



STRAYED

Acclaimed author Strayed kicks off Week 6 CLS on theme of empathy

DAVID KWIATKOWSKI
STAFF WRITER

If there ever was to be a representation of the personification of empathy, it would be Cheryl Strayed.

Strayed is a New York Times bestselling author, known for her memoir *Wild: From Lost to Found on the Pacific Crest Trail* and the collection *Tiny Beautiful Things*, and a host of the advice podcasts “Sugar Calling” and “Dear Sugars.”

She will be delivering the morning lecture as part of the Chautauqua Lecture Series at 10:30 a.m. today in the Amphitheater.

Wild was adapted to the screen in 2014, and starred Reese Witherspoon as Strayed and Laura Dern as her mother, Bobbi.

“As a writer, obviously, so much of my work has been about empathy,” Strayed said. “I think that there’s no way for you to create a character on the page or write about yourself in a vulnerable way without having this deep understanding of, essentially, the human struggle to both have compassion for our flaws and our mistakes and admiration for our triumphs and our strengths. Never was that put to the test before quite so directly as when I began my work on ‘Dear Sugar.’”

“Dear Sugar” was Strayed’s originally anonymous advice column on *The Rumpus* where writers would ask for advice. Strayed will be pulling from other editions of “Dear Sugar” columns to include in her lecture about empathy.

“My impulse was to respond with a lot of empathy, compassion and sincerity, and genuinely try to use the column to actually not only help the person who wrote to me, but maybe offer some comfort to others who are reading it,” Strayed said.

See **STRAYED**, Page 4

Raw & Eclectic



AMYTHYST KIAH

REDEFINING ROOTS: GRAMMY-NOMINATED KIAH RETURNS TO AMP TONIGHT WITH SONGS FROM NEW ALBUM ‘WARY + STRANGE’

MAX ZAMBRANO
STAFF WRITER

Sure, like plenty of households, Amythyst Kiah’s childhood home had a TV in the living room. But it was her father’s three-way speakers and amplifier attached to a radio, turntable and CD player that was the center of entertainment.

“It was like, ‘Wow, cool, a TV, but look at all these albums,’” Kiah said. “It was like this holy shrine in our living room.”

Chattanooga, in southeast Tennessee, is where Kiah developed her love of music. She now refines it as a professional in Johnson City, in the northeast corner of the state.

At 8:15 p.m. tonight, Kiah takes the Amphitheater stage for the second time to perform songs from her recent album *Wary + Strange*. She first performed here in 2019 with the all-women-of-color group Our Native Daughters. Later that year, her song “Black Magic” was nomi-

nated for Best American Roots Song at the Grammys.

A press release from Shore Fire Media called this album “a culmination of her relentless journey of personal and musical exploration.”

This journey began in Kiah’s teen years. Although she grew up with music-loving parents who introduced her to all different genres, she didn’t find her personal favorites until she became a teenager.

See **KIAH**, Page 4

‘Faith After Doubt’ author McLaren to speak on finding faith, building cultures of empathy

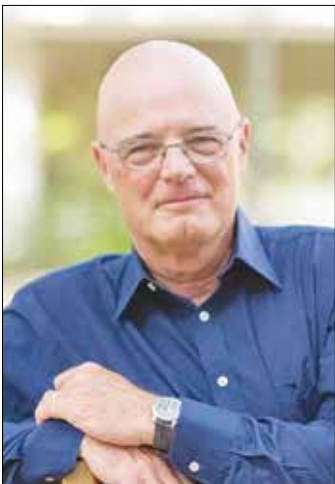
MAX ZAMBRANO
STAFF WRITER

Faith has almost always been a part of Brian McLaren’s life. Conversely, so has doubt.

“I am a committed Christian, but doubt has been my companion really throughout my whole life,” McLaren said.

Faith and doubt are the highlights of McLaren’s latest book, *Faith After Doubt: Why Your Beliefs Stopped Working and What to Do About It*, which came out in January.

McLaren, although born one hour east in Olean, New York, in 1957, will make



MCLAREN

his first in-person visit to Chautauqua. He will present his lecture “Studios of

Empathy: Why, What, and How?,” the first of three Interfaith Lectures for Week Six themed “Building a Culture of Empathy.”

His recent book is deeply personal to him, he said.

“I grew up in settings where doubt was something to be ashamed of, maybe hidden or covered up, and I came to understand in my own life that doubt wasn’t the enemy of faith, but pretending wasn’t good for your faith,” he said. “On a personal level, that’s important.”

