

The Chautauquan Daily



Fr. Greg Boyle, S.J., gives his opening sermon of the week Sunday in the Amphitheater. DYLAN TOWNSEND / STAFF PHOTOGRAPHER



Sharing Laughter

LENO RETURNS WITH STAND-UP IN AMP, WALKIN' CANE AS OPENER

MEGAN BROWN
STAFF WRITER

Audiences might be used to staying up to the late hour of 11:30 p.m. for Jay Leno in the past, but Chautauquans can catch the comedian earlier when he performs at 8:15 p.m. tonight in the Amphitheater. It's a familiar line-up for the Institution, as warming the crowd up for Leno is prolific blues guitarist Austin Walkin' Cane with a performance starting at 7:30 p.m. tonight. It's the same opener-headliner bill that debuted Chautauqua's new Amp in 2017; while Aretha Franklin had been set for the first evening of that season, health concerns caused her to back out, and Leno stepped in as the replacement. With his opening act, Cane was the first musician to ever perform in the new Amp. Now, five years later, both are back to show some love to Chautauqua's biggest stage.

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ILLUSTRATION BY
DREW FOLLMER /
DESIGN EDITOR



ZAPRUDER

Zapruder to lecture on youth's power to document past, present histories

WILL KARR
STAFF WRITER

In order to be a "writer," many people believe that one must have a degree or writing experience. However, author, writer and historian Alexandra Zapruder proves that anyone can be a writer. "You don't have to be a 'good writer.' It's not about being good or bad, talented or gifted," Zapruder said. "Rather, it's all about being authentic. There's three main parts to writing that I always talk about: observe, write and reflect — that's all you have to do." At 10:45 a.m. today in the Amphitheater, Zapruder closes out Week Four's theme, "The Future of History." A founding member of the United States Holocaust Memorial Museum. In 2002, she released her first book, *Salvaged Pages: Young Writers' Diaries of the Holocaust*, which contains firsthand diary accounts of young people's experiences during the Holocaust.

Throughout her career, Zapruder has located and collected numerous historical diaries written by young people, ranging all the way from World War II to present day. "One of the things about historical diaries that has surfaced is that not every writer was a 'good writer,'" Zapruder said. "There are many literary writers, but there are also a lot of historical diaries that were written by average individuals and kids with no literary experience."

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Edelstein to promote wholeness, evolution as one

KAITLYN FINCHLER
STAFF WRITER

Described by those who know her as engaging, sensitive and insightful, author Amy Edelstein's mission is to support people in growing beyond their expectations. Edelstein is the founder and executive director of Inner Strength Education, a nonprofit that supports youth development. It uses a trauma-informed methodology to create techniques for teaching around



EDELSTEIN

20,000 Philadelphia high school students. She will be giving her lecture, titled "Wholeness, Fragmentation and the Mystery of the Emergent Possible," at 2 p.m. today in the Hall of Philosophy to close Week Four of the Interfaith Lecture Series on "The Future of Being." "The main thing I want to address is our human experience of inherent wholeness, and that sense of goodness in the fabric of life," Edelstein said. "Our experience on a daily basis in our world (is one) of increasing fragmentation, alienation, difficulty, fear and a sense of brokenness, not wholeness." Edelstein wants to understand how people can lean into the discomfort of the fragmentation of the world and recover from it. "We're never going to solve our problems from a level that is just experiencing pessimism, futility,

frustration and alienation," Edelstein said. "It won't give us the wisdom, the expansiveness or the creativity to pull something from the future into the present, which is really what we need." She said the digital era gives younger generations a great advantage; there are, however, limits on how great they can be, with increasingly niche communities created by human division.

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IN TODAY'S DAILY

ART OF COLLABORATION

In Brown Bag, multi-genre author Nao to remind authors that 'writing doesn't have to be solitary.'

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PROCESS AS PRODUCT

As CTC prepares for New Play Workshop of 'Black Like Me,' cast, crew all part of creative process.

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'THE FINISHING TOUCH OF LOVE'

Boyle preaches that kindness is the non-delusional response to everything, restoring wholeness.

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WRITING THEIR OWN HISTORIES

Morning lecturer Zapruder, journaling activities key part of week's Youth and Family Programs.

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NEWS



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.

Opera Conservatory ‘Don Giovanni’ ticket policy

A complimentary ticket is required for indoor seating at the Chautauqua Opera Conservatory's production of *Don Giovanni* at 7 p.m. tonight in McKnight Hall. While tickets are typically available at the School of Music, this evening's performance is sold out. Weather dependent, outdoor seating is first-come, first-served. Bring your own lawn chairs.

Ask the Staff Tent Time

From 3:30 p.m. to 5 p.m. today at the green tent on Bestor Plaza, stop by for "Ask the Staff Tent Time." Shannon Rozner, senior vice president of community relations, will be there ready to hear feedback on your experience, answer questions or discuss ideas. No appointment, no agenda, just drop in and chat.

Nonperishable food drive

Chautauquans can dispose of sealed, nonperishable foods in the gold-papered cartons on the floor inside the north entrance of the Post Office Building for the Mayville Food Pantry. For more information, contact James Kullberg at 716-753-5201.

Chautauqua Women's Club news

The Flea Boutique will be set up from noon to 2 p.m. today behind the Colonnade.

Mah Jongg will be played from 2:30 to 5 p.m. today at the CWC House.

Remember to pre-order your Friday night dinner at chautauquawomensclub.org.

The Contemporary Issues Forum featuring Ann E. Rondeau will take place at 2 p.m. on Saturday at the Hall of Philosophy.

Book Discussion at Smith Memorial Library

Author and educator Marjory Lyons will lead a discussion of the book *The Boys in the Boat: Nine Americans and Their Epic Quest for Gold at the 1936 Berlin Olympics*, by Daniel James Brown, at 3:30 p.m. today in Smith Memorial Library's upstairs classroom. The discussion will feature dramatic reenactment with audience participation. Seating is limited and on a first-come, first-seated.

African American Heritage House news

The African American Heritage House's doors are open from noon to 5 p.m. every Monday, Thursday and Friday at 40 Scott as a resource to those who seek to learn more about what we do.

At 7 p.m. tonight at 40 Scott, AAHH Program Manager Camille "Mimi" Borders opens the doors of our organizational house for a Social Hour for young adults in the community. We invite you to come to our space for an hour of games, communal conversation and fellowship.

Annual Team Tennis

There is team tennis from 8:30 a.m. to noon on Aug. 6 at the Chautauqua Tennis Center. Sign up in person at the center, call 716-357-6276, or email tennis@chq.org.

International Order of the King's Daughters and Sons Reflection and Discussion

Join International Order of the King's Daughters and Sons intern Emory Bradley at 5 p.m. today in the IOKDS Chapel for a contemplative group reflection and discussion. We'll respond to two discussion questions and reflect on the week. All are welcome to come, and paper and pencils will be provided. Tea will also be provided.

Play Discussion

At 12:45 p.m. on Sunday at the Jessica Trapasso Memorial Pavilion near Children's School, the Friends of Chautauqua Theater will be hosting a discussion of *Through the Eyes of Holly Germaine*, by Y York and *Black Like Me*, by Monty Cole. All are welcome to come learn about and discuss these New Play Workshops.

School of Music news

At 10 a.m. today in Fletcher Music Hall, Ben Moore leads a public Opera Conservatory Masterclass. Masks are required and donations are welcome.

Bird, Tree & Garden Club news

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

WIKI-HOW?



JOELEEN HUBBARD / STAFF PHOTOGRAPHER

Andrew Lih, technology journalist and Wikimedian at large at the Smithsonian Institution, demonstrates how to use a 360-degree camera during a Wikimedia demonstration Wednesday at Smith Memorial Library, the day of Lih's morning lecture in the Amphitheater.

‘Writing doesn’t have to be solitary’: Multi-genre author Nao emphasizes importance of collaboration

CHRIS CLEMENTS
STAFF WRITER

For an author like Vi Khi Nao, having a collaborator on a writing project can be a huge creative boost.

"In my Brown Bag lecture, I'll walk through my different types of collaborative efforts that I've done with other people across time," said Nao, a poet, novelist, former Janus Prize judge and the Week Four prose writer-in-residence, "friends and lovers, strangers, all whom I have collaborated on large book projects with."

Nao said she'll talk about her relationships that have led to the creation of several writing projects.

"Writing doesn't have to be solitary," she said. "You can cut the workload in half. If you're writing a manuscript that's 200 pages and your partner puts in 100, you have a manuscript really fast. So it's a great way to be prolific."

