

The Chautauquan Daily

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Bermel, Cisneros to stage new home for ‘Mango Street’ — the opera house

MEGAN BROWN
STAFF WRITER

Before *The House on Mango Street: The Opera*, Sandra Cisneros had never before written a libretto, and considered working with a librettist to pen the opera version of her beloved 1984 novel.

“I didn’t think I could do it,” Cisneros said. “Then another librettist, who’s a poet, said, ‘You’re a poet, aren’t you?’”

Cisneros, who described herself as a poet who also writes fiction, replied that she was. The librettist told her that because she was a poet, she could write libretto. With that, she got to work alongside composer Derek Bermel to create *The House on Mango Street: The Opera*, of which Chautauqua Opera Company will produce a workshop reading at 4 p.m. today in Norton Hall. *The House on Mango Street* takes place in Chicago in the 1980s and tells the coming of age story of 12-year-old Esperanza Cordero as she navigates her Chicano culture, a new neighborhood and becoming a young woman — all within the span of a year.

General and Artistic Director of Chautauqua Opera Steven Osgood will conduct for the workshop, and he holds the baton in his very qualified hands, as he has interacted with opera workshops for the past 30 years.

“I have a ton of experience doing this,” he said. “It’s been the core, in many ways, of my career (working) on new pieces with composers and librettists.”

Osgood lived in New York City where he produced many contemporary plays, but with opera entering a new era and composers creating new pieces, someone



CISNEROS



BERMEL

had to conduct them. The first workshop opera that he conducted premiered in the mid-1990s. From there, Santa Fe Opera showed interest in his work, and he eventually joined their music staff.

When he conducts standard repertoire, such as Puccini’s *Tosca*, which the Chautauqua Opera produced this summer, his job is to unite everyone’s vision for the piece, as people normally have interacted with those operas before and even performed in them for other companies. When it comes to new opera workshops, however, his approach must be different.

See **MANGO**, Page 4

Bindlestiff Family Cirkus to bring lively variety show to Family Entertainment Series in Amp

ELLEN E. MINTZER
STAFF WRITER

Keith Nelson puts the “K” in Cirkus.

Bindlestiff Family Cirkus, the company Nelson co-founded with his partner Stephanie Monseu in New York City in 1995, aims to respect the history of the circus tradition while bringing fresh takes to the art form.

“You definitely have a world of traditional circus fans who are like, ‘If it’s not in a tent, if it doesn’t have elephants, it’s not a

circus,’” Nelson said. “Our spelling, the ‘K,’ gives us a little bit of freedom to play with that.”

The Bindlestiff Family Cirkus might not be bringing an elephant to the grounds, but they will perform a variety show as part of the Family Entertainment Series at 7:30 p.m. tonight in the Amphitheater. In the nearly three decades since its founding, Bindlestiff has brought its sense of play to stages across the country and the world. In its early days, from its inception up until the economic strain of the

2008 financial crash, Nelson estimated that the Cirkus spent three to six months out of the year on the road.

“From early on, Bindlestiff saw the need to get artists moving around,” Nelson said. “We’ve really connected to other regional artists, and in making shows, sometimes we would try to hire a couple of acts locally and work with various venues around the country. Circus, as a form, has always been known to travel the country, and we really took that to heart.”

See **BINDESTIFF**, Page 4

ILLUSTRATION BY DREW FOLLMER

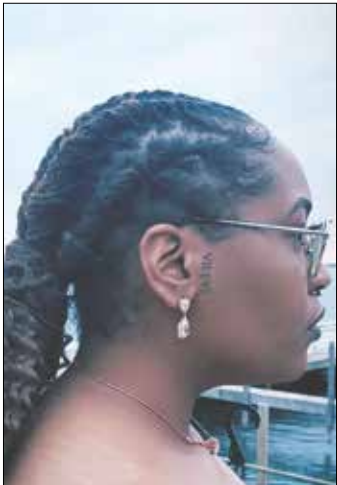
Buffalo Poet Laureate Hanesworth to call for change in deconstructing systemic racism, roles we all play

KAITLYN FINCHLER
STAFF WRITER

The systemic treatment of people of color has been an issue for centuries. Jillian Hanesworth, the first-ever poet laureate of Buffalo, New York, wants to ask the question: Is America truly a place for people to thrive and grow?

She will give her lecture, “We Are in a State of Emergency,” at 2 p.m. today in the Hall of Philosophy to close Week Seven of the Interfaith Lecture Series, “Home: A Place for Human Thriving.”

Born and raised in Buffalo, she began writing at age 7 and obtained a bachelor’s in criminal justice from SUNY Fredonia. Her



HANESWORTH

work as Buffalo’s poet laureate led to her invitation to speak in Chautauqua’s 2022 interfaith program; after the deadly, racist

May 14 shooting at a Tops Friendly Market in Buffalo, she pivoted her Chautauqua lecture to focus on current events.

“I had an entirely different idea of how to approach (my lecture),” Hanesworth said. “After dealing with the trauma that I had around that terrorist attack, and trying to help my community heal through my art, I decided that is absolutely what I’m going to talk about.”

She wants Chautauquans to understand that everyone has a role in fighting racism, violence, hatred and any other problem America faces.

See **HANESWORTH**, Page 4

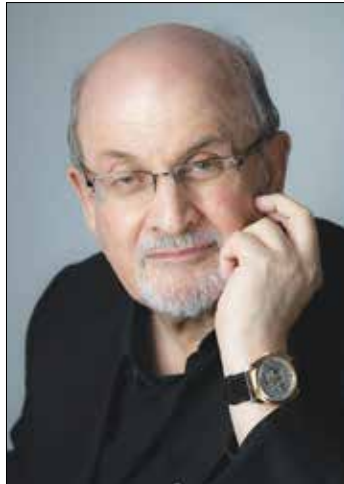
Renowned author Rushdie, in conversation with Pittsburgh City of Asylum’s Reese, to discuss need to protect persecuted writers

RAEGAN STEFFEY
COPY EDITOR

Book bans in America are reaching new highs, according to an April PEN report that shows an increase of over 1,500 banned books between July 2021 and March 2022. This censorship permeates deeper than books themselves, and in some cases, affects the lives behind the books: the authors.

In 1988, Salman Rushdie published a novel, *The Satanic Verses*, that was inspired by the life of the prophet Muhammad, and whose title refers to a series of Quranic verses.

The novel sparked outrage among Muslims, as some felt that references in the novel were blas-



RUSHDIE

phemous; Rushdie was accused of misusing free speech and threats of Iranian government-sanctioned violence were placed on Rushdie’s life, as



REESE

well as on the lives of contributors to the novel. The U.K. government stepped in and placed Rushdie under police protection.

See **ASYLUM**, Page 4

IN TODAY’S DAILY



‘KINDOM,’ NOT KINGDOM

Continuing sermon series, Hord Owens urges congregation to make steps toward change — together.

Page 5



CELEBRATING HUMANITY

StoryCorps’ founder Isay shares wisdom, connections found in stories of human thriving.

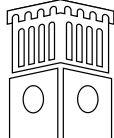
Page 6



A TALE OF TWO AMERICAS

Filmmaker Angelini traces divides, ramifications of post-war American housing policies.

Page 7



TODAY’S
WEATHER



H 73° L 51°
Rain: 8%
Sunset: 8:22 p.m.

SATURDAY



H 76° L 56°
Rain: 3%
Sunrise: 6:23 a.m. Sunset: 8:21 p.m.

SUNDAY



H 73° L 59°
Rain: 20%
Sunrise: 6:24 a.m. Sunset: 8:19 p.m.

LITERARY ARTS



BRIEFLY

NEWS FROM THE GROUNDS

The **Briefly** column appears on Page 2 daily and is intended to provide space for announcements from Institution-related organizations. If a meeting or activity is featured that day in a story, it should not be repeated in **Briefly**. Submit information to Hal Stein in the Daily's editorial office. Please provide name of organization, time and place of meeting and one contact person's name with phone number. Deadline is 5 p.m. four days before publication.

Chautauqua Property Owners Association meeting
At 9 a.m. Saturday in the Hall of Philosophy, the CPOA holds its annual business meeting, reviewing its financial report, its Class B trustee endorsement, and the Architecture Preservation Awards. The meeting includes a presentation from Climate Change Initiative Director Mark Wenzler and Lake Project Manager Toby Shepherd, and a town hall Q-and-A. The Chautauqua Corporation Annual Meeting and Institution Leadership Forum, and Class B trustee election, immediately follows.

Notice regarding Class B Trustee elections
If you have a question about whether you are registered to vote in the annual Class B Trustee election this Saturday, Aug. 13, please come to the table on the porch of the Colonnade from 8 a.m. to 10 a.m., or from noon to 2 p.m., today. You may also call Rindy Barmore at 716-357-6222 during regular business hours. All messages will be returned before Saturday.

