



Music School Festival Orchestra students take one last final bow Monday in the Amphitheater, following the closing concert of their season. DYLAN TOWNSEND / STAFF PHOTOGRAPHER

Goldberg, Gibbs to discuss polarization, courage in politics

CASSIDEY KAVATHAS
STAFF WRITER

Week Eight at Chautauqua has already examined courage through science and faith, in the face of loss and adversity. A recurring theme is courage in politics — especially divided politics. “As we think about these issues of what it means to be courageous, and how we think about courage during such a deeply polarizing and troubled time, that question around the intersection of courage and politics was one that deeply interested us,” said Matt Goldberg, co-founder and editor-in-chief of the center-right digital news site *The Dispatch* and the former senior editor of *National Review*, will be in conversation with Nancy Gibbs, director of the Shorenstein Center on Media, Politics and Public Policy at Harvard University.

At 10:45 a.m. today in the Amphitheater, Jonah Goldberg, co-founder and editor-in-chief of the center-right digital news site *The Dispatch* and the former senior editor of *National Review*, will be in conversation with Nancy Gibbs, director of the Shorenstein Center on Media, Politics and Public Policy at Harvard University.

Goldberg is the author of several books, most recently *Suicide of the West: How the Rebirth of Tribalism, Populism, Nationalism, and Identity Politics is Destroying American Democracy*. A conservative columnist for several publications and



GOLDBERG



GIBBS

his own *Dispatch*, he’s a regular contributor to major new networks, including CNN, MSNBC and, until November 2021, Fox News.

See **GOLDBERG**, Page A4



WHITAKER

Matthew Whitaker Quintet to draw ‘Connections’ in Amp performance

ARDEN RYAN
CIRCULATION MANAGER

When Matthew Whitaker was 9 years old, he could play a song on the piano with perfection after having only heard it once. At 15, Whitaker released his debut album to critical acclaim, collaborating with contemporary jazz icons. And at 21 years old, Whitaker is touring

the nation, doing what he enjoys most: playing music.

He’s been playing from the age of 5, moving onto composing and performing, as well — all without the sense of sight.

Born with an eye disease brought on by premature birth that’s caused him to live with blindness, Whitaker has become an emerging talent,

already making a name for himself as a jazz pianist and organist among the likes of Art Tatum and Duke Ellington.

Despite the challenges he lives with, his musical spirit and positivity persist, giving energetic performances with a broad and joyful smile on his face.

See **WHITAKER**, Page A4

Douglas, Walker to converse on importance of social justice issues

KAITLYN FINCHLER
STAFF WRITER

Personal relationships are at the forefront of America’s future, determining whether it crumbles or prospers. Relationships and friendships across faith, professions and politics, allow people to grow and arrive at conclusions of where they think America should go.

The V. Rev. Kelly Brown Douglas, in conversation with Darren Walker, president of the Ford Foundation and curating partner for Week Eight, will give their lecture, titled “New Profiles in Courage,” at 2 p.m. today in the Hall of Philosophy. Their lecture title coincides with the Chautauqua Lecture Series and Interfaith Lecture Series themes.



DOUGLAS

Douglas is canon theologian at Washington National Cathedral, an ordained minister and dean of Episcopal Divinity School at Union Theological Seminary, and is chaplain-in-residence this week at Chautauqua.



WALKER

“I think we are fortunate that many of the speakers coming in this week have had a relationship with Darren himself as a person,” said Chautauqua Institution President Michael E. Hill. “In those instances



Our job is to expand our moral imagination of what’s possible. When this has occurred, when religious leaders have been on the forefront of social justice work, transformation has happened.”

—THE REV. KELLY BROWN DOUGLAS

where you see conversations, versus direct lectures, it was our shared belief that we would get to even deeper substance on these topics.”

Douglas and Walker plan to talk about the time of crisis the nation is currently in, and what decisions need to be made for the sake of progress. Douglas explores

some of these topics, like anti-Blackness in American culture, in her book *Resurrection Hope: A Future Where Black Lives Matter*.

“Not only in terms of who we think we are, or growing into our vision of a democracy — but as we do that, going into our vision for justice, I always say to proclaim ourselves as a democracy is

aspirational, as it is to proclaim ourselves as a church,” Douglas said.

Walker said he has always admired Douglas, and wants to use this as an opportunity to talk about her work that addresses homophobia in the Black church, as well as other challenging issues.

“As an African American Christian, this is something that I have experienced, and it’s something that I think remains a challenge in our faith community,” Walker said.

This is their second time in public conversation together, and Douglas said she enjoys talking to Walker and believes their discussion will reflect the current climate of America.

See **DOUGLAS**, Page A4

IN TODAY’S DAILY



FAR FROM STRANGERS

CTC Guest Actors Shaukat, Seidman bring long, affectionate history to ‘Virginia Woolf.’

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AN ENDURING GRACE

With Walker, ballerina Copeland shares finding strength through dance, historic journey to ABT.

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A DANCING DENOUEMENT

Last Student Gala of season boasts performances from Festival, Pre-Professional dancers.

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THEATER



BRIEFLY

NEWS FROM THE GROUNDS

No bag policy instituted at indoor performance venues
Chautauqua Institution is enforcing a “no bags” policy in the Amphitheater and all indoor performance venues (including Bratton Theater, Norton Hall, Elizabeth S. Lenna Hall, Fletcher Music Hall and the Hall of Christ). Only small clutches, wristlets, or fanny packs no larger than 4.5 inches by 6.5 inches are allowed. Visit update.chq.org for the most up-to-date information on program, grounds access, ticketing and gate pass procedures.

New date for annual CPOA meeting
The Chautauqua Property Owners Association’s Annual Business Meeting and Class B trustee election has been rescheduled for 3:30 p.m. Friday in the Hall of Philosophy. The Corporation meeting follows at 4:30 p.m. Friday in the Hall of Philosophy.

Authors’ Hour
At 12:15 p.m. Thursday on the porch of the Literary Arts Center at Alumni Hall, poet Joan Polishook and memoirist Keekee Minor are the readers for Week Eight’s Authors’ Hour. The event will also be streamed on Zoom and then uploaded to the Friends of the Chautauqua Writers’ Center Youtube channel. Find more information at www.chq.org/fcwc. Direct any questions to friendsofthewriterscenter@gmail.com.

Properties for RENT Open House
Looking to rent? Stop by the Visitors Center (Post Office Building) to pick up the list of properties for rent hosting an Open House today.

Children’s Story Time
All children and their families are invited to Story Time at 10:45 a.m. today on Bestor Plaza. Presented by Smith Memorial Library.