At 12:15 p.m. today on the porch of the Literary Arts Center at Alumni Hall, Nao,



(Collaboration) also makes the writing life not as stereotypical. With collaboration, you're not in your own dark, small rooms, typing away until you burn out all the candles. I'm hoping to alter that landscape. The writing life doesn't have to be solitary."

—VI KHI NAO

Prose Writer-in-Residence,
Chautauqua Writers' Center



NAO

the multi-genre author of poetry collections like *Fish Carcass* and *A Bell Curve* is a *Pregnant Straight Line*, will give a Chautauqua Literary Arts Brown Bag lecture, titled "Art of Collaboration."

"(Collaboration) also makes the writing life not as stereotypical," she said. "With collaboration, you're not in your own dark, small rooms, typing away until you burn out all the candles. I'm hoping to alter that landscape. The writing life doesn't have to be solitary."

Nao's influences on her poetry are vibrant and far-reaching; her primary influence, she said, wasn't a writer at all, but actually tennis player Rafael Nadal.

"I like how passionate he is on court," she said. "Despite suffering from all types of pain and injury, he continued to battle it out on court and win a Grand Slam, even when he was 35 years old. I deal with chronic pain a lot. Oftentimes, you want to give up. You don't want to enter the battlefield of existence anymore."

Nadal, she said, constantly fights against that through his tennis playing.

"To achieve such tremendous goals for himself is incredible," Nao said. "I

get my inspiration outside the literary canon, more toward sports."

Ever since she started watching tennis and football, Nao said she's drawn her inspiration from athletes.

"As poets, we tend to be solitary," she said. "You don't see us on the court, per se, as much as tennis players and football players."

As far as advice for her workshop and lecture attendees, Nao recommended what she calls "a literary bank account."

"Write at least a sentence every day," she said. "It's like putting a quarter in a jar. One day, you may need to pull that one sentence out to write a novel."



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Friday at the CINEMA

Friday, July 22

HE POWER OF THE DOG

- 6:00 (R,128m) Oscar Winner-Best Director! Rancher Phil Burbank (Benedict Cumberbatch) inspires fear and awe in those around him. When his brother (Jesse Plemons) brings home a new wife and her son, Phil torments them until he finds himself exposed to the possibility of love. "Demonstrating her own strong, clear vision--not to mention superb control of her craft--[director Jane] Campion proves her ability to illuminate hidden truths and let us see what was hiding in plain sight all along." -Ann Hornaday, *Washington Post*

WATCHER - 9:10

As a serial killer stalks the city of Bucharest, a young actress (Maika Monroe) who just moved to town with her boyfriend notices a mysterious stranger watching her from across the street in director Chloe Okuno's "chilly and elegant thriller." -Sheila O'Malley, *Film-Week* "This beautifully crafted jewel of a throwback thriller signifies Okuno as a talent to watch, but furthermore, it pushes the viewer to question what, and who, we choose to believe and why." -Katie Walsh, *LA Times*

THE CHAUTAUQUAN DAILY

SOCIAL MEDIA

Keep up with the 2022 season at *The Chautauquan Daily* in words, photos, audio and video through our social platforms.



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Add your posts to the conversation using #CHQ.

THE ARTS

For New Play Workshop of ‘Black Like Me,’ process is product

ELLEN E. MINTZER
STAFF WRITER

Challenging. Discomfiting. Fascinating. Healing. All of the above form the mosaic of reactions that the conservatory actors of Chautauqua Theater Company’s New Play Workshop *Black Like Me* have had to the material – and such reactions are the point in CTC’s iteration of the work.

The play is a response to the book of the same name, a memoir by white American journalist John Howard Griffin. In 1959, Griffin medically darkened his skin in order to pass as Black in the Jim Crow South and investigate the racial injustices of the time.

Most of the actors – Ciara Allen, Jamar Jones, Aizhaneya Carter, Malachi Beasley and Michael Crawford – had never heard of the book prior to being cast in the production.

Beasley said that he’s always interested in being perspective he can get his hands on, and values the collective rehearsal process.

“Getting into the work, there have been very, very hard, uncomfortable, healing, loving conversations in the room with this group of people,” said Beasley, who is in his second summer with the CTC conservatory. “The uncomfortable part comes from the book, the truth of the book that this actually happened. And the love and healing come from the ensemble, which is what I’m so thankful for.”

Black Like Me was still in the midst of revisions last week. Playwright and director Monty Cole, who initially conceived and workshopped the piece in 2019, was working in the rehearsal room to engage with his cast’s opinions and feelings. The play was still taking shape until recently, but is focused on a Black ensemble’s modern

reaction to Griffin’s memoir, with CTC Guest Actor Adam Smith, the one white cast member, playing Griffin. The *Black Like Me* workshop will premiere at 7:30 p.m. Saturday in Bratton Theater. It’s the third NPW of the 2022 season – again supported by the Roe Green Foundation – coming off the tails of Y York’s *Through the Eyes of Holly Germaine*, which wraps its workshop run at 2:15 p.m. today in Bratton.

Jones was curious about Griffin’s goals and felt a sense of uneasiness with regard to Griffin’s reporting of his experience.

“Once you start to hear about his retelling of it, his phrasing of the words, of how he really felt he was one with the people – that’s hard to digest,” Jones said. “But then also, you hear about his journey and the aftermath, it’s something fascinating to process. And it makes you wonder, or at least for me, it makes you think, ‘Wow.’ With the state of the country, and you possibly could argue still to this day, sometimes the truth is something that people really want to run away from – meaning that sometimes people only want to accept the truth or process the truth from a certain messenger or from a certain perspective.”

Crawford also took umbrage at Griffin’s ostensible feelings of unity with Black people and was curious about the results of his approach.

“Was it effective for its day at all?” Crawford said. “And even so, what right does this person have to do this experiment and then think he knows what it’s like to live in a completely different body with a completely different history and culture that he doesn’t fully understand?”

Allen heard about the book



DAVE MUNCH / PHOTO EDITOR

The cast and crew of Chautauqua Theater Company’s New Play Workshop production of Monty Cole’s *Black Like Me* work together during a table read Tuesday at Chautauqua Lake Central School in Mayville.

Black Like Me in high school and thought it sounded bizarre, but had not thought about it again until she was cast in this production. Researching the material reignited her initial feelings and questions. Griffin’s claims of understanding the Black experience rankled her as well, and she questioned his strategy for attempting to reveal racial injustices.

“It seems almost counterproductive, as if he’s invalidating the real experiences of Black people in 1959 in America, because he felt it was so easy to take on Black skin as Blackness, when being Black culturally and being Black based on your skin are two completely different things, at least for me,” Allen said. “I felt as though he kind of missed the point by putting Blackness in the box of just skin color. I’m really

interested to see how the audience of Chautauqua will feel about this script’s interpretation of his message.”

Carter’s mind goes to modern conversations around transracialism, particularly regarding the Rachel Dolezal debacle – wherein a white woman began identifying and falsely presenting as Black, even serving as a chapter president for the NAACP – and how Griffin’s actions might be viewed differently in 2022. She thinks Cole and the cast are trying to weave together a multitude of threads while confronting the discomfort provoked by Griffin’s choices.

“I find it to be a challenging space to operate in,” Carter said. “I think that it’s a lot of labor to try to sympathize and also transport yourself back into the mentality of people in 1959, right

before 1965, when the Civil Rights Movement was really popping off. I feel like there was a lot of understanding for this person and for what he did, and in a 2022 context, being so far removed from that time period, I’m really struggling to sympathize with this man who would have been considered an ally at the time. I think he acted in such a way out of a belief that he was supporting and uplifting the stories of Black folks in the country. It’s just really different, what he did then and how it would be applicable today.”

The provocative subject matter and the actors’ thoughtful, knotty feelings about it form the basis for the development of the script. The ensemble said that Cole has wholeheartedly invited them into the process of figuring out

what the play is going to be. The conversations they are having, rather than being separate from the final product, are part and parcel of the play itself.

“Monty is so generous as a director and playwright,” Beasley said. “He’s giving us a lot of room to give him things to think on or to chew on, but also he is giving us space to think and embrace each other. And I really, really appreciate that. That’s the one thing that I feel is different than some of the other collaborative processes that I’ve had, where we get done and we go home, and it feels like work. This feels like we’re a family trying to figure out what game we’re playing right now. Present process, not product, which I think should be at the top of American theater’s mind.”

Cast, crew of ‘Don Giovanni’ to fully explore Mozart’s classic masterpiece

MEGAN BROWN
STAFF WRITER

Don Giovanni traditionally calls for a large cast and an extravagant set. The Chautauqua Opera Conservatory is taking a different approach: a pared-down cast, and a minimal set sandwiched between audience members, creating an unprecedented proximity to singers that Chautauquans can experience at 7 p.m. tonight in McKnight Hall.

