



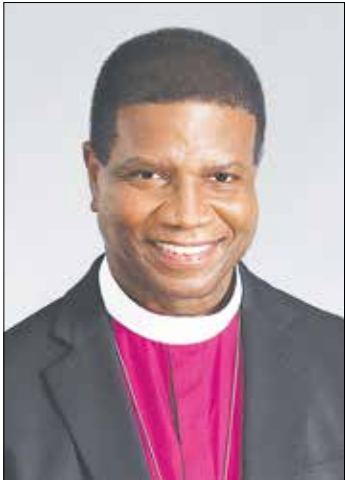
Chautauquans gather in the grove to listen to Diana Butler Bass and Bishop Mariann Edgar Budde’s lecture on “Women of Spirit” June 30.

SKYLAR SEAVEY / STAFF PHOTOGRAPHER

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SUTTON

Sutton to preach at final Sunday Worship Service

MARY LEE TALBOT
STAFF WRITER

“I am ecstatic. I am energized. I am excited. And I am grateful. I think we showed what John Heyl Vincent had in mind when he said that in the idea of Chautauqua, religion belongs everywhere,” the Rt. Rev. Eugene Taylor Sutton, senior pastor of Chautauqua, said.

Eugene Sutton will preach at the 10:45 a.m. Sunday worship service in the Amphitheater. His sermon title is “Just Cut it Down.”

See **SUTTON**, Page A6



RHYTHM AND FUNK

Tower of Power to perform R&B, funk music in Amp

CODY ENGLANDER
STAFF WRITER

At 8 p.m. Saturday, Tower of Power will perform Oakland soul in the Amphitheater. The American R&B and funk band with a base in horns, previously known as The Motown, has been performing since 1968. 58 years later, co-founders Emilio Castillo and Stephen Kupka, both saxophone players, are still members of the band.

See **TOWER OF POWER**, Page A6

Sacred Song ends season with theme of remembering, closing Three Taps

MARY LEE TALBOT
STAFF WRITER

How will you recall the 2026 Season at Chautauqua? What events and people will you reminisce about? How will you commemorate the people who are no longer with us?

During the first morning worship of the season, after the opening Three Taps of the Gavel, there is a time for “Chautauqua Milestones,” those Chautauquans who have died since the opening of the previous season. On Old First Night, the Drooping of the Lilies — the raising and lowering of white

handkerchiefs — honors the memories of past presidents, Board of Trustees members and staff leaders.

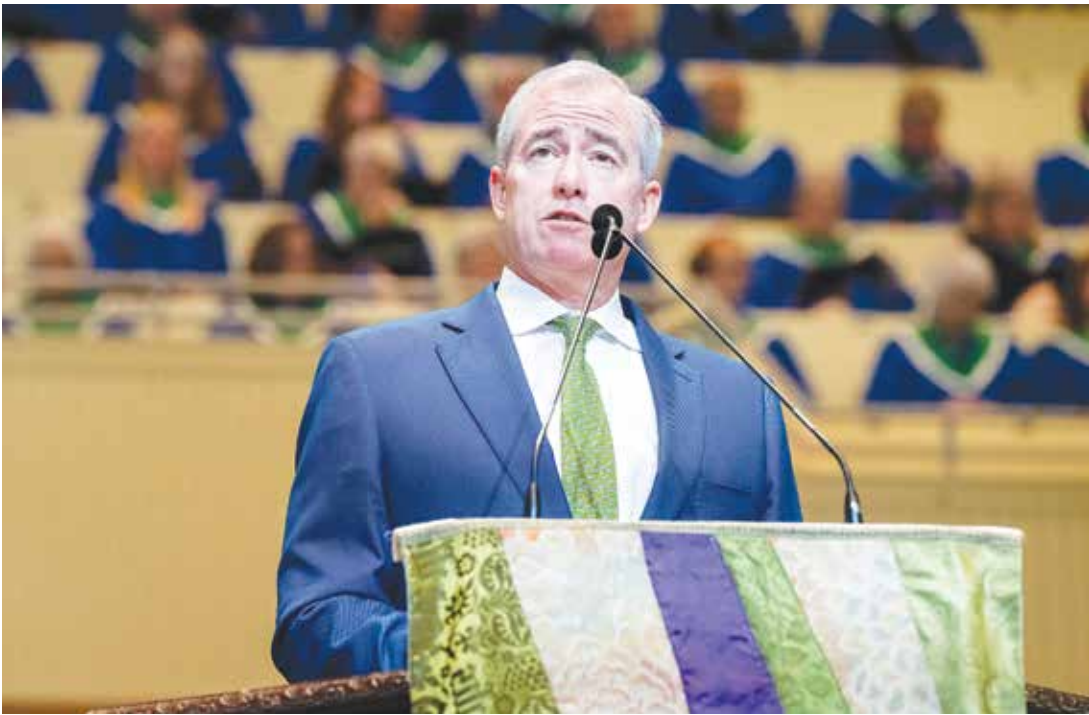
At 8 p.m. Sunday in the Amphitheater, the Sacred Song Service will offer a Service of Remembering, a time for all who mourn to be comforted and to remember anyone who has died or anyone who is suffering from Alzheimer’s disease or dementia.

Books of Remembrance will be on the front apron of the stage. There will be a time in the service to come and write in them. These books are kept year

to year in the denominational houses. The books are non-denominational, in that remembrances may be left in any of the books.

The Sacred Song Service has been created all season by Sonya Subbayya Sutton, the interim director of Sacred Music. In a conversation earlier in the summer, she noted that the service of remembrance was one that Chautauquans looked forward to, and she felt the final Sacred Song Service was an appropriate time to look backward but also forward.

See **SACRED SONG**, Page A6



DAVE MUNCH / INTERIM MANAGING EDITOR

Interim Chief Executive Kyle Keogh delivers the opening Three Taps of the Gavel Address titled “A Summer of Gratitude” June 28 in the Amphitheater.

IN TODAY’S DAILY



CELEBRATING LIFE & DEATH

Obon Celebration to be held Sunday on Bestor Plaza featuring Bon Odori.

Page A2



THE PERSON BEHIND THE PRESS

Press Room Manager Griffis talks printing process, approach to craft.

Page B1

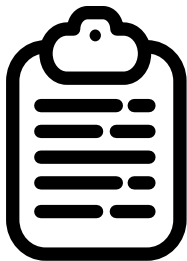


‘KENNY G HAS NOTHING ON US!’

Annual Library Kazoo Chorale plays the hits, serenades Chautauquans in community performance.

Page C2

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.

Closing Three Taps to feature remarks from Johnson, final taps from Keogh

Chautauquans will have an opportunity to hear from incoming President Mark Johnson during Closing Three Taps at 8 p.m. Sunday. The ceremony will also mark Interim Chief Executive Kyle Keogh's final closing of the Summer Season, as he delivers the traditional Three Taps of the Gavel first.

Amphitheater water bottle guidelines

Personal water bottles of all types are welcome at all events. On concessions nights, bottles must be empty when entering through the security perimeter but may be refilled at water stations or with purchased water inside the Amphitheater.

This requirement helps Chautauqua comply with New York State Liquor Authority regulations and protect its liquor license. Opaque bottles and bottles with large openings may also be subject to additional screening at any event.

We understand that being asked to empty your water bottle before entering the Amphitheater can be inconvenient, and we appreciate your partnership as we pilot this new offering at Chautauqua.

Friends of Chautauqua Theater news

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

Library news

Smith Memorial Library is open year-round! The library will be open from 10 a.m. to 5 p.m. Monday, Wednesday and Friday during Week Ten and then close for the holiday weekend Sept. 5 through Sept. 8. Regular off-season hours resume Sept. 9: noon to 6 p.m. Mondays, 10 a.m. to 5 p.m. Wednesdays and Fridays, 10 a.m. to 3 p.m. Saturdays and noon to 3 p.m. Sundays.

Chesley, Miller to appear on 'Chautauqua People'

Kathryn Chesley, portraying Mina Edison, appears on "Chautauqua People" at 1 p.m. and 7 p.m., followed by Beth Miller telling the story of Common Grounds at 1:30 and 7:30 p.m. Both are interviewed by "Chautauqua People" Producer John Viehe and can be seen daily until Friday. "Chautauqua People" runs on Access Chautauqua, cable channel 1301.



Adrienne Reiko Iwanaga teaches a variety of Bon Odori dances to a packed dance studio of Chautauquans Thursday during a workshop in Carnahan-Jackson Dance Studios.

Obon Celebration to be held Sunday on Bestor Plaza

NORA SMITH
STAFF WRITER

With authentic Japanese fans in hand as hundreds of lanterns sway in the breeze, Chautauquans will dance to the beat of drums and come together in a blissful moment of community to conclude the 2026 Summer Season.

At 3 p.m. Sunday on Bestor Plaza, Chautauquans will gather in community to celebrate the Japanese festival of Obon following a week in collaboration with the Smithsonian Folklife Festival on the importance of gathering.

"[The Smithsonian Folklife Festival's] whole mission is convening people for festivals that have joy and cultural significance, and they are absolutely co-producing this Obon celebration with us," Vice President of Performing and Visual Arts Laura Savia said.

Savia said Chautauqua and

the Smithsonian Folklife Festival have been working with musicologist and expert on Obon festivals, Wynn Kiyama.

Savia said at the core of an Obon celebration — and therefore, today's event — is a traditional Japanese social dance known as Bon Odori. Savia said 2025 NEA National Heritage Fellow Adrienne Reiko Iwanaga, one of the nation's foremost Bon Odori teachers, has been giving free workshop dance classes to Chautauquans this past week, and will lead the community in Bon Odori during the event.

"Reiko and George (Tanabe) and Wynn Kiyama, the musicologist, are this cast of thought leaders who are working with my team to create this mini Obon festival," Savia said. "Chautauqua has never done anything quite like this."

Tanabe, who delivered the

Interfaith Lecture at 2 p.m. Thursday in the Hall of Philosophy, will give opening remarks prefacing the Obon celebration and Bon Odori. He said, "It won't be as long as the lecture, but I'll just be making some brief comments reminding people of what I said (during the lecture) and, for (those) who haven't heard the lecture, just pointing out what's the basic significance of this dance."

He said Chautauquans will have an opportunity to actively engage in the dance, including the "unique combination" of themes that comprise it.

"You have this really unique combination where you're celebrating life at the same time that you're celebrating death," he said.

Savia said the celebration will remain unforgettable for all attendees, with 200 Japanese lanterns flown in from Japan and strung along the Colonnade, authentic Japanese hand fans passed out to the first several hundred participants, Japanese snacks such as rice crackers and a special tea as well as

a stage full of Taiko drummers from New York City-based Taiko drumming ensemble Soh Daiko.

"Imagine our entire community of communities here at the Institution just packing into the Northeast Quadrant of Bestor Plaza and moving together to the beat of these drums with fans in hand, under these gorgeous lanterns sweeping above our heads," Savia said.

Savia said the drummers will literally "set the beat of the gathering," while Iwanaga will play music over the speakers and lead the community in Bon Odori after Tanabe's opening remarks.

Savia said the gathering will be joyful for all participants, give the community a look into Buddhist tradition and be a "time to look back on what we've experienced and who we've experienced it with."

She added, "[It's also] a moment to look forward as we launch back into our own hometowns, our own fall routines and whatever awaits us for the rest of the year."

CINEMA

--- Saturday Aug. 29 ---

ELEANOR THE GREAT - 6:00 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. Directed by **Scarlett Johansson**. "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)

EPIC - 8:45 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. "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* (PG-13, 96m)

--- Sunday Aug. 30 ---

EPIC - 6:00
ELEANOR... - 8:45

--- Monday Aug. 31 ---

ELEANOR... - 6:00
EPIC - 8:45



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LECTURE

Knighton ends Chautauqua Lecture Series with stories from country’s gatherings

SOPHIA ROOKSBERRY
STAFF WRITER

Friday morning, on what Conor Knighton described as Chautauqua Institution's "last day of school," the "CBS Sunday Morning" correspondent made it his mission to entertain the audience with his unique bank of experiences. With a self-defined subspecialty in unconventional gatherings, Knighton brought riveting stories to the final lecture under this week's theme, "The Importance of Gathering: A Collaboration with the Smithsonian Folklife Festival."

"I'm happy to see so many of you here this morning, considering all of the other gatherings you could be attending," Knighton said. "Today is the Pokémon World Championships in San Francisco. In Pittsburgh, the American Numismatic Association is hosting the World's Fair of Money ... It is Bigfoot Eve, the preview event for the Western North Carolina Bigfoot Fest. A Marriott in Houston is hosting StratosFur, which is a space-themed furry convention for people who enjoy dressing up in animal costumes. If any of you have to leave for that, I understand."

Before Knighton landed in this subgenre of reporting, he embarked on a yearlong journey to visit every national park in honor of the National Park Service's centennial.

"While that was such a solo year, I did throughout it feel constant connection," Knighton said. "That's because the parks are our literal common ground. I know I say hi to more people, more strange

ers, in just a day of walking on a trail than I might in a month of walking around the city, because when you see somebody on the trail, you feel like you have something in common with them, and you do. You have both chosen to spend your leisure time in this very specific way."

After 365 days on the road, Knighton said he felt a pull to reintegrate into the "CBS Sunday Morning" family. For tuitously, this decision came right around the time one of his producers offered him an assignment covering the National Pie Championships in Orlando, Florida.

"For a guy who spent the entire year eating beef jerky and trail mix, that sounded amazing," Knighton said. "The National Pie Championships have hundreds of bakers, thousands of pies. People come from all over the country ... There are blue ribbons and small prize money, but basically people do this for their camaraderie. [A participant] mentioned that the reason that she prioritizes this every year is to be around like-minded bakers, sharing recipes, sharing ideas."

From a journalistic perspective, these stories are more compelling when they revolve around a niche interest, such as visiting all 251 towns in Vermont or summiting the highest peaks in all 50 states. Knighton met a group of the latter adventurers while attending a convention of the Highpointers Club.

"I'm surprised at how many people had actually completed the list and kept returning to this gathering, because I think that community was

very important," Knighton said. "Highpointing is a pursuit that's often done solo, and so this gathering is proof that they still want more than that. They want to be around other people and share their stories, share their struggles, share their successes."

Although not nearly the highest point in the country, Charles Mound in northern Illinois is the most difficult point to reach, Knighton said. At just over 1,000 feet above sea level, Charles Mound exists on private land and is only accessible four weekends a year, during one of which Knighton visited.

"People started streaming in, and these were people who were on highpointing vacations — they were trying to hit seven or eight on a single trip — and so before long, I talked to far more people we could actually broadcast," Knighton said. "I had all of my interviews taken care of, so then I got to sit back and just watch these impromptu gatherings take place as these people were able to connect. Somewhere in between all those highs and lows, they found this middle ground."

Knighton has also attended gatherings with significantly higher attendance numbers; the World Concrete Festival hosts approximately 50,000 people a year for demos, contests and seminars all revolving around the world of concrete.

"There's something really cool about seeing these people celebrate the skill that so often goes unnoticed," Knighton said. "These guys all have regular jobs. They work on construction crews. No



GUINEVERE MACLOWRY / MULTIMEDIA JOURNALIST
Conor Knighton tells stories of unconventional conventions Friday in the Amphitheater.

one's applauding for them on the job site, but here they're cheered on and hyped up by their peers."

Another typically thankless work Knighton highlighted for "CBS Sunday Morning" was the craft of worm grunting, a method of coaxing earthworms to the soil's surface by creating vibrations in the ground. Knighton attended the Worm Gruntin' Festival in Sopchoppy, Florida, which keeps the craft alive even in the age of artificial fish bait.

"The festival developed after the industry was already in decline, and that's to honor that worm grunting heritage," Knighton said. "They crown a worm grunting queen. There is a gummy worm-eating contest. There is a worm fun run that they have, and then they take kids out to the yard and they have a worm grunting demonstration, all the while knowing they are not training the next generation

of worm grunTERS. This is really just an excuse to have a party, and you see that a lot."

On some occasions, these parties fit within incredibly specific niches, like the International Jugglers' Association Championships or the Lumberjack World Championships, both of which Knighton found himself in the audience for. Other occasions are broader and encapsulate a myriad of interests, like the Iowa State Fair.

"I think [state fairs] might be the most quintessential of all American gatherings, because at the World of Concrete, it's not really a spectator sport," Knighton said. "Nobody with a fear of heights goes to the high point convention, but at state fairs, people gather to appreciate the unique talents of other people who are not part of their culture. You walk around and you see so many subcultures on display ... You

walk around that fair, and you realize that in your own state there are worlds that you never knew existed."

After making a career for himself out of attending these assemblages, Knighton left Chautauquans with a final reflection about the nature of his reporting specialty.

"On the surface, these are not stories that impact a large portion of the population," Knighton said. "5 million people watch 'CBS Sunday Morning.' 500 people live in Sopchoppy, Florida, and a crapload of worms. These are not what you would consider 'important gatherings,' but they speak to the importance of gathering. Maybe ... you can't attend a juggling convention, but if you're anything like me, you're glad that somewhere out there are people who are into that. You don't need to be a concrete freak to be glad that others have found a way to bond over concrete."

