

HOPE & REBIRTH



DAVE MUNCH / PHOTO EDITOR
The Chautauqua Symphony Orchestra performs under the baton of Music Director and Conductor Rossen Milanov Sunday in the Amphitheater.



CSO TO PREMEIRE POLLOCK PIECE, PRESENT STRAVINSKY’S ‘FIREBIRD’

NICHOLE JIANG
STAFF WRITER

Darkness has been a prominent theme in everyone’s lives this past year and a half. Chautauquans can now experience both darkness and hope through music at 8:15 p.m. to-night in the Amphitheater with the Chautauqua Symphony Orchestra.

The opening piece for the concert, under the baton of Music Director Rossen Milanov, is both special and personal as it is the Chautauqua premiere of composer-in-residence: Frances Pollock’s piece “God is Dead, Schoenberg is Dead, but Love will come.” Pollock portrays a strong message of staying hopeful during

times of darkness and taking a stand against nihilism through this piece.

“I wrote this piece this past year when everything was really scary, especially in the field of the performing arts,” Pollock said. “There was a lot of uncertainty, because our field didn’t pivot. ... There was a lot of nihilism that was going on, which was that this is never going to get better or things can’t improve, and this was my protest against that. I didn’t want people to just throw in the towel and give up.”

The piece also represents hope for Pollock after personal losses during this time – two people she was close with died by suicide.

“I just felt that we were all in a dark

place,” Pollock said. “(I’m) trying to say we need to push through this, and we need to look to tomorrow.”

The piece itself is short but includes technically challenging aspects and a haunting melody.

“There’s a series of notes that don’t particularly lie underneath your fingers, so you have to keep moving your fingers back and forth, and it goes kind of fast and repeats quite a few times. For the audience, it’ll be just kind of an eerie and weird effect,” said Vahn Armstrong, concertmaster. “It’s also indicated to play it with the bow very close to the bridge, so there’s a glassy and a little bit scratchy sound.”

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ILLUSTRATION BY OLIVIA DUTKEWYCH / DESIGN EDITOR

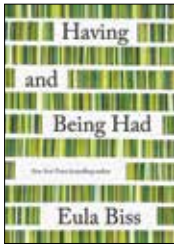
Poet, essayist Biss wins 10th Chautauqua Prize; will be honored today in online ceremony

SARAH VEST
STAFF WRITER

The winner of the 10th annual Chautauqua Prize is poet and essayist Eula Biss and her book *Having and Being Had*. Biss is the author of three other books, and her book *On Immunity* was named one of the Ten Best Books of 2014 by *The New York Times* Book Review. Notes from *No Man’s Land* won the National Book Critics Circle award for criticism in 2009. Her work has appeared in *The Guardian*, *The Paris Review*, *Freeman’s*, *Believer Magazine* and *The New Yorker*.



BISS



The Chautauqua Prize was conceived by Alice and Michael I. Rudell, and is funded by their contributions to the Institution. Michael I. Rudell passed away last January, but his legacy and love for literature lives on through The Chautauqua Prize and the newly endowed director of literary arts position.

According to Sony Ton-Aime, the Michael I. Rudell Director of Literary Arts, there were 218 books submitted by publishers and authors to The Chautauqua Prize this year. Each book was distributed to a group of Chautauquans who, over the course of a couple months, worked to sift through all the entries to create a long list for the prize’s committee members to choose from. There will be an awards ceremony at 1 p.m. EDT today on the CHQ Assembly Video Platform.

The book is a nonfiction narrative work where Biss, having just purchased her first home, begins to reflect on and explore the value system she has bought into.

See **BISS**, Page 4

‘1000 Cut Journey’ lead creator Cogburn to discuss possibilities, shortcomings of VR as tool for empathy in week’s closing lecture

SARA TOTH
EDITOR

Is racial empathy possible? That’s the question Courtney Cogburn approaches through her research and work with virtual reality – a helpful tool to foster conversations but, she cautions, only just a tool.

“Do we need VR to help you understand that racism is not good, that it’s not a good thing, it doesn’t feel good?” she said in a recent interview for NPR’s “Morning Edition.” “To what degree do I need to create an experience to help you see



COGBURN

and understand that? And perhaps the more important question would be, why do you need to see it from this particular point of view?”

Cogburn, the co-director of the Columbia School of Social Work’s Justice, Equity, Technology Lab, is the lead creator of “1000 Cut Journey,” an immersive VR experience that simulates

moments of a Black child’s life, going through adolescence, and the racism they face along the way.

“1000 Cut Journey” debuted at the Tribeca Film Festival in 2018; Cogburn also served as a director, producer and writer on the project. She’ll be discussing her work – and the work that remains to be done – at 10:30 a.m. today in the Amphitheater, concluding the Chautauqua Lecture Series Week Six theme of “Building a Culture of Empathy.”

See **COGBURN**, Page 4

Homeboy Industries’ Arellano and Avalos to discuss life stories, from gangs to mentors, humanizing people in Interfaith Lecture

MAX ZAMBRANO
STAFF WRITER

Sometimes, the mere presence of Jose Arellano and Steve Avalos is enough to impact someone’s life.

While in Chautauqua this week, Arellano said a neighbor introduced himself. The man grew up in a predominantly white community as a person of color and had been coming to Chautauqua for around a decade. Just seeing Arellano and Avalos on the grounds impacted the man’s life.

This gives Arellano and Avalos the inspiration to go



ARELLANO



AVALOS

back to Los Angeles-based Homeboy Industries, the largest gang rehabilitation and reentry program in the world, where they are co-directors of case management and navigation.

The Homeboys will take the Amphitheater stage at 1 p.m. today for their lecture

“The Power of Empathy: Live It or Create it.” It is the final Week Six Interfaith Lecture themed “Building a Culture of Empathy.”

Before becoming Homeboy “navigators” – who help “trainees” by assisting with the transition out of the gang lifestyle and culture – Arellano and Avalos were trainees themselves.

Arellano’s family was in gang culture. Despite excelling at school, Arellano got involved with a gang by age 12. Three years later, he was in jail for the first time.

See **INTERFAITH**, Page 4

IN TODAY’S DAILY



SIT & LISTEN

Drawing on two stories from Mark focused on feeding a crowd, guest preacher Baskerville-Burrows urges congregation to listen, offer gifts.

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GETTING THE LAST LAUGH

Chautauqua Theater concludes run of ‘Commedia,’ with some guerilla marketing along the way.

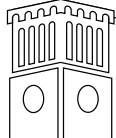
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A PASTOR & A POLICE OFFICER

Moville, Iowa, chief of police Rodriguez shares experiences of compassion, empathy.

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TODAY’S
WEATHER



H **80°** L **59°**
Rain: **13%**
Sunset: **8:31 p.m.**

FRIDAY



H **83°** L **65°**
Rain: **15%**
Sunrise: **6:16 a.m.** Sunset: **8:30 p.m.**

SATURDAY



H **83°** L **65°**
Rain: **24%**
Sunrise: **6:17 a.m.** Sunset: **8:29 p.m.**

NEWS



BRIEFLY

NEWS FROM THE GROUNDS

Community Drop-ins

Shannon Rozner, senior vice president of community relations and general counsel, will hold a Community Relations Drop-In from 1 to 3 p.m. today under the blue tent on Bestor Plaza (corner of Pratt and Miller by Smith Memorial Library). All Chautauquans are invited to ask questions and offer feedback, on a first-come basis, regarding any aspect of Chautauqua Institution programming or operations.

Post-lecture discussion

Kelly Carlin, author of *A Carlin Home Companion* and host of the “Waking from the American Dream” podcast, will facilitate a post-lecture discussion at 4:30 p.m. today in Smith Wilkes Hall. The discussion will cover topics explored by the week’s Chautauqua Lectures on “Building a Culture of Empathy.”

Virtual Buffalo Day programming

At 3 p.m. EDT Friday on the CHQ Assembly Video Platform, Fr. Jud Weiksna, the Rev. Tom Yorty, Dennis Galucki and Director of Religion Maureen Rovigno will present the 12th Annual Buffalo Day at Chautauqua lecture, discussing “Building a Culture of Empathy: From Franciscan Spirituality to Schweitzer’s ‘Reverence for Life’ Ethic.”

Worship Sharing at Quaker House

Quaker worship sharing is an opportunity for participants to articulate what is rising in their hearts at 5 p.m. today at Quaker House, 28 Ames. Listen to one another’s reflections on the week’s experiences and how these are impacting us spiritually and emotionally.

Chautauqua Women’s Club

Artists at the Market is happening from 1 to 4 p.m. today at the Farmers Market. Join the Chautauqua Women’s Club for takeout Chiavetta’s beef on weck from 4:30 to 5:30 p.m. Friday. Visit chautauquawomensclub.org today to pre-order.

Bird, Tree & Garden Club Nature Walk

Join Jack Gulvin at 1:30 p.m. today starting at the lakeside terrace of Smith Wilkes Hall for a Bird, Tree & Garden Club Nature Walk.

Friends of the Chautauqua Writers’ Center news

At 12:15 p.m. today on Zoom, Marjorie Wonner (*Sparks in the Dark*) and Herb Keyser (*Sunshine: A Tale of Love, Greed, and Genes*) will read from their work for Week Six’s Author’s Hour. For more information, visit chq.org/fcwc.

Thurgood Brown Bag

Join the Chautauqua Theater Company at 12:15 p.m. today at Smith Wilkes Hall for a conversation with the Thurgood director and actor on their creative process and how they, as Black, male artists, have been impacted by the life and work of Thurgood Marshall.

Chautauqua Opera Company discussion

Join us at 12:15 p.m. Friday in Smith Wilkes Hall for an afternoon of discussion amongst librettist and composer of *Scalia/Ginsburg*, Derrick Wang, and the Chautauqua Opera Company’s composer-in-residence and composer of *As the Così Crumbles: A Company-Developed Piece*, Frances Pollock, as they dive into a deep discussion on creating new works.

Smith Memorial Library news

Young readers are invited to share a story with Lola, the library dog – a certified therapy dog and expert listener – from 4 to 5 p.m. today in front of the Smith Memorial Library (weather permitting).

Financial adviser Alan Greenberg will lead a free discussion on “Investing Today: How to Navigate Disruptive Technologies” at noon Friday on the front porch of the Smith, weather permitting. Capacity is limited and on a first-come, first-served basis.

Softball league news

At 5 p.m. tonight at Sharpe Field, there will be a kids’ softball game. Bring a glove if you have one. Extra equipment available. Contact Carrie Zachry at 512-507-4232 or carriezachry@gmail.com for details.

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SMITH MEMORIAL LIBRARY

No kazoos, no problem: Smith celebrates 90 years

NICK DANLAG
STAFF WRITER

Bijou Miller remembers coming to the Smith Memorial Library when she was in elementary school and reading all the Agatha Christie books.

“I get excited because I think reading is so important. I feel like sometimes in this digital world, people are just on their phones. And you can read on your phones, but ... I love the tactile; I love the smell of books,” Miller said. “I’m a book smeller.”

Miller is now the president of the Friends of the Library, and helps plan the annual Library Day. Today is the Smith’s 90th birthday, and though Library Day will look different than previous years due to COVID-19 regulations, Miller and Library Director Scott Ekstrom are excited to celebrate in a safe, Chautauqua fashion.

“Like any party,” Ek-



strom said, “anything you do, whether it’s kazoos or cake – that’s just the gimmick, the occasion. The real attraction is each other, just to chat and be together.”

There’s the concept in sociology of a third place: You got your home and your work, and then you need a Starbucks or you need a church or community center, or something. We are that for a lot of people.”

—SCOTT EKSTROM
Director,
Smith Memorial Library

strom said, “anything you do, whether it’s kazoos or cake – that’s just the gimmick, the occasion. The real attraction is each other, just to chat and be together.”

This year will feature a large, blown-up crossword puzzle on the front porch of the library, so Chautauquans can stop by and discuss answers throughout the day. A word search will also be featured so children can participate.

“We hope there will be spirited debate about crossword puzzle answers,” Ekstrom said.

People can talk to the Friends of the Library about their work and make a donation, and those who donate will be offered a free book of their choice. The library is also giving out “My Favorite Book” stickers people can write on.

“The Children’s School and Boys’ and Girls’ Club

both love those stickers. They get upset if they don’t get enough, which I think is really cute,” Miller said.