Although raised in the church, McLaren felt himself drifting away from

Christianity during his teenage years.

Then, one night changed his life.

“I was lying under a clear, starry sky one night and had an acute sense of not just looking up and seeing beauty, but of being seen by that beauty, seen and known and loved,” he said. “I felt that love fill me, so powerfully that it felt a little scary – more than my human heart could handle.”

Later that night, McLaren saw his friends with the same level of beauty and love.

“From that night forward, I have felt in my deepest self the truth of

what John said in the New Testament, that God is love, whoever lives in love lives in God,” he said.

His career since then has been focused on helping people find the most loving versions of themselves, he said. He was a pastor for over 20 years, and he is currently a faculty member at The Living School for Action and Contemplation. McLaren has received two honorary doctoral degrees, one from Carey Theological Seminary in Vancouver in 2004 and another from Virginia Theological Seminary (Episcopal) in 2010.

See **MCLAREN**, Page 4

IN TODAY’S DAILY

‘MURDER IN OUR MIDST’

For Chautauqua Women’s Club, media scholars Fullerton, Patterson to discuss findings from decade of research on ethics in crime coverage across the globe — and how their work has spurred policy changes in American news media.

Page 2



TALES FROM THE BENCH

Powell, page-turner for Jacobsen, to share stories as tribute to late organist, director of sacred music.

Page 3



LET GO OF FEAR

In opening sermon, Baskerville-Burrows calls on congregation to see face of God in others, reminds that ‘we are not in the boat alone.’

Page 5

BRIEFLY

Tara VanDerveer, Stanford University women's basketball coach, appears on "Chautauqua People" at 1:30 and 7:30 p.m. until Saturday on Access Chautauqua, cable channel 1301. She is interviewed by Nancy Bargar.

The introduction continues: "Beyond our own hometowns, national news often gives us the names of criminals before they give us anything else – sometimes that's all they've got. But is that right?" As the interview proceeds, it's clear that there

Since the default for

“I know that because I was putting together the materials for tenure review.”

Fast-forward to this summer. Fullerton is currently immersed in her course "Good and Mad: Women, Emotion, Media and the Public Sphere." Recently, she has also taught "Un(Covering) Canadian Crime," "Doing Democracy Right or Doing Right by Democracy? Ethics, Critical Theory and the Public Right to Know" and "Information in the Public Sphere."

"My take-away from my own experience is the advice I was given by a high school teacher," Fullerton said. "'Keep doing what you like to do, then you'll end up doing what you want to do.' That's good advice. I chose my path based on my enjoyment of what I was doing."

See **CWC**, Page 7

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NEWS

Powell to share stories of page-turning for Jacobsen in CWC talk

DEBORAH TREFTS
STAFF WRITER

For many Chautauquans, the grieving of Jared Jacobsen's passing – less than two days after the 2019 season ended and five months before the pandemic began – continues to this day. The liveliness, intelligence, sentimentality and masterful skill of this world-class organist, coordinator of worship and sacred music, and director of the 50-voice Motet Choir and 150-voice Chautauqua Choir were so widely revered that Pulitzer Prize-winning composer Paul Moravec wrote “Chautauqua Anthem” in Jacobsen's honor. The Chautauqua Choir presented its world premiere on July 16, 2017, in the Amphitheater during the morning worship service.

Jacobsen's successor, Joshua Stafford, now holds the Jared Jacobsen Chair for the Organist and the title of director of sacred music. Stafford also directs the Motet and Chautauqua choirs.

“Everyone loved Jared,” said Ruth Powell, whom Jacobsen appointed as his page-turner for the Massey Memorial Organ following the retirement of Janet Miller.

At 9:15 a.m. on Tuesday, on the porch and front lawn of the Chautauqua Women's Club, Powell will share some funny and thoughtful insights about Jacobsen during her talk titled, “Tales from the Bench: Adventures in Page-Turning for Jared Jacobsen.” The rain date is Wednesday at the same time and place.

“(Jacobsen) had a wonderful last season, the organ wasn't flooded, there was no (water) or fire to work around, it behaved itself, and he was almost giddy,” Powell said.

The 2018 season was preceded in early February by a leak caused by ice and snowmelt that damaged the organ console's original ivory keys – which, to comply with federal law, were replaced by bleached calf bone in time for the opening of the season – and ended with a small fire in the console following morning worship service on Tuesday, Aug. 21, 2018.