Temporary hours at Chautauqua Primary Care Clinic
Due to staffing issues, the Chautauqua Primary Care Clinic operated by AHN-Westfield Memorial Hospital will maintain only morning hours on Friday, Aug. 12. Westfield Memorial Hospital is open 24 hours and can be reached by phone for non-emergencies at 716-326-4921. In case of an emergency, dial 911.

Barre on Bestor with The Washington Ballet
At 3:15 p.m. today on Bestor Plaza, join dancers from The Washington Ballet for a participatory dance experience. Plié with the pros during a half-hour class in the open air. Fun for all ages, no experience is required.

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

Live Chat Event
The Salman Rushdie and Henry Reese 10:45 a.m. lecture today on CHQ Assembly will feature live chat engagement. Visit assembly.chq.org to participate.

Bird, Tree & Garden Club news
At 9 a.m. today, meeting at the lake side of Smith Wilkes Hall, there will be a Nature Walk & Talk with naturalist Jack Gulvin. At 12:30 p.m. today, meeting at Bishop's Garden, there will be a Garden Walk with Betsy Burgeson, supervisor of gardens and landscapes at Chautauqua Institution.

Chautauqua Women's Club news
The Flea Boutique will be from noon to 2 p.m. today behind the Colonnade. Mah Jongg will be played from 2:30 to 5 p.m. at the Chautauqua Women's Club House. The Contemporary Issues Forum featuring Mark Becker will take place at 2 p.m. Saturday at the Hall of Philosophy. Remember to pre-order your Friday Night Takeout Dinner at chautauquawomensclub.org.

African American Heritage House news
From noon to 5 p.m. today and every Friday, the African American Heritage House invites you inside our new organizational site at 40 Scott. The AAHH opens its doors as a resource to those who seek to learn more about what we do.

School of Music news
At 2 p.m. today in Fletcher Music Hall, Aaron Berofsky leads a public violin master class. Donations are accepted, and masks are required for this event.
Please note that today's masterclass with Marlena Malas has been canceled.

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. The Jumu'ah service, which is open to all, combines the traditional elements of the Muslim worship experience with the opportunity to engage with questions to further your understanding about Islam. The Jumu'ah prayer handout is available in both Arabic and English transliteration, with detailed explanations for those who wish to join in prayer or understanding. No special dress is required, and all are welcome.

THE CHAUTAUQUAN DAILY

LETTERS POLICY

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

Submit letters to: **Sara Toth, editor**
stoth@chq.org

City of Asylum artist panel to address freedom of expression in America, persecution at home

RAEGAN STEFFEY
COPY EDITOR

In early 2016, thousands of dead fish littered Vietnam's beaches. It was believed that Formosa Ha Tinh Steel had spilled enough chemical waste into the sea to harm over 125 miles of coastline, washing thousands of dead fish and other sea life up on the shore. When peaceful protestors gathered to demonstrate their opposition, violence erupted between protestors and the police. Mai Khoi witnessed the abuse and had to act.

"I saw the police beat them on the street," Mai said. "They just have a very peaceful protest, but they got beaten on the streets. I couldn't stand it. It just made me get stronger, to invoke (more) activism."

So Mai, an award-winning pop singer, nominated herself as an independent candidate in Vietnam's 2016 election. She aimed to show the people of Vietnam their voting rights; however, she was disqualified from the ballot and became the target of political harassment. Thus, her career in activism had begun.

From 12:30 to 1:30 p.m. today in the Hall of Philosophy, artists from Pittsburgh-based City of Asylum, a nonprofit that provides a place of refuge for persecuted artists, will engage with Chautauquans in a panel on "Welcome and Safe: Persecuted Artists at Home in the U.S." The program includes a Q-and-A.

"Besides our two institutions being in close proximity and some of our patrons' overlaps, the mission of Chautauqua Literary Arts to be a place for writers and readers is not different than City of Asylum's (mission)," said Michael I. Rudell Director of Literary Arts Sony Ton-Aime, who last off-season participated in some of the organization's programming. "I have long admired the work that our friends at City of Asylum have been doing in welcom-



KHOI

ing writers and artists from all over the world and providing a safe place where they can feel safe and grow. It is a work that we are happy to support and amplify."

The panel will consist of artists who have faced persecution in their home countries for sharing dissenting beliefs, and have found refuge through City of Asylum. Mai will be among the artists featured alongside Algerian writer and human rights defender, Anouar Rahmani.

Mai's music journey intertwines with her activism, and began when she was young.

"When I was 4 or 5 years old, I was interested in music because my father was a music teacher," she said. "He had a music class in our house. I joined his class."

Mai went on to study music at university, but when creating songs, she had to abide by Vietnam's censorship system that encouraged propagandic music and banned certain topics.

"I know there's some songs that we cannot sing, some lyrics that we shouldn't write about; some issues, some topics that were very sensitive, we shouldn't write about," Mai said.

Mai believes that being an artist demands unbribed creative expression, and when that is allowed, music is a "direct way to make people move," and also shows the concern people have for their



RAHMANI

communities.

"To me, if you are a real artist, you need freedom to create," she said. "... I think when we care about our society deeply, we have more soul to create art."

She also believes that music and political conversation support one another.

"Freedom of expression is a very basic right that human beings should have. That right should be protected," Mai said. "If you don't have freedom of expression, you will not have a chance to learn others' opinions, so you cannot decide for your own society. And that is un-democracy. That's an unhealthy society."

Rahmani, whose work supports underrepresented minorities, feels that writing should also be used to create political discourse and encourage an engaged, evolving society. He first started writing in his youth to record his childhood perspectives on life.

"Writing, for me, was a big discovery," Rahmani said.

In the early 2010s, when Rahmani was a young adult, the Algerian regime began using "their religious legitimacy to cover their lack of (political) legitimacy," and subsequently, he said, it began persecuting both minorities and atheists who were implementing their freedom

Freedom of expression is a very basic right that human beings should have. That right should be protected. If you don't have freedom of expression, you will not have a chance to contribute your opinions. You will not have a chance to learn others' opinions, so you cannot decide for your own society. And that is un-democracy, that's an unhealthy society."

—MAI KHOI

Artist Protection Fund Fellow,
City of Asylum

of speech.

Rahmani reflected on the Algerian revolution of the 1950s and 60s, which inspired him to write a historical novel centered on a queer Algerian political figure, who goes by Jean Pierre in the novel. Rahmani wanted to paint a fuller picture of Alegria's history. As he workshoped the novel, some of his friends were arrested as a direct result of the political oppression of atheists. Rahmani wanted to include a chapter of the novel for those friends, so he crafted an ironic tale about a 13-year-old who claimed to be God and said he made the sky out of chewing gum.

"I published this novel on the internet. At first, I wanted this novel to be just for my friends to read ... but something happens," Rahmani said. "I don't know how it happens, but, blogs, Facebook accounts, they republished the novel. And some of the people that republished the novel, they were journalists. And then one of the national newspapers in Algeria, they said that I insulted their revolution."

Rahmani then faced police interrogations, bans on his books and harassment from the government. This eventually led to his relocation to Pittsburgh with City of Asylum.

He wants Chautauquans to leave today's panel not only feeling empathy for those in parts of the world that are suffering, but to realize that America is not separate from that suffering.

"I want Americans to know that what they have now is not stable," he said. "If they don't defend, if they don't stand for more rights here, for equality here, or for equity here, everything can be banished with time."

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Friday at the CINEMA

Friday, August 12

THE FIRE OF LOVE - 6:00
(PG, 93m) Katia and Maurice Krafft died in a volcanic explosion doing the very thing that brought them together: unraveling the mysteries of our planet, while simultaneously capturing the most explosive volcano imagery ever recorded. Director Sara Dosa's documentary reveals the birth of modern volcanology through an unlikely lens--the love of its two pioneers. "Spectacular! You have to see it in a theater to experience the enormity of it." -Christy Lentre, NPR FilmWeek

EVERYTHING EVERYWHERE ALL AT ONCE - 8:30 (R, 132m) When an interdimensional rupture unravels reality, unlikelyst of heroes Evelyn Wang (Michelle Yeoh) must channel her newfound powers as the fate of the world hangs in the balance. Directed by Dan Kwan and Daniel Scheinert. "A pure fireworks display of technical bravado, wild invention, emotional storytelling, comedic genius, action mastery and outstanding performances...everything cinema was invented for." -Ben Travis, Empire Magazine

NEWS

Property owners to vote for Class B trustee Saturday

CASSIDEY KAVATHAS
STAFF WRITER

The election for Chautauqua Institution's open Class B trustee seat will take place immediately after the Chautauqua Property Owners Association's Annual Business Meeting at 9 a.m. Saturday in the Hall of Philosophy.

All property owners are eligible to vote in the elec-

tion, regardless of membership in the CPOA.

