

The Chautauquan Daily

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STORIES OF *UNFAILING* STRENGTH



JOELEN HUBBARD / STAFF PHOTOGRAPHER

The cast of Chautauqua Theater Company's *Indecent* perform during their final dress rehearsal Thursday in Bratton Theater. *Indecent* opens at 7:30 p.m. tonight in Bratton.

Resiliency, resonance —CTC launches run of Pulitzer-winner Vogel's 'Indecent' as director Rothe reflects on show's power

ELLEN E. MINTZER
STAFF WRITER

Lisa Rothe, the director of Chautauqua Theater Company's production of *Indecent*, has been influenced by women throughout her career. When she was a CTC conservatory member in 1989, Artistic Director Rebecca Guy was Rothe's first female acting teacher, an experience which Rothe called formative. After Rothe graduated from New York

University with a Master of Fine Arts in acting, her program chair, Zelda Fichandler, encouraged Rothe to join her new directing program for NYU alumni.

More recently, Rothe was inspired by Paula Vogel's *Indecent*. Vogel, like Rothe, is a lesbian, and when Rothe saw the show on Broadway, it was only the second time that she had seen love between two women represented on stage.

See **INDECENT**, Page 3



DYLAN TOWNSEND / STAFF PHOTOGRAPHER

From left, Chautauqua Opera Company Young Artists Talin Nalbandian, mezzo-soprano, as Mother, Guest Artist Samina Aslam, soprano, as Mukhtar Mai, and Young Artist Nicola Santoro, soprano, as Annu, rehearse the chamber opera *Thumbprint*, which opens at 4 p.m. today in Norton Hall.

More than a 'Thumbprint' — Opera opens season with chamber work from Sankaram, Yankowitz, with Ben Seadia at helm

MEGAN BROWN
STAFF WRITER

From a young age, Omer Ben Seadia approached her craft with sagacity.

"I always wanted to be a director," Ben Seadia said. "I practiced performing because I knew that it would inform my work as a director."

She first performed when she was 15 with The Israeli Opera. It was the first of many collaborations.

"I ended up working for them for about a decade, so I owe all of my opera training to The Israeli Opera," Ben Seadia said. At The Israeli Opera, she had the opportunity to interact with all the departments that go into making an opera successful. This ultimately provided Ben Seadia with useful insight because, as a director, she coordinates every aspect of a production — from costume to set design — that brings an opera to fruition.

See **THUMBPRINT**, Page 3



PACKER

Packer to close week of looking outward with look inward, at America's 'Last Best Hope'

CASSIDEY KAVATHAS
STAFF WRITER

After a week of looking at America's relationships around the world, George Packer, author and staff writer for *The Atlantic*, will close out Week One by looking at America's state of internal well-being. Packer is returning to Chautauqua for the first time since 2013 to close the Week One Chautauqua Lecture Series at 10:45 a.m. today in the Amphitheater.

See **PACKER**, Page 4

Broadening

MUSICAL HORIZONS

In Amp, Sons of Mystro set to make violin sing

ALYSSA BUMP
STAFF WRITER

Few performers, or even large orchestras, can make the violin sing quite like the Sons of Mystro, whose eccentric musicality broadens the horizons of what genres can be performed with a classical string instrument.

Virtuosos Malcolm and Umoja McNeish push the bow of their violins to play hip-hop, pop, reggae and other genres of music that are not usually performed by a violin.

The Florida-raised brothers are set to perform at 8:15 p.m. tonight in the Amphitheater for a performance of modern hits, as well as an improvised piece.

The duo's name comes from their father's career in music; during the '70s and into the '90s, their father performed as DJ Mystro.

"Our pops never got to see us perform in our school because he used to be a taxi driver, ... but one day our mom said, 'You gotta go see them,'" Umoja McNeish said. "So he went to see us perform at a talent show in seventh grade. And when he saw it, a light bulb came up in his head. He decided to make a group and call us Sons of Mystro."

The duo was inspired by the Chautauqua-favorite violin and viola duo, Black Violin, known for electrifying performances and unique blends of classical, hip-hop and R&B music.

ILLUSTRATION BY **ADDYSON GIBSON** / DESIGN EDITOR



SONS OF MYSTRO

See **MYSTRO**, Page 4



BENNETT

Bennett to speak on what happens when America's conscience fails

KAITLYN FINCHLER
STAFF WRITER

The sociologist became a criminologist, then went into insurance and banking. Next, a broadcast journalist. Now a philanthropist and author. This is the broad spectrum of careers Georgette Bennett has held, intertwining throughout her life.

Bennett's work focuses on conflict resolution and inter-group relations. She speaks at 2 p.m. today in the Hall of Philosophy on "When America's Global Conscience Fails: How the Syrian Crisis Upended the World Order and How Individual Conscience Can Help to Put it Right."

See **BENNETT**, Page 4

IN TODAY'S DAILY



ACCEPTING FATE AS DESTINY

Guest chaplain Budde continues sermon series with reminder that other forces are at work.

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'NO ONE IS IRRECONCILABLE'

Desmond Tutu Center Director Battle lectures on using faith to move beyond trauma, differences.

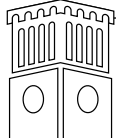
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THE HISTORY OF ORDER

AEI scholar Schake explores international affairs, their history and modern threats.

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TODAY'S
WEATHER



H **86°** L **64°**
Rain: **15%**
Sunset: **8:58 p.m.**

SATURDAY



H **78°** L **58°**
Rain: **24%**
Sunrise: **5:46 a.m.** Sunset: **8:57 p.m.**

SUNDAY



H **79°** L **60°**
Rain: **11%**
Sunrise: **5:46 a.m.** Sunset: **8:57 p.m.**

ENTERTAINMENT



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 **Briefly**. Submit information to Hal Stein in the Daily's editorial office. Please provide name of organization, time and place of meeting and one contact person's name with phone number. Deadline is 5 p.m. four days before publication.

Chautauqua Women's Club News

Join the Chautauqua Women's Club for Mah Jongg from 2:30 to 5 p.m. today at the CWC House.

Contemporary Issues Forum: Joan Garry will be at 2 p.m. on Saturday at the Hall of Philosophy. A book signing will follow. Joan Garry reception tickets are available at chautauquawomensclub.org.

American Foreign Policy and Americans' Values with Ann Wainscott

Ann Wainscott, assistant professor of political science at Miami University of Ohio, will lead a post-lecture discussion at 12:30 p.m. today in Smith Wilkes Hall titled "American Foreign Policy and Americans' Values" focused on both the Chautauqua Lecture Series and Interfaith Lecture Series this week.

Chautauqua Men's Softball League news

There will be two men's softball games tonight: Slugs vs. Arthritics at 5 p.m., followed by YAC PAC vs. Fish Heads at 6:30 p.m. at Sharpe Field. On Thursday, the Fish Heads beats the Slugs 22-13, and the Arthritics beat YAC PAC 19-18.

Annual Children's School Fourth of July Parade

Chautauqua Children's School annual Fourth of July Parade starts at 9:45 a.m. today at the Children's School. The route ends at 10 a.m. on the steps of the Colonnade. This year's parade is scheduled earlier than July 4, as Children's School attendees have spent all of Week One preparing for the event.

Bird, Tree & Garden Club news

Join naturalist Jack Gulvin for a Nature Walk at 9 a.m. today, starting at the lake side of Smith Wilkes Hall. At 12:30 p.m. today, starting at Fletcher Nature Park and Rain Garden, join Chautauqua Institution Supervisor of Gardens and Landscapes Betsy Burgeson for a Garden Walk.

School of Music news

At 10 a.m. today in McKnight Hall, Matthew Rose hosts an Opera Conservatory masterclass. At 2 p.m. today in Fletcher Music Hall, violinist Ray Chen gives a School of Music masterclass in advance of his Saturday evening performance with the Chautauqua Symphony Orchestra. At 4 p.m. today in Sherwood-Marsh Studios, Alexander Kobrin gives a Piano Program masterclass. Masks are required for all of these events.

Jumu'ah news

Jumu'ah, the Friday Muslim communal prayer, is 12:30 p.m. today in the Hall of Christ Sanctuary. The Jumu'ah service, which is open to all, combines the traditional elements of the Muslim worship experience with the opportunity to engage with questions to further your understanding about Islam. The instructional portion begins at 12:30 p.m.