Class of CLSC 2012 Brown Bag
The CLSC Class of 2012 will hold a Brown Bag at 12:15 p.m. Thursday in front of the Literary Arts Center at Alumni Hall. Class member Ira Cooperman will talk about espionage and what we learn from movies.

Bird, Tree & Graden Club news
At 4:15 p.m. today, starting on the lake side of Smith Wilkes Hall, there will be a Tree Walk & Talk with for-ester Jack Gulvin.

Chautauqua Science Group news
At 9:15 a.m. today in the Hurlbut Church Sanctuary, the Chautauqua Science Group will be hosting a lecture given by Douglas Hamilton on “COVID: Next Stages” Donations are appreciated.

COVID-19 Community Level Update
Please note that the COVID-19 community level in Chautauqua County is currently “medium,” and the Institution is aware of positive cases among its staff and students. The current understanding is that the BA.5 variant is extremely transmissible, though appears less severe. The spread among students and staff supports this with more cases than in previous months, but none requiring hospitalization. The CDC recommends when a community level is “medium” that people wear a mask if they have symptoms of exposure to someone with COVID-19. If you are at high risk for severe illness, consider wearing a mask at all times in public, indoor spaces and take additional precautions.
For more information about the institution’s protocols and procedures, visit vacationsafely.chq.org.

Ask the Staff Tent Time
Between 3:30 and 5 p.m. today stop by the green tent on Bestor Plaza for “Ask the Staff Tent Time.” Shannon Rozner, senior vice president of community relations, and Laura Savia, vice president of performing and visual arts, will be there ready to hear feedback on your experience, answer questions or discuss ideas. No ap-ointment and no agenda, just drop in and chat.

Chautauqua Women’s Club news
The Flea Boutique will take place from noon to 2 p.m. today behind the Colonnade. Artists at the Market will be held from 1 to 4 p.m. today at the Chautauqua Farmer’s Market. Language Hour will take place at 1 p.m. to-day at the Chautauqua Women’s Club House. The Con-temporary Issues Dialogues will take place at 3:30 p.m. today at the Chautauqua Women’s Club House.

‘Investing in a Slowing Economy’ discussion
Financial adviser Alan Greenberg will be leading a dis-cussion on “Investing in a Slowing Economy” at 3:30 p.m. today in the upstairs classroom of Smith Memorial Library. Capacity is limited.



DAVE MUNCH / PHOTO EDITOR

From left, Chautauqua Theater Company Guest Actors Madeline Seidman, as Honey, Carol Halstead, as Martha, Adam Shaukat, as Nick, and CTC Artistic Director Andrew Borba, as George, rehearse *Who’s Afraid of Virginia Woolf?* which continues its run with performances at 2:15 p.m. and 7:30 p.m. today in Bratton Theater.

Longtime friends Shaukat, Seidman join CTC’s production of ‘Who’s Afraid of Virginia Woolf?’

ELLEN E. MINTZER
STAFF WRITER

Adam Shaukat and Made-line Seidman are the farthest thing from strangers.
The Chautauqua The-ater Company Guest Actors, who play Nick and Honey in CTC’s *Who’s Afraid of Virg-in-ia Woolf?*, were in the same cohort in Yale Drama School’s Master of Fine Arts acting program. Typically, that pro-gram is three years, but due to the COVID-19 pande-mic, Shaukat and Seidman’s course of study was extend-ed to four. They spent nearly every day of those four years together.

Shaukat said they kept get-ting paired together for scene studies, a teaching method where acting students work a scene in front of a professor, cohort or both. Additionally, they recently played Malvolio and Olivia in Shakespeare’s *Twelfth Night*, one of their fi-nal grad school productions.
Now, for their first post-grad gig, Shaukat and Seid-man are paired together once more, playing the younger couple in Edward Albee’s American classic *Who’s Afraid of Virginia Woolf?* which will continue its CTC run with two performances, one at 2:15 p.m. and another at 7:30 p.m. today in Bratton Theater.
Seidman said that she and Shaukat have a natural affini-ty for one another.

“We just have a great friendship as classmates, and we’re both Jewish and anx-ious,” she mused.
Shaukat’s Nick and Seid-man’s Honey are invited over to the home of George and Martha for an after-party at the late (or early) hour of 2 a.m. George is a history pro-fessor at a local university, Martha is the daughter of the university’s president, Nick is a new biology professor and Honey is his wife.
Throughout three hours of excessive drinking and sardonic banter, George and Martha engage Nick and Honey in their games of cru-



DAVE MUNCH / PHOTO EDITOR

Shaukat and Seidman were in the same cohort at the Yale Drama School; CTC’s *Who’s Afraid of Virginia Woolf?* is their first post-grad production.

elty and manipulation.
Given that *Virginia Woolf* is such an intense and, at times, frightening play that pushes its characters to their psychological limit, Shaukat and Seidman are grateful to have each other.
“It’s been a huge bless-ing to be able to work with Madeline,” Shaukat said. “We just know each other really well, and we know each other’s processes, how the other learns, and how to respect one another and each other’s boundaries. I think we’ve always had a great working relationship, and friendship too, so it feels really lucky.”
Under the older couple’s pretext of welcoming the younger pair into the uni-versity community, Nick and Honey are forced to bear wit-ness as George and Martha perform the spectacle of their troubled marriage. Although Nick and Honey make sever-al attempts to leave, George and Martha won’t hear of it, and the two become captives without chains.
Seidman said that despite the discomfort of the situa-tion, Nick feels obligated to forge relationships with his new colleagues. Honey, who does not drink very often, feels a claustrophobic sense of entrapment and uses alco-hol as an outlet.
“I think she escapes the situation through drinking more so she can sort of not be as confined,” Seidman said.
George and Martha have an extraordinary command of language and possess fierce intelligence. Shaukat said that the heart of the play

is four people yearning for connection, and who stumble catastrophically through the process. Their minds may be sharp, but their emotional in-telligence suffers in the wake of their intellect.
“I think one of the most in-teresting parts of the play is that it shows that while intel-lectual prowess can be a righ-teous pursuit, it doesn’t mean that it’s going to help you live a fulfilled life,” Shaukat said.
Nick is ambitious to a fault, striving for the heights of achievement, perhaps at the expense of his personal rela-tionships. Nick was a champi-on boxer and earned his mas-ter’s at just 19. He and Honey have known each other since they were children, and their families always assumed they would end up together, cre-ating a sense of weighty inev-itability to their marriage.
“There are moments where (Nick) is trying to con-nect with people, but I think that he’s suffering from the opportunity cost of having tried to be the best his whole life,” Shaukat said, “(to be) the best hierarchically and in terms of his labels and achievements, and he has not been the best in terms of be-ing a great friend or spouse. And he is lonely because of it.”
Honey is not the intel-lectual that the other three characters are. Seidman would describe her as a bit ditzzy, especially as she con-tinues to drink. The buzz of alcohol causes her to lose her filter. Seidman said Honey’s drunkenness is fun to play with, and that the innocence and comedy she brings is a

