

# The Chautauquan Daily

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MOSLEY

## Noir, crime author Mosley to talk mystery, culture of night

MEGAN BROWN  
STAFF WRITER

From mystery to young adult fiction to graphic novels, Walter Mosley has written in nearly every genre.

While he is well-known for his Easy Rawlins mystery series, Mosley also writes and is an executive producer for the TV crime drama “Snowfall,” which premiered on FX in July 2017. His diverse skill set is illustrated through the range of the awards he has to his name, including the O’Henry Award, NAACP Image Awards for Outstanding Literary Work and a 2002 Grammy for Best Album Notes.

See **MOSLEY**, Page 4



MAY

## ‘Wintering’ author May to explore coping amid darkness

KAITLYN FINCHLER  
STAFF WRITER

Coping mechanisms are a necessary part of life. Some are positive, some may be negative; nonetheless, they exist so people can deal with bad news, shortcomings or negative, depressing feelings.

An international best-selling author, Katherine May has written about her own experience with a midlife diagnosis of autism; her most recent book is *Wintering: The Power of Rest and Retreat in Difficult Times*.

See **MAY**, Page 4

# Unfiltered Raw & Personal

*Country star Eldredge brings recent album, new age of career to Amp*

CASSIDEY KAVATHAS  
STAFF WRITER

Brett Eldredge is using old country to usher in the new age with his latest album, *Songs About You*, and he’s taking the Amphitheater stage with a more intimate touch than previous tours.

“Brett Eldredge often plays arenas and huge venues. Lately, in some of his newer music, he’s been a little bit more unfiltered, a little bit more raw and a little bit more personal than is typical for a country star,” said Laura Savia, vice president of performing and visual arts. “I think that’s going to work really well in our Amphitheater, which is a much more intimate venue than the arenas he frequents.”

Before Eldredge performs at 8:15 p.m. tonight in the Amp, a 7:30 p.m. opening act, Nate Smith, kicks off the evening.

Smith lost his Paradise, California, home in the 2018 Butte County Camp Fire, which inspired him to write his song “One of These Days,” and to permanently relocate to Nashville to pursue his music career.

“Nate Smith is a rising star in country music in his own right. His music videos have millions of views,” Savia said. “He is known for a gritty, yet hopeful, musical style that I believe will appeal to Chautauquans of all backgrounds.”

The main event is Eldredge, a staple in contemporary country music, who was nominated for two CMA Awards

and won two ASCAP Country Music Awards and, four BMI Country Music Awards.

Savia described Eldredge as a bonafide country star.

“This tour is full of joy and energy, just like the *Songs About You* album. It’s truly Brett at his absolute best. It’s confident, it’s fun, it’s raw, it’s electrifying,” said Sarah Sholar, Eldredge’s manager.

“His vocals are the centerpiece of every performance. It’s Brett like you’ve never seen him before, and I know you’ll be blown away.”

See **ELDREDGE**, Page 4



ELDREDGE



SMITH

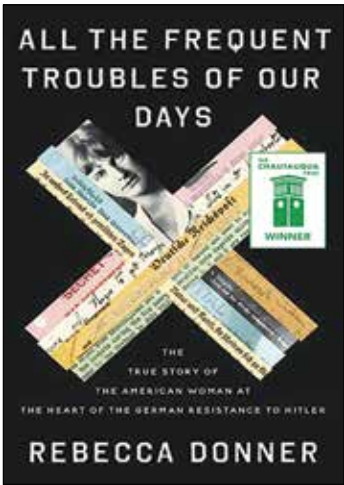


DONNER



DAVE MUNCH / PHOTO EDITOR

The 2022 Chautauqua Prize will be awarded to Rebecca Donner for her work *All the Frequent Troubles of Our Days*. This year’s physical prize was created by Jamestown artist Patricia Kramer.



## 2022 Chautauqua Prize awarded to ‘All the Frequent Troubles of Our Days,’ winning author Donner to give reading today

CHRIS CLEMENTS  
STAFF WRITER

When Rebecca Donner wrote a biography about her great-great-aunt Mildred Harnack, she had no idea the accolades it would receive.

Along with many other awards, *All the Frequent Troubles of Our Days: The True Story of the American*

*Woman at the Heart of the German Resistance to Hitler* won a 2022 National Book Critics Circle Award for Biography and the PEN/Jacqueline Bograd Weld Award.

Now, Donner, who was recently awarded a 2022 Guggenheim fellowship and has been a two-time Yaddo fellow, can add yet

one more accolade to her list: *All the Frequent Troubles* is the winner of the 2022 Chautauqua Prize, announced to the public in early June and selected from 10 finalists and, in total, nearly 300 submissions from publishers, agents and authors – a record-breaking number for

the Prize in its 11th year.

At 3:30 p.m. today in the Hall of Philosophy during the ceremony officially awarding The Chautauqua Prize – the first in-person since 2019 – Donner will give a reading from her biography on Harnack, who was a literary historian, author, translator and the only

identified American who was in a leadership position in the German resistance against the Nazi regime.

Harnack was executed for her work, in a direct order from Hitler, on Feb. 26, 1943.

Donner’s work is the latest in a growing line of Chautauqua Prize winners.

See **DONNER**, Page 4

### IN TODAY’S DAILY



#### CREATURES OF THE NIGHT

Equity planner, consultant Jardine-Olade delivers lecture on importance of nighttime economy.

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#### ‘EXPECTATIONS TO BE UNBREAKABLE’

CTC costumer designer Hill draws together rigid, fluid in wardrobe for ‘Animals Out of Paper.’

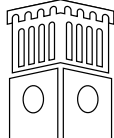
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#### CHAMPIONSHIP GAME

At 5 p.m. today at Sharpe Field, Arthritics, Fish Heads step to the plate for 2022 title.

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TODAY’S  
WEATHER



H **80°** L **67°**  
Rain: **67%**  
Sunset: **8:31 p.m.**

SATURDAY



H **83°** L **69°**  
Rain: **49%**  
Sunrise: **6:15 a.m.** Sunset: **8:30 p.m.**

SUNDAY



H **85°** L **69°**  
Rain: **46%**  
Sunrise: **6:16 a.m.** Sunset: **8:29 p.m.**



# OPERA



## BRIEFLY

### NEWS FROM THE GROUNDS

#### CPOA General Meeting

The Chautauqua Property Owners Association's annual business meeting is from 9 to 10 a.m. on Saturday, Aug. 13, in the Hall of Philosophy, followed by an Institution meeting and Class B Trustee election. The meeting includes the announcement of the 2022 Architectural Preservation Award winners and a recap of CPOA activities and financial status.

#### Nonperishable food drive

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

#### Chautauqua Men's Softball League Championship Game

The Arthritics beat the Slug, 9-8, on Wednesday at Sharpe Field, winning the series 2-1. The Arthritics play the Fish Heads at 5 p.m. today at Sharpe Field in the championship game. Be there or be square.

#### Annual Team Tennis

Annual Team Tennis is from 8:30 a.m. to noon on Saturday at the Chautauqua Tennis Center. Sign up in person, call 716-357-6276, or email [tennis@chq.org](mailto:tennis@chq.org).

#### CLSC Class of 2004 news

The CLSC Class of 2004 will meet at 12:15 p.m. today in the Literary Arts Center at Alumni Hall dining room. Lunch will be provided.

#### CLSC Class of 2013 news

At 1 p.m. today at the Gingerbread Cottage at 34 Jane, the CLSC Class of 2013 is invited to a meeting/social.

#### CHQ Assembly Live Chat Event

At 10:45 a.m. today, Walter Mosley's lecture on CHQ Assembly will feature live chat engagement. Visit [assembly.chq.org](http://assembly.chq.org) to participate.

#### Accessibility Listening Session

Join Amit Taneja, senior vice president and chief IDEA officer, along with members of the Institution's newly formed Accessibility Committee, for a listening session on accessibility, from 12:30 to 1:30 p.m. today at the Jessica Trapasso Memorial Pavilion at the Children's School. Those unable to attend can send feedback to [accessibility@chq.org](mailto:accessibility@chq.org).

#### African American Heritage House news

From noon to 5 p.m. today and every Friday, the AAHH invites you inside our new organizational site at 40 Scott.

In collaboration with Chautauqua Visual Arts, the AAHH hosts an artist panel on "Navigating Black Diasporic Identity within the Western Artistic Canon" at 6 p.m. tonight outside of the AAHH at 40 Scott. Presented by Black artists in residence for the 2022 season, the dialogue will emphasize identity as a vehicle for navigating diasporic histories as well as its importance in cultivating artistic practice. Seating is first-come, first-serve. All are welcome.

#### Bird, Tree & Garden Club news

At 9 a.m. today meet at the lake side of Smith Wilkes Hall for a Nature Walk & Talk with naturalist Jack Gulvin.

#### 'Stonework' Play Demo

Diana Suskind leads a demo of work reflected in her book, *Stonework Play: A Guide to Inspire Creativity and Storytelling Through Nature* (illustrations by Peter H. Reynolds), at 12:15 p.m. today on the front porch of Smith Memorial Library. Space is limited. (Rain location inside the Smith.)

#### School of Music news

At 1 p.m. today in Norton Hall, mezzo-soprano Susan Graham leads an Opera Company & Conservatory masterclass.

At 1:30 p.m. today in Fletcher Music Hall, School of Music Instrumental Students give the first concert of the second chamber music session of the summer. The second concert follows at 6:30 p.m. tonight in Fletcher.

At 4 p.m. today in Elizabeth S. Lenna Hall, the School of Music presents a chamber recital of this year's Percussion Ensemble.

At 4 p.m. today in Sherwood Marsh Studios, students in the School of Music Piano Program give the second part of their final student recital. Masks are required for this musical farewell and for all School of Music events, and donations are accepted at the latter three events listed here to benefit the School of Music.