Link presents fairy tales, ghost stories, closes out CLSC’s author presentations

NORA SMITH
STAFF WRITER

At 2 p.m. Friday in the Hall of Philosophy, Chautauquans listened attentively as national bestselling author Kelly Link told ghost stories and fairy tales and encouraged others to do the same.

Link began her presentation by asking the audience to "take a moment and think of a fairy tale that you loved when you were a kid, one that a parent read to you or one you maybe read to a child."

Chautauqua Literary and Scientific Circle Week Nine selection *White Cat*, *Black Dog* is a collection of seven short stories that Link said draw on "two still very lively streams of folklore and tradition: fairy tales and ghost stories."

"I'm going to ask you, too, that you think of a true ghost story," Link said.

Once audience members conjured up stories in their minds, Link introduced *White Cat*, *Black Dog* and said some stories are retellings of fairy tales while others are loosely connected to the source of inspiration by either imagery or characters.

"I know the theme of this week is community, and this is one of the things about

fairy tales — like ghost stories, they are communal property," Link said. "They're meant to be told to an audience who is already familiar with some versions of them. They're meant to be taken by that audience and mixed and remixed and made new."

Link said when writing, she sought for *White Cat*, *Black Dog* to enter the bustling conversation between stories and narratives already in abundance.

Before reading from the collection's first story, "The White Cat's Divorce," and speaking to the retelling's inspiration, Link provided the audience with some context of the original fairy tale, *The White Cat* by Madame d'Aulnoy.

After garnering a collection of chuckles in reading an excerpt of the story, Link closed the book and spoke to the value of storytelling.

"For over 30 years now, I have had the extraordinary good fortune; I have spent most of my life reading, thinking about and making up stories, stories which could not possibly be true, though I hope they contain truth in them..." Link said.

Link said she has reflected on why fairy tales are de-

signed to entertain children before making what she referred to as "a large claim for the value of stories" based on author John Crowley's essay, "Practicing the Arts of Peace."

Link read from Crowley's essay: "What we want is a world in which fantastical stories are possible and are valued, and (in) which there's nothing so dreadful or urgent that it causes the writing of such things to stop or be stopped. ... Worlds where the arts of peace can be practiced are wounded worlds, and that is why we have to go on practicing those arts so that our worlds don't die."

Link said Crowley defined these "arts" as those that don't aim to convert, convince or instruct but instead follow their own aesthetic imperatives, inspired solely by the drive to see what one can create.

Just as she asked of Chautauquans at the beginning of the presentation, Link said she often has her students think of fairy tales and ghost stories they've heard when teaching creative writing workshops.

"I teach them to draw from these two types, because the ghost story and the fairy tale are designed to be told out



GUINEVERE MACLOWRY / MULTIMEDIA JOURNALIST
Chautauqua Literary and Scientific Circle Week Nine speaker Kelly Link reads a reimagined fairy tale from her book *White Cat*, *Black Dog* Friday in the Hall of Philosophy.

loud, which is the origin of all storytelling," Link said. She added that both story forms are designed to be told consistently and remembered: Fairy tales are about transformation, and ghost stories are about going beyond reality and facing issues that cultures often ignore.

Link shared some ghost stories and emphasized the importance of fairy tales and

ghost stories today.

"We must practice Crowley's arts of peace because they tell us change and transformation remain possible," Link said.

Link concluded her presentation by encouraging audience members to tell family stories, ghost stories and of course, fairy tales to one another when gathering.

"We ought to be kind,"

Link said. "We ought to be helpful. We ought to believe in the possibility of transformation and change. We ought to remember, too, that the arts of peace are communal. They are playful. They are a human practice. They don't require special skills, and they don't need to serve a serious purpose, but the purpose and real meaning may arise out of them."



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COMMUNITY

As this season draws to a close, I find myself returning to a question I posed at the beginning of the summer: What will you do with what you experience here?

Over the past nine weeks, we have explored ideas and shared extraordinary experiences. Yet Chautauqua's purpose has never ended at the close of a season. Its true impact is measured by what we carry with us.

Tim Renjilian, chair of the Chautauqua Foundation Board, often says that Chautauqua's product is Chautauquans. I believe there is real wisdom in that observation. From its earliest days, Chautauqua was built on the idea of educating educators. The goal was never simply to provide an experience for those gathered here; it was to send people back to their communities equipped with new knowledge and a renewed sense of purpose. That tradition continues today.

Every summer, Chautauquans return home carrying something with them. They bring back ideas that challenge assumptions. They share experiences that inspire curiosity. They continue conversations that began on these grounds. In doing so, they extend Chautauqua's impact far beyond the gates of this Institution. This season offered countless opportunities for that kind of learning.

We explored the promise and challenges of American democracy through conversations with distinguished voices, including Ken Burns and Jeffrey Rosen. We witnessed the power of artistic expression through performances that expanded our understanding of the world and ourselves. We learned from organizations such as Homeboy Industries about the role community can play in transforming lives. We found opportunities for reflection in worship, moments of inspiration in the arts and countless chances to continue learning across disciplines and perspectives.



From the Interim Chief Executive

COLUMN BY **KYLE KEOGH**

Carrying Chautauqua forward

Learning at Chautauqua is not limited to a lecture hall or a stage. It happens on the lake, on the golf course and on the softball field. It happens in classes, over meals and in conversations between neighbors. It happens across all four pillars, reminding us that intellectual growth, creative expression, spiritual exploration and active recreation each contribute to a fuller and more meaningful life.

That spirit of shared learning is strengthened by the way this community works together. Chautauqua has always depended on a form of civic leadership that invites participation from many people. Trustees, donors, volunteers, staff and patrons all contribute to shaping the future of this Institution. We learn from one another and, together, help make Chautauqua better.

As my time as interim chief executive comes to a

close, I am deeply grateful for the opportunity to have been part of that work. I am grateful for the dedication of our staff and volunteers. I am grateful for the care this community shows for Chautauqua and its future. And yes, I am grateful for the thoughtful feedback, spirited discussions and high expectations that reflect just how much people value this place.

As the final three taps sound this Sunday, with a gavel, they carry special meaning. They mark the conclusion of a season, but they also represent a passing of responsibility. The work of leading Chautauqua will continue under Mark Johnson's leadership, just as the mission of this Institution continues from one generation to the next. As president, Mark inherits a community strengthened by generations of stewardship and united by a mission that continues to inspire people of all ages.

The final three taps also remind us that Chautauqua's work does not end when the grounds grow quiet. It lives on in the communities we return to. It lives on in the conversations we continue. It lives on in the choices we make because of something we learned, experienced or discovered here.

That brings me back to the question that has guided this season: What will you do with what you experience here? The answer belongs to each of us. Together, those answers become part of Chautauqua's ongoing story.

It has been an honor to serve this community. Thank you for allowing me to be part of this chapter in Chautauqua's story.

Kyle F. Keogh

As tenure comes to a close, Keogh reflects on impact, community, future

CODY ENGLANDER
STAFF WRITER

As the Summer Season comes to a close, Interim Chief Executive Kyle Keogh reflected on the most significant part of his two-year tenure.

"I think the biggest impact I made is on the community of Chautauqua, because we are a place, program and a community when we're at our best. It's the mix of all three of those, the intersection of that, that is truly distinctive of Chautauqua. You can't find a place that's as cool and relaxing as Chautauqua," Keogh said. " ... That combination of place, program and community is truly unique here, and that's also why the other Chautauquas never flourished quite as much as this one did, because we really invested in all three of those and grew in a way that was tremendously better."

Following the conclusion of the 2026 Season, Keogh will finish his role as interim chief executive of Chautauqua Institution. He first stepped into office on June 1, 2025, following Michael E. Hill's departure from the presidency. Prior to his role at Chautauqua, Keogh worked at Google, McKinsey & Company and J.P. Morgan & Co. He credited his time at Chautauqua as being a more personal experience.

"I always assumed I would do this for one year," he said. "As [one] of the no-

table folks who comes here says, 'There's your resume and your tombstone, and the only thing that matches on them is your name.' Your resume is about the places you worked. I worked at J.P. Morgan, McKinsey, Google, et cetera. Your tombstone shows the impacts you had in your personal life — it's father, educator, those sorts of things. And this, to me, was always a tombstone. That's why I switched over. I've done enough on my resume that I can take a pause on that for a minute, and I can really go for making this a tombstone."

During his time, he said he gained a "deeper appreciation" for Chautauqua's complexity. The grounds, he noted, consist of 75 to 100 departments, programs and businesses, ranging from the Chautauqua Lecture Series to the Chautauqua Golf Club, with some businesses running year-round.

"The complexity of running it is fairly significant," Keogh said. "For example, I wanted to send a thank you to the staff one day and say, 'Hey, really enjoy this day [off].' There was not a single day, including Christmas, when I could send that where all staff was actually off."

Having year-round activity contributes to Chautauqua's community, though. At the beginning of the year, Keogh gave the President's Award to a group focused on building community.

“

I think the biggest impact I made is on the community of Chautauqua, because we are a place, program and a community when we're at our best”

—**KYLE KEOGH**
Interim Chief Executive

“Common Grounds is an organization that came up, started a few years ago, uses Hultquist [Center] in the off-season and is really about building a year-round community for all the people who live year-round in Chautauqua. And it started as a few folks trying to get coffee and to have a place for people to connect, and it's grown into something much, much deeper. The reason I bring that one up is I think that's a great embodiment of Chautauqua at its best,” Keogh said.

Chautauqua at its best is something Keogh said he saw much more of this summer, after traversing budget cuts of \$5.7 million.

"I got to meet people I never would have otherwise met who were fascinating, right? I got to do things like host these different events, whether it's at the President's Cottage or even the



DAVE MUNCH / INTERIM MANAGING EDITOR
Interim Chief Executive Kyle Keogh delivers the annual President's Address Aug. 15, 2026 in Elizabeth S. Lenna Hall.

'Conversations with Kyle.' (It was) just a great way for me to grow as a leader and to grow my understanding of how leadership works," Keogh said. "As Eleanor Roosevelt [said], 'Calm seas never made a great sailor.' For the first six to nine months, it was a very stormy sea, but I think as a result, Chautauqua was better off for it, and I think I'm personally better off for it, having to figure out how to lead through a crisis of debt."

As he prepares to conclude his time, he reflected on what will lie ahead for him when the off-season comes.

"I assume I'll just go back

and live in my cottage, and no one will ask me any questions," he joked. "No, I'll [come] back. I will no longer be on the board or on the [Athenaeum Hotel] board. Mark (Johnson) needs a fresh start."

Keogh plans to remain a Chautauquan for years to come and is anticipating what his time next year will hold.

"The first thing I might do when I get back, depending on what time I get in, is either have coffee or a drink, and sit [at the 3 Taps pier] and just enjoy. That, to me, is a great spot to reflect and refresh. Right now, when I sit on that, I don't get to sit quietly at the current moment, but I hope I

will next year," he said.

Keogh reflected on the impact every Chautauquan can have on each other and the Chautauqua grounds.

"Leading this place is a privilege. There's a privilege to stewarding this place," Keogh said. "[In this role], you have more impact than most other roles, right? But every Chautauquan has the privilege of stewardship of this place if they choose it. This wasn't hard because, beyond that, all of us have that. And I think sometimes people think, 'Oh well, I don't have the power to do that.' I actually think we all have the power to do that."

The newsroom is my happy place. Over the last 10 weeks, it has been filled with laughter, a few tears, serious conversations, budding friendships and incredibly hard work. Amid the memes, disco ball, piles of newsprint and bat décor adorning the space, we hang each day's issue of the *Daily* on the back wall of the newsroom. As I write this, only one gap remains; the issue you are reading is the final piece. This weekend, the newsroom will be dark, the interns will have packed their bags and returned to college or polished their resumes and portfolios to begin their job search. I'll come into the empty newsroom, hang the final issue on the wall and take a silent moment to look back on all we've accomplished.

I ran into Interim Chief Executive Kyle Keogh last week outside the newsroom. He asked me about the *Daily's* season and how I was feeling. The word that came to mind was pride. Keogh has dubbed the 2026 Season "The Summer of Gratitude," and I feel compelled to close out the *Daily's* 150th year of publication with gratitude of my own.

That a newspaper of this quality exists in a small community with a circulation size of roughly 2,000 is truly remarkable. That it is produced primarily by college interns who set foot on the grounds for the first time in June is exceptional. The *Chautauquan Daily's* interns are recruited from some of the top journalism, photography and design programs nationwide. Beyond their interviews and photo assignments, they absorbed everything Chautauqua has to offer. *Daily* interns attended almost every trivia night at 3 Taps, sang karaoke at 2 Ames, sang in the Chautauqua Choir, shared coffee with community members at the Presbyterian House, made art at the Quaker House and attended as much programming as their schedules would allow. They also watched every episode of "Love Island" Season 8 together. This summer, I have seen them build lasting friendships, grow their skills and confidence and make memories they'll carry with them as they pursue their careers. For those who choose careers in journalism, I have no doubt they will find success in newsrooms across the country and world.

From the Interim Managing Editor

COLUMN BY **DAVE MUNCH**

Thank you for reading

Coming to Chautauqua for the first time can be overwhelming, but each summer, the *Daily* interns are quickly introduced to a pair of friendly faces who have cheerfully taken on the role of adoptive grandparents to the staff. I'm extraordinarily grateful to Carol and Jan Benroth for being that first community connection for our staff. Carol and Jan delight in preparing a themed lunch for the staff each week, which, for many of the interns, is a welcome taste of home cooking and companionship.

The *Daily* is Chautauqua's newspaper. For many, it is required reading and an essential part of any day on the grounds. As Pat Brown told *Daily* Philanthropy reporter Patricia Beagle this summer, "It's a joy to open your door and see the *Daily* waiting." Pat and her husband, Bud, have long been supporters of the *Daily*, and on this year of our 150th anniversary, they established The *Chautauquan Daily* Endowment Fund, with the hope that it will be a foundational step toward growing enduring support for the *Daily*. I am thankful not only for their meaningful gift, but also for the heartwarming support and kindness they have shown the *Daily* throughout the years. If, like Pat and Bud, the *Daily* is an essential part of your Chautauqua experience, I encourage you to consider supporting the fund.

As we wrap up this anniversary year at the *Daily*, I want to give special thanks to Mary Lee Talbot. Her presence in the newsroom — and the support of beloved newsroom companion Sammi the Stabyhoun — brightens each day. This year, I asked Mary Lee to take on our anniversary cov-

erage, and there is no one better suited to tell the story of this paper than her. If you haven't read her work, I encourage you to read the June 27 and Aug. 4 editions of the *Daily* (which are available as PDFs online at chqdaily.com). I also want to give special thanks to Design Editor Laura Quisenberry, who painstakingly compiled the names of every staff member of the *Daily* going back to 1876 using archived newspaper mastheads. Years from now, I hope Chautauquans will look back and find that this year, an effort was made to pay tribute to everyone who has given their time and effort to the cause of Chautauqua's news.

Each day, the *Daily* appears on porches and doorsteps around the grounds as if by magic. In fact, it is the result of incredibly hard work. This summer, the *Daily* produced 572 printed pages of newsprint. Every story on those pages was proofread at least three times. Each page was designed from scratch, edited, redesigned and edited again before being sent to the press. When the sun rises, your paper is waiting to help you navigate your day. While you're reading, the staff are already hard at work on the next day's edition. As interim managing editor, my name is at the top of the masthead, but the *Daily* is only possible because of the tremendous efforts of everyone on staff. My sincerest gratitude to everyone who made this season's paper a success, and special thanks to Assistant Editor Julia Weber.

Finally, I want to thank you, the readers. On the first day of orientation each June, we tell our staff that this is a newspaper unlike anything they have encountered before, because Chautauquans are a readership unlike any they have ever served. We tell them that Chautauquans love their newspaper, and it's true. I'm grateful for a community of passionate, engaged readers that makes a newspaper like the *Daily* possible. Thank you for the kind words you've shared this summer. Thank you for inviting the staff into this community and sharing your stories with us. We'll be back next June with the first issue of our 151st year.

Until then, thank you for reading. 🦋

COMMUNITY

Keogh hosts final ‘Conversations with Kyle’ listening session

CODY ENGLANDER
STAFF WRITER

On Aug. 24, Chautauquans gathered in Smith Wilkes Hall for Interim Chief Executive Kyle Keogh's final “Conversations with Kyle” community forum about topics important to Chautauquans.

One of the first comments made during the town hall-style forum was about updating the Institution's website for next year; Keogh noted that the Institution is using an outside company to help with the updates.

“We should have it by next season, and then we're going to also go back through and explore ticketing, too. That is slightly separate, right? Because you get your ticketing through the site, but also our ticketing system is behind the site, so to speak,” Keogh said. “So there are impacts there. But yes, we should have a new system for next season. I will say, it is a broad set of folks and things that people do on that website, so it is very hard to get to every area.”

The discussion then shifted to patron housing, with community members discussing Chautauqua's housing presence on the other side of Route 394.

“We could expand over there. It's about a 30% discount usually for the price points that you get there,” Keogh said. “So if we build any housing, it makes more financial sense to build on this side of the street. Still, if anyone's done real estate de-

velopment in a while, my wife and I built a house in COVID. We built a house in 2025, and it was a 40% increase [in cost]. So we're just trying to be mindful of that. The other part, and the reason I pushed off making some of the decisions, is the feedback was, ‘It needs to sit within a master plan and probably be something larger.’”