This Mozart masterpiece is classically known for its fantastic music; the decision to draw the audience closer is not to bring them closer to the music, but to create a connection with the characters – a connection that will be uncomfortable at times.

“The piece is so tricky because it opens with an assault,” said stage director and Juilliard faculty member John Giampietro. “How do we continue to watch if that’s the first thing we see, and how are we still invested in all of this?”

One way Giampietro and the cast are approaching this question is changing how Giovanni is typically presented, but still allowing him to possess humanity as a character.

“It’s a very stylized version

that we’re presenting, it’s not a realistic aesthetic. We’re looking at Don Giovanni as an elemental force, as an energy that exists in the world,” Giampietro said. “That energy can result in great harm and destruction.”

Since *Don Giovanni* is a traditional opera and is technically a comedy, companies have taken Giovanni and viewed him in a comedic light, but the Chautauqua Opera Conservatory refuses to continue that portrayal.

“The focus is – not that it’s away from Giovanni – but it’s away from the idea that we’re not going to laugh at a rapist or that ‘lovable’ Don Giovanni,” Giampietro said. “No. But if we look at him as this force, this energy, then we get to look at the other characters around and what that sort of response is to this energy that is unleashed.”

Soprano Georgiana Adams, who plays Donna Anna, the woman Giovanni sexually assaults at the beginning of the opera, appreciates how Giampietro recognizes the violence that Giovanni has done to her character. The production embraces this narrative and because of this, it shows the full depth of Donna Anna.

“I have recently been

“They all have ownership in this, in the creation of this production, which is really exciting. We feel like a company.”

—JOHN GIAMPIETRO

Stage Director,
Don Giovanni

looking at (Donna Anna) as a really wonderful symbol of feminism in the opera world,” Adams said. “... Unfortunately, I think a lot of times in opera, women are painted as these damsels in distress, and they really, we as women – we’re not. And I think it’s this beautiful depiction of feminism, the fact that she doesn’t let this, she doesn’t let anyone stop her.”

Having Donna Anna represented in this way has larger cultural implications, she said.

“It’s especially prevalent with everything going on with *Roe v. Wade*, as well. It’s so important for us as women to be depicted in this art form as not just to be saved by a man or that we all care about finding our love – while that is a wonderful thing,” Adams said.

Giampietro works to create a space so that Adams and the other cast members can have these revelations about their characters and explore them deeply.

“I told them at the very beginning, we’re building this piece together,” Giampietro said. “I’m going to establish the conditions for you to create, and we get to see each one of them – their personalities – in it. They all have ownership in this, in the creation of this production, which is really exciting. We feel like a company.”



JOEEEN HUBBARD / STAFF PHOTOGRAPHER

Chautauqua Opera Company Guest Artist Philip Stoddard, left, and Opera Conservatory student Fernando Watts, bass, perform as Don Giovanni and Commendatore in a rehearsal for *Don Giovanni* Monday in McKnight Hall.



JOEEEN HUBBARD / STAFF PHOTOGRAPHER

Opera Conservatory students rehearse for the company’s production of Mozart’s *Don Giovanni* on Monday in McKnight Hall. *Don Giovanni* concludes its run at 7 p.m. tonight in McKnight. Indoor seating for the show is sold out, but outdoor seating is available on a first-come, first-served basis.

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FROM PAGE ONE



PAULA OSPINA / DAILY FILE PHOTO
Jay Leno performs his stand-up comedy for opening night June 24, 2017, in the brand new Amphitheater.

LENO
FROM PAGE 1

Leno famously hosted “The Tonight Show with Jay Leno,” which boasts four Emmys, 22 seasons and over 4,500 episodes. In 2000, he also got his own star on the Hollywood Walk of Fame. Since the final

episode of the show aired on Feb. 6, 2014, Leno has gone on to host “Jay Leno’s Garage” on CNBC where he gives car reviews, and has continued his stand-up comedy career – the skill that brought him to fame and his career as a television host. Since Leno’s last visit, he has continued hosting

“Jay Leno’s Garage,” which had its sixth season in 2021. The season featured guests like fellow car lover and comedian Tim Allen, entrepreneur Mark Cuban, and pop singer and host of her own television show Kelly Clarkson. All the while, Leno never stopped doing comedy, delivering around



PAULA OSPINA / DAILY FILE PHOTO
Austin Walkin’ Cane, opening for Leno, was the first to take the new Amp stage in 2017.

200 shows a year. “Comedy is funnier when you share it with other people,” Leno told the *Daily* in 2017. “I’m sure you can sit in a room and laugh by yourself watching something. But it’s not nearly as much fun as being in a crowded room and people are laughing around you.”

“You can sit in a room and laugh by yourself watching something. But it’s not nearly as much fun as being in a crowded room and people are laughing around you.” —JAY LENO
Comedian

ZAPRUDER
FROM PAGE 1

While Zapruder spent the beginning of her career compiling historical sources, she now works to encourage current teenagers and young adults to document their own lived experiences. In her work, she balances recovering history with documenting history as it occurs. “There’s the process of researching and finding what’s already been made,” she said. “But with the current work I am doing, there is now an

added dimension, which is to create opportunities for material to be written.” In her lecture, she will discuss the different historical diaries that have been written by young people, and will speak to the importance of cultivating experiences for younger generations to have the opportunity to document history as it happens. Zapruder’s recent project, *Dispatches from Quarantine: Young People on COVID-19*, provides teenagers with an online space to document their real-time experiences

during the pandemic. This week, she hosted journaling workshops with young Chautauquans at Boys’ and Girls’ Club, and she pointed to the need of continuously fostering environments where adolescents can openly express themselves. Aside from social media, there are not many forums for young people to do so. “In my view, young people experience the downstream effects of adult policy all the time without really having a mechanism to be on the historical record,” she said. Through her work, Zapruder is working to place teenagers and young adults on the historical record, and to give them a voice. “The message I want to impart to young people is that the way they view the world and what they record about their lives really does matter to history,” she said. “You never know if what you are photographing, seeing and observing could have enormous consequences for future generations.” In her book, *Twenty-Six*

“The message I want to impart to young people is that the way they view the world and what they record about their lives really does matter to history. You never know if what you are photographing, seeing and observing could have enormous consequences for future generations.” —ALEXANDRA ZAPRUDER
Creator, *Dispatches from Quarantine*

Seconds: A Personal History of the Zapruder Film, she wrote about her grandfather, Abraham Zapruder’s, home movie of President John F. Kennedy’s assassination. On Nov. 22, 1963, her grandfather decided to film JFK’s motorcade procession through downtown Dallas, near his office. He was excited to see Kennedy drive through and wanted to capture the moment; he had no idea the footage he filmed would become a tragic moment forever embedded into America’s historical record. “With my grandfather, it’s

this interesting mix of both intention and accident. He took the movie on purpose, he was mindful about his camera being at the right spot and angle,” Zapruder said. “However, what he couldn’t have predicted was what was going to be on the film, and how monumentally important that one piece of footage would be to American history.” Her grandfather’s camera captured the exact moment JFK was shot. The footage was used in FBI investigations, and was highly sought after by the press. The clip became a valuable

artifact of a single moment of time. History is often unpredictable, and Zapruder believes that documentation can help make sense of these unexpected events. “I think it’s important for young people today to repurpose the strength of keeping a journal,” she said. “What you write might not only be valuable to history, but it can cultivate reflection, observation and self-awareness, which can shape the adult you become. The more teenagers and young adults can do that, the better off we are going to be.”

The Chautauquan Daily

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“We’re seeing a friction between those subgroups, so we’re not seeing the universality of human experience uniting us,” Edelstein said. “We’re seeing the particular belief systems or identities as something that divides.” The fragmentation of the world is not only affecting human communication, Edelstein said, but the Earth’s natural resources, as well. People separating themselves into different identities or subgroups may seem beneficial for certain aspects of communication, but not when a group effort is necessary to save the Earth’s depletion of resources. “We can’t simply will our way into the future,” Edelstein said. “We need a context and perspective, a philosophical system or a theology that will be able to bring us into a vantage point where we can see a higher order of unification.” —AMY EDELSTEIN
Executive Director, Inner Strength Education

traditions so it doesn’t dilute the truth and insights of evolving culture. She said the most challenging part of her work is remembering to look at the big picture while working in a very large, very under-resourced school district. As a meditator for 40 years, 20 to 30 of which were spent in retreats, Edelstein had the opportunity to explore, study and research philosophical questions. Chautauqua gives people a similar sense of space to explore, study and research. “I love gatherings like the Chautauqua lectures where people can come together and have deep conversations with strangers,” Edelstein said.