necessary antidote.
“Everybody else is so cruel to each other,” Seidman said. “Honey doesn’t have as much of a manipulative side. She has a couple of dramatic mo-ments, but for the most part, she offers comedic relief.”
Shaukat said that the lan-guage of the play is the most complicated he’s ever en-counter-ed – more so than even Shakespeare. One can use a dictionary to under-stand Shakespeare’s words, and once that knowledge is attained, can understand what the characters mean. On the other hand, *Virg-in-ia Woolf*’s language is twisty and duplicitous.
“This language is sort of like a roller coaster with in-finite loops, and you just keep looping and you keep going up and down and left and right, and you don’t know where you’re going next – be-cause everyone is so smart, and everyone’s defining attri-bute is how quick-witted they are,” Shaukat said.
The dense script and three-hour runtime is an ex-ercise in stamina for the ac-tors. Seidman echoed Shau-kat’s assessment of the play.
“The language is so com-plicated, and the thoughts – you definitely can track them, but they’re very com-plicated thoughts,” Seid-man said. “They come back around or seem to come out of nowhere. And getting into the psychology of the char-acter is both challenging and a huge, fun task.”

Wednesday at the
CINEMA

Wednesday, August 17

GABBY GIFFORDS :
WON'T BACK DOWN -
5:20 (PG-13, 97m) This is the extraordinary story of former Arizona Congresswoman Gabby Giffords, her relentless fight to recover following an assassination attempt in 2011, and her new life as one of the most effective activists in the battle against gun violence. "A film about grit. It's a film about feminism, change-making, and defying adversity." -Dina Barrish, Austin Chronicle "Harrowing, sad and inspiring in equal measures." -Dan Fienberg, Hollywood Reporter

LICORICE PIZZA- 8:00 (R, 133m) Alana Kane (Alana Haim) and Gary Valentine (Cooper Hoffman) grow up, run around and fall in love in writer/director Paul Thomas Anderson's "shaggy, fitfully brilliant romp." -Manohla Dargis, New York Times "Feels like a dream--an opportunity to become completely enveloped by 1970s LA and the comfort and charm of an impossibly sweet story about growing up and finding love." -Perri Nemiroff "Quite possibly the year's best film - easily it's most delightful surprise." -Bob Mondello, NPR

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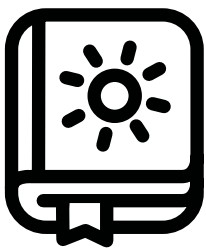
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RELIGION

We must be oriented toward the outcasts, Douglas preaches



MORNING WORSHIP

COLUMN BY WELLING HALL

“Who are we to be as people with soul in a nation with a warring soul?” With this question, the V. Reverend Kelly Brown Douglas continued her theme of the week at the 9:15 a.m. Tuesday ecumenical worship service in the Amphitheater. She asked whether the nation will be defined by the pledge of liberty and justice for all, or by the legacy of slavery?

Her refrain for the morning was song lyrics: “Poor little Jesus boy, / Born in a manger / World treat him so mean, / Treat me mean too.”

As a child growing up in Dayton, Ohio, Douglas looked forward to going to church every Sunday. She happily attended the 8 a.m. service, Sunday School service and the 11 a.m. service. She loved stories about Jesus, but always cried when she heard about the stable birth. How baby Jesus could be cast out into a cold, dirty manger with no crib for his head, made no sense to her.

She remembered once, as a little girl of 7, riding through inner-city Dayton on a cold, rainy day. Through the car window, she saw two children about her age, a girl and boy, crossing the street. They were disheveled and not properly dressed for the weather. They looked, as she imagined, poor and hungry. Douglas vowed to herself that when she grew up she would find a way to rescue those children from the blight of the inner city. In her mind, she knew that there was a connection between Jesus’ birth in a manger and these children.

In this same way, Douglas said, enslaved Africans in America knew that there was a connection between their oppressed reality and the poor little Jesus boy born in a manger. Even if the white slave chaplains introduced the slaves to Christianity, they did not introduce them to God. Before they were enslaved, they had met the great God in Africa and knew God to transcend the sinful reality in which they lived.

Slaveholders used Ephesians 6:5 to enforce obedience and demand that slaves accept their reality, Douglas said, but the enslaved people did not follow this spiritual coercion.

Instead, they accepted the God who inspired Moses to demand that Pharaoh let his people go. The enslaved Africans knew that God’s intention was for all people to be free. Douglas said that as the enslaved came to know the God of Exodus as the Great God they already knew from Africa; they inevitably discovered Jesus. They did not, however, discover the Jesus whose name was carved on slave ships, but the poor little Jesus boy, who was born in a manger and was treated mean by the world.

Douglas quoted Howard Thurman, saying that the enslaved Africans undertook the redemption of Christianity that their slave masters had profaned. They knew they were vindicated by baby Jesus in the manger.

The manger birth, Douglas said, is part of the essential message of Christianity – that Jesus is one with the marginalized and the outcast. In his first public sermon, Jesus said that he was sent by God to bring good news to the poor, the prisoner and the blind. In the words of Thurman, Jesus brings good news to the disinherited, those with their backs up against the wall.

“Who are we to be as people of soul in a nation with a warring soul?” Douglas asked.

“We are to be stone catchers and outcast-oriented,” she said.

She continued: We are to be oriented to and accountable to



The V. Rev. Kelly Brown Douglas, dean of Union Theological Seminary and canon theologian at the Washington National Cathedral, preaches on “A Divided People” Sunday in the Amphitheater.

those who find themselves on the underside of justice.

Douglas said that Scripture is clear that the Kingdom of God is to be inaugurated by justice for the outcast. Jesus said that we are to be accountable to the hungry, the needy, the sick and the incarcerated. This is the message of Matthew 25:40.

“Chautauqua community,” Douglas said, “inasmuch as God’s future means dignity for all people, we must begin with justice for those who are marginalized, pushed aside and cast out.”

She cited U.S. Rep. Cori Bush, from Missouri, who recently tweeted: “Everything I do begins with those who have the least, who’ve suffered the worst, and who have the greatest to offer.”