Keogh said tiny homes have also been considered as a course of action. He said affinity houses can accommodate a higher density per square foot as multi-story buildings, compared to a tiny home, which tends to serve a smaller number of people.

The next topic was reducing the budget; Keogh addressed increasing prices the Institution will face in the coming years.

“One of the challenges for Chautauqua is we roughly have about a \$45 million budget just for an easy run back. Each year, we're going to see cost increases. [Our] general insurance will probably go up. Liability insurance will go up somewhere around 15%. We think we're trying to negotiate that down,” Keogh said. “... [New York] state minimum wage is, we think, about 3.2%. That's going to add another \$400,000 to \$500,000. And then we have wages for our general employees, which we did not give any real increase in the past year. So we need to do something there.”

According to Keogh, there

will be between \$1 million and \$2 million in cost increases. He addressed some of the changes next year may bring.

“We're going to have to cut somewhere unless we get more philanthropy, and that's going to be hard. There's no easy spot to do it,” Keogh said. “It was hard enough last year. We hit the staff really, really hard last year. We have to do a raise this year. We have to figure out how to support that.”

The conversation returned to housing across Route 394. Keogh acknowledged that eventually housing may have to be added in that area.

“When someone wants to be here, they should be in Chautauqua, and we should be able to make that space if we can for ourselves, and if we push them across the street and we make it sort of a two-tier system,” he said. “... And that may be really hard for us, but we have to be willing to have those honest discussions amongst ourselves and realize that there are some trade-offs to this, right? If we want to preserve the Chautauqua we have, we are 4% down in terms of attendance post-COVID, and it looks like a structural shift. That means that everyone else who's here needs to pay more to get the same.”

While Chautauqua has the facilities, Keogh said he believes that housing across the street may lend itself to some difficulties; he acknowledged



DAVE MUNCH / INTERIM MANAGING EDITOR
Interim Chief Executive Kyle Keogh reacts as he is applauded for his service during the final “Conversations with Kyle” Monday in Smith Wilkes Hall.

that developers need to make money as well.

The next topic was about scheduling Week One of the Summer Season earlier in June next year. The Chautauquan who suggested this idea noted it may bring in more attendance for the final two weeks of the season.

“We've had limited discussions [about] it,” Keogh said. “We have not fully analyzed it.” He said that attendance metrics are one of several data points the Institution considers, and he cited 2025's Week Nine as last season's second-highest-attended week, following Week Two.

Keogh concluded the meeting by addressing a

Chautauquan who asked if purchasing property on the grounds was a good investment, as well as addressing the final forum's audience.

“When my parents bought the house just off the street on Janes [Avenue] ... in 1983, my dad was a successful venture capitalist, and he said it was the worst financial decision he ever made. He's like, ‘Joan,’ my mom, ‘If you want to buy it, we will. This is a really bad financial decision.’ Now it actually wound up being probably the best,” he recalled.

Keogh thanked Chautauquans in attendance and expressed gratitude for the community; he said he appre-

ciated the people who have shown up to the forums and other events, donated to the Institution or expressed their opinions or offered feedback.

“This is a place that matters in the world. It matters to each of us individually. Otherwise, you wouldn't take your time out of a rainy Monday to be like, ‘I'm going to go across this campus to get here.’ You wouldn't have bought your houses. You wouldn't have come here for a week. You wouldn't have established traditions across your whole family. And so the place really matters, and it's been an honor to lead it. Thank you.”

TO THE EDITOR:

Chautauqua's leadership response to the recent letter regarding arts funding (signed by Anita Lin/Mike Morley and Tim Holland/Tom McCray-Worrall) was notable for its absence of any articulated support for the arts at Chautauqua. How disappointing that they chose not to reaffirm that support while discussing the Institution's commitment to financial responsibility and transparency.

As a currently active nonprofit performing arts administrator (Royal Shakespeare Company America, Chickenshed NYC Inclusive Theatre Company) and a Broadway co-producer, I can say with certainty that the authors of the original letters were spot-on when they discussed funding for the arts. I am unaware of any arts organization that can operate solely on earned revenues and keep its doors open. Even in the commercial world of Broadway, the majority of shows fail financially because of their inability to sell enough tickets to cover their costs. In today's environment, the costs of producing plays, operas and dance performances far exceed the ability to generate sales.

Moreover, the suggested move from a revenue-enhancing to a revenue-replacement philanthropic model is wrong-headed, as it decentralizes institutional advancement and forces arts organizations to compete against each other for donors.

It is reasonable — and responsible — for the administration and board to regularly review the finances of the Institution's departments and programs, to ensure accountability and properly manage budgets. However, such a review should only be conducted with a starting expectation that institutional subsidies and philanthropic support will be required to deliver the high quality of arts programs that attract Chautauquans year after year.

ELLIOT FISHMAN
27 VINCENT

TO THE EDITOR:

People describe Chautauqua as a community, which is certainly true, but that begs the question: What makes a community? Is it the many different people who come together to make it work? We recognize those at the top, from Kyle down, but let us also remember all the other people we rely on every day: the tram and bus drivers, the maintenance workers, the ushers who help at the Amphitheater, the medical staff at the clinic and so many others who quietly contribute to making our daily lives here what they are. A community is not defined only by those who lead it, but by everyone who contributes to it. Each person has a role in making Chautauqua the place that it is. Chautauqua is a place of growth, nurturing and discovery. It is a place that fills us with joy when we are here, despair when we leave and longing when we are away.

WILLIAM BATES
P.O. BOX 1352

TO THE EDITOR:

I would like to write in support of the letter written by Tim Holland, Tom McCray-Worrall, Michael Morley and Anita Lin in the Aug. 15 and 16 Weekend Edition. I don't need to add to their thoughtful letter other than to point out that donors are more likely to give if they know that they are in partnership with the Institution. Ever since the Institution decided not to subsidize the Opera, some of the most ardent supporters of Opera left or decided not to add dollars to their Endowments for Opera. If the Institution decides to pull away from subsidies for all other art forms, people will lose faith in the Institution's commitment for the Arts, one of our pillars. We are a small community who are committed to Chautauqua and to the many art forms, but we have always believed that this has been a partnership. This change being considered may work against the Institution's short term goals.

MARY G. MITCHELL
8 SIMPSON



LETTERS TO THE EDITOR

CORRESPONDENCE FROM OUR READERS

TO THE EDITOR:

Please discontinue the practice of allowing food tents, generators and patio furniture to occupy Bestor Plaza late in the season. I am sure the aims of this practice — to provide food options, to bridge a labor gap, to generate revenue — are all important, but those aims must be able to be achieved without the sacrifice of the plaza. Open, noncommercial space is of value per se. It is a place to gather, not to be forced into a food court. With two young, fourth-generation Chautauquan kids of my own, the plaza is a place to play, a place to read quietly, a place to wonder or to wander. Please don't take away this precious space.

ZACH GELLER
BROOKLYN, NEW YORK

TO THE EDITOR:

It's the final days of the 2026 Season, and I'm on “gratitude overflow” for the season's programs. Extraordinary opportunities were provided in every category. The lecture platform was a knockout, the Religion chaplains and programs likewise. I've been grateful for the works in process or newly workshoped that Steven Osgood has brought to the wider public in the Opera program (like the Met debut of *Lincoln in the Bardo*) and the Kate Hamill plays from the Theater program, which — like Opera — also works within constraints while innovating, workshoping and readying new works for our time. I would not miss one of the Symphony's programs, finding the less frequently heard and newer works a joy. Each of the performing arts programs have durable impacts. Their “messages” become embedded, experientially, in our senses and keep teaching us in our returning memories.

When I think about the foundational importance of the Arts at Chautauqua, I think about how, for two different weeks every summer for the past 10 seasons, two small groups of Homegirls and Homeboys become Chautauquans. In addition to weaving themselves into all of it — the lake and boating, shuffleboard, breaking bread with so many — they attend every (seriously) Opera and Theater production available and carry forward longer-term conversations about the ways they see current issues in their own lives writ large in these productions. This is one way Chautauqua is unexpectedly beyond the gates and beyond the season.

The significance of robust performing arts programs is also seen in the way Chautauqua can and does impact — through playwrighting and opera in the schools — the future for more than just those who can come to the Chautauqua season.

All of it requires funding, just as did the lectures and religion programs in our founding and early years. Developing any endowment takes time. Supportive funding gets encouraged through a growing familiarity and engagement with innovative programming. So this is a letter of gratitude for what has been given this summer and a plea for Chautauqua board policy support for sustaining and nourishing these arts as they (slowly but surely) grow their own capacity to sustain their work.

DEB FIRST
43 PRATT

TO THE EDITOR:

Thanks to Michael Morely, Anita Lin, Tim Holland and Tom McCray-Worrall for highlighting the possibility that Chautauqua might choose to make its arts programs independently self-sustaining. Others have eloquently reminded us of the damage to the mission of Chautauqua that could result. I write to highlight some practical consequences from my 32 years of working as a lawyer for multinational corporations.

Self-sustaining means that expenses cannot exceed income. But what is the income, and what are the expenses? This is not a simple question. Surely the income generated by various arts programs should include some part of gate ticket revenue, general philanthropy, lodging, food and merchandise sales, because patrons to the arts programs buy gate tickets, donate, stay here, eat here and buy merchandise. How would that be calculated? At best, accountants could make estimates based on patron surveys and limited ticket-scan data, but that would be incomplete and arbitrary, calling into question the entire endeavor.

At worst, segmenting arts programs into their own profit centers could create unhealthy competition for patrons and philanthropy. Each program could profitably hire its own marketing and philanthropic staff, making the entire Chautauqua experience distasteful and overly commercial, and further dividing us into separate factions and affinities.

Facilities and expenses raise complex questions. Many of the arts facilities were donated specifically for those programs and, to be fair, should be transferred to them cost-free. They would separately manage their own facilities and expenses, resulting in duplication and inefficiency, but they could derive rental income from other groups. Complex negotiations would be required to divide shared expenses and spaces, inevitably leading to dissension and hard feelings.

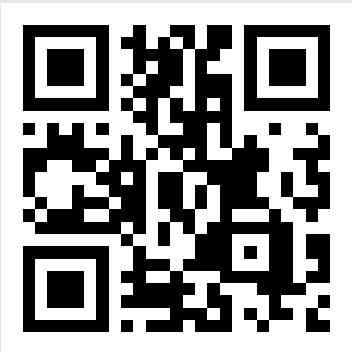
Is this what we want for Chautauqua? Do we want to turn Chautauqua into a competitive world where financial haggling and power plays take over, or where accountants arbitrarily control financial allocations, impacting the success of the various programs?

It is the job of the board and leadership to support all of the parts of Chautauqua and to steward all of its resources (which are truly immense) in service of its unified mission in the arts, education, religion and recreation for the common good of all. Let's keep this Institution as one big family and one unified fiscal entity with many parts, each of which lovingly and joyfully share in the income, expenses and philanthropy of the whole, providing rich and diverse experiences to everyone who partakes.

JEFFREY WOOD
25 AMES

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THE CHAUTAUQUAN DAILY

Scan the QR code below and let us know how *The Chautauquan Daily* is doing! Your input will help inform decisions made for the 2027 Chautauqua Summer Season and beyond.



FROM PAGE ONE

“

I am ecstatic. I am energized. I am excited. And I am grateful. I think we showed what John Heyl Vincent had in mind when he said that in the idea of Chautauqua, religion belongs everywhere.”

— THE RT. REV. EUGENE TAYLOR SUTTON
Senior Pastor,
Chautauqua Institution

SUTTON
FROM PAGE A1

He reflected on the 2026 Season for worship at Chautauqua, his fourth as senior pastor. “We showed that we can move to other venues (than the Amphitheater) and worship can be just as meaningful. We learned we can innovate, experiment, involve other instruments and styles of worship. I think of Chautauqua as a blend of tradition and innovation. We are not stuck in tradition, nor are we chained to innovation. We build on them.”

For his sermon on Sunday, Sutton is exploring what we can learn from Jesus’ relationship with trees. “He cursed one tree, gave another tree a second chance and looked up in a tree to see Zacchaeus. He had an interesting relationship with trees.”

Robert Wilson-Black will preside. Kyle Keogh, interim chief executive of Chautauqua, will read the scripture. The Chautauqua Choir will be under the direction of Sonya Subbayya Sutton, interim director of Sacred Music.

Eugene Sutton, who retired as the bishop of the Episcopal Diocese of Maryland in 2025, cur-

rently serves on the staff of the Episcopal Diocese of Washington, D.C.

He served as canon pastor of the Washington National Cathedral and director of its Center for Prayer and Pilgrimage. A noted leader of retreats and conferences on spirituality, nonviolence, the environment and reconciliation, he co-founded Contemplative Outreach of Maryland and Washington, an ecumenical network committed to the daily practice of Centering Prayer. He is a contributor to the books *The Diversity of Centering Prayer* and *Reclaiming the Gospel of Peace: Challenging the Epidemic of Gun Violence*.

Eugene Sutton testified before the U.S. Congress for the H.R.40 bill that calls for the establishment of a bipartisan commission to study reparations as a step toward racial reconciliation. He has appeared on National Public Radio, Fox News, PBS and other networks on the need for reconciliation in America. His board memberships include the Institute for Islamic, Christian and Jewish Studies, the Institute for Sustainable Communities, the Chesapeake Bay Foundation and Bishops United Against Gun Violence.



TALLULAH BROWN VAN ZEE / DAILY FILE PHOTO

Attendees of the Sacred Song Service, themed a Service of Remembrance, write the names of loved ones who have died since the previous season July 13, 2025 in the Amphitheater.

SACRED SONG
FROM PAGE A1

The prelude is “Prelude for a Farewell,” based on an old Scottish tune arranged by James Woodman. Anthems include: “Kumbaya,” arranged by Paul Sjolund; “Shalom,” music by Dan Forrest, and text from John

14:27; and “Dona nobis pacem,” by Giulio Caccini, arranged by James A. Moore. Hymns will include “Day is Dying in the West,” “The Day You Gave Us, Lord, is Ended,” “Abide with Me” and “Now the Day is Over.” The service will end with the playing of “Largo,” from George Frid-

eric Handel’s *Xerxes*.

Readings will include a note about Chautauqua by Lewis Miller from *The Chautauqua Movement*, and the poem “Knoxville: Summer of 1915,” by James Agee.

The Rt. Rev. Eugene Taylor Sutton, senior pastor for Chautauqua, will pre-

side. Alan Seale will serve as reader. The Chautauqua Choir will be under the direction of Sonya Subbayya Sutton, who will also play the Massey Memorial Organ. The Three Taps of the Gavel to close the 2026 Season will take place immediately after the playing of “Largo.”

TOWER OF POWER
FROM PAGE A1

“Everybody that’s ever come into the band, they get into the band because they understand the concept. There’s a certain degree of musicality that you have to have to get into Tower of Power. It’s always been known as a musicians’ band, so the musicality has to be high,” Castillo said in a recent interview with *VailDaily*. “We clip our notes, and we play things

short and we just do certain quirky little things that are ours, as it were. We can’t help but do that. I mean, it’s sweating, you know, your sweat just comes out.”

Tower of Power has traveled the world, performing their own work and backing artists including Otis Redding, Elton John, Santana, the Grateful Dead, John Lee Hooker, Aerosmith, Bonnie Raitt and more.

In the *VailDaily* interview, Castillo noted how important it was for their music to be distinguishable, especially for newer members.

“There always has to be a voice. The singing has to be very soulful and very urban, although a lot of the great soul music that we love came out of Memphis and Muscle Shoals and Florida,

“

We make the music exactly the way we want it to be. We’re not chasing trends, we’re not trying to sound like nobody else. We want to please ourselves. That may sound selfish, but when we please ourselves musically, the fans seem to love it, and it makes going to work every day really easy.”

— EMILIO CASTILLO
Co-founder,
Tower of Power

AMPHITHEATER
CONCESSIONS

Beginning in the 2026 Season, concessions will be sold in the Amphitheater during select Evening Entertainment performances at the Odland Plaza Kiosk, including wine and beer. While food isn’t allowed inside the Amphitheater, alcohol and other drinks purchased at the Kiosk are permitted alongside water bottles, which must be empty upon entry. The Kiosk will begin selling concessions 60 minutes prior to the start of select performances.

August 19: Tower of Power
September 10: Indigo Girls



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9:30 AM - Hall of Philosophy

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Reverend John Hickey
Emeritus Minister and Director
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“Gathering...
But Where”

Guest Soloist: Bill Moran – Folk

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Advertising telephone	716-357-6206
Business telephone	716-357-6235
Circulation telephone	716-357-6235
Editorial telephone	716-357-6205
Email address	daily@chq.org
Fax number	716-357-9694

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COMMUNITY



Rick Motter drives the North Tram along Pratt Avenue Wednesday.

DAVE MUNCH / INTERIM MANAGING EDITOR

Institution shuttle drivers navigate action-packed days

HEIDI WARREN
CONTRIBUTING WRITER

Patrons may not know Vinny Capizzi’s name, but most will certainly recognize his infectious smile. Riders or not, folks on Bestor Plaza can’t miss the four-row electric golf carts circling the plaza daily – buses, too.