RELIGION

Non-delusional response to everything is kindness, says Boyle

“So, a guy named Daniel, an older guy who walks with a limp and has a cane, is in charge of the list, the list of people who sign up to talk with me,” said Fr. Gregory Boyle, SJ, at the 9:15 a.m. Thursday morning worship service in the Amphitheater. His sermon title was “Comfort and Joy,” and the Scripture reading was Mark 5:1-19.

Daniel has a light grasp on life and is always clowning, Boyle said. “I would be talking with a Homegirl and he would stick his head in and say ‘Don’t get her mad.’ One day I was talking with Isaiah, and Daniel stuck his head in and said, ‘Is Isaiah bothering you?’”

One day Daniel came in to talk with Boyle. “I was really upset in church today,” Daniel said. “This woman pulled out a cigarette and lit it. I almost dropped my beer.”

Boyle feels as though Daniel’s outlook on life speaks to his journey.

“This is the sound of someone from the margins who lived in the tombs and landed safely in a place where he is cherished,” Boyle said.

The poet Mary Oliver wrote: “That you have a soul – your own, no one else’s – that I wonder about more than I wonder about my own. So that I find my soul clapping its hands for yours more than my own.”

Referring to the story in Mark of the man possessed by a legion of demons, Boyle said that people are afraid of a world out of control.

“We have criminalized brokenness, like putting chains on the man (with the demons),” he said. “We long for a world where policing is obsolete and the jails are closed, where we don’t punish the wounded, but seek to heal them.”

The man with the demon said his name was Legion, “like he belonged to a gang,” Boyle said. Another translation of the name could mean “I am what I am afflicted with.”

“No, that is not who you are,” Jesus said to him.

Boyle was driving somewhere with three Homeboys, one of whom was Anthony, when he noticed that the car was about out of gas. He told Anthony to watch for a gas station.

“Anthony leaned over to check the gauge, as if he did not believe me,” Boyle said.

“No, you have gas,” Anthony said.

“No, it’s on empty. E means empty,” Boyle said.

“It does?” Anthony asked.

“What do you think it means?” Boyle asked.

“Enough,” he said.

“And F?” Boyle asked.

“Finished,” Anthony said.

“Thanks for visiting our planet,” Boyle said to the congregation. “Every human looks in the mirror and sees ‘Enough’ and ‘Finished.’”

There was a lone laugh from the back of the congregation.

“Except one,” Boyle said.

Jesus sees that we are more than enough, Boyle said.

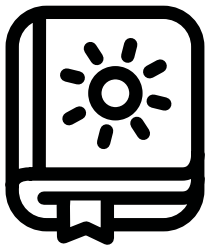
Jesus sees our goodness and fullness and knows the gravity of kindness.

“Kindness is the non-delusional response to everything. Every other response is delusion. Tenderness is the finishing touch of love. It is the highest form of maturity,” Boyle said. “The wild man of the tombs became a disciple sitting at Jesus’ feet, restored to wholeness, inclusion, nonviolence, acceptance and unconditional loving kindness.”

One day, Boyle was sitting in his office in a meeting when he noticed a man come to the counter where people are greeted and signed in. There were people who were waiting to see him, people waiting to get tattoos removed or waiting for job counseling.

The man went up to the counter and every one of his sentences was punctuated by slamming a soda can down on the counter.

“I could see meth and madness, and I got up to intervene,” Boyle said. “Then Miguel, a huge guy with a T-shirt that said ‘Security,’ – a real gentle giant, the soul of tenderness – walked the man out.”



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

Miguel talked with Boyle later and told him what happened.

“How about I take you to the placita and buy you some tacos,” Miguel said. “The man lifted his shirt, showed me a gun in his waistband and said to me, ‘How about I put a bullet in your head?’ I said, ‘Two tacos or three?’”

In the two blocks they walked to the taco stand, the man was arguing aloud with the demons in his head. One told the man not to trust Miguel, another thought the man should eat. When they got to the taco stand, the man threw the first taco on the ground in defiance then inhaled the other two because he was hungry.

“Love your neighbor as your child,” Boyle said. “Develop a culture of tenderness, the contagion of kindness. Find love, comfort and joy anchored in relational kindness to set the compass of your heart.”

Danny had vowed never to set foot in Boyle’s office. Boyle got to know him on his path through the juvenile justice system and prison.

“In recovery, they say it takes what it takes for the light bulb to come on. The birth of a son, the death of a friend, a stretch in prison. But at one point, the light goes on,” Boyle said.

For Danny, that occurred when his mother died of pancreatic cancer. She was mentally ill and had tortured him as a child, but he was her only child who cared for her as she was dying. Boyle buried her a week later, and a week after that Danny showed up at Homeboy.

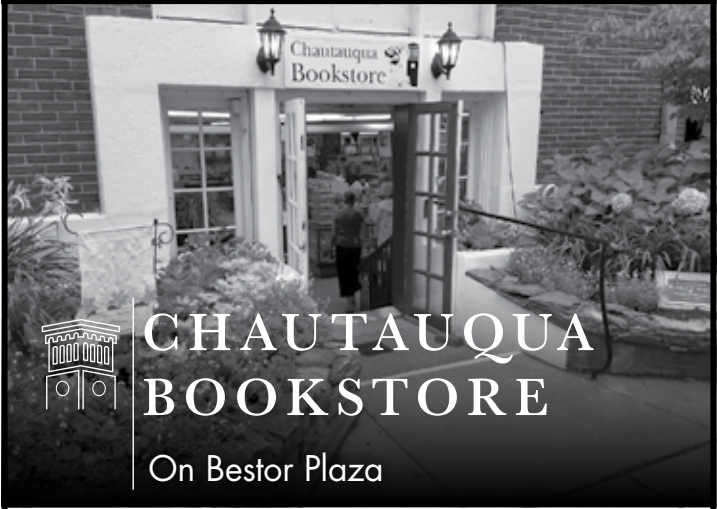
“I watched him as he laughed from his stomach, had tattoos removed and felt more comfortable in his own skin. He transformed his pain so he did not transmit it,” Boyle said.


Danny stopped in Boyle’s office one day and said, “What happened yesterday has never happened to me before.”

Danny was taking the train home and a man, who was drunk, stood in front of him and pointed to Danny’s Homeboy sweatshirt that said “Homeboy Industries – Jobs Not Jail.” The man asked Danny if he worked at Homeboy. Danny nodded yes.

“Is it any good?” the man asked.

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Danny shrugged and said, “It helped me. I don’t think I will ever go back to prison. What’s your name?”

“Luis,” the man said.

Danny pulled out a piece of paper and wrote out the address of Homeboy for Luis. “I can’t believe I remembered the whole thing,” he told Boyle.

“Come see us. We can help you,” Danny said to Luis.


Luis got out at the next stop. Danny looked around and saw that everyone was staring at him.

“This had never happened to me before. Everyone was nodding at me, smiling at me. For the first time in my life, I was admired,” Danny told Boyle.

“Danny discovered tenderness as a weapon of choice,” Boyle said to the congregation. “God wants us to be whole and filled with comfort. Holy people are healthy people, and healthy people are holy people.”

He continued, “What is in a name? We have to look with affection and see as Jesus sees so all are restored to wholeness and the soul is clapping its hands.”

The Rev. J. Paul Womack, pastor of Hurlbut Memorial Community United Methodist Church in Chautauqua, presided. Jim Evans, a member of the Motet and Chautauqua Choirs, read the Scripture. The prelude, played by the Motet Consort, was “Trio for Flute, Oboe and Piano,” written for Barbara Hois, flute, and Rebecca Scarnati, oboe, by Joseph Musser, piano. The anthem, sung by the Motet Choir, directed by Joshua Stafford, director of sacred music and holder of the Jared Jacobsen Chair for the Organist, was “Ubi Caritas,” by Maurice Duruflé. The postlude, played by organ scholar Nicholas Stigall on the Massey Memorial Organ, was “Trumpet Tune,” by John Stanley. Support for this week’s services is provided by the Harold F. Reed Sr. Chaplaincy. Unless otherwise noted, the morning liturgies were written by the Rev. Natalie Hanson, interim senior pastor for Chautauqua. Music is selected and the Sacred Song Service created by Josh Stafford. If you would like PDF copies of the morning liturgies, send an email request to religionintern@chq.org.