Only when all who have been denied justice – because they are the “wrong” color or gender, or have the “wrong” sexual orientation or national identity – are permitted to achieve their full human potential, can we say that the hope of achieving God’s kingdom is realistic, Douglas said.

“Comfortable people are apt to confuse privilege with justice,” Douglas said.

She told the story of Pamela Brown, a 42-year-old mother of two. She was trapped in a marginalized manger life in a poorly ventilated, single-wide trailer. The trailer had holes that vermin could crawl through, and mold that triggered her daughter’s asthma. Pamela eventually succumbed to COVID-19.

Douglas enjoined Chautauquans to be accountable to Pamela’s children and all children who need food, safe shel-

ter for sleeping, and access to quality health care. When these children are free to grow into the people God intends them to be, Douglas said, then we will know that we are on the moral arc that bends toward justice. We must be outcast-oriented in the laws we support, in the communities we build, and in how we order our own living.

Douglas said she once imagined that she would grow up and the poorly clothed boy and girl crossing the street in Dayton would stay forever young. She would become a teacher and somehow change their life options. The thought of those children, she said, lives in her soul, fueling a deep sense of accountability to those who look like her.

“How can we make a difference to those entrapped by a manger reality?” Douglas asked.

We must, she said, be forever both stone catchers and outcast-oriented, living the lives Jesus told us to live when he said, “Whatever you do to the least of these, you do to me.”

The Rev. Paul Womack, pastor of Hurlbut Memorial Community United Methodist Church, served as liturgist. Nicholas Stigall played the prelude, “Veni Creator Spiritus,” by Pamela Decker. Motet Choir member and Chautauqua United Church of Christ Society host, Nancy Ackley, read the Scripture. The anthem, sung by the Motet Choir, was “The Lamb,” by John Tavener. Joshua Stafford, director of sacred music and Jared Jacobsen Chair for the Organist, played Symphony No. 3, by Robert Schumann, as the Postlude. Support for this week’s chaplaincy and preaching of the V. Rev. Kelly Brown Douglas is provided by the Gladys R. Brasted and Adair Brasted Gould Memorial Chaplaincy.

» ON THE GROUNDS

BIKE SAFETY TIPS

In accordance with New York State law, bicyclists shall observe all traffic signs and signals, including stop signs and one-way streets. Additionally, the state requires a white headlight and red taillight when operating a bicycle from dusk to dawn.

» ON THE GROUNDS

BIKE RENTALS

Bike repairs and rentals are available by contacting Chautauqua Bike Rent, 716-357-9032. Patrons may wish to register their bikes with the Chautauqua Police Department during their visit, 716-357-6225. Bike Rent and the Police Department are both located on Massey Ave., just south of the Main Gate.



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FROM PAGE ONE

WHITAKER

FROM PAGE A1

At 8:15 p.m. tonight in the Amphitheater, Whitaker’s jazzy vivacity will be in full swing.

“I knew that Chautauqua would celebrate Matthew as a gifted musician who is focused on being an inspiration to others,” said Deborah Sunya Moore, senior vice president and chief program officer.

The Matthew Whitaker Quintet will perform a blend of classic, contemporary and original jazz pieces with inspired liveliness. Whitaker will be joined onstage by bassist Karim Hutton and guitarist Marcos Robinson, who both contributed to Whitaker’s latest release, *Connections*. The quintet will also feature Johnny Steele on drums and Ivan Llanes on percussion.

Connections, Whitaker’s third album, “takes him a full leap forward,” wrote review-

“

I knew that Chautauqua would celebrate Matthew as a gifted musician who is focused on being an inspiration to others.”

—DEBORAH SUNYA MOORE

Senior Vice President, Chief Program Officer

er Frank Alkyer for *DownBeat* magazine. “The fleetness of finger, the touch and taste, the grit and grime when he needs it, the lightness and airiness when it’s called upon – Whitaker has it all.”

Whitaker’s prodigious skill and ceaseless enthusiasm inspire both his audience and his bandmates.

“We are all hungry for inspiration, and this musician’s ability to radiate joy through jazz should not be



SEAN SMITH / STAFF PHOTOGRAPHER

Week Eight curatorial program partner Darren Walker, president of the Ford Foundation, introduces both the week’s conceit and Abigail Marsh’s opening morning lecture Monday in the Amphitheater.

GOLDBERG

FROM PAGE A1

He and fellow pundit Stephen Hayes left the network after its streaming service aired a documentary series from Tucker Carlson called “Patriot Purge.”

It was “a collection of incoherent conspiracy-mongering, riddled with factual inaccuracies, half-truths, deceptive imagery and damning omissions,” Goldberg and Hayes, who co-founded *The Dispatch* with Goldberg, wrote in a blog post announcing their departures.

Changes in the media landscape over the last few

“

As we think about these issues of what it means to be courageous, and how we think about courage during such a deeply polarizing and troubled time, that question around the intersection of courage and politics was one that deeply interested us.”

—MATT EWALT

Vice President, Emily and Richard Smucker Chair for Education

politics more broadly, as we think about issues of trauma and collective trauma as it relates to Jan. 6,” Ewalt said. “But with Jonah Goldberg, we have one of the most signifi-

cant conservative thinkers of our time in conversation with Nancy Gibbs, around the divisiveness of our politics, the state of American conservatism and an examination of

our media landscape, all with these larger themes of courage in mind now.”

Ewalt said that Goldberg, an author and a fellow at the National Review Institute and the American Enterprise Institute, will provide an examination of liberal and conservative ideologies, economic policy and the changed role of media. With Gibbs, former managing editor of *TIME* magazine, he will look into how to define and exercise courage in a polarized world.

“With the polarization of our country right now, we often settle, within ourselves, upon a kind of linear

or two-dimensional (perspective), or think it’s one of two sides,” Ewalt said. “Yet, our politics is far more complicated than that.”

Goldberg and Gibbs, through today’s conversation, will challenge the idea of our democracy and discuss courage in politics.

“What does it mean to unsettle that kind of simplification, and begin to think of where we find courage within ideas that, on the surface, we may not agree with, but in fact play a role in larger work that a society is confronting?” Ewalt asked.

DOUGLAS

FROM PAGE A1

“

“Certainly one of the things that we have to engage and not avoid in this country and in these conversations, and that the faith community cannot avoid, is a recognition of this dangerous emerging reality of white Christian nationalism,” Douglas said.

Walker previously gave a virtual presentation for the Chautauqua Lecture Series in 2020. At the Ford Foundation, he steers the organization’s mission that includes, in part, reducing poverty and injustice, strengthening democratic values and advancing human achievement. Hill said this is one of the reasons the Institution partnered with Walker and combined the lecture platforms with the same theme of “New Profiles in Courage.”