Library Day, however, will not have any shared food and drinks, such as pastries and coffee, as it did in years past. It also won’t have the annual Kazoo Chorale.

“We are not doing kazoos because the feeling was that there might not be a mutual level of comfort for that,” Ekstrom said. “I mean, the mechanics of kazoos involves spit, so we thought, ‘Maybe not yet,’ but I am sure they’ll be back next year.”

The Kazoo Chorale first started five years ago, when a band couldn’t be found to play on Library Day. Former president of the Friends of the Library Sue Zorn suggested kazoos.

“I thought it was crazy, and it was, but it also worked,” Ekstrom said.

Usually, 100 kazoos are given out to Chautauquans, and then they all play in the Chorale. Chautauqua Institution President Michael E. Hill and General and Artistic Director of the Chautauqua Opera Company Steven Os-good have also conducted the Kazoo Chorale in separate years, according to Ekstrom.

Miller, Ekstrom and many other Chautauquans are grateful the library is open this year.

“People are thrilled to be able to come into a building and browse live and be able to touch books and talk to real people. We are regaining our pre-pandemic sense of being a community center,” Ekstrom said. “There’s the concept in sociology of a third place: You got your home and your work, and then you need a Starbucks or you need a church or community center, or something. We are that for a lot of people.”

Donations will also be taken during the event. In years past, the money has gone to new furniture and e-books.

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Thursday 8/5 at the CINEMA

I CARRY YOU WITH ME - 3:45 & 9:00 (R, In Spanish with subtitles. 111m) Based on true love, this decades spanning romance begins in Mexico between an aspiring chef (Armando Espitia) and a teacher (Christian Vázquez). "Turning time and memory into an elliptical portrait of what it means when borders become barriers...the first narrative feature from the documentary filmmaker Heidi Ewing, trades distance for empathy." -Jeannette Catsoulis, *New York Times*

SUMMERTIME - 6:30 (R, 95m) Director Carlos López Estrada's ground-breaking vision began at a poetry showcase where performers from across L.A. recited fearlessly personal texts about themselves, their communities, and their relationship to their city. The project was then developed around their individual poems and interwoven into a larger, unified narrative experiment--part contemporary musical and part sociological art. "On paper, it sounds iffy; in execution, however, it's absolutely glorious, a gleeful glide through adolescence." -Odie Henderson, *RogerEbert.com*

LITERARY ARTS/NEWS

CLSC author Cha discusses ‘Your House Will Pay’ in on-demand presentation

SARAH VEST
STAFF WRITER

Empathy is a word that can evoke images of heartfelt hugs and warm and fuzzy feelings. However, for Week Six’s Chautauqua Literary and Scientific Circle author of *Your House Will Pay* – Steph Cha – this is not the case.

For Sony Ton-Aime, the Michael I. Rudell Director of Literary Arts, *Your House Will Pay* was an instant fit for the theme “Building a Culture of Empathy.” He thinks that it provides an interesting perspective because it wasn’t just a “feel-good” book. It was a book of struggle.

Cha’s author discussion on “Building a Culture of Empathy” and her book *Your House Will Pay*, was originally broadcast April 8, and is available for streaming on the CHQ Assembly Video Platform.

The book moves back and forth between 1992 and



CHA



ual and cyclical nature.

“Unlike those who think that empathy is a soft thing, this really heartwarming thing, I don’t think it is the case – and I don’t think Steph Cha, in her book, thinks that is the case,” Ton-Aime said. “It’s something that you have to work very hard on, and it’s messy. It’s filled with this frustration and headache

and heartbreak.”

Cha said that she wanted to investigate the way that the same crimes are able to affect two families in very different ways, and the divide it creates between them. She wanted to try and answer the question of what that divide consists of and if it is possible to bridge it. She believes that empathy is part of the equation of understanding the divide.

“The ability to see people who are different from you, as people with full lives that are as important as yours, that’s what empathy breaks down to,” Cha said. “I do think this basic tenet that we’re supposed to care about other people – even if they’re somewhere else or even if you don’t know them – that’s fundamental to any attempt to not just to reach understanding between racial groups, but to even think about dismantling (any) kind

of systemic underpinning of oppression. You need to believe that that’s something that’s worth doing.”

Before she wrote *Your House Will Pay*, Cha wrote the Juniper Song mystery series, books that she refers to as “private investigator novels.” To her, *Your House Will Pay* was a logical continuation of themes she was already thinking about in crime fiction, because she sees this genre as a useful tool for examining larger social issues.

“Where there’s crime, there’s usually kind of this collision of circumstances – collision of people. You look at the ways that people harm each other, then also, who hurts,” Cha said. “What happens as a result of that harm will generally tell you something about the world we live in.”

She said she has never been interested in defaulting

to a story about police just because she writes about crime. She thinks there is an aspect of the genre that wants to find an orderly resolution in order to represent a soothing worldview and give the reader a sense of release at the end of the story. To her, this kind of ending is not particularly realistic.

“I’m interested in crime novels as a way of describing the world, rather than presenting an orderly version of it that I don’t believe in. I think that this idea of a frictionless functioning justice system is something that a lot of cop shows and crime novels do kind of assume, just for the smooth functioning of the fiction,” Cha said. “I’m interested in crime fiction’s ability to kind of show the whole mess of it, and to really root around in how the justice system actually works – who it works for and who it doesn’t work for.”

Janus Prize winner Ibegwam celebrated in virtual reception

SARAH VEST
STAFF WRITER

American poet Lucille Clifton once said that “one should wish to celebrate more than one wishes to be celebrated.” Enyeribe Ibegwam, the winner of the fourth annual Chautauqua Janus Prize, said that he was lucky to be able to spend last Friday at the winner’s ceremony “celebrating as well as being celebrated” and experiencing “double the delight.”

This past Friday, Chautauqua Literary Arts celebrated the fourth annual winner of the Chautauqua Janus Prize on the CHQ Assembly Video Platform. The recording of the Winners’ Celebration is still available to view on demand. The prize is funded by Chautauquans Barbara and Twig Branch.

Sony Ton-Aime, the Michael I. Rudell Director of the Literary Arts, started the evening off with a description of what the Janus Prize judge looks for when selecting a piece of short fiction or non-fiction. The Chautauqua Janus Prize celebrates an emerging writer’s work for “daring, formal and aesthetic innovations that upset and reorder the reader’s imagination.”

The Janus Prize is named after the two-faced Roman god who looks to both the past and the future. The prize seeks to honor a writer with a command of craft that innovates the reader’s

understanding of both.

According to Ton-Aime, Ibegwam’s winning piece – “After School Hours” – captures the essences of the prize with a short story that features protagonists who are looking to the future as immigrants in a new country, while simultaneously reckoning with their past and their country of origin’s way of life.

“It is a timely and timeless story,” Ton-Aime said.

This year’s judge was Rion Amilcar Scott. He is the author of the story collection *The World Doesn’t Require You*, a finalist for the PEN/Jean Stein Book Award and winner of the 2020 Towson University Prize for Literature. His debut story collection, *Insurrections* (University Press of Kentucky, 2016), was awarded the 2017 PEN/Bingham Prize for Debut Fiction and the 2017 Hillsdale Award from the Fellowship of Southern Writers. His work has been published in places such as *The New Yorker*, *The Kenyon Review*, *Crab Orchard Review*, *Best Small Fictions* and *The Rumpus*. He has received fellowships from Bread Loaf Writers’ Conference, Kimbilio and the Colgate Writing Conference as well as a 2019 Maryland Individual Artist Award. Currently he teaches creative writing at the University of Maryland.

Scott said that “After School Hours” was one of the first pieces that he read

“

(‘After School Hours’) is a timely and timeless story.”

—**SONY TON-AIME**
Michael I. Rudell Director of the Literary Arts



VIDEO STILL FROM CHQ ASSEMBLY

Enyeribe Ibegwam, the winner of the fourth annual Chautauqua Janus Prize for his work “After School Hours,” speaks with Michael I. Rudell Director of the Literary Arts Sony Ton-Aime during the Winner’s Celebration on the CHQ Assembly Video Platform last Friday.

when he was going through all the submissions and that it made him forget he was reading a story.

“The sentences just float and they flow in a river in such a rhythmic way that you’re placed within the story,” Scott said. “The other thing about the story was it has these echoes of ancient stories. It’s a coming of age story, but it’s also a ‘cast out of Paradise’ story, as old as Adam and Eve.”

Scott added that the story brought him back to his own youth, living as a part of an immigrant in the Washington D.C. area. He said that Ibegwam “captures beautifully and wonderfully and very truthfully” that experience.

The digital microphone was passed to Ibegwam, who told an anecdote from his childhood. He talked about how his father used to always tell him to “go outside and play.” He grew up in Lagos, Nigeria, a neighborhood where going outside meant seeing other

people. Ibegwam said that, to tell the truth, “the lives of other people seemed much more enticing to (him) than (his own).”

He talked about neighbors who practiced religions where they wore flowing white gowns that confused his Roman Catholic brain, neighbors who had a monkey as a pet and a woman from Sri Lanka who did not want to be called “Auntie” like all the other women on the street, but wanted to be called “Mrs. B.” He said that this act of watching the world around him is what allowed him to develop his imagination and begin to see himself in the shoes of his neighbors.

He went on to turn this into a lesson of sorts about parenting, saying that the real difficulty faced by people, parents in particular, is that children are not allowed to go outside and play anymore. The reason, according to Ibegwam, is that there is a desire to shield children from “the sharp angularity of the world, such as the big bad wolf lurking in the bushes.”

He said people have to believe that allowing children to be on their own isn’t enough, that we shouldn’t stuff their faces with technology like cellphones and tablets, even in the aisles of grocery stores or sitting at

the kitchen table.

“It’s as though if we do it well enough for long enough, that (children) will grow up without knowing that sometimes even ugly ducklings from Hans Christian Andersen’s stories just end up becoming ugly ducks,” Ibegwam said.

He argued that shielding them from difficulty is doing a disservice to today’s youth, and that if they were allowed to see some of the ugliness in the world, adults would be able to turn “sympathy into empathy” and create children who “will be unafraid to love to lose love, and to love again, to be unafraid to walk alone.”

Cambridge Inn kitchen fire extinguished by first responders

SARA TOTH
EDITOR

A small structural fire in the downstairs kitchen of the Cambridge Inn drew first responders from Chautauqua Institution, Ashville, Sherman and Mayville to the grounds Wednesday afternoon.

Institution Director of Campus Security and Safety Joe Gerace said a 4 p.m. 911 call reported a fire with flames showing at the Cambridge. The Chautauqua Volunteer Fire Department was dispatched to the inn at 9 Roberts. By 5:40 p.m., the fire department reported the small structural fire to be extinguished.

Gerace said Institution Patrol Officer Dan Hafner was first on the scene and, with a fire extinguisher in his patrol car, began to combat the fire; neighbors brought more fire extinguishers and Gerace said Hafner discharged four or five, knocking the flames



DAVE MUNCH / PHOTO EDITOR

Firefighters respond to a small structural fire at the Cambridge Inn Wednesday at 9 Roberts.

down. With the arrival of the Ashville, Mayville and Sherman fire department, Hafner’s initial response meant emergency services were able to investigate the scene, and did find additional hotspots.

“They vented the room, and we saw smoke coming from the opposite side, so they tracked back where the

smoke was coming from to make sure there weren’t any additional flames involved,” Gerace said.

Responders used a thermal imaging camera to ensure there were no flames behind the walls. By 6 p.m., the Cambridge was being ventilated and the Chautauqua County Fire Investigation Team were

working to determine the cause of the fire. That report will take several days, Gerace said, but there is no reason to believe that the fire wasn’t accidental. Roberts was to remain closed Wednesday evening until the team concluded its investigation. Damage appears contained to the indoors of the structure.



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FROM PAGE ONE

COGBURN

FROM PAGE 1

“This is a week of lectures that doesn’t come to an end tied in a bow, but rather leads us to more questions and more exploration,” said Matt Ewalt, vice president and Emily and Richard Smucker Chair for Education. “We end with Professor Cogburn addressing ways in which empathy – for all it can do – is still insufficient when it comes to what is needed to effect systemic change.”

The 10-minute-long “1000 Cut Journey” was lauded for its ability to make people feel real emotions in response to the immersion, but there are shortcomings to the technology. When she was reviewing feedback from people who had experienced the work of “1000 Cut Journey,” Cogburn found reactions varied from person to person – essentially, as she told *Wired’s* Rita Omokha, “you can’t pour training into a container that’s not ready to receive it.” People might not understand why anti-racism training is needed, for example, or reject – either consciously or subconsciously – that it’s needed at all.