#### Jumu'ah prayer

Jumu'ah, the Friday Muslim communal prayer, is at 12:30 p.m. today in the Hall of Christ, beginning with instruction, followed with Imam Feisal Abdul Rauf leading the prayer at 1 p.m. live on Zoom from New York City. Open to all, the service combines the traditional elements of the Muslim worship experience with the opportunity to engage with questions to further understanding about Islam. The Jumu'ah prayer handout is available in both Arabic and English.

#### Chautauqua Women's Club news

The Flea Boutique runs from noon to 2 p.m. today behind the Colonnade. Shoppers are limited to 12 at a time in 15-minute increments. Mah Jongg is from 2:30 to 5:30 p.m. today at the CWC House. Pre-order your Friday Night Take-Out Dinner at [chautauquawomensclub.org](http://chautauquawomensclub.org). Jason Wild, CEO of TerrAscend and Arbor Pharmaceuticals, joins the Contemporary Issues Forum at 2 p.m. Saturday in the Hall of Philosophy.

#### Corrections

In The African American Heritage Corner column in the Aug. 3 edition of *The Chautauquan Daily*, Booker T. Washington was incorrectly identified as the first African American person to speak at Chautauqua Institution, in 1896. That distinction goes to Joseph Price, who spoke in 1885. The Daily apologizes for this error.

## Young Artists to present aptly themed 'Opera After Dark' to celebrate songs about nighttime

MEGAN BROWN  
STAFF WRITER

Traditionally, Chautauqua Opera Company has held a Studio Artist Scenes program as a last recital for the Young Artists.

They're taking a bit of a different approach this year as, in concordance with Week Six's theme of "After Dark," Chautauqua Opera presents "Opera After Dark" at 10 p.m. tonight in Norton Hall.

"We made it a little more interactive with the studio artists," said Carol Rausch, music administrator and chorus master.

These interactions led to an abundance of music suggestions that Chautauqua Opera staff had to whittle down to the 19 songs on the program, Rausch said.

With a program that features Mozart, Montsalvatge, and more, what unites all the music is the theme of nighttime; the music ranges from a lullaby to a character singing about a date happening in the evening.

Tenor Eric Botto will perform "Tonight at Eight" from the musical *She Loves Me*. Georg Nowack, the character who sings the song, is preparing for a blind date at 8 p.m.

"I tend to sometimes have an active mind at night and so – when we started talking about the different tangents of what nighttime can be for people – when you listen to the text and the high energy and anxiety and excitement and terror that all is wrapped into being excited to go on this blind date, it very much resonates with someone that does have an active mind," Botto said.

Bass-baritone Luke Har-



DAVE MUNCH / PHOTO EDITOR

Chautauqua Opera Company Young Artists, from left, Olivia Johnson, mezzo-soprano, Luke Harnish, bass-baritone, and Nicole Heinen, soprano, perform "Soave sia il vento" from *Così fan tutte* Thursday in the Jane A. Gross Opera Center to rehearse for "Opera After Dark" at 10 p.m. tonight in Norton Hall.



I think we're just going to be bombarding their senses from all angles."

—LUKE HARNISH

Young Artist,  
Chautauqua Opera Company

nish's solo piece, Bolcom's "Song of Black Max (as told by the de Kooning boys)," is much different in tone than Botto's. It is an offshoot of the nighttime theme in that it plays on the prospect of mischief and evil that could occur at night.

"The text is really vivid in telling the story about this shady character who roamed the streets of Rotterdam," Harnish said. "There's a little twist at the end, and I think it's a great

way to really show off some acting in the context of 'art song,' but it will also really grip the audience's interest with the imagery used."

For baritone Bernardo Medeiros, the music he chose to share with the audience has sentimental value rather than scare factor. Jobim's "Foi a Noite" is originally in Portuguese, and Medeiros, who is Brazilian-American, enjoys getting to sing in two languages in which he is fluent.

"It's a bossa nova – one of the more recognized ones – and I'm doing a verse in English and Portuguese, so I don't have to translate," he said. "(I'm) just excited to share more music from home with people here."

With a wide array of genres, mezzo-soprano Max Potter said there is something for everyone on the program. There are also a combination of ensemble pieces, too, which reflects

the camaraderie of the 2022 Young Artists coming together to put on "Opera After Dark."

"This will be the first thing that just the eight of us have collaborated on together," Harnish said. "... Obviously, we got to collaborate a little bit during the recital, but getting to collaborate in duos, trios, and even bigger numbers throughout this program, I think it's going to be really interesting for the audience."

Harnish and Medeiros agreed that the genres covered in the program will be expansive.

"I think we're just going to be bombarding their senses from all angles," Harnish said.

While the concert will provide fresh and diverse music, Harnish had one piece of advice for the audience members.

"Have a cup of coffee at dinner, (because) it starts at 10 p.m.," he said.

## Accessibility Listening Sessions



Mon, Aug 1, 4-5 pm

Fri, Aug 5, 12:30-1:30 pm

@ Trapasso Pavillion (Children's School)

Join Amit Taneja, Senior VP & Chief IDEA Officer, along with members of the Institution's newly formed Accessibility Committee for a listening session on accessibility.

Those unable to attend can send feedback to [accessibility@chq.org](mailto:accessibility@chq.org)

## HEALTH & WELLNESS RETREAT AT CHAUTAUQUA

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### — MEET OUR CHQ TEAM —

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 KAREN GOODSELL LIC. R.E. ASSOC. BROKER 917.670.1900	 LYNNE GRUEL LIC. R.E. SALESPERSON 716.720.1977	 TRACY KENZIE LIC. R.E. SALESPERSON 716.753.6118	 RUTH NELSON LIC. R.E. ASSOC. BROKER 716.708.9980	 DEBORAH 'DEBBIE' ROWE LIC. R.E. ASSOC. BROKER 716.640.6507
 HEATHER SHEA-CANALEY LIC. R.E. SALESPERSON 716.708.5000	 ANNAMARIE SISCHO LIC. R.E. SALESPERSON 716.397.4382	 GRAHAM SOFFEL LIC. R.E. SALESPERSON 716.640.9132	 HANNA SOFFEL-BRIGGS LIC. R.E. SALESPERSON 716.450.4319	 BILL SOFFEL BROKER/OWNER 716.490.2596

FOR ALL LISTINGS, VISIT [MYTEAMVP.COM](http://MYTEAMVP.COM)  
716.357.2307 | 1 Morris Avenue, Chautauqua Institution, 14722

[chqdaily.com](http://chqdaily.com)

## Friday at the CINEMA

Friday, August 5

**ELVIS - 5:45 (PG-13, 159m)**  
Director **Baz Luhrmann's** scintillating biopic "isn't just a reinvigoration of the Elvis myth, it's a resurrection of the King himself. Left the building? Not if Baz Luhrmann has anything to say about it." -Katie Walsh, *Tribune News Service* "The grit and grace of **Austin Butler's** performance as The King is a thing of beauty. A star is born right here." -Peter Travers, *ABC News* "Wildly over-the-top and extremely entertaining." -Christy Lemire, *NPR Film-Week*

**THE RESCUE - 9:15 (PG, 107m)**  
Shining a light on the high-risk world of cave diving, **Elizabeth Chai Vasarhelyi** and **Jimmy Chin** the team behind *Free Solo*, chronicle the against-all-odds rescue of twelve boys and their coach from deep inside a flooded cave in Northern Thailand. "The film-makers somehow manage to wring nerve-jangling tension from a foregone conclusion." -Kevin Maher, *Times (UK)* "A stunning documentary of bone-deep moral resonance and cinematic mastery that deserves to be experienced on the big screen." -Tomris Laff, *Variety*



RELIGION

Wholeness comes when we stop running, know who we really are, Ingber says

“As children, my twin brother, Adam, and I were terrified of going to sleep. I mean, who wants to go to bed? So our mother would read us *Ira Sleeps Over*,” said Rabbi David A. Ingber at the 9:15 a.m. Thursday morning worship service in the Amphitheater. His sermon title was “Evening, the Hour of Change.” The reading for the day was “Prayer for Evening,” from the Romemu Siddur, translated by Rabbi Jill Hammer: “Blessed be You, Weaver of Being, guide of the universe, / who brings the evening / who in wisdom opens gates / and with discernment changes times and turns the seasons / and orders the stars / as is the divine desire. / Cycler of day and night, rolling light away before darkness and darkness away before light. / Passing away the day and bringing in the night, dividing darkness and light. / The One who Holds Many are You. / You who live and exist in all things, always guide us on our journey. / Blessed be You, Summoner of Evening.”

In the book, Ira had a secret – he had a friend Foo Foo, a teddy bear who only came out at night. He and his next door neighbor Reggie decided to have a sleepover, and Ira wanted to take Foo Foo.

He was afraid to bring Foo Foo because he was afraid Reggie might laugh. His mother and father tell Ira, “He won’t laugh.” His sister said, “He will laugh.”

Ira went to Reggie’s house for the sleepover and the boys had a great time. When Reggie’s father said it was time for bed, Reggie started to tell a scary story. Ira told Reggie that he would be right back.

The two houses were connected by a shared porch. Ira walked across the porch, into the house and up the stairs and got Foo Foo. On the way out, his parents said, “He won’t laugh.” His sister said, “He will laugh.”

Back in Reggie’s room, Ira noticed something sitting in Reggie’s drawer.

“What is that?” Ira asked. “That’s Tah Tah,” Reggie said.

When Ira returned home the next morning, he said to his sister, “He didn’t laugh.”

“Ira was afraid to admit he needed a friend. When evening falls, what secrets come out? What keeps us from connecting?” Ingber asked. “In the dark, we find out we are not the only one who needs comfort.”

