

For AAHH talk, Brown to discuss role Black churches can play in fighting food insecurity



BROWN
NICK DANLAG
STAFF WRITER

When the Rev. Heber M. Brown III was 9 years old in a social studies class, he remembers learning about many notable figures, like Napoleon Bonaparte and King Louis XIII, but he knew something was missing.

“As a little boy, I’m like, ‘OK, that’s nice – but I don’t see nobody that looks like me. Where are we?’” said Brown, founding director of Orita’s Cross Freedom School, an African-centered youth educational program based out of Pleasant Hope Baptist Church in Baltimore, where he is also senior pastor.

So Brown asked his teacher, whose face went red, “beet red.” The teacher stammered and stumbled over his words.

“I didn’t even realize fully what I said,” Brown said. “It was an honest question from a 9-year-old boy. I wanted to hear about myself in the stories.”

Brown knew from his teacher’s response that there was a lot more to the story. As Brown grew older, he continued to ask questions and examine the education system in the United States.

“We’re often taught history from the perspective of the conquerors, from the perspective of the warlords and from the perspective of the oppressor,” Brown said.

At 1 p.m. EDT today on the CHQ Assembly Video Platform, Brown will talk about the role Black churches can play in addressing food insecurity and advancing society. He will present his talk as a part of the African American Heritage House 2021 Lecture Series.

Eventually, Brown said, he was introduced to many different perspectives of history, mainly through books like Paulo Freire’s *Pedagogy of the Oppressed*; bell hooks’ *Teaching to Transgress*; Howard Zinn’s *A People’s History of the United States*; and James W. Loewen’s *The Lies My Teacher Told Me: Everything Your American History Textbook Got Wrong*.

See **BROWN**, Page 4

A Supreme Chorus



KRISTEN TRIPLETT / STAFF PHOTOGRAPHER

From left, Chautauqua Opera Company Guest Artist Chauncey Packer, as Justice Antonin Scalia, Young Artist Michael Colman, as The Commentator, and Young Artist Kelly Guerra, as Justice Ruth Bader Ginsburg, rehearse for the company’s production of *Scalia/Ginsburg* on Wednesday in the Performance Pavilion on Pratt.

CHAUTAUQUA OPERA OPENS SEASON WITH ‘SCALIA/GINSBURG’

DAVID KWIATKOWSKI
STAFF WRITER

Supreme Court Justices Ruth Bader Ginsburg and Antonin Scalia famously had a very close friendship, despite being on opposite sides of the political spectrum.

They did have some similarities, though.

They both had birthdays in March, making their astrological signs Pisces. They were both New York natives. Ginsburg was born and raised in Brooklyn, while Scalia was born in New Jersey and raised in Queens. They both served on the

U.S. Court of Appeals for the District of Columbia Circuit.

However, one of their common interests brought them closer than any statute in the Constitution ever could: their mutual love of opera.

Chautauqua Opera Company’s first production of the season, *Scalia/Ginsburg: An Opera by Derrick Wang*, explores this complex relationship in American history. It opens at 4 p.m. today at the Performance Pavilion on Pratt.

See **SCALIA/GINSBURG**, Page 4

An Enduring Sound



PAULA OSPINA / DAILY FILE PHOTO

The Hot Sardines perform June 27, 2017, in the Amphitheater. The jazz band returns to Chautauqua with a show at 8:15 p.m. tonight in the Amp.

THE HOT SARDINES SWING BACK INTO AMP WITH ‘JOYFUL’ JAZZ

NICK DANLAG
STAFF WRITER

Despite playing relatively older genres, like vintage pop and Dixieland jazz, The Hot Sardines first came to be in a very modern way: a Craigslist ad. Elizabeth Bougerol, a singer and co-leader of the band, and Evan Palazzo, a pianist and bandleader, both separately answered the call for jazz players, hit it off, and started playing.

But they didn’t have a name when signing up for their first performance. The group knew they wanted the word “hot” because their backbone was their love of hot jazz

from the 1920s and ‘30s. Then, at the venue, Bougerol saw a tin of sardines packed in cayenne pepper with the label “Hot Sardines.”

“When I heard her suggest this,” Palazzo said, “I thought, ‘Hot Sardines, that’s perfect.’”

At 8:15 p.m. tonight in the Amphitheater, Palazzo and the group will be playing songs off of their newest album, *Welcome Home, Bon Voyage*, plus an album they are currently working on, as well as many classics from vintage pop, swing and Dixieland jazz.

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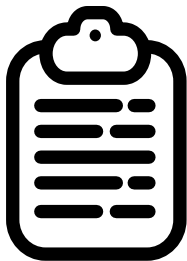


SET THE STAGE FOR THE WORLD
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Emory professor Laderman draws connections between drugs, religion in Interfaith Lecture.
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LITERARY ARTS



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. Submit information to the Daily's Editorial Office manager Breanna Nelson via email at daily@chq.org. Deadline is 5 p.m. four days before publication.

Bird, Tree & Garden Club Garden Walk

Join Betsy Burgeson, supervisor of gardens and landscapes at Chautauqua Institution, at 10:30 a.m. today starting at Miller Park Rain Garden along South Lake Drive for a BTG Garden Walk.

Softball league news

At 5 p.m. today at Sharpe Field, the Slugs play the Fish Heads.

Non-perishable food drive

Chautauquans can dispose of sealed, nonperishable foods, such as boxed and canned items, in the gold-papered cartons on the floor inside the north entrance of the Post Office Building. Mayville Food Pantry makes the food available to needy families in Chautauqua Lake Central School District. For more information, contact James Kullberg at 716-753-5201.

Chautauqua Women's Club

Join the Chautauqua Women's Club for Mah Jongg at 2:30 p.m. today on the CWC Porch.

Chautauqua Literary & Scientific Circle news

While the CLSC Octagon is closed this season, you can still support the CLSC by renewing your membership online via the Chautauqua Bookstore today. The CLSC membership is a \$10 yearly fee that supports the development of thriving literary arts programming, which remains at the heart of the Chautauqua experience. Current members receive 20% off all CLSC selections and 10% off all other books at the Chautauqua Bookstore.

Join the CLSC Class of 2022. Participate in the CLSC Class of 2022 Formation Meetings via Zoom at 9:30 a.m. on the Tuesdays of Weeks Three, Five and Seven. Find an application online at www.chq.org/clsc or request more information via email at clsc@chq.org.