Omokha’s article, titled “VR Trainings Are Not Going to Fix Corporate Racism,” explores human resources departments’ increased use of VR platforms to focus training on diversity, equity and inclusion. Cogburn consulted on some of these platforms, and ultimately, she told Omokha, VR is in no way a cure-all.

“Emotional empathy is the ability to understand how someone is feeling,” Cogburn said. “I’m not sure it’s possible, and certainly not with a few minutes in VR, to know the burden that comes with trying to survive whiteness from birth. I don’t think I could create the experience you would need to have. Do I just leave you in VR for five years?”

CSO

FROM PAGE 1

“It’s not quite a normal violin sound, and it’s going across the strings rapidly, so it’s kind of creepy.”

The audience may even recognize some melodies throughout the piece, as it samples some familiar tunes.

“The hymn itself samples two big musical references in there, and they’ll be very obvious. I don’t want to give the second one away, but the first one is a French hymn called ‘Noël Nouvelet,’” Pollock said. “It has a winter application and a spring application, so I was thinking about starting in this very tumultuous stormy winter, and then moving toward spring.”

Pollock said she hopes the audience can recognize the hope within the piece that love will come again

“It’s my protest against nihilism,” Pollock said. “It’s me saying we cannot throw

in the towel; we all have to work towards making the world better.”

The concert will continue with Mozart’s Symphony No. 38 in D major, K. 504, “Prague” and Stravinsky’s 1919 suite arrangement of *The Firebird*.

Premiering in Prague in 1787, this three-movement piece takes the audience on a journey through Mozart’s appreciation for the country as well as his growing strength in technique and symphonic writing. The piece begins with a slow introduction that gives way to the main melodies. The piece then continues with a second movement that is more typical of Mozart’s other symphonies, then ends with a fast and lively third movement.

“They loved him in Prague. So he wrote the symphony – and it’s full of good stuff. I kind of think of him as pulling out all the stops during the whole

thing. I just love the symphony,” Armstrong said. “Mozart, in general, is just wonderful, so I’m looking forward to playing that.”

This symphony is also unique in the sense that it heavily features the wind instruments in a way that wasn’t typical of compositions during Mozart’s time.

“It has a very mysterious and mystical quality about it, and it’s actually my favorite Mozart symphony,” said Owen Lee, bassist. “But the writing for the bassoon is just extraordinary. You don’t hear many composers writing such exposed and beautiful parts for the bassoon, and he uses that instrument incredibly well.”

The concert ends on a grand orchestral piece: the 1919 suite from Stravinsky’s *Firebird* that goes back to the themes of hope and strength. One of Stravinsky’s most famous compositions, this piece tells an incredible story of heroism.

Stravinsky used the Russian folk tale of the firebird for inspiration. The tale tells the story of Prince Ivan who defeats Kastchei with the help of a firebird. Prince Ivan had spared the bird’s life while hunting in the forest, and in return, the firebird gifted the prince with one of her enchanted feathers. Prince Ivan uses the feather for help as Kastchei’s creatures chase after him. The magic from the feather makes the evil creatures fall into a deep slumber. Prince Ivan then frees the 13 princesses under Kastchei’s spell.

“The violin section, we’re kind of the CGI Special Effects section,” Armstrong said. “We are adding wackiness for the most part, and every now and then we have this luscious, gorgeous romantic sound. We do a lot of ‘jete.’ You’re supposed to throw the bow at the string and let it bounce. We’re putting in a bunch of kinds of special effects. It’s an in-

credibly powerful piece, and I suppose one could draw obvious hopeful parallels between the firebird rising from the ashes and life from the pandemic ashes. We’re rooting for this firebird.”

Stravinsky highlights winds and brass in this piece, with a bassoon solo in the firebird’s lullaby as well as a lyrical clarinet part in the princesses’ dance. The piece then ends on a horn solo that gives way to the theme of the firebird with chromatic chords that conclude this magical piece.

“It’s a great piece of music and a great piece of art that transcends time. He was a genius. This covers qualities of the savage beast that he can portray to the delicate beautiful dancing bird, and he just had a way of capturing all of that,” said Dan Spitzer, clarinetist. “It’s exciting and fresh to play that, and it’s really fun.”

BISS

FROM PAGE 1

Biss endeavors to examine her assumptions about class, property, and the role capitalism plays in her life.

“In this book, she is doing something very radical,” Ton-Aime said. “You do not notice while reading it; her writing is so beautiful, and she is writing with so much tact that you cannot really feel this radical thing that she’s doing when it comes to the position of the individual in a capitalistic society.”

Ton-Aime calls the book timely, because we are at a moment when people are all questioning their position in the world as they reckon with climate change, steep economic inequality and the realization that everyone is implicated in these systems in some way.

He said he “could not be happier” that the Prize is

being awarded during Week Six, themed “Building a Culture of Empathy.” To him, the book is asking people to be more empathetic, and to “be more aware of other people’s position and how they are affected.”

According to Biss, she got the inspiration for the winning book while she was working on her third book *On Immunity*, when she met a group of people who were anti-vaccine for anticapitalist reasons. Biss said that these people were suspicious of Big Pharma and thought that companies that were dedicated to profit could not have the best interests of their children in mind. Even though this was a brief moment in her book, Biss said that she remained interested in the psychological effects of capitalism, specifically people’s sense that they couldn’t trust other people’s motives because they only had profit in mind and that their ethics could be undermined by a financial motive.

“I came into this book with (the question), ‘What is our economic system doing to the way we think about our everyday lives, the way we think about other people (and) the way we think about little interactions with other people?’” Biss said.

Biss references a moment in the book where she is observing her son playing the Pokémon trading card game with other children. Biss said that she was essentially watching him learn the tenets of capitalism, specifically the idea that one shouldn’t give something away without getting something of equal or greater value in return. Watching her son learn this lesson the hard way prompted her to wonder, “How do we learn this way of thinking – and can we unlearn it?”

She wanted this book to be grounded in the concrete, partially because so much literature about economics is abstract and does not focus on the people who drive the economy.

She compares it to learning about physics in outer space; it is treated as distant from the human aspect.

“It currently is a way of reminding myself and my readers that this is a system made by people, for people,” Biss said, “and if we don’t like it, we should change it.”

Biss describes winning the Prize as “a terrific surprise and really, really gratifying.” She said it is encouraging to have her work recognized, and that the Prize money –\$7,500 – will buy her more time to write. She will be teaching an in-person two-day writing workshop during Week Nine that is associated with the Prize, and she is excited to teach on the grounds and learn about the rich history of Chautauqua.

All of my teaching has been online,” Biss said. “I’m so looking forward to being in the same place with some real-live, in-the-flesh students.”

This year the physical prize itself was designed by Danielle O’Malley, a sculp-

tor in the Chautauqua Visual Arts ceramics department who uses clay as her primary medium. She said that she is “very excited and also very honored” to have been asked to create this year’s prize.

O’Malley said her work deals a lot with environmental care and the idea that capitalism leads to environmental degradation, which ties into the themes of Biss’ book. She describes the prize, which will be unveiled at the ceremony today, as an abstracted structural house that is made of woven parts that delicately attach together.

“The aesthetic that I use, I leave my fingerprints in the clay,” O’Malley said. “There’s a roughness to the surface of the clay, as well as the spotty application of the glaze work. Clay is an earthen material, and by putting like leaving my fingerprint in there, it’s like a record of the impact that humanity leaves on the environment that can be positive or negative.”

INTERFAITH

FROM PAGE 1

Arellano said there was always someone to give him hope even in the darkest times, including when he was facing a life sentence in prison.

“I had given up,” Arellano said. “I felt it in my soul, like, ‘I don’t want to do this anymore,’ and I remember I couldn’t even get out of bed, I couldn’t eat.”

His cellmate was an older man from Pakistan.

“I remember he tapped my bunk one day, and he said to me, ‘I can’t sit by and watch you do this to yourself,’” Arellano said. “I got up and said, ‘Watch me do what to myself?’ He said, ‘Watch you go through what you’re going through. You know what your problem is? You don’t keep your mind and your body in the same place. Your body is in here, but your mind is out there. If you keep your mind and your body in the same place, you will have perfect peace.’”

That changed his life. “I said, ‘Damn, how even in this dingy cell do I get blessed with this human being that in one of my most

hopeless states, he was able to infuse hope in me?’” Arellano said. “That’s been the story of my life.”

Arellano and Avalos met about eight years ago, working through the program in Los Angeles separately.

“We both had separate roles in the organization early on, and just kind of seeing him and where he was at, he walked it, he talked it, so I always found inspiration from him, but we never really talked much,” Arellano said.

At Homeboy Industries, problem-solving as navigators is a complicated and complex task.

“It’s complex trauma, so it can’t just be so simple a solution sometimes,” Arellano said. “We really have to assess every situation because we’re dealing with people’s lives. Human beings, we’re complicated, and our population, they come from extreme trauma and poverty and some of the stuff they go through on the daily and some of the stuff they’ve been through is very complicated. There’s a lot of layers to it.”

Avalos said his relationship with Arellano has strengthened from working together with trainees, lead-

ership and sitting in counsel.

“A lot of times we disagree and then we come to a middle. It’s good,” Avalos said. “Sometimes, I don’t see it his way until the end, and sometimes I do. It’s one of those relationships, but we know our intentions.”

Ultimately, both want an intentional process while working with trainees.

“We don’t want to just make decisions rapidly,” Arellano said. “We want to talk through every process with the individual. We want to be sure they feel seen, that they feel heard and they have a part in their transformation, as well.”

Avalos loves the work he does at Homeboy, and he feels more drained when he isn’t working. He doesn’t even see it as work, he said.

“You see a lot of gang members or people you would maybe avoid, or walk on the other side of the street, and then you realize how kind and compassionate they are – and when they’re not, it’s because they’re broken,” Avalos said. “When you start to see those things, that changes everything.”

Director of Religion Maureen Rovegno compared the

Homeboys’ story to that of Tuesday’s speaker, Edgar Rodriguez, the pastor and police chief from Merville, Iowa.

“Their stories are the rest of the story, where we’ve got the chief of police who does this compassionate policing, and Jose and Steve have both been recipients of that compassion,” she said. “Homeboy Industries walks the talk of caring and compassion in the way we wish every organization, every church, every company and every community would live and be and do.”

The two will take turns sharing their stories and wisdom at today’s lecture, she said.

When someone makes a wrong decision, people tend to dehumanize them, unless it’s their child or someone they are close to, Avalos said. He wants that same perspective applied to everyone, even strangers.

Experiences shape people, Arellano said, so finding one positive experience or relationship in a sea of negative experiences can change someone’s life.

“It will reshape the way you see yourself, and it will help reshape the way you see the world,” he said.