Light bulbs and night illumination are recent innovations in humans’ evolutionary journey. The pervasive darkness of millenia left a deep imprint on human psyches – the fear of unseen threats.

The Aramaic word for creepy, crawly things and for night have the same root word.

“Night is a creepy, crawly time, and children have an instinctive fear of it. My twin brother and I would hold onto each other in the night,” Ingber said. “The Divine One summons evening, the dark.”

In Judaism, the three daily prayer periods are dedicated to Abraham in the morning, Isaac in the afternoon and Jacob in the evening.

“Why was night given to Jacob? Because he knew the power of the night. Life was one long night for him,” Ingber said.

The story of Jacob and Esau begins in the book of Genesis, at the end of Chapter 25.

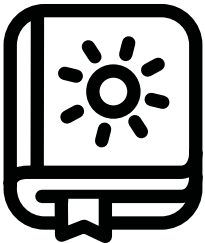
“Esau was ruby red and beloved of his father; Jacob was beloved by his mother,” Ingber said.

When they were born, Jacob had hold of Esau’s heel, and Jacob’s heels were always ready to run.

Jacob tricked his brother out of his inheritance, and then tricked his father, Isaac, into giving him Esau’s blessing.

“Jacob wanted the blessing so badly, he deceived the one he loves, and says he is who he is not,” Ingber said.

Jacob was running for many years before he came to terms with who he was. He had intended to marry Rachel, but married her sister Leah, in the dark, tricked by his father-in-law Laban. When he asked Laban why he had tricked him, because he truly loved Rachel, Laban replied:



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

“How can a trickster come to a trickster now and say ‘How could you trick me?’”

Running away from Laban, Jacob was not yet ready to face himself. Finally, Jacob was ready to come to terms with who he was.

At Peniel, Jacob lay down after sending his family across the river Jabbok. He had sent out servants to search for Esau with presents of sheep and goats. The servants reported back that Esau had 400 men with him and they were armed.

“The rabbis said that God summoned the sun to set on Jacob (at Peniel),” Ingber said. “God had a plan for Jacob, and it was time to meet the dream, to come to terms with who he was, confront the shadow working in his life.”

He continued, “Jacob had to integrate all he had run from. This was his dark night of the soul. After 21 years, he was coming home.”

The things we have not worked through affect our children, he told the congregation.

“As Jon Kabat-Zinn said, ‘Wherever you go, there you are,’” Ingber said.

A man had appeared at the river Jabbok when Jacob was there alone. He had angelic qualities. When Jacob wrestled with the angel/man at the Jabbok, they both realized that neither would win.

“The angel/man asked Jacob, ‘What is your name?’ What was frightful for Jacob was that he named his true self, Jacob. He was no longer a trickster. He decided to be who he really was and became new,” Ingber said.

He told the congregation, “We are not whole until we stop running away and become who we really are. ‘Hello, darkness, my old friend.’ Darkness preceded the light. The prophets see in the night. The dark place in the eye is called the pupil, and from there we learn.”

Night is the place to learn to become new. T. S. Eliot wrote in “East Coker,” part of *Four Quartets*:

“I said to my soul, be still, and wait without hope / For hope would be hope for the wrong thing; wait without love, / For love would be love of the wrong thing; there is yet faith / But the faith and the love and the hope are all in the waiting. / Wait without thought, for you are not ready for thought: / So the darkness shall be the light, and the stillness the dancing.”

When Ingber was 20, he experienced an episode of depression he thought would never lift.

“Everyday my sister, Amarah, would leave a little note on my door,” he said. “She gave me succor to live through the night. We have all known the dark night, and we might have learned to see in the dark to find strength.”

Ingber told the congregation that in every community and every country around the world, people need to learn to see in the dark, “to let the dreams catch us.”

When Jacob arrived at Peniel, he was a runner, but when he left he had a limp.

“He arrived whole at Shechem: a wholeness that comes from injury,” Ingber said. “To make peace with our demons, we have to have the courage to bring Foo Foo and Tah Tah with us.”

He told the congregation that night teaches us a more profound way of being.

“When God summons night, God invites us to learn to



DAVE MUNCH / PHOTO EDITOR

Rabbi David A. Ingber delivers the first sermon of Week Six on Sunday in the Amphitheater, titled “‘What a Wonderful World (This Could Be)’: On Mystery, History and God’s Redemptive Power.”



When God summons night, God invites us to learn to see in the night, to make it possible for us to bless the evening.”

—RABBI DAVID A. INGBER

see in the night, to make it possible for us to bless the evening,” Ingber said.

Night is the time of dreams and integration. “Blessed are You who teaches us how to bless the evening,” Ingber said. “We are all called to be divine pupils of the dark, students of what is invisible. We will each find the shards, speak the truth, wrestle with the divine. May God give you eyes to see in the dark.”

Renee Andrews, a board member of the Hebrew Congregation and the Ecumenical Community of Chautauqua and a member of the Chautauqua Choir, presided. Esther Northman, president of the Hebrew Congregation of Chautauqua, read “Prayer for Evening.” The prelude was “Al Shlosha D’Varim,” played by the Motet Consort, with Barbara Hois on flute, Debbie Grohman on clarinet and Willie LaFavor on piano. The anthem, sung by the Motet Choir, was “Sure On this Shining Night,” music by Samuel Barber and words by James Agee. Joshua Stafford, director of sacred music and holder of the Jared Jacobsen Chair for the Organist, directed the choir, and Nicholas Stigall, organ scholar, accompanied the choir on the piano. The postlude was “Evensong,” by Charles Callahan, played four-handed by Stafford and Stigall on the Massey Memorial Organ. Support for this week’s services is provided by the J. Everett Hall Memorial Chaplaincy, the Randell-Hall Memorial Chaplaincy and the Edmond E. Robb-Walter C. Shaw Fund. Unless otherwise noted, the morning liturgies are written by the Rev. Natalie Hanson, interim senior pastor for Chautauqua. Music is selected and the Sacred Song Service is created by Joshua Stafford. For PDF files of the morning liturgies, email religionintern@chq.org.



Chautauqua Symphony Orchestra:  
"Aretha: A Tribute"

Friday, August 12 • 8 p.m. • Tickets: \$20-\$40  
Reg Lenna Center for the Arts • Jamestown, New York

Under the baton of Chautauqua’s Principal Pops Conductor Stuart Chafetz, this first-ever CSO concert off the Institution grounds will feature all-star singer and Broadway favorite Capathia Jenkins and three-time Grammy Award nominee Darryl Williams. The program includes iconic Aretha hits such as “Respect,” “Think,” “A Natural Woman,” “Chain of Fools,” “Amazing Grace,” and many more.

Need A Ride From Chautauqua?

Take a chartered bus from the grounds to Jamestown for the concert!

Two packages available:

- Roundtrip bus ride only (\$30)
- Roundtrip bus ride and dinner at The Chop House on Main (\$95). We will contact you for your menu selections following your purchase.

**Note: Concert admission NOT included with bus packages or gate passes. Please purchase concert ticket separately.**



Downtown  
Revitalization  
Initiative



This concert is made possible by the Fund for Downtown Programming awarded through the Jamestown Local Development Corporation and made possible by the Downtown Revitalization Initiative (DRI)

Tickets and Transportation Packages: [reglenna.com](http://reglenna.com) or 716-484-7070



CASTING CALL



Chautauqua Institution is filming a promotional video and seeks Chautauquans of all ages to volunteer to appear in the video as extras. Filming will take place from 2 to 3 p.m. on Monday, August 8, at the Athenaeum Hotel and is limited to the first 40 respondents. August 12 is reserved as a rain date.

**If you are interested in participating, please RSVP to [dlewis@chq.org](mailto:dlewis@chq.org) by noon on August 7. You will receive confirmation with additional logistical information if you are selected to participate.**

By participating in filming, you agree to appear in the final video.

*If you are experiencing any symptoms related to COVID-19 or have tested positive within the past 10 days, please refrain from volunteering.*



# FROM PAGE ONE

## ELDREDGE

FROM PAGE 1

Even for those who may shy away from country music, Savia said there’s something about Eldredge’s music “that cuts right to the heart.”

“Both his lyrics and his musical approach are tapping into something really human, and the music is quite fun,” she said.

This is Eldredge’s first tour since COVID-19, making for a long-awaited return to live music.

“After having live music stripped away for 18 months, it was really emotional, in the best way, to get back out there again,” Sholar said. “Music brings people together in a way that nothing else can, and to see an artist and their fans experience that vulnerability together is incredibly special.”

Eldredge will play a wide variety of songs from his seven-album discography. Fans can participate in setlist selection through Eldredge’s fan club, The Locals, who will hold a vote of songs that could be played.

“Fans will really love the setlist; you’ll hear new songs off of *Songs About You* and a lot of your old favorites reimaged,” Sholar said. “... It’s a wide array of everything people love the most.”

Sholar thinks that, because of the



After having live music stripped away for 18 months, it was really emotional, in the best way, to get back out there again. Music brings people together in a way that nothing else can, and to see an artist and their fans experience that vulnerability together is incredibly special.”

### —SARAH SHOLAR

Manager,  
Brett Eldredge

community, Chautauqua will be a highlight of the tour. And Savia thinks it’s the perfect show for the Amp.

“Eldredge’s music, both the songs that are a little bit more rock ‘n’ roll and also the songs that are a little bit more raw and personal, are a perfect fit for a warm August night, in an outdoor theater, in a beautiful place like Chautauqua, by a lake,” Savia said. “There is going to be a sense of fun, magic and even romance in the air.”

## MOSLEY

FROM PAGE 1

He was the first African American to serve on the board of directors for the National Book Awards, and the first African American “Grand Master” of the Mystery Writers of America.

A prolific author – more than 55 books and counting – Mosley will contribute to the Chautauqua Week Six theme, “After Dark: The World of Nighttime,” at 10:45 a.m. today in the Amphitheater.