The Charter of 1902, enacted by the New York State Legislature, established Chautauqua Institution as a not-for-profit organization. Under the charter, the government and control of the Institution is assigned to a board consisting of 24 trustees; 20 are designated Class

A and are elected by the trustees themselves, while four are designated as Class B and are elected by Chautauqua property owners, as members of the Chautauqua Corporation. All 24 trustees are equal fiduciaries of Chautauqua Institution, regardless of classification. Each trustee is elected to a four-year term and is eligi-

ble to run for two consecutive terms

The CPOA typically recommends or endorses a candidate for nomination every election cycle. Any member of the Chautauqua Corporation, regardless of their membership in the CPOA, can be nominated by the CPOA or self-nominate and run for an open seat sepa-

ately. Chautauqua Institution leadership coordinates and oversees the election.

"We have a really good level of experience and understanding with what the community needs and wants," said Erica Higbie, CPOA president. "When we interview the people who put their name to us asking for our nomination, we really

have a very detailed process."

The CPOA has a committee of five people from different backgrounds who interview Chautauquans seeking nominations. In 2022, the CPOA has nominated and endorsed Sara Ponkow Falvo, who is running against self-nominated James Zuegel for the open Class B trustee seat.

Sara Ponkow Falvo

Lifelong and second-generation Chautauquan Sara Ponkow Falvo wears multiple hats when it comes to her Chautauqua experience.

"Not only am I a property owner, but I'm also a business owner on the Chautauqua grounds. I've been someone who was employed by Chautauqua Institution. In my younger years as a teen, I worked at the main gate, as a lifeguard and as a swim counselor at the Boys' and Girls' Club," Falvo said. "I understand how those organizations are run and the issues they face within Chautauqua."

Falvo's children, ages 12 and 15, have both attended Children's School and are currently attending Boys' and Girls' Club.

From this, along with her



FALVO

other involvement at Chautauqua, Falvo feels she has experienced a wide variety of what Chautauqua offers.

Since 2017, Falvo has owned the Dragonfly Inn, where she has firsthand experience working with first-time and longtime Chautauquans.

"I have a unique opportunity to see Chautauqua with a 360-degree view, from inside the community and outside the community," Falvo said. "That brings a uniqueness to me to serve as a trustee in that capacity."

Falvo, a physician currently in practice in Buffalo, New York, holds local professional experience through her work in the emergency room of WCA Hospital in Jamestown and Brooks Memorial Hospital in Dunkirk, New York. She has also held multiple CPOA positions as a board member and representative.

"I have about 30 years of advocacy under my belt, 20 years as a physician. (In that work) I don't advocate for myself, ever. We advocate for what's really best for the patient," Falvo said. "... The goal here is to have

I'm a doer, an effective communicator and leader. I actively listen to people's concerns and I seek to transform them into real solutions with a team approach. I'm focused on the future of Chautauqua, its diversity and sustainability."

—SARA PONKOW FALVO
Candidate,
Class B trustee

James Zuegel

Lifelong and seventh-generation Chautauquan, James Zuegel grew up in Western New York and currently lives in the San Francisco Bay Area.

"A real strength that I could bring as a trustee is I am remote. I'm not there all summer," Zuegel said. "I think having someone from the West Coast would be a huge benefit. Not far from where we live is where the Chautauqua of the Pacific used to be, located in Pacific Grove."

Zuegel, a father of two, ages 28 and 22, who have both attended Children's School and Boys' and Girls' Club, is also the son of parents active in building and revitalizing Chautauqua.

"I spent time in Chautauqua with my parents. ... I bought the property next to theirs," Zuegel said. "I've got (the) homegrown part of it, but I think there's real value in bringing that outside perspective."

Zuegel has 26 years of experience as an operations executive in the medical device industry and as an engineer developing medical technologies. He said this experience can help him be a valued problem-solver for Chautauqua.

"I've always thought I would want to be very engaged and involved in Chautauqua," Zuegel said.

Zuegel hopes if he is elected as a Class B trustee that he can continue to advocate for diversity and inclusion. As a father of a son with special needs, he has



ZUEGEL

advocated for increased support and opportunities at Chautauqua.

"One of my top goals is inclusion and diversity. ... We have a son who is autistic and it's been a wonderful experience for him at Chautauqua, but I think we can do more," Zuegel said. "I'd like to help be a voice

for that, and not just a criticizing voice – but someone with experience ... building communities and inclusion for our son."

Zuegel has enjoyed the balance that is offered at Chautauqua.

"There are people that live not far away, and the husband and or wife may work during the week and come up on the weekend. It gives them the chance to balance," Zuegel said. "People who work remotely have the ability to do that."

Zuegel finds that his favorite parts of Chautauqua have been the safety and the sense of community.

"There are very few places I can think of where people let their kids wander around, play on the streets, ... and this feeling when I was a kid – we used to play in the neighborhood and mom and dad weren't having to keep us under lock for fear of safety," Zuegel said.

One of my top goals is inclusion and diversity. ... We have a son who is autistic and it's been a wonderful experience for him at Chautauqua, but I think we can do more. I'd like to help be a voice for that, and not just a criticizing voice — but someone with experience ... building communities and inclusion for our son."

—JAMES ZUEGEL
Candidate,
Class B trustee

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For more information about Attorney Alpern, you may visit his website at www.alpernlaw.com

FROM PAGE ONE

MANGO

FROM PAGE 1

“For the performers, you can fairly safely assume that nobody’s ever done (the opera) before. So the building process of the piece is about discovering what that unifying style is,” he said.

The composer and librettist play essential roles in helping Osgood and the cast discover the heart of the piece. Luckily for them, Cisneros, Bermel, and dramaturg Cori Ellison, are at rehearsals with the rest of the crew, ready to answer, or find answers to any questions.

The composer has helped Osgood understand both Bermel’s musical style and the style of the piece.

“That code, that language, the musical metabolism of a composer, the way a librettist uses text, is always specific and unique to them,” Osgood said. “Building that relationship, discovering it is one of the – I keep saying this to colleagues and to people and to cast members – it is the thing that I love to do the most. Pe-

riod. Hands down. Period.”

For the love Osgood has for the process, Cisneros and Bermel have also enjoyed creating the piece.

“Derek and I work very closely, so we don’t know boundaries,” Cisneros said. “When the music’s not finding the mood, I’ll tell him, and then he’s always welcome to add lines. And he’s a very good writer. I can’t take credit for the libretto without Derek’s name because he and I collaborate so much.”

When Bermel first approached Cisneros with his “Mango Suite” – a 50-minute piece of music, dance and singing – she gained a new perspective on *The House of Mango Street*, a book she’s spent almost 40 years with. Chautauqua premiered “Mango Suite” in 2017 as an inter-arts collaboration, the same summer that Cisneros’ book was featured by both the Chautauqua Literary and Scientific Circle and CLSC Young Readers programs.

“I met (Bermel) through his music first. He wrote and sent me some music, and

I just felt this breadth and depth of emotion,” Cisneros said. “I could imagine it being in my book, and I said, ‘Oh my god!’ I missed out on this whole depth that (we have) if we added music.”

With Bermel’s music attached to Cisneros’ words, the two add a fresh view on characters like Esperanza and her family and neighbors. Even though Cisneros appreciates the importance of the music, she hopes the lyrics don’t get lost.

“I hope we’ll be able to hear the words because if people are singing them, and we can’t hear them ... I’m going to be very disappointed, because I want the text to be heard,” she said.

But then she countered her own thought, saying that perhaps Bermel might feel the opposite: that the words are distracting from the music in an unappealing way. Part of the objective of this workshop is to see what works in the opera and what still needs tweaking and improvement.

For this workshop, 2022 Guest Artist and mezzo-so-



SEAN SMITH / STAFF PHOTOGRAPHER

Chautauqua Opera Company & Conservatory members rehearse *The House on Mango Street: The Opera* Thursday in Norton Hall. The opera will have a public workshop reading at 4 p.m. today in Norton.

prano Kelly Guerra portrays the lead, Esperanza. Guerra’s first encounter with *The House on Mango Street* came after she was cast.

“It was really amazing to read that book when I got cast,” Guerra said. “I really wish I had known about the book or decided to read the book when I was in school because I was one of the only Latino kids in a very white school. So I felt really heard, and it was such a joy to get to know that book.”

While Guerra did con-

nect with Esperanza through their shared Latinx heritage, Esperanza reminded her of what it’s like to be a teenager. “She’s very much the loner kid that just doesn’t feel that she really understands her surroundings or gets along with everybody and (she) just wants to be understood,” she said.

The story of Esperanza and the characters in *The House on Mango Street* draws people in even now, but Cisneros wishes that some of the challenges she

wrote about in the early 1980s would no longer apply.

“I wish it was dated, because that would mean we resolved all those issues that are the issues of misogyny and racism and issues of low-income housing being frightening for the people that live there and violence ... and sexual abuse,” she said. “I wish that it was dated, but unfortunately, it’s not. It’s very contemporary, and these issues are still happening in the very same streets that I wrote about.”