“His last season was great,” Powell continued. “The (Motet) Choir was involved with doing *The Christians* with (Chautauqua Theater Company). ... Without question, the most serendipitous thing that happened was that Josh – who had been his protégé – came and gave a recital. (Jared) let Josh play ‘Largo’ at the last Sacred Song Service. Afterwards they hugged, and hugged and hugged.”

Since 1907, “Largo” from George Frederick Handel's opera *Xerxes* has been the high point of every Sunday evening Sacred Song Service in the Amp, just as “Holy, Holy, Holy” has been the favorite of each Sunday morning worship service.

Powell added, “After that, Jared came to my apartment and I asked, ‘Is this the heir apparent?’ And he said, ‘Oh, I think so.’”

To be selected as Jacobsen's page-turner while he mastered the world's largest outdoor pipe organ was an honor. As its primary guardian, he played – and Powell turned pages – for the weekday morning worship services, Sunday morning and evening services, weekly recitals and frequent solos with the Chautauqua Symphony Orchestra and the Music School Festival Orchestra.

“I have a performance degree in organ and appreciated his music,” Powell said. “I thought I was a great page-turner. Boy, did I learn.”

A further honor was that Jacobsen gave a Massey Memorial Organ mini-concert in 2017, inspired by Powell. She had heard the piece “In Holberg's Time,” which is one of Norwegian composer Edvard Grieg's piano suites, and wanted Jacobsen to introduce it to Chautauquans.

Jacobsen told *Chautauquan Daily* reporter Delaney Van Wey that he had been out of touch with Grieg, who developed a national musical identity for his home country of Norway, and may be one of history's greatest piano composers. Thus he acted on Powell's wish, transcribed piano compositions to the organ, and created the program for his July 25, 2017, concert honoring Grieg.

“I have nothing but joy about my memories of Jared,” Powell said. “He was so funny. ... There was a lot of craziness going on up there.”

For Chautauquans who grew up with Jacobsen – he first came to Chautauqua to learn piano when he was only 5 years old – and who knew him before he became a celebrity, her memories are not particularly long. They are, however, colorful and meaningful.

Powell said that Danville, Illinois, where she spent her childhood, “was a wonderful place to grow up, with the Midwest upbringing.” Having also been home to Dick and Jerry Van Dyke, Gene Hackman, Donald O'Connor and Bobby Short, Danville was not



POWELL

short on celebrities.

“We went to the same high school (as Dick and Jerry) and we heard about Dick being in all the plays,” she said. “He came to town in a parade. Dick was in the biggest sitcoms on TV. Gene and Bobby were there for a while, but not for all of their childhood.”

As a piano major at Illinois Wesleyan University, Powell hadn't wanted to take a voice course, so instead she took organ. Once she began playing it, she said she didn't want to do anything else, and by the end of her first year she had changed her major to organ performance. Marilyn Keiser had graduated eight years before her and was on her way to becoming a virtuoso concert organist, so she had someone to look up to.

“Eventually I got interested in the choir, got into it, and decided to go to graduate school in choir conducting; which I never did,” Powell said.

Meanwhile, she did a lot of page-turning in college and became good at it.

“Page-turning is an art,” she said. “I was one of the go-to people for page-turning.”

Upon graduation, Powell spent the summer at what was then called the National Music Camp at Interlochen, Michigan.

“The best kids from all over the world came, and I was the manager of all of the high school choral organizations,” she said. “It's kind of like what I do here. Working with conductors is kind of like being a personal assistant.”

Although she'd been accepted to a “really good choral conducting program,” as things happened, Powell ended up in Washington, D.C.

“I joined the huge – 150 people at least – symphonic chorus in D.C. that had a regular subscription program with the Kennedy Center and sang with



GREG FUNKA / DAILY FILE PHOTO

Jared Jacobsen talks about the inner workings of the Massey Memorial Organ with young Chautauquans on July 3, 2011.

the symphony,” she said. “The Choral Arts Society of Washington has all top musicians. Norman Scribner, the choir director, was one of the top influences in my life, musically and personally. There's not a single person who would tell you anything different.”

The John F. Kennedy Center for the Performing Arts opened in 1971. For the opening, Jacqueline Kennedy commissioned Leonard Bernstein to perform the premiere of his *MASS*, and Scribner assembled a professional choir that she joined.