“He’s one of the finest mystery writers of our time, and can help us think about the way in which settings such as nighttime can – with his work and I think more broadly – explore themes of mystery and fear and also contemplation,” said Matt Ewalt, vice president and Emily and Richard Smucker Chair for Education.

Ewalt said when the speakers for Week Six were being invited, the depiction of nighttime in pop culture, whether music, film or, in Mosley’s case, literature, was at the forefront of the conversation. That led him and his team to the Easy Rawlins series, specifically the



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### —MATT EWALT

Vice President and Emily and Richard Smucker Chair for Education,  
Chautauqua Institution

detective’s debut in 1990’s *Devil in a Blue Dress* and the 1995 film adaptation starring Denzel Washington. *Devil in a Blue Dress* is also getting the stage treatment, as Mosley, who has written four other plays, is working on a fifth, adapting his classic work.

Because “After Dark” is a broad theme, it allows Chautauqua to include a wide variety of programs that all fit under the umbrella of nighttime.

“A theme like this also invites all of us into a larger exploration to bring our ideas and our questions, to think – not just with those topics that we’re exploring on stage but – what

else can be brought into the theme?” Ewalt said.

Mosley will address the theme during his lecture by tying it to his interaction with the literary noir; and he has plenty to speak about with his 24 published mystery novels.

“In closing the week for us, it’s also an invitation for us, as readers – and even in the broader sense, not just through literature, but how we consume culture – to think about the way in which nighttime is depicted,” Ewalt said, “and how it provides an opportunity for us to ask questions of ourselves and perhaps view the world a little differently.”

## MAY

FROM PAGE 1

She will give her lecture, titled, “Baking Bread in the Dark: Why Our Winters Replenish Us,” at 2 p.m. today in the Hall of Philosophy to close Week Six of the Interfaith Lecture Series, “Embracing the Dark: Fertile Soul Time.”

Her chosen specialized subject, as with most of the other Interfaith Lecturers this week, is the poem “Dark Night of the Soul,” by 16th-century Spanish mystic St. John of the Cross. May said she wants to

make people think about how they work through suffering and struggling in their lives.

“We often tend to do gentle, soothing work and I’m using baking as an example,” May said, “and how that helps us to process our feelings and sort of aids us in that process of transformation.”

There’s a literal connection to Cross’ poem in waking up in the light after a dark time, she said, but the process of being able to get up and go on with life is something a lot of people struggle with. There’s also

the metaphorical process of ruminating over problems, depression, anxiety – and the externalizing of these feelings can help normalize these experiences.

“I think that (these feelings) are a really regular occurrence for loads of us. They’re really ordinary, and we tend to keep them secret and be embarrassed about them,” May said. “So in lots of ways, it’s about externalizing that very ordinary thing.”

She said she wants people to take a fresh perspective on their own lives, something she explores in her book, *Wintering*, so they can reflect on their lives and dark times, and create a sense of community rather than isolation.

“We feel it in our bodies, and it’s better to solve it that way than to try and talk ourselves out of it,” May said.

Baking is something May

often finds herself doing when she is unwell, mentally or physically, as she uses the steps of baking to unload sensory complications in a way that makes sense to her.

There’s a scene in *Wintering* where May finds herself very sick and can’t go to work, so she decides to bake bagels to soothe herself. She can’t get the bagels to rise, and after 24 hours of trying different things, she realizes the yeast she used is over 10 years old.

“That speaks to how sometimes when we’re busy, we don’t maintain the basics. We don’t look after ourselves,” May said.

Her writing is something she always comes back to, and she said the best part of her work is getting to make an end product that she can see all the way through.

“I love being involved in every aspect of the project. It’s just very rewarding, even

when it’s sometimes frustrating and terrifying and awkward and difficult,” May said.

Sharing her expertise and knowledge with others is something else she enjoys. She works with adults and children in workshops and retreats where they can go through the processes of change to reflect and think about where they’re headed next. But, she said she has a disdain for not being able to help induce change where it is so desperately needed.

“In America, everything’s underfunded, everything’s under a huge amount of pressure, everything’s understaffed, so the frustration builds up for me,” May said. “I always feel like I’m fighting fires rather than thinking about the bigger structures, and that’s where I always want to go.”

May said when she doesn’t feel like she can fin-

ish a project or write something, she lets that speak to her more than the inability to complete it.

“That normally tells me that I’m kind of bored or that I haven’t fed myself enough,” May said. “It tells me that I’ve emptied all my words out, and I need to go and find some inspiration for some new ones.”

Some ways she does this are reading someone else’s work, going for a walk or visiting a museum. She sometimes will even interview someone to gain inspiration for her own writing.

“(Creative writers) often need to go off and make space to think. ... That’s when the block comes, when we don’t have any more ideas because we haven’t made space for them,” May said. “I always take the pressure off myself and try and find something interesting to do or think about, and it always helps.”



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## DONNER

FROM PAGE 1

The Chautauqua Prize was created in 2012 to honor an author – of either fiction or narrative nonfiction published in the previous calendar year – for writing a significant contribution to the literary arts in a book that provides a richly rewarding reading experience. Each nominated book is read by three volunteers with professional backgrounds in an array of literary arts industries, who then evaluate the books to create a longlist for the anonymous, independent Chautauqua Prize jury.

That jury then winnows the longlist – too long to publish – into a list of finalists. Announced in late May, the finalists for the 2022 Chautauqua Prize were *Facing the Mountain: A True Story of Japanese American Heroes in World War II*, by Daniel James Brown; *Dear Memory: Letters on Writing, Silence, and Grief*, by Victoria Chang; *Damnation Spring*, by Ash Davidson; *The Prophets*, by Robert Jones, Jr.; *All That She Carried: The Journey of Ashley’s*

*Sack, a Black Family Keep-sake*, by Tiya Miles; *Hell of a Book*, by Jason Mott; *Love and Fury: A Novel of Mary Wollstonecraft*, by Samantha Silva; *The Agitators: Three Friends Who Fought for Abolition and Women’s Rights*, by Dorothy Wickenden; and *Today a Woman Went Mad at the Supermarket: Stories*, by Hilma Wolitzer. Many, like Donner’s had already won honors in their own right.

“It’s an incredible honor to have won this prize,” Donner said. “I’m very grateful to the jury. I truly had no idea the recognition it would receive, largely because I knew I was taking some aesthetic risks. Whenever you do that, you risk alienating some readers. This is not a conventional biography.”

Donner said she regards *All the Frequent Troubles* as being “a fusion of biography, espionage thriller and detective story.”

The book itself takes two major risks, Donner said, starting with the fact that it’s written in the present tense.

“I’m writing a book about a historical event decades

ago, and about my great-great-aunt,” she said. “The choice to write about the events of her life and the acts of resistance committed by her and her co-conspirators – the choice to write about that in the present tense is not one that you usually find in biographies. It’s more of a novelistic choice.”

She made that choice because she wanted to give the readers of her book a sense of urgency, as if they were on the streets of Berlin with Harnack, Donner said.

The second risk Donner said she made was that ultimately, she decided to split the book into two different narratives: one involving Harnack, and one that chronicles the acts of resistance done by an 11-year-old courier named Don Heath, who was 89 and living in California when Donner found him in 2016.

“I made that choice because after I interviewed him, when I tracked him down, he just blew my mind,” she said. “He had a really acute memory and acute recollection of that time. He was also the last person, to my knowledge,



It’s an incredible honor to have won this prize. I’m very grateful to the jury. I truly had no idea the recognition it would receive, largely because I knew I was taking some aesthetic risks. Whenever you do that, you risk alienating some readers. This is not a conventional biography.”

### —REBECCA DONNER

Author,  
*All the Frequent Troubles of Our Days: The True Story of the American Woman at the Heart of the German Resistance to Hitler*

who was alive and who had direct experience and participated in Mildred’s acts of espionage.”

Reading *All the Frequent Troubles* was a special experience for Sonya Ton-Aime, Chautauqua’s Michael I. Rudell Director of Literary Arts, who holds the endowed position named for the man who initially inspired and supported the Prize. Ton-Aime noted that, at the prose level, Donner’s structuring “was so well done, and so enthralling.”

“Sometimes you forget that it’s a history book and that it happened in the past,” he said. “The people – although you know the fate of the main character from the beginning, you are hoping she won’t meet her end like that. It’s a marvelous book.”

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LECTURE

Jardine-Olade defines importance of nighttime economies

SARA TOTH  
EDITOR

No matter what Sheena Jardine-Olade does, in work, school, or leisure, it all comes back to the night. She loves it, and her hope for the audience at her Thursday lecture in the Amphitheater was that Chautauquans might fall a little more in love with the night, too – or at least learn how to think about it a little differently.

Jardine-Olade, who gave her lecture on “Equity and the 24-Hour City” as part of Week Six’s theme, “After Dark: The World of Nighttime,” opened with a land acknowledgment for both the ground on which she stood at in Chautauqua – the Erie and the Haudenosaunee – and for where she was born in Ottawa – the Anishinaabe.

She now lives in Vancouver, where she’s an equity planner for the city, and is co-founder of the consultancy group Night Lab, whose specialty is nighttime governance structures of municipalities. It’s the first nighttime economy development group in Canada.

“I am a person who loves nightlife, the night economy, and night activities,” Jardine-Olade said. “In fact, I spend most of my time thinking about how we can cultivate our 24-hour day and strategically think of the hours between 6 p.m. and 6 a.m.”

She invited the audience to think about what goes into planning for a city-centered vacation: restaurants, music venues, cultural attractions. But no city report or tourism brochure is complete without mentioning a great night out.

But what is the nighttime economy? Jardine-Olade ran through a couple definitions, but landed simply on the world between 6 p.m. and 6 a.m.