ASYLUM

FROM PAGE 1

Rushdie, a celebrated author with a total of 14 novels and several other books in his repertoire, and who has won an array of literary prizes including the 1981 Man Booker Prize, and the 1993 “Booker of Bookers” for his novel, *Midnight’s Children*, will speak at 10:45 a.m. today on the Amphitheater stage, alongside advocate Henry Reese, about the importance of providing writers with places of asylum, closing the Week Seven Chau-

tauqua Lecture Series Home of “More than Shelter” Redefining the America Home.” Rushdie previously spoke on the Amp stage in 2010, in a special evening Chautauqua Literary and Scientific Circle presentation on his book *The Enchantress of Florence*.

“Sadly, the level of persecutions is not dropping, but rising,” Rushdie said, “... and safe places are required.”

While in hiding, Rushdie collaborated with other writers to create the International Parliament of Authors. They advocated for European cities to establish places of

refuge for writers, eventually establishing the Cities of Asylum network, wherein writers could find safety and freedom in creative expression.

Reese, an academic and avid reader, first heard Rushdie speak about the Cities of Asylum network in Pittsburgh in 1997, just as Rushdie was reentering the public eye. He was captivated by Rushdie’s work with Cities of Asylum, and immediately contacted the network about his desire to found a Pittsburgh chapter. When he didn’t get a response, he spent the next six years consistently emailing them until 2003 when work

began to expand the Cities of Asylum network.

Now, Rushdie and Reese, president of the Pittsburgh chapter of City of Asylum, take the Amp stage as “two friends who know each other well,” and who approach the work of protecting artists from different perspectives, said Matt Ewalt, vice president and Emily and Richard Smucker Chair for Education.

“Reese, who is leader of City of Asylum, can engage Salman Rushdie in both the history of how the organization came to be, and an examination of Rushdie’s

own experiences as a writer who has already been threatened,” Ewalt said.

Rushdie and Reese will emphasize the significance of refuge for persecuted writers in modernity.

“I’d hope to talk about the importance of the literary arts in an age dominated by the false narratives of the powerful,” Rushdie said.

Rushdie’s inaugural work in establishing Cities of Asylum, alongside “inspiring Henry Reese and others to create an American version,” are two aspects of his career that he said he is most proud of.

“Both (Reese and Rushdie) have provided critical leadership in creating the City of Asylum infrastructure and mission tying to more broad international obligations for protecting artists and writers in exile,” Ewalt said.

As Rushdie and Reese depart the Amp stage, Rushdie wants Chautauquans to have a part of his story.

“I’ve written 20 books, and there’s a 21st coming in February,” he said. “That shelf of books is my legacy, and I’d hope that Chautauquans might want one or two of those books on their own bookshelves.”

BINDLESTIFF

FROM PAGE 1

The Cirkus will be bringing a regional connection to Chautauqua. Gretchen In Motion, a circus artist from Utica, New York, will be presenting a handstand act. The show will also feature performers with whom Nelson and Monseu have long-standing relationships – Ethiopian acrobat Ermiyas Muluken will perform an unsupported ladder act, while Dextre Tripp

will walk on a suspended wire and perform an act involving a dog.

Muluken has been involved with the Cirkus since before the pandemic, while Nelson has known Tripp for over 20 years.

“The circus world is a beautifully small one where we all know each other,” Nelson said.

Nowadays, Nelson and Monseu generally take on administrative and production-oriented roles. Monseu is focused on education

HANESWORTH

FROM PAGE 1

“I want people to be fired up and charged up, and I want them to challenge the status quo and challenge their family members and challenge their coworkers,” Hanesworth said. “I want people to join me in agitating the system.”

As a community organizer and activist, she uses her poetry as a call to action for her revolution, modeled in her book *The Revolution Will Rhyme*.

Hanesworth described this revolution as beginning with the momentum of uprisings and protests following the 2020 murder

of George Floyd.

“We are at this place where we are tired of the way things have been going in America,” Hanesworth said. “We’re ready to revolutionize all of it. We want to revolutionize the idea of public safety.”

Creating welcoming communities and improving access to quality food, housing and wealth are critical, especially in Buffalo, which she said is “one of the most segregated cities in the country.”

She uses her art to amplify her voice and passion for this movement, as others in communities across the country have.

Her degree in criminal justice not only gave her

and outreach, and introducing the next generation to the circus world. Nelson produces many of the Cirkus’ shows, and will be emceeing the Amp performance. He casually mentioned that he will also be swallowing some swords. The variety show will also feature unicycling, juggling and plate-spinning.

Nelson is excited to be performing live again. He noted that there may be some young children in the Chautauqua audience who

have never attended a live show before due to growing up in the pandemic.

“For humanity to continue in the beautiful ways of social connection, just getting out there again is more important now than ever before,” Nelson said. “Because we have to kind of retrain ourselves to smile, whether it’s masked or not, and just to be around each other, celebrating and sharing a moment – our mission is bringing that moment for people to share.”

with debunking stereotypes in front of your children so they know that this is not how we think about people. This is not how we talk about people. This is not how we label people.”

She said people also need to be honest with themselves about the history of America and the acts of genocide it was built on, because if they don’t, history is destined to repeat itself.

“It’s time for things to change, and we’re not taking ‘no’ for an answer,” Hanesworth said. “It’s not a request, it’s a demand. The revolution is going to happen. ... We’re ready and we have work to do.”

\$15,000 NEA grant supports ‘Mango’ workshop readings

Chautauqua Institution has been awarded a \$15,000 Grants for Arts Projects award from the National Endowment for the Arts to support the Institution’s development and workshop readings of *The House on Mango Street: The Opera* by composer Derek Bermel and librettist Sandra Cisneros. This project is among 1,125 projects across America totaling more than \$26.6 million that were selected during the second round of Grants for Arts Projects fiscal year 2022 funding.

“The National Endowment for the Arts is proud to support arts and cultural organizations throughout the nation with these grants, in-

cluding Chautauqua Institution, providing opportunities for all of us to live artful lives,” said NEA Chair Maria Rosario Jackson. “The arts contribute to our individual well-being, the well-being of our communities, and to our local economies. The arts are also crucial to helping us make sense of our circumstances from different perspectives as we emerge from the pandemic and plan for a shared new normal informed by our examined experience.”

“Chautauqua Institution holds a value for interdisciplinary work and being a part of incubating *The House on Mango Street* into an opera is thrilling,” said Deborah

Sunya Moore, senior vice president and chief program officer at Chautauqua Institution. “The Chautauqua Literary and Scientific Circle has existed since 1878 and it’s distinctly ‘Chautauqua’ to bring the literary and performing arts together. A new opera is truly something to celebrate and we are so grateful for this opportunity to bring the story of Esperanza Cordero to songful life.”

Based on the book of the same name by Cisneros, which was a 2017 CLSC and CLSC Young Readers selection, *The House on Mango Street: The Opera* tells the story of Esperanza Cordero, a young Mexican-American

girl struggling with assimilation and marginalization in a Chicago barrio. The week-long workshop at Chautauqua Institution will explore themes of house and home – aligning with the theme of lectures at Chautauqua that week – and feature eight Young Artists, eight Opera Conservatory students, and a creative team including the composer, librettist, dramaturg Cori Ellison and Chautauqua Opera Company General and Artistic Director Steven Osgood.

For more information on other projects included in the Arts Endowment grant announcement, visit arts.gov/news.



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RELIGION



DAVE MUNCH / PHOTO EDITOR

The Rev. Teresa Hord Owens, general minister and president of the Christian Church (Disciples of Christ) in the United States and Canada, delivers the opening sermon, “I Thought You Knew,” of her Week Seven series Sunday in the Amphitheater.

God’s world is ‘kindom,’ not kingdom, Hord Owens preaches

“We all need to work to achieve the kindom,” said the Rev. Teresa “Terri” Hord Owens at the 9:15 a.m. ecumenical worship service Thursday at the Amphitheater. Her sermon title was “The Kindom of God.”

Hord Owens said that theologians today are exploring the kindom of God as a new way of thinking about the reign of God. Without the “g,” kindom is gender neutral and is freed from the connotations of kingdom, including imperialism, monarchy, pomp and circumstance, edicts, mandate and pageantry.

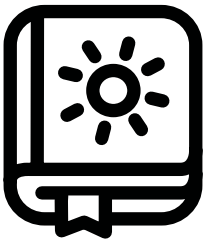
Although Hord Owens admits to being a bit of a fan of the British royal family and Mary, Crown Princess of Denmark, she noted that royalty and imperialism formed the oppressive background for the life and times of Jesus. Under the occupation of Rome, the regional governors Herod and Pilate had their foot on the neck of the common people of Palestine.