The Jumu'ah prayer handout is available in both Arabic and English transliteration, with detailed explanations for those who wish to join in prayer or understanding. No special dress is required, and all are welcome. The instruction will be followed at 1 p.m. by Imam Feisal Abdul Rauf leading the Prayer live on Zoom from New York City.

Art in the Park news

Hosted by the Friends of CVA, Art in the Park runs from 12:30 p.m. to 4:30 p.m. Sunday in Miller Park. More than 70 vendors will be on hand, showcasing art by members of the Chautauqua community, artists-in-residence from the School of Art, and artisans from the region around Chautauqua Institution. Items for sale include ceramics, paintings, prints, Chautauqua-themed trinkets, pieces made of up-cycled materials, homemade soaps, hand-dyed silk clothing, organic cosmetics, embellished handbags and fine jewelry.

New this year is Open Mic at Art in the Park, with QR codes to sign up posted on fliers at the event.

Community Band Fourth of July Concert

Chautauqua Community Band needs players on all wind, brass, and percussion instruments. No rehearsal this year, and the concert is scheduled for 12:15 p.m. Monday on Bestor Plaza. Band shirts and lunch provided. Call conductor Jason Weintraub at 753-5250, or just show up.

THE CHAUTAUQUAN DAILY

LETTERS POLICY

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

Submit letters to:

Sara Toth, editor
stoth@chq.org

SHOWING UP AT THE NO SHOW



JOEELEN HUBBARD / STAFF PHOTOGRAPHER

Theater artist Doug Berky creates balloon animals for folks in the audience at his Family Entertainment Series performance of "No Show" Tuesday in Smith Wilkes Hall.



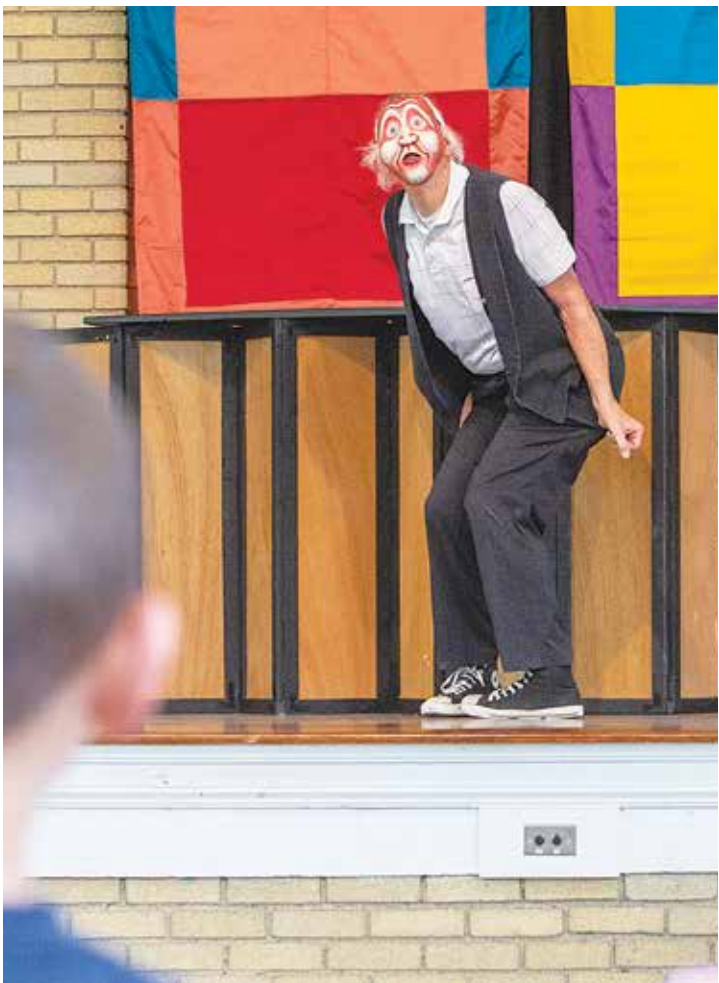
JOEELEN HUBBARD / STAFF PHOTOGRAPHER

Young Chautauquans laugh and look on as Berky juggles.



JOEELEN HUBBARD / STAFF PHOTOGRAPHER

Berky interacts with an audience member during "No Show."



JOEELEN HUBBARD / STAFF PHOTOGRAPHER

Berky uses an assortment of props, from masks to unicycles, to entertain his audience during his interactive show.

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<

FROM PAGE ONE

INDECENT

FROM PAGE 1

The first time was in Lisa Kron’s musical *Fun Home*, which also happened to be the last show Rothe directed before the world shut down in March 2020.

Indecent will open at 7:30 p.m. tonight in Bratton Theater. The Tony-winning play by Pulitzer Prize-winning playwright Vogel is a layered story about the writing and production of a Yiddish play, *The God of Vengeance*. *Indecent* centers on a ghostly troupe of actors reflecting on their experience with *The God of Vengeance*, which told the story of a brothel in a tiny, impoverished Polish town and the love affair between the brothel owner’s daughter and a sex worker. It campaigns for cultural respect for sex workers, tackling 21st century issues in the 1900s.

That play, written by Polish-Jewish playwright Sholem Asch in 1906 and brought to Broadway in 1923, was subject to censorship, and its participants were arrested due to



ROTHE

the depiction of same-gender love.

Indecent traces the embattled history of *The God of Vengeance* and spotlights overlapping marginalized communities, such as LGBTQ individuals, immigrants and Jewish people. It’s a story that spans decades and follows the rise of fascism, and eventually the Holocaust, in 20th-century Europe.

It’s also a musical, although that designation is contested – many descriptions refer to it as a “play with music.” Grammy winner Lisa Gutkin, who



There’s a language that we all speak. There’s a lot of relationships where we come together, share our visions together, spitball, and bounce off of each other in a really beautiful way.”

—LISA ROTHE

Director,
Chautauqua Theater Company’s *Indecent*

co-composed the music for the original production, is serving as music director for CTC’s production.

“There are musical numbers, and the music doesn’t further the plot,” Rothe said. “So it’s untraditional in terms of a musical that way, but the music is so powerful.”

Rothe said this is her 10th time returning to Chautauqua. CTC Artistic Director Andrew Borba thought she was the perfect candidate for this project.

“I’ve known Lisa, and I’ve known her work, for a very long time, and as soon as we were doing *Indecent*, she was the first person I thought of,” he said. “I thought, ‘That should be

Lisa’s show.’”

For this show, Rothe is reunited with a host of artists with whom she’s worked before: set designer Lee Savage, lighting designer Barbara Samuels and costume designer Nicole Wee. Rothe staged *Fun Home* with Wee at Barnard College earlier this year.

“There’s a language that we all speak,” Rothe said. “There’s a lot of relationships where we come together, share our visions together, spitball, and bounce off of each other in a really beautiful way.”

Rothe said she and Savage share an aesthetic and design sensibility that made their collaboration

easy. Rothe is a visual person, and as a director, part of her process involves finding images that speak to her and sharing them with her designers. For *Indecent*, she found images of ghosts, of attics, of light shining through windows.

Every show has its challenges, and Rothe identified industry-wide challenges of returning to live theater after the pandemic. But she said that the forced theater hiatus created the opportunity for the industry to slow down and reflect on the way they do things, and perhaps, create a new way going forward.

“Everybody’s talking about getting up to speed,

but in some ways, the speed that we were all working at before the pandemic was just not healthy,” Rothe said. “And I think there’s somewhat more awareness of what we can do, and maybe then, what we should do.”

She also believes that theater artists are uniquely suited to cope with uncertainty, which leads to resilience.

“It’s been challenging, but we are all experts, in a way, at living in the zip code of ‘I don’t know,’” Rothe said. “So there’s a lot of imagination and creativity at play. We’re all learning about how to have patience and a lot of grace as we try to move forward.”

Rothe is inspired by *Indecent*’s themes of resiliency and the indefatigable human spirit, and by how it represents theater’s life-changing potential.

“I’m so utterly grateful to be an artist, and to be surrounded by artists, and working on this piece of art right now,” Rothe said. “I’m just aware of how powerful of a tool that art can be.”

THUMBPRINT

FROM PAGE 1

The Israeli Opera also “is in and of itself sort of a miracle,” Ben Seadia said.