Sign up for the weekly Chautauqua Literary Arts e-newsletter at poetry.chq.org for details about weekly programing, special events, CLSC Recognition Week details and more.

CLSC Class of 2021 news

The application deadline for both the Chautauqua Literary and Scientific Circle Class of 2021 and the Guild of the Seven Seals graduate levels has been extended until today. Find an application for the CLSC Class of 2021 at www.chq.org/clsc. For more information about CLSC Recognition Week deadlines or related meetings and events, visit www.chq.org/clsc or inquire at clsc@chq.org.

CLSC Young Readers Author Presentation with Traci Sorell

At 4 p.m. Friday, July 16, on the CHQ Assembly Virtual Porch, community members of all ages are invited to join Traci Sorell for a discussion of her book and CLSC Young Readers Program selection, *Indian No More*. Sorell co-wrote *Indian No More* with the late Charlene Willing McManis. Sorell will also answer questions from the audience. Children who are interested in submitting questions before the presentation can email Alyssa Porter, director of youth and family programs at aporter@chq.org. Register for the Virtual Porch and join the discussion at porch.chq.org. Note: This event is not occurring today as previously reported.

Master class offered

Ariel Ekblaw, founder and director of the MIT Space Exploration Initiative and today's Chautauqua Lecture Series speaker, leads a master class at 10:30 a.m. today at Smith Wilkes Hall as part of the 2021 Special Studies offerings; registration is required through learn.chq.org or in person at Smith Wilkes. There is a fee for this event.

BOWLING THEM OVER



KRISTEN TRIPLETT / STAFF PHOTOGRAPHER

From left to right, John, Mike and Gale Aughenbaugh play a game of English lawn bowling Wednesday on the courts by Chautauqua Lake.

Outsmarting the saboteur: Lockhart to discuss overcoming writer's block in virtual Brown Bag

SARAH VEST
STAFF WRITER

Writer's block, or the inability to take pen to paper, is a perpetual issue that writers of all strokes have had to deal with at some point in their careers. Zelda Lockhart, Week Two's prose writer-in-residence at the Chautauqua Writers' Center, has spent a lot of time thinking about this particular problem.

Lockhart holds a doctorate in expressive arts therapies, a master's degree in literature and a certificate in writing, directing and editing from the New York Film Academy. Her works include *The Soul of the Full-Length Manuscript*:



LOCKHART

Turning Life's Wounds into the Gift of Literary Fiction, Memoir, or Poetry; Fifth Born; Fifth Born II: The Hundredth Turtle and Cold Running Creek. She is director at Her Story Garden Studios: "inspiring Black women to self-define, heal and liberate through the literary arts," and publisher at LaVenson Press: "publishing for women and girls of color."

She prefers to call writer's block, a person's "creative saboteurs" that link into their deepest fears and

“

The genres are just the container — what's going into those containers is your mind, body and soul.”

—ZELDA LOCKHART
Prose writer-in-residence,
Chautauqua Writers' Center

prevent them from being able to be in reciprocity with creating. She treats these saboteurs not as immovable blocks, but as things that can be repurposed.

Lockhart will be hosting her Brown Bag at 12:15 p.m. EDT today on the CHQ Assembly Virtual Porch. The lecture, titled "Naming & Repurposing Your Creative Saboteurs," comes from the third chapter of her book *The Soul of the Full-Length Manuscript* called "Spelunking and Internal Saboteurs."

"(This chapter is) funny, and it's basically calling out everybody's saboteur so that people can just laugh about it and laugh about themselves," Lockhart said.

With that, the book — and her Brown Bag — are going to take a turn toward the more serious. According to Lockhart, it isn't enough to simply acknowledge one's own "creative saboteur," but the writer must ask themselves, "What can I do with it?"

"It's likely rooted in your early root system, of your wounds in life, so it's not going anywhere," Lockhart said. "So how do you repurpose it and make it work for you as a creative person?"

She finds that this technique of dealing with creative saboteurs can be

applied not only to prose writing, but to all creative outlets. She pushes it further and thinks this technique can be used to deal with non-creative aspects of life as well, such as buying a house, being in a relationship, or even getting up and going to work.

"You wouldn't call a mug of water something other than water; you wouldn't call a bucket of water something other than water," said Lockhart. "The genres are just the container — what's going into those containers is your mind, body and soul. That's the water."

Lockhart hopes that from her Brown Bag, people can learn not to be afraid of themselves. She acknowledges that that is how people are designed and that, to an extent, fear is good. However, if people get too caught up in their fears, they lose the ability to discern what is healthy and what isn't.

"It would be great if people walked away with (the ability) to even begin the process of questioning and hoping to seek new discernment around what fears are getting in the way of them being able to do what they came here to do," Lockhart said.

Friday at the CINEMA

Friday, July 9

DREAM HORSE - 3:15 & 9:00 (PG, 113m) This is the inspiring true story of **Dream Alliance**, a race horse bred by small town bartender, **Jan Vokes (Toni Collette)**. With very little money and no experience, Jan convinces her neighbors to chip in their meager earnings to help raise the horse and compete with racing elites. "The racetrack tale's uplifting story, heartwarming moments and beautiful scenery pay off in a big way." -*Richard Roeper, Chicago Sun-Time*

ANOTHER ROUND - 6:00 (NR, 117m, In Danish with subtitles) **Oscar Winner for Best International Feature!** "A peak-form **Mads Mikkelsen** stars in this hilarious and heartbreaking spellbinder as a Copenhagen high school teacher who thinks day drinking might sharpen his faculties." -*Peter Travers, ABC News* "[Writer/Director] **Thomas Vinterberg** is incredibly astute when it comes to how humans behave in extraordinary circumstances." -*Wenlei Ma, News.com.au* "Audaciously provocative and wickedly funny." -*Dominic Corry, Chicago Sun-Times*

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LECTURE

MIT’s Ekblaw looks to potential of cutting-edge space architecture

NICK DANLAG
STAFF WRITER

When the Cold War ended, space travel stalled. With less political pressure, the government gave NASA and other space-related organizations less money. This was understandable because the Earth had, and has, a whole host of other problems that need to be addressed.

But now, private companies are spurring on the space industry, though SpaceX and other groups do receive a lot of funding from the government.

“This time, unlike Apollo, where it was just the government, really, in a Cold War space race, we now have an ecosystem of economic actors that will help continue to propel this exciting period of space exploration forward,” said Ariel Ekblaw, founder and director of the MIT Space Exploration Initiative.