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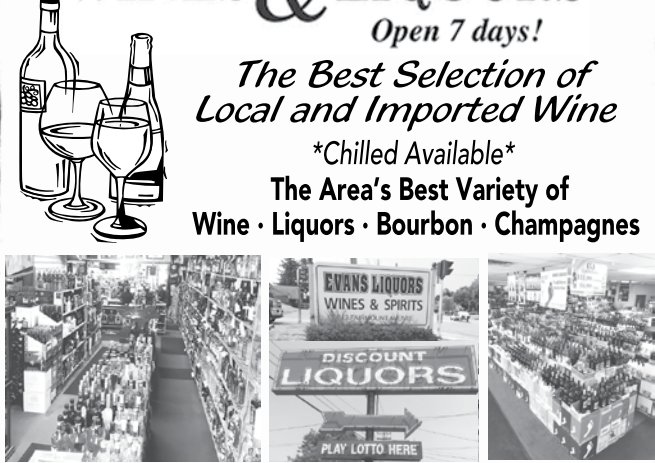
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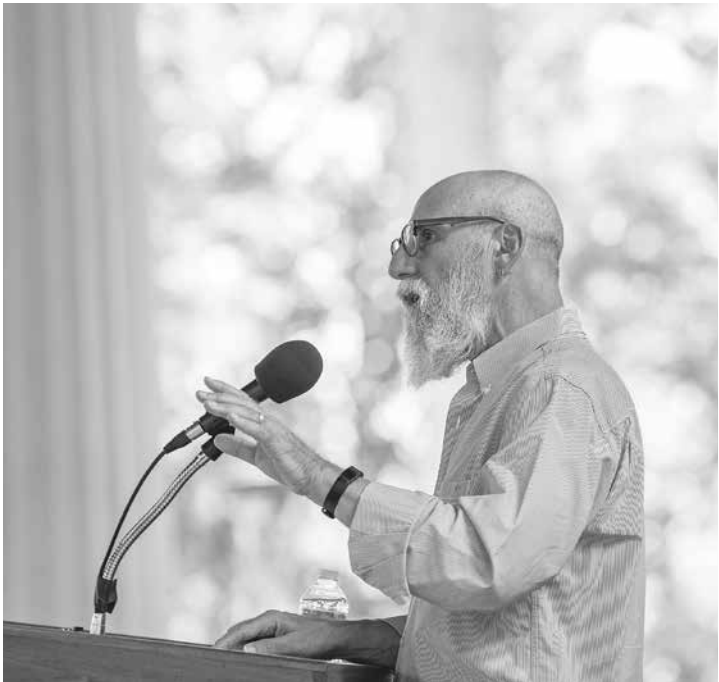
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RELIGION



Rabbi Shaul Magid, Distinguished Fellow of Jewish Studies at Dartmouth College and senior research fellow of Kagod Research Center at the Shalom Hartman Institute of North America, discusses the tension between religion and politics during his lecture, “Can Religion Survive Spirituality? A View from Jewish Mysticism after the New Age,” Wednesday in the Hall of Philosophy.



JOEEEN HUBBARD / STAFF PHOTOGRAPHER

Spirituality, the New Age: Magid speaks on importance of religious criticism

ALYSSA BUMP
STAFF WRITER

America may be entering a new phase of change in religious and spiritual values.

Rabbi Shaul Magid spoke on this forthcoming transition by explaining the relationship between culture, religion and spirituality, in relation to the New Age, Wednesday in the Hall of Philosophy.

With his lecture, titled “Can Religion Survive Spirituality? A View from Jewish Mysticism After the New Age,” Magid continued the discussion of Week Four’s Interfaith Lecture Series theme, “The Future of Being.” He detailed the past to better express what may come to fruition in the future.

Magid, the Distinguished Fellow of Jewish Studies at Dartmouth College and senior research fellow of Kagod Research Center at the Shalom Hartman Institute of North America, is considered an expert in Kabbalah, Hasidism and contemporary Jewish religiosity.

Beginning his lecture by outlining the differences between culture, religion and spirituality, Magid said these terms are often used interchangeably without understanding what each truly means. Yet, Magid said, culture, religion and spirituality are inherently linked.

“Religion is often the backbone of these cultures, and political theorists have argued that culture is itself often derivative of religion, often in secularized forms,” Magid said. “What separates religion from culture is that religion, at least the Western religions, ... founded its principles on or around a divine being.”

Culture often contributes to the quality of life, but Magid said it doesn’t necessarily provide people with a purpose.

“In some broad sense, religion is culture infused with a sense of spirituality,” Magid said. “... Spirituality is a product of religion, but spirituality is also sometimes opposed to religion, or at least challenges religious premises in its immanent critique of religious claims.”

Religious traditions often claim that one can only reach God through particular practices, while spirituality counters with the belief that God can be accessed through a variety of means.

“Culture can be informed by religion and even contain spiritual elements, but it doesn’t have to,” Magid said. “... Culture is based on the past, but it’s not bound to it; it changes organically.”

Tradition plays such a prominent role in religion due to its connection to the past, and Magid said that culture does not necessarily carry the same burden.

“Sometimes culture seems to conserve the past for progress, which includes negatively, but its rootedness in the past is often more ambiguous,” Magid said. “This is why, for example, certain cultural movements of conservation or conservatism

often deploy religious categories to anchor their views in a more authoritative past.”

Recognizing religion’s inability to adapt and change, Magid noted the dangerous effects of religious stagnation. He also noted the issues that come with criticism.

“The danger of religious inability to engage in self-critique, in some cases, resulted in fundamentalism,” Magid said. “... And when the critique of religion is too strong, it can result in the demonization of the role of religion, often viewing religion as the problem that plagues our society.”

While the separation of church and state is a tenet of American democracy, religion has always, to some degree, been intertwined with politics.

“America was the great experiment, drawing from the European Enlightenment of trying to separate religion from the political – initially, to save religion from the political,” Magid said. “... ‘Can democracy survive theocracy?’ is a question the Founding Fathers answered with a definitive ‘no,’ which is why religion had to be controlled.”

The opposite can also be argued – some believe America could not survive without religion or culture, and this paradox puts everyone in a difficult position, according to Magid. He suggested that even though this plight creates tension, it is also the motivator for society to continue to evolve productively.

Magid quoted President Dwight D. Eisenhower:

“Our form of government has no sense unless it is founded in a deeply felt religious faith, and I don’t care what it is.”

Although it is not exceedingly clear what Eisenhower meant, Magid said he interpreted it as a calling to citizens to believe in a higher purpose.

“The ’50s also, as some of you will remember, saw a rise in scientism, in atheism, in the belief that the power of humanity (will) move beyond the need for God,” Magid said. “That may have been what Eisenhower was responding to.”

Reflecting on the New Age movement of the 1970s, which is also called the Age of Aquarius, Magid said this cultural and spiritual shift still impacts society.

“(The New Age movement) yielded a look upward, and perhaps, more accurately, a look inward,” he said. “The Age of Aquarius – seismic, cosmic change, a new axial era, a paradigm shift, a spiritual critique of capitalism, the beginning of environmentalism – ... filled the vacuum created by the demise of political radicalism.”

The result of this movement was a new interest in religion; Magid described it as “a new refraction of religion through a spiritual critique” of the patriarchy and formalism.

“While in some way the New Age made religion more

popular, it also forced religion to conform to a new paradigm of spiritual awakening,” Magid said.

The New Age also introduced the idea of a global perspective and universal accessibility to religion.

“Religious traditions could participate in the New Age project, but one of the criteria was to envision access to divine power as equal to all, regardless of collective affiliation,” Magid said. “Fidelity to religious norms could survive if they were envisioned as serving the larger cause of human flourishing and global solidarity.”

Even though the New Age was not a political movement, it spread ideas of environmentalism and human rights with a criticism of materialism and consumerism. Mysticism was an impactful vehicle of both critique and openness.

“Mysticism can function in one of two opposite ways. The mystical frame can universalize from an experience, making the mystic aware of the broader frame of any religious tradition,” Magid said. “... Alternatively, mysticism can serve to centralize religious claims, thereby deepening particularism. ... In this iteration, mysticism hardens difference and works against the New Age goals of creating more avenues of shared spiritual life and different peoples.”

From the New Age, new spiritual movements were set in motion, while older religious traditions became more distinguished, enabling more fundamentalist beliefs.

“So to finally address the title of my talk, can religion survive spirituality in 21st-century America? Of course, I don’t really have an answer,” Magid said. “... But I think it’s safe to say that we are living in the afterglow of the New Age and no longer in its midst.”

While utopian ideas of the Aquarian Age did not reach fruition, Magid said the movement’s so-called failure was still influential, resulting in changed perspectives. But the world in 2022 is much different than it was in the ’50s or even the ’70s.

“We have been smothered by technology through the internet and artificial intelligence, which have maximized communication, but hindered human interaction. But we also see ourselves in a more globalized perspective,” Magid said. “In short, we are moving in many directions at once; massive wealth skyrockets, while abject poverty continues; weapons of mass destruction proliferating, and people are being killed in the street with knives and guns as if we’re living in the wild west of the 19th century, or some kind of dystopian science fiction film.”