“It was founded by immigrants who wanted to explore, to bring in culture that they were working on outside of Israel when they emigrated,” Ben Seadia said, “but it has now become something totally unique. (It’s) still fueled by immigrants from all parts of the world, creating something that is so specifically Middle Eastern, that is Mediterranean, that is influenced by Europe, influenced by the United States, and then is completely, authentically Israeli.”

After spending over a decade with The Israeli Opera, she came to the United States in 2012. Since then, she has directed over 20 operas, and now she is the stage director for the Chautauqua Opera Company’s production of *Thumbprint*, which opens at 4 p.m. today in Norton Hall.

Thumbprint, premiered in 2019, tells the real-life story of the Pakistani feminist and activist Mukhtar Mai, who revolutionized the conversation surrounding both women’s education and sexual assault victims.

The opera draws from Mai’s own encounter with violent sexual assault. She brought her attackers to justice, and, rather than a financial settlement, she advocated for the construction of girls’ schools. These schools would address the illiteracy issue in Pakistan, which disproportionately affected women, leaving them with the ability to only sign their name with a thumbprint.

Chautauqua Opera and Ben Seadia planned to produce *Thumbprint* in 2020, but with the COVID-19 pandemic, they postponed their plans. It is the first of three productions scheduled for the 2022 opera festival that celebrates women’s rights.

“I’ve been living with this piece for at least three



SEADIA

years now,” Ben Seadia said, “which is an unusual treat when it comes to sort of preparing an opera.”

While preparing for *Thumbprint*, Ben Seadia has felt the weight of telling Mai’s story, especially since Mai and some of the people involved in her story are still alive. On the other hand, *Thumbprint* is a piece of art, so Ben Seadia focuses on balancing the two.

“The power of opera is expanding our perspective on this individual story into something that is more global,” Ben Seadia said.

Ben Seadia approached being a performer through the wider lens of a director. She brings this same care to each of her pieces, where she looks at their wider impact and thoughtfully uses her influence.

“My approach (to *Thumbprint*) hasn’t changed; the urgency with which I work has,” she said. “The events of the last three years have put a lot of my work into perspective of global events and of domestic events.”

She also pays a lot of attention to the performers who help bring this work to life.

“This is a piece that involves a lot of traumatic events,” Ben Seadia said.

She and the entire crew work to ensure people are mentally well while making sure they “don’t shy away from (*Thumbprint*’s) impact.”

A major theme of the op-



I really wanted to challenge myself to expand that as much as possible so that we see who these people are before and beyond the trauma and what their lives are (like) past the traumatic events that happened to them.”

—OMER BEN SEADIA

Director,
Chautauqua Opera Company’s *Thumbprint*

era is the trauma that Mai and her family go through, but that is only one of the focal points. There are also moments of joy dispersed throughout.

Ben Seadia said one of her favorite moments in the show is a scene between Mai, her sister Annu and their mother. It is before Mai’s sexual assault and offers perspective on the women’s relationship.

“It is a scene of joy, of playfulness, of camaraderie, of beauty – of this sense of community between these women that is so joyful in a relationship that then bonds them throughout the show,” Ben Seadia said.

She made a point to accentuate this joy.

“Often when you deal

with operas that have traumatic events, the focus goes to that,” Ben Seadia said.

That was not the way she wanted to do it. Without dulling any of the difficult topics, she tried to highlight these female relationships and their joy.

“I really wanted to challenge myself to expand that as much as possible, so that we see who these people are before and beyond the trauma and what their lives are (like) past the traumatic events that happened to them,” Ben Seadia said.

With the opera’s Pakistani setting, it interacts with the focus on global issues of Week One’s theme “What Should be America’s Role in the World?”

“*Thumbprint*, in a way, is not an escapist opera. It is

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FROM PAGE ONE

MAKING TIME TO PLAY



Chautauquans create art using torn tissue and construction paper during a Play CHQ event Wednesday on Bestor Plaza.



JOELEEN HUBBARD / STAFF PHOTOGRAPHER

MYSTRO

FROM PAGE 1

When Umoja McNeish was in third grade, his first year playing the violin, his county held a benefit concert for a teacher who had passed. It was held at the high school that Black Violin attended, and the concert was being held in honor of their teacher. This was the first time Sons of Mystro heard Black Violin.

“The next thing you know, we start hearing hip-hop music being played on the violin and the viola. Now mind you, we were kids. ... This was my first year playing, and Malcolm’s third year

playing (violin). We didn’t know what was possible,” Umoja McNeish said.

He was so enthralled by the performance, he went backstage to meet the artists.

“The only thing I could say is, ‘I wanna play just like you,’ and they said, ‘Well, you got to practice, practice, practice,’” Umoja McNeish said.

And so they did. The pair went home and watched Black Violin’s 2005 Apollo Amateur Night performance on YouTube and attempted to follow along with their instruments. Since hip-hop and reggae music were not written as sheet music for the violin at the time, the brothers

learned to play by ear.

“Without Black Violin, I honestly probably wouldn’t be playing the violin as a career right now,” Malcolm McNeish said. “It was an eye-opening experience.”

Umoja McNeish feels differently about what their future would be without Black Violin. With their father’s background as a DJ and their mother’s guidance toward creative expression through music, he felt performing was inevitable – they would have found their way to performing, and “even if it wasn’t the violin, it would have been something else.”

And it almost wasn’t the violin. Malcolm McNeish, the older brother of the pair, had nearly joined the school’s band and played the flute in third grade rather than the violin. But something changed his mind – the chance to go on a field trip to Disney World with the orchestra.

“I actually didn’t get to go (on a trip) until my 10th grade year of high school, ... but I wouldn’t have it any other way,” he said. “I’m thankful I didn’t play the flute because it would be a completely different story.”

Umoja McNeish followed his brother in pursuing the violin because he wanted to play with him. But, performing in the music industry has not always been easy for the pair.

“We’ve been through a lot. People have promised us certain things (that then fall through). We had to deal with the respect factor, as far as people respecting our craft,” Malcolm McNeish said.

In high school, the budding musicians had to balance classes, extracurriculars and perfecting their craft. They also struggled during the pandemic as they learned how to share their music online.

“(The pandemic) was a real challenge for us as well, but it created a lot of room for growth. ... We learned how to play at our worst, and make our worst sound amazing,” Umoja McNeish said.

Sons of Mystro hopes to impact its audience and the future generation in a positive way.

“Personally, I’m not that focused on the Grammys and things of that nature, unless getting that helps us affect more people in a positive way,” Umoja McNeish said. “My main intent is to create an experience for people to go to that gives them a sense of clarity in life ... and to inspire the children to secure a better life for themselves.”

At nearly every stop on their tours, the brothers try to go to local schools to host events for students. The duo plays a variety of genres at these workshops to combat stereotypes about what a vi-

olinist can play.

Sons of Mystro have always been managed by their father, DJ Mystro, and the group is complete with their childhood friend, DJ Venimis, who is the DJ behind their songs.

During tonight’s performance, they will be accompanied by a percussionist that goes by Junior.

First-time viewers can expect “to get up and dance; no questions asked. It is going to be an engaging, electrifying performance that makes them feel a part of what is happening,” Malcolm McNeish said.

Beyond experiencing the riffs and flows of the music, Umoja McNeish hopes the audience will take away meaning from the performance. He wants to impart the message “to be positive, to think outside of the box, to be true to yourself, be a good person, and put out good energy.”



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PACKER

FROM PAGE 1

“His voice certainly stayed with us, and his work continues to be prescient and thoughtful,” said Matt Ewalt, vice president and Emily and Richard Smucker Chair for Education. “So, to have him back at this time with as divided an American public as we have ... we’re honored to have him.”

Packer will reflect on the question “What Should be America’s Role in the World?” by discussing ideas from his most recent book, *Last Best Hope: America in Crisis and Renewal*.

“I’ll talk about how the upcoming elections reflect the divisions that I write about in my book,” Packer said. “I’ll talk about reasons why the divisions remain

so deep and policy ideas that I think could be helpful to the country but at the moment don’t seem to stand much chance of becoming reality.”

Packer wrote his last book throughout the pandemic and published it in summer 2021. Though much has changed since then, Packer believes the premise is the same. But, he’s admittedly “more pessimistic today than (he) was a year ago, when the book was published, about the chances of resolving some of our problems.”