As director, Ekblaw charts annually recurring parabolic flights and suborbital and orbital launch opportunities and leads space-related research in multiple fields. At 10:30 a.m. Thursday in the Amphitheater, Ekblaw discussed the initiative’s achievements and what they hope for the future; the historical and future politics surrounding space travel; and how she and others are collaborating to help democratize space. Her lecture, which was part of the Week Two Chautauqua Lecture Series theme of “New Frontiers: Exploring Today’s Unknowns,” came 10 years – almost to the hour – of the launch of NASA’s final manned Space Shuttle mission.

One of the initiative’s major goals is to build better space stations. Building the International Space Station required launching 27 rockets, and astronauts risked their lives to manually build the station while in space suits.

It was an “incredibly dangerous, incredibly exciting and a beautiful moment for those astronauts, but even this partnership between human labor and robotic arms – it won’t scale,” Ekblaw said.

To solve this problem, Ekblaw is helping design a self-building station, with highly magnetized, lightweight hexagonal and pentagonal tiles that are able to configure themselves into a breathable, livable area for humans.

This structure is called TESSERAE, short for Tessellated Electromagnetic Space Structures for the Exploration of Reconfigurable, Adaptive Environments.

“We are working on this opportunity to have you find delight and safety and comfort in the future of life in space,” Ekblaw said. “Can we take it from a domain where it’s just purely survival, building on the shoulders of giants here – NASA and others – who have made it possible to even consider a different paradigm, and go from surviving to thriving in a space exploration context?”

One of the major problems with current space stations is that their structures cannot change without major reconstructions. Billions of dollars are needed to send the material to space. This is a sharp contrast to cities and towns on Earth, which are constantly expanding and morphing. So for inspiration, Ekblaw and others looked to plants.

“There’s a certain logic, almost a fractal pattern, to each individual note and unit,” Ekblaw said, “but they also spiral in a way that you can predict and plan for where your space city might expand into.”

The structures made out of the magnetized tiles are able to assemble and disassemble all on their own. Ekblaw said the panels could



one day be used to build larger concert halls or cathedrals. She showed one artist’s rendering of the structures connecting together to make a ring around the earth.

Ekblaw and the initiative are working to not only advance space architecture, but also bring about conversations concerning ethics. The initiative brings together over 50 graduate students, staff and faculty and fosters conversations with independent artists, CEOs and film directors to help create the next chapter of human space exploration.

“We’re not simply a design house or a speculative-fiction group thinking about futurism and technology,” Ekblaw said. “We’re building these prototypes, and we’re launching them.”

The initiative, she said, has over 40 projects it is developing, testing and sending into space. These projects involve all aspects of everyday life – from designing new bathrooms to creating new instruments.

“We think about musical instruments that (can) only be played while floating, so that we have this opportunity to design new artifacts for the unique culture of space exploration, rather than assuming that we will always simply carry up with us the artifacts from Earth’s culture,” Ekblaw said. “It’s a very interesting blank slate.”

TESSERAE has accomplished all of this in two and a half years. Ekblaw said this is largely because her team is not completely reliant on the government, while some groups wait for years to simply have their idea approved for funding.

But there are many problems along the way, now and in the future. NASA estimates that there are 27,000 traceable pieces of debris in space around the Earth, with the amount of debris too small to trace estimated to be many times that. This debris is mainly due to miscalculations of scientists and poses a large threat in a future where space travel is more regular. Now, the international community requires a review of the calculations of reentry on almost every mission to space.

In the future, when space travel becomes more regular, traffic may become a problem along routinely used routes. Another important issue is the security of satellites, with the machines ensuring communication between those on Earth, space and Mars.

As part of the Q-and-A session, Matt Ewalt, vice president and Emily and Richard Smucker Chair of Education, asked about China’s role in international space cooperation and about the prospect of another space race.

Ekblaw said that during the most tense parts of the Cold War, one of the only projects that the Soviet Union and U.S. collaborated on was space travel, with Americans flying on Mir Space Station and the U.S. bringing the Soviet Union into the early planning of the ISS. In the future, the same can happen, with many countries coming together for mutual benefits.

Ekblaw said one key difference between space programs in the United States and in China is that while NASA is, essentially, civilian scientists who communicate with scientists from other countries, China’s space program is more intertwined with the military and Communist Party.

“It can be difficult in that way to sometimes reach across the civilian-to-civilian conversation, but I think we need to do more of it and would look forward to opportunities to avoid a deeply militaristic race, if we can, for space,” Ekblaw said.

Ewalt asked what would most disappoint her – and what would most thrill her – when it comes to her work.

She would be disappointed if the tiles her team is working on break down and contribute to debris in space. She would also be sad if, in the future, outer space isn’t a peaceful place.

“It’s still an open question and takes a lot of our engagement to tell our government what we want, and also to engage with global citizens around that area,” Ekblaw said.

Ekblaw would be thrilled if the infrastructure helped people experience life in orbit.

“You can come back home, but (imagine being able to) share the magic of the cosmos with more people,” Ekblaw said. “You can imagine a yoga session; instead of sitting here on Earth, you are floating in a windowed, space habitat, truly immersed in the stars.”