The oppressed Jewish population wanted to exercise the same kind of dominating power. They expected their savior to arrive on a white charger horse. Hord Owens cited the mother of James and John asking Jesus if her sons could sit on his right and left hands when he came into his kingdom. Referring to the morning’s Scripture passage (Luke 17: 20-21), Hord Owens told the story of the Pharisees who wanted to know when they would see the earthly expression of God’s kingdom and, specifically, what their role in it would be.

It is always thus, Hord Owens said. She feels pain when peoples and nations demand freedom and then exercise the same kind of oppressive power that they rebelled against. It hurts her heart, she said, to see corruption in African nations that asserted their independence from colonialism.

Jesus himself did not equate the coming of the reign of God with hierarchical imperial power. Hord Owens explained that God’s reign is not coming with high offices and ministries and ambassadorships for the faithful. God’s kindom will be a community of kin, aligned with the teachings of Jesus. It will be, as Martin Luther King Jr. named it, the Beloved Community.

Jesus said that we are all family and that the kindom is already here. There will be no crown for anyone. Hord Owens said that the parables of Jesus are designed to teach what this community will look like when we acknowledge that it exists.



MORNING WORSHIP

GUEST COLUMN BY WELLING HALL

She referred to the Biblical Parable of the Sower and the story of seed eaten by birds because it did not fall on fertile ground. “The seed,” she said, “is always good. We need to ask ourselves if we are ready to receive the goodness of God.”

Hord Owens called on the congregation to remember that God is limitless and that we are called by God to be kin to one another. We cannot be kin unless we acknowledge that we are all related in love and are ready to receive the good seed.

The parables of Jesus, Hord Owens explained, make counter-cultural claims. In Jesus’ time, there were Platonic beliefs that the “best” people would receive wonderful spiritual gifts. These “best” people would become a higher order of being. This is not the message of Jesus.

Jesus told his followers that they must not be attached to material things. He taught that it would be easier for a camel to pass through the eye of the needle, a narrow gateway into Jerusalem, than for a rich person to give up their attachment to possessions.

Hord Owens referred to Matthew Desmond’s discussion of the mortgage tax credit at his 10:45 a.m. lecture on Tuesday in the Amp. Desmond pointed out that the federal government subsidizes housing for wealthy people with this tax credit. Even so, taxpayers grumble about housing subsidies for the poor. This grumbling, Hord Owens explained, is just like the rich man who walked away from Jesus when he could not imagine giving up the things of this world for eternal life.

“If you do not want to support a living wage or health-care that doesn’t bankrupt people, you are that rich man,” Hord Owens said.

It is not enough to profess limitless love if you don’t want to do anything about it.

In the kindom, we tell each other, “Your humanity is worth being able to thrive, be affirmed, and respected,” she said.

We all need to be willing to give freely for the sake of our kin. No one has the right to destroy other people.

Hord Owens used to question what Jesus meant when he said that one must be like a child to enter into heaven. It isn’t about innocence, she said; it is that children have a capacity for wonder. Children are completely open to the idea that with God, anything is possible. Children are curious, welcoming, open to strangers, willing to explore.

She urged Christians to be as curious and welcoming as children. She imagines a Church more interested in what God intends for us than in clothing, power and imperial structures.

“I want a world where we don’t need food pantries,” Hord Owens said.

She said that the Church has to start taking steps toward change.

“If we just keep talking the talk, instead of walking the walk, the kindom will be far off,” Hord Owens said.

The kindom will be warm and feel like home. It should be our goal to be sure that material things do not get in the way of love and compassion. In the world today, too many people have more than they need, and too many people do not have enough to live.

Hord Owens enjoined the congregation to work for the kindom, understanding that all expressions of faith are worthless if we are not willing to do the work to make it be so.

The Rev. Paul Womack, pastor of Hurlbut Memorial Community United Methodist Church, served as liturgist. Welling Hall read the Scripture. Willie LaFavor and Joseph Musser played a piano duet, “Sonata in A Major – Allegro,” by Johann Christoph Friedrich Bach. The anthem, sung by the Chautauqua Motet Choir, was “Offertory,” by John Ness Beck (1987). Joshua Stafford, director of sacred music and Jared Jacobsen Chair for the Organist, improvised a postlude. Support for this week’s service is provided by the Geraldine M. and Frank E. McElree Jr. Chaplaincy Fund and the Robert D. Campbell Memorial Chaplaincy. Mary Lee Talbot will return as the morning worship columnist in the coming days.

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RELIGION



Chautauquans listen to Dave Isay, founder of StoryCorps, speak Wednesday in the Hall of Philosophy as part of the Interfaith Lecture Series' Week Seven theme on "Home: A Place for Human Thriving."

Sharing stories, wisdom of human thriving, Isay discusses StoryCorps' mission

ALYSSA BUMP
STAFF WRITER

Often, those in positions of power and select historians are the few people chosen to record history for all of humanity. But David Isay, former radio producer and StoryCorps founder, believes history should be written by the masses.

Delivering his lecture, "StoryCorps: A Celebration of Human Thriving," Isay spoke on Wednesday in the Hall of Philosophy about the nonprofit organization, and played recordings of everyday people telling their stories for Chautauquans.

Continuing Week Seven's Interfaith Lecture Series theme of "Home: A Place for Human Thriving," Isay's lecture focused on how his organization brings people together through deep conversations. Isay, who has won six Peabodys for his work, shared StoryCorps' mission: "preserve and share humanity's stories in order to build connections between people and create a more just and compassionate world."

Prior to founding StoryCorps 18 years ago, Isay found himself more interested in public service than entertaining people as a

radio personality.

"The purpose of StoryCorps is for as many people as possible to be listened to, to be interviewed by a loved one," Isay said, "... where you can bring anyone who you want to honor by listening to their story – a parent or grandparent or friend ... and for 40 minutes you ask questions and you listen."

After these interviews are recorded, the participants receive a copy and have an option to have their recording filed at the Library of Congress, ensuring it is a part of history.

"Essentially, because of what happens at the booth, I think what we're doing is collecting the wisdom of humanity," Isay said.

A small percentage of interviews are also selected to be broadcast on NPR and presented around the country at Isay's talks.

Studs Terkel, the great oral historian from Chicago, cut the ceremonial opening ribbon on StoryCorps' first booth at 93 years old.

"He used to talk about bottom-up history – history through our voices and our stories, as opposed to the top-down history we hear so often," Isay said.

The first interview Isay

presented to Chautauquans featured a fourth grader from Mississippi and his father. The father began to talk about what he was feeling when his son was first born.

"It was like looking at a blank canvas and just imagining what you wanted the painting to look like at the end, but also knowing you can't control the paint strokes," the father said. "You know, the fear was just bringing up a Black boy in Mississippi, which is a tough place to bring up kids, period."

The father began to explain there were statistics that said Black boys born after the year 2002 have a one in three chance of going to prison. This is why the father brought his son to several civil rights protests – to show him what it looks like to bring people from all backgrounds together to create a better world.

Isay clicked play on the next recording, which featured another parent-child conversation, this one from Texas. This conversation was centered around a fifth grader's experience with active shooter drills, and his mother's reaction to his powerful bravery – which frightened her.

During one of the drills, the young boy helped his teacher move the desk in front of the door because it was difficult for her to move it on her own.

"The class is supposed to stand on the back wall, but I decided to stand in front of the class because I want to take the bullet and save my friends," the boy said.

While the teacher did not ask him to stand in the front, the 10-year-old boy felt a calling to step forward as a young martyr. No matter how much the mother pleaded for her son to be selfish if that moment ever occurred, he was adamant that this was not her choice to make.

"Something about this makes me feel sad," the boy said. "But you raised a good person."

With the recent overruling of *Roe v. Wade*, Isay shared an interview from a woman who worked as a counselor at the Jackson Women's Health Organization – the only abortion clinic left in Mississippi by 2004, and the clinic at the heart of *Jackson Women's Health Organization v. Dobbs*. StoryCorps released the recording the day the clinic was forced to close in July following the Supreme Court's *Dobbs* ruling. The interview with the counselor was recorded more than 10 years ago.

The counselor was influenced to work there after her own experience being pregnant at 16 and giving birth to a child as a teenager.

"(After finding out I was pregnant, my mom) sat me down in a chair to comb my hair, but she never combed my hair," the woman said. "She couldn't say it was OK, but a touch can mean so much sometimes. ... She forgave me at that moment she touched me."

While the counselor was able to raise her son while finishing high school and college, she wishes she had the option to choose her destiny. Her experience with her mother and raising her son allowed her to relate to several patients at the clinic she worked at.

"I try to reach that teenager to let them know that it's going to be OK. And I'll make sure I encourage the mom or the dad that's with that teenager," the woman said. "... Sometimes I can see the mother look over at the daughter, almost as if for the first time. It takes me back to that moment when my mom was doing my hair."

Out of the 700,000 people who have participated in Sto-



Isay's lecture was titled "StoryCorps: A Celebration of Human Thriving."

ryCorps, Isay said everyone talks about love, their families, their homes and their childhoods, all relating to the themes of human existence.