“Much of (Walker’s)

“Much of (Walker’s) personal work has been on lifting up issues of justice, justice in philanthropy (and) justice in communities. He’s really devoted his own life and has helped to steer the foundation to ask these very, very large questions.”

—MICHAEL E. HILL

President, Chautauqua Institution

personal work has been on lifting up issues of justice, justice in philanthropy (and) justice in communities,” Hill said. “He’s really devoted his own life and has helped to steer the foundation to ask these very, very large questions.”

America is currently at an inflection point, and Douglas said people need to seriously consider where the country is going and how faith plays a role.

“One of the roles of reli-

gious institutions, and faith and religious leaders, is to call us forward to an expanded notion of justice,” Douglas said. “Our job is to expand our moral imagination of what’s possible. When this has occurred, when religious leaders have been on the forefront of social justice work, transformation has happened.”

While the morning and afternoon lecture platforms have shared themes in the past, Hill said this is the first time a 10-lecture platform has been linked so tightly.

“I would encourage Chautauquans, to the ex-

tent they can, to really try to follow all 10 of these expressions,” Hill said. “It’s a really exciting week. It’s one that I’ve been looking forward to for a couple of years, and I think it’s going to be pretty thrilling.”

Walker said he is looking forward to discussing the divide of politics, class and race in America with Douglas.

“I hope the talk leaves one inspired, hopeful, resolute, (with the) belief that faith matters and that we all have a common humanity,” Walker said. “We must be committed to the pursuit of justice for all.”



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COMMUNITY

Schroeder’s Women’s Club talk to focus on financial empowerment

DEBORAH TREFTS
STAFF WRITER

There are all sorts of reasons why people are reluctant to talk to family, friends and even professionals, about money.

Among the most prevalent and enduring reasons is that from a very young age, many have received the notion, one way or another, that mentioning money is impolite. Similar to religion and politics, it’s often deemed inappropriate for kitchen or dining room table talk, as well as for conversations outside the home.

Consider, however, these pithy quotes: “Money makes the world go round,” from Liza Minnelli in *Cabaret*; “Money, (is) power at its most liquid,” from Mason Cooley; “A woman’s best protection is a little money of her own,” Clare Booth Luce; “Money is the barometer of a society’s virtue,” Ayn Rand; “Very few people can afford to be poor,” George Bernard Shaw.

And: “Anything that gets people to think harder about their financial security and take some responsibility is a good thing,” from financial adviser Suze Ormon.

At 9:15 a.m. on Thursday, Sheila Schroeder will return



SCHROEDER

to the Chautauqua Women’s Club house to lead a discussion, titled “Let’s Talk About Money,” as part of CWC’s Chautauqua Speaks series.

In August 2016 she spoke at the CWC on “Why We Need to Talk About Money and How to Get Started” and in July 2017 she discussed “Creating Personal Financial Planning Policies” for the former Chautauqua Professional Women’s Network series, established by Avivah Wittenberg-Cox.

Schroeder wants to get people to not only think harder, but also talk more comfortably about money.

A frequent speaker on financial literacy, planning

and empowerment, she also coaches individuals – including teenagers – on navigating their financial life.

She is a senior vice president at Wealthspire Advisors and the San Francisco’s office regional head of business development. In addition to other volunteer leadership positions, she is a member of the Chautauqua Foundation Board of Directors, for which she chairs the strategic planning committee.

“People have a very hard time (talking) about money,” Schroeder said. “... It’s not polite, it’s gauche, it’s private. That’s gotten a lot of people in trouble. I would argue that almost everything has a financial tether. How’s that impacting some of our relationships?”

Young people are recognizing this trouble and are responding by helping each other out, according to Schroeder.

“The crux of it is about (my belief) that financial empowerment equals freedom,” she said. “How do we even begin to address financial empowerment if we’re uncomfortable?”

She will discuss this in direct relation to the housing realities of Chautauqua.

“We live in a community where there are many multigenerational homes often (shared by family members with) different means,” Schroeder said. “Some can afford them, others cannot. How do you try to have a conversation that prevents family strife?”

Because people are raised with different frameworks about money, there can be conflict; Schroeder gave the example of one person being more frugal, or less comfortable with risk, than another. How such differences are navigated and talked about – especially without drama – matters.

For her, there are “no stupid questions” about money, because if you don’t know the answer, it’s not a stupid question. Money can be demystified, and it need not be intimidating. Not being knowledgeable about money can make one fearful.

Consequently, Schroeder is writing a book she’s calling *You Can Talk About Money*.

“People think they’re supposed to know about money,” she said. “Why? Has anyone ever taught it to you? Maybe you’re a doctor, or a marketer, or a baker. Finance is a particular skill. ... Nobody



The crux of it is about (my belief) that financial empowerment equals freedom. How do we even begin to address financial empowerment if we’re uncomfortable?”

—SHEILA SCHROEDER

Senior Vice President,
Wealthspire Advisors

springs from the womb knowing how to cook. ... I can bake a cake. I think Ecklof (Bakery in Jamestown, New York) makes a better cake. I have no shame getting it. Don’t beat yourself up.”

Schroeder said that in the San Francisco Bay Area she helps people create financial book clubs. There is no expectation to read a book every month; reading an article or even exploring a concept, is fine.

“Find a friend or a group of friends and you can learn together,” she said. “It could be two people, or five. Sometimes you need more intimacy. Discuss articles and ideas. ... It doesn’t have to be a full-time job. Just start to educate

yourself and build on it.”

She said that she needs a “money buddy,” and thinks everyone does.

Thursday morning’s discussion will include a breakout session into small groups, and tools for people to try with family and friends.

“This is about helping people feel empowered,” Schroeder said. “No one knows everything. It’s really about the power of the collective if you get a bunch of friends together. No one runs a marathon without training.”

One of the more empowering takeaways will be that money talk isn’t impolite, especially when Schroeder’s conversational tools are used.

Sanford, discussing racial politics in health care, to give AAHH presentation

Johns Hopkins Hospital and Johns Hopkins University in Baltimore are renowned the world over for their prestige, but their histories include hard truths only recently being faced. The fall of 2020 saw the launch of the Hard Histories at Hopkins Project, under the leadership of previous Chautauqua Lecture Series and African American Heritage House presenter Martha S. Jones, examining the role that racism and discrimination have played at Johns Hopkins – from the findings that the institution’s namesake was a slaveholder, and the case of Henrietta Lacks, brought into the light by author Rebecca Skloot.