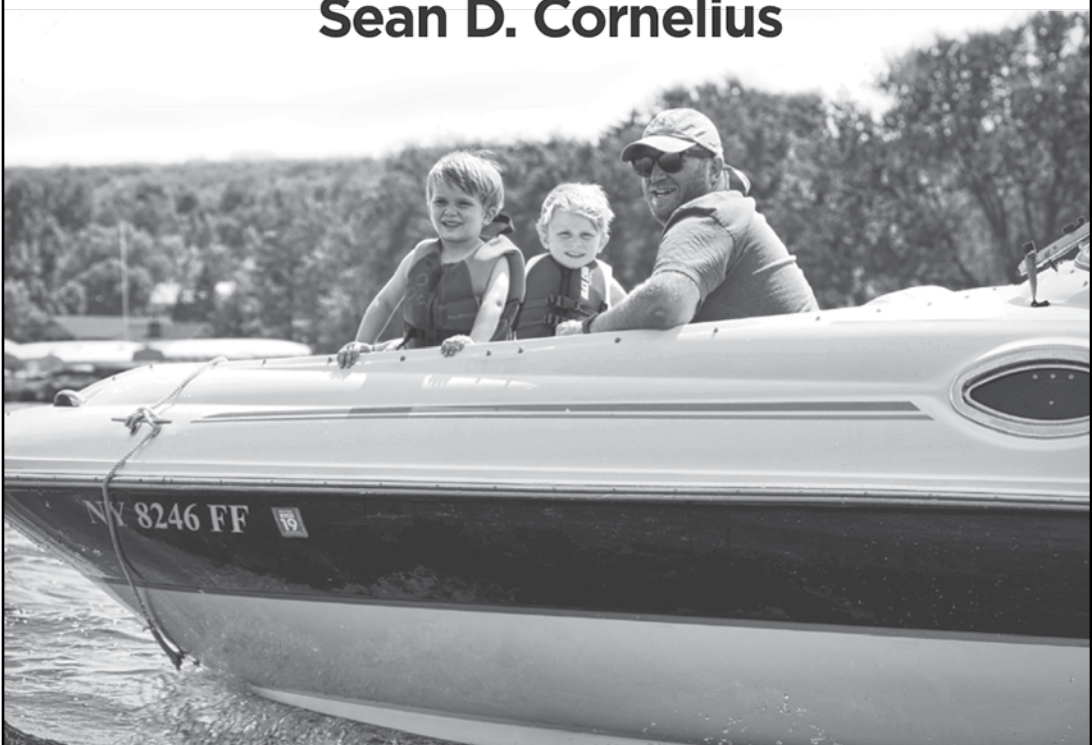
DAVE MUNCH / PHOTO EDITOR


Ariel Ekblaw, founder and director of the MIT Space Exploration Initiative, speaks about the future of space habitation during her lecture Thursday in the Amphitheater.

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FROM PAGE ONE

BROWN
FROM PAGE 1

“I began to wonder,” Brown said, “what if we take the traditional Sunday school idea, baptize it into a liberatory educational process, and produce something that speaks to spiritual formation, racial pride and self esteem? Out came Ori-ta’s Cross Freedom School.”

When the Pleasant Hope Baptist Church building and local schools are closed, Brown and others open the church doors and make it a school for the community’s children. They focus on el-ementary to middle school students, with older stu-dents assisting in lessons: Black history, African histo-ry, home economics, sewing, herbalism, auto mechan-ics, gardening, coding, field trips, dance and much more.

“The children love it,” Brown said. “The parents love it because they have somewhere for their children to go when school is closed. And we love it because we’re

taking what we already have: a sanctuary, classrooms, a parking lot and kitchen, and putting it to good use during the week when we’re not us-ing it. We’re helping our com-munity and growing with our children along the way.”

Brown believes a free-dom school can have far-reaching effects.

“I’m talking about more than just an ethical food sys-tem,” Brown said. “I believe that spiritual ethics and reli-gious underpinnings can help us to dream about what that looks like in ways that cold, hard capitalism restraints and restricts us from.”

Brown also said he wants to give people the chance to reimagine what church is.

“If our faith-based insti-tutions and organizations are nothing else,” Brown said, “they are spaces that curate sacred stories that help to feed our imagination, of not only what happened prior to us coming, but also what’s happening next.”

When Brown gives Zoom interviews, a row of picture

frames stand directly be-hind him, with many candles of various sizes behind the photos. He said these were photos of his ancestors and his “heroes and sheroes.”

“I try to keep them close as a source of inspiration,” Brown said.

One of his heroes is the Rev. Vernon Johns, who is largely overlooked because his work came right be-fore the more famous civil rights movement.

“He’s one that really ranks very high for me,” Brown said. “Johns has a powerful legacy of ministry that intersects with farm-ing and food and really get-ting closer to the land.”

Like Johns, Brown works to combat food insecurity with-in the Black community. He said that many people tend to view the challenges the Black community encounters from a deficit mentality.

“While all of that can be valid, I think it’s equally im-portant to consider: What does the African American community already have in

its hand that can be use-ful to addressing whatever the challenges (are)?” said Brown, who in 2015 found-ed the Black Church Food Security Network.

In terms of food avail-ability, Brown said, Black churches bring a lot of re-sources to the table. He said in the United States, much of the land that Black people owned was lost, through gentrifying neigh-borhoods and redlining practices – what is referred to as Black land loss.

“I began to think about, well, where is the land that Black folks have that we can (use)? The bottom line is, we need to eat and we need nutrient-rich produce,” Brown said. “We know that the corner stores are often-times not the best option to promote flourishing in our community.”

This is where churches come into play – with land, kitchens, organized people and many basic ingredients.

“I’m not arguing that Black churches all by them-

“

If our faith-based institutions and organizations are nothing else, they are spaces that curate sacred stories that help to feed our imagination, of not only what happened prior to us coming, but also what’s happening next.”

—THE REV. HEBER M. BROWN III
Founding director,
Black Church Food Security Network

selves can create food sys-tems completely detached from other important in-puts and outputs. But it can be a space where we can generate some momen-tum,” Brown said.

He said this momentum can attract other partners and ideas, and Black churches can be the starting point for a “dignifying way to address the challenge of food apart-heid and food insecurity.”

Some organizations, Brown said, take a pater-nalistic stance when trying

to address problems of food insecurity in different com-munities. Sometimes these organizations will have rules and practices, such as limits on food a person can take and strict identification require-ments, that Brown said “can corrode a person’s dignity.”

“Now imagine,” Brown said, “parents walking into a food pantry with their children and being treated as if they are less than hu-man when they need food, what I believe is a basic human right.”

**SCALIA/
GINSBURG**
FROM PAGE 1

Creating the Supreme Court on stage is a tall or-der, but Scenic Designer Efren Delgadillo Jr. was up for the challenge.

“It’s really just surrounding yourself with research,” Del-gadillo said. “All the answers are in the research, either it’d be literature or images. And then you just got to try things out. Before this digital age, I would just go through so many ink cartridges, because I would just print, print, print, print everything and have a big old board of images. Now I create websites, so I scroll through all the images that I’ve collected and absorb it that way.”

Chauncey Packer, the Chautauqua Opera Guest Artist portraying Justice

Antonin Scalia, grew up disagreeing with many of the justice’s viewpoints, but through Packer’s research, learned to have respect for his character.

“It’s been neat to learn of him as a principled man – not just as what I knew, or what I thought I knew about him,” Packer said. “It’s nice to learn about him as a person and still study him as a man, and as a character, and know where those ideas came from. And I find more similarities with him than I ever knew I had by studying this role.”