The main analysis throughout his book focuses on what he calls the four Americas and how the country has become more divided over the last half century.

The four Americas include Free America, Real

America, Smart America and Just America. Free America is defined as economic conservatives and religious traditionalists whose organizing principle is a “Don’t Tread on Me” conception of liberty. Real America is described as white Christian nationalists who adhere to the principle of moral equality and resent experts and bureaucrats. Smart America is considered the winners of the new economy’s meritocratic competition for wealth and status. Just America is identity politics with race being its core. These Americas, he posits, represent a broken promise of democratic equality, rather than “the equality of Americans as citizens, as people with aspirations, and people who seek opportunity,” Packer said.

“We know that America has never been an equal society, but its desire to have access to all the opportunities of life as much as anyone else, that is the animating desire of Americans and is a central feature of our democracy.”

Ewalt said that after a week of looking outwards, Packer will pivot inwards.

“We saw this as an opportunity to reflect inward and to ask ourselves how can and how should the broader American public show up to the world,” Ewalt said. “George Packer’s recent work has been looking at our current condition as an American public, which has deep polarization, skepticism and cynicism ... and helps diagnose the state of that polarization, and makes a case for a national renewal.”

BENNETT

FROM PAGE 1

“In the case of Syria, there was a massive failure of America’s global conscience,” Bennett said. “That failure occurred on a couple of different levels on foreign policy failure, which I will talk about, but also a failure of humanity, a failure of our policy for refugees and displaced persons.”

She said the consequences have been massive in terms of both death counts, and geopolitics. Her hope for her closing presentation of the Week One Interfaith Lecture Series theme of America’s Global Conscience” is to motivate, inspire and empower her audience.

“I hope rather than de-

spairing about what goes on at the macro level, that it will inspire people to take action at the micro level,” Bennett said.

Her several career paths are all interwoven, Bennett said, and can all be tied back to her work as a sociologist. Bennett said she still uses resources from that job.

“Even though these seem like very diverse careers, all of them have a common thread,” Bennett said. “For all of them I use my sociologist’s tool kit in terms of the way I approach the work.”

Bennett founded the Tanenbaum Center for Interreligious Understanding in 1992, to continue her late husband, Rabbi Marc Tanenbaum’s legacy.

She has also founded

multiple organizations to help displaced people and refugees.

“When (my husband) died he left me very inspired,” Bennett said. “I just decided that nothing I had been doing in my professional life was as important as building on his work. At the time that he died, there were at least 50 conflicts being waged around the world based, at least in part, on religion.”

Bennett said these conflicts had caused the number of displaced people to rise from 40 million in the world at the time, to 100 million, where it sits in 2022.

In 2013, she founded the Multifaith Alliance for Syrian Refugees. Bennett and her family had been Hungarian refugees who escaped the Holocaust and

relocated to Queens, New York, so it’s an issue close to her heart.

“At the age of 67, in 2013, I read a report on the Syrian crisis issued by the International Rescue Committee. As a child of the Holocaust and a refugee myself, I was stunned by the magnitude of Syrian suffering,” Bennett told *Forbes* in 2021.

Throughout her life, Bennett has supported victims of religion-based war.

“I’m also going to tell a personal story about how one individual can confront a massive humanitarian crisis and the formula I used to address it,” Bennett said, “which resulted in delivering – as of now, but still counting – over \$250 million worth of aid, most of it directly benefiting 2.7 million Syrian war victims.”

RELIGION

‘There are other forces at work,’ Budde says; accept, transform

“The most difficult decision we have to make is to accept what we do not choose,” said the Rt. Rev. Mariann Edgar Budde at the 9:15 a.m. Thursday ecumenical morning worship in the Amphitheater. “As Howard Thurman said, we have to accept our fate as our destiny.”

Budde’s sermon title was “Accepting What We Do Not Choose.” The Scripture texts were Romans 5:1-5 and 2 Corinthians 12:7-10.

Jack was the partner of Budde’s sister Christine. He was diagnosed with stage 4 lung cancer and the prognosis was not great. He began chemotherapy and experienced awful side effects. Christine’s life narrowed from volunteer activities, taking care of grandchildren and helping Jack in his business, to just taking care of Jack.

One day she told Budde, “I now know every corner of this hospital complex. It was not what I planned for 2019, but it was what God had in mind.”

“This was her way of expressing how to come to terms with the awful situation,” Budde said, “to try to find God somewhere.”

Kate Bowler, assistant professor of American religious history at Duke Divinity School, said there are some lies people lean on to express hope when faced with the worst. People hope that the worst is part of a larger plan and not the worst thing possible.

Jack went into remission and was told to pursue his bucket list. But the tumors returned and he needed daily radiation. Christine was trying not to show her anger with the doctors who would not give up, but she knew that Jack would not give up until the doctors did. When the doctors told Jack there was nothing more they could do, he died the next day.

“The only thing in Christine’s control was how to respond to the situation. She chose love. Accepting what we don’t choose is the path of courage,” Budde said.

Denial is the first response to disaster.

“When the facts persist, we overlook the outcome we dread. Even in the Serenity Prayer, we first have to change the things we can before we accept what we cannot change,” Budde said. “Acceptance is not the same as passivity. Acceptance means we are actively engaged with what faces us.”

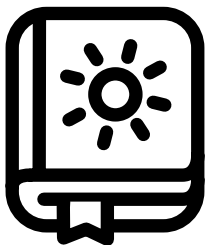
Budde was on a plane that hit a lot of turbulence.

The pilot came on and said, “Folks, we have hit a rough patch and there is no getting around it. The only way is through.”

“This is making peace with suffering,” Budde said.

For the apostle Paul, the price for his suffering was solidarity with Christ. It was a price he was glad to pay because he saw it as a path of transformation.

“Only once did Paul offer a glimpse of his inner struggle. He never disclosed what the thorn in his side was, but it was a constant companion. His prayer to have it removed was answered with sufficient grace to take it in,” Budde said. “Paul prayed three times for the thorn to be removed, but it was not. Where else can we turn but acceptance? That acceptance doesn’t come easily to me. I am willful, like to fix things, and I don’t let go of control without a fight.”



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

Budde suffers from chronic pain that began in her ankle and then settled into her lower back.

“I can’t sit for long, and I learned how excruciating chronic pain is,” Budde said. “My mother, who is a physical therapist, told me that my back was not supposed to hurt. Thanks, Mom.”

She tried chiropractors and Rolfing, which she described as “being known for discomfort and expense.” The Rolfing practitioner told her that her brain was caught in a pain loop and to tell it that nothing was wrong. Nothing made the pain go away, but Budde found relief in exercise, mediation and chiropractic treatments.

“First I had to accept that the pain was not going away. One of the chiropractors told me, ‘This is a condition that will make you healthier if you tend to the weakness and surround it with strength. So, you will live a long, healthy life,’” she said.

By not fighting her body, she freed her brain. It was liberating and she was able to feel empathy for others.

“Maybe this is what the Rolfing practitioner meant; telling someone that everything happens for a reason is like pouring salt on a wound,” Budde said. “Our only response to a person in pain is to be an empathetic presence. We are left to find the meaning, and it is ours to find.”

When there is no way out, it can be comforting and emboldening to speak with begrudging gratitude.

“As a friend said, ‘I am not grateful that it happened, but I am grateful for the person I have become,’” Budde said.

There is mystery in acceptance that becomes a transformative power in people’s lives. It is possible to find meaning in adversity, even if we want to avoid suffering.

Martin Luther King Jr. practiced redemptive suffering to accept suffering for the sake of others. King suffered death threats, being jailed in Alabama, having his home bombed, and a stabbing that could have killed him. He said that there were two ways to respond – bitterness, or transforming the suffering into a creative force. He tried to make a virtue of a way of life.

“His decision to return to Memphis to help the sanitation workers’ strike was like the parable of the Good Samaritan. One man stopped and offered dangerous unselfishness,” Budde said. “The priest and the Levite asked ‘If I stop, what will happen to me?’ The Samaritan asked ‘If I don’t stop what will happen to the man?’ The Samaritan asks what will happen to them; the price is high but provides a way forward.”



SEAN SMITH / STAFF PHOTOGRAPHER

The Rt. Rev. Mariann Edgar Budde, bishop of the Episcopal Diocese of Washington, opens her Week One sermon series Sunday in the Amphitheater.