Thinking of one of his own StoryCorps interviews Isay did with his father, he called himself a proud son of a gay father. His father was a psychiatrist, and about 10 years ago, was diagnosed with cancer; he died four days after the diagnosis.

"I never thought about it or listened to it. But at 3 a.m. on the night he died, I listened to (our conversation)," Isay said. "... I have young kids who are not going to remember him, and ... that night, I knew that this was how my kids were going to get to know this monumental figure in my life."

With this, Isay encouraged the audience to record interviews with their loved ones on StoryCorps sooner rather than later, because the future is unpredictable.

One of StoryCorps' first initiatives worked with families who lost a loved one on 9/11, aiming to have each family leave a spoken record of their story. But even 20 years after the tragedy, some families have not come forward, and Isay said it is entirely their choice to decide when and if they want to record an interview.

"There have been ... so many surprises with StoryCorps. It's changed my life in so many ways and taught me so much about humanity and human thriving," Isay said. "We have facilitators who travel the country, recording StoryCorps interviews for a year or two in these mobile booths, and every single one of them, when they come off the road, ... (comes away with some sort of realization) that people are basically good."

The next story Isay presented was of a man who was raised by a gay father in the 1980s, speaking on the early days of the AIDS crisis and his experience with loss during that tumultuous time.

"My family were mostly gay guys (who) were my babysitters and the guys who took the pictures at my birthday parties. I felt like I had this amazing family. I called them my aunts," the man said. "It was a really wonderful, amazing world that came crashing down."

In '82, when the interview-

ee was 10, the first person he knew died of AIDS. His name was Steve, and he died two months after his diagnosis.

"It was pretty much a succession of deaths of my family throughout the next decade," he said. "My stepdad Bill died in '87. My dad died in '91 after a really grueling six months of me taking care of him. I was 19, and at that point, everyone had died except for a handful of stragglers who I now hold near and dear to my heart."

He knew his aunts held so much love and joy in their hearts, and he said this experience modeled "how to survive an epidemic even if you were dying while doing it."

StoryCorps' new initiative, One Small Step, works on building human connection across political divides. The last recording Isay shared was one of the interviews that inspired this initiative. The conversation was between a Muslim college student and a sheet metal worker who both attended Trump rally for different reasons – he for, she against.

The Muslim woman said the man was being harassed by some ralliers because he was wearing a Trump hat, which led to them snatching the hat off of his head.

"That's the point where something snapped inside me, because I wear a hijab, and I've been in situations where people have tried to snatch it off my head," the woman said.

After she approached the ralliers to tell them to stop harassing the man, the two realized that they shared commonalities.

"I'd like for this to encourage other people to engage in more conversations with people that you don't agree with," the woman said.

While statistics show toxic polarization is skyrocketing in America, Isay said 90% of people want a way out, and are ready to find a way to fix this polarization.

"There is a multibillion dollar ... industrial complex out there in media and social media that gets rich teaching us and telling us to hate each other. But we've got to figure out a way to fight back," Isay said. "We've got to figure out a way to stop what's going on in our country, where we think that our neighbors are our most dangerous enemies."

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LECTURE



DYLAN TOWNSEND / STAFF PHOTOGRAPHER
Giorgio Angelini, producer and director of the documentary film “Owned: A Tale of Two Americas,” speaks Thursday in the Amphitheater as part of the Week Seven Chautauqua Lecture Series theme of “More than Shelter: Redefining the American Home.”

Filmmaker Angelini traces divides of American housing policies

JOHN WARREN
CONTRIBUTING WRITER

Filmmaker Giorgio Angelini addressed three seemingly disparate phenomena in his documentary “Owned: A Tale of Two Americas.”

He broached the housing explosion in the desert region of California. He also looked at the killing of Freddie Gray by police in 2015, and finally at an American mortgage system that has placed Black people at a disadvantage.

Then, he linked them all together.

“To fix one problem, we have to fix another,” Angelini told the audience at his 10:45 a.m. lecture Thursday in the Amphitheater, titled “The Anti-Social Contract: Rethinking Our Home Ownership Society,” part of the Chautauqua Lecture Series Week Seven theme, “More than Shelter: Redefining the American Home.”

Angelini has a master’s in architecture from Rice University. After earning his master’s, he opened a boutique architecture firm, Schaum/Shieh Architects, with his former professor. Angelini’s experience of working on housing-related issues led to his exploration of film. “Owned” premiered on PBS spring 2022.

Angelini’s film and lecture argued the “tear it all down” dynamic witnessed in Baltimore and Ferguson, Missouri, occurs when people lose control of their communities, and subsequently, their sense of place.

Outside corporate and government entities decide whether someone owns a home, and under what conditions they own it. Historically, in the post-World War II era and beginning with suburban boomtowns like Levittown, New York, that meant excluding underrepresented populations to the benefit of the mortgage-endowed white middle class. It meant leaving the populations that remained – largely Black, inner-city populations – to shoulder the fallout from a mass exodus of people and resources.

Levittown is often used as the model of post-World War II suburban development. The massive development was the brainchild of builder William Levitt, who Angelini said “turned the war machine into a home-building machine.” Levitt could build a home in as little as one week, aided by cheap construction materials and the Federal Housing Administration, which helped create a post-war housing boom in communities like Levitt’s by ensuring home mortgages.

But the FHA also created the practice of redlining, which is identifying neighborhoods viewed as too risky for mortgage investment and insuring.

Angelini turns his lens to a sinister aspect of Levittown: its exclusion of Black people as homeowners. In Angelini’s film, a woman in circa-1950s black-and-white footage says: “We understood it would be all-white, and we were happy

“

The American home economy of today has deluded us into believing that we’re living in times of great scarcity. It’s helped to transform this country into an increasingly anxious, self-centered and paranoid place. It’s made us crazy.”

—GIORGIO ANGELINI
Producer, director,
“Owned: A Tale of Two Americas”

to buy a home here.”

In Angelini’s exploration of Levittown, a retired Nassau County police officer, Jimmy Silvestri, serves as a sort of narrator. After World War II, Silvestri’s family moved from the Bedford-Stuyvesant borough of New York to the former potato farms that became Levittown. Silvestri raised his family in the same house he grew up in. For Silvestri, Angelini said, Levittown is a utopia.

But Silvestri acknowledges there is an unseemly side, with Levittown’s outright racism. “That is disgraceful,” Silvestri lamented, also acknowledging the favor families like his experienced from a rigged system.

“When you look at our history, particularly since World War II when the U.S. government embarked on this radical reordering of society, subsidizing both the construction and ownership of the single-family home,” Angelini said, “this enormous social engineering project also meant racially segregating cities and depriving minority communities of opportunity while pouring money into suburbs, when you take into account the persistent and destructive boom-and-bust real estate cycles that only seem to intensify wealth inequality, when you begin to realize that the only reasonable definition of the American Dream today is as a cruel fantasy.”

To demonstrate the long-term effects of redlining, Angelini referred to the social mobility studies of Harvard University researcher Raj Chetty; his studies show that the single biggest predictor of one’s ability to advance socioeconomically is one’s zip code.

“Pulling yourself up by your bootstraps is simply no match for place,” Angelini said.

The conditions on the east side of Baltimore, where Freddie Gray lived, were poor. “(Children growing up on the east side) were the unlucky ones born into the wrong zip code because of decades of discriminatory housing policy that had placed them there,” Angelini said. “To diminish a kid’s capacity to dream by forcing them into a kind of urban incarceration is about the cruelest thing I can imagine.”

In his film’s narrative on the need to redefine the American home, Angelini turned to the Inland Empire of Southern California. Much of the Inland Empire – the largest

geographic county in the U.S. at 27,000 square miles – is desert. The area prospered as part of the Southern California “Citrus Belt” around the turn of the 20th century, with orange groves dominating the landscape. But by mid-century, the groves were being bulldozed to accommodate urban sprawl.

Today little in the way of orange groves remains.

“They (razed) orange groves to make way for the new commodity ... to be sold on the international market: air-conditioned square footage,” Angelini said.

To compound matters, only 30% of those in the Inland Empire can afford a median-priced home. Across the United States, Angelini said, median income wage earners can’t afford homes in 70% of the country. And for one-quarter of home sales, private investors and hedge funds are offering cash, terms with which the average prospective homeowner cannot compete.

“A housing implosion in the middle of the desert in California (is) inextricably linked to the death of Freddie Gray,” Angelini said. “(These) were two sides of the same coin, two sides of the American home, and to fix one problem, we really (have) to fix the other.”

He drew on the story of Greg, a once-hopeful young Black man in Baltimore who drove a pocket knife into a fire hose during



DYLAN TOWNSEND / STAFF PHOTOGRAPHER
Angelini’s lecture was titled “The Anti-Social Contract: Rethinking Our Home Ownership Society.”

the Baltimore uprisings. These images circulated on national television.