Donning a forest-green polo, Capizzi zips around the grounds, picking up and dropping off Chautauquans along a prescribed central route. He is in his fourth season serving the community.

“I really enjoy being here,” the Jamestown, New York, resident said, while traveling down Wythe Avenue. “Why wouldn’t you want to be here? It’s so beautiful!”

Capizzi is one of 21 Institution employees who provide rides by circling the grounds and parking lot with buses and trams, plus the Children’s School buses this season. Their supervisor is Transportation Director Roy Fisher.

Fisher is no stranger behind the wheel. He worked at an auto dealership for three decades before starting as an Institution driver in 2009. For the last 11 years, he has been overseeing the department.

At the old maintenance building – across Route 394 from the Welcome Center – Fisher arrives at 7 a.m. His day is more tightly choreographed than a ballet: get the drivers going, watch the computer trackers, paperwork, morning school bus run, cover drivers’ breaks, take the children home, eat lunch, drive the tour bus. It’s nonstop action, he said, and no two days are ever the same.

“Driving a bus or tram isn’t a job for everyone,” Fisher said. “It takes special people.”

The gig requires many special abilities, including defensive and obstacle-course driving, tour guiding, babysitting and people management. Additionally, both types of bus operators must have a state-issued commercial driver’s license.

Chrissy Ahrens of Fredonia, New York, is like many other Institution drivers who chauffeur children to and from school in big yellow buses during the offseason.

“It definitely has its challenges,” Ahrens said, while navigating a particularly tight pass around a delivery truck in the rain Monday.

Passenger Paul Cavise of New Jersey marveled at the “finger-tight” maneuver.

“I can’t believe she didn’t hit the mirrors!” he said. “Chrissy is a great driver!”

Cavise, a 50-year Chautauquan, says he enjoys utilizing the transportation, especially on a dreary day for a ride to the Farmers’ Market.

At the sight of Ahrens opening the doors, Carol Nicolai gushed, “You’re a sight for sore eyes.” The Hilton Head, South Carolina resident expressed gratitude, saying how she appreciates all the “wonderful” drivers.

The shifts are long: 7:30 a.m. to 3:30 p.m., or 3 p.m. to whenever the Amp performance ends. The department doesn’t quantify a season by total mileage or hours driven. However, six or seven people cover each shift, while continuously driving every day for nine weeks.

The northern routes are lengthier than their southern counterparts. For example, a South Tram loop may take as little as 15 minutes to North Bus’ 25. Patron usage can slow times significantly. Drivers often help people get on and off the bus.

Fisher commented that even seasoned school bus operators, who often drive two or three hours a shift, get overwhelmed by non-stop work on the grounds.

“We just keep moving, no waiting anymore at the main gate,” Fisher explained. “We drive in any weather, too.”

Only lightning pauses the trams, Capizzi said, or the occasional vehicle swap when



Above, tram drivers Rick Motter and his wife, Colleen Motter, start their shift Wednesday. Colleen, who is working as a driver for her first summer, wanted to apply after hearing about Rick’s experiences as a driver for the last three seasons. At right, Rick Motter greets Donelle Davey as he gives her a ride to Smith Memorial Library Wednesday.

the tram batteries run low. Drivers also have to dress for the weather, which may mean shorts and a giant water bottle or winter gloves, sometimes on the same day.

The transportation crew is on the older side, Fisher said, with several veteran employees. Jim Croscut and Charlie Loveless have more than 20 years of service. Others have a decade and a half of experience on the grounds. Most are more than 60 years old, with a couple at 78 and 80.

Fisher is worried about the future, as many difficult-to-replace operators may soon retire. But both Capizzi and Ahrens hope to return for next summer.

“I really enjoy driving,” Ahrens explained. She and her Dunkirk students return to school Sept. 3. “I will abso-

lutely return here next year!” Capizzi expressed the same sentiments.

“I will be back, if they will have me,” he said. “I will miss the people.”

Heidi Greene Warren is a longtime Chautauquan who, in a former life, was a writer for The Virginian-Pilot, based in Norfolk, Virginia. Send suggestions of interesting Chautauquans to feature in a story to: HeyHeidiGW@gmail.com.



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ENVIRONMENT

Lake researchers reflect on, look forward to mitigation projects

JENNA OUTCALT
STAFF WRITER

Since 2020, research on Chautauqua Lake has expanded greatly as Rensselaer Polytechnic Institute has taken advantage of the lake’s algal blooms to investigate the phenomenon. However, the efforts to study it so intensively began with a research partnership at Lake George in the Adirondack Mountains nearly a decade earlier.

John Kelly, the father of IBM’s Watson supercomputer and a graduate of Rensselaer Polytechnic Institute, explained that the Lake George Association, Rensselaer Polytechnic Institute and IBM joined forces to study Lake George “like no other lake had ever been studied,” and The Jefferson Project was born.

“The goal was to instrument the lake, make it the ‘smartest lake in the world,’ which we did,” he said. “It’s by far the smartest lake in the world.”

Kelly said the project collected massive amounts of data and supported mitigation projects for the reduction of salt, nutrients, invasive species and more.

“I want that lake to be there for my grandkids and their grandkids,” Kelly said. “When we do this, we don’t think about it as just a ‘couple of years’ project. We think of it as multi-decade-long monitoring, measuring, understanding and action.”

When Lake George started having harmful algal blooms, the Rensselaer Polytechnic Institute and its lake research center, the Darrin Freshwater Institute, expanded its research to Chautauqua Lake to learn more about the phenomenon. Kevin Rose, the director of The Jefferson Project, said Chautauqua Lake received the most recent edition of the project’s vertical profilers, floating solar-powered structures that take measurements of the entire water column.

Rose explained that they first thought they could use a commercially available version of the profilers, but they soon realized that they would need more power and

capacity for a higher frequency of samples.

“The commercially available ones were really overpriced toys, and they didn’t have the scientific capability that we really needed,” he said. “So we went back to the drawing board, and we basically reverse-engineered the good parts of what was there and added a lot more functionality onto it, and that’s the vertical profilers that you see today.”

Now, the sensors are taking four samples every second and profiling water all the way from the lakebed to the surface, where algal blooms used to sneak by sensors undetected.

Kelly explained that the frequency of sampling in a lake is extremely important. He said sampling a lake environment monthly is the equivalent of taking samples in a forest once every 1,000 years.

“Pushing the envelope, really sampling at really high frequencies, gives us a wealth of insight into the processes that lead to algal blooms, ecosystem degradation, water quality loss and water clarity loss, nutrient loads with severe storms, et cetera,” Kelly said. “And if we continue to sample it monthly, we would miss 99% of that.”

According to Rose, research by the Darrin Freshwater Institute on Chautauqua Lake is still in “the growth phase and the learning phase.” Researchers are currently trying to develop a nutrient “budget” for the lake, identifying when and where the biggest pulses of nutrients come into the lake.

“We can think about this tributary network as a circulation system, and there’s times when you’ve got a lot of major things flowing through that circulation system, and we want to be able to stop that,” Rose said. “We want to be able to put our pressure point right on that.”

Rose said with targeted mitigation efforts, change is possible.

“When you get the informed management and effective mitigation options on the table, we can improve things,” he said. However, he noted that the lake would see gradual improvements, not immediate health.

“You wouldn’t fix all water quality impairments because there’s been decades of previous input, and a lot of that is dissolved in the water or is in the lake sediments,” Rose said.

In the coming year, Rensselaer Polytechnic Institute is partnering with Everwild Land Trust to engineer a wetland along the Goose Creek tributary. The wetland will be designed to absorb nutrients like nitrogen and phosphorus that pro-



SKYLAR SEAVEY / STAFF PHOTOGRAPHER

Above, Kira Yerofeev, research specialist for the Darrin Freshwater Institute at Rensselaer Polytechnic Institute, left, takes notes on Chautauqua Lake’s water quality while fellow Research Specialist Allison Hrycik samples the water July 7. At right, Hrycik lifts a sample cup from the water of Lake Chautauqua.

mote the overgrowth of algae and aquatic plants.

“(If) you reduce the nutrient loads, you will improve water quality over time, and that’s ultimately what our goal is,” Rose said.

According to Rose, the wetland system will also include a gate to divert water from tributaries to the wetland.

“When there’s a big storm event, the rising tide of that storm brings a lot of nutrients off the landscape, and that’s what we really want to capture,” he said.

The gate will operate based on sensors around the lake and tributaries that estimate nutrient levels through factors like temperature, water turbidity, flow rate and recent rainfall. Rose explained that an engineered wetland like the one they are planning can absorb the worst of the nutrient overload without cutting off stream flow into the lake.

“We know over time that in the region we’ve had an increase in severe storms.... Normally, that means that we would be flushing more nutrients into the lake. But what that really means is that we need more capacity in our engineered wetland,” he said. “By diverting the water for the severe storms but not for base flow, that means we can maintain a minimum flow in a stream and still capture all of the highest nutrients that we have.”

Rose said the wetland would be “over-engineered” to ensure longevity and effectiveness.

“We want to be building

it out of corrosion-resistant materials and then over-engineering it so it can last for many decades to come,” he said. “And we want to keep it, engineering-wise, as simple as possible. The more moving parts you get, the more complex it gets, the more likely something is (to) break.”

Rose explained that the wetland is one part of a hierarchy of steps to reduce nutrient runoff in the lake.

“We want to first try to keep (nutrients) on the landscape, and we can do that through best practices of education, of training people,” he said.

Rose said this could include explaining where, when and how to apply fertilizers or educating people on when fertilizers are not necessary at all. However, if nutrients enter the soil, there are additional steps to prevent them from entering the water. The “first line of defense,” Rose said, is a strong riparian buffer zone. A riparian zone, the land directly next to water, can become a buffer when it has plants to absorb nutrients before it gets to the stream or lake.

“Our first line of defense is really strengthening those riparian buffer zones, improving education and outreach around best practices,” he said. “But what do we do once it gets into your water body, into your streams? That’s when we need some diversion, and that’s the next step. Down closer to the lake is where the engineered wetland plays a role.”

Twan Leenders, the director of conservation at Everwild Land Trust, said the trust has been acquiring lands along Chautauqua Lake and its tributaries, much of which used to be farmland, to create a healthier watershed for the lake.

Leenders said much of the land is taken over by the default vegetation that shows up after farmland is



cleared, including invasive species. Rather than “waiting 50 years for that to turn into forest,” Leenders said, Everwild wants to engineer wetlands where they were historically located before farming took place.

“We’re trying to recreate an engineered version of a natural wetland that does what natural wetlands do already, like cleaning the water for us, dropping out sediments, absorbing nutrients and all that before it reaches the lake,” he said.

Leenders explained that the wetland is a solution that allows for close monitoring and experimenting, which means there are fewer risks to the lake. If the wetland works well, Leenders said he hopes to see more projects like it along the lake in years to come.

He also emphasized that the lake is dealing with years of nutrient input that still has not stopped, so the wetland will be important to actually slow nutrients rather than mitigating them once they are already in the lake.

“Any kind of interventions that we’re trying to do in the lake right now aren’t really terribly effective because we’re essentially mopping with the faucet still running,” he said. “This could be a first step towards actually greatly reducing, at the very least, the sediment loading that’s coming in from the watershed.”

Leenders said Everwild Land Trust is hoping to get construction started in the

winter, when the ground is frozen and equipment will do minimal damage to the environment.

“I’m hopeful that if we can do construction this winter, we will actually be adding all of the native plantings and everything that we’ve proposed in the springtime,” he said. “We’re also actually planning to build in a series of trails and interpretive signage as well, because we would love to make this a conceptual stormwater park.”

Leenders said he was excited to partner with Rensselaer Polytechnic Institute and the Darrin Freshwater Institute.

“It’s a great project to begin with, but I think this collaboration just makes it a really fascinating, interesting project, and it’s got some really great potential for Chautauqua Lake,” he said.

Rose emphasized that water quality problems are complex and have built up over the decades, so it is important to have healthy expectations about the time it will take to fix it.

“Just like it took many decades to create the problems that are there, it’s going to take many decades to fully recover for the lake. But I like the quote, ‘The best time to plant a tree is 20 years ago; the next best time is now,’” he said. “The best time to stop nutrient loads to lakes was 20 years ago, even 50 years ago, and the next best time is now.”

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DAVE MUNCH / INTERIM MANAGING EDITOR
The Corry Journal Press Room Manager Phil Griffis checks the print quality of the Aug. 24 edition of The Chautauquan Daily as the first papers roll off the press during a print run Aug. 23 in Corry, Pennsylvania.

THE *person* BEHIND THE *press*

Press room manager Griffis talks printing process, approach to craft

JULIA WEBER
ASSISTANT EDITOR

Each night, after articles have been filed, photographs have been taken and pages have been designed, a small group of *The Chautauquan Daily's* staff do their final checks — headlines, captions, proper names and so forth — and send the paper off to a man named Phil Griffis in Corry, Pennsylvania, to be printed.

Griffis is the press room manager at *The Corry Journal's* headquarters, where the *Daily* is printed six days per week. He has worked there since he began as a paper carrier in the late 1970s, later progressing to the *Journal's* mailroom. After high school, he went to college and returned to the area upon graduation to look for a job. A friend of his from high school was in charge of the press room and hired Griffis, and he gradually worked his way to his current role.

Griffis said his favorite *Daily* cover page is from July 28, 2018, commemorating the Chautauqua Symphony Orchestra's performance soundtracking a screening of "Harry Potter and the Chamber of Secrets." In his office, a clipped-out front page hangs next to a printed-out photo of a squirrel enjoying a cup of coffee.

When the *Daily* sends the next day's pages to Griffis, his first step is to download them and check them for any printing errors that could arise. Then, he'll plate the designs so they can be printed and recreated in multiples for each copy.

"Once we make the plates, we have to bend them (and) put them on the press," Griffis explained. "The press will run 17,000 [copies of a newspaper] an hour, but we run at about 12,000, 13,000 an hour."

When Griffis started in the press room, the design process was fairly different. There were only a couple of reporters — maybe two or three, at most — and paginators who would take the finished articles and proofread them, lay them out, proofread again and then set the final design.

From there, articles went to Griffis to be printed. He would use a large camera in his office to photograph the final page layout, turn it into a negative, burn the image and develop it so it could be printed.

Now, the paper is made digitally; writers submit their article in a document, where editors make any changes, photos are stored on a computer and all of the elements that go into the paper are formatted by graphic designers in a software called InDesign. From there, pages are laid out and sent to the printer as PDFs.

The press room consists of a handful of presses, each taller than Griffis himself. Before he starts, he dons a pair of protective ear muffs. When the presses are operating, Griffis maneuvers through the room with expertise; he checks for color levels and alignment, pulling papers off the line to see how the ink has registered. Each printing press can be adjusted side to side and up and down, which Griffis tweaks constantly for precision.

These adjustment dials account for registration, or how the four individual color plates — cyan, magenta, yellow and black — align to make a clean color print. Each press prints one of these four colors, and if they don't line up precisely, colors blur and pictures become unidentifiable.

"It's not like a copier where you just press a button and it spits out the same thing print after print. Mine is constantly moving and adjusting; it's always moving," he said.

Outside his role, Phil enjoys car shows, making automobile-themed sculptures and collecting memorabilia. Throughout the summer, Griffis attends car shows, proudly showing off his 1977 Mercury Bobcat Villager station wagon.

"Around 2004, when my wife and I got married, I was doing demolition derbies," he said. The car he had that



Griffis adjusts the press to ensure each of four color printing plates are in alignment. The alignment of the plates, known as registration, is critical for images to print clearly.

year had an issue with its transmission, causing it to only drive forward, no matter what he tried. As he and his wife searched newspaper ads for replacements, Griffis found himself saying the cars being advertised should be repaired, not destroyed.

"After about two weeks of that, she goes, 'If you think we should be going to car shows instead of derbies, why are we going to derbies?'" Griffis recalled.

From there, Griffis and his wife identified what they were looking for in a car. They wanted something unique that could fit their three sons, so they opted for a station wagon.

On occasion, he'll even make sculptural trophies out of spare parts for the winning cars at the shows he attends. One sculpture is composed of a wagon wheel, a shock and two Hot Wheels. It's even outfitted with electrical work so the smallest details can be observed. Another sculpture started with Griffis lowering a wagon and attaching side pipes to it. From there, he said, "I added and added and added and added."

Griffis is also an avid collector; for as long as he can remember, he has been collecting Hot Wheels cars. Now, he said, they have taken over the better part of his house.

"I just like Hot Wheels; they were the hold-me-over until I could actually get a real car," he said. "Since I got real cars, I don't buy as many as I used to."

In both his hobbies and his job, Griffis is keenly attuned to detail with a propensity for precision. Griffis keeps a watchful eye on the papers as they are printed, swiping them off the ever-piling stack to check for registration.

"I am multi-multitasking," Griffis said. Each adjustment he makes takes about 40 papers to be reflected, which means time is of the essence once the presses start producing copies.

"If something's out of whack, it's taking 40 papers be-



Griffis uses a magnifying glass to check that each of four color printing plates are aligned.

fore I notice, and then another 40 or 50 before my correction shows up on the paper. We could lose 100, 200 papers before I get something straightened out again," he said. "Over the course of time, you learn how to just do your microadjustments."