Skloot was a Black woman whose cells were biopsied without her knowledge or permission in 1951 while she underwent cancer treatment at Johns Hopkins Hospital, and her unique cells changed the course of medical history. Skloot’s book, *The Immortal Life of Henrietta Lacks*, brought a new focus on medical justice and ethics.

Several states, and more than a 12-hour drive, away from Hopkins and Baltimore, was Homer G. Phillips Hospital of St. Louis, Missouri – America’s largest segregated hospital, and the only public hospital for Black people in the city during its existence from 1937 to 1979.



SANFORD

The histories of Hopkins and Homer G. Phillips intertwine with Ezelle Sanford III. A visiting assistant professor at Johns Hopkins University, Sanford is currently working on a book, *Segregated Medicine: How Racial Politics Shaped American Healthcare*, which utilizes the case of

St. Louis’s Homer G. Phillips Hospital to trace how the logic and legacy of racial segregation established structures of healthcare inequality that persist to this day.

Sanford is also an assistant professor of history at Carnegie Mellon University in Pittsburgh, and his scholarship sits at the intersection of African American, medical and urban histories. He is particularly interested in histories of race, science and medicine from the 19th century to the present. At 3:30 p.m. today in the Hall of Philosophy, he will give the Week Eight installment of the AAHH’s Chautauqua Speaker Series, discussing his work.

Among Sanford’s academic publications are 2021’s “Remembering Nurse Eunice Rivers Laurie, the Black Face of the Tuskegee Syphilis


Study, and Why She is an Important Figure for Students to Know” and, during the COVID-19 pandemic, “The Myth of Black Immunity: Racialized Disease during the COVID-19 Pandemic.”

Sanford earned his PhD in history and history of science from Princeton University, and was a Postdoctoral Fellow in the Program on Race, Science, and Society in the Center for Africana

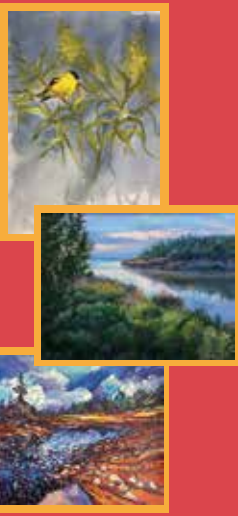
Studies at The University of Pennsylvania. His work, particularly on *Segregated Medicine*, has been supported by fellowships from the Ford Foundation, Washington University in St. Louis, and Princeton University.

Sanford’s book was borne of his doctoral dissertation, “A Source of Pride, A Vision of Progress: The Homer G. Phillips Hospital of St. Louis, MO (1937-1979).” For years, his

research has sought to find answers to critical questions about the history of medicine, including: What was graduate medical education like for African Americans in the age of segregation? How did African Americans influence, and respond to, the changing health landscape over the course of the 20th century? Why didn’t Black hospitals survive the racial integration of United States healthcare?



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NOT ALL HEROES WEAR CAPES



LECTURE

With Walker, Copeland shares how she found strength through dance, historic journey to ABT

MEGAN BROWN
STAFF WRITER

When someone looks at Misty Copeland, they see the first Black female Principal Dancer for the American Ballet Theatre, a mentor to young dancers, and the author of the New York Times bestselling memoir *Life in Motion*.

But what did it take for her to get there?

That is what Darren Walker, president of the Ford Foundation, wanted to find out in his conversation with Copeland at the 10:45 a.m. Tuesday installment of Week Eight’s Chautauqua Lecture Series in the Amphitheater.

For Copeland, her journey started in Kansas City, Missouri, before her, her three siblings and her mother moved to Southern California. Frequently homeless, Copeland and her family stayed in motels or with friends who had extra space.

“Because of that, I didn’t feel that I had a voice,” Copeland said. “I didn’t feel that anyone needed or wanted to hear from me, or the things I was thinking about or cared about.”

One thing showed her that her voice mattered and helped her communicate what was going on inside of her, and that was dance.

“It wasn’t until I discovered dance and ballet that I felt that I was good at something, that I actually had a way of expressing what was inside of me,” she said.

While dance felt right to Copeland, it was not always an easy journey. Her mother inspired her to continue to stay strong through hardship.

“To see her raising six children on her own, it instilled in me this is what a strong Black woman is,” she said. “I think that’s what I have always striven to be.”

After hearing about the hope and inspiration of Copeland’s life, Walker had to ask about the grief.

“No child who is technically homeless, moving from motels to sleeping on the sofas and floors of friends’ homes, can come out of that experience without having to deal with real pain,” he said.

Copeland acknowledged he was right. As she grew up, she noticed how the trauma of not having a stable home affected her; those feelings and that hurt would pop up without warning. She deals with pain through dance, and does not think that her background should limit her.

“You should not be boxed into this place where – just because of the circumstances you grew up in – that should dictate what your future looks like,” she said. “That has been my journey, believing in that. And knowing that, with the right support, that you can overcome anything.”

Walker expressed his surprise that she overcame so much pain through a career in one of the “most elitist, whitest” art forms. No stranger to the dance world, Walker has served on boards for prestigious dance companies, such

as the New York City Ballet.

“There is no art form that is seemingly more unwelcoming of Black women than classical dance,” he said.

Whether it is critiquing the shape of their body, or encouraging them to switch into other forms of dance, classical dance is a difficult space for women of color. But when Copeland first experienced dance as a 13-year-old at the Boys & Girls Club of San Pedro, California, she didn’t immediately feel that. She did not know ballet’s discriminatory history at the time; she just knew she loved to dance.

“The technique, the pure language of this craft is not racist. It’s not. It doesn’t exclude,” she said. “It’s the most beautiful, pure way of communicating that I had ever connected with.”

Part of what made her initial encounter with dance so magical was her teacher.

“I had a teacher who supported and encouraged me and made me feel beautiful, and celebrated my Blackness,” she said. “It was never something that we were hiding. It was never a conversation that was avoided, and I felt like all of that gave me a really pure and natural introduction into classical dance.”

Walker used this moment to encourage the audience members to create scholarships for dancers. Donating money allows for dancers to learn and grace performance stages that they couldn’t have without financial support, he said.

The next step in Copeland’s career was her move to New York City, where she joined the American Ballet Theatre. It felt like a completely different world to her.

