Odori Dance Workshop with Reiko Iwanaga.** Carnahan Jackson Dance Studios

10:00

Coffee on the Porch. Presbyterian House

10:15

Service of Blessing and Healing. UCC Randell Chapel

10:45

CHAUTAUQUA LECTURE SERIES. Conor Knighton. Amphitheater and online

11:30

Taste Caravan. Bestor Plaza

12:15

Community Reading. Alumni Hall Porch

12:15

Twelve Step Meeting. Hurlbut

9:15

ECUMENICAL COMMUNION SERVICE. Hall of Philosophy

12:30

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

12:30

Mourning Nap: Participatory Art Installation. Welling Hall, Kriss Miller, Francisco Burgos, Friend of the Week (Chaplain). Quaker House. 28 Ames

12:30

Garden Talk: “Fall Seed Saving.” Betsy Burgeson. Head of Gardens and Grounds. Miller Park

12:45

Catholic Seminar. Lisa Lickona, STL, Servant of God Catherine Doherty: A Chautauqua Sensation. UM House Chapel. 14 Pratt

1:00

Archives Tent Talk with Jon Schmitz. Oliver Archives Center

1:00

Bestor Plaza Demo/Talk. Breaking down a whole chicken with a Sysco Chef. Bestor Plaza

1:15

Docent Tours. Alumni and Pioneer Halls. 50 Wythe

2:00

CHAUTAUQUA LITERARY AND SCIENTIFIC CIRCLE PRESENTATION. *White Cat, Black Dog: Stories.* Kelly Link. Hall of Philosophy

3:30

Authors @ The Smith. *How to Retire and Not Die,* Gary Sirak in conversation with Jane Kerschner. Smith Memorial Library Classroom

3:30

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

3:30

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

3:30

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

8:00

AMPHITHEATER SPECIAL. The Australian Pink Floyd Show

8:45

Cinema Film Screening. “Eleanor the Great.” Fee. Chautauqua Cinema

Sa

SATURDAY

AUGUST 29

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1:15	Docent Tours. Alumni and Pioneer Halls. 50 Wythe	6:15	Chautauqua Choir rehearsal. Fletcher Music Hall
2:00	CHAUTAUQUA LITERARY AND SCIENTIFIC CIRCLE PRESENTATION. <i>White Cat, Black Dog: Stories.</i> Kelly Link. Hall of Philosophy	8:00	AMPHITHEATER SPECIAL. The Australian Pink Floyd Show
3:30	Authors @ The Smith. <i>How to Retire and Not Die</i> , Gary Sirak in conversation with Jane Kerschner. Smith Memorial Library Classroom	8:45	Cinema Film Screening. “Eleanor the Great.” Fee. Chautauqua Cinema
3:30	Chautauqua Dialogues. (Programmed by the Department of Religion and IDEA Office). Christian Science House		
3:30	Chautauqua Dialogues. (Programmed by the Department of Religion and IDEA Office). Episcopal Cottage		
3:30	Chautauqua Dialogues. (Programmed by the Department of Religion and IDEA Office). Unitarian Universalist Fellowship		
4:00	(4–5) CVA Two-Week Residency Open Studios. Arts Quad	9:30	(9:30–12) Shabbat Service and Torah Reading. Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House
4:30	Taste Caravan. Bestor Plaza	9:30	(9:30–10:25) Hebrew Congregation Torah study, “Today’s Torah for Today’s Times,” led by Rabbi Alex Lazarus-Klein. Lower level of Hurlbut Church
5:00	(5–6) Hebrew Congregation Kabbalat Shabbat: “Welcoming the Shabbat.” Led by Rabbi Alex Lazarus-Klein, rabbi of Shir Shalom, Buffalo, NY, and Cantor Julie Newman, founder of the Tiferet Project. Outdoors at Miller Park (rain location: Smith Wilkes Hall). If weather is questionable, call 716-742-2228	10:00	Bob McClure CHQ Play Readers Performance. (Sponsored by Friends of Chautauqua Theater). Free. Donations support Chautauqua Theater Company. Smith Wilkes Hall
6:00	Disciples of Christ Potluck Cookout. Advance registration is required.	10:30	(10:30–11:45) Hebrew Congregation Shabbat Morning Service. Led by Rabbi Alex Lazarus-Klein and Cantor Julie Newman. Kiddush luncheon to follow. Hurlbut Church Sanctuary. Please enter on Scott Avenue
6:00	Cinema Film Screening. “Epic.” Fee. Chautauqua Cinema	5:00	Catholic Mass. Hall of Philosophy
6:00	(6–7:15) Hebrew Congregation Shabbat’zza. Post-service pizza picnic. We supply the pizza! Bring your own beverage and a side dish or dessert to share	6:00	Cinema Film Screening. “Eleanor the Great.” Fee. Chautauqua Cinema

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