Magid said religion has the potential to play a constructive role in solving these problems due to its

thousands-of-years-long existence and ability to survive attacks. But he also recognized religion’s inherent ability to separate humans from one another, viewing “humanity hierarchically rather than horizontally.”

Yet, religion is powerfully interwoven into culture, so much so that Magid believes it will not disappear.

“Science is crucial in many ways. But science doesn’t produce culture. ... Science tells us how to live, but it doesn’t really tell us why,” Magid said. “I suggest we’re presently living on the back edge of a sweeping critique of religion in the New Age movement.”

While the New Age left behind a cultural critique of consumerism and religious fundamentalism, Magid suggests that the return to religious particularity must be fought with cooperation, peacemaking and inner criticism.

“Perhaps religion is best served when its internal

critique remains operational, when spirituality embedded in religion pushes against religion’s own darker impulses to divide and claim ownership of the divine,” Magid said. “The question then isn’t ‘Can religion survive spirituality?’ but (rather) ‘Can spirituality save religion from itself?’”

While America continues to face a divide as a result of the same issues that it has faced for centuries – race, religion, culture, gender – Magid hypothesized that people are perhaps becoming primed for another spiritual intervention.

“The stakes may be higher now than they were in the 1970s. The Earth is more precarious than it was 50 years ago, guns are more readily available, religious maximalism has rooted itself more deeply in cultural consciousness,” Magid said. “... Spirituality, a sense of transcendent meaning that may be born

“

Perhaps religion is best served when its internal critique remains operational, when spirituality embedded in religion pushes against religion’s own darker impulses to divide and claim ownership of the divine. The question then isn’t ‘Can religion survive spirituality?’ but (rather) ‘Can spirituality save religion from itself?’”

—RABBI SHAUL MAGID
Distinguished Senior Fellow of Jewish Studies, Dartmouth College

from – but it’s not limited to – religion, is not the answer. At most, it’s only part of the answer.”

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LECTURE



Pulitzer Prize-winning author and historian Jon Meacham recieves a standing ovation during his lecture Thursday in the Amphitheater.

Meacham shares message of hope for future of American democracy

CASSIDEY KAVATHAS
STAFF WRITER

Jon Meacham last spoke to a Chautauqua audience from a computer screen, in the middle of the 2020 virtual season on CHQ Assembly. He spoke then as the closing lecture of a week on “Re-framing the Constitution” – and a lot has changed since then. So he reflected on the idea of “The Future of History” by looking into the past. “I would not have said that the American experiment in constitutional democracy is at an existential hour, even two years ago, if we had been here. I would not have said that when we were on our (Zoom) boxes together,” Meacham said. “It was, I believe, the erosion and attempted overthrow of the American government in the fall (2020) into January 2021 that cast into the darkest relief what we face.”

Meacham, presidential historian and Pulitzer Prize-winning author, delivered the designated Chautauqua Lecture of the 2022 season at 10:45 a.m. Thursday in the Amphitheater. Through stories and reflection, Meacham brought historical context to current events and issues. History may not repeat itself but it may rhyme, Meacham paraphrased Mark Twain.

“Democracy is not guaranteed,” Meacham said. “It is the hardest of human undertakings because it requires us to see each other not as rivals, but as neighbors.”

For Meacham, preserving democracy is a human and moral commitment.

“Without that, this experiment will not continue. I am convinced of that. And why should it? This is a human undertaking. This is a moral undertaking,” Meacham said. “Moral in the pure sense of the word. Moral means how we are with each other.”

Meacham said that this morality should be present in customs and behavior, as well as how we view our rights and responsibilities.

“I don’t have to love you to respect you. It’s in my self-interest to respect you because we all know in our own lives, we are more likely to respect those who respect us,” Meacham said. “Let’s be honest. As Franklin Roosevelt said, ‘The news

is going to get worse and worse before it gets better and better.”

Jan. 6, 2021, convinced Meacham that American democracy is in danger.

“That convinced me that, in fact, I might not hand down the country that made my life possible to my children,” Meacham said.

In 2018, Meacham wrote *The Soul of America: The Battle for Our Better Angels*, which argued “that manifestation of the forces we were dealing with from 2016 ... were the fullest expression of perennial forces.”

Meacham cited the forces of nativism, extremism, racism and authoritarianism. He said that while these forces began manifesting in 2016, they are still present – changing only in degree and not type of force.

“They ebb and flow in human experience, and they are flowing. Every generation, to some extent, is judged by the extent to which it enables those forces to ebb or to flow,” Meacham said. “That’s the task that we face. What I did not foresee was a blatant attempt to thwart the concept of what I call the constitutional conversation.”

The constitutional conversation, Meacham said, is not just how the law is written, but also the spirit of the law.

“The social contract is about understanding that the letter of the law gets as close as it can to dictating and putting the guardrails up. But you don’t have to observe those guardrails,” Meacham said. “The danger we’re in, and the future of history – which is also the future of the American Republic – is, are we going to fall into this Hobbesian view of the world, that the strong should always dominate the weak? Is this the war of all against all? That was Hobbes’ state of nature.”

Meacham believes that the Founding Fathers shared Hobbes’ view of democracy.

“You may think the founders made it really, really difficult to get anything done in the United States of America because they believe the worst of human nature, and we have done everything we can ever since to prove them right,” Meacham said.

This country is funda-

“A democracy is the fullest expression of all of us. That is at once thrilling and terrifying. It’s thrilling, because it is up to us. If enough of us have habits of heart and mind, if enough of us have a disposition in our manners and morals to find political expression, then a course of action can happen.”

—JON MEACHAM
Historian, author

mentally a social contract, and no political organization or party should have a monopoly on truth, said Meacham – noting that he does not see himself as a partisan, having written a biography on George W. Bush, as well as appear on MSNBC and work with Joe Biden.

“A democracy is the fullest expression of all of us. That is at once thrilling and terrifying,” Meacham said. “It’s thrilling, because it is up to us. If enough of us have habits of heart and mind, if enough of us have a disposition in our manners and morals to find political expression, then a course of action can happen.”

Meacham stressed that individuals not getting what they want doesn’t mean democracy isn’t working. Rather, the opposite.

“There’s progress, and then there’s a loss of ground, and there’s progress, and there’s a loss of ground,” Meacham said. “... I believe in many ways, the present and the future role of history is to tell a story that is convincing and activating.”

Meacham reflected on his children’s lived experience in the United States, with the oldest born in 2002 and the youngest in 2008. They have lived through the aftermath of the 9/11 terrorist attacks, the War on Terrorism, the Iraq War, 20-year war in Afghanistan, the financial crisis of 2008, the Obama and Trump administrations, an insurrection and a novel pandemic.

“For somebody under 25, what is the seminal, ambient, formative political experience?” Meacham asked. “The presidency of Donald Trump. ... So why would you have a great deal of confidence in the world? Just given the basic demography of the folks I see here, our world was one in which the country – after too much time, too much treasure, too much blood, too much delay – produced civil rights, produced voting rights, which is now under assault again,” Meacham said.



SEAN SMITH / STAFF PHOTOGRAPHER

Meacham, after speaking to a Chautauqua audience virtually in 2020, gives his lecture on “The Future of History” in the Amp.

Meacham said. “There’s an expectation that if you do the work, you will thrive. Then the whole thing collapses,” Meacham said. “You can’t do it with two ends of the barbell. That leads to autocracy and aristocracy.”

In 1965, according to Pew Research Center, nearly 76% of Americans said they trusted the federal government to do the right thing always or most of the time. That number is now 9%, Meacham said. During the George W. Bush years, *Gallup News* reported Vice President Dick Cheney had a 20% approval rate, but now he has proven to be, along with his daughter, U.S. Rep. Liz Cheney, a “statesman of the republic,” Meacham said. He used the Cheneys to illustrate that “this is a human undertaking.”

Meacham shared what he believes the future of history is.

“The present and the future of history, I believe, is this: We have to tell a story that preserves the possibility of prosperity and progress and justice. ... It makes the history of the United States a potent and essential element in preserving the experiment, whose danger I

described at the beginning.”

Meacham shifted toward discussing the political polarity in American politics; people are complicated as well as parties, Meacham said.

“In my view, the Republican Party as currently constituted is not a functional conversational partner within the constitutional construct. That’s terrible. Because it only works if we have two. And we can argue about reforming so they can have more, that’s fine. But we need two functioning principal parties,” he said. “We don’t have them right now.”