“That’s it. I feel anyone within that time, when I discuss the nighttime economy, falls within my purview,” she said. “Nighttime economy ‘Level One’ is when we think about live music, clubs, restaurants, evening games, casinos, theaters, operas, night markets, street festivals and fireworks.”

Digging deeper, one considers doctors, nurses, firefighters, police and safety services, airports, and transportation workers. Even further, she asked, what else is going on while most of us sleep? Sanitation workers, factory workers, hotel staff and gig economy workers all are making their livings in the dark.

“When we think about the NTE, our mind always flips to the consumptive side – the revelry, the entertainment,” Jardine-Olade said. “But what about the productive side and the vital services that are components of this large, nighttime economy machine?”

A city with a strong nighttime economy is efficient in terms of public infrastructure – by sheer necessity. A solid NTE (Jardine-Olade’s shorthand) is good for branding, tourism and reputation. Vibrant NTEs create a unique culture, are good for attracting and retaining populations, support tech and start-up workers, and – her favorite – foster social cohesion from authentic experiences.

It’s only been within the past 10 years or so that cities have begun to consider the impact of NTE, but Jardine-Olade said that what we know so far is that in 2020, China’s nighttime economy grossed \$4.6 trillion; in 2017, tourists in Toronto spent \$8.8 billion on nighttime tourism; NTE contributed to 4% of Australia’s GDP and 6% of the U.K.’s GDP; in Berlin, 35% of tourists take part in NTE activities – 150,000 visitors every weekend. And in New York City, the night-

time economy brings them \$35.1 billion a year and has created 300,000 jobs.

But, “what about the things that go bump in the night?” Jardine-Olade said. “Good question.”

Safety, noise, gentrification and residential conflicts top the list of concerns when considering a nighttime economy, and when determining what the right approach to NTE is in an individual city, “you have to determine what the drivers for your nighttime governance look like,” she said.

Most strategies at the moment fall into one of three categories: Public safety, revitalization and tourism, or resource distribution.

“Public safety is usually a top priority and a key goal for both residents, as well as municipalities,” Jardine-Olade said. “While cities with a vibrant nightlife do face challenges in public safety, including alcohol-fueled challenges to public order, a 24-hour city can actually improve public safety by providing additional eyes on the streets and critical infrastructure needed to support 24-hour things, like public transit and increased lighting along main routes and residential areas.”

In terms of public safety, governments can – at best – encourage residents to feel comfortable and participate in nighttime activities. At worst, the focus centers by-laws, regulations, licenses, fees, taxes and a disproportionate police presence.

A good example: In Amsterdam, a nightlife initiative was paired with a mobile app to immediately report nuisances or threats. There was a 25% reduction in crime, she said, and a 30% increased perception of safety.

A bad example: New York City’s Cabaret Law, created in 1926 to make dancing illegal when three or more people were in a room unless an establishment had a license to operate. In a Prohibition effort to curb alcohol sales and enforce segregation, the law was weaponized against marginalized communities. It remained on the books until 2017.

To focus on revitalization and tourism, development offices use tools like tax breaks and other incentives focused on businesses, in the hopes those incentives will attract cultural and creative development.

“Often, the purpose is to re-energize downtown cores that have lost people or mass due to suburbanization or post-industry activity,” Jardine-Olade said. “Most of these efforts have worked very well when it comes to revitalization, and the injection of money usually creates vibrant entertainment districts. On the flip side, this can often act as a catalyst for gentrification.”

The final approach, she said, is a “fairly new take on night stewardship” – that of resource distribution and support services.

“Many realize now that the nighttime economy is merely an extension of the daytime economy,” Jardine-Olade said. “Policy-makers and planners and politicians realize the residents need access to amenities and essential services, the same ones they require during the day, as they do at nighttime.”

These services and amenities include policing, transportation, and food are needed by everyone, but marginalized communities need them even more, she said. Accessibility is important, especially with wayfinding and lighting solutions. This is a lot of municipal work; enter the night mayor.

“The idea (of the night mayor) was first conceptually introduced in the 1970s, and now it has taken off. There are 50-plus night may-



**Sheena Jardine-Olade, co-founder of Night Lab, gives her lecture “Equity and the 24-Hour City” Thursday in the Amphitheater as part of the Week Six theme: “After Dark: The World of Nighttime.”**

ors installed all across the world,” Jardine-Olade said, with different titles in different countries and different cities, but with essentially the same mission – providing municipal governments with the capacity to focus on nighttime management.

Across the world, some night mayors are internal to a specific government, external consultants, or a hybrid of the two. There are benefits and drawbacks to each, Jardine-Olade said, and limitations in either case can lead to a “focus on just one portion of the nighttime economy, the consumptive portion of the night, catering to demographics focused on a night out, tourism, or those who have the money to spend. That’s why many are slowing down to ask the question, exactly who are we planning for when we plan for the nighttime economy?”

Here, Jardine-Olade pointed to a photo of her mother in her PowerPoint above her in the Amp. A Trinidadian immigrant to Canada, Jardine-Olade’s mother worked for \$3.25 an hour, from 7 a.m. until 11 p.m., commuting long distances in terrible weather, often with no time to shop for groceries.

“That’s the question we need to ask ourselves. What about the people who are basically invisible to the policy-makers in the system, with the careers like my mother?” Jardine-Olade asked. “They are the cleaners, the drivers, the factory workers, the sex workers, the security workers, and people that go around in nighttime spaces and often fall through the cracks when we are considering about who we’re planning for.”

Jardine-Olade rattled off a list of what would cease to exist if not for these workers: Clean gyms, clean streets, coffee on a commute to work, no one-day Amazon packages.

“Even our evening experiences are facilitated by waiters, bartenders, cooks, often using secondary, part-time work to supplement low wages,” she said. “If you remember, many workers’ intersecting identities compound their ability to safely and comfortably navigate the night that is integral to their livelihood.”

Thus, it is time to shift NTE from the top-down approach drawing on academics and experts. Cities need a bottom-up approach.

“We need to figure out

“

Many realize now that the nighttime economy is merely an extension of the daytime economy. Policy-makers and planners and politicians realize the residents need access to amenities and essential services, the same ones they require during the day, as they do at nighttime”

—SHEENA JARDINE-OLADE

Co-founder,  
Night Lab

exactly what cities, residents, and businesses with a focus on communities that have been particularly underserved actually need,” Jardine-Olade said.

With better citizen engagement and more fulsome discussions, cities can look deeper into how existing resources are deployed, or how new resources can be most practical and helpful. Even something as simple as increased, safe transportation and lighting, she said, can change the perception of public spaces. And then there are the resources that communities truly need, like 24-hour washrooms or phone-charging stations.

“Many times these amenities can be a lifeline for sex workers or those experiencing homelessness,” Jardine-Olade said. “But even beyond that, how many times have you been out in public and used a washroom or your phone died? Everyone can use these amenities and resources.”

Talking policy, governmental approaches and practical infrastructure for the NTE, for Jardine-Olade, stems from a very simple place, and one of her “most favorite things about the nighttime city” – social cohesion. She showed Chautauquans photos of herself at age 16, DJing at an underground music event. The warm reception she received in that community, at that age, is the reason she said she stood on the Amp stage now.

“As the main space for my social interaction, it has led to positions on municipal music advisory committees and eventually led to my degree in master’s in urban planning,” she said. “It also led to me consulting on the nighttime economy and my equity work. The relationships I made and causes I supported are a big part of who I am today. The nighttime economy provided invaluable social infrastructure for me and others in the community, and does so

especially for queer communities and culturally based communities.”

These spaces were put at risk during COVID-19, making NTE stewardship all the more important now, she said. During the pandemic, Night Lab pivoted to partner with other organizations to offer services, “typically to underserved and marginalized populations to help them navigate the often-unwieldy processes” of businesses, permits and licensing to survive.

Closing her lecture, Jardine-Olade said she hoped the audience came away with, if not new information, a new way of thinking about the nighttime economy “in a more expansive way.”

“The key takeaway today is that the nighttime economy is a complex organism that is rapidly changing to

meet the needs of the people and the surroundings,” she said. “Due to its complexity, night life moves beyond consumption and encompasses culture, production, social inclusion, and cohesion.”

She called on Chautauquans to help manage and support their own nighttime economies, starting small, starting collaboratively, starting from the bottom up.

Finally, she said, they must remember that “when we plan for the most vulnerable among us, we all benefit. By strategically allocating night resources in an equitable way, we can ensure that the invisible majority doesn’t get lost, especially since they shape so much of our environment.”

Her last question: “So, what goes bump in the night? Me, and hopefully you, too.”

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RELIGION



SEAN SMITH / STAFF PHOTOGRAPHER

Monica A. Coleman, professor of Africana Studies at the University of Delaware, gives her talk Wednesday in the Hall of Philosophy as part of the Week Six Interfaith Lecture Series theme, “Embracing the Dark: Fertile Soul Time.”

Coleman shares journey of loss, triumph, with need for faith, mental health

ALYSSA BUMP  
STAFF WRITER

American society often places a fulgent spotlight on achieving success, but Monica Coleman argued people must be taught how to navigate the darkness of loss.

Coleman, award-winning scholar, ordained minister and professor of Africana Studies at the University of Delaware, delivered her lecture, “Learning to Lose,” on Wednesday in the Hall of Philosophy. Continuing Week Six’s Interfaith Lecture Series theme of “Embracing the Dark: Fertile Soul Time,” Coleman spoke candidly on her own struggles with mental health and faith.

“I’m a person who lives with a depressive condition. So I know a lot about loss,” Coleman said. “To me, (loss is) what depression feels like.”

Despite people’s best efforts, failure and loss inevitably enter the lives of everyone in some way, shape or form, she said.