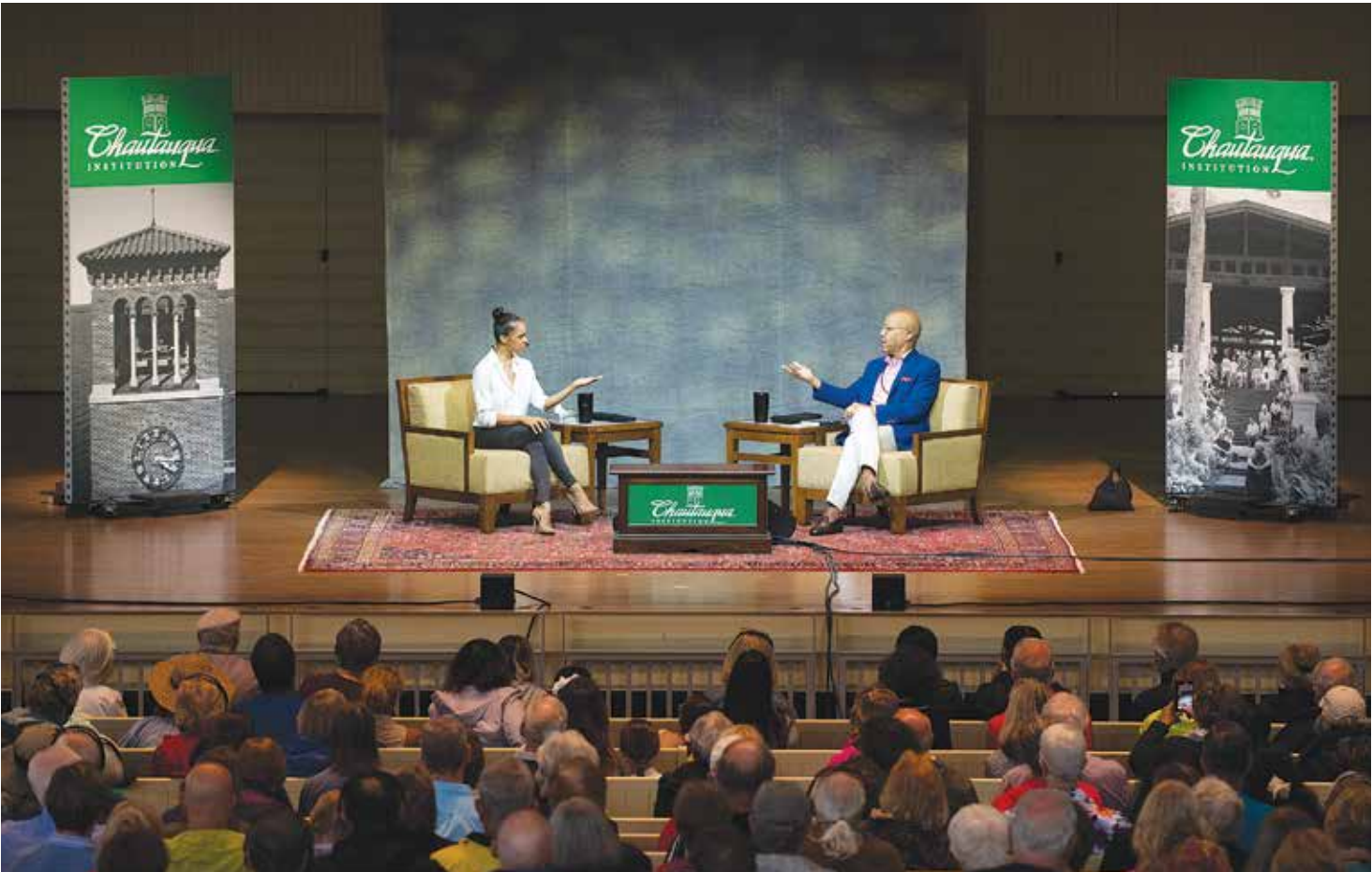
“I think, ‘I’m moving to New York City. There’s so many cultures and people from different backgrounds.’ And I was really excited to come into this atmosphere,” she said. “Then I was spending eight hours a day in a building where I only saw white people and I only interacted with white people. I was the only Black woman in the American Ballet Theatre for the first decade of my career.”

Her dance teacher in San Pedro encouraged her to join ABT because it is technically culturally diverse as it accepts dancers from anywhere, whereas other ballet companies only accept dancers from their own schools. Even with this practice, ABT’s company was still very white.

The language toward Copeland shifted when she came to ABT. In San Pedro, her teachers told her she was a prodigy and she was built perfectly for dance. But in New York?

“You are too short. Your breasts are too big. You shouldn’t be cast in the ballet blanc, which translates to white ballets – I would ruin the line,” she said. “I would take away from this sea of white dancers on the stage dressed in white tulle and pink tights and pointe shoes.”

This did not sit well with



DYLAN TOWNSEND / STAFF PHOTOGRAPHER
Misty Copeland, the first Black female Principal Dancer at American Ballet Theatre, and Ford Foundation President Darren Walker sit in conversation Tuesday morning in the Amphitheater.

“

It wasn’t until I discovered dance and ballet that I felt that I was good at something, that I actually had a way of expressing what was inside of me.”

—MISTY COPELAND
Principal Dancer,
American Ballet Theatre

Copeland. She discussed it with her Black dance peers in New York. It came down to a lot of tough and uncomfortable conversations that Copeland had to have with the artistic staff.

Walker noted how a lot of Black dancers left the industry because these conversations are so difficult to have.

“Most just ultimately could not withstand the racism, the sexism,” he said. “So what gave you the courage? Where did you muster the confidence when you are being told things that actually undermine your confidence?”

Copeland points to her support system.

“(They were) powerful Black women who wanted to be an example and help raise me up. But it’s also been generations and generations of other Black dancers chipping away,” she said. “I think that the timing of me coming into ABT was a big part of it. This is not just my courage.”

While many Black dancers have come before Copeland, she is the first Black Principal Dancer at ABT, a historic position. Because of this, Walker thinks she is part of the larger history of the company, and of ballet itself.

Copeland accepts this, but said she is hardly the only Black ballerina.

“My responsibility is uncovering, telling these stories that have been erased, that haven’t been documented. Yes, I’m the first African American Principal Ballerina with American Ballet Theatre,” she said. “But there have been Black ballerinas contributing to classical dance for so many generations.”

Without mentors like Raven Wilkinson, who was the first African American ballerina to dance for a major ballet company, the Ballet Russe de Monte Carlo, Copeland isn’t sure if she

would have had the courage to keep showing up in predominantly white, or sometimes all-white, spaces and keep dancing.

“I stand on the shoulders of so many people who have put in the work for generations and generations and deserve to be acknowledged and shown that they’ve contributed to this history,” she said.