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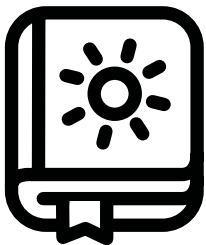
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RELIGION

Sit in the crowd and listen to know what you need to do



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

“Again? Again? The first thing I thought while reading this passage was, how often are crowds running out of food?” said the Rt. Rev. Jennifer Baskerville-Burrows. “We are so fixed on the miracle of making so much out of so little. Yet, once again, a great crowd gathered to hear Jesus.” Baskerville-Burrows preached at the 9 am. Wednesday worship service in the Amphitheater. Her sermon title was “Again. And Again.” The Scripture reading was Mark 8:1-10. She reminded the congregation that Mark’s is a very sparse gospel – yet he included the feeding of a crowd twice. The first time, in Mark 6:35-44, the crowd is in a deserted place listening to Jesus. The disciples were running around, “too busy to eat and in their own hunger they went to Jesus and said, ‘Fix it; send them away to find food.’” Baskerville-Burrows said. “Jesus told them, ‘No, you feed them.’ The disciples found five loaves and two fish and fed 5,000 men with 12 baskets left over.” In Mark 8:1-10, there is another crowd without food. This time Jesus shows concern for the crowd since they have been with him for three days. He could send them away, but some might not make it home. Again, the disciples did not know what to do, and Jesus, again, asked how many loaves were around; there were seven and a few small fish. They fed the crowd of 4,000 and had seven baskets left over. “Why do these stories occur so closely in Mark?” Baskerville-Burrows asked. “Is it an accident of duplication, or is Mark trying to make a point with several versions of the same story? Mark is so sparing – so what is going on?” She continued, “It is notable that in the second version, Jesus expressed concern for the crowd. They had been three days without food. When have you ever been three days with nothing to eat? Jesus took the problem to the disciples, and I imagine they would have learned. We have a world where multitudes are hungry and those with resources hold onto them.” In the United States, she said, COVID-19 vaccines go unused while other parts of the world get nothing. “Those with the economic and social power horde and constrain



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

until the marginalized roar – and it is getting too loud to ignore,” she said. “Jesus looks on us and says, ‘So what if you only have a little to offer? Offer it.’” She asked the congregation to imagine they were part of the crowd. The crowd came again and again to hear Jesus. It took three days for them to feel the hunger, to be aware of the need for food, because they were getting food only Jesus can give. The crowds went to the deserted places seeking respite from “the unrelenting grind that seems too much,” she said. “Jesus looked at, through, upon them with love, concern and sorrow. Jesus wants us to have what we need, and to share what we do have, as he shared so freely.” There are always glimpses of hope, possibility and resurrection in the world. Some of them, she said, are in places like Chautauqua, where people grow in spiritual depth. “God help us if we forget they are also found in

everyday places, like shopping, getting gas, in a neighborhood – even in a neighborhood where housing prices are not soaring, and people don’t have the means to move for a better job.” Baskerville-Burrows said, “Resurrection is everywhere. We need to sit in the crowd and listen. While Jesus teaches, and the crowd presses in, we will know exactly what to do.” The Rev. Natalie Hanson presided. Linda Stutz, a long-time member of the Motet Choir and Chautauqua Choir, read the Scripture. The prelude, played by Joshua Stafford, Jared Jacobsen Chair for the Organist and director of sacred music, was “Prelude on Rockingham,” by Hubert Parry. Members of the Motet Choir sang “Love Bade Me Welcome,” music by David Hurd and words by George Herbert. The postlude was Fugue in D Major, BMV 352 by Johann Sebastian Bach. The J. Everett Hall Memorial Chaplaincy and the Harold F. Reed Sr. Chaplaincy provide support for this week’s services and chaplains.



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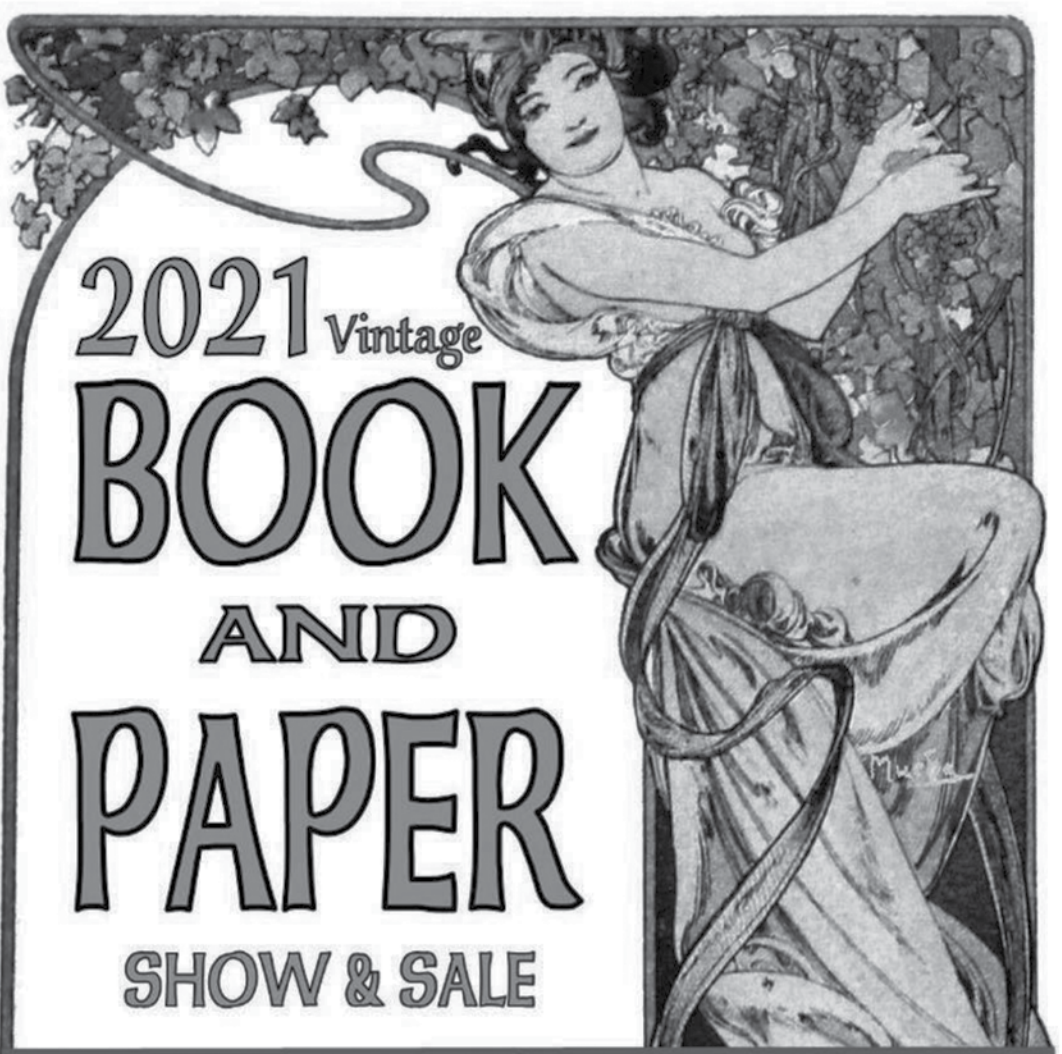
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THE ARTS

Chautauqua Theater Company’s ‘Commedia’ gets the last laugh

DAVID KWIATKOWSKI
STAFF WRITER

Chautauqua Theater Company will have the last laugh – their self-developed show *Commedia* wraps up at 4 p.m. today in the Performance Pavilion on Pratt.

Commedia dell’arte is a form of comedy that was popular in Italy from the 16th century to the 18th century, known for its use of stock characters wearing masks and improv comedy.

Looking around Bestor Plaza this week, it could be possible that heads had to turn twice to look at the statues. The relief sculptures on the Bestor Plaza Fountain, and the statues outside Afterwords Café and the Amphitheater, were all adorned with masks, a staple of the *commedia dell’arte* art form.

Arts Marketing Associate Gabrielle Ghaderi came up with the idea after Arts Marketing Specialist Makayla Santiago-Froebel wanted to utilize guerrilla marketing.

Guerrilla marketing is a form of marketing that utilizes the element of surprise to promote a product – for example, McDonald’s french fries making up the yellow lines of a crosswalk.

“We were coming up with ideas of what we could put into the environment of Chautauqua to advertise the show,” Ghaderi said. “We were having some brainstorming conversations, and I really wanted to do something with the masks because I feel like that’s a very important part of this form of theater.”

Ghaderi researched the specific masks that went with each stock character, as the same characters appear in every *commedia dell’arte* production.

“We printed out a bunch of masks,” Ghaderi said. “I

went around the grounds on my bike and measured the size of the faces and counted how many statues. Then, late at night, when it was dark, I went around on the golf cart and put these masks on statues, which involved some wading in the fountain.”

Production Stage Manager Emily Glinick is in charge of putting all the elements, both technical and creative, all together. However, this position becomes more challenging when there is not an actual script to work off of.

“My script looks like the outline of an essay; it’s (just) bullet points,” Glinick said. “There’s no text; there’s no dialogue written, because what they say is all improvised.”

In fact, the script she originally had to work with was not even a document. It was an Excel sheet that had basic descriptions of what characters were in each scene and what the main motivations were for each scene.

Glinick got the chance to study in Italy while in college and learn from *commedia dell’arte* masters. She jumped at the chance to take part in producing a show based on the art form.

“Back then, I was already committed to stage management, and that was a really challenging program for me because not only is *commedia dell’arte* very hard performance work, I wasn’t a performer,” Glinick said. “That was a big leap for me, but it was really rewarding because it pushed me completely out of my comfort zone and gave me a real appreciation for the actors’ process. I knew a lot about these characters going into the show – and (CTC Artistic Director Andrew) Borba and I had a couple of meetings before the rehearsal process where he picked my



KRISTEN TRIPLETT / STAFF PHOTOGRAPHER

Chautauqua Theater Company Conservatory Actors Rachael Fox, as Arlecchino, and Christopher Portley, as Zanni, rehearse for *Commedia* in the Performance Pavilion on Pratt. *Commedia* concludes its run at 4 p.m. today in the Performance Pavilion.

brain, and I picked his, about what his vision was, and what I was bringing to the table.”

Glinick believes that this ensemble of actors working together this summer have built such a camaraderie with each other that allows for *Commedia* to thrive.

“I think it was really wonderful that they built the trust and empathy that they did for each other by doing *Blood at the Root* first,” Glinick said. “That allowed them to really take risks with each other on this very challenging piece of improvisational mask theater.”

Conservatory Actor

Daphne Kinard, who portrays Madame Pantalone and Tartaglia in the show, agrees, and relies on her castmates to help her if she falls.

“We know that if we say something that doesn’t land, our scene partner will save us,” Kinard said. “We know that we’re not in competition with each other. We’re all trying to lift each other up. It lets us play more games with each other and get into just a sort of letting go, because we know that we’ll be there to catch each other.”

She said she has learned so much about herself as an actor and hopes to take this newfound confidence into

any future production that she is a part of.

“I think that this show just requires such an intense amount of trust in yourself and permission that I’ve never really given myself with other shows,” Kinard said. “It’s helped me gain a certain confidence that without a text there to guide me, I really have to believe that I have everything I need inside me. It’ll come out when it means to; I don’t need to plan it. Just trust that if I let go, I’m enough. I think that my challenge over the next year in school is going to be feeling like that on everything I do. Not just on improv comedy,

not just on classical material, but just in general feeling like I am enough.”

While the art form is ancient, the jokes will be fresh, and possibly not suited for younger audiences – especially the final show.

“I think the final show in particular will be really fun, and possibly the wackiest yet, because once we close, there’s no repercussions,” Glinick said. “I think they’re going to feel even more comfortable to take some even bigger risks with these last few shows because they have the comfort level now, and because they’ve got nothing to lose.”

Carnahan-Jackson, Shaw, Williamson funds all provide for Chautauqua Symphony Orchestra’s ‘Firebird’ performance

Funding from the Carnahan-Jackson Foundation Fund for Chautauqua, the Donald Chace Shaw Fund, and the Dent and Joan Williamson Fund for the Chautauqua Symphony Orchestra support tonight’s performance of the “Firebird” Suite with Rossen Milanov conducting.

Mrs. Alvin C. Jackson was the first member of her family to come to Chautauqua. She initially came to the Institution at the age of 18 to study Sunday school teaching methods. She later returned with her husband and daughter Katharine on a regular basis. When Katharine married Clyde L. Carnahan of Jamestown, the Jacksons purchased a home at 41 Palestine and continued to spend summers here each year.

The Carnahans lived in Jamestown and became devoted Chautauquans. Mrs. Carnahan served as an Institution trustee and served on board committees for the library and the department of religion. She and Mr. Carnahan participated actively in the Chautauqua Presbyterian Association.

David Carnahan is the son of Katharine and Clyde Carnahan. Now the chair-

man of the board of the Carnahan-Jackson Foundation, Mr. Carnahan continues his parents’ long record of commitment and service to the Institution and served as a former director of the Chautauqua Foundation, and a former trustee of the Institution. Mr. Carnahan met his wife, the former Martha Popp, at Chautauqua.

The Donald Chace Shaw Fund was established as an endowment fund within the Chautauqua Foundation by Mr. Donald Chace Shaw of Hamburg, New York. Distributions from this fund are designated for use in support of specific programs including CSO concerts or lectures in American history and American political science.