Meacham said he wanted to be clear in terms of the left, right and center – that “this is not about both sides,” pointing to the lived experience of the younger generation that leads to the belief that the system is not worth preserving.

“We know that the right has felt that way. They are putting strength above anything else. They want power at any cost. ... That’s enough of a problem for any civilized society,” Meacham said. “A problem I worry about, and the reason we talk about the future of history, is that there could come a day, not too far in the future, where the center and the left decide, ‘You know what? I’m not sure this works either.’ And when that comes, I’m not sure what happens, but it’s not good.”

With this polarization, the left and center are asked to be patient, tolerant and forgiving; this has been seen in the past, specifically during post-Civil War Reconstruction, Meacham said. People act on incentive, thus the need for story.

Meacham focused on two main points in the nation’s history: 100 years ago and 60 years ago. In 1922, the Ku Klux Klan was reformed. Seven U.S. senators, around 20 members of the House of Representatives and five gov-

ernors were openly members of the KKK. America faced the Great Depression, World War II and the second Red Scare, and in the words of Eleanor Roosevelt, they were ready for a dictator.

“There was never a ‘once upon a time’ in American history, and there’s never going to be a ‘happily ever after.’ Because it’s us. It’s a daily, hourly, weekly struggle to decide: What rights do we want to enjoy, and what responsibilities do we owe?” Meacham said

In the 1960s, the U.S. faced the Vietnam War and the assassinations of Martin Luther King Jr. and Robert Kennedy, as well as a close presidential election. Meacham spoke about a moment in 1965, a week after Bloody Sunday, that is from his perspective one of the most important moments in presidential history.

“Lyndon Johnson summons George Wallace to the Oval Office. ... And he said, ‘George, when you’re dead and gone, do you want there to be a scrawny grave that says: George Wallace, he hated. Or do you want a beautiful stone monument that says: George Wallace, he built?’”

Meacham feels this question is still relevant in 2022.

“That’s the question for us, in the present, and therefore, what history will say of us,” Meacham said. “The question is, did we hate or did we build? Did we reach out? Or did we clench a fist? Did we add to the sum of human knowledge and grace and possibility? Or did we constrict opportunity out of fear and selfishness and anxiety?”

Meacham said that it is our responsibility to uplift, not destroy.

“The duty we owe, the history of our own time, which is how history will see us, is to build and not to hate,” he said.

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ANNOUNCEMENT

TRUNK SHOW of Ladies Jackets along with some holiday gifts presented by Gail Gagnon of Me & My Shadow on July 22, 23, and 24 from 10:00am - 4:00pm at Gretchen's Gallery located in the Colonnade. Questions can be answered by Gail at 724-799-1309

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CROSSWORD

By THOMAS JOSEPH

ACROSS

1 Trite

6 Newborns

11 Superior to

12 On the ball

13 Board, as a bus

14 Math comparison

15 Take cover

17 Choreography bit

18 Glided

20 Ship's trail

22 Sister, of sorts

23 Leaves

26 Have a spat

28 Boring movie

29 "Snookums," e.g.

31 In shape

32 Gumbo veggie

33 Sky saucers

34 Sound

36 Tadpole's home

38 Bakery come-on

40 Mariner's place

43 Speech problems

44 "Republic" writer

45 Playwright Clifford

46 Rental choice

DOWN

1 Chips buy

2 White House nickname

3 Jack Reacher novel

4 Skirt

5 Give for a time

6 Butter unit

7 Sitka native

8 Jack Reacher novel

9 Lake near Buffalo

10 Cease

16 Ram's mate

18 Small fastener

19 Lead on

21 Basilica part

23 Precious

24 Half of a sextet

25 Match parts

27 Scruffy

30 Travel aid

33 Cry of surrender

34 Ring of light

35 Like the Gobi

37 "Clumsy me!"

39 Braying beast

41 — loss

42 Dijon denial

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Yesterday's answer

Reed Family Fund supports Edelstein's Interfaith Lecture in Hall of Philosophy

The Harold F. and Mary Lou E. Reed Family Fund supports the Interfaith Lecture by Amy Edelstein at 2 p.m. today in the Hall of Philosophy.

Mr. Reed became a director of the Chautauqua Foundation in 1951 and succeeded Walter Roberts to become the second president of the foundation. He served in that capacity from 1957 to 1967.

In addition, he served as a trustee of Chautauqua Institution from 1950 to 1972 and was elected an honorary trustee upon his departure from the board. Mr. Reed was first introduced to Chautauqua Lake in 1905 when, at 16, he made a canoe trip from Maple Springs, New York, to Pittsburgh. His wife, Mary Lou, first came to Chautau-

qua during summer 1911 with her family. Mr. Reed practiced law in Beaver, Pennsylvania, for 69 years, the last 31 years in partnership with his son, Harold F. Reed Jr. He died in May 1982, after having come to Chautauqua for 47 consecutive summers with his wife, Mary Lou, who died in 1990, and their children. The family home remains on Foster.

His descendants now count themselves as fifth-generation Chautauquans. Harold F. Reed Jr., also an attorney in Beaver, Pennsylvania, carried on his family's tradition, having served as a member of the Chautauqua Foundation Board of Directors from 1989 to 2001 and the Chautauqua Institution Board of Trustees from 1993 to 2001.

Phillips Memorial Lectureship provides for Zapruder's closing Week 4 Amp presentation

The Kathryn Sisson Phillips Memorial Lectureship Fund supports Alexandra Zapruder's lecture at 10:45 a.m. today in the Amphitheater.

Kathryn Sisson Phillips' parents were members of the Chautauqua Literary and Scientific Circle in their

Nebraska hometown, and curiosity about that organization brought Phillips to the Institution. A graduate of Ohio Wesleyan University, where at one time she was dean of women, Phillips received honorary degrees from the University of Cin-

cinnati, Keuka College, Finch College in New York City, as well as from Ohio Wesleyan. Her grandson, Ellis L. Phillips III, is president of the Ellis L. Phillips Foundation, which established the lecture fund through contributions to the Chautauqua Foundation as

a memorial to Mrs. Phillips, who died in 1969. The Ellis L. Phillips Foundation further paid tribute to Phillips during Chautauqua's Second Century Campaign, when a plaque bearing her name was placed in an alcove on the north end of the Amp fence.

Chautauqua Institution

Corporation Meeting Set For August 13, 2022

The annual meeting of the members of the Chautauqua Corporation will be held Saturday, August 13, 2022, beginning at 10 a.m., at the Hall of Philosophy, Chautauqua Institution, Chautauqua, New York. At that time, the Corporation will review the Institution's financial statements and elect an individual to serve as a Class B Trustee on the Board of Trustees pursuant to the Institution's by-laws. Chautauqua Institution's audited financial statements may be found at <https://chq.org/about/board-of-trustees/>.

Class B Trustee Nominations

Any member of the Corporation is eligible to be nominated for election as a Class B Trustee.

Nominations for Class B Trustee must be submitted by a member of the Corporation.

All nominees for the position of Class B Trustee must be identified in writing to the Secretary of Chautauqua Institution not more than thirty (30) days (July 14, 2022) and not less than ten (10) days (August 3, 2022) in advance of the annual meeting of the members of the Corporation, to provide the Secretary with sufficient time to ensure that each such nominee is eligible for election as a Class B Trustee, to ensure the compliance by the nominee(s), prior to election, with the requirements of the Corporation's Conflict of Interest Policy as required by the New York State Not-for-Profit Law, and potentially to make adequate arrangements for the logistics associated with presentation of multiple nominees for the position of Class B Trustee at the annual meeting of the members of the Corporation. The Institution will provide information about all eligible nominees prior to the meeting.

Voter Designations

Members who are not the sole individual owner of their property and who wish to cast a ballot for the election of Class B Trustee at the Saturday, August 13, 2022 Annual Corporation meeting must assign and complete the voter designation form which must be received and filed with the secretary of the Corporation no later than 10 days (August 3, 2022) prior to the Corporation meeting.

Proxy Voting

If you wish to assign a proxy for your vote, please contact the Corporate Secretary, Rindy Barmore, at rbarmore@chq.org. Voters wishing to assign a proxy must do so no later than August 3, 2022.

Note: All proxy, nomination, and voter designation forms must be issued by the Corporate Secretary in order to be eligible. Please contact the Corporate Secretary, Rindy Barmore at rbarmore@chq.org if you wish to receive forms or require further information.

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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.