“What Greg was trying to say, through his kinetic action, was that there was no system worth saving here,” Angelini said. “Why not burn it all down? And the truth is when you understand the history, how can you really argue with that? Why would any reasonable person want to preserve such an inhuman system specifically designed to keep people like Greg down?”

A core problem is viewing homes primarily as investments, as commodities, Angelini said. Architecture was “having too much fun building totems to capitalism” in the late 2000s, Angelini said. He said the housing crash of the late 2000s proved “profit-driven self-interest was not a way of being a (free) society.”

“Our housing economy is one predominantly driven, legislated and controlled by profit-motivated forces,” Angelini said. “Those narrow interests are allowed to dictate critical decisions around housing policy, around urban planning and infrastructure investments, about the very social fabric of our society, hoping that the profits might

also produce the right social outcomes as a convenient byproduct.”

He paraphrased an observation of a Southern California realtor, Jim, who appears prominently in “Owned.”

“It’s always been a problem in this industry that there is only one way to determine what something is worth (and that is) to look at what other people have paid for it,” Angelini said. “But what if the other people are crazy? I guess what I’m here to tell you is I think we’re all crazy. I think we’re all crazy. The American home economy of today has deluded us into believing that we’re living in times of great

scarcity. It’s helped to transform this country into an increasingly anxious, self-centered and paranoid place. It’s made us crazy.”

He closed with a challenge to the audience to begin by acknowledging the problem.

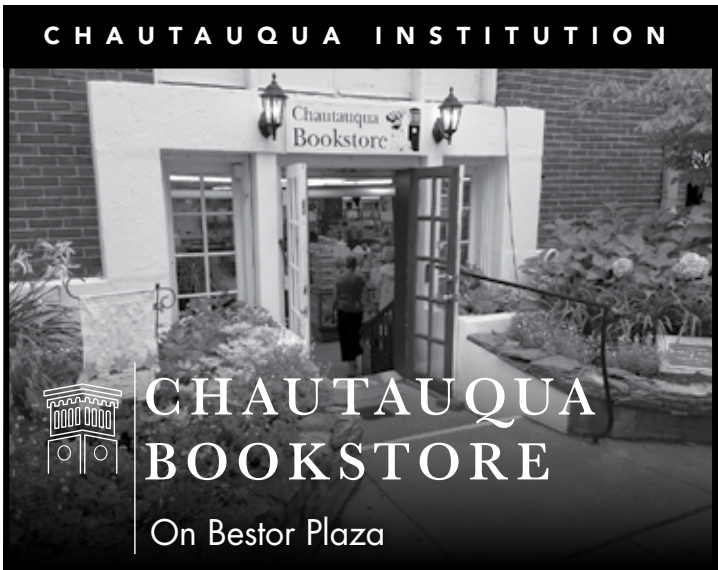
“Do we radically change the American home in such a way that we account for its racist legacy and build a future that makes us less alienated from one another, less anxious and more secure?” he asked.

Following the lecture, Angelini participated in a Meet the Filmmaker Q-and-A after a screening of “Owned: A Tale of Two Americas” at the Chautauqua Cinema.



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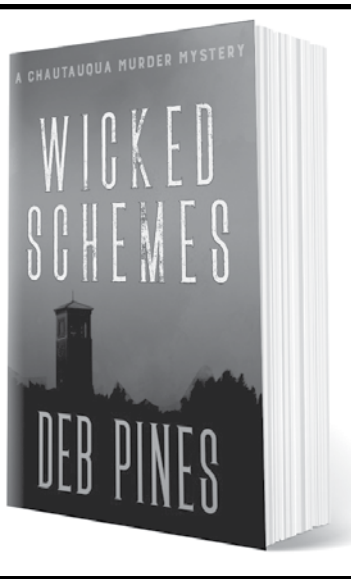
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» ON THE GROUNDS

BIKE SAFETY TIPS

Parents must ensure that their children ride responsibly by enforcing the rules and by setting a good example.

CROSSWORD

By THOMAS JOSEPH

ACROSS

- 1 Hands over
6 Is ominous
11 Bring together
12 Pastoral poem
13 Pick up the tab
14 Handle
15 Small bit
16 Binary base
18 Pluto, for one
19 Swelled head
20 Horror's Chaney
21 Lyricist Gershwin
22 Lease signer
24 Privy to
25 Deluge
27 Manhattan area
29 Foot parts
32 Verb for you
33 Brief time
34 Series-ending abbr.
35 Bathroom, in brief
36 Bat wood
37 Question of identity

- 38 Irritated states
40 Cheering loudly
42 Dance's de Mille
43 Nary a soul
44 Squalid
45 Tenth president

DOWN

- 1 Patrol boat
2 Infuriate
3 Failed at an early stage
4 Greek vowel
5 Home-steader
23 Overly
24 Co. abbr.

H	O	S	T	S		F	L	O	A	T
A	D	H	O	C		L	O	U	P	E
G	E	E	N	A		A	C	T	E	D
		D	E	L	I	S	H			
M	A	T	I	N	K		L	A	P	
O	C	E	A	N	S		M	E	G	A
C	H	A	N	G	E	G	E	A	R	S
H	E	R	D		C	A	R	P	E	T
A	D	S		I	T	S	Y	E	A	
			I	N	S	O	L	E		
A	M	A	S	S		V	I	A	L	S
N	O	B	L	E		E	R	R	O	L
T	W	E	E	T		N	A	S	T	Y

Yesterday's answer

- 6 Plains grazers
7 Dedicated poem
8 Deep-rooted
9 Corrida critter
10 Catchphrase
17 Frets
23 Overly
24 Co. abbr.
- 26 Charm
27 Latin dances
28 Grove fruit
30 Flam-mable gas
31 Sports official
33 Fresh
39 TV's Danson
41 Singer Orbison

1	2	3	4	5		6	7	8	9	10
							12			
11										
13						14				
15				16	17			18		
19				20				21		
22			23				24			
25						26				
27	28				29				30	31
32				33				34		
35				36				37		
38			39			40	41			
42						43				
44						45				

8-12

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.

8-12

CRYPTOQUOTE

WTCWZT XIT FC SYJJYVRZO.

QYBT DT XL TZTWAXLO XLK

SXK. — DXIH FAXLS

Yesterday's Cryptoquote: INTO THE MOUNTAINS I GO TO LOSE MY MIND AND FIND MY SOUL. — JOHN MUIR

SUDOKU

Sudoku is a number-placing puzzle based on a 9x9 grid with several given numbers. The object is to place the numbers 1 to 9 in the empty squares so that each row, each column and each 3x3 box contains the same number only once. The difficulty level of the Conceptis Sudoku increases from Monday to Sunday.

Conceptis Sudoku

By Dave Green

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

Difficulty Level ★★★★★

8/12

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

Difficulty Level ★★★

8/11

Bonner, Court, Davises, Snodgrass support ‘The House on Mango Street: The Opera’

Cathy Bonner, Georgia M. Court, Erroll and Elaine Davis and Dr. Bethanne Snodgrass provide support for the public workshop reading of *The House on Mango Street: The Opera* at 4 p.m. today in Norton Hall.

Bonner is a past chair of the Chautauqua Foundation and was the first woman to hold that position. She is retired CEO and chairman of the board of directors for Service King Collision Repair Centers, and is also the founder of the National Women's History

Museum, Leadership America and Power Pipeline. She currently serves as chief strategy officer for On The Road Garage and previously served in Governor Ann Richards' cabinet as director of the Texas Department of Commerce, among other roles in business.

Court, along with fellow Chautauquan Mary Anne Morefield, was instrumental in the transformation of Alumni Hall into the Literary Arts Center at Alumni Hall. She was an initial funder of Chautauqua's programming

in local schools since its inception, and with her guidance and philanthropy, the Young Playwrights Project has flourished.

Erroll B. Davis Jr. is a retired senior executive presently engaged with board, philanthropic, senior executive counseling and consulting work. Elaine is a lover of visual arts and is passionate about their role at Chautauqua. Together, the Davises are deeply involved in the African American Heritage House at Chautauqua, where Erroll is currently serving as

president. Elaine helped lead the way to create a historical marker for the Phillis Wheatley Cottage.

Dr. Bethanne Snodgrass is a retired plastic surgeon in Sylvania, Ohio. She received her medical degree from Pennsylvania State University College of Medicine and was in practice for more than 20 years. At Chautauqua, she has been a contributor to the Chautauqua Fund and a supporter of the literary arts, Opera Guild and Chautauqua Cinema.

Solosko, Kniess, with Gwin Fund, Booth Memorial Lectureship support Reese, Rushdie conversation

David Solosko and Sandra Kniess, the Gwin Family Fund, and the Dr. Edwin Prince Booth Memorial Lectureship Fund provide support for the lecture by Salman Rushdie and Henry Reese at 10:45 a.m. today in the Amphitheater.