“Eventually when Bernstein came to town, he'd call (Scribner),” Powell said. “He wanted to put on a Haydn mass at the same time as the Nixon inaugural balls (on Jan. 20, 1973) because he was (against the Vietnam War). He taped our choir and did (‘Mass in Time of War’) in the National Cathedral. The next day we went back and they recorded it.”

Powell continued: “To be 23 in D.C. – I couldn't even comprehend that I'm getting to do this. That was truly the mountain top.”

Earning a master's degree in education instead of conducting, she accepted a teaching position in middle school music in the Fairfax County, Virginia,

public schools.

“I taught middle school, and eventually I got a job teaching elementary school,” Powell said. “After that, there was no singing voice left. I taught 10 30-minute classes a day without a break. There might be four fourth-grade classes in a row. I had to sing on top of their instruments. It was brutal on my voice because I abused it so badly. So I had to drop out of that beautiful choir.”

For her last five years in education, Powell said she was drafted to teach pregnant girls.

“Probably starting in 2002, I got back in the choir and put in another five or six years,” she said. “(Scribner) was there, and I decided to stay in the choir (as long as) he was still there. I retired to the Blue Ridge Mountains by Charlottesville, Virginia, and commuted three hours twice weekly to D.C.”

After Scribner retired, Powell moved to Florida. In 2018, she joined the Choral Artists of Sarasota, a 35-member professional vocal ensemble. Joseph Holt, the choral's artistic director, had for 15 years served as the associate music director for The Choral Arts Society of Washington.

“I didn't start coming to

Chautauqua until 14 years ago or thereabouts,” Powell said. “Then I tried to spend longer and longer here. I went back and forth, and was in the Motet Choir.”

During this time she has also taught numerous classes on a variety of musical topics through Chautauqua Institution's Special Studies Program.

She said she's a person who believes in deciding what you want, and what you have to give up in order to get it. Powell did the latter, enabling her to be at Chautauqua each summer for the full season.

“When I first joined the choir, I was intimidated by (Jacobsen),” Powell said. “He was an icon. Eventually I became one of the three librarians of the Motet Choir. He was very slow to welcome someone into his inner circle and it didn't phase me a bit. ... But once I became a librarian and started renting a house, (I would see him walking his dog and) he would sit and talk.”

Eventually, she said, they became close friends. Even then, turning pages for Jared was one of the scariest adventures of her life. Now, she is “beyond thrilled to be working with Josh,” Powell said. “The legacy is absolutely top notch, and I think Jared would be really pleased.”

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FROM PAGE ONE

MCLAREN

FROM PAGE 1

For all these years, people have come to McLaren, bringing with them their questions, problems and doubts. He's seen a steady

increase recently, though. "In the last six or seven years, I've just seen an almost tsunami of people needing to talk about their questions and doubts," he said. "People are watching the way a lot of Christians have been involved in politics, culminating really

on Jan. 6 when we saw 'Jesus Saves' flags not far from gallows being raised to hang somebody. All of this created somewhere between a crisis and catastrophe for many people in their faith." McLaren sees empathy as a way forward. As he is

the first interfaith lecturer for this week's theme, he wants to set a theological, psychological and historical framework about empathy. "I want to talk about the possibility of our faith communities across religious traditions becoming places

that actually build a culture of empathy," he said. He calls these studios of empathy, meant to help the community at large. One of the issues with empathy right now is that nobody necessarily thinks it is their job to wake up each day

and figure out how to build a culture of empathy, he said. He hopes people walk away with a sense of wanting to create that culture. "I would hope each person who is present goes away feeling like, 'This is my job,'" he said.

KIAH

FROM PAGE 1

"You know how you listen to music your parents listen to, and it sounds good, but it's not quite yours?" Kiah said. "The first time I listened to music and it was 100% resonating deep within my soul was going into my teenage years."

Kiah's first instrument was a guitar, which she got at 13. Before that, she loved watching MTV and listening to pop music, including Michael Jackson, Janet Jackson, Madonna and Mariah Carey. She was just getting into alternative rock, too – the first song she learned to play was "Good Riddance (Time of Your Life)" by Green Day.

During those teenage years, Kiah dealt with insecurity, poor body image and low self-esteem.

"I had a hard time finding my place in the world as a Black girl in a white, conservative middle-class environment," she said. "I was either accused of acting white by other Black people, and around other white people it was like, 'You're still Black, it doesn't matter what your background or

upbringing is.'" So, the guitar that she learned to play through video lessons her parents bought for her became Kiah's escape. "I could go into a world where I didn't have to think about any of that stuff," she said. "I could just focus on music."