For instance, toward the end of Scalia’s life, he had a very weak heart. He had torn his rotator cuff and could not be operated on because of his heart issues. Knowing this gave Packer an impres-sion of Scalia’s strength.

“I make so many assump-tions about who a person is and how they live their life,

“

It’s nice to learn about (Scalia) as a person and still study him as a man, and as a character, and know where those ideas came from. And I find more similarities with him than I ever knew I had by studying this role.”

—CHAUNCEY PACKER
Guest Artist,
Chautauqua Opera Company

but that’s a lot of strength as a person to keep going despite what (their) physical limitations are,” Packer said.

Chautauqua Opera Young Artist Michael Colman, who is portraying The Commen-tator again after appearing in Opera Carolina and Op-era Grand Rapids’ produc-tions of the show, said that the friendship between Sca-lia and Ginsburg is an im-portant example of dialogue

across the aisle.

“For them to be on op-posite sides of the political spectrum, but to recognize that this other person is principled, and intelligent, and disagrees with me – they don’t demonize each other,” Colman said. “I think that requires some humility – to say you disagree with me, and you are (also) prin-cipled and intelligent, and we can be friends.”

“

At the heart of what we do is a collaboration. (We’re) more than a team — because a collaboration means you have to be adding, not just fulfilling, to make the music as good as it can be.”

—EVAN PALAZZO
Pianist and bandleader,
The Hot Sardines

**HOT
SARDINES**
FROM PAGE 1

“This music was the Top 40 of the day, so it is kind of pop music – but then it has grown,” Palazzo said. “The songs are so strong and so enduring that it re-ally spread.”

He said that tonight’s set list is a nod to Djan-go Reinhardt. The band, which includes a tap danc-er and a three-piece horn section, will also play “Won’t You Please Come Home,” by Bill Bailey.

Part of the reason Pala-zzo loves what he does, he said, is because the language of music is very precise. The slightest pitch change in singing a word like “love” drastical-ly changes the meaning.

“Humans are totally sensitive to that, so it re-ally gives us an emotional experience that is hard to get from language,” Palaz-zo said. “It can be done in great works of literature


and plays and poetry, but I think (music) really is a shot in the arm of that kind of emotional experie-ence, the panoply of emo-tions – and we try to cover them all.”

And it is no easy task to cover these emotions and effectively collaborate as musicians.

“At the heart of what we do is a collaboration,” Palazzo said. “(We’re) more than a team – be-cause a collaboration means you have to be adding, not just fulfilling, to make the music as good as it can be.”

The Hot Sardines have played with numerous guest musicians, and Palazzo said the group is lucky to work with great players who know how to be flexible. He said for the genre of jazz they play, they do not have musical notes in front of them, and the arrangements are mostly memorized.

“It’s a joyful one when it goes well – and when it doesn’t go well, that’s cool,” Palazzo said. “It’s not like, ‘Oh what a hor-rible disappointment,’ be-cause it doesn’t always go well, even with great peo-ple ... so you have to be patient and flexible.”



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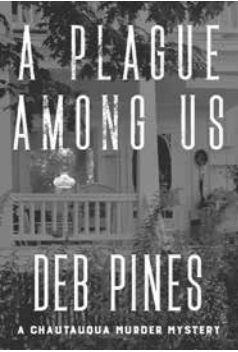
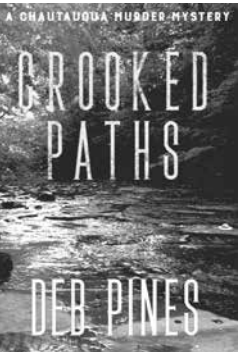
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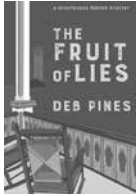


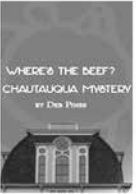

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RELIGION

Tamar emerged with small act and set stage for the world, says Jacque

“St. Theresa, the most recent one, said, ‘Be faithful in small things, because it is in them your strength lies,’” said the Rev. Zina Jacque. “It is the small things that go unnoticed that create the rhythm of life.”

Jacque preached at the 9 a.m. Thursday worship service in the Amphitheater. Her sermon title was “Even If No One Knows, Emerge.” The Scripture readings were Genesis 38: 12-19 and Matthew 1:1-3a.

To emerge requires energy, will, strength and courage, she told the congregation. “Sometimes when we stand in the gap to provide hope and preach the word of God, we lose sight of the small things.”

Often, she said, we want to move to big things. “We have dealt with big things all week at Chautauqua. Big things can be too much.” She named issues like Black Lives Matter, the fight for a living wage, crises at the border, pervasive violence, crimes against transgender and nonbinary people, as big things that can become too much.

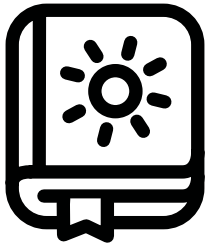
In the Book of Genesis, life seemed too much for Tamar. “How many of you have heard about the first Tamar?” Jacque asked the congregation. “How many of you have heard a sermon about her? She is in the genealogy of Jesus. She was a cunning woman who got involved with a man who liked prostitutes – and it is hard to preach about that.”

Jacque reminded the congregation that there are three women in the Bible named Tamar. She cited the stories of David and his children as more familiar to most people.

Tamar was married to the eldest son of Judah, Er, who was wicked in God's sight. God struck him dead. Judah then gave Tamar to her brother-in-law, Onan, and he refused to provide her with a child. God struck him dead as well.

Judah had one more son, Shelah, but he would not let Tamar marry him. Judah told Tamar to remain a widow in her father's house until Shelah grew up.

“This is called the Levirate law. If a woman's husband died and she had no child, no male child, her brother-in-law was required to give her a son so the family line



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT



We are here as the beneficiaries of Tamar, we are here by divine providence and call. Do you understand your call to emerge and be the unique you? Your call might not be Chautauqua-sized; it might take 1,500 years to come to fruition; you have to emerge, whether anyone knows or not.”

—THE REV. ZINA JACQUE

would not die out,” Jacque said.

The problem was that this child would supplant the father in the line of succession and disinherit his uncles.

“They were giving away their inheritance,” Jacque said. “Judah was withholding Tamar's future under Levirate law.” Judah's wife died and he went to Timnah for “sheep shearing,” Jacque said. “This is the same euphemism as Ruth sleeping at Boaz's feet.”