“Losing isn’t sexy. It’s not something you want. We don’t want to work on how to be better losers,” Coleman said. “But that’s what I’m going to talk about: how to lose and how to be better at losing. Not because losing is the goal, but because loss is inevitable. We can’t dodge it, evade it, ignore it or avoid it.”

With a plan to provide Chautauquans with tools to dig themselves out of the rut of loss, Coleman shared three lessons in losing.

To embrace these difficult experiences and develop bravery in the midst of despair, Coleman said she would discuss “how to lose your mind, how to lose your life and how to lose your faith.”

Children are taught to prepare for emergencies at school in the form of fire drills, lockdowns and shel-

tering-in-place. Coleman grew up in the Midwest, so she also participated in tornado drills and learned the tell-tale warning signs.

“I knew if we had a hot day and a cold day back to back, that was tornado weather. ... I knew the shade of green the sky turns (when) there’s a twister nearby,” Coleman said. “I knew what to do when (tornadoes) happen because I was prepared for an emergency.”

Other crises could be prevented or mitigated with similar means of preparation. Those with preexisting mental health issues are often encouraged to create an emergency plan, she said.

These emergency plans frequently include steps one would take to secure their safety when they do not feel safe with themselves; identifying a few trustworthy friends or family members is a typical requirement of these plans, Coleman said.

“I didn’t like the idea of putting my faith in someone else,” she said. “More honestly, I was afraid of how bad off I was going to have to be if that’s what I needed to do.”

But around 20 years ago, Coleman was having a particularly difficult time, and needed to use her emergency plan. She was able to call a friend who was both a therapist and a pastor.

After asking Coleman how she was feeling, if she wanted to hurt herself and if she wanted to be alive, her friend concluded it was time for Coleman to receive professional help.

“Now, I heard her, but I felt a lot of conflict about this, because in my mind, we were now at the line between me and crazy,” Coleman said, “between me and really going off the deep end.”

She felt a cloud of shame

form above her head; she knew how much stigma mental health issues carried.

One of Coleman’s work colleagues had a bipolar depressive condition, and Coleman heard her other coworkers talk about it in a way that showed they took the colleague less seriously.

So, the morning following her talk with her trusted friend, Coleman drove 90 miles away to go to a hospital outside of her community, ensuring her privacy. She also wanted to go to a research center in hopes the doctors would be able to better manage and understand what she called a complex diagnosis.

Coleman found herself able to relax in the secure environment of the hospital. She was able to settle down and focus purely on her mental health.

“I was afraid of losing my mind, and once I got past this fear, I got a retreat,” Coleman said. “I got somebody who would take care of the things that I couldn’t do, so I could begin to focus on what was challenging.”

If Coleman hadn’t used her emergency plan, this story could have ended very differently.

“Being hospitalized prompted me to take my condition seriously, because I hadn’t taken it seriously enough,” she said. “... So I would say the most important lesson to learn about losing your mind is that you should find someone you can trust when you can’t trust yourself. Because life is more important than being afraid of losing your mind.”

Along with her depressive condition, Coleman lives with another debilitating issue. Her kneecaps naturally dislocate due to a hereditary disease.

Coleman learned more about this condition and realized her kneecap would dislocate every time she walked, but it didn’t hurt because they were accustomed to that pattern.

“But when it dislocates outside of that rhythm, it hurts a lot,” Coleman said. “There’s certain things that put more pressure on my knees and make them dislocate. And there’s certain activities that help to strengthen (those) muscles.”

Some environments and situations can trigger a mental breakdown, while other practices can help to strengthen one’s ability to cope with these stressors, Coleman said. Physical conditions can be similarly impacted by different stressors. Coleman once dislocated



SEAN SMITH / STAFF PHOTOGRAPHER

Coleman’s lecture, which touched on trust and recovering from trauma with the help of others, was titled “Learning to Lose.”

“

Losing isn’t sexy. It’s not something you want. We don’t want to work on how to be better losers. But that’s what I’m going to talk about: how to lose and how to be better at losing. Not because losing is the goal, but because loss is inevitable. We can’t dodge it, evade it, ignore it or avoid it.”

—MONICA COLEMAN  
Professor of Africana Studies,  
University of Delaware

her knee in a way she had never dislocated it before. She was in severe pain, and needed to see an orthopedic surgeon. The doctor told her that she must rest her knee by using crutches, and expressed how important it was for Coleman to use the crutches for two months after her knee felt better.

The support of crutches can help heal an injured knee, while medication for mental health differences can provide relief to debilitating symptoms. Although neither support system would cure Coleman’s knee or her depression, they would significantly help her to function.

Even though using crutches meant that Coleman needed to change her lifestyle and lose mobility, this experience wasn’t a loss. The same can be said of her stay in the mental hospital.

“If you’re willing to rest in order to heal your mind, you can do things you didn’t know you could do,” Coleman said. “You can do more than you could have done before, or you can do something new.”

Speaking on the loss of faith, Coleman, like many

others, has questioned her faith after enduring difficult and unjust circumstances.

“I’m very public about the fact that I’m a survivor of sexual violence. In the immediate aftermath of that experience, I lost my faith,” she said. “Before then, I had the faith of the kind of God ... that will swoop in and fix your life if you pray and ask for it. And I prayed for it and asked for it, and it didn’t happen.”

At this time of deep questioning, darkness and loss of faith, Coleman was in her master’s of divinity program, and had to complete an internship.

“I had to do a field education requirement that required me to go be ministerial,” Coleman said. “I had to go help somebody else with their faith when I was losing mine.”

But Coleman learned that faith would find her again if she just showed up to her internship.

She eventually found the calling to help others heal through collaborating with the pastor of the church where she was intern-

ing. Together, they started a church ministry that evolved into a nonprofit organization called The Dinah Project, which was an organized church response to sexual violence crisis in the community.

“We had mental health professionals working with social workers, working with clergy. We had worship services,” Coleman said. “We talked about rape from the pulpit. We talked about what it might mean to heal from sexual violence, and how we might wrestle with our faith in the midst of that.”

With these journeys, Coleman has learned to accept loss and work through it to get to the other side.

“We should do a better job of teaching us how to lose because we do lose. ... We won’t always win,” she said. “But more importantly, most of us are stymied by the fear of loss. We’re afraid to lose our minds, afraid to lose parts of our lives ... afraid to lose our faith. But when you let go of that fear, I think we’ll find much more courage.”

» ON THE GROUNDS

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Did you know your gate ticket covers less than 60 percent of the programs you are enjoying today? As a not-for-profit organization, Chautauqua Institution is dependent upon philanthropy to offset its revenues and cover costs associated with its morning lecture platform, evening entertainment, fine and performing arts schools, youth and family programming, etc.

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# THE ARTS



At left, Chautauqua Theater Company Guest Actor Breezy Leigh and CTC Conservatory Actor Seth Gunawardena rehearse for the company’s production of Rajiv Joseph’s *Animals Out of Paper*. At right, CTC Guest Actors Luis Vega and Leigh perform in the final dress rehearsal, in outfits created by CTC Costume Designer Dominique Hill. *Animals Out of Paper* continues its run at 4 p.m. today in Bratton Theater.



GEORGIA PRESSLEY / STAFF PHOTOGRAPHER

## Costume designer Hill draws together rigid, fluid in ‘Animals Out of Paper’

ELLEN E. MINTZER  
STAFF WRITER

Dominique Hill believes in angel numbers and signs from the universe. The costume designer for Chautauqua Theater Company’s production of *Animals Out of Paper* has a sign outside her house with two arrows pointing in opposite directions, symbolizing being at a crossroads.

Like Ilana, the central character in *Animals Out of Paper*, Hill finds herself at a time of transition. Hill has reached a point in her career where she said she can be more selective about the projects she takes on.

“I’m at that space where I’m like, ‘OK, well, this sounds like an interesting project. Do I want to do it? Is it with people that I love? Is it in a space that says something? Will I make an impact? Can I inspire?’” Hill said. “It’s about trying to see exactly how I can make my footprint as wide as possible with my legacy and with my own journey as an individual.”

Ilana’s transitional state also involves her artistry. She

“

It’s powerful watching this woman own the space and make mistakes and be unapologetic about that, and give herself grace that a lot of times we don’t really give ourselves. Especially if we become, not a master at something, there’s expectations to be unbreakable.”

is a master origamist, folding paper with astounding precision, but her personal life is falling apart around her, rendering her creatively trapped.

As a brilliant artist at the top of her field, Ilana strives for perfection, but finds herself embroiled in chaos, coping with a divorce and the loss of her dog. Andy, a high school teacher who adores Ilana’s work, and his student Suresh, a teenager struggling to handle the loss of his mother, enter Ilana’s life. The play, by Rajiv Joseph, examines the relationships of hurting and healing that ensue between the characters and continues

its CTC run at 4 p.m. today in Bratton Theater.

Hill finds *Animals Out of Paper* to be an inspiring and impactful project. She said that director Lamar Perry trusts his designers and creates a truly collaborative space. Perry cast Ilana as a Black woman for the first time ever in the play’s history, a choice that Hill said adds another layer to the story.

“It’s powerful watching this woman own the space and make mistakes and be unapologetic about that, and give herself grace that a lot of times we don’t really give ourselves,” Hill said. “Especially if

—DOMINIQUE HILL  
Costume Designer,  
*Animals Out of Paper*

we become, not a master at something, there’s expectations to be unbreakable.”

Hill strives to combat her own perfectionistic tendencies. She was a design fellow with CTC in 2015 and sees her return as a full-circle moment. During the fellowship, she learned to discipline her impulses and trust her instincts. The experience aligned with Hill’s learning style – she needs to be submerged in a brisk, thorough and hands-on environment.

“You’re thrown into this really intense summer course on how to assist and design, so you don’t really

have time to get it right,” Hill said, “especially if you consider yourself a perfectionist as an artisan. You have to just say, ‘This is the right decision, and I’m convinced that this is going to work out.’”