Her interest in alternative music came from a feeling of connection with the artists. One of her biggest inspirations was singer/songwriter Tori Amos.

"I was just captivated by the way she expressed herself," Kiah said. "She sang about very personal things that happened to her, but she emoted it in a way where you could feel a deep sense of empathy, and you could see yourself in some of those scenarios and imagine how it would make you feel."

Because music was her personal escape, Kiah never envisioned herself as a performer. When she arrived at East Tennessee State University, she opened her eyes to the idea.

There, she became interested in old-time music and the history of American roots music in the school's bluegrass, old-time and country music studies program. Other

people encouraged Kiah to audition for a band when they realized she could sing and play guitar.

This was a significant adjustment for her. "When you're used to playing by yourself in your room, playing music in front of other people was very overwhelming," she said. She found the right notes, though, and by 2010 was being asked to perform around the region.

Kiah's musical imagination and inspiration eventually turned into a professional career, but it wasn't all glamor. "You're inspired, you're creating art, you have a message, but then there's this thing called business and thinking of yourself as an entrepreneur, as a small business owner, which means there's accounting, there's inventory, there's advertising,

there's all these other things that come into play," she said. "You somehow, with no knowledge about business, have to then figure it out."

Fortunately for Kiah, the same person who introduced her to music at the beginning of her life was equipped to take on a managing role. Her father had spent around 40 to 50 years in management, and he helped Kiah organize the business side of her career.

"If he wasn't around, or if I didn't have someone like that in my life, I can't really say necessarily where I would have gone," she said.

Her father was her biggest supporter when she decided to pursue this career, she said.

When people begin music careers, she said they often don't realize how many people are needed for success.

"When you see these A-list

was always that natural inclination I had toward having that kind of empathy," Strayed said.

Strayed's career has been defined by her candidness about her own experiences, which naturally lends herself to be empathetic of others and theirs.

"I know for certain that when we tell our stories, we make others feel less alone," she said. "So when I speak up, and I say 'I don't know how to live without my mother, I'm so devastated by that loss,' I'm not really just talking about me; I'm talking in a voice as a writer, at least, and as Sugar to a whole lot of other people who are nodding their heads and feeling

the same way."

The state of the world has also led Strayed to believe that there is an absence of empathy across the globe. In America specifically, she points to Donald Trump's presidency as a specific

There's no way for you to create a character on the page or write about yourself in a vulnerable way without having this deep understanding of, essentially, the human struggle."

—CHERYL STRAYED

Author,

Wild: From Lost to Found on the Pacific Crest Trail



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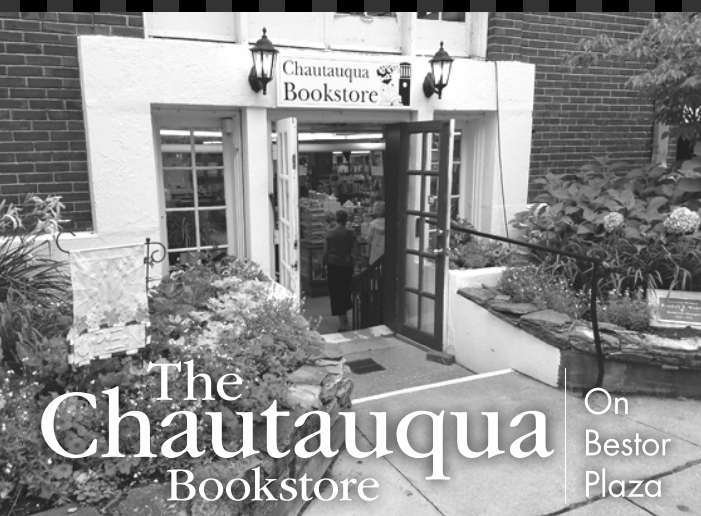
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point of an unempathetic in history.

"Whether you love him or hate him, I don't think that you can dispute that he behaved in a way that didn't really honor empathy," Strayed said. "His concerns weren't about compassion, inclusion and affirmation. He really rallied around rage and resentment, the kinds of things that are the opposite of empathy."

Strayed is not naive to the fact that there are issues on both sides of the political spectrum, and there are no easy solutions to the divides that exist today.