Tamar heard of his plan and put on the clothes of a prostitute. She sat by the side of the road near Timnah and as Judah passed by, he propositioned her. She asked him, “What will you give me?” Judah said he would send her a goat. Tamar made him give her his signet ring and its cord and his staff as a promise to send the goat.

Judah slept with Tamar and she became pregnant. About three months later, people reported to Judah that Tamar was pregnant and they planned to stone her. She told them to find the person who belonged to the signet ring and staff.

Judah acknowledged that he had wronged her by not marrying her to his son, Shelah, who had come of age. Judah said, “She is more in the right than I since I did not give her to my son Shelah.”

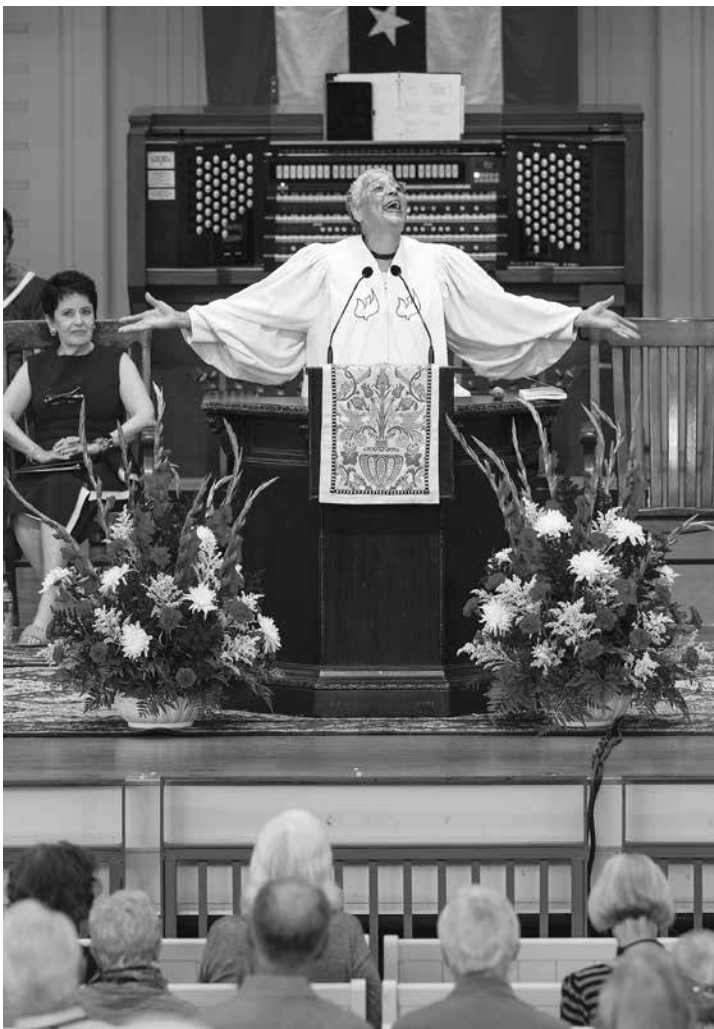
“Tamar did a small, great thing,” said Jacque. “Tamar was not thinking about us. She knew that as a woman of her time, without a male heir, she had no life.”

Tamar named her son Perez. There are 10 generations between Perez and David, and 14 generations between David and Jesus.

“She could not have understood this connection, but she emerged out of the limits of her broken heart, out of injustice, out of pain,” Jacque said. “She did one small thing and her emergence on the stage set the stage. Even if she had been left out, or not named, as many women were by the Biblical writers, those 1,500 years would not have lessened the act, or withdrawn the power of that act.”

Jacque told the congregation that most of us do not have a public platform like the lecturers at Chautauqua. “But that does not matter, because in the eyes of God who loves you, only you can do you.”

Jacque's grandfather used to tell her, “There is only one unique you and you are eternal, so you need to seek what God has for you to do and go do it. You are a unique vessel



DAVE MUNCH / PHOTO EDITOR

The Rev. Zina Jacque, lead pastor of the the Community Church of Barrington, Illinois, delivers her sermon “In an Emergent Moment” Sunday on the Amphitheater stage

and you have to share the gifts God gave you.”

Jacque told the congregation, “We are here as the beneficiaries of Tamar. We are here by divine providence and call. Do you understand your call to emerge and be the unique you? Your call might not be Chautauqua-sized; it might take 1,500 years to come to fruition; you have to emerge, whether anyone knows or not.”

We don't know who spoke to Lewis Miller and John Vincent and told them to develop this place for ministers and Sunday school teachers, she said. “We don't know who spoke to Barack (Obama) with words of encouragement, or to (Chautauqua Institution President) Michael E. Hill. What word, small act, seed took root?”

“Great things grow from seeds ... Mother Teresa is right,” she said. “We have to esteem and honor small things and find purpose in them. Tamar only wanted a child, (but) she birthed a religion. Miller and Vincent birthed a movement.”

She continued, “Do you believe that God formed you? In God's care there are no small things, no trivial things. Do you believe it? Then don't ignore small things. Emerge, even if nobody knows.”

The Rev. Mary Lee Talbot presided. Jim Evans, a member of the Motet and Chautauqua Choirs, read the Scripture. For the prelude the Motet Consort, Debbie Grohman, clarinet, Barbara Hois, flute and Willie La Favor, piano, played “Warum” and “Grillen” from “Phantasiestuck” op. 12 by Robert Schumann, arranged by Adrian Fuentes Flores. Joshua Stafford, Jared Jacobsen Chair for the Organist and director of sacred music, directed members of the Motet Choir in “The Lamb,” music by John Tavener and words by William Blake. The postlude was an improvisation by Stafford. The Samuel M. and Mary E. Hazlett Memorial Fund provides support for this week's services and chaplain.



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2 Door parts

3 Madonna song

4 School org.

5 Arose Biondi

6 Sullen look

7 No longer in danger

8 Stumble over

10 Kitchen goofs

12 Percolates

17 Notice

19 Works leather

22 Swimmer

24 Buck

25 Frat party costumes

26 Kitchen come-ons

27 Bus. card no.

28 Succeeded

30 Old poets

31 Like

33 Love song, often

37 Mauna —

Yesterdays answer

10 Kitchen goofs

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19 Works leather

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By Dave Green

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7/09

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3 6 9 5 7 1 4 2 8

1 5 4 8 9 2 7 3 6

4 9 1 2 3 7 6 8 5

6 8 7 9 1 5 3 4 2

5 3 2 6 8 4 9 1 7

7 4 6 1 2 3 8 5 9

9 1 5 4 6 8 2 7 3

8 2 3 7 5 9 1 6 4

Difficulty Level ★★★

7/08

RELIGION

A ‘trip’ through history: Laderman connects drugs, religion in Interfaith Lecture

MAX ZAMBRANO
STAFF WRITER

In the same way he would begin the opening lecture of his “Sacred Drugs” class at Emory University, Gary Laderman posed this question to a cooked, early July Amphitheater: How do you define religion?