After the approximately 2,000 papers are printed each night, they are driven 40 minutes to the Institution and delivered to the newsroom, where they are sorted and distributed early the next morning for carriers to deliver to homes across and nearby the grounds.

Griffis said through the years, he has developed relationships with the editors of the papers he prints. He said trust is developed over time, which he doesn't take for granted.

"I like working with the paper," Griffis said. "I try to build a good reputation with every paper that we do so that they trust me to make whatever changes may need to be made on my end."

THEATER



GABRIEL MILBY / STAFF PHOTOGRAPHER

The cast of Chautauqua Theater Company’s *Best For Baby* perform during a rehearsal July 17 in Bratton Theater.

CTC’s King Carroll, Glinick bring summer reflections centerstage

SOPHIA ROOKSBERRY
STAFF WRITER

Over the past nine weeks, Chautauquans watched as a personified corporation threw tantrums in a diaper, a dying father went through the motions of his remaining days, a surreal workplace became a fascist regime and much more on the stages of Bratton Theater and Roe Green Theater Center.

“I always want to offer an entertaining, successful, celebrated season that people enjoy and have something to chew on, and I think we met that,” Jade King Carroll, producing artistic director of Chautauqua Theater Company, said. “Another big goal is making sure that our Conservatory and our fellows are represented well, that they grow and that they’re having a fulsome experience that really does help bridge between the educational and the professional.”

These were common goals between King Carroll and Managing Director Emily Glinick. They also shared similar hopes for RGTC, which officially opened on June 28.

“It was really important that we, first and foremost, thanked our incredible donors,” Glinick said. “We had some major gifts from a variety of people who were absolutely critical to the success of the building, some folks going back decades in support of CTC, so to see it all come to fruition and physically cut the ribbon on the building together was massively important.”

The day after the ribbon-cutting, CTC broke in the new building with the first performance of the late night series, spearheaded by Vice President of Performing and Visual Arts Laura Savia.

“It exceeded our expectations in terms of audience engagement,” Glinick said. “We were on the conservative side with budgeting our revenue goals for that space, but the late night series more than doubled the revenue that we had projected for the space, and all but a few of those performances completely sold out. ... It really shows you that there is excitement and momentum behind the venue itself, but also behind the programming that we’re bringing.”

RGTC was more than just a vessel to expand CTC’s program offerings. The building was designed to provide the company with a shared space on any given day, whether or not a show was running on The Michael E. Hill & Peter M. Korn’s Black Box Theater stage.

“For the past couple of years, as we were building and ideating and creating it, we called it an artistic coral reef, which is something that really feeds off of ... the diversity of how different everybody works and all working toward one healthy ecosystem, and I think we did that,” King Carroll said. “This was my fourth season working with Emily and



“I always want to offer an entertaining, successful, celebrated season that people enjoy and have something to chew on, and I think we met that.

—JADE KING CARROLL

Producing Artistic Director,
Chautauqua Theater Company

helping CTC, and I think this was our healthiest season of employee morale, just being a company.”

A few days after the opening of RGTC, the summer’s first New Play Workshop opened across the grounds in Bratton, launching the season with a vigor that didn’t cease until the last show closed on Aug. 16. Throughout July, the inaugural New Play Labs — *The Bone Wars* and *ERASERS: A Bloodthirsty Office Comedy* — brought another dimension of new work development to RGTC.

“Overall, it went well because the playwrights felt like their work was served by the process, which is the ultimate goal, to help the play and the playwright grow and expand and figure out what its heading is,” Glinick said. “From a new work development perspective, I think it was a super success ... I’m just so thrilled that we had such a huge audience response, and that people stayed for the talkbacks to continue providing that essential feedback that Chautauquans are so good at.”

At the heart of the season was the world premiere of Sharyn Rothstein’s *Best for Baby*, a “very funny tragedy” that was presented as a New Play Workshop last year and completed its commissioning process this summer.

“A gentleman on the porch after the show said, ‘I’m going to need to review my stock portfolio,’ because he was so shaken by the malpractices of Johnson & Johnson that he wanted to divest from that company, and honestly, that kind of change is what that play is asking for,” Glinick said. “It’s the power of the theater to change hearts and minds, and to change your pocketbook? I mean, that’s on a whole other level.”

Beyond the wallets touched by *Best for Baby*, CTC was able to measure the show’s success in its own fiscal way. According to King Carroll, Rothstein’s play was the fourth most attended show in CTC history and the third highest grossing show the company had ever presented.

“In the new play world, you budget for the long-term returns of commissions,” King Carroll said. “Often a new play won’t sell out, but if you’re commissioning it, then you get the long-term returns of investment. To have a world premiere ... without a



DAVE MUNCH / INTERIM MANAGING EDITOR

Roe Green, center, cuts the ribbon flanked by CTC Producing Artistic Director Jade King Carroll, left, and Managing Director Emily Glinick, right, during the opening ceremony for Roe Green Theater Center June 28.



GABRIEL MILBY / STAFF PHOTOGRAPHER

From left, co-book writer and original author Kwame Alexander, playwright and librettist Candrice Jones, musician and lyricist Christopher Jackson, and director Jade King Carroll discuss the creative development process for *The Crossover* July 27 in the Amphitheater.

star, so to speak, be one of our highest grossing and most-butts-in-seats [productions] is a great success.”

While the company was able to see a relatively quick return on *Best for Baby*, other commissions were still finding their footing on the grounds this summer.

“*The Crossover* was an amazing residency,” King Carroll said. “... We’re looking forward to a closed-door, private workshop just to get some people to hear the music outside of Chris [Jackson’s] mouth in April, and a first draft of the music is due in January, so that is a thrilling place to be. It was so great to be with Chautauquans and to share that first piece of *The Crossover* with our audience. I know it excited something in the entire artistic team and we’re just raring to go.”

In addition to the team adapting inaugural African American Heritage House Distinguished Fellow Kwame Alexander’s coming-of-age book, two other playwrights spent some time on the grounds this summer to work on their commissions.

“One of the things that the Roe Green Theater Center was built for that we didn’t really have a space for in the

past was having writers residencies,” Glinick said. “This year, we had a bunch of writers-in-residence. Not only did we have the folks from *The Crossover*, but we had Theresa Rebeck, who is the most produced woman on Broadway. We have won a New York State Council on the Arts grant to commission her for her next new play.”

Sarah Burgess was also in residence at Chautauqua this summer, working on what is currently named *Untitled Central Valley Play*.

“[It’s] a look at how aspects of this country can fracture a family, but it’s a really personal story about three sisters and their familial relationship,” King Carroll said. “It’s not discussing the politics, it’s just the world that we’re in ... I’ll be directing that, and that’ll be a New Play Workshop next year.”

King Carroll also hopes to present one of this summer’s New Play Workshops, *The Motions* by Zora Howard, as a mainstage production next summer.

“I loved the conversations around *Best for Baby* and *The Motions*,” King Carroll said. “They’re both such theatrical pieces in very different ways that are pushing boundaries and the



SAM HUFFMAN / STAFF PHOTOGRAPHER

CTC Guest Actor Lance E. Nichols, playing the part of August Wilson, performs during a rehearsal of *How I Learned What I Learned* Aug. 7 in Bratton Theater.

expectations of theater. ... We have such an adventurous and curious audience, so it’s always great to be in dialogue with them on the plays, and particularly the plays we commissioned.”

Although not what one would traditionally consider a new work, Shakespeare’s *As You Like It* was another New Play Workshop that inspired riveting conversation among Chautauquans. The entire Acting Conservatory performed in the Bard’s classic comedy, and *Bandits* on the Run spent a week at Chautauqua workshopping some original songs to accompany the reading.

“Jade and I were intentional in wanting to program a New Play Workshop musical in the space this year, because as we arc toward producing our musical adaptation of *The Crossover*, we wanted to have a stepping stone into the world of doing a musical in that space,” Glinick said. “We learned a lot of what it takes from our staff in order to support something like that, and I just think that Bratton was made for music. When you look on the inside, it almost feels like you’re on the inside of a wooden instrument.”

The final production of the season was also presented in Bratton: August Wilson’s autobiographical one-man play, *How I Learned What I Learned*.

“There were many people who, coming out of *How I Learned*, said, ‘That’s the best production I’ve ever seen Chautauqua Theater Company do,’ or, ‘That’s the best piece I’ve ever seen in the theater,’ so ... from a discerning audience that sees theater across the country ... that’s pretty high praise,” Glinick said.

After a robust season of storytelling, King Carroll and Glinick are gearing up for a post-mortem discussion to factor lessons from the summer into next year’s plans, and to acknowledge the staff who made the season possible.

“I’m so grateful to our incredible staff for really rising to the occasion this summer,” Glinick said. “It was a lot of ‘you don’t know what you don’t know,’ and with a new space, there’s things you expect, and then you need to expect the unexpected, and this staff was a mix of longtime returning staff and some new people, and everybody just really stepped up to the plate.”

THE ARTS



GUINEVERE MACLOWRY / MULTIMEDIA JOURNALIST
Michael I. Rudell Director of Literary Arts Stephine Hunt reveals the first 2027 Chautauqua Literary and Scientific Circle book selections during the Bryant Day Celebration Aug. 22 at Miller Bell Tower.

Literary Arts director Hunt looks forward to future of continual, lifelong learning

NORA SMITH
STAFF WRITER

After assuming the interim — and now, permanent — role of Michael I. Rudell Director of Literary Arts, Stephine Hunt looks toward the future with hope to bring new experiences to Chautauquans and foster lifelong learning.

For most of the 2026 Summer Season, Hunt said she was facilitating the transition of having worked with former Michael I. Rudell Director of Literary Arts and inaugural writer-in-residence Kwame Alexander, who is now the inaugural distinguished fellow at the African American Heritage House. In 2025, the two worked together to select 2026 Chautauqua Literary and Scientific Circle books and plan events for the Chautauqua Writers' Center.

"The summer was about

finding my footing as the new director of Literary Arts while also working with a list of people and books that were a combination of our thinking and projects together, and it was an honor to continue that work even if it wasn't with Kwame," Hunt said.

She said throughout the 2026 Season, the department has introduced readers to numerous genres and ideas that they might not have read otherwise. For example, Hunt listed Tessa Hulls' *Feeding Ghosts: A Graphic Memoir* and Laurie Halse Anderson's young adult novel *Rebellion 1776* as books may not initially reach for.

"Hopefully [Chautauquans] continue to learn new things," Hunt said. "The pursuit of the CLSC is not only encountering books you wouldn't other-

wise, but that you are seeking that lifelong learning."

Reflecting on the season, Hunt said she hopes Chautauquans will walk away having gained new knowledge, whether from Writers' Center readings, workshops or CLSC selections and author presentations. Hunt said she hopes Chautauquans have had opportunities to learn about new topics, ideas and perspectives, and that they will continue to seek out and learn about what is unfamiliar to them in 2027 and beyond.

Hunt said she hopes to expand Literary Arts programming, "the celebration of literary arts as a whole here at Chautauqua as well as hopefully expanding our reach [in welcoming people in from off the grounds]."



GABRIEL MILBY / STAFF PHOTOGRAPHER
Choreographer and Bonnefoux McBride Artistic Director of Chautauqua School of Dance Sasha Janes, center, takes a bow surrounded by the cast of *Wuthering Heights* as they receive a standing ovation following their performance July 29 in the Amphitheater.

Janes reflects on School of Dance's season

NORA SMITH
STAFF WRITER

As the 2026 Summer Season's curtains draw to a close, Bonnefoux McBride Artistic Director of Chautauqua School of Dance Sasha Janes reflected on Chautauqua's School of Dance program and looked toward the 2027 Season.

Janes said this season's dance program was especially unique, as the Chautauqua School of Dance put on its first full-length performance and story ballet of Janes' rendition of Emily Brontë's *Wuthering Heights*.

"Time-wise, we were constrained a little bit more, but I think it was very successful to have [*Wuthering Heights* in the program], and it just gave the dancers another opportunity to get on stage, which was amazing," Janes said.

He said he would always like to stage the production again or put on a different full-length story ballet, but

it all depends on how the program comes together.

"It's a big puzzle, not just with dance but with all the things that go on the Amphitheater stage," Janes said. "So, finding that ideal moment to do something like that is tricky, but if the opportunity arises, I would certainly jump at the chance to present something like that again."

Janes said, in addition to the program's unique structure, the program also featured what he said was a great group of dancers that contributed to "performances of a particularly high caliber."

Janes said another unique aspect of the season's program was staging the second and final Student Gala of the season on a Wednesday evening rather than a Sunday afternoon, as in previous seasons.

"Doing it on Wednesday evening allowed it to feel

more like a proper performance where we had lighting and all that stuff," Janes said. He added that this gave students a "fully fledged performance opportunity."

With the program currently in the works for next season, Janes said, "I am hoping to do something from the famous classical canon for the dancers at Chautauqua School of Dance, so they really have the opportunity to do some of that really important court ballet and soloist-type classical ballet from the classical canon."

Janes said that the program will, of course, include something from George Balanchine, with Director of Ballet Studies and Principal Repetiteur for Chautauqua School of Dance Patricia McBride on faculty as such a valuable resource.

"We'll just keep trying to get better and better at what we do," Janes said.

Team VP

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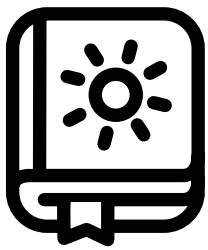
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RELIGION

Sutton interviews Sutton at final ecumenical communion service



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

“This summer is the first time we have ever worked together,” Sonya Subbayya Sutton, interim director of Sacred Music, said. “How was your summer?” The Rt. Rev. Eugene Taylor Sutton responded, “I asked all the other music directors, and they said you are the best music director I have ever worked with.”

Sonya interviewed Eugene at the final 9:15 a.m. Friday ecumenical communion service in the Hall of Philosophy. Eugene has interviewed each of the weekly chaplains about their faith journey this summer. Fridays were usually short homilies by guest preachers, but for this service, he bowed to the requests to share his faith journey.

Eugene grew up in a Baptist Church, participated in a Dutch Reformed Church and became an Episcopalian. “I have never repudiated any of them. I was a stomping Baptist and we liked our religion hot. The first time I saw someone read a sermon or a prayer was in college. I learned that the best way to pray is your way. We will see which is next, but I do have a pension from the Episcopal Church, so I think that is where God is calling me.”

Sonya asked who Eugene’s heroes are. He started with his childhood pastor, the Rev. White. “He was tall, stern and had the voice of God. I was in awe and scared of him. I was in the hospital when I was about 6 and he gave me a visit. It was a large, 3,000 member church and I thought he barely knew me, but he prayed over me and it has stuck with me to this day.”

When Sonya asked about his parents and grandmother, Eugene said his parents came from North Carolina to Washington, D.C. during the Great Migration. “They were escaping poverty and Jim Crow and lack of opportunity, but they were also escaping white Christians who didn’t care about them. They didn’t leave God, but they left those people.”

Eugene’s father could fix anything, and he started Sutton’s Auto Repair, bought property and ran a taxi service. “He did what he had to do to support us.” He died four years ago. His mother “graduated from college the same year [Eugene] did. She went to work as a civil service worker in the State Department. She died three years ago and we got a letter from Secretary of State Blinken telling us how much she was missed and how they could use her skills.”

He continued, “She spent a life in service and I get angry when people disparage ‘bureaucrats.’”

Centering prayer has been another key element in Eugene’s life, he said. For many years he spent 10 days every summer at St. Benedict’s Monastery in Snowmass, Colorado. One year, the abbot asked Eugene if he had ever considered becoming a monk. Eugene told the abbot there were vows he could not make. The abbot said, “We might be able to make an exception.”



DAVE MUNCH / INTERIM MANAGING EDITOR

The Rt. Rev. Eugene Taylor Sutton shares his personal faith journey with Interim Director of Sacred Music Sonya Subbayya Sutton Friday in the Hall of Philosophy.

Sonya said, “I know how much you love your vocation. What are your special gifts or strengths?” Eugene said, “It is really hard to offend me. If someone says something hurtful, I figure it is their issue and I brush it off.”

He continued, “I don’t think we understand our deep calling until about age 40. We are called to spread the Gospel everywhere. If there is good news anywhere, I will spread it. We need to stop spreading bad news in the name of religion.”

Asked by Sonya if there was anything he had failed at, Eugene said, “My first marriage. I was a minister, teaching in a divinity school and I felt like the world’s biggest imposter. On the good side, though, I have done some jobs better than others could do those jobs.”

When he became bishop of the Episcopal Diocese of Maryland, the diocese set high goals for evangelism, justice and mercy. “We achieved none of them. As Father G said, we set the mark so high we could never get there. And I am glad we failed, because if we had succeeded we would have patted ourselves on our backs and said we had it all together. The road to humility is humiliation.”

Then Sonya said, “Tell us your feelings about that oxymoron, ‘organized religion.’” Eugene said he met a rabbi at a conference who said, “I am not spiritual, I am religious.” He asked her what she meant. “Being spiritual is about me, myself and I. Religion forces us to take the God of the universe seriously, to take community seriously. We will visit the sick, we will feed the hungry, we will welcome the stranger.”