Shaw was a longtime participant and supporter of the numerous activities and programs offered by Chautauqua Institution. Originally from Newfane, New York, he pursued undergraduate studies at the University of Buffalo and the State Teachers College at Buffalo. Upon graduation, Shaw taught in several school districts in Western New York. He then attended graduate school at the University of Michigan, where

both he and his wife, Margaret C. Behringer, of Ann Arbor, Michigan, earned their master’s degrees. The Shaws first visited Chautauqua in June of 1942 on their honeymoon. Following his initial career in teaching, Shaw was employed by the Carborundum Company in Niagara Falls. In 1955, he and his wife both returned to teaching at Hamburg Senior High School until their retirement in 1975. Shaw taught American history and was responsible for development of the Advanced Placement program for the school district. During this period, he and his family were frequent visitors to the Institution and participated in summer programs offered by Syracuse University.

Shaw was one of the founding owners in 1983 of Waugh Manor at the northwest corner of Waugh and Palestine. Shaw was a life member of the Chautauqua Literary and Scientific Circle and the Guild of the Seven Seals. He served two terms as a district representative of the Chautauqua Property Owners Association and was a trustee and secretary of the Chautauqua Unitarian Universalist Fellowship.

In addition to his involvements at Chautauqua, he was a member and treasurer of the Sons of the American Revolution, a member of the Order of the Founders and Patriots of America, registrar and librarian of the Western New York Genealogical Society, a member of the Niagara County Historical Society and secretary of the Western New York Cribbage Club.

The establishment of this fund by Donald Chace Shaw is an affirmation of his longtime commitment to Chautauqua Institution in recognition of the significant role it played in his life.

The Dent and Joan Wil-

liamson Fund for the Chautauqua Symphony Orchestra was established by Dent and Joan Williamson in 2008 through outright gifts to the Chautauqua Foundation for the purpose of enhancing the work of the CSO. Dent, a longtime flutist with the CSO, retired in 2002 after 35 years of playing in the ensemble. He joined the orchestra as second flute in 1968. Throughout his tenure, Williamson served in many capacities, including the orchestra committee and as the orchestra’s librarian, a position he held from 1981 until his retirement. Williamson received his bachelor’s and master’s degrees from the New England Conservatory of Music. Later he earned his doctor of musical arts degree from the Combs College of Music in Philadelphia. Before joining the CSO, he played with organizations as varied as the San Antonio Symphony, the Boston Pops, the Martha Graham Dance Company and the Radio City Music Hall orchestra. In June 2000, he retired from his position as associate professor of music at The College of New Jersey (formerly Trenton State College).

Joan Williamson is also a retired musician and is also retired from the staff of TCNJ library. A graduate of Indiana University School of Music in Bloomington, Joan played one season as the regular second bassoonist with the CSO and frequently thereafter as a substitute or extra player. Dent and Joan are the parents of Andrew and Lesley, who both served as Amphitheater sweepers while growing up. Lesley also served the Institution for several years in the Archives department and as the lecture coordinator for the Department of Education.

THE CHAUTAUQUAN DAILY

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Dent Williamson

January 13, 1931- January 18, 2020

Dent Williamson, born Jan. 13, 1931, passed on Jan. 18, 2020. A born and raised New Englander, Dent Williamson, “our pilgrim,” was a talented musician, a dedicated teacher, a loving husband to his wife of 52 years, a doting father to his two children, and a proud veteran of the United States Air Force.

Dent earned his Bachelor and Master of Music degrees at the New England Conservatory in Boston and his Doctorate degree in Music Education at Combs College of Music in Philadelphia. He met the love of his life, Joan, in New York City in 1966 while they were on tour with the Martha Graham Dance Company orchestra.

For 32 years, Dent taught flute at The College of New Jersey (formerly Trenton State College.) For 35 summers, he served as the second flutist with the Chautauqua Symphony Orchestra in Chautauqua, New York, where he also worked as the Orchestra Librarian. Previously, he played with the Boston Symphony Orchestra, the San Antonio Symphony, and the Trenton Symphony Orchestra.

Dent had the patience of a saint and an uncanny memory. He was a walking encyclopedia of baseball trivia and was a lifelong Boston Red Sox fan. He was a creative and open-minded thinker and treated everyone – regardless of their station in life – with respect and kindness. Dent was an avid student of American history, traveled extensively in his retirement, and never met a chocolate chip cookie he didn’t like.

Dent moved to Willow Valley in 2007. He is survived by his wife, Joan, his children Andrew and Lesley, and his beloved dog Sardi and cat Buddy.

This obituary was lovingly written by Lesley Williamson.

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LECTURE



DAVE MUNCH / PHOTO EDITOR
Jackie Acho, author of *Currency of Empathy: The Secret to Thriving in Business & Life* delivers her lecture “The Future of Policing: What’s Empathy Got to Do With It?” Wednesday in the Amphitheater.

Author, consultant Acho delves into empathy work with Cleveland Police

NICK DANLAG
STAFF WRITER

Climbing the corporate ladder often comes with increased time away from family and children, leading to fractured homes. Jackie Acho, president of strategy and leadership consulting firm The Acho Group, says career success also can cause people to sacrifice their physical health, spending long hours sitting down and shorter times sleeping.

But there is also a “shadow cost,” as Acho calls it, of more workers becoming disengaged, tired and unable to muster empathy in the workplace.

“Sapped empathy isn’t fatal in the short term unless you carry a gun,” Acho said. “What I’ve learned in working with the Cleveland Police for six years is that they aren’t so different from the rest of us. And that’s what’s both reassuring and scary.”

Acho works with the Cleveland Police Department to foster more empathy from within, and to connect officers with the community. She has found reform is more effective when it is driven from within the police department, and not from outside.

Acho, author of *Currency of Empathy: The Secret to Thriving in Business & Life*, presented her lecture at 10:30 a.m. on Wednesday in the Amphitheater. It was titled “The Future of Policing: What’s Empathy Got to Do with It?” and was part of Week Six’s theme of “Building a Culture of Empathy.” She explored the complexities of righting a 160-year-old ship, featuring voice clips from Cleveland community members and detectives, one of whom came on stage for the Q-and-A session.

Empathy wasn’t Acho’s starting point. In 1994, she earned her doctorate in chemistry at MIT.

“Logic. Data. Cold, hard facts. That’s what we valued. Every clever question seemed worthy of investigation,” Acho said.

It wasn’t until she had children that Acho said she “woke up to empathy.” This surge in empathy in parents is physiological. Research has shown parts of the brain tied to empathy lit up when new parents were shown pictures of newborns, “proving what our grandmothers could have told us all along; hands-on caring grows empathy,” Acho said.

She defined empathy as “the ability to understand the feelings of someone else, and have an appropriate emotional response.” Acho said the last part is important – and overlooked. She said empathy often gets a bad name because it

is confused with when people project emotions onto others or simply listen to how it affects them.

“Empathy is relational. Empathy is mutual. Empathy is sitting with, not necessarily solving, not taking your own trip,” Acho said. “Of course, you can offer perspective if it’s wanted and sometimes that’s helpful. But also, sometimes, it’s healing just to truly be heard.”

The first part of empathy is affective empathy, also called emotional or primitive empathy.

“That was the first to develop in us as babies before we had words to communicate our needs,” Acho said. “We heard a lot about that yesterday with chimpanzees with Dr. de Waal. Hopefully, someone responded when you were an infant and you had needs, so that primitive part of empathy got a good foundation in you.”

The second is cognitive empathy, which requires a person to imagine the perspective of the other person. Both need to be developed for effective communication.

“If we train people in cognitive empathy, and they don’t have a good foundation of affective empathy, it simply teaches them to manipulate, or worse,” Acho said. “The definition of a psychopath is someone who has super high cognitive empathy, but no ability to feel.”

In a ride-along with the Cleveland Police in 2017, Acho saw firsthand the responsibilities police face. The neighborhoods in which they work suffer from years of disinvestment and redlining. Acho also said the tools police have aren’t enough to fix the issues they see every day.

“Police are often the last touch points of humanity in a system where schools are failing,” Acho said. “Toxicity and intergenerational trauma make it hard for citizens to thrive.”

This seemingly “endless stream of pain” can make people shut down, but Acho said many in the community appreciated the work of the police. During this ride-along, she accompanied the police on a call to a foster mother whose child had thrown a brick at a lamppost. The situation was calm when police arrived, but there were still deeper problems.

“No one was solving the fact that this was her sixth home, she was only 11, her foster sisters erased the music on her phone and she was already heavily medicated for ADHD,” Acho said. “It seemed like she needed a hug more than anything,

and she accepted one from me. I’ve often thought about how little good that helps against the thrashing waves of her life.”

The 4th District of Cleveland, in which Acho did her ride-along, is statistically the most violent in the city.

“Like many challenged areas, the 4th District is a place where we as a country have redlined, disinvested and left generations to fend for themselves without clean, lead- and mold-free homes, good schools or adequate grocery stores,” Acho said.

She then shared with the audience a video of community leader Marilyn Burns. Burns talked about her role in the community, which included simply listening.

“One of the biggest elephants in the room where I live is mental health. It’s so much going on, with one episode of something going on to the next episode. People are constantly coming to me, asking for advice, needing a resource, needing whatever prayer, whatever it might be,” Burns said. “Maybe they just want to cry, just sit there for a while and just say, ‘Thank you for just being here.’”

Acho then shared a video clip of Cleveland Police 4th District Commander Brandon Kutz. He said the district has 90,000 people, which is one-fourth of the city, and the department receives around 71,000 calls annually.

The district has 220 police, detectives and supervisors.

“The 4th District, even though we’re very busy, and it can be very violent at times, is also a place that has amazing neighborhoods,” Kutz said. “Amazing people living here and working here. People that are passionate about life and about wanting to have a safe and productive neighborhood.”

Kutz makes it a point to connect officers with the community.

“You’re going from one person in crisis to the next person in crisis and people in crisis are not having a normal day,” Kutz said. “It’s really important for me to make sure that my officers remember what ordinary looks like, and the people that are not in crisis in this district that need their service and need them to be there.”

A video played of Detective Michael Williams explaining day-to-day routines of officers. Patrol officers answer calls from citizens, ranging from alarms and car accidents to more serious crimes like assaults or shootings.

“But when we’re not answering calls, then we focus on community po-

licing, and that goes from stopping playing basketball with the kids to just stopping at somebody’s house who’s having a barbecue, and just really talking together,” Williams said.

Lastly, Acho showed Detective Chris Gibbons, a longtime Cleveland police officer who works in employee assistance.

“I came down here and was just kind of overwhelmed with what was on our plate, the empathy, crushing things to officers we’re dealing with on a daily basis. And I just became overwhelmed,” Gibbons said.

Gibbons said he made an effort to make himself and other officers more proactive, rather than reactive, and to strengthen relationships between the police and the community every day.

Acho’s work with the Cleveland Police began in 2014 after she gave a TEDx talk about empathy and Gibbons called her.

“I nearly dropped the phone. My experience of the police to that point was getting pulled over for speeding,” Acho said.

She had also been watching the news and saw the coverage of the shooting of Tamir Rice and the chase in Cleveland that left Timothy Russell and Malissa Williams dead. She said Gibbons was intensely interested in reducing fear and stress for police and citizens.

So Acho agreed to help and created an in-depth engagement survey for employees focused on empathy. She joked to Cleveland Police Chief Calvin Williams that surely the department had done a survey before.

“He said) never. Not in the 160-year history of the Cleveland Police, at least up to that point anyway,” Acho said. “We didn’t use the ‘E’ word at first, but the chief understood what we aimed to do, and Commander Kutz raised his hand to start. The initial scores were painful to absorb. To be honest, it wasn’t much worse than other organizations we’ve seen because, remember, most workplaces are painful.”

Acho then talked and showed videos about actions the police department took. They created a five-point leadership model, which broke down leadership traits, such as vision of the future and connection to the community, and then chose people within the building who modeled one or more of those traits. They also choose people for an innovation team who could represent everyone in the building, so people of all experience levels, races and genders felt included.

“There wasn’t anything we couldn’t overcome, be-

cause somebody on the team had an answer for it, which was amazing,” Kutz said.

By creating this model, Acho said, the department didn’t have to guess who would be the best leaders, and also who to hire and fire.

“I was surprised, but I shouldn’t have been. Good cops are in it for service. They want to help and when they get to a scene, they can’t slink down in their chair and say, ‘He’ll take care of it,’” Acho said. “They have to problem-solve. They work in diverse teams; their lives depend on the person riding next to them.”

They also streamlined peer recognition, meaning good officers would be promptly rewarded, created a better system for mandatory overtime, fixed lighting in hallways and built a breakroom.