In J.R.R. Tolkien’s “Lord of the Rings” trilogy, the wizard Gandalf tells Frodo that the ring came to him for a reason. Frodo wishes that event had never happened. Gandalf replies, “So do all who live to see such times.” But we choose how to respond.

“I will take the ring, but I don’t know the way,” Frodo answers him. Gandalf reminds him, “There are other forces at work besides the will of people,” Budde said.

“Don’t worry if you don’t get it right, there are other forces at work,” she said. “With God, we are all in, and our capacity for love will grow. We were surely called for this. Now go, talk among yourselves, share your stories and savor the goodness of the day.”

The Rev. George Wirth, retired senior minister of First Presbyterian Church, Atlanta, served as liturgist. Paul Burkhardt, a member of the Motet Choir since 1971, read the Scripture lessons. For the prelude, the Motet Consort played “Trio Sonata in D: Allegro Molto,” by C.P.E. Bach. The consort included Willie LaFavor on piano, Barbara Hois on flute and Deborah Grohman on clarinet. The anthem, sung by the Motet Choir, was “When I Survey the Wondrous Cross,” text by Isaac Watts and music by Gilbert M. Martin. Joshua Stafford, director of sacred music and holder of the Jared Jacobsen Chair for the Organ, conducted the choir, and Nicholas Stigall, organ scholar, provided the accompaniment. Stigall played the postlude, “Fanfare on Lyons,” by Raymond H. Haan. Support for this week’s services is provided by the Samuel M. and Mary E. Hazlett Memorial Fund.

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RELIGION



GEORGIA PRESSLEY / STAFF PHOTOGRAPHER
The V. Rev. Michael Battle, director of the Desmond Tutu Center at General Theological Seminary, speaks Tuesday at the Hall of Philosophy on “America’s Global Conscience: Is Anyone Irreconcilable?”

Battle: ‘No one is irreconcilable’ as all are children of God

ALYSSA BUMP
STAFF WRITER

Irreconcilable differences threaten the collective prosperity and unity of the American people, the V. Rev. Michael Battle warned, as these differences create division and prevent a harmonious coexistence.

Battle, director of the Desmond Tutu Center at General Theological Seminary in New York and Herbert Thompson Professor of Church and Society, spoke at the Interfaith Lecture Series Wednesday in the Hall of Philosophy to address how faith can challenge these differences.

Battle earned an undergraduate degree and a Doctorate in Theology from Duke University, a Master of Divinity from Princeton Theological Seminary, and a Master of Sacred Theology from Yale University.

He has written 11 books and worked closely with the late Archbishop Desmond Tutu, who ordained him in 1993. Tutu also married Battle and his wife, and all three of their children were baptized by him.

Battle’s lecture “America’s Global Conscience: Is Anyone Irreconcilable?” tested predetermined notions of whether conflicting viewpoints and beliefs can coexist.

“I’m a Christian. At least I say I love God. But talk is

cheap because I understand through Jesus’ golden rule that when I love God, I cannot help but love my neighbor as myself,” Battle said.

He confessed that his love for God is tested through irreconcilable differences between him and his neighbors.

Battle began to tell a story that would shape the rest of his lecture. The story detailed an experience he had the week prior in Raleigh, North Carolina, that depicted irreconcilable differences in everyday life. Battle was leaving a grocery store when a white woman asked him to return her shopping cart to the cart corral. The subtle microaggression of a white woman half-asking, half-demanding a Black man to return her cart reinvigorated in him trauma from his past.

Battle grew up watching “The Andy Griffith Show,” and distinctly remembers never seeing a Black person featured. In the eight years the show ran, only one Black person in one episode was ever given a speaking role.

He also recalled an experience in 1970, the first year of integrated school systems in Wayne County, North Carolina. Battle was in first grade and had an hour-long bus ride to school every day.

The audience in the Hall of Philosophy reacted with gasps of emotion as Battle

discussed what first appeared to be an average, mundane trip to school that ended up being filled with horror and anguish.

“I was always careful getting off the bus, as it would often stop in the middle of busy intersections with its wing stop sign expanded on its left side, expecting cars going 60 miles an hour to stop,” Battle said. “On several occasions, I (would) hear the consequences of my classmates getting hit by a car. ... These were the traumas embedded in my Black male body that I grew up with.”

These are the memories that flooded Battle’s subconscious as the white Southern woman asked him to return her cart.

“This question was a major test for me,” Battle said. “Am I a Christian? To answer this question ... I needed faith to move mountains. I needed faith to move beyond trauma, especially the trauma of irreconcilable difference.”

Battle believes that God has suffered trauma through his intrinsic vulnerability, saying that “such vulnerability inevitably leads to trauma. You cannot love and escape trauma.”

Faith, hope and love are also able to be restored, in Battle’s eyes, through the “power of bouncing back.” He touched on the relationship

“

Am I a Christian? To answer this question ... I needed faith to move mountains. I needed faith to move beyond trauma, especially the trauma of irreconcilable difference.”

—THE V. REV. MICHAEL BATTLE

Director,
Desmond Tutu Center at General Theological Seminary

between the individual and the collective that Mohamed Elsanousi’s lecture covered in great depth on Tuesday.

“A Christian dynamic identity is not static,” Battle said. “It creates a peculiar destiny in which an individual and community cannot be understood apart from one another.”

With the idea of the connection between the individual and the community, Battle asked the audience how anyone could truly be deemed irreconcilable: “How can heaven be heaven if someone is in hell?”

Battle sought to broaden the perspective of Americans’ predetermined notion that the only outcome of their differences is a zero-sum game.

Battle cited Scripture and “God talk,” or the ability to accurately portray God’s message, to help resolve these notions, but said doing

so isn’t always easy.

“Even Jesus struggled with God talk, especially when it came to seemingly irreconcilable differences,” Battle said.

Gun ownership in America is an irreconcilable difference many struggle to agree on. Battle shared statistics that show America’s unique position on civilian gun ownership.

He said there are more firearms than people in America, and data from the Graduate Institute of International and Developmental Studies in Geneva concluded that out of 230 other countries, America owns 46% of the entire global stock of civilian firearms. This percentage does not include law enforcement or military firearms.

“During President Obama’s tenure, ... there was a boom time for America’s gun manufacturers which doubled their annual output between the year 2009 and the year 2013,” Battle said. “And some say this boom was fueled in paranoia of a federal crack-down on gun ownership that never actually materialized. Others simply say it was because the United States elected its first Black president.”

God talk can be a great tool for navigating how to handle differences of neighbors, but it has also been used to muddle God’s true message.

“Instead of violent conquest disguised as God talk, we must patiently sift through discernment to understand God’s true voice,” Battle said. “Too easily, many people proclaim what God says as if God was some kind of ventriloquist act, ... and this is the great danger for us. As well, putting words into God’s mouth.”

Battle returned to his experience in the grocery store parking lot with the

white woman.

“Through God’s grace, I did push the shopping cart back to where it belonged. I don’t know how I didn’t see it before, but she had a limp,” Battle said. “I had a new perspective on the whole situation. And as a Christian, my primary identity is to have a new perspective on every situation.”

As Battle concluded his story, he recognized that his academic circle may get mad at him for choosing to tell this story to a predominantly white audience.

“I know my academic friends will call me a sellout and worse for saying this,” Battle said. “They will say I’m giving the shopping cart (a) happy ending to a white U.S. audience to make them feel less guilty.”

The irreconcilable differences that white and Black people may have does not have to be a zero-sum game, Battle said, and these differences were taken away and replaced with a miracle when he was baptized and became God’s child. Battle said no matter what race people are, they are a family as the children of God.

Battle closed his lecture with a note on the importance of the Black Lives Matter movement.

“The heroes and heroines in the Black Lives Matter movement moved the conscience not only of the United States, but of the whole world,” Battle said. “Their brilliant claim of particularity matters in being Black. Otherwise, a dominant white culture will behave as if Black people are invisible and irrelevant to the foil of white identity.”

Despite the injustices, irreconcilable differences and inequalities Battle knows as a Black man, he believes in the ability to reconcile.

“In Christ, no one is irreconcilable,” Battle said. “Not even the devil.”



GEORGIA PRESSLEY / STAFF PHOTOGRAPHER

LECTURE



DYLAN TOWNSEND / STAFF PHOTOGRAPHER

Kori Schake, director of foreign and defense policy at the American Enterprise Institute, speaks Thursday in the Amphitheater.