Eugene said, “I also hate the church. Institutions will fail the people.” Two weeks after he was elected a bishop, he went to a conference at Canterbury in England. He and Sonya attended a garden party at Buckingham Palace. A chamberlain of Queen Elizabeth II asked if they would like to meet the Queen. They were one of six couples formally introduced to her. The chamberlain said, “Bishop and Mrs. Sutton of Mary-land.” Eugene said, “They don’t pronounce anything correctly in England.”

He returned to the conference and found his compatriots “arguing as if their theology was the word of God. I called Sonya and said ‘I no longer believe.’ I was rocked; my crisis came because of the way the church treated people.”

Eugene said, “All we need is here, here, here; all we have is each other. God only works with sinners — you are the only one who could do what you did.”

Sonya asked one last question, a question the family asks on birthdays and special occasions. “What have you learned in your 72 years?” Eugene said, “Jesus loves me, this I know, for the Bible tells me so.”

The Rev. Rachel Stuart, senior pastor of Hurlbut Memorial Community United Methodist Church, presided. The Rt. Rev. Eugene Taylor Sutton consecrated the Communion elements. Joseph Musser and Willie La Favor, part of the Motet Consort, played a four-handed rendition of “Sheep May Safely Graze,” by Johann Sebastian Bach arranged by Henry Gheel. They also played the postlude. The Motet Choir, under the direction of interim director of Sacred Music Sonya Subbayya Sutton, sang Harold Friedell’s “Draw Us in the Spirit’s Tether” and “Break Thou the Bread of Life,” in a setting by Stanley Hovatter. Music during communion also included “Dona Nobis Pacem,” and “There Is A Balm in Gilead.” The Rev. James Brooks, senior minister of First Christian Church, Hagerstown, Maryland, read the Scripture and served as a Communion minister. Bishop Sandra Steiner Ball, bishop of the Western Pennsylvania Conference, led the prayers of the people and served as a communion minister. Other communion ministers were the Rev. Ruth Smalt, senior pastor of Siesta Key Chapel (PCUSA), Siesta Key, Florida; Bishop Tim Smith, retired Lutheran Bishop of the North Carolina Synod (ELCA) and the Rev. Steve Booth, associate pastor of First Baptist Church, Richmond, Virginia (CBF). They were assisted by volunteers from the congregation. Support for this week’s chaplaincy and preaching was provided by The Lois Raynow Department of Religion Fund and The Daney-Holden Chaplaincy Fund.

Disciples of Christ House

A Communion service with homily will be held 9:30 a.m Sunday at the Disciples of Christ House (32 Clark). Our Chaplain of the week is the Rev. James Brooks and

Thomas Brownfield. This week’s homily is titled “Stepping into Justice.”

Hebrew Congregation

From 9:30 to 10:25 a.m. Saturday, join us for Torah study:



INTERFAITH NEWS

COMPILED BY STAFF

Today’s Torah for Today’s Times in the lower level of Hurlbut Church, led by Rabbi Lazarus-Klein of Congregation Shir Shalom in Buffalo, New York. From 10:30 to 11:45 a.m., Shabbat Morning Services will be held in the Hurlbut Church Sanctuary, led by Rabbi Alex Lazarus-Klein and Cantor Julie Newman, founder of the Tiferet Project. A Kiddush luncheon will follow the service. Please enter on Scott Avenue.

Labyrinth

The Labyrinth is available to all Chautauquans and friends. It is located next to

Turner Community Center, and is accessible through the Turner building or parking lot. The Labyrinth is on the right under the trees. If arriving via Route 394, bus and tram services are available to Turner. Remember your gate pass.

Lutheran House

The Rev. Jeff Laustsen of Stratford, Ontario, Canada presides at a service of Holy Communion at 9:30 a.m. Sunday at the Lutheran House. Communion will be served. Jeffrey Nelson will provide piano accompaniment. The Lutheran House is

located on the Brick Walk at the corner of Peck Avenue, near the Hall of Philosophy.

Presbyterian House

The Presbyterian Association thanks all guests, staff, board members, volunteers and visitors for a great 2025 season. Blessings upon all Chautauquans for a safe and healthy year. See you next summer!

Unitarian Universalist

“Gathering... But Where?” is the sermon title to be delivered by our Week Ten guest minister, the Rev. John Hickey, at 9:30 a.m. Sunday in the Hall of Philosophy. Hickey currently serves on several nonprofits doing humanitarian, micro-entrepreneurial and policy work connected to Cuba. He is the emeritus senior minister and executive director of the Unitarian Universalist Urban Ministry in Boston.

The music soloist at our Sunday service this week is singer-songwriter Bill Moran. Moran is a contributing musician of the Unitarian Universalist Congregation of Northern Chautauqua

County in Fredonia, New York. He brings out old memories while forming new perspectives and leaves his audiences with a song stuck in their head or in their heart.

United Methodist House

The Rev. Scott Gallagher will deliver his sermon “Really? This is How We Meet?” at 9:30 a.m. Sunday in the United Methodist House.

Scott is the current District Superintendent for the Northern District of the Western PA Annual Conference. He has served congregations and charges of different sizes and has always sought to have the diversity of God’s Creation represented in all places he has been called to serve. Scott has earned two Bachelor’s Degrees (History and Philosophy) from California University of Pennsylvania, and his M.Div. and D.Min. from Wesley Theological Seminary.

Join us Sunday following the 3 Taps of the Gavel Address, for an ice cream social for all on the porch of the UM House.



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COMMUNITY



Lifetime Chautauquan Tim Tam Shostak, center, goes for a walk with owners Valerie and Dean Shostak Wednesday on Bestor Plaza.

GUINEVERE MACLOWRY / MULTIMEDIA JOURNALIST

No dog days of summer in Shostak’s beautiful neighborhood

HEIDI WARREN
CONTRIBUTING WRITER

A lifetime Chautauquan, Tim Tam Shostak is still active in his twilight years despite being totally blind and mostly deaf. During the season, he waters as much grass and as many flowers as possible, to the point of dehydration.

Better known as Timmy, he feels immense pride in his multiple daily reconnaissance missions to rescue lost candy, or his personal favorite, Sunday Firehouse chicken.

Named for a popular Australian cookie, Timmy is incredibly food-motivated. Despite his faculties waning, the English Springer Spaniel has the nose of a bloodhound. While no narc — just a few excessive sniffs — he can smell Amphitheater-goers sneaking snacks as far as Section 7 while he rests on the family porch on Bowman Avenue.

With wavy, glossy black-and-white hair, he looks younger than his almost-14 years. He gets lots of compliments on his handsome looks while regularly patrolling Bestor Plaza.

“He looks like black patent leather,” a passerby called across Pratt Avenue. “He’s gorgeous!”

Timmy is a bit of a celebrity in the Amp corridor. All the Institution’s Navigators know him by name, as do many, many others.

Timmy lives with his parents, Dean and Valerie Shostak. The couple has been restoring their historic, on-grounds home for the past two years. Overseeing the work, including a new foundation, has been a full-time job for Timmy.

However, he has not let it interfere with his main occupation of accompanying Dean absolutely everywhere.

If — and he rarely is — left to his own devices, Timmy will bark. Due to his purebred lineage, his voice never falters. But due to im-

peccable English manners, Timmy would never interrupt an Amp performance. He has standards. Timmy is not afraid to be alone; he is simply terrified that Dean is hopelessly lost.

“He is very expressive,” big brother Arden Shostak, Dean and Valerie’s son, explained. “Timmy requires a lot of love.”

While showing no signs of needing constant supervision, Dean is an acclaimed musician.

He was first invited to perform in Chautauqua 30 years ago and has played in several chamber concerts. He was also the final artistic guest on “Mister Rogers’ Neighborhood.” A multi-instrumentalist, Dean taught himself to play the glass harmonica — alternatively, armonica or bowl organ — invented by Benjamin Franklin in 1761. A series of graduated bowls uses friction to produce a sound similar to a glockenspiel.

The Shostaks were immediately hooked with the locality of Chautauqua, and they have attended every year since. In addition to Arden, the couple also has twin daughters, Trish and Josie.

Valerie often travels back to the Old Dominion to stay with her father, so Timmy and Dean solo host family and friends. They keep busy with countless activities and volunteerism on the grounds.

Dean is a fixture at informal daily jam sessions on Bestor Plaza. With community members circled together on green benches donning a variety of instruments, Timmy lies at Dean’s feet, guarding. Chautauqua is an easy gig, so the dog usually sleeps.

Timmy’s hearing can still register Dean’s “fiddle” playing. Even in a dead sleep on their porch, Timmy will raise his head and sniff aggressively to “see” if it’s Dean when CSO strings start to play.



GUINEVERE MACLOWRY / MULTIMEDIA JOURNALIST

Above, Timmy gives owner Dean a kiss on the face. At right, Timmy relaxes on a bench with Valerie and Dean.

Under Timmy’s direction, of course, the couple removed non-original wall paneling at the family’s summer refuge. They discovered and preserved wall autographs of 19th-century Chautauqua attendees.

Timmy doesn’t ask for much, besides more treats. He only wants ear scratches, a nap on the kitchen’s cool wood flooring and plenty of walks in his beautiful Chautauqua neighborhood. However, Timmy might like an inky paw print added to his home’s historic walls.

Heidi Greene Warren is a longtime Chautauquan who, in a former life, was a writer for The Virginian-Pi-



lot, based in Norfolk, Virginia. Send suggestions of interesting Chautauquans to feature in a story to: HeyHeidiGW@gmail.com

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SAM HUFFMAN / STAFF PHOTOGRAPHER

The Chautauquan Daily Circulation Manager Evan Riedesel unpacks stacks of newspapers to be delivered to subscribers’ doors by carrier Josie Dawson Thursday in the Daily’s office.

‘Daily’ carriers reflect on
Chautauqua season,
community role

‘the heart
that keeps it alive’

JULIA WEBER
ASSISTANT EDITOR

By the time you read this, The Chautauquan Daily’s circulation office will have already been at work for hours.

Evan Riedesel, circulation manager, typically starts his day in the office at about 4:30 a.m. Monday through Saturday. He arrives at the Daily, unlocks the newsroom doors, prints and lays out route sheets for newspaper carriers and checks that the appropriate number of papers have been delivered to the Daily, the Athenaeum Hotel and the Chautauqua Bookstore. After that, depending on the day, he might deliver a route or two’s worth of papers, too.

Josie and Isabelle Dawson wake up at 5 a.m. and make their way to the newsroom, where they pick up their papers to deliver for the morning. Each of the two sisters is responsible for distributing about 150 papers per day, six days per week.

“My alarm goes off at 5 a.m. and I bike down (to the Daily). I just start off by checking my route sheet, getting my bag, counting out my papers and then I start off delivering at the St. Elmo,” Josie said. Afterward, she said, she’s typically greeted by a family of skunks outside of the building before she returns to the newsroom to retrieve the rest of her route’s papers, and she sets forth.

Isabelle delivers to many of the houses on the North End with their father, Director of Technology Innovation Mike Dawson. She said her days start around the same time as Josie’s; sometimes, she’ll wake her father up and then head to the newsroom. Compared to her sister’s route, she said, Isabelle has fewer animal encounters but interacts with more people.

When she started delivering papers, Isabelle was 11 years old and unable to do an entire route by herself. She and her father would split the route, a tradition that has endured Isabelle’s four seasons

working for the Daily. At the end of their delivery, they meet in the middle and walk home together.

After she delivers the papers on her route, Isabelle said she will typically “go home, and then I normally nap for a few hours.” She laughed.

The carriers were first recruited by then-Daily editor and current Emily and Richard Smucker Chair for Education Jordan Steves, who emailed Mike Dawson when he was in need of carriers. Put simply, Josie laughed, “We were voluntold.”

Evan started at the paper as a newspaper carrier in 2021, delivering papers along his route each morning. His brother worked as a newspaper carrier starting in 2017, and the Daily needed additional carriers for the summer. Over time, he began delivering more papers on different routes, then joined the staff as the circulation assistant. He worked with Arden Ryan, the previous circulation manager, to learn the process of managing subscriptions and circulation, and he eventually took over the role in mid-2023. Evan begins his work for the season ahead in late winter of each year, monitoring subscriptions to ensure they can be delivered without a hitch.

Josie is in her fifth year distributing papers for the Daily, and Isabelle is in her fourth. When asked what brings the two carriers back each year, they joke, “Well... mostly our dad.” Aside from the nudge from their father, Josie said the people she has met keep her returning each year.

“I’ve met some good people on my route, and now they expect me to deliver their paper, so I’m kind of stuck,” she joked.

In his fourth year as circulation manager, Evan said his priority was making sure his successor understands the groundwork of the role and has the resources they need to succeed. His tenure has been marked by significant progress in overhauling the subscription system the Daily uses to get papers on

doorsteps each morning.

In the years since they assumed their roles as carriers, Josie and Isabelle said they have learned to be prepared for anything. Isabelle stressed the importance of emergency supplies such as plastic bags in case of rain, the route sheet, quality shoes and, most importantly, good music. Josie opts for Rihanna — specifically “Don’t Stop the Music” to start off the route — while Isabelle leans toward Laufey and jazz tunes.

Josie and Isabelle shared that it can be tricky to ensure each and every paper is delivered according to any special instructions, particularly in inclement weather. When carriers send out their tip letters, the Dawson sisters said they hope Chautauquans will recognize the level of work and dedication it takes to get papers on doorsteps each morning.

Both sisters stressed that all of the carriers are under 18 years old, with Josie being the oldest of them; the majority, they said, are between about 11 and 13 years old.

“We’re doing a lot of work,” Isabelle said. Josie added, “People need to understand that it’s not just their house that’s getting delivered.”

Evan emphasized that this experience is often formative for the carriers, who may not have had a job before this one.

“The carriers and circulation staff are all young. This is, most of the time, their first job. They’re making 20 cents per paper they deliver; if you see them drop off a tip letter, don’t feel obligated to tip them, but a lot of their income from carrying come from the tips they get. That’s why you’ll sometimes see thank-you notes or have them stop and talk to you when they have a chance, because they care about Chautauqua and that’s why they do this,” he said.

Having graduated from high school earlier this summer, Evan recently departed for the season to make the trek to SUNY Morrisville, where he will begin his college coursework for a Bachelor of

Technology in renewable energy. At his home in Mayville, New York, Evan said there are two windmills that his family relies on to generate electricity. Being in proximity to these, he said, is what fostered his interest in renewable energy.

“I really want to go into residential wind,” he said, “because that’s what got me interested in renewable energies.”

Josie and Isabelle will return to high school: Josie entering her senior year, Isabelle entering her sophomore year. Josie, who wants to major in international relations, is in the throes of the college application process. She attended a pre-college program at Tufts University this summer, and she is still evaluating her options for where she might apply in the fall, though she said she is focused on schools in Massachusetts.

“I really just like to be nosy about what she’s learning for college so that I can know it without the (learning) process,” Isabelle said. Josie joked, “I make all the mistakes, and she now knows what not to do.”

For Josie, the friends she has made are the driving force bringing her back each year. For Isabelle, it’s the dogs.

“I have some people on my route I’ve grown really close with; they’re really nice people. I also like to meet their dogs because sometimes they’ll have their dogs on the porch. I love the dogs,” she said.

Evan’s favorite part of his job has been seeing the carriers interact with the community.

“I love getting to go out on-grounds when I can check on the carriers, and then I get to see everyone out and about walking their dog, or sitting on their porch having coffee and getting to stop and say hi to everyone. And knowing that I’m helping deliver one of the biggest parts of Chautauqua that everyone relies on and is happy to see because every part of Chautauqua is important, but the Daily is like the heart that keeps it alive.”



Carrier Meredith Lendt delivers the Daily to Bryant Oskvig while on her morning delivery route Aug. 13 on Massey Avenue.



Dawson counts copies of newspapers to be delivered on her morning route.

ONE LAST QUESTION: HOW WOULD YOU ACHIEVE WORLD PEACE?

WORDS BY [LILY RESLINK](#) • ILLUSTRATION BY [LAURA QUISENBERRY](#)

“Just one more question for you,” I said to the Rev. Mariann Edgar Budde. “If you could flip a switch that changed one thing about Earth to make it a more peaceful and merciful world, what would that change be?”

After this interview at the start of the 2026 Summer Season, inspiration struck to incorporate a version of this question into almost all interviews I conducted while previewing the Interfaith Lecture Series.

The exact wording of the question varied from each interview to the next, but it remained something along the lines of, “If you could flip a switch that made one change in the world to make it a more peaceful place, what would that change be?”

The responses below are organized by common themes that emerged and reflect a selection of the lecturers interviewed throughout the season. Most quotes are shortened significantly, and some are paraphrased for concision, clarity and grammar.

TRANSFORMING NEGATIVE TO POSITIVE

NAJEEBA SYEED
Embrace “awkward spaces” as opportunities to learn from others without fear.

TERRENCE JOHNSON
“Find joy in the struggle” and build community to “minimize the degree of which we rely on one person to save us.”

GEORGE TANABE
Citing Buddhist scripture, he said, “Hatred is never resolved by hatred. Only love can cure the problem of hatred.”

CHANGING HOW HUMANS SEE ONE ANOTHER

MARIANN EDGAR BUDDE
“If every human being could see other human beings through the eyes of God and prize and cherish each human being, a lot of the things that we fight and struggle over and hold onto would change.”