“I would venture to say there’s no doubt we would not all agree,” said Laderman, the Goodrich C. White Professor of American Religious History and Cultures at Emory. “We would have as many different answers as people here.”

Laderman noted, as Margarita Simon Guillory did in her Tuesday lecture, that religion is constantly changing. He rhetorically questioned if religion as a word and concept changed over time, and if so, what lies at its core – if there is a core.

Religion, however, has always involved – in one way or another – drugs, Laderman said.

At 1 p.m. Wednesday in the Amphitheater, Laderman presented his lecture, “Faith in Drugs: America’s Religious Future,” the final of Week Two’s Interfaith Lecture Series, themed “New Frontiers: Exploring the Future of Religion in America.”

In defining religion, Laderman was admittedly hesitant – because before Western languages created the word “religion,” there was no word for it.

“I think of religion in the same way Supreme Court Justice Potter Stewart felt about pornography in a 1964 Supreme Court ruling: ‘I know it when I see it,’” Laderman said.

He said that while many religions have at least one God, it was not necessarily required. Rather, Laderman looked deeper, at indigenous cultures, for instance, where spiritual practices were tied to everyday tasks like fishing and farming.

In addition, Laderman said people are likely religious in ways they may not recognize. One might identify as a Reform Jew, he said, but there are more religious behaviors and experiences in their life.

Religion crosses the entire spectrum of good and evil, so it is as much about harmony and transformation as it is about hatred and conflict, he said.

“Humans are fundamentally religious,” he said. “It’s part of what being human is.”

Atheists push back on this testament, Laderman said, but he argued that by going beyond the notion of God, one would find daily parts of life contain elements of religion.

One example unrelated to drugs is the Pledge of Allegiance, Laderman said. Furthermore, presidents always use religious language to promote the United States as a sacred, revered place in the world.

Then, Laderman took the Amp on a trip.

He read a quote from University of California, Los Angeles, psychopharmacologist Ronald Siegel’s book *Intoxication: The Universal Drive for Mind-Altering Substances*, in which he writes about human evolution and humans’ passion for drugs.

“Our nervous system, like those of rodents and primates, is arranged to respond to chemical intoxicants in much the same



DAVE MUNCH / PHOTO EDITOR

Gary Laderman, the Goodrich C. White Professor of American Religious History and Cultures at Emory University, delivers his lecture “Faith in Drugs: America’s Religious Future” Wednesday in the Amphitheater.



For one culture, these were divine and revered plants that can help people connect to the cosmos. In another culture, it was a sign of the devil.”

—GARY LADERMAN

Goodrich C. White Professor of American Religious History and Cultures, Emory University

way it responds to rewards of food, drink and sex,” according to Siegel’s book. “Throughout our entire history as a species, intoxication has functioned like the basic drives of hunger, thirst and sex.”

Laderman contended some of his propositions might be “wacko, far-out theories,” but some are rooted in science, medicine, history and religious studies.

Some scholars, he said, argue humans accidentally consumed psychoactive drugs, perhaps by eating a mushroom, and this birthed religious experiences and sensibilities.

He pointed to soma in Hinduism, a plant offered to the gods during a sacrifice, and then consumed by the preacher and sacrificer, which likely offered hallucinogenic effects. Laderman also said recent archaeological discoveries show cannabis was used in some ancient Asian rituals. Ancient Greece used wine during different rituals, too, he said.

This wine was not only different than modern wine, he said, but some argue – controversially – that it contained psychedelics and hallucinogens, right at the beginning of Christianity.

Looking at the Americas, Laderman said there are numerous plants with psychoactive chemicals, like ayahuasca and peyote, involved in indigenous ritual.

“This linkage between religion and culture shouldn’t be surprising,” Laderman said. “It is clear that religious life – at certain times, places and circumstances – was tied to the consumption of drugs.”

Laderman, referencing

historian Marcy Norton’s book, *Sacred Gifts, Profane Pleasures: A History of Tobacco and Chocolate in the Atlantic World*, noted that in the pre-Columbian Americas, tobacco and chocolate (which is a psychoactive drug) linked humans to divine forces and the cosmos. But, in post-Columbian Europe, these same drugs were seen as undermining institutional Christianity.

“For one culture, these were divine and revered plants that can help people connect to the cosmos,” Laderman said. “In another culture, it was a sign of the devil.”

Drugs became part of capitalist, colonialist Europe, Laderman said, under the same pretenses of racism that claimed societies in the Americas were inferior to that of Western Europe. These same notions applied to Christian greed, he said.

Religion is even rooted in fighting drug addiction, Laderman said, such as 12-step programs such as Alcoholics Anonymous. AA’s second step requires participants to acknowledge a power greater than themselves.

Laderman then focused on the future of drugs and religion in the U.S.

“Religion ain’t the same as it was a decade or two ago,” he said.

A few factors here are generational change, increasing politicization of religion and popular culture, he said.

Celebrities have provid-



ed answers to people asking questions about aging, death and ideals people strive for in life, Laderman said, and this may be occurring more frequently from celebrities than preachers or rabbis.

Laderman argued there is no center of religion.

“Religion, for me, is about the body, so what sacred sources help us cope with our bodies?” he said. “Where do we see that happening?”

Laderman then posed another question: Is drinking coffee, a drug, religious?

He doesn’t contend drugs are religion, but coffee is historically tied to religion. Hundreds of years ago, Muslim Sufis in Yemen would drink coffee to stay awake all night during ceremonies and to build a connection with God during chants.

“Today, the ritual of drinking coffee is religious,” Laderman said. “It’s beyond just ‘I need to stay awake.’ That ritual, whether at the coffee house or at home, is essential in many ways from maintaining order and ensuring consistency in our lives.”

Religion is not just a

metaphysical concept, but a terrestrial one that helps ground humans in this world, Laderman said. Coffee helps people stay focused, attentive and get through the world, he said.