“Some of that may sound superficial, but when I first showed up, the bathrooms didn’t even have locks. There wasn’t always toilet paper,” Acho said. “How can we ask people to risk their lives if it feels like we don’t care about them at all?”

The department also included meditation and yoga practices for the officers, which gave many officers the space and ability to process the trauma they experienced almost daily.

And what did all of these do? A lot, Acho said. From 2017 to 2018, complaints from the community dropped 42%, and there was a 29% drop in use of force by officers. And 53% of all police officer transfers were into the 4th District.

“A lot of that is because they heard about the work that we’re doing,” Lutz said. “I’ve heard all kinds of positive feedback from the people that came back here that maybe left before. They couldn’t believe it was the same district that they had left five years ago.”

And they tackled major issues, such as race and the police’s relationship with communities.

Williams, who grew up in the 4th District, worked during the months after George Floyd’s murder.

“With everything that’s been going on within the past year and a half, it has been sort of difficult, because I am a young, African American male. But at the same token, I’m also a police officer,” Williams said. “People expected me to disown the police department and just throw everything I had going on and come join them and what was going on. When that didn’t happen, then I became every name in the book but my real name.”

Acho has been through

a lot along with the police department, and she looks forward to more.

“I also know personally how the work-family balance in this country can take a toll on people’s health. We burn the candle at both ends and still volunteer to help parents, friends, others in the community,” Acho said. “Take good care of you. You can’t give what you don’t have, including empathy.”

As part of the Q-and-A session, Kutz joined Acho on stage. Chautauqua Institution President Michael E. Hill asked them to unpack the phrase “defund the police,” and how society can get greater budgetary resources dedicated to empathy.

“I think the term ‘defund the police’ is scary,” Kutz said. “I think it causes fear in our cities. Our residents are scared of that. The truth is, we are needed. There’s enough violence and mayhem and chaos going on in the city that we need more police officers than we have now to deal with what we have.”

He believes other government agencies, such as social services, need more funding and support.

“These other government agencies should get the funding and support they need to have an impact in the community,” Kutz said. “If they’re out there doing that work, it makes our work a lot easier. We can focus on the things that are most important, as far as law enforcement in the community and leave the social services to the experts in that.”

Acho agreed.

“The only thing that I would say is a lot of what we did didn’t cost a lot of money, that has more to do with where we put our attention,” Acho said. “So I don’t think it would be a big stretch to fund empathy work in other police departments.”

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MUSIC

“God is Dead, Schoenberg is Dead, but Love will come”
Frances Pollock

American composer Frances Pollock was born in Winston-Salem, North Carolina in 1990 and is 2021 Composer-in-Residence at Chautauqua Institution. The Baltimore Sun has characterized her opera, Stinney, as “bold and bracing . . . (and) pulls no punches and never flinches.” Pollock is a graduate of Furman University and Peabody Conservatory and is pursuing her doctorate at Yale University. Her online biography and the Institution website show that her connection to the Institution was part of the American Opera Project, linking her to Chautauqua Opera Company director Steven Osgood. Scheduled to be at Chautauqua last year, she, Osgood, and dramatic poet Jerre Dye created an a capella song cycle featuring each of the Young Artists of Chautauqua Opera who, because of COVID-19, were denied the opportunity to perform in public. Each song is a meditation based on interviews with each singer on their lives under the shadow of the pandemic. The cycle was placed online on CHQ Assembly and are available for viewing on YouTube. “God is Dead, Schoenberg is Dead, but Love will come” is a new piece for “nested string quintet” and string orchestra. It received its first performance on April 22, 2021, at Yale University in a concert titled “New Music for Orchestra.”

Composer Frances Pollock said of tonight’s “hot off the press” piece: “‘God is Dead, Schoenberg is Dead, but Love will come again’ is a meditation on nihilism and a consideration of my conscious decision to turn away from it during the past year of COVID shutdown and personal turmoil. The primary melody is the ... (French Christmas) hymn ‘Noël Nouvelet’ and is used both in its winter usages and its Easter usage. The secondary theme is a melody which the audience will likely

recognize. It was a tune that I rediscovered during the darkest days, and a push toward the promise of a brighter day tomorrow.”

Symphony No. 38 in D Major, K. 504 (“Prague”) Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart was born Jan. 27, 1756, in Salzburg, Austria. He died on Dec. 5, 1791, in Vienna. His Symphony No. 38 in D Major, K. 504 (“Prague”) was composed in 1786 and first performed on Dec. 6 of that same year in the city that bears its nickname. The “K” number used for Mozart’s works refers to the name Ludwig Ritter von Köchel, who first issued the Chronological-Thematic Catalogue of the Complete Works of Wolfgang Amadé Mozart in 1862. The Köchel catalogue has been updated and revised many times to keep pace with musicological revelations.

Of Mozart’s last six symphonies, the one in D Major, K. 504 (“Prague”) stands out for a number of reasons. Even though Mozart had adopted the four-movement structure of the mature classical symphony, this one lacks a minuet and was actually referred to on concert programs and reviews in the early-19th century as “The Symphony without a Minuet” (the last of Mozart’s symphonies is popularly known by modern audiences as “Jupiter,” but was known earlier as the “Symphony with the Concluding Fugue”). The popular subtitle for the D Major Symphony, “Prague,” refers to the fact that Mozart had composed it for performance in that Czech city that at the time was part of the Habsburg Empire. Mozart’s 1785 masterpiece of comic opera (opera buffa), *Le nozze di Figaro*, was the equivalent of a smash hit in Prague, and the composer wrote to his father of how the city had become mad for *Figaro*, with strains of the aria “No più andrai” sounding in the streets. The success in Prague led to the premiere of Mozart’s next opera, *Don Giovanni*, which

enjoyed its premiere there in 1787. Indeed, Mozart makes a humorous self-reference to the afore-mentioned *Figaro* aria in the finale of Act II.

The first movement of the “Prague” Symphony begins with a broad and noble adagio introduction; echoes of its excursion into the minor mode can be heard in the Overture to *Don Giovanni* of the next year. The same might be said of the energetic and high-spirited allegro that forms the main body of the movement. A typical Mozartian trait is a poignant excursion into the minor key during the presentation of the second theme group of the exposition. One may discern how this first movement must have been an inspiration on the young Beethoven as he sat down in 1802 to compose his own D Major Symphony (No. 2, Op. 36). The second movement is a beautiful and operatic andante that balances sweetness with moments of drama, and even sadness. The finale, presto, on the other hand, is filled throughout with sunshine, power and boundless energy. These qualities are derived mainly from the rhythmic energy of the principal theme’s first four notes (three short notes followed by a long one).

Suite from The Firebird (1919)

Igor Stravinsky
One of the towering figures of 20th century music, Igor Stravinsky was born in Oranienbaum, Russia on June 17, 1882, and died in New York City on April 6, 1971. While his best known works remain the

three ballet scores based on Russian themes and scenarios – The Firebird, *Petrushka*, and *The Rite of Spring* – composed for Sergei Diaghilev’s *Ballets Russes* in the early 1910s, Stravinsky wrote works that encompass many genres and explore a wide variety of musical styles, all of which bear his own distinctive traits. The Firebird ballet was first performed on June 25, 1910, at the Paris Opéra with Gabriel Pierné conducting. The 1919 Suite, a slightly revised and reduced version of the 1910 Suite was first performed in Geneva on April 12, 1919, with Ernest Ansermet conducting.

“He who hesitates is lost,” goes the old saying. The composer Anatoly Lyadov, who was supposed to have composed the music for a new ballet based on the legend of the firebird that Sergei Diaghilev planned to produce in his second Paris season, ought to have paid attention to the adage’s warning. Fortunately for the young Igor Stravinsky, Lyadov did not, and the great opportunity for which Stravinsky had been hoping was now at hand. Diaghilev had already been sufficiently impressed with the talent of the precocious student of Rimsky-Korsakov to commission orchestrations of two piano pieces by Chopin from him in 1909. But a chance to collaborate as a full partner with the likes of choreographer-dancer Mikhail Fokine was almost too good to be true. The success of Stravinsky’s score to *The Firebird*, first performed at the Paris Opéra on June 25, 1910 under the baton of

Gabriel Pierné, was legendary. This ballet remains to this day the most popular of all Stravinsky’s scores. Over the next two years (1911 and 1913) Stravinsky was to follow the success of *The Firebird* with *Petrushka* and the epic *Le Sacre du Printemps* (*The Rite of Spring*). The story of *The Firebird* revolves around three primary figures – Prince Ivan, the monster *Kastchei*, and the magical firebird herself. Near the beginning of the ballet, the prince captures the fabulous beast, but she persuades him to release her by offering him one of her feathers, which he may use to summon her whenever he finds himself in peril. That moment comes when Ivan is captured by the evil *Kastchei* and his minions. The prince waves the firebird’s plume, and she appears as promised. She leads *Kastchei* and his defenders in a wild dance, which itself is followed by their own sinister *Infernal Dance*, after which they fall exhausted and are lulled into a magical sleep by the firebird. The firebird shows Ivan a huge egg containing *Kastchei*’s evil soul. The Prince smashes the egg, killing *Kastchei* and destroying the monster’s kingdom. Thirteen princesses who had been imprisoned by *Kastchei* are released from their bondage, and the last of these becomes Ivan’s bride. Stravinsky excerpted three suites from *The Firebird*, in 1911, 1919 and 1949, respectively. The earliest of these calls for the largest orchestra, identical to the scoring of the complete ballet. The more frequently performed *Second Suite* (heard on this program) is written for a smaller orchestra, but retains many of the spectacular effects (glissando harmonics, for example) of the earlier suite, even adding a few new ones, such as the glissandos for trombone and horn. Its succession of movements is as follows:

I and II. Introduction; *The Firebird and Her Dance*; *Variation of the Firebird*. A slow

and brooding legato figure in the lower strings is punctuated with colorfully jagged woodwinds. A faster tempo introduces the fabulous firebird in passagework that taxes the skill of all the winds.

III. *The Princesses’ Round: Khorovod*. A lush movement in B Major is inaugurated by the flutes, and continued by a beautiful melody in the oboe, accompanied by the harp. Other gentle tunes are presented in the winds and strings and the movement comes to a shimmering conclusion couched in the softest possible dynamic.

IV. *Infernal Dance of King Kastchei*. The calm of the previous movement is shattered by the full orchestra as *Kastchei* and his followers revel in syncopated rhythms. The *Infernal Dance* unfolds as one of the most exciting *tours de force* in all orchestral music, leading without pause into the fourth movement. Much of its harmonic exoticism comes from Stravinsky’s bold use of an augmented triad.

V. *Berceuse and Finale*. The evocative timbre of the high bassoon sings the firebird’s lullaby. A magical passage of chromatic harmonies leads to a noble melody in the solo horn, marking the onset of the finale. This tune – a variant of one heard in the second movement – is repeated, growing louder with each statement. A sudden pulling back of dynamics in the tremolo violins ushers in a brilliant, faster version of the tune which yields finally to a grandiose broadening of tempo and pompous closure for the full orchestra, led by the triumphant brass.

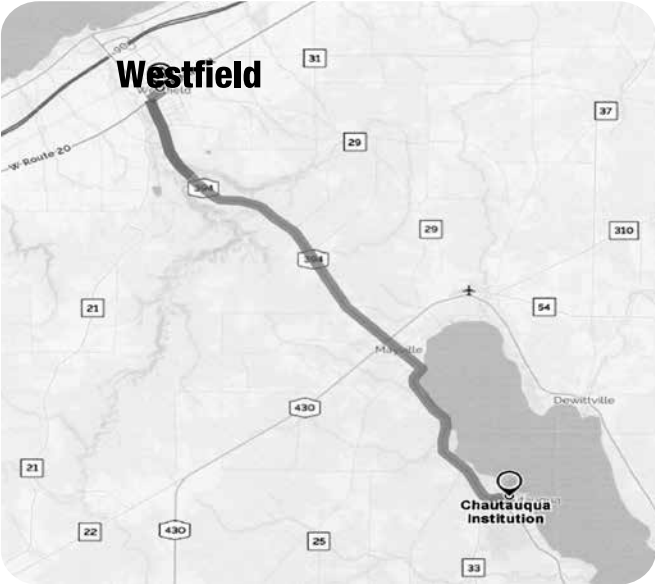
Musicologist David B. Levy is a professor of music at Wake Forest University in Winston-Salem, North Carolina. The founder of the New Beethoven Research Group, he will give a Pre-Concert Lecture at 6:45 p.m. tonight in Hultquist 101. The Pre-Concert Lectures and Program Notes are made possible thanks to the Carl and Lee Chaverin Fund.