YOLANDA PIERCE
“Helping others to recognize that because each human being is made in the imago dei (the image and likeness of God), every single person is our neighbor.”

NORMAN WIRZBA
“Start eating with people you don’t know, don’t appreciate, don’t understand, and maybe get to know them by eating with them because eating transforms our understanding of each other.”

LEARNING FROM THOSE WHO CAME BEFORE US

SUSANNAH HESCHEL
For everyone to have the “greatness of mind and heart” of her inspirations, including Martin Luther King Jr., Abraham Lincoln, Barack Obama and her father.

AMY BLUEMEL
Referencing fear’s role in the U.S.’s history of racism, she said, “If we understand each other better, if you understand where someone else is coming from, then we’re not afraid of each other.”

CHANGING GOVERNMENT, POLICY, WEALTH AND CLIMATE

RITA NAKASHIMA BROCK
“Stop empires.”

BILL MCKIBBEN
“It would be the switch that switched off fossil fuel and switched on renewable energy. And it’s actually a switch that we’re turning, we’re flipping now in the world. We just have to do it more quickly so we can start to catch up with climate change.”

NATALIE WIGG-STEVENSON
“We have to stop the rich from getting rich,” she said. She added that addressing wealth distribution would help avert the climate disasters and wars that stem from it.

MANISHA SINHA
“... I would end all wars.”

NAOMI RILEY
Achieving peace, she said, requires “a bigger defense budget for the United States because ... if America wants a more peaceful world, unfortunately, we’re going to have to do a lot of the work to deter aggressors....”

DAVID WALDSTREICHER
“If Congress would actually approve [the] United States’ acts of war rather than leaving it up to the president, that would make the world a more peaceful place.”

DERRICK WESTON
“I would eliminate billionaires and the desire to be a billionaire. I don’t want the people to disappear. I want the wealth consolidation to disappear....”

WES GRANBERG-MICHAELSON
“If world leaders would recognize the grass-roots potential of religious communities in creating change.”

KAREN FLORINI
“Stabilize the climate.”

UNDERSTANDING OTHERS’ PERSPECTIVES

E.J. DIONNE
“All of us (could) do a much better job of putting ourselves in the shoes of other people, particularly people who are very different from us. ... I once said ... that if I made a baseball hat, it would say, ‘Make America empathetic again.’”

JEREMY BEN-AMI
“I would force people to stand for a day in the shoes of the other that they demonize and to look at the world through their eyes for 24 hours and understand things the way that they see the world. And I think everybody would act differently if they could just better put themselves into the shoes of those that they think they have the deepest conflict with.”

BRANDON DILLARD
“For people to understand the importance and the value of empathy — especially for those people who we disagree with ... and to have empathy for the environments from which we derive our life.”

SONYA S. CRONIN
“Compassion.” Cronin added that positive change comes with combining smarts with hearts.

RANDALL BALMER & PETER LAWSON JONES
“Humility.”

FINDING INWARD ALIGNMENT

NAABORLE SACKEYFIO
“Turn off the noise, and by noise, that can mean lots of things.” She stressed opportunities for stillness and reflection on how one contributes to the world.

ROSEMARIE ZAGARRI
“Turn off social media.”

LEAH NAOMI GREEN
“If I could give everyone that superpower of deep listening to themselves and to others, even others who don’t agree with them.”



COMMUNITY

NOW Gen member Schlosser is Chautauqua’s youngest planned giver

PATRICIA BEAGLE
STAFF WRITER

Scott Schlosser started coming to Chautauqua with his grandparents and parents when he was less than 1 year old. At the age of 27, Scott set an impressive record by becoming the youngest person ever to establish a planned gift to Chautauqua Foundation. On Aug. 18, Scott Schlosser celebrated his 32nd birthday.

Scott explained that because of disabilities, he lives at home with his parents, Stacey and Bill Schlosser. “I lost a few friends very young,” Scott recalled. “During COVID, I was not sure what would happen and wanted to commit early in my life because I did not know how long I would live.”

Debbie Moore, executive director of Chautauqua Foundation, expressed deep gratitude for the exemplary, future-focused gift made by such a young person. “Scott’s gift demonstrates his leadership and passion for Chautauqua, providing a strong example for other young individuals to follow in his footsteps. Planned gifts are very personal and can be complicated, but can also be an easy way to make a significant gift, which Scott’s gift illustrates,” she said.

“Chautauqua has always been there for my family,” Scott explained. His grand-

parents, Deenie and Sid Schlosser, first visited the Institution in the 1980s and eventually purchased an apartment on Waugh Avenue. They kept encouraging Scott’s parents to come for lectures and the symphony. When Stacey and Bill finally took that advice, they fell in love with Chautauqua. Within 10 years, they bought an apartment near Deenie and Sid.

Scott came to Chautauqua for about two weeks each summer throughout his childhood and attended Children’s School and Boys’ and Girls’ Club. He mentioned that high school posed challenges, and he never went to college. “I was never a cool kid, but I have treasured my friendships. I still keep in touch with my friends from Club,” he said.

Scott said he enjoys Chautauqua’s lectures. “For the future, I want the next generation to be able to get the education I got from the 10:45 a.m. and 2 p.m. lectures and evening performances,” he remarked. He enjoys the variety of Chautauqua’s programs, including ballet, family entertainment and military bands. “Chautauqua has always given me the opportunity to get educated in a unique way,” he said.

“I work in the back of house for STARK Carpet,

one of the most prestigious carpet companies in the country,” Scott explained. “There are so many opportunities to grow your network in Chautauqua that I see it as an in-person LinkedIn,” he said, referring to a professionally-oriented social media network.

Scott also savors quiet moments at Chautauqua. He takes special joy in walking a loop through the grounds that includes descending Bryant Avenue toward the John R. Turney Sailing Center. He always stops to savor the view of Chautauqua Lake from the hill. For Scott, that walk is a meditation opportunity. “That and the Western Wall in Jerusalem are the most spiritual places to me,” he said.

Scott is an active member of the NOW Generation, a group of young adults aged 21 to 40 who devote time, energy and resources to ensuring the longevity and continued relevance of Chautauqua. He attends NOW Gen events during his Chautauqua visits. “They always have a good guest speaker,” he said.

Tally Bevis, chair of the NOW Generation Advisory Council, looks forward to seeing Scott. “NOW Gen is only as good as the people in it, and Scott has been a valuable member of the community for many years,”



SCHLOSSER

she said. “Scott, alongside the entire Schlosser family, is extremely generous. Scott’s commitment to the Lewis Miller Circle as a donor to Chautauqua has been a constant, and his attendance at events lights up every room. I feel grateful to call Scott a friend, and I know Chautauqua is better off because of his generosity both in support and in spirit.”

The Lewis Miller Circle

recognizes individuals who, like Scott, are under the age of 40 and show commitment to Chautauqua through annual giving. “My gift is a small token of my appreciation,” Scott said. “I also try to make an additional gift on Giving Tuesday,” he added.

Although Scott’s grandparents have died, his parents still spend summers in Chautauqua. His aunt, Alise Ford, enjoys the apartment originally purchased by his

grandparents. Scott visits Chautauqua for about 10 days each summer. “At this point, I probably won’t move out or ever buy property,” he said. “I want my legacy to continue in a place that helped shape me and my family.”

Scott summed up his appreciation and hope, saying, “I think Chautauqua as a whole has shaped me. I want more people to give for the future of Chautauqua.”

75 years ago, an Iranian oil crisis set Chautauquans to knitting

You would not be surprised to hear the Chautauqua season was populated with remarks from the Amphitheater podium about Iran, oil, a military stand-off and a blockade in the Strait of Hormuz.

You might be surprised to learn that season was 75 years ago.

A 1951 crisis in Iran bore some striking resemblances to the present-day U.S. war with Iran and similarly captured Chautauquans’ attention. A notable exception is that, in 1951, the U.S. was not the chief antagonist.

In the 1951 episode that spurred much pontification from the Amp stage, Iran took a stance against the British and the Anglo-Iranian Oil Co. (the predecessor to British Petroleum, or BP), which had long exploited Iranian oil following the discovery of oil in that country in 1908. 75 years ago, Iran had had enough, and Iranian Prime Minister Mohammad Mosaddegh announced the country would nationalize its oil industry, which included the world’s largest oil refinery, at Abadan.

The Brits, for their part, sent the Royal Navy to block the port of Abadan and to prevent tankers from passing through the Strait of Hormuz.

Mosaddegh became a national hero, and his supporters drove away the Shah, said to be a puppet for Western oil interests. In 1953, a CIA-backed coup would overthrow Mosaddegh and reinstall the Shah, and profits were split evenly between Iran and Western oil companies.

The trouble in Iran was very much on the minds (and knitting needles — more on that) of Chautauquans 75 years ago.

At the opening of the 1951 Season, Carol Wyman’s Chautauquacade personals column in the *Daily* led with: GREETINGS TO CHAUTAUQUANS, old and new, on this our seventy-eighth annual session. From all over the country they came streaming through the gates yesterday, children, mothers, grandmothers, aunts, uncles and friends. Each in his or her own way to seek the help and inspiration that Chautauqua has to offer. Forgotten for the moment were the problems of Malik, Iranian oil, Tito’s request for arms as the organ strains announcing the first service of worship were heard from the Amphitheater. Eight short weeks in which to regain our perspective and to rebuild ourselves both morally and physically.

The first lecture of the season, on Independence Day, from Edward H. Litchfield, was “Is Our Foreign Policy Adequate? What Are Its Premises?” In it, he suggested siding with the Iranian cause, and prophesied that the principle of freedom for all men could be propagated abroad through Voice of America radio broadcasts.

For weeklong lectures during Week Two, political scientist and *New York Times* analyst Edgar Fisher took to the Amp stage to talk about “the Iran oil crisis.” Fisher had taught in Turkey and Lebanon, and by 1951 was retired from New York’s Institute of American Education; he was also a leader in the American Friends of the Middle East.

Given his background, it is not surprising he was sympathetic to the Iranian plight.

He told Chautauquans the Anglo-Iranian Oil Co. had long been exploiting the oil deposits in Iran. In one lecture reported in the *Daily*, Fisher said the conditions were “a

HISTORIOGRAPHICAL

COLUMN BY JOHN WARREN

fateful and dangerous brew.”

He said the brew included in Iran “a fabulously rich class unmindful of the poverty-stricken, miserable masses,” “a notoriously corrupt political system,” “incompetent civil service,” “a groping middle class,” “boiling extremist nationalism,” “bitter hatred against a British company and government that has been too grasping” and “fanatical Moslems (sic).”

Appealing to a dog whistle of the era, Fisher warned that both the U.S. and England had lost credibility in the Middle East, and that Western intervention was making conditions ripe for communism.

In mid-July, Dwight and Bess Donaldson spoke on “Iran — Yesterday, Today, and Tomorrow” at the Presbyterian Chapel. The two had lived in Tehran, working for schools that introduced a Western influence.

Litchfield’s early-season assertion that the U.S. would do well to side with “the Arabs” was refuted later in the season by another speaker, James G. McDonald — not to be confused with the Donaldsons. In his morning lecture titled “Oil, and Russia in the Middle East,” McDonald struck a tone that might enamor him to President 47.

“The Arabs are and always have been difficult to make friends with,” McDonald said. “They are suspicious and almost impossible to placate.”

Alas, what did Chautauquans do with all this 1951 Amp-

stage intel? They knitted scarves — scarves that served an historic purpose. Selling handmade “Federation” scarves was part of a national General Federation of Women’s Clubs movement to make American and Western radio programs accessible to Iranians so they could hear “the Voice of America,” both figuratively and — given the U.S. radio broadcast by that name — literally.

Carol Wyman followed the season’s scarf-knitting in her Chautauquacade column. Early in the season, she wrote: “IF YOU SEE SOME UNUSUAL SCARFS being worn during the General Federation of Women’s Clubs Institute, they are no doubt The Federation Scarf. The Radio Scarfs Project is sponsored by the Federation to purchase radios to strategic countries threatened by Communism so that the people themselves may hear and know what a free people really believe.”

The organizer, Mrs. Sterling M. Hamlet, could be found at the Gleason Hotel, Wyman advised. Later in the season, Wyman reported: “ANOTHER RADIO FOR IRAN is the good news reported by Mrs. Sterling M. Hamlet, who is in charge of the scarf project for Chautauqua sponsored by the National Federation of Women’s Clubs. Mrs. Hamlet, who is the West Virginia State Chairman of the project, has sold enough scarfs to purchase a radio to send to Iran.”

It’s fantastic to imagine one radio would have had much impact on international affairs, until you know these were shortwave radios, several hundred dollars in today’s currency.

Attached to loudspeakers and installed in large public spaces, the Voice of America Farsi Service broadcasts offered a counter to state reports. In time, they formed a radio infrastructure that spread American influence and helped lead to the prime minister’s overthrow.

This might ring more heroic for present-day Chautauquans, save for a footnote. Almost 50 years later, U.S. Secretary of State Madeleine Albright issued a public apology for the CIA’s involvement in the coup.

The author’s family landed in Chautauqua in 1956. Write to chqhistoriographical@gmail.com.

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CLASSIFIEDS

CHAUTAUQUOTATIONS

OVERHEARD ON THE GROUNDS BY HEIDI WARREN

In connection with a Week Two article about social columns historically run in the Daily, this reincarnation is keeping with the times via anonymity.

* * * *

Teen girl: I know I embarrassed myself, but I'm never going to see him again. Unless he rolls up to a YAC dance, then I'll say it was "my twin."

* * * *

Middle-aged man: My life was ruined because my parents never enrolled me in Children's School.

* * * *

Older woman: Chautauqua is at its best when you relax. Take the time to smell the flowers, walk by the lake and talk to the people.

* * * *

It's a major award:
Woman: Congratulations on earning the Seven Seals! Graduate, wearing a new stole, sheepishly: Thank you, but it was easy. Reading is my favorite thing; I would have read the books regardless.

* * * *

Rumor has it that the chicken fingers are banging:
Woman with friends: This is more like a "Kids' Cantina"; I won't make you eat here.

* * * *

Two young girls stopped on their bikes, looking uphill:
Girl 1: The mountain is bigger this year!
Girl 2: It's not a mountain, it's a huge hill.
Girl 1: OK, the world's smallest mountain!

* * * *

Woman: You love me because I tolerate you? That means you're using me!

* * * *

Child loudly fake crying to his unamused parents:
Boy: I dropped my cookie, waaaaaah!

* * * *

Woman: I'm concerned with that whole delusion that you have...

* * * *

No need to call the "Paw Patrol":
A horde of small children are retrieving their scooters and bikes with training wheels when they spot a cat sauntering in front of Hultquist. One girl runs to trap the cat under a bus bench.
Girl, yelling back: The cat has an AirTag, don't worry!

* * * *

Amp sound check featuring his weekly horoscope:
Worker: Venus in your sign trines transformative Pluto in Aquarius, nudging you to speak from the heart instead of saying what you think people want to hear...

* * * *

Sibling giving her younger brother and sister instructions:
Middle sister: I'm old enough, you don't need to tell me what to do!
Eldest sibling: Well, I'm older than both of you.

Babcox supports Sutton

The chaplaincy featuring the Rt. Rev. Eugene Taylor Sutton at 10:45 a.m. Sunday is made possible through the generous support of The Marie Reid-Edward Spencer Babcox Memorial Fund, a lasting tribute to two individuals whose lives reflected the spirit and values of Chautauqua.

The fund was originally established in 1962 in memory of Mrs. Babcox, and to honor both parents following Mr. Babcox's death, their children, Reid B. Babcox and Mrs. Hugh F. Bell, expanded the fund in 1970. Their generosity reflects a shared commitment to preserving their parents' legacy of service, learning and love for Chautauqua.

Mrs. Babcox was deeply engaged in the Chautauqua community, serving numerous organizations and embracing the Institution's dedication to lifelong learning and community. A life member of the Bird, Tree & Garden Club, Women's Club and Chautauqua Literary and Scientific Circle, she also served on the

YWCA Committee and the Chautauqua Conferences of the National Federation of Music Clubs. Her broad commitment to service and global engagement earned her recognition as an honorary trustee of the Chautauqua Congregational Association.

That spirit of lifelong learning was equally evident in Mr. Babcox's remarkable life. After building a successful career in advertising and founding Babcox Automotive Publications Inc., he returned to higher education, earning a bachelor's degree from the University of Akron at age 84. His achievement drew national attention and inspired countless others, earning him a doctorate of humane letters from the university.

Together, the Babcoxes embodied the values that continue to define Chautauqua: intellectual curiosity, service, perseverance and commitment to personal growth. Through their family's generosity, their legacy continues to enrich Chautauqua's spiritual life and inspire generations to come.



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A Quiz for Chautauquans

Test your knowledge!