"I do know for certain, no matter where you stand

politically, that when you actually take the time to listen to somebody's perspective, to know somebody's story, to understand what their personal struggles or fears or anxieties might be, at least it might be an opening to a conversation," Strayed said. "I don't know what that conversation is going to lead to, I don't know if we're going to be able to solve everything, but having it is at least the beginning."

Strayed is currently working on finishing up her next memoir and a screenplay about a famous woman in history.





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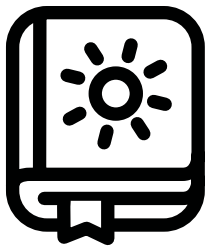
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RELIGION

Let go of fear and work together to get to shore, says Baskerville-Burrows



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

“As an Episcopal bishop and the mother of a 10-and-a-half-year-old, I identify with this Scripture – there is a lot going on,” said the Rt. Rev. Jennifer Baskerville-Burrows. She preached at the 10:45 a.m. Sunday ecumenical service of worship in the Amphitheater. Her sermon title was “Do you not care that we are perishing?” The Scripture text was Mark 4:35-41.

There was a crowd that wanted attention, so much so that Jesus had to get in a boat to get a little space. “There was a storm, like today, and the boat was sinking,” Baskerville-Burrows said. “The disciples woke Jesus up from a nap. The mom in me says ‘Really? Really?’”

She continued, “Jesus was tired, so tired that only deep rest would cure him, but that was not happening. The boat is sinking and the disciples are so themselves; they cry out, ‘Don’t you care that we are perishing?’”

Baskerville-Burrows told the congregation, “Of course, Jesus cares. He calms the wind, and I think he was still pretty impatient with the disciples because they are forever missing the point. They have a deep hunger for what Jesus is saying, but they have deep difficulty trusting what he is telling them.”

Jesus said to the disciples, “Why are you afraid? Do you still have no faith?”

Baskerville-Burrows said to the congregation, “Often we identify with Jesus, but we should shift our perspective and identify with the disciples. I can hear the tone of exasperation in Jesus’ voice: ‘Why are you afraid? You can be in the boat and still have no faith. The disciples are in awe, not of Jesus’ love, or care or that he woke up, but of his meteorological pyrotechnics. They missed the point.’”

She said that in the United States, we are all in the same boat, but it is not seaworthy. The wind is blowing harder and harder, and no one person can fix it.

“As Jamaican-born poet June Jordan said, ‘We are the ones we are waiting for.’ So we have to get busy working together,” Baskerville-Burrows said.

“Jesus was God’s act of radical empathy,” she continued, “and we are called to do likewise. We need to calm the wind and quiet the sea so everyone, everyone, can get back to shore in peace, and everyone, everyone, gets a nap.”

Humans have a hard difficulty responding in kind to God’s empathy, she said. “Twenty-first century America is not behaving well.”

Baskerville-Burrows said, “We are behaving as if we are all living by the same rules, and we are prone to miss the point. We keep saying the boat would not sink if ‘those people’ were not on board. Fill in the blank – immigrants, the unvaccinated, Black and brown people, conservatives – any group we put in the blank would be fine.”

Baskerville-Burrows said that emulating God’s love is paramount.

“We have to find empathy for each other – the same empathy God has shown us,” she said. “We have to provide



The Rt. Rev. Jennifer Baskerville-Burrows, bishop of the Episcopal Diocese of Indianapolis, delivers her sermon “Do You Not Care that We Are Perishing?” Sunday in the Amphitheater.

relief, look out for each other, and be curious about each other. We have to overcome our fear that we might come to know the sadness and pain of others, especially if it is more than we can bear. We want to be released from seeing ourselves in the Other.”

Humans are called to the divine presence, but we are also called to be present for one another, she said. “The failure to attend to one another is killing us. Jesus cares very much that we are perishing.”

When Baskerville-Burrows was first elected bishop, she visited each of the 48 parishes in her diocese. She visited one in Anderson, Indiana, that had once been part of the thriving auto industry. That industry was gone. As she held a listening session at the church in Anderson, Baskerville-Burrows marveled that a congregation with 35 people in worship put on a weekly, sit-down lunch for 150 people.

“They were punching above their weight,” she said. “When we talked about what they could do to grow, I encouraged them to reach out to their lunch guests, to be more invitational, and take risks.”

One of the members, a corrections officer, stood up and told the truth about the congregation. “We have to admit that we don’t want them in our pews,” she said. “We don’t like the way they dress, how they raise their kids, and the kinds of changes we would have to make in worship. Let’s be honest.”