David Solosko and Sandra Kniess have been coming to Chautauqua since 1996. David retired as an anesthesiologist with University of Pittsburgh Medical Center and Sandra retired as a registered nurse and nursing supervisor at Pennsylvania Department of Health. She is also a former board member of City of Asylum, a Pittsburgh nonprofit that houses writers exiled from their country due to their controversial works.

The Gwin Family Fund was

established as a permanent fund in the Chautauqua Foundation in 2017 by Bonnie and Jim Gwin. The fund supports Chautauqua's morning and interfaith lecture platforms. Bonnie is a vice chairman in Heidrick & Struggles' New York office and a co-managing partner of the Global CEO and Board of Directors Practice. Jim is a senior U.S. District Judge of the U.S. District Court for the Northern District of Ohio. Both are longtime Chautauquans; Bonnie has served on the Institution's board of trustees. The Gwins are property owners at Chautauqua and enjoy spending time here with their children and grandchildren.

The Dr. Edwin Prince Booth Memorial Lectureship

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

The Pittsburgh native was an Allegheny College graduate who earned his seminary and doctorate degrees at Boston University. He spent

his teaching career as a professor in Boston University's Theological Seminary and was professor emeritus when he died in December 1969. Dr. Booth was president and lecturer of the Institute on Religion in an Age of Science, and a member of the American Academy of Arts and Sciences. He authored seven books.

Both of his sons, Harry and Frances, have lectured at Chautauqua. His sister, Helen Booth, was an active Bird, Tree & Garden Club member at Chautauqua. Miss Booth and their brother, William Wallace Booth Sr., a Pittsburgh attorney and Chautauquan, are deceased. Six generations of the Booth family have participated at Chautauqua.

Chautauqua/Jamestown Fund supports special CSO concert ‘Aretha: A Tribute’ at Reg Lenna

The Chautauqua/Jamestown Fund for Education, Religion and the Performing Arts provides support for the Chautauqua Symphony Orchestra concert, "Aretha: A Tribute," at 8 p.m. tonight at the Reg Lenna Center for The Arts in Jamestown.

The Chautauqua/Jamestown Fund for Education, Religion and the Performing Arts was established as a permanent endowment in the Chautauqua Foundation in 1992 by the T. James and Hazel C. Clarke Trust.

T. James and Hazel Clarke were longtime Jamestown residents. He was the

founder and owner of T. James Clarke Box and Label Works, and also served as director of the National Chautauqua County Bank and other corporations. He died in 1952. Following Hazel's death in 1972, their trust began disbursements to support local Chautauqua County organizations. The Chautauqua/Jamestown Fund for Education, Religion and the Performing Arts seeks to connect Chautauqua Institution with the other communities in Chautauqua County by facilitating artistic programs outside the grounds.

COMMUNITY

Pops conductor Chafetz, with Jenkins, Williams, to pay tribute to iconic Aretha in special Jamestown show, 1st-time off-grounds CSO concert in 91-year history

The Chautauqua Symphony Orchestra will bring its unmistakable sound and artistry to downtown Jamestown's Reg Lenna Center for the Arts with a performance featuring the music of Aretha Franklin.

The concert is at 8 p.m. tonight at the Reg Lenna Center for The Arts in nearby Jamestown, New York, and titled "Aretha: A Tribute." Under the baton of the CSO's Principal Pops Conductor Stuart Chafetz, the evening features all-star singer and Broadway favorite Capathia Jenkins, who first performed at Chautauqua in 2018, along with Darryl Williams. The program includes iconic hits such as "Respect," "Think," "A Natural Woman," "Chain of Fools," "Amazing Grace," and many more.

Best known for her work on Broadway, Jenkins has appeared in such shows like *Caroline, or Change*, *Newsies*, and Martin Short's *Fame Becomes Me*. Williams has toured extensively in the Broadway hit *Smokey Joe's Cafe* with the legendary Gladys Knight, and has performed in the Off-Broadway shows *Mama I Want to Sing* and *Big Mama Stringbean: the life of Ethel Waters*

This performance represents a first-time undertaking for the 91-year-old symphony, the resident or-



JENKINS



WILLIAMS

chestra of Chautauqua Institution. It follows the Institution's vision to expand its impact in the region and beyond by taking Chautauqua's celebrated mission and programs beyond the grounds of the Institution.

Admission to this performance is not included in the Traditional Gate Pass; tickets can be purchased through the Reg Lenna Center for the Arts box office at 716-484-7070 or in person at the Reg Lenna Center for the Arts Box Office at 116 East 3rd Street in Jamestown, up until the time of the show.

In addition to support from The Chautauqua/Jamestown Fund for Education, Religion and the Performing Arts, this concert is made possible by



CHAFETZ

the Fund for Downtown Programming awarded through the Jamestown Local Development Corporation and made possible by the Downtown Revitalization Initiative.



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www.habitat.org (to find your local organization)

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PROGRAM

F

FRIDAY
AUGUST 12

6:00

Sunrise Kayak & Paddleboard.
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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. Leaders: **Muinuddin Charles Smith** and **Kainat-Felicia Norton** (Sufi 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. “I Want a Church...” **The Rev. Teresa Hord Owens**, general minister and president, Christian Church (Disciples of Christ). 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

Train up a child in the way he should go: and when he is old, he will not depart from it.

Proverbs 22: 6

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10:00

Masterclass. (Open to all.) **Anna Malas**. Fletcher Music Hall

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 the day before to secure your spot. Chautauqua Tennis Center

10:45

CHAUTAUQUA LECTURE SERIES. **Salman Rushdie**, Booker Prize-winning author; founding president, International Parliament of Writers. **Henry Reese**, co-founder and president, City of Asylum. Amphitheater and CHQ Assembly

11:00

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

11:00

(11–5:30) Fine Craft Shows at Chautauqua. (Programmed by the Chautauqua Crafts Alliance.) Bestor Plaza

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

Twelve Step Meeting. Marion Lawrance Room, Hurlbut Church

12:15

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

12:15

Chautauqua Dialogues.

12:30

Play CHQ. Circus crafts. Bestor Plaza

12:30

Jumu'ah Muslim Prayer. Hall of Christ Sanctuary

12:30

Garden Walk & Talk. (Programmed by the Bird, Tree & Garden Club.) **Betsy Burgeson**, supervisor of garden and landscapes, Chautauqua Institution. Meet at the Bishop's Garden

12:30

Panel Discussion. (Programmed by Chautauqua Literary Arts.) “Welcome and Safe: Persecuted Artists at Home in the U.S.” Hall of Philosophy

12:45

Catholic Seminar Speaker Series. “Hyper Disciples.” **The Rev. James Daprice**. Methodist House Chapel

1:00

Stroke of the Day. Learn a new tennis stroke. Chautauqua Tennis Center

1:15

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

2:00

Violin Masterclass. **Aaron Berofsky**. Donations accepted. Masks required. Fletcher Music Hall

2:00

INTERFAITH LECTURE SERIES. “We Are in a State of Emergency.” **Jillian Hanesworth**, poet laureate of Buffalo. Hall of Philosophy and CHQ Assembly

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 the day before to secure your spot. Chautauqua Tennis Center

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3:15

Barre on Bestor. (Programmed by Chautauqua Dance.) Dancers of The Washington Ballet. Bestor Plaza

3:30

Chautauqua Dialogues. (Sponsored by the Department of Religion.) Unitarian Universalist House

3:30

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

4:00

OPERA. The House on Mango Street: The Opera Workshop Reading. Norton Hall

4:30

(4:30–6) Takeout Dinner. Duff's Chicken Wing Dinner. (Programmed by the Chautauqua Women's Club.) Pre-order at chautauquawomensclub.org. CWC House

5:00

Hebrew Congregation Evening Service. “Kabbalat Shabbat: Welcoming the Sabbath.” **Rabbi Alex Lazarus-Klein**, Congregation Shir Shalom, Buffalo. **Rabbi Cantor Penny Myers**, Buffalo. Informal social hour to follow. Bring your own nosh. Miller Park (if rain, Smith Wilkes Hall)

5:00

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

6:00

Cinema Film Screening. “Fire of Love.” Fee. Chautauqua Cinema

6:15

Reception. *The House on Mango Street: The Opera Workshop.* Fee. Tickets at mango.chq.org. Bratton Theater

7:30

FAMILY ENTERTAINMENT SERIES. **Bindlestiff Family Cirkus**. Amphitheater

8:00

CHAUTAUQUA SYMPHONY ORCHESTRA. “Aretha: A Tribute.” **Capathia Jenkins** and **Darryl Williams**. **Stuart Chafetz**, conductor. Fee. Reg Lenna Center for the Arts, Jamestown

8:30

Cinema Film Screening. “Everything Everywhere All At Once.” Fee. Chautauqua Cinema

Sa

SATURDAY
AUGUST 13

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

9:00

Chautauqua Property Owners Association (CPOA) Annual Business Meeting. Hall of Philosophy

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