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INTERFAITH NEWS

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Baptist House

Please refer to the Facebook page, “Chautauqua Baptist House,” for information about the Baptist House.

Blessing and Healing Daily Service

A service of Blessing and Healing will be held at 10 a.m. weekdays in Smith Wilkes Hall. This service provides a few quiet minutes in a very busy schedule. Consider joining to pray for yourself, for a friend or just to spend some quiet time. COVID-19 protocols will be observed.

Catholic Community

Masses are held at 8 a.m. and noon weekdays in the Episcopal Chapel of the Good Shepherd.

Michael S. Driscoll discusses “Evangelizing through the Sacred Arts: The Role of Music, as Well as Other Sacred Arts, in Forming our Christian Beliefs” at 1 p.m. today in the Methodist House Chapel.

The Rev. Jacob C. Ledwon speaks on “The Last Novices of Cluny” at 1 p.m. Friday in the Methodist House Chapel.

Chabad Jewish House

Rabbi Zalman Vilenkin presents a class, Jewish Psychology, from 9:15 to 10 a.m. today at the Zigdon Chabad Jewish House and also via Zoom. Come and study the Jewish model of human psychology and how to apply it when facing irritations, frustrations and loss. Visit www.cocweb.org to log in to classes.

Vilenkin will present a lecture on Kabbalah and Meditation from 9:15 to 10 a.m. Friday in the ZCJH and via Zoom. This class will delve into the actual steps in the process of “hitbonenut” meditation, in the Jewish mystical tradition. The class will retrace the steps of Jewish meditation beginning with the biblical prophets through the ages to the Talmudic sages and Jewish mystics.

The Miriam Gurary Challah Baking Series will run from 12:15 to 1 p.m. Friday at ZCJH and via Zoom. Discover the meaning of Shabbat foods and rituals while making and braiding challah.

All Chautauquans are welcome to these free activities. Shabbat candle lighting is at 8:13 p.m. Friday.

Chautauqua Dialogues

The Dialogues will resume in the 2022 season.

Chautauqua Prays for Peace through Compassion

Chautauqua Prays for Peace through Compassion takes place from 8:30 to 8:35 a.m. weekdays around the Peace Pole in the Hall of Missions Grove. All are welcome.

Christian Science House

The Reading Room is open 24/7 for reflection and prayer. The Bible lesson, “Spirit,” may be read along with current and archived copies of Christian Science periodicals, including the *Christian Science Monitor* and access to church-based resources on the computer. All are welcome.

Episcopal Chapel of the Good Shepherd

The chapel is open from 9 a.m. to 5 p.m. weekdays for prayer and meditation. Anyone wishing to visit Jared Jacobsen’s final resting place in the Columbarium is welcome to stop by the chapel during these hours.

Everett Jewish Life Center in Chautauqua

“The Body Collector” (2016; 142 minutes; Dutch with subtitles) tells the tireless search by a Dutch journalist to bring a prominent industrialist and art collector to justice as a Nazi war criminal. The Jewish Film Series can be viewed online from 2 p.m. Sunday through 5 p.m. Friday on assembly.chq.org.

Food Pantry Donations

Hurlbut Church is accepting nonperishable food items for the Ashville Food Pantry. Donations may be dropped off at any time at the Scott entrance of Hurlbut Church, where the door will be unlocked all season.

Hebrew Congregation

Rabbi Ron Symons, senior director of Jewish Life at the Jewish Community Center of Greater Pittsburgh, and Rabbi Barbara Symons of Temple David in Pittsburgh lead a Kabbalat Shabbat service, to welcome the Sabbath from 5 to 6 p.m. Friday at Miller Park. Andrew Symons of Tonawanda, New York, is the cantorial soloist. Smith Wilkes Hall is the rain venue.

The Interfaith Outreach Sabbath worship service will be held from 9:30 to 11:30 a.m. Saturday in the Hurlbut Sanctuary. A Kidush lunch follows.

Hurlbut Church Meal Ministry

The church serves lunch from 11:45 a.m. to 1:15 p.m. weekdays at the church. The cost is \$9. Members of Hurlbut Church

will serve a turkey dinner from 5 to 7 p.m. tonight in the Hurlbut dining room. The cost is \$13 for adults and \$8 for children.

All proceeds benefit the mission and ministries of the Hurlbut Church. Meals are eat-in or takeout.

International Order of the King’s Daughters and Sons

The Ida A. Vanderbeck Chapel on Pratt is open to all for prayer and meditation from 9 a.m. to 5 p.m. daily.

Islamic Community

Jum’ah, the Friday Muslim communal prayer, resumes in the 2022 season.

Labyrinth

Chautauquans have an opportunity to walk the Labyrinth, located next to Turner Community Center just north of the parking lot. The Labyrinth is always open for quiet meditation. Bring your gate pass.

Lutheran House

The Rev. Elizabeth Mayforth presides at the evening Vespers at 7 p.m. tonight in the Lutheran House. All are

welcome, but unvaccinated guests must be masked.

Mystic Heart Meditation

Michael O’Sullivan leads Korean Zen Buddhist Meditation from 7:30 to 8:30 a.m. weekdays in the Marion Lawrence Room in Hurlbut Church, second floor. Enter via the side door on Scott Avenue. An elevator is available.

Carol McKiernan leads Centering Prayer from 7:30 to 8:30 a.m. Saturday in the Marion Lawrence Room in Hurlbut Church. Consult <http://themysticheart.org/index.html> for more information.

Presbyterian

Presbyterian House invites all Chautauquans for coffee on the porch following the weekday morning worship and preceding the 10:30 a.m. lecture. All are welcome. Persons ages 12 and older who have not been fully vaccinated against COVID-19 must wear a mask at all times at porch events.

Religious Society of Friends (Quakers)

Worship Sharing takes place at 5 p.m. today at Quaker House. This is an opportunity for participants to articulate what is rising in their hearts.

Movement Meditation is held at 10:30 a.m. Friday

at Quaker House, weather permitting.

Stories for People Who Like Stories is held at 2 p.m. Friday at Quaker House. In this gathering, true life stories, history stories, folktales and fiction stories are told that are fun in themselves but also prompt conversations within the group.

United Church of Christ

The Rev. Audrey C. Price leads us in a prayerful reflection of this week’s topic and our experiences of the week at the 7 p.m. Vespers tonight at the UCC Society Headquarters.

United Methodist

All are welcome to stop for coffee between morning worship and the 10:45 a.m. lecture on the United Methodist House porch.

Richard Heitzenrater, the William Kellon Quick Professor Emeritus of Church History and Wesley Studies at Duke University Divinity School, begins a summer-long series, “Eminent Chautauquans,” at 7 p.m. tonight in the United Methodist House Chapel. This week we will learn about Emma C. De-whurst and Jesse L. Hurlbut.

Unity of Chautauqua

Unity holds Daily Word meditation from 8 to 8:30 a.m. weekdays in the sanctuary of Hurlbut Memorial Church.

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JULY 27, 2021

| North/South | | SECTION A | East/West | | |
|-------------|---------------------------------------|-----------|-----------|-------------------------------------|--------|
| 1st | Leslie Tramer and Jonathan Tramer | 60.08% | 1st | Gary Smith and Earl Klein | 66.80% |
| 2nd | Paul Theado and Nancy Theado | 56.63% | 2nd | Judy Katz and Natalie Abramson | 59.73% |
| 3rd | Bill Blackburn and Margaret Blackburn | 54.72% | 3rd | Shelley Dahlie and Patricia Fincher | 48.34% |

Please come enjoy our friendly, non-intimidating games.
12:45 p.m. Tuesdays at the Chautauqua Women's Club. Participants must be vaccinated and wear a mask.
1:00 p.m. Thursdays at the Sports Club. You are welcome with or without a partner.

Carnahan-Jackson Lectureship provides funding for Homeboy Industries leaders Arellano, Avalos

The Carnahan-Jackson Religious Lectureship, an endowment fund held by the Chautauqua Foundation, funds the interfaith lecture with Jose Arellano and Steve Avalos.

Mrs. Alvin C. Jackson was the first member of her family to come to Chautauqua. She initially came to the Institution at the age of 18 to study Sunday school teaching methods.

She later returned with her husband and daughter Katharine on a regular basis.

When Katharine married Clyde L. Carnahan of Jamestown, the Jacksons purchased a home at 41 Palestine and continued to spend summers here each year.

The Carnahans lived in Jamestown and became devoted Chautauquans. Mrs. Carnahan served as an Institution trustee and served on board committees for the library and the department of religion. She and Mr. Carnahan participated actively in the Chautauqua Presbyterian Association.

In 1969, Mrs. Carnahan created the Japanese Garden located beside the United Presbyterian headquarters in memory of her parents and her husband.

When making the gift, Mrs. Carnahan remarked that Chautauqua was very important to her parents and that she believed Chautauqua's Christian faith and program were its great inner strength and distinguishing factor.

David Carnahan is the son of Katharine and Clyde

Carnahan. Now the chairman of the board of the Carnahan-Jackson Foundation, Mr. Carnahan continued his parents' long record of commitment and service to the Institution.

A former director of the Chautauqua Foundation, and a former trustee of the Institution, Mr. Carnahan is active in many civic and educational organizations. Mr. Carnahan met his wife, the former Martha Popp, at Chautauqua.

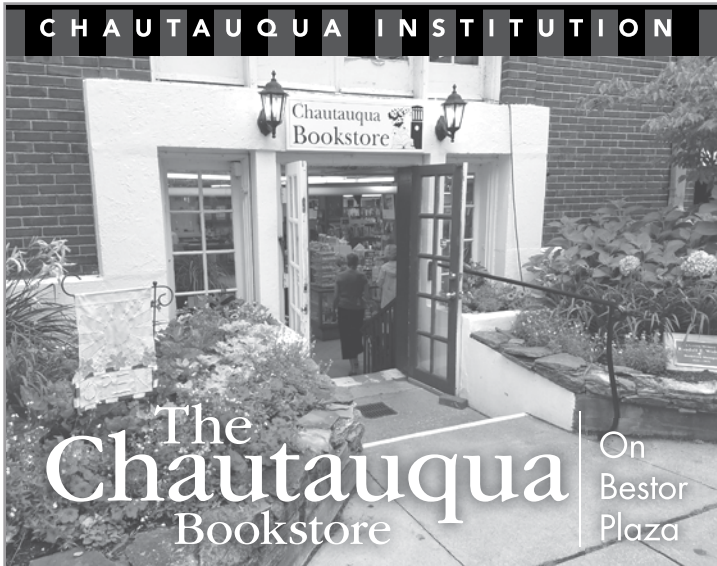
Schultz, Gromet provide funding for Cogburn's CLS presentation today

Phyllis Schultz and Matt Gromet, M.D., provide funding for today's 10:30 a.m. lecture featuring Courtney Cogburn.


With over 30 years as Chautauqua patrons, Phyllis and Matt are giving back to the Institution in hopes of supporting speakers who can stimulate not only conversations, but conversions surrounding social and environmental justice.

As an example of the conversations they seek to provoke in the Amphitheater, they cite a lecture they heard around 10 years ago in which the speaker described the evils of bottled water. Not only do the bottling companies deplete groundwater in many communities, but the other environmental costs of creating, shipping and disposing of the empty bottles are huge. Using a graphic image to drive home the message, the speaker told the audience to imagine their next bottle of water to be one-third filled with oil as the energy cost. As owners of several ice cream shops selling lots of bottled water, Phyllis and Matt decided then and there not only to discontinue these sales, but also to create a safe, refillable bottle complete with messaging to educate both customers and staff.

It is this creation of awareness followed by conversion that Phyllis and Matt hope to provide fellow Chautauquans by sponsoring their lectureships.