Schake reflects on history of international order, its most recent threats

CASSIDEY KAVATHAS
STAFF WRITER

Kori Schake, who leads foreign and defense policy studies at the American Enterprise Institute, reflected on how Chautauqua Institution started as a training school for Sunday school teachers – a profession she can relate to in some ways.

“I’m always shocked when I’m in government or political jobs and people think I’m either a ruthless killer or a shameless political hack, because I think it’s so obvious that I’m a school teacher. I’m Winslow Homer’s prairie school teacher standing at a chalkboard talking to farm kids about geometry,” Schake said. “So thank you, farm kids, for showing up to talk about the geometry of the international order.”

Schake’s lecture focused on three main aspects: the international order – including how the United States became so prominent – the contemporary challenges to the international order, and how President Joe Biden has handled these challenges. At 10:45 a.m. Thursday in the Amphitheater, Schake hoped to answer these questions and more as part of the Chautauqua Lecture Series’ Week One theme of “What Should be America’s Role in the World?”

Schake defined the international order as the interaction of states as they attempt to preserve and advance their interests.

“Historically, the tools that states use for that are the strength of their economy, the use of military force, but also, increasingly over the last several hundred years, ideology,” said Schake, who has worked in various positions in the U.S. State Department and Department of Defense, including as a NATO military expert under Colin Powell.

The international order comes with at least 300 years of history. Schake believes that its history can start anywhere, with The Enlightenment or the Revolutionary War. In the last 150 years, Schake said, the United States has been an incredibly disruptive force to the international order.

“Martin Luther King and President Obama were fond of saying that the arc of his-



It falls to all of us, all of the time, to mobilize ourselves as (a) civic society, to hold our government accountable, to sustain and uphold democracy in our own country, and to advance it where possible in the world. The absolute best way to protect and advance democracy in the world is to protect and advance democracy in the United States.”

—KORI SCHAKE
Director,
Foreign and Defense Policy Studies,
American Enterprise Institute

tory bends towards justice. That’s actually not true,” Schake said. “It only bends towards justice when people of good faith grab a hold of it and wrench it in that direction.”

This true disruption can be seen in the War of 1812 and the Monroe Doctrine, she said, as well as in the relationship between Britain and the United States as, respectively, superpower and rising rival superpower.

“(The United States) are actually going to be a force for democratizing the international order,” Schake said.

American power has become increasingly influential in the international order and is associated with the overall political culture of the United States, Schake said. One example of this is Britain’s policy decisions during the American Civil War, which include not recognizing the seceded states as a new nation. “Who we are as a political culture constrained the government of the strongest power of the international order to make moves it manifestly believed were in its own best interest,” Schake said. “Ideology begins to creep in important ways, both in advance of American power and in the resistance to it.”

Schake focused on the 1890s, when a political challenge occurred. A democratized Britain found more similarities with the United States than other countries, which allowed for a transfer of power from Britain to America.

“Great Britain decided that it can allow the United States to become dominant

because our power will add to their power,” Schake said.

British and American relationships changed through industrialization and westward expansion. The United States was no longer looking only inward, but rather outward, on expansion and globalization through the international order, Schake said.

Following World War II, when the United States “emerges as the only great power that isn’t destroyed by the war and can dictate the terms of the international order,” Schake said, the country constructs “an international order of agreed rules, of consensual rulemaking and enforcement.”

Schake reflected on globalization through this international order.

“The order that has made the United States and everybody else safer and more prosperous than they have been is the international order. ... It is popular these days to decry the perils of globalization but,” Schake said. “... In 1980, 42% of the people in the world lived in conditions of extreme poverty. Today less than 9% of the world live in conditions of extreme poverty.”

When it comes to the international order, not everyone wants it to succeed, regardless that the systems and rules from the international order give time to organize in a crisis, Schake said.

“The most important rule of the international order the United States and its allies created out of the ashes of World War II was that you can’t violate the sovereignty of another



state,” Schake said. “What we are seeing now is Russia attempting to overturn that rule.”

Russia’s refusal of Ukraine’s sovereignty and terror campaign in its war, she said, is a threat to the international order.

“The president of Russia believes that Ukraine has no right to sovereignty; that Ukrainians have no right to decide for themselves what their culture is, what language they speak, where their borders lie,” Schake said. “... This is the policy that President Biden has gotten more right than anything else, which is to argue the principle of state sovereignty, that people have rights and they loan them in limited ways by consent to governments.”

Schake said the rapid declassification of intelligence and sharing it with the public, as well as Biden and other leaders’ weaponization of the international financial network, has

shown commitment to the Ukrainian war effort.

“What President Biden was trying to do is important,” Schake said “Russia is a country that could physically destroy the United States, and he is trying to limit the upward risk of escalation, that is, to give Ukraine enough assistance to win, but to do it in a way that does not provoke Russia to attack the United States or its 29, now almost 31, NATO allies.”

Schake then reflected on what the leaders of Russia and China have learned about the United States from Biden’s leadership. The United States is willing to lead the free world, to make sacrifices and run risks on behalf of people fighting for their freedom, Schake said.

“What I fear Russia and China are learning, despite all the good decisions President Biden and his fellow leaders of the free world have made, are that the

United States won’t risk war against another nuclear power,” Schake said. “That the United States will rush its military forces out of harm’s way.”

With this lesson, Schake worries that if China and Russia act fast enough, the free world won’t have time to organize. She said that the United States’ withdrawal from Afghanistan undercuts the reliability and credibility of how the United States acts in a crisis.

Schake closed her lecture with the idea of justice and civic liberty.

“It falls to all of us, all of the time, to mobilize ourselves as (a) civic society, to hold our government accountable, to sustain and uphold democracy in our own country, and to advance it where possible in the world,” Schake said. “The absolute best way to protect and advance democracy in the world is to protect and advance democracy in the United States.”

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A TUNE WORTH DANCING TO



Ruth Greenhaw checks out Walter Singer’s viola while he practices Tuesday on Bestor Plaza.



Above left and right, Chautauquans form an impromptu dance group Tuesday on the plaza as Singer’s music fills the evening air.

Bellowe Lectureship underwrites Packer

The Arnold and Jill Bellowe Lectureship provides funding for George Packer’s lecture at 10:45 a.m. today in the Amphitheater.

Arnie and Jill Bellowe, originally from Moreland Hills, Ohio, and now living in Santa Barbara, California, bought their Chautauqua Shores residence in 1972. They established this endowment fund in 1990 to support the lecture platform at Chautauqua. The Bellowes also pledged their support to the 2017 Promise Campaign.

Arnie supported the campaign to build a new Bratton Theater and served as Chautauqua’s theater team chair. Over the years he has taken advantage of Special Studies courses and continues to take advantage of all that Chautauqua has to offer, especially the lectures. In their hometown of Santa Barbara, Arnie is involved with Santa Barbara City College and the University of California, Santa Barbara as a student and supporter.

Jill served as a member of the Chautauqua Institution Board of Trustees from 2007

to 2015, where she chaired the Program Policy Committee. Jill holds a master’s in counseling, specializing in PTSD, and taught at both Cuyahoga Community College and Santa Barbara City College. Jill has always loved the theater and was a founding member of Friends of Chautauqua Theater. She later became president of the FCT from 1997 to 1999.

Chautauqua is a family tradition for the Bellowe family, with their two children, Stacy Tager and Greg Bellowe, and their four grandchildren, all being lifelong Chautauquans.

Presbyterian Fund provides for Bennett

The Presbyterian Association of Chautauqua Religious Lectureship Fund sponsors the Interfaith Lecture by Georgette Bennett at 2 p.m. today in the Hall of Philosophy.

The lectureship was established in 1989 through gifts made by members and friends of the Presbyterian Association of Chautauqua in recognition of the association’s 100th anniversary. The

Presbyterian Association of Chautauqua was incorporated on Aug. 27, 1889, with the immediate purpose of selecting and purchasing a site for the construction of a Presbyterian headquarters on the grounds. The headquarters, located on the south end of the Amphitheater, was the first brick building constructed at Chautauqua and was first fully occupied for use during the 1891 season.