The aesthetics that Hill is drawn to are extreme ends of the spectrum: the crispness of the avant-garde, and the place where those opposites meet. Perry’s vision gels with Hill’s interest in drawing opposing elements together.

“From the jump, Lamar was like, ‘I want Ilana to be beautiful on stage,’” Hill said. “‘I want her to radiate. I want her to be an Olivia Pope version of messy.’ So it’s not really messy, right? It’s, like, decadent messy.”

Ilana’s costumes blend decadent allure, sumptuous silks in fluid motion, with sharp angles in a nod to both her perfectionism and her art form. Hill wanted to materialize Ilana’s emotional journey in her clothes, folding and unfolding captured in fabric.

“I love playing with the eyes,” Hill said. “So in every

show that I work on, something is off-kilter, and it might not be super-noticeable, but it’s always there to combat my own notion of perfection.”

While Ilana, in striving to mend the pieces of her life, exudes frantic energy, Andy is very still. He watches his surroundings from afar, and holds them at a distance in his struggle to connect. To Hill, he represents aged wood, and his clothing color palette reflects that. Meanwhile, Suresh is simultaneously youthful and bereaved.

“Suresh is younger, so he has bursts of energy,” Hill said. “But his energy is coming from a place of healing, so his color palette looks a little bit more muted.”

Hill described the space of the play as transfixing and nourishing.

“As soon as you step in, the space is completely transformed,” Hill said. “Everything, all the design elements and the direction, is just like one giant pot of that soup that makes you feel really good when you’re under the weather.”

## Kovacic to encourage creating art in difficult times in Brown Bag

CHRIS CLEMENTS  
STAFF WRITER

For Kristin Kovacic, one of the most essential parts of being a writer is to make art in a world that is growing more dismal.

“We are in a historical moment that feels so dark,” said Kovacic, an essayist and the Week Six prose writer-in-residence at the Chautauqua Writers’ Center. “The events of the day are so dire and cataclysmic – mass shootings and climate apocalypse and political collapse and wars and all of that – it just feels like a very dark time for humanity.”

At 12:15 p.m. today on the porch of the Literary Arts Center at Alumni Hall, Kovacic, whose essays have won the Pushcart Prize and the Pennsylvania Council on the Arts Fellowship, among other awards, will give a Chautauqua Literary Arts Brown Bag lecture, titled “Starry Night: On Writing in the Dark.”

Kovacic said it might feel pointless, and even selfish, to make art at this particular moment. She reminded writers that creating work is a journey.

“Our art-making is a process, and some of the art we make is not political in the traditional sense,” she said. “I want to think about the value of making art, however modestly. That’s another thing I want to stress: most of us in Chautauqua are in process. We are working with modest ambitions, but we are sincerely attempting to make art.”

Kovacic feels that this desire to create art is important, despite current circumstances.

“So maybe you want to write about how you’re liv-



KOVACIC

“

I want to think about the value of making art, however modestly. That’s another thing I want to stress: most of us in Chautauqua are in process. We are working with modest ambitions, but we are sincerely attempting to make art.”

—KRISTIN KOVACIC  
Prose Writer-in-Residence,  
Chautauqua Writers’ Center

ing in a church, or maybe you want to write a memoir about your family and your grandparents, or maybe you want to do some painting, a still life,” she said. “How is it that you justify making that art in a time that’s so dire and urgent in other ways?”

Attendees of Kovacic’s week-long prose workshop, “Between Sentiment and Scorn: Writing Truthfully and Ethically about Family,” are working on recording their personal histories, Kovacic said.

“My genre is the personal essay,” she said. “Most of what a person knows about life is forged in the crucible of family. There’s a lot of knowledge there; there’s a lot of knowledge and understanding – and there’s also a lot of curiosity and mystery. There’s a lot of wisdom and meaning to be found in examining our family life, our relationships with the people we love.”

A lot of what people know, Kovacic said, they learned from their experiences in those close relationships. When it comes to actually writing about those

relationships, a paradox can arise: the relationships that affected you the most are the ones that are the most difficult to write about.

“It’s hard to write about people you love,” she said. “But I think there’s a lot of wisdom and meaning to be found in examining our family life. So that’s what we’ll be doing.”

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10 Increase

27 Golfer

12 Grove

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28 Social ser-

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17 Twice uno

19 Line of

symmetry

30 Reside

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24 Legendary

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33 Cruising

25 Ashen

37 Flock

Yesterday's answer

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35						36	37		
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	40						41		

8-5

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3rd Bill Blackburn - Margaret Blackburn 54.33%

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2nd Elizabeth Wellman - Kathryn Roantree 55.74%

3rd Luann Cohen - Edythe Sklar 51.18%

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## Smucker Lectureship supports closing Week 6 talk by Mosley

The Emily and Richard Smucker Lectureship Fund supports the lecture by Walter Mosley at 10:45 a.m. today in the Amphitheater. The Smuckers established this endowment with the Chautauqua Foundation in 2007 to bring speakers to the grounds for longer periods of time to allow them to participate

more fully in the community's dialogue about the week's theme. Emily Smucker is an active volunteer in their hometown of Orrville, Ohio, and served as a director at the Institute for American Values. She and her husband Richard, both graduates of Miami University of Ohio, were intro-

duced to Chautauqua in the early '70s by friends. They became property owners in 1991. Richard is the executive chairman of the J. M. Smucker Company. He is the great-grandson of J.M. (Jerome Monroe) Smucker, who founded the company bearing his name in Orrville in 1897. Richard

received a master's of business administration from the Wharton School of the University of Pennsylvania. In addition to serving on the board of Smucker's, Richard formerly served as a director of Sherwin-Williams Company. He currently is serving as chair of the board of trustees of the Cleveland Orchestra.

AXYDLBAAXR

is LONGFELLOW

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

8-5

CRYPTOQUOTE

QH CIR LI VIJ TAZVFD

LQGD TJQIV, CIR UZC DVL RE

SADGD CIR ZGD ADZLQVF.

— WZI JPR

Yesterday's Cryptoquote: IF YOU'RE WALKING DOWN THE RIGHT PATH AND YOU'RE WILLING TO KEEP WALKING, EVENTUALLY YOU'LL MAKE PROGRESS. — BARACK OBAMA

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Conceptis Sudoku

By Dave Green

			1			5		
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Difficulty Level ★★★★★ 8/05

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

Difficulty Level ★★★ 8/04



RECREATION

CHAMPIONSHIP TODAY SEES MATCH-UP OF ARTHRITICS VS. FISH HEADS



SEAN SMITH / STAFF PHOTOGRAPHER

At left, the Arthritics’ third-base coach John Faust celebrates after two runs in the fourth inning of the team’s play-off game against the Slugs Wednesday at Sharpe Field. The Arthritics triumphed, 9-8, breaking the tied best-of-three playoff series and securing their spot in the championship game against the No. 1-seeded Fish Heads at 5 p.m. tonight at Sharpe. At bottom left, Fish Heads’ Will Chubb congratulates Matthew Davis after Davis reaches third in the play-off game against YAC PAC last Friday at Sharpe. The Fish Heads won, 11-5. At bottom right, Arthritics’ outfielder Mike O’Brian throws to first in the team’s opening play-off game against the Slugs last Friday; the Arthritics won 19-4 following the mercy rule.





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» ON THE GROUNDS

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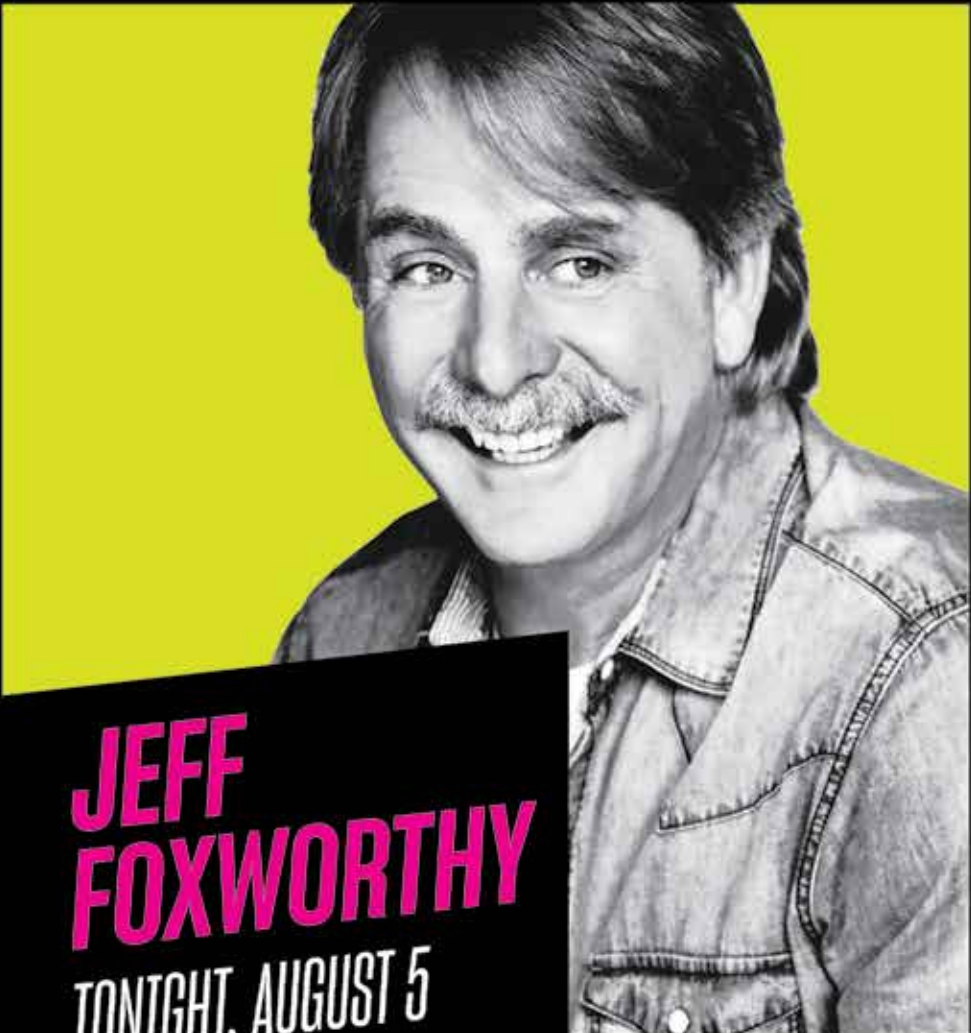