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ACROSS

1 Hotel desk fixture

5 Viking of the comics

10 Benefit

12 Speculate

13 Positive-thinking

14 Some turns

15 Strange

16 Try for a pin

18 Get snug

20 Stiller of films

21 Helps out

23 Gallery fill

24 Ride the waves

26 Price holders

28 Engine sound

29 Beige

31 Sphere

32 Mortar's mate

36 Bridge support

39 Crayon makeup

40 Like haunted houses

41 Native group

43 Espresso order

44 More rational

45 Tart fruits

46 Liquefy

DOWN

1 Burger top

2 Stay clear of

3 Comes to earth

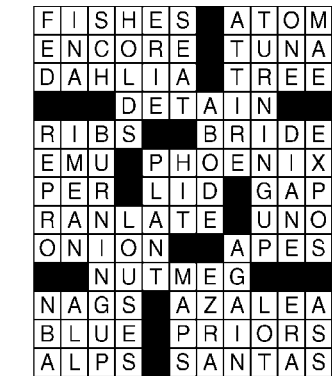
4 Pot top

5 Bagel feature

6 Galoots

7 Wrapping paper alternative

8 Stag's pride



Yesterday's answer

9 Bristle at

11 Brighter

17 Cardinal

19 Paving goo

22 Block sur-rounders

24 Dreamlike

25 Author Eco

27 Switz. neighbor

28 Travel stops

30 PFC's superior

33 Binding need

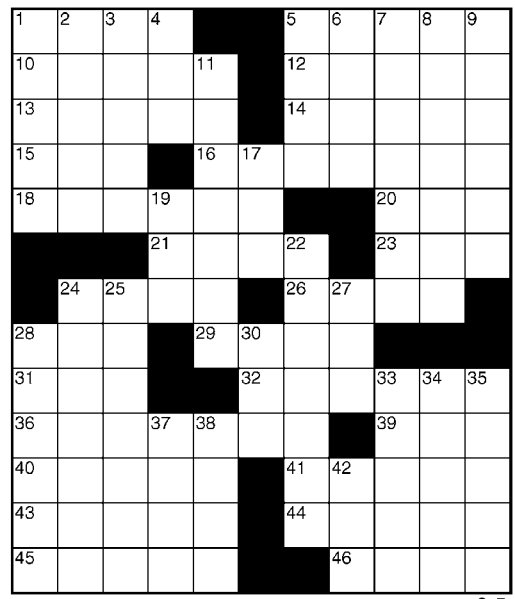
34 Record company

35 Bring to bear

37 Locale

38 Course needs

42 Flock father



LECTURE

Pastor, police chief Rodriguez shares experiences with love, compassion, empathy

MAX ZAMBRANO
STAFF WRITER

For several days, Edgar Rodriguez and his wife asked one of their sons to clean his room. On one particular day, his son wanted to go to a sleepover, so they struck a deal that if his room was clean, he could go.

Time came to leave, and his room was still unkempt. His chance was gone, and he was devastated. Not long after, his twin sister entered her parents' bedroom in tears.

"I just hate that he can't go to his sleepover," she said. "Would it be OK if I helped him clean so he could go to his sleepover?"

They couldn't say no to such an empathetic request, Rodriguez said.

On Tuesday afternoon in the Amphitheater, Rodriguez presented his lecture, "Empathy: The Key for Human Survival," part of Week Six's Interfaith Lecture Series themed "Building a Culture of Empathy."

Rodriguez is both a pastor of New Hope Evangelical Church and a police chief in the small, rural community of Merville, Iowa.

When he first became police chief, his first task was hiring a new officer and several reserve officers because the ones that were in the department were too by-the-book, he said.

"They didn't really care about the impact they would make in any person's life," he said. "If a person committed a crime, the arrest would be made, no questions asked. If the person would want to try and offer an explanation, it was never – or seldom – heard. I decided to change that."

One of the officers he hired had zero police or military experience – he was home-schooled and a musician at a church. But, like the other people hired, he cared about the community, Rodriguez said.

On Monday night, that officer called Rodriguez and told him he had taken funds from the church to assist a mother and son who didn't have a place to stay, and he did so without first consulting with Rodriguez.

Rodriguez applauded him, and said that was exactly why he was hired.

Oftentimes, Rodriguez is asked about his dual careers. People wonder how he can be both a pastor and a police officer, which he thinks comes from the idea that police officers are unloving or uncaring.

"I've been trying to change the image of police officers since I began," he said. "We are more than protectors from evil. We are peacemakers. We are compassionate men and women. We love to serve the public."

To solve the world's issue of a lack of empathy, people should look to their creator, he said.

"There are many stories and examples of God's word that expresses, demonstrates and teaches empathy," he said. "We are all born with it, but we have been desensitized from it."

One of those stories is in Mark 1:40-42, the story of a man asking Jesus for a miracle. Jesus tells him to "be clean," both performing a physical miracle and a mental one. The man had never felt such compassion before, Rodriguez said.

"Words of compassion can heal the injuries of a broken heart," Rodriguez said. "Never underestimate the power of your words."

Rodriguez, who grew up on the United States-Mexico border, remembers wishing he lived in a different family because of his father's alcoholism.

His mother tried to get his father to go to church with them every Sunday and Wednesday, but he was powerless against alcohol, Rodriguez said. He didn't under-

stand why his mother stayed married to him.

"For a long time, I was angry at God for deciding to give my mother, brother and I the life we were experiencing," he said. "It wasn't until I grew older and began to give my life to God that I began to understand what my mother was doing. Her faith in God gave her wisdom and strength to give my father a love that I didn't understand."

Rodriguez said Romans 5:8 shows God's love for humans, even though they are sinners – which is the same love Rodriguez's mother demonstrated.

"I remember my father desperately trying to quit his alcohol addiction and stop hurting his family," he said. "I remember the pain I felt, the worry I experienced, hoping my father would come home sober."

His mother always told him she stayed because that was her choice of marriage. That love stuck with Rodriguez.

Later in life, Rodriguez visited Honduras on a mission trip. The country had just been battered by Hurricane Mitch, and he heard stories of family members washed away by mudslides and rivers. He expected this phenomenon to shake people's faith.

It did the opposite, he said. "God seemed to be their tower of strength to get through their pain," he said.

In addition, Rodriguez realized he could empathize with their pain.

"I felt that same pit in my stomach when I saw my father intoxicated," he said. "I felt the same pain as I saw my mother cry because my father's chaos would drain all of my family emotionally. I felt that same worry when I expected my father to arrive home like a tornado. I noticed more and more how I would feel empathy when I witnessed someone else distressed."

Rodriguez's childhood feeling of pain is what propelled his ability to empathize as an adult, he said. He thinks everyone is capable of feeling it, but needs to address it head on.

When he came home from Honduras, he told his wife it was time to do more than simply go to church every week, and she had been feeling the same way.

Rodriguez completely started his life over, switching from an architecture major at the University of Georgia to a major in theology and pastoral ministries at Vennard College, a now-closed nondenominational Christian college in University Park, Iowa.

After graduating, they moved to Portland, Oregon, where Rodriguez first became a pastor. In 2010, the couple moved to Merville to save a dying church, he said.

"My message to the small church was a message of empathy," he said. "I communicated to them that unless we engaged our community with love and compassion, they wouldn't care if we existed. So, we began the journey to change from a self-indulgent church to a mission-minded church who would notice people's needs in our community."

After some time, he met a major of the sheriff's office at a neighboring town's city council meeting. Rodriguez was there asking if his church could do midweek services in the town's park. The sheriff approached him afterward and said he was impressed with Rodriguez's work.

That sheriff began attending church, and eventually asked Rodriguez to be a chaplain at the Woodbury County Sheriff's Office. He accepted, and was now meeting with deputies, jailers and inmates at the county jail.

"They would lock me in a little five-by-five concrete



Edgar Rodriguez — the Merville, Iowa, chief of police and lead pastor of the New Hope Church — speaks Tuesday in the Amphitheater.

room with no windows and one entrance and one exit," he said. "I would sit in front, across a little table, from (anyone from) petty thieves to murderers. I sat in front of gang members, domestic abusers, child abusers, and many more types of criminals."

Their one commonality: Each took a wrong turn in life, he said. Most came from abusive homes, foster care or broken homes.

"Most of them thought the path they chose was not one that they would ever choose, but it was what they felt was handed to them," he said. "It was all they knew."

Rodriguez saw his own life in many of theirs.

"I could see my father," he said. "I could see my mother struggling to keep us together. I could identify myself with them. ... I could have chosen drugs. I could have chosen alcohol or gangs. But the love of my mother – and other people who would show up in my life with encouraging words from time to time – kept me safe and present."

The love and hope his mother had, and that he said he received from Jesus, allowed Rodriguez to pass on hope to inmates. He could help them think beyond their current state.

"I became their champion," he said. "Sometimes, I believed in them more than they believed in themselves."

Rodriguez believed in them because he believed in his father to overcome his battle against alcohol – which he eventually did, giving in to Rodriguez's mother's church invitations.

"He made a conscious decision to believe in God for the first time, and the power of God was with him," Rodriguez said.

The jail could hardly keep Bibles on the shelf, and the sheriff asked Rodriguez if he would become a reserve deputy. Rodriguez accepted, and he soon realized after starting his service that he would encounter people he'd never meet at church.

Merville eventually needed a new police officer, and the mayor and then-police chief

asked Rodriguez to join.

"They told me the compassion I had for people was exactly what they wanted in the department," he said. "So, it hit me that if I really wanted to help the broken and hurting, I needed to get involved and have a position that would make a difference in people's lives."

He did make a difference as a pastor, but as a police officer he got to help people actively losing control, he said.

"In essence, it put me with my father again," he said. "Every time I encounter someone who made a bad choice, I see my father – and I feel a love for them that is unexplainable. I can see them past their present circumstance and exterior facade and see the person that never thought they would be in this predicament."

On his first weekend on duty in Merville, Rodriguez was sent to pick up a woman with a warrant out for her arrest. It was a petty crime, and she just hadn't gone to court, he said. When he arrived at her house, he didn't want to arrest her.

He saw, through the woman, his mother standing at the door. Rodriguez told her he would treat her with respect, asked if she needed to grab anything, and said that he would drive her to the jail but not handcuff her.

On the half-hour drive to Sioux City, Rodriguez encouraged her, told her he would pray for her and would be there if she needed him for anything. It came up that he was a minister, and the woman attended his church that next Sunday.

"She's been walking into our church ever since," he said. "She's told me as many times as she can that I changed her life."

In another story, from this year's July 4, Rodriguez stopped a car that had a broken headlight. He expected to just give them a warning because most people don't realize when a light goes out.

But, the driver didn't want to follow orders. He got out of the vehicle and refused to get back inside. He told Rodriguez it wasn't his car, that he was bor-

rowing it, so Rodriguez had to check his ID. In the radio in his ear, dispatch asked if his radio was secured.

"When they say that, it's not good," Rodriguez said.

The man had three warrants to his name – he was a dangerous gang member from Los Angeles. Three other deputies were on the way, but as usual in a rural community, they were all about a half-hour away.

"OK, well, hurry up," he said.

The man became more and more jittery, and Rodriguez tried grabbing his wrist to handcuff him. Rodriguez lost grip, and the man took off running, prompting a chase.

Rodriguez caught up, wrestled with the man and took out his taser gun. Before he could shoot, the man relented, and Rodriguez got him in handcuffs and to the back seat of his car.

"Then, I decided I needed to notice this individual," he said. "There had to be more to the story."

On the way to Sioux City, Rodriguez said he would help with the three warrants as much as possible, but the man had to be truthful with him. He asked him about his life and how he got here, which was similar to the other inmates Rodriguez met.

Rodriguez asked if he believed in a higher power, and the man said he used to but his prayers were never answered.

"God isn't a genie," Rodriguez told him. "God is someone who wants to have a relationship."

The man cried and prayed with Rodriguez and asked God back into his life, he said, and on a bridge near the jail, fireworks began going off.

"Of course, after I told him that after you pray you're not going to see a big bang, all of a sudden 'bang, bang, bang,'" Rodriguez said.

They arrived at the county jail, and the man was able to pay off the petty warrant he had in Woodbury County. One warrant was in Los Angeles and the other was in a second Iowa County. The jail tried calling the other county, but it wouldn't answer.

That never happened, Rodriguez said.

After several attempts and waiting for a call back, they had no choice but to release the man and wait for the other county to follow up.

"He looked at me and said, 'You did it!'" Rodriguez said.

The jail workers knew exactly what he was talking about. They'd seen it before with Rodriguez.

To close his lecture, Rodriguez asked the audience a question.

"Is there anything you wouldn't do to help you?" he said.

Empathy is the embodiment of what one would do for themselves, but instead for others, he said.

"Empathy is the way to people's hearts," he said. "It makes you see past their exterior and sometimes their tough cover. Empathy is noticing and understanding what a person is going through and then sharing their feelings."

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