Baskerville-Burrows said, “I could watch the shift taking place. This was the ministry Jesus was calling them to – not just talking about race, but talking about class. They had to get over themselves to bring healing to the world. I knew that if these people could be real with each other, they could do something together.”

She continued, “If they did nothing but see Jesus in the face of the Other and live without fear, they could change the world. The world will tell us that this kind of stretching is scary, it is not worth it, it means giving up power and position, that there is not enough time. God says otherwise.”



Jesus was God’s act of radical empathy, and we are called to do likewise. We need to calm the wind and quiet the sea so everyone, everyone, can get back to shore in peace, and everyone, everyone, gets a nap.”

—THE RT. REV. JENNIFER BASKERVILLE-BURROWS

When the waves rock the boat and change seems too difficult, Jesus invites us to trust and work with one another, she told the congregation. “We are not in the boat alone,” she said. “We are truly together with people of all sorts and conditions. If we trust, we will see God in the face of the Other – and humanity will make it back to shore.”

The Rt. Rev. V. Gene Robinson, vice president of religion and senior pastor of Chautauqua Institution, presided. Amit Taneja, senior vice president and Chief Inclusion, Diversity, Equity and Accessibility (IDEA) Officer, read the Scripture. For the prelude, Joshua Stafford, who holds the Jared Jacobsen Chair for the Organist and is director of sacred music, played “Allegro moderato e serioso,” from Organ Sonata No. 1, by Felix Mendelssohn. For the anthem, members of the Motet Choir sang “Rescue the Perishing,” music by William H. Doane, arranged by Amy Tate Williams and with words by Fanny J. Crosby. The offertory anthem, sung by members of the Motet Choir, was “Be Still, My Soul,” with music by Jean Sibelius, arrangement by Mack Wilberg, words by Katharina von Schlegel, and translated by Jane Bothwick. The postlude, played by Stafford, was “Toccata,” Op. 53, No. 6, by Louis Vierne. Support for this week’s worship services and chaplain is proved by the J. Everett Hall Memorial Chaplaincy and by the Harold F. Reed Sr. Chaplaincy.

THE
CHAUTAUQUAN
DAILY

LETTERS POLICY

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

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Week 6: August 2 - August 6

Dorothy: The Archetypal Search for Home

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Booth Fund, Fund Lectureship underwrite Strayed

The Dr. Edwin Prince Booth Memorial Fund and the Eleanor Fund Lectureship Endowment underwrite today's 10:30 a.m. lecture by Cheryl Strayed.

The Dr. Edwin Prince Booth Memorial Fund honors the memory of Dr. Booth, who was a minister, theologian, teacher and author. As an historian and a citizen, he was intensely interested in international affairs, and his biographical and historical lectures at Chautauqua made him one of the most popular Institution speakers in the 1950s and 1960s. Dr. Booth, a Chautauquan since boyhood, was an object of Chautauqua pride, as were his lectures. He appeared at the Chautauqua Literary and Scientific Circle Roundtable in the summer of 1969, shortly before his death.

The Pittsburgh native was an Allegheny College graduate who earned his seminary and doctoral degrees at Boston University. He spent his teaching career as a professor in Boston University's Theological Seminary and was professor emeritus when he died in December 1969. Dr. Booth was president and lecturer of the Institute on Religion in an Age of Science, and a member of the American Academy of Arts and Sciences. He authored seven books. Both of his sons, Harry and Frances, have lectured at Chautauqua His sister, Helen Booth, was an active Bird, Tree & Garden Club member at Chautauqua. Miss Booth and her brother William Wallace Booth Sr., a Pittsburgh attorney and Chautauquan, are deceased. Six generations of the Booth family have participated at Chautauqua.

The Eleanor Fund Lectureship Endowment was established in 2014 by Cathy Bonner to honor her three favorite Eleanors: her mother, her grandmother and Eleanor Roosevelt. Bonner is enjoying her 26th year in Chautauqua. A graduate of the University of Texas at Austin, Bonner has been an entrepreneur for 40 years, building and selling five businesses. For a decade her marketing firm, Bonner Incorporated, launched 14 state-supported college savings and prepaid tuition programs. Between 1991 to 1994, she served as director of the Texas Department of Commerce and in the cabinet of Texas Gov. Ann Richards. She helped Texas create more jobs than any other state in the nation for four consecutive years. Bonner is the retired CEO and Chairman of the Board of Directors for Service King Collision Repair Centers. She is a business leader recognized for her vision and accomplishments. *Fortune* magazine named Bonner as one of the 25 most influential women entrepreneurs in America, saying she