To illustrate coffee’s importance, Laderman looked at Michael Pollan’s forthcoming book, *This is Your Mind on Plants*. In it, Pollan describes caffeine withdrawal symptoms, ranging from horrendous in the first few days to a feeling of incompleteness in the following weeks. Pollan described having a hard time coming back into consciousness in the mornings and always being “behind the curve” to coffee and tea drinkers. He missed the way coffee ordered his day.

Laderman said we have a faith in doctors and medicine that mainstream pharmaceuticals will help our bodies.

“How we think about our bodies, our health, disease and illness has been completely reshaped by pharmaceutical companies,” he said.

Finally, Laderman briefly touched on psychedelics

like psilocybin and ecstasy. He said research is unfolding in this “psychedelic renaissance” where people are seeing these as “miracle drugs” that help with depression, post-traumatic stress and other disorders.

They also help terminally ill patients cope with death anxiety. They produce an experience that leads to ego dissolution and new understandings of humans’ place in the cosmos, making the reality of death less fearful.

“I’m finding in these treatments in general, but also to death,” he said. “The clarity of connection between the two is right in front of our face.”

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PROGRAM




KRISTEN TRIPLETT / STAFF PHOTOGRAPHER

Artist and R&B vocalist Alicia Olatuja performs songs from her new album *Intuition: Songs from the Minds of Women* for an excited crowd on Wednesday in the Amphitheater.

F

FRIDAY
JULY 9

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	10:30	(10:30–11:30) Chautauqua Lecture Series Master Class. Ariel Ekblaw. founder and director, MIT Space Exploration Initiative. Fee. Register at learn.chq.org. Smith Wilkes Hall	12:00	(12–2) Flea Boutique. (Programmed by the Chautauqua Women’s Club.) Shoppers limited to 12 at a time in 15-minute increments. Behind Colonnade	2:30	(2:30–4:30) Afternoon Doubles. (Programmed by the Chautauqua Tennis Center.) Email tennis@chq.org the day before to secure your spot. Chautauqua Tennis Center	8:30	McKiernan. Donation. Marion Lawrance Room, 2nd floor, Hurlbut Church
7:00	(7–11) Farmers Market	10:30	(10:30–12) Morning Doubles. (Programmed by the Chautauqua Tennis Center.) Email tennis@chq.org the day before to secure your spot. Chautauqua Tennis Center	12:00	(12–5) Gallery Exhibitions Open. Fowler-Kellogg Art Center and Strohl Art Center	4:00	OPERA. <i>Scalia/Ginsburg. An Opera By Derrick Wang.</i> (Reserved seating; purchase Preferred tickets or reserve 6-person lawn pods at tickets.chq.org, or by visiting Ticket Office.) Performance Pavilion on Pratt	9:30	Hebrew Congregation Sabbath Service. Hurlbut Sanctuary
7:00	(7–9) “Dawn Patrol” Round Robin Doubles. (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center	10:30	Garden Walk. (Programmed by the Bird, Tree & Garden Club.) Betsy Burgeson , supervisor of gardens and landscapes, Chautauqua Institution. Meet at the Miller Park Rain Garden, South Lake Drive.	12:15	Prose Writer-in-Residence Brown Bag Lecture. (Programmed by the Chautauqua Writers’ Center.) Zelda Lockhart. CHQ Assembly Virtual Porch (porch.chq.org)	4:30	Takeout Chiavetta’s BBQ and Portage Pies. (Programmed by the Chautauqua Women’s Club.) CWC Tent	9:30	Chabad Jewish House Community Shabbat Service. Rabbi Zalman Vilenkin. Kiddush to follow at 12:15 p.m. Zigdon Chabad Jewish House
7:30	(7:30–8:30) Mystic Heart Meditation: Spiritual Practices of World Religions. Leader: Subagh Singh Khalsa (Sikh Dharma Meditation). Donation. Marion Lawrance Room, 2nd floor, Hurlbut Church	12:00	Catholic Mass. Episcopal Chapel of the Good Shepherd	12:15	Challah Baking. (Programmed by Zigdon Chabad Jewish House.) Zigdon Chabad Jewish House and Zoom (cocweb.org)	4:30	Play CHQ. (Programmed by Youth and Family Programs.) Lawn Game Rally. Heinz Beach	10:00	Pop-Up Flea Boutique Art Sale & Silent Auction. (Programmed by the Chautauqua Women’s Club.) CWC Tent
		12:00	Strategic Plan Update Community Webinar. “Optimize the Summer Season on the Grounds and Cross Cutting Initiative: Inclusion, Diversity, Equality and Accessibility.” Candace L. Maxwell , chair, Chautauqua Institution Board of Trustees. Michael E. Hill , president, Chautauqua Institution. CHQ Assembly Virtual Porch (porch.chq.org)	1:00	Chautauqua Speaker Series. (Programmed by the African American Heritage House.) The Rev. Heber Brown III , senior pastor, Pleasant Hope Baptist Church, Baltimore; founder, Black Church Food Security Network. CHQ Assembly (assembly.chq.org)	5:00	Hebrew Congregation Evening Service. “Kabbalat Shabbat: Welcoming the Sabbath.” Miller Park (if rain, Smith Wilkes Hall)	10:00	(10–5) Vaccination Verification Station Hours. For admittance to Amphitheater and Performance Pavilion on Pratt vaccinated seating. Bring gate pass, photo ID and vaccination card or photo of vaccination card. Bestor Plaza
		10:00	(10–5) Vaccination Verification Station Hours. For admittance to Amphitheater and Performance Pavilion on Pratt vaccinated seating. Bring gate pass, photo ID and vaccination card or photo of vaccination card. Bestor Plaza			5:00	(5–6) Kids Clinic. (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center	1:00	(1–5) Gallery Exhibitions Open. Fowler-Kellogg Art Center and Strohl Art Center
				1:00	Catholic Seminar Speaker Series. Methodist House Chapel	8:15	SPECIAL. The Hot Sardines. Amphitheater	1:00	(1–5) Play CHQ. Pick-up games. Boys’ and Girls’ Club
				1:30	English Lawn Bowling. Bowling green			5:00	Catholic Mass. Hurlbut Church
								6:45	Pre-Chautauqua Symphony



Building on the Foundation

May God be gracious to us and bless us and make His face shine upon us, that Your ways may be known on earth, Your salvation among all nations.

Psalm 67: 1-2



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