BY PATRICIA BEAGLE

- Most Chautauquans refer to the acreage inside Chautauqua's gates as**
 - The campus
 - The quad
 - The grounds
 - The kingdom
- A good excuse for not showing a gate ticket at the Amp is**
 - I left it in my car
 - I left it in my room
 - I dropped it in the lake
 - Today is Sunday
- When pronounced correctly, Lenna Hall rhymes with**
 - Hay
 - When a
 - Tina
 - Spy a
- Which of the following is a café and wine bar?**
 - 3 Ames
 - 2 Taps
 - Afterwords
 - The Baptist House
- The body of water bordering Chautauqua Institution is called**
 - Lake Chautauqua
 - Chautauqua Lake
 - Chautauqua Shores
 - The Mediterranean Sea of Palestine Park
- At the Octagon, you may purchase**
 - Coffee
 - Books
 - Clothing
 - Chautauqua tea
- To open the program season, the leader of Chautauqua Institution uses**
 - A book
 - A gavel
 - A coffee mug
 - It depends
- The Google group for posting messages in the local community is called**
 - The Grapevine
 - The Grape wine
 - The Gossip Line
 - Spill the Chautauqua Tea
- The speed limit for mobility scooters is**
 - 25 miles per hour
 - "Turtle" speed
 - 12 miles per hour
 - It depends on how far you are from the restroom
- How many Chautauquans does it take to change a light bulb?**
 - One, but they must give a ten-minute Chautauqua prelude before starting
 - One, if they can find a light bulb in Chautauqua that is willing to change
 - One to change the bulb and two to talk about how much better the old one was
 - If the bulb is in Carnahan-Jackson Studios ... five, six, seven, eight!

Answers: 1c, 2d, 3a, 4c, 5b, 6b, 7b, 8a, 9c, 10 abcd.

Score based on number correct:

0-4: Welcome! Follow the brick walk to find the Amp.

5-7: Good to see you again!

8-10: Didn't we see you at the Chautauqua Property Owners Association meeting?

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ANSWERS TO THIS EDITION'S PUZZLES ON PAGE C2

CROSSWORD

By THOMAS JOSEPH

ACROSS

- 1 Fiddling needs
5 Cook's mint
9 Leg bone
10 Add a change to
12 Bank job
13 Special vocabulary
14 "Stuart Little" author
16 Pointer
17 Brewed beverage
18 "House at Pooh Corner" author
20 Will of "Arrested Development"
22 Future flower
23 Wyoming's — Range
25 Long story
28 Surpassed
32 "The Waste Land" author
34 Part of a student's address
35 Bill dispenser
- 36 "Prince Caspian" author
38 Filth
40 Dole out
41 Sub system
42 Criticizes
43 Dainty drinks
44 Spigots
- DOWN**
1 Singer Justin
2 Luke's mentor
3 Desire
4 Fill up
5 Witch trial town
6 French friend
7 Soothing

S	A	K	E		C	A	S	E
C	R	E	W	S		A	L	U
A	S	Y	E	T		R	A	N
L	O	S		O	P	E	N	S
E	N	T	E	R	E	D		H
	S	O	R	E		R	I	S
		N	O	D		C	A	N
V	I	E	S		P	A	N	E
A	S	S		S	E	N	D	S
P	O	T	O	M	A	C		T
O	B	A	M	A		E	L	A
R	A	T	E	R		L	A	T
	R	E	N	T		B	E	S

Yesterday's answer

- 8 Car part
9 Letter before iota
11 Sedated
15 Arm art
19 Was imagined
21 List-ending abbr.
24 Survive
25 Some deer
26 Texan team
- 27 May sign
29 Iguana feature
30 Figures of speech
31 Does some house-work
33 Bakery workers
37 Singer Fitzgerald
39 Travel aid

	1	2	3	4		5	6	7	8	
9						10				11
12						13				
14					15			16		
17				18			19			
20			21			22				
			23			24				
25	26	27			28			29	30	31
32				33				34		
35				36				37		
38			39			40				
41						42				
	43					44				

8-29

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.

8-29 CRYPTOQUOTE

O H ' P Q R Q N O K Q S J B E S I ,

L B D D U P , B S ' D F I I G ... S U H ' P

N B U Z Y S B E O C N ! — K Q S T O C ,

"K Q S T O C Q C I L B D D U P"
Yesterday's Cryptoquote: BUT TOMORROW MAY RAIN, SO I'LL FOLLOW THE SUN. — THE BEATLES

SUDOKU

Sudoku is a number-placing puzzle based on a 9x9 grid with several given numbers. The object is to place the numbers 1 to 9 in the empty squares so that each row, each column and each 3x3 box contains the same number only once. The difficulty level of the Conceptis Sudoku increases from Monday to Sunday.

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

Difficulty: ★★★★★

8/29

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

Difficulty: ★★★★★

8/28



Listen Wi-Fi

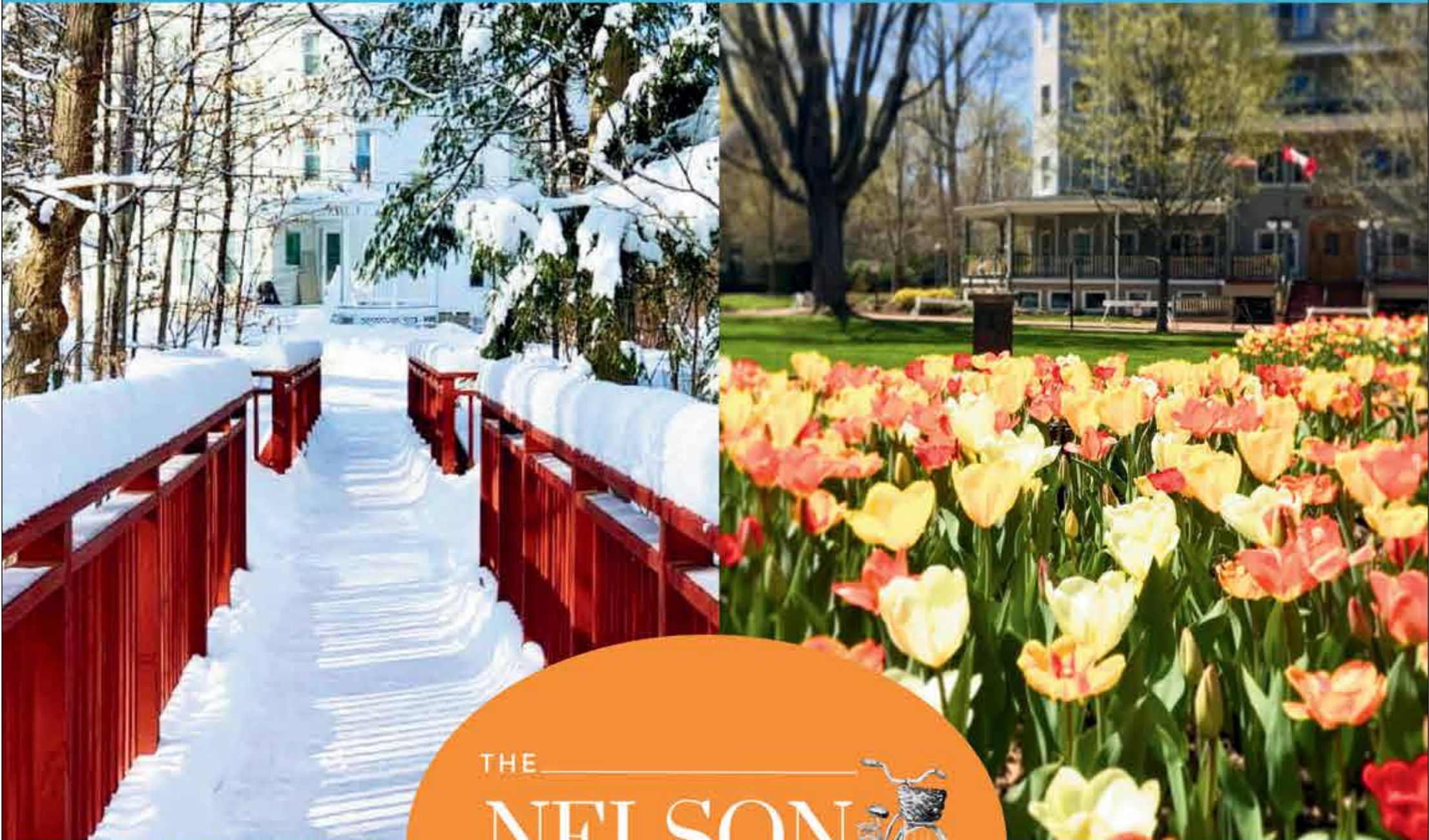
Listen Wi-Fi allows patrons to easily access live audio for events and programs using their own smartphones, along with personal headphones or Bluetooth-enabled hearing aids, offering a more flexible and inclusive listening experience across our venues.

Assistance available on Sundays at 2:30-3 p.m. right before the Sunday family entertainment event at the Amphitheater at gate 4 (across from the Presbyterian House).





Here for YOU all four seasons of CHQ!



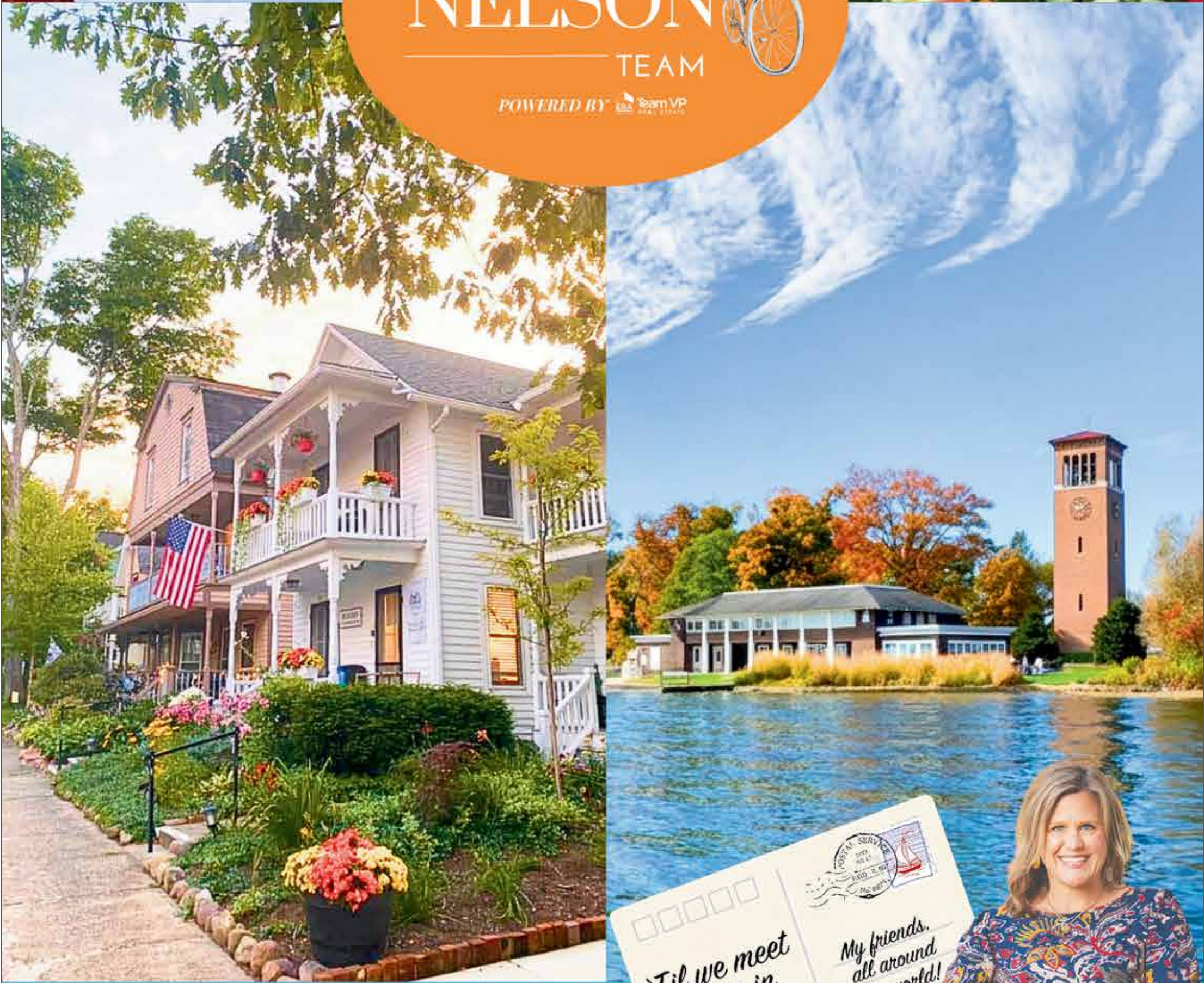
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PROGRAM

Sa

SATURDAY
AUGUST 29

9:30

(9:30–12) Shabbat Service and Torah reading. Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House

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

10:00

Bob McClure CHQ Play Readers Performance. (Sponsored by Friends of Chautauqua Theater). Donations support Chautauqua Theater Company. Smith Wilkes Hall

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

5:00

Catholic Mass. Hall of Philosophy

6:00

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

6:15

Chautauqua Choir rehearsal. Fletcher Music Hall

8:00

AMPHITHEATER SPECIAL. Tower of Power

8:45

Cinema Film Screening. “Epic.” Fee. Chautauqua Cinema

9:30

Unitarian Universalist Service. Hall of Philosophy

9:30

Unity Service. Hall of Missions

10:45

ECUMENICAL WORSHIP. The Rt. Rev. Eugene Taylor Sutton. Amphitheater and online

3:00

OBON CELEBRATION WITH SMITHSONIAN FOLKLIFE FESTIVAL. Bestor Plaza

4:00

Chautauqua Mystic Heart Meditation Program. Church of the Wild. Kriss Miller. Burgeson Nature Classroom

4:00

New Visitor’s Orientation. Hultquist 101

6:00

Cinema Film Screening. “Epic.” Fee. Chautauqua Cinema

6:30

LGBTQ+ and Friends Meet and Greet. Allies Welcome! Athenaeum Porch

8:00

SACRED SONG SERVICE AND CLOSING THREE TAPS. Amphitheater

8:45

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

9:00

Ice Cream Social. (Post-Three Taps of the Gavel). UM House Porch. 14 Pratt

Su

SUNDAY
AUGUST 30

7:45

Episcopal Holy Eucharist. Chapel of the Good Shepherd

9:00

United Church of Christ Worship Service. UCC Randell Chapel

9:30

Christian Science Service. 12 Center



CODY ENGLANDER / STAFF WRITER

Grammy Award-winning saxophonist Kenny G performs Thursday in the Amphitheater.



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SPECIAL HIGHLIGHT
“The 9/11 Challenge from Inside the FAA” with Chautauquan Steve Brown
Wednesday, September 9 at 7pm EST (Zoom)
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God be with you till we meet again;
by His counsels guide, uphold you,
with His sheep securely fold you;
God be with you till we meet again.
Till we meet, till we meet,
till we meet at Jesus’ feet;
till we meet, till we meet,
God be with you till we meet again.
Text: Jeremiah E. Rankin
Music: William G. Tomer
Tune: GOD BE WITH YOU



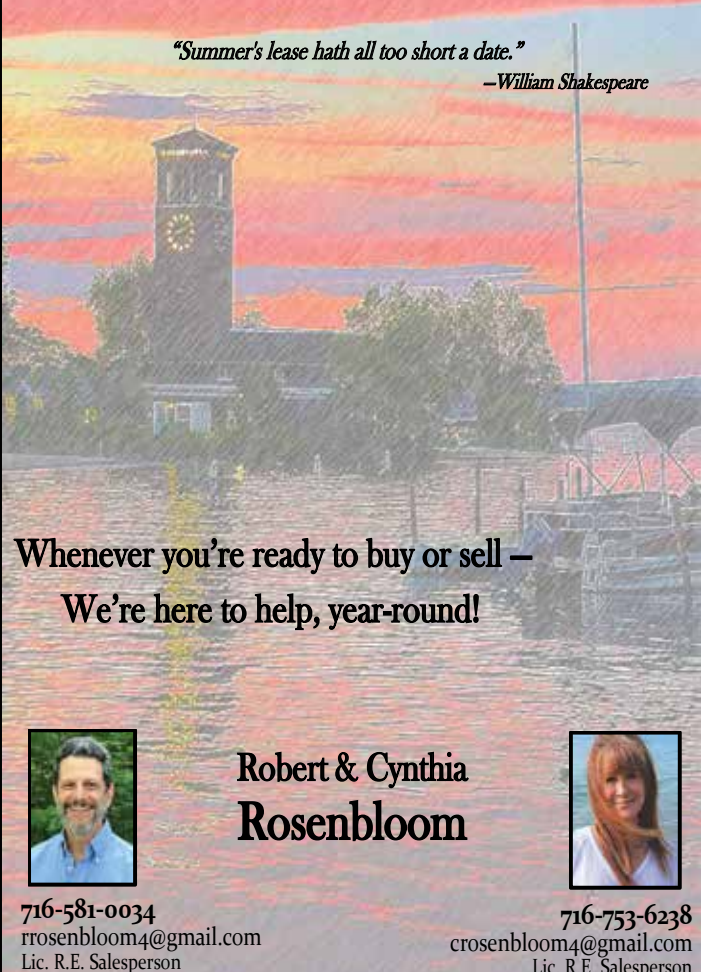
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—William Shakespeare



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Sun.	8/30	8:45
Mon.	8/31	6:00

ELEANOR THE GREAT
PG-13 98m

Sat.	8/29	8:45
Sun.	8/30	6:00
Mon.	8/31	8:45

EPIC
PG-13 96m

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