7-22 CRYPTOQUOTE

SEI RSXBR FWV'S YWWZ

LQHHIB, LAS SEIG FW YWWZ

LBQHESIB. — RXYYG BQFI

Yesterday's Cryptoquote: SOME THINGS JUST CAN'T BE DESCRIBED. AND STEPPING ONTO THE MOON WAS ONE OF THEM. — BUZZ ALDRIN

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

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

Difficulty Level ★★★★★ 7/22

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

Difficulty Level ★★★ 7/21



On Twitter: @chqdaily

YOUTH

Writing Our Own Histories



SEAN SMITH / STAFF PHOTOGRAPHER
Genial Spier, left, and Alexandra Zapruder, who will be giving the morning lecture today in the Amphitheater, chat during a Youth and Family Programs pop-up event Wednesday near Timothy’s Playground. The program was inspired by Zapruder’s work with young people to record their own histories through journaling, and attendees got to make their own notebooks during the event.



JOELEEN HUBBARD / STAFF PHOTOGRAPHER
Hope Haring, 15, left, and Baya Swinston, 15, right, of Pittsburgh, participate in a journal-making course led by artist Deb Eck Tuesday at the Youth Activities Center. The course was an elective at Boys’ and Girls’ Club this week, tied into the theme of “The Future of History.”



SEAN SMITH / STAFF PHOTOGRAPHER
A Chautauquan threads a string through their journal during Wednesday’s pop-up event near Timothy’s Playground.

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PROGRAM

<div><div>F</div><div>FRIDAY JULY 22</div></div>		org the day before to secure your spot. Chautauqua Tennis Center
		10:45 CHAUTAUQUA LECTURE SERIES. “This Bold Light: Youth Journals and the Making of History.” Alexandra Zapruder , author, <i>Salvaged Pages: Young Writers’ Diaries of the Holocaust</i> . Amphitheater and CHQ Assembly
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	11:00 (11–5) Gallery Exhibitions Open. Fowler-Kellogg Art Center and Strohl Art Center
7:00	(7–11) Farmers Market	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
7:00	(7–9) “Dawn Patrol” Round Robin Doubles. (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center	12:15 Prose Writer-in-Residence Brown Bag Lecture. (Programmed by the Chautauqua Writers’ Center.) “Art of Collaboration.” Vi Khi Nao . Literary Arts Center at Alumni Hall Porch
7:45	Mystic Heart Interspiritual Meditation: Spiritual Practices of World Religions. Leader: John Pulleyn (Japanese Zen). Presbyterian House Chapel	12:15 Challah Baking Class. (Programmed by Zigdon Chabad Jewish House.) Zigdon Chabad Jewish House
7:45	Episcopal Holy Eucharist. Episcopal Chapel of the Good Shepherd	12:15 Twelve Step Meeting. Marion Lawrance Room, Hurlbut Church
8:00	Daily Word Meditation. (Programmed by Unity of Chautauqua.) Hall of Missions	12:15 Chautauqua Dialogues. (Sponsored by the Department of Religion.) Everett Jewish Life Center
8:45	Catholic Mass. Episcopal Chapel of the Good Shepherd	12:30 Jumu’ah Muslim Prayer. Hall of Christ Sanctuary
8:55	(8:55–9) Chautauqua Prays For Peace Through Compassion. Hall of Missions Grove	12:30 Garden Walk & Talk. (Programmed by the Bird, Tree & Garden Club.) Betsy Burgeson , supervisor of garden and landscapes, Chautauqua Institution. Meet at the Campbell Garden
9:00	Nature Walk & Talk. (Programmed by the Bird, Tree & Garden Club.) Jack Gulvin , naturalist. Meet at lake side (back) of Smith Wilkes Hall	12:30 Play CHQ. Compost Solariums. All ages. Nature Classroom
9:15	ECUMENICAL WORSHIP. “In the Shelter of Each Other.” Fr. Gregory Boyle, S.J. , founder, Homeboy Industries. Amphitheater and CHQ Assembly	12:45 Catholic Community Speaker Series. “Can the Pope’s Vision be Realized? Can We Live as Brothers and Sisters?” The Rev. John Mudd . Methodist House Chapel
9:15	Jewish Discussions. (Programmed by Zigdon Chabad Jewish House.) “Kabalah on Meditation and Song.” Rabbi Zalman Vilenkin . Zigdon Chabad Jewish House	1:00 Stroke of the Day. Learn a new tennis stroke. Chautauqua Tennis Center
10:00	Opera Conservatory Masterclass. Ben Moore . Masks required. Fletcher Music Hall	1:15 English Lawn Bowling. Free Instruction followed by game. Fee. (Pay at Sports Club.) Bowling Green
10:15	Service of Blessing and Healing. UCC Randell Chapel	2:00 INTERFAITH LECTURE SERIES. “Wholeness, Fragmentation and the Mystery of the Emergent Possible.” Amy Edelstein , founder and executive director, Inner Strength Education. Hall of Philosophy and CHQ Assembly
10:30	(10:30-12) Morning Doubles. (Programmed by the Chautauqua Tennis Center.) Email tennis@chq.org	



Gina Chavez, Latinx pop artist and 12-time Austin Music Award winner, gets Chautauquans dancing during her performance Monday in the Amphitheater.

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		president of community relations, Chautauqua Institution. Green tent on Bestor Plaza
2:15	THEATER. New Play Workshop. <i>Through the Eyes of Holly Germaine</i> , by Y York. Bratton Theater	3:30	Islam 101. “Islam in America.” Sabeeha and Khalid Rehman . Hurlbut Church
2:30	Mah Jongg. (Programmed by the Chautauqua Women’s Club.) Memberships available at the door. CWC House	3:30	Chautauqua Dialogues. (Sponsored by the Department of Religion.) Hurlbut Church
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	3:30	Chautauqua Dialogues. (Sponsored by the Department of Religion.) UU House
3:00	Chautauqua Foundation Open House. Learn more about the work of the Chautauqua Foundation and meet the board of directors. Athenaeum Porch	3:30	Chautauqua Dialogues. (Sponsored by the Department of Religion.) Episcopal Cottage
3:30	(3:30-5) Ask the Staff Tent Time. Shannon Rozner , senior vice	3:30	Book Discussion at The Smith. <i>The Boys in the Boat</i> Presented by Marjory Lyons . The Smith Memorial Library
		5:00	Hebrew Congregation Evening Service. “Kabbalat Shabbat: Welcoming the Sabbath.” Rabbis Ron and Barbara Symons , Pittsburgh JCC and Temple David, Pittsburgh. Andrew Symons , cantorial soloist. Miller Park (if rain, Smith Wikes Hall)
		5:00	(5-6) Kids Clinic. (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center
		6:00	Cinema Film Screening. “The Power of the Dog.” Fee. Chautauqua Cinema
		7:00	Chautauqua Opera Conservatory: Don Giovanni. Masks required (Admission by ticket only for indoor seating. Tickets for this performance are sold out. Weather dependent, outdoor seating is first-come, first-

7:30	Austin Walkin’ Cane (Opener for Jay Leno). Amphitheater		Symons , cantorial soloist. Kiddush Luncheon to follow. Hurlbut Church Sanctuary
8:15	SPECIAL. Jay Leno. (Reserved seating available; purchase tickets at tickets.chq.org , or by visiting Ticket Office, Visitors Center or Amphitheater screen house during ticketing hours.) Amphitheater	12:00	Play CHQ. Free play and equipment checkout. All ages. Boys’ and Girls’ Club
9:10	Cinema Film Screening. “Watcher.” Fee. Chautauqua Cinema	1:00	(1–5) Gallery Exhibitions Open. Fowler-Kellogg Art Center and Strohl Art Center

Sa

SATURDAY
JULY 23

7:00	(7–11) Farmers Market		
7:15	Mystic Heart Interspiritual Meditation: Spiritual Practices of World Religions. Leader: Carol McKiernan (Silent Meditation/ Centering Prayer). Hall of Philosophy		
9:30	Chabad Jewish House Community Shabbat Service. Rabbi Zalman Vilenkin . Kiddush to follow at 12:15 p.m. Zigdon Chabad Jewish House		
9:45	Hebrew Congregation Interfaith Sabbath Service. Rabbis Ron and Barbara Symons. Andrew		
		4:00	Chamber Music. Brian Zeger , piano, with members of the Chautauqua Symphony Orchestra and School of Music. Elizabeth S. Lenna Hall
		5:00	Catholic Mass. Hall of Philosophy
		6:10	Cinema Film Screening. “Watcher.” Fee. Chautauqua Cinema
		7:30	CHAUTAUQUA SYMPHONY ORCHESTRA. “Star Wars: The Empire Strikes Back” In Concert. Stuart Chafetz , conductor. Amphitheater
		7:30	THEATER. New Play Workshop. <i>Black Like Me</i> . Bratton Theater
		8:45	Cinema Film Screening. “The Power of the Dog.” Fee. Chautauqua Cinema

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