CROSSWORD

By THOMAS JOSEPH

ACROSS

41 Golf pegs

DOWN

1 Party nibble

2 Found darling

3 Grassy plant

4 Grove growth

5 Keg need

6 Lincoln nickname

7 Lord of the jungle

8 Good qualities

9 Bottled buy

11 Coop group

15 Small pie

19 Gift attach-ments

20 Life story, for short

22 Bargain

23 Table part

24 Tennis star

25 Kilt pattern

26 Try out

27 Makes blank

28 Shows nervous-ness

29 Pleads

30 Barter

33 Stepped down

35 Luau instrument

36 Chapel seat

Saturday's answer

1 2 3 4 5 6 7 8

9 10 11

12 13

14 15 16

17 18 19 20

21 22

23 24 25 26 27 28

29 30

31 32 33

34 35 36 37

38 39

40 41

8-2

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.

8-2 CRYPTOQUOTE

VUTANABMTVX NT WMROWE

BUUZNTNUTANA BFMADUK

ZUNAUTUINBTBDDMVBHOD

DNIM. — HTPUUKT

Saturday's Cryptoquote: A HORSE THAT CAN COUNT TO TEN IS A REMARKABLE HORSE, NOT A REMARKABLE MATHEMATICIAN. — SAMUEL JOHNSON

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

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

Difficulty Level ★ 8/02

Conceptis Sudoku

By Dave Green

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

Difficulty Level ★★★★★ 7/31

NEWS

CWC
FROM PAGE 2

She continued: “It’s the same with (Patterson). Neither of us have backgrounds in criminology or psychology. Crime is about insights into people.”

A native of Pittsburgh, Patterson said she went to Ohio University because it has a top journalism program. There she earned her bachelor of science in journalism.

“I majored in advertising, and can’t tell you why I wanted to write ad jingles,” she said. “I had an internship at The Pittsburgh Press. It was rare to get a journalism job in Pittsburgh, but I got a permanent job there. There was a (section) for women – the Women’s Pages. The (employment) letter said it was for a job at the City Desk. Then I was told, ‘No, you’re at the Women’s Desk because we don’t want women working at night.’”

When she explained that as an intern she had covered nights and that there were women cleaning then, she said she was taken as a smart aleck. So Patterson freelanced.

“I took a job at the University of Pittsburgh,” she said. “They hired real journalists to write the copy. I got all the tough stories

because I was a journalist, including the faculty’s attempt to unionize.”

Courses for Pitt employees were tuition-free, and when the English department started a creative writing course, Patterson enrolled.

“I realized that I was better than most of the other students,” she said. “So like (Fullerton), I just fell into it. A (master of fine arts in English and writing) is considered a terminal degree.”

At Duquesne University in Pittsburgh, Patterson has been teaching investigative reporting, media ethics and writing, feature writing, literary journalism, and “Sex, Myth and Media” about gender in media.

She has co-authored three books in addition to *Murder in Our Midst*. In January, her article “How Much Do We Need to Know about Domestic Terrorists” was published in *Columbia Journalism Review*.

Patterson serves as the chair of Duquesne’s Student Publications Board, the president of the Pittsburgh Society of Professional Journalists, and a member of the board of directors of PublicSource, a web-based not-for-profit news service for greater Pittsburgh.

“I got interested in crime because I had always felt guilty for reading crime sto-

ries,” Patterson said. “Then a friend, Jack Katz, said they provide society’s ‘daily moral workout’ for how they reflect the culture reflecting on itself.”

For Fullerton and Patterson, it’s important that Chautauquans realize that “as immigration, new technologies, and globalization reshape the world, journalism often shapes public adjustment to moral and material upheaval. Ethical stakes for journalism are raised as the ways reporters tell stories can spread discontent or encourage adaptation.”

In interviewing 200 journalists and comparing crime coverage in 10 countries, they examined various ways in which journalism can shape democratic practice. They have concluded that to operate in the public interest, as journalists talk about doing, the public has to see the public interest reflected in their work.

“I would like everybody to give serious thought to whether the crime coverage practices in your community, state and country align with your values,” Fullerton said. “If you feel they’re out of line, respond. We need a press that responds to citizen concerns. I feel the AP is doing so in a way that press generally do not.”

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