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CROSSWORD

By THOMAS JOSEPH

ACROSS

1 Plotters’ group

6 Some turns

11 Ease up

12 Parts of hearts

13 In the raw

14 Subway support

15 Flying star

16 Small beards

18 Failure

19 Shade source

20 Like the desert

21 Pharaoh symbols

23 Losing plans

25 Bonanza stuff

27 Moody music

28 Public outcry

30 Diamond workers

33 Haddock’s home

34 Mattress attachment

36 Heady brew

37 Smallest Great Lake

39 Caffeine source

40 Nary a soul

41 Lusitania sinker

43 Tony winner

44 V fliers

45 Docket listings

46 Moved slowly

DOWN

1 Ottawa’s nation

2 Old counter

3 Steak sides

4 Put away

5 Pigeon’s perch

6 Wyoming city

40 Nary a soul

41 Lusitania sinker

43 Tony winner

44 V fliers

45 Docket listings

46 Moved slowly

1 Ottawa’s nation

2 Old counter

3 Steak sides

4 Put away

5 Pigeon’s perch

6 Wyoming city

7 Coup d’—

8 Southern side

9 Floor workers

10 Pert

17 Dated

22 — Lanka

24 Ostrich cousin

26 Menu choices

28 Lady of Spain

29 TV’s “Cobra —”

31 Make happy

32 On the sofa

33 Boom type

35 Over-charge

38 Writer Rice

42 Arthur of TV

7 Coup d’—

8 Southern side

9 Floor workers

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42 Arthur of TV

AXYDLBAAXR is LONGFELLOW

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

7-1 CRYPTOQUOTE

OGZGEQGZB GPF ZQOF GZE
ITHQMF. QM’B ZTM XJBM G
BMFPFTMAIF. — XJBMQZ MPJFGJ
(DGIIA OGZGEG EGA MT TJP
ZFQVDUTPB MT MDF ZTPMD!)

Yesterday’s Cryptoquote: THERE ARE NO PASSENGERS ON SPACESHIP EARTH. WE ARE ALL CREW. — MARSHALL MCLUHAN

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.

Conceptis Sudoku

By Dave Green

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

Difficulty Level ★★★★★

7/01

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

Difficulty Level ★★★

6/30

LITERARY ARTS

Sorell to give 1st-ever in-person CLSC Young Readers talk

WILL KARR
STAFF WRITER

The pages of many U.S. history textbooks start with Christopher Columbus. But, Cherokee author and activist Traci Sorell is working to ensure that history is taught accurately and that no pages are left out.

“When we teach history, we jump right to Christopher Columbus, and Native Americans disappear by the 1900s,” Sorell said. “And there is history after that point. And people need to be aware of it if they are going to be living in this country – everyone needs to be an informed citizen.”

Sorell writes fiction and nonfiction books, as well as children’s poems. Many of her books focus on Native American themes, topics and issues. In her nonfiction children’s book, *We Are Still Here!: Native American Truths Everyone Should Know*, Sorell conveys how Native American communities are fighting for contemporary visibility and representation in a society that has forgotten about their existence.

Despite the obstacles that Native American communities have faced throughout history, including forced migration and assimilation, as well as genocide, Sorell shows

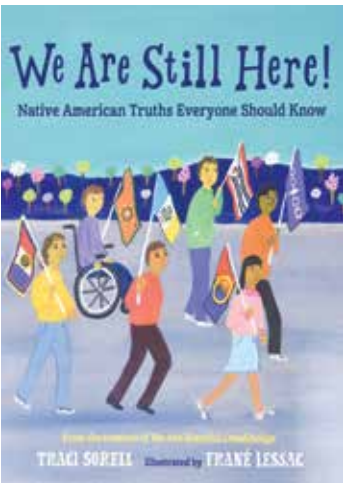


SORELL

how Native American communities are still here and not of the past. She highlights the resilience and perseverance of Native Americans.

We Are Still Here! is the Week One pick for CLSC Young Readers, and Sorrell will discuss it at 4:30 p.m. today in the Hall of Philosophy, the first-ever in-person CLSC Young Reader’s presentation. Sorell, who gave a virtual talk on CHQ Assembly in 2021 for CLSC Young Readers, said her book offers readers information on “everything that they never learned in school about Native Americans past, present and future.”

“I didn’t really learn about things that happened to other Native nations outside of my own until I went to college,” Sorell said. “In



college I was like, ‘What is going on? Why didn’t I learn this in elementary school?’”

She said this was her motivation for writing *We Are Still Here!*; she wanted to create a book that “gave everyone an accessible entry point to start learning.”

Although Sorell’s book is intended for children, people of all ages can learn about Indigenous history and topics.

“As much as the book is for children,” Sorell said, “it is also accessible to those who never had any educational resources about Native Americans in high school, and may or may not have gone to college. Even if they had gone to college, they probably never learned anything. We just have a huge amount of ignorance.”



I am in a position where I don’t always create the books myself. I also mentor and help other people from Native nations write stories and bring their art to the world ... I want to do that as much as I can, as well. For so long, we, as Native people, have not had that representation, and literature has suffered tremendously for it.”

—TRACI SORELL

Author,

We Are Still Here!: Native American Truths Everyone Should Know

In the book, Sorell introduces the reader to Native American history while discussing contemporary Native American topics, such as tribal sovereignty. Many individuals are not even aware of the existence of contemporary Native Americans – that tribal nations and governments still exist in the United States today.

“Many of the topics discussed in the book are still not a part of the school curriculum. And they should be,” Sorell said. “You should not be completing K-12 education in this country and not know about Native nations”

Through her work as an author, an activist and a federal Indigenous law attorney, Sorell is working to amplify Native American voices and stories.

“I am in a position where I

don’t always create the books myself,” Sorell said. “I also mentor and help other people from Native nations write stories and bring their art to the world, ... I want to do that as much as I can, as well. For so long, we, as Native people, have not had that representation, and literature has suffered tremendously for it.”

As a member of the Cherokee Nation of Oklahoma, Sorell believes that it is highly important for Native American communities and minorities to start telling their own stories and narratives.

“On my part, I want to be engaging, but I also want to be accurate,” Sorell said. “There have been plenty of times where non-Native people are telling the stories of Native nations and frankly, they have gotten it totally wrong”

In Sorell’s book, the chil-

dren are the ones who are controlling the narrative.

“And ironically, isn’t that what always happens these days?” Sorell said. “It’s the younger kids who are the ones that are actually teaching the adults.”

Growing up, Sorell said that she did not have access to as much diverse literature as young do in 2022. She works to provide young people with access to the resources and representation she never had.

“Part of why I write, fiction and nonfiction, is because I want better for young people. They deserve better,” Sorell said. “Young people today know their intersections and identities, and they want to see that reflected in literature. Adults writing for children have to be smart enough to reflect that.”

Writer-in-residence Han to share stories of healing in Brown Bag

CHRIS CLEMENTS
STAFF WRITER

In her forthcoming novel, *The Apology*, Jimin Han put herself in the story even though she’s not the main character.

“This book is more autobiographical in some ways,” said Han, an author, educator and the Week One prose writer-in-residence for the Chautauqua Writers’ Center. “I’m going to talk about that (in my Brown Bag lecture) and how I managed my own family’s expectations of my novel.”

The novel follows a 105-year-old Korean woman who returns to the United States in order to prevent a terrible tragedy from occurring in her family, Han said. And although the woman in the novel dies, Han said the book’s narrative continues.

“I wrote *(The Apology)* with a friend of mine who was diagnosed with a brain tumor – he died a year later, but we wrote together for that year,” she said. “He wrote a memoir and I wrote my novel, and we talked each week and shared pages. It was in the middle of the COVID-19 pandemic. I ended up selling my book the same month he died.”

The Apology, set to release in 2023, comes after her 2017 literary success, *A Small Revolution*. This novel



HAN



As writers, I feel like we’re always asking ourselves, ‘What do we do?’ So I have to say, writing *The Apology* was really helpful to me.”

—JIMIN HAN

Prose writer-in-residence,
Chautauqua Writers’ Center

abandons a concrete timeline and uses removed narration to convey the resonating impact of revolutions, both big and small. *A Small*

Revolution won a designation as the Pleiades Editors’ Choice and a spot on Entropy’s Best Fiction list in 2017.