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7:00

**(7–11) Farmers Market**

7:00

**(7–9) “Dawn Patrol” Round Robin Doubles.** (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center

7:45

**Mystic Heart Interspiritual Meditation: Spiritual Practices of World Religions.** Leader: **David Gluck** (Hindu Meditation). Presbyterian House Chapel

7:45

**Episcopal Holy Eucharist.** Episcopal Chapel of the Good Shepherd

8:00

**Daily Word Meditation.** (Programmed by Unity of Chautauqua.) Hall of Missions

8:45

**Catholic Mass.** Episcopal Chapel of the Good Shepherd

8:55

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

9:00

**Nature Walk & Talk.** (Programmed by the Bird, Tree & Garden Club.) **Jack Gulvin**, naturalist. Meet at lake side (back) of Smith Wilkes Hall

9:15

**ECUMENICAL WORSHIP.** “Sabbaths.” **Rabbi David A. Ingber**, founder and senior rabbi, Romemu, New York City. Amphitheater and CHQ Assembly

9:15

**Jewish Discussions.** (Programmed by Zigdon Chabad Jewish House.) “Kabbalah on Meditation and Song.” **Rabbi Zalman Vilenkin**. Zigdon Chabad Jewish House

10:15

**Service of Blessing and Healing.** UCC Randell Chapel

10:30

**(10:30–12) Morning Doubles.** (Programmed by the Chautauqua Tennis Center.) Email [tennis@chq.org](mailto:tennis@chq.org) the day before to secure your spot. Chautauqua Tennis Center

10:45

**CHAUTAUQUA LECTURE SERIES.** **Walter Mosley**, award-winning writer, social commentator. Amphitheater and CHQ Assembly

11:00

**(11–5) Gallery Exhibitions Open.** Strohl Art Center and Fowler Kellogg Art Center

12:00

**(12–2) Flea Boutique.** (Programmed by the Chautauqua Women’s Club.) Shoppers limited to 12 at a time in 15-minute increments. Behind Colonnade

12:15

**Prose Writer-in-Residence Brown Bag Lecture.** (Programmed by the Chautauqua Writers’ Center.) “Starry Night: On Writing in the Dark.” **Kristin Kovacic**. Literary Arts Center at Alumni Hall Porch

12:15

**Challah Baking Class.** (Programmed by Zigdon Chabad Jewish House.) Zigdon Chabad Jewish House

12:15

**Twelve Step Meeting.** Marion Lawrance Room, Hurlbut Church

12:15

**Chautauqua Dialogues.** (Sponsored by the Department of Religion.) Everett Jewish Life Center

12:30

**Jumu’ah Muslim Prayer.** Hall of Christ Sanctuary

12:30

**Play CHQ.** Mini marshmallow constellations. All ages. Jessica Trapasso Pavilion at Children’s School

12:45

**Catholic Seminar Speaker Series.** “Finding Light in Darkness.” **The Rev. John Loncie**. Methodist House Chapel

1:00

**Masterclass.** (Opera Company and Conservatory.) **Susan Graham**. Masks required. Norton Hall

1:15

**English Lawn Bowling.** Free Instruction followed by game. Fee. (Pay at Sports Club.) Bowling Green

1:30

**Chamber Music Session No. 2.** (School of Music.) Concert No. 1. Donations accepted. Masks required. Fletcher Music Hall

2:00

**INTERFAITH LECTURE SERIES.** “Breaking Bread in the Dark: Why Our Winters Replenish Us.”

2:00

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

2:30

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

2:30

**(2:30–4:30) Afternoon Doubles.** (Programmed by the Chautauqua Tennis Center.) Email [tennis@chq.org](mailto:tennis@chq.org) the day before to secure your spot. Chautauqua Tennis Center

3:30

**THE CHAUTAUQUA PRIZE PRESENTATION AND READING.** **Rebecca Donner**, author, *All the Frequent Troubles of Our Days*. Hall of Philosophy and CHQ Assembly

3:30

**Chautauqua Dialogues.** (Sponsored by the Department of Religion.) UU House

3:30

**Chautauqua Dialogues.** (Sponsored by the Department of Religion.) Episcopal Cottage

4:00

**School of Music Chamber Music.** Percussion Ensemble. Donations accepted. Masks required. Elizabeth S. Lenna Hall

4:00

**THEATER. *Animals Out of Paper.*** (Reserved seating; purchase tickets at Main Gate Welcome Center or Visitors Center ticket offices and one hour before curtain at Bratton kiosk.) Bratton Theater

4:00

**School of Music Piano Program Final Recital, Part 2.** Donations



Stars of Peking Acrobats perform for the Family Entertainment Series immediately following Old First Night Tuesday in the Amphitheater. The acrobats shared their skills in trick-cycling, precision tumbling, juggling and gymnastics throughout the show.

JOELEN HUBBARD / PHOTO EDITOR

accepted. Masks required. Sherwood-Marsh

4:30

**Takeout Dinner.** Chiavetta’s Beef on Weck. (Programmed by the Chautauqua Women’s Club.) Fee. CWC Tent

5:00

**(5–6) Kids Clinic.** (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center

5:00

**Hebrew Congregation Evening Service.** “Kabbalat Shabbat: Welcoming the Sabbath.” **Roy Einhorn**, cantor emeritus, Temple Israel, Boston. **Jodi Sufrin**, cantor emerita, Temple Beth Elohim, Wellesley, Massachusetts. Miller Park (if rain, Smith Wikes Hall)

5:30

**Accessibility at Chautauqua Listening Session.** Hosted by **Amit Taneja**, senior vice president and Chief IDEA Officer, Chautauqua Institution. Jessica Trapasso Pavilion at Children’s School

5:45

**Cinema Film Screening.** “Elvis.” Fee. Chautauqua Cinema

6:30

**Chamber Music Session No. 2.** (School of Music.) Donations accepted. Masks required. Fletcher Music Hall

6:30

**Marlena Malas Scholarship Celebration and Launch.** Fee. McKnight Hall

7:30

**Nate Smith.** (Opener for Brett Eldredge.) Amphitheater

8:15

**SPECIAL. Brett Eldredge.** (Reserved seating available; purchase tickets at [tickets.chq.org](http://tickets.chq.org), or by visiting Ticket Office, Visitors Center or Amphitheater screen house during ticketing hours.) Amphitheater

9:15

**Cinema Film Screening.** “The Rescue.” Fee. Chautauqua Cinema

10:00

**Opera After Dark.** (Programmed by Chautauqua Opera Company.) Elizabeth S. Lenna Hall

Sa

SATURDAY  
AUGUST 6

7:00

**(7–11) Farmers Market**

7:15

**Mystic Heart Interspiritual Meditation: Spiritual Practices of World Religions.** Leader: **Carol McKiernan** (Silent Meditation/ Centering Prayer). Hall of Philosophy

9:30

**Chabad Jewish House Community Shabbat Service.** **Rabbi Zalman Vilenkin**. Kiddush to follow at 12:15 p.m. Zigdon Chabad Jewish House

9:45

**Torah Study.** “Today’s Torah for Today’s Times.” Cantors **Roy Einhorn** and **Jodi Sufrin**. Marion Lawrence Room, Hurlbut Church

10:15

**Hebrew Congregation Sabbath Service.** Cantors **Roy Einhorn** and **Jodi Sufrin**. Kiddush lunch to follow. Hurlbut Church Sanctuary

1:00

**(1–5) Gallery Exhibitions Open.** Strohl Art Center and Fowler Kellogg Art Center

2:00

**Contemporary Issues Forum.** (Programmed by Chautauqua Women’s Club.) “Cannabis: Illegal to Essential. The Evolution of the Plant’s Perception and the Opportunities Ahead.” **Jason Wild**, CEO, TerrAscend and Arbor Pharmaceuticals. Hall of Philosophy

2:00

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

3:15

**Chautauqua Dialogues.** (Sponsored by the Department of Religion.) Focus on the preceding Contemporary Issues Forum. Women’s Club at Hall of Missions

4:00

**Chamber Music.** Resident Artist Series. **Argus Quartet with Derek Bernel**. Elizabeth S. Lenna Hall

4:00

**THEATER. *Animals Out of Paper.*** (Reserved seating; purchase tickets at Main Gate Welcome Center or Visitors Center ticket offices and one hour before curtain at Bratton kiosk.) Bratton Theater

5:00

**Catholic Mass.** Hall of Philosophy

6:00

**Cinema Film Screening.** “The Rescue.” Fee. Chautauqua Cinema

8:15

**CHAUTAUQUA SYMPHONY ORCHESTRA OPERA POPS CONCERT.** “Opera & Pops: A Little Night Music.” **Stuart Chafetz**, conductor. Chautauqua Opera Young Artists. Amphitheater

8:45

**Cinema Film Screening.** “Elvis.” Fee. Chautauqua Cinema

A psalm of David.  
Truly my soul finds rest  
in God; my salvation  
comes from Him.  
Truly He is my rock  
and my salvation;  
He is my fortress,  
I will never be shaken.  
*Psalm 62:1-2*

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