Han, who teaches at both Pace University and Sarah Lawrence College, will give a Chautauqua Literary Arts Brown Bag lecture titled “Story Is Healing” at 12:15 p.m. today on the porch of the Literary Arts Center at Alumni Hall. Han will discuss writing *The Apology*, and how the grief surrounding the book’s origin played a role in its creation.

“There’s a lot of talk about the role of art in difficult times,” she said. “We see in totalitarian regimes – art is the first thing that gets banned. Even in our country now, we’re seeing the banning of books everywhere. As writers, I feel like we’re always asking ourselves, ‘What do we do?’ So I have to say, writing *The Apology* was really helpful to me.”

Han said that with *The Apology* she knew she would venture into the territory of writing about her family in a fictional way.

“I’m going to talk (in my lecture) about writing about life in some ways,” she said. “And I’m going to discuss using writing to deal with grief.”

Han attended Sarah Lawrence College for her Master of Fine Arts in creative writing, and she said she encourages writers to look into attending MFA programs because of the sense of community they can bring.

“I think students should try their best to continue to

think about what they can add to their literary community,” she said. “You’ll become part of it, and that will make it easier to get published, to help others who are behind you. Even on social media, if you share what you think about a book, that writer will be so grateful.”

Han, who grew up in Jamestown, New York, said simply the act of returning to the grounds of Chautauqua – the place where she had her high school graduation – is healing for her.

“It’s going to be really good for me to come back,” she said.



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PROGRAM

F

FRIDAY
JULY 1

CANADA DAY

“Connections I: CVA School of Art Residents Exhibition” opens. Fowler-Kellogg Art Center, second floor

6:00 Sunrise Kayak & Paddleboard. Sign up with payment one to two days before event at 716-357-6281 or sportsclub@chq.org. Sports Club

7:00 (7–11) Farmers Market

7:00 (7–9) “Dawn Patrol” Round Robin Doubles. Chautauqua Tennis Center

7:45 Mystic Heart Interspiritual Meditation: Spiritual Practices of World Religions. Leader: Bhante Chipamong Chowdhury (Theravada Buddhism/Mindfulness Meditation.) Presbyterian House Chapel

7:45 Episcopal Holy Eucharist. Episcopal Chapel of the Good Shepherd

8:00 Daily Word Meditation. (Programmed by Unity of Chautauqua.) Hurlbut Church

8:45 Catholic Mass. Episcopal Chapel of the Good Shepherd

8:55 (8:55–9) Chautauqua Prays For Peace Through Compassion. Hall of Missions Grove

9:00 Nature Walk & Talk. (Programmed by the Bird, Tree & Garden Club.)

Jack Gulvin, naturalist. Meet at lake side (back) of Smith Wilkes Hall

9:15 ECUMENICAL WORSHIP. “The Hidden Virtue of Perseverance.” The Rt. Rev. Mariann Edgar Budde, bishop, Episcopal Diocese of Washington. Amphitheater

9:15 Jewish Discussions. (Programmed by Zigdon Chabad Jewish House.) “Kabalah on Meditation and Song.” Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House

10:00 Opera Conservatory Masterclass. Matthew Rose. Masks required. McKnight Hall

10:00 Children’s School Independence Day Parade. Thursday Morning Brass. Colonade Porch

10:15 Service of Blessing and Healing. UCC Randell Chapel

10:45 CHAUTAUQUA LECTURE SERIES. George Packer, author, *Last Best Hope: America in Crisis and Renewal*. Amphitheater

11:00 (11–5) Gallery Exhibitions Open. Fowler-Kellogg Art Center and Strohl Art Center

12:15 Prose Writer-in-Residence Brown Bag Lecture. (Programmed by the Chautauqua Writers’ Center.) Jimin Han. Literary Arts Center at Alumni Hall Porch

12:15 Challah Baking Class. (Programmed by Zigdon Chabad Jewish House.) Zigdon Chabad Jewish House

12:15 Twelve Step Meeting. Marion Lawrance Room, Hurlbut Church

12:15 Chautauqua Dialogues. (Sponsored by the Department of Religion.) Everett Jewish Life Center

12:30 (12:30–1:30) “American Foreign Policy and American’s Values.” Post-lecture discussion. Ann Wainscott, assistant professor of political science, Miami University

of Ohio. Smith Wilkes Hall

12:30 Jumu’ah Prayer. (Programmed by the Department of Religion.) Imam Feisal Abdul Rauf, The Cordoba House. Zoomed into the Hall of Christ

12:30 Garden Walk & Talk. (Programmed by the Bird, Tree & Garden Club.) Betsy Burgeson, supervisor of garden and landscapes, Chautauqua Institution. Meet at Fletcher Hall Nature Park and Rain Garden

12:30 Play CHQ. (Programmed by Youth and Family Programs.) Speckled Painting. All ages. Bestor Plaza

12:45 Lecture. “Deepening One’s Awareness of God’s Presence: The Value of Spiritual Direction.” The Rev. Mark Nowak. Methodist House Chapel

2:00 INTERFAITH LECTURE SERIES. “When America’s Global Conscience Fails: How the Syrian Crisis Upended the World Order and How Individual Conscience Can Help to Put it Right.” Georgette Bennett, founder and president, Tanenbaum Center for Interreligious Understanding. Hall of Philosophy

2:00 School of Music Masterclass. Ray Chen, violin. Masks required. Donations welcome. Fletcher Music Hall

2:00 Operalogue. (Programmed by Chautauqua Opera Company.) Thumbprint. Norton Hall

2:00 Public Shuttle Tour of Grounds. Fee. (Purchase tickets at Main Gate Welcome Center. This tour is handicap accessible.) Leave from Main Gate Welcome Center

2:30 Mah Jongg. (Programmed by the Chautauqua Women’s Club.) Memberships available at the door. CWC House

3:00 “Connections I: CVA School of Art Residents Exhibition” opening reception. Fowler-Kellogg Art Center

3:30 Chautauqua Dialogues. (Sponsored by the Department of Religion.) Hurlbut Church

3:30 Chautauqua Dialogues. (Sponsored by the Department of Religion.) UU House

3:30 Chautauqua Dialogues. (Sponsored by the Department of Religion.) Episcopal Cottage

4:00 OPERA. Thumbprint. Norton Hall

4:00 School of Music Piano Program Masterclass. Alexander Kobrin. Masks required. Donations welcome. Sherwood Marsh Piano Studio

4:30 CLSC Young Readers. Traci Sorrell, author, *We Are Still Here: Native American Truths Everyone Should Know*. Hall of Philosophy

5:00 Hebrew Congregation Evening Service. “Kabbalat Shabbat: Welcoming the Sabbath.” Rabbi Cookie Olshein. Susan Goldberg

DYLAN TOWNSEND / STAFF PHOTOGRAPHER

Ben Folds performs Tuesday in the Amphitheater as part of his “In Actual Person Live For Real Tour.”

3:30 Chautauqua Dialogues. (Sponsored by the Department of Religion.) Hurlbut Church

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Schwartz, cantorial soloist. Miller Park (rain venue, Smith Wilkes Hall)

7:30 THEATER. *Indecent*. Bratton Theater

8:15 SPECIAL. Sons of Mystro. Amphitheater

lunch to follow. Hurlbut Church Sanctuary

12:30 Play CHQ. (Programmed by Youth and Family Programs.) Free play and equipment check out. All ages. Boys’ Club

1:00 (1–5) Gallery Exhibitions Open. Fowler-Kellogg Art Center and Strohl Art Center

2:00 Contemporary Issues Forum. Joan Garry, author; nonprofit leadership expert. Hall of Philosophy

2:00 Public Shuttle Tour of Grounds. Fee. (Purchase tickets at Main Gate Welcome Center. This tour is handicap accessible.) Leave from Main Gate Welcome Center

3:15 Chautauqua Dialogues. (Sponsored by the Department of Religion.) Women’s Club at Hall of Missions

4:00 Chamber Music. Metamorphosis. Elizabeth S. Lenna Hall

5:00 Catholic Mass. Hall of Philosophy

8:15 CHAUTAUQUA SYMPHONY ORCHESTRA. “Ray Chen Plays Mendelssohn.” Rossen Milanov, conductor. Ray Chen, violin. Amphitheater

• Antonin Dvořák: In Nature’s Realm Overture, B. 168, op. 91

• Felix Mendelssohn: Violin Concerto in E minor, op. 64

• Claude Debussy: La Mer

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St. Augustine of Hippo, Confessions

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