She is not alone as a Black dancer, but sometimes she feels the added pressure of being one. When she thinks only about performing the movements of classical dance, she does not feel frightened. The fear comes when she considers being a Black ballet dancer.

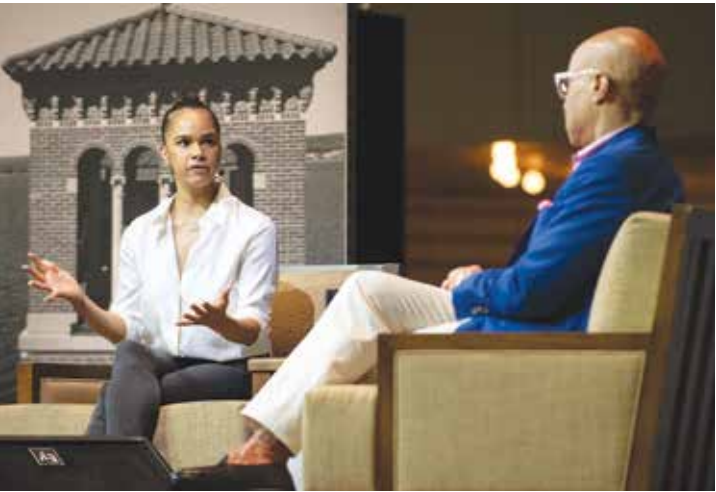
“I would say the first time that I truly experienced fear, it was all wrapped up in years of baggage and trauma of the Black ballet experience that I carried on my shoulders when I was given the opportunity to perform *Swan Lake* for the first time,” she said. “The fear of, if I fail, will there be another opportunity for a Black woman to take on this role?”

She could not help but think of the Black people who would come after her, and if her performance would directly impact their opportunities.

This fear was backed up by the media response of her *Swan Lake* lead. For most dancers, they debut in a matinee performance, and it is not an earth-shattering experience, but for Copeland, the *New York Times* was pre-viewing it. Newspapers and magazines were questioning if this opportunity would get Copeland promoted to Principal Dancer or not. All eyes were on her.

But when she got onstage, everything brewing inside her calmed.

“As soon as I stepped



DYLAN TOWNSEND / STAFF PHOTOGRAPHER
Copeland and Walker’s conversation was part of the 10-lecture platform dedicated to the theme of “New Profiles in Courage.”

onto the stage, it’s like you remember the majority of the people who are in the audience are there to support you. They are there to enjoy the performance. So I had to remember that,” she said. “Once I went on stage, it was like I was enveloped in the embrace of people who wanted to be there.”

ABT now has one of the youngest and most diverse audiences out of all major American ballet companies. Walker and others contribute this to Copeland’s 2015 promotion to Principal Dancer, and he wanted to hear about what the day was like when she was promoted. As an outsider, Walker remembered seeing a Dow Jones ticker message proclaiming the news.

When Copeland was promoted, she was exhausted from a whole season of dancing at the Metropolitan Opera House. They were in a meeting the day she found out.

“My director just turned to me, and he didn’t even say, ‘You’ve been promoted to Principal Dancer.’ He said, ‘Misty, take a bow.’ Everyone knew what that meant,” she said.

Since the Metropolitan Opera House had a show that night, Copeland had to keep moving and did not have time to immediately process her promotion. She still knew she had to dance to the best of her ability, no matter what her new title was.

“My responsibility is to go on stage and put on the best show that I can, so to stay present and to stay grounded. I think that’s the beauty of ballet,” she said. “There’s no shortcuts. There’s no way

to phone it in. When you go on stage night after night, it is so technically and emotionally demanding that it humbles you night after night after night.”

While Copeland thinks about the rehearsals and the shows she has to do, she also thinks about the future of ballet, which inspired her to create the Misty Copeland Foundation. The goal of the foundation is to create diversity in the ballet by giving more opportunities for children to learn how to dance.

“Through my own experience of being given an opportunity, being given a scholarship, being discovered at a community center, I wouldn’t be the woman that I am,” she said. “It’s not about the beautiful, amazing career that I’ve had, but the tools that I have learned through dance, through being a part of a community center that gives you access to mentorship and tutors.”

In Copeland’s experience, people want to do that work of teaching students who may not otherwise have the resources to be trained. These conversations of how more people can become involved in dance, and the lack of diversity in classical dance are happening, she said. And especially after the murder of George Floyd, she said, they’re happening in major dance companies like ABT.

“I feel hopeful for the future of classical dance,” Copeland said. “And I will forever be a part of it in a major way.”



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SEAN SMITH / STAFF PHOTOGRAPHER

U.S. Rep. Jamie Raskin (D-Md) speaks to an at-capacity Norton Hall Monday afternoon, opening the Interfaith Lecture Series’ portion of the Week Eight theme, “New Profiles in Courage.”

HANDLING LOSS WITH COURAGE

Congressman Raskin shares work of keeping son’s memory alive

ALYSSA BUMP
STAFF WRITER

Bearing the loss of a loved one can feel like a nearly impossible task. Losing his son, Tommy Raskin, to suicide on the last day of 2020, U.S. Rep. Jamie Raskin (D-Md) learned to move forward by treating others with the love and dignity his son would have. Instilling Tommy’s moral values into his everyday life allows Raskin to reconnect with Tommy, keeping his memory and legacy alive.

It has carried him through the Jan. 6 insurrection at the Capitol and the second impeachment trial of President Donald Trump, for which Raskin was manager, and now as a member of the Jan. 6 Select Committee.

Opening Week Eight’s Interfaith Lecture Series of “New Profiles in Courage,” Raskin delivered his lecture, “It’s Hard to Be Human: The Political, Philosophical and Mental Health Struggles of Tommy Raskin,” at 2 p.m. Monday in the packed 1,200-seat venue of Norton Hall.

The lecture’s location was switched from the traditional space of the Hall of Philosophy for security purposes. This decision was made several weeks prior to the attack on Salman Rushdie last Friday in the Amphitheater.

Calling Chautauqua “one of the freest and most beautiful places” in the country, Raskin said the grounds are “a space of reasoned, passionate and nonviolent dialogue” in a world that feeds off of violent fanaticism.

Emphasizing the spirit of Chautauqua and its focus on freedom and progress, Raskin reflected on Rushdie’s definition of freedom. In 2006, Rushdie said that the ability to argue and debate the meaning of all stories allows for the growth of societies. By stories, Rushdie was speaking on the narratives of families, communities, and religions, among others.

“The bloody assault on Salman Rushdie on Friday is not just an assault on one writer of exquisite imagination and moral power. It is not just an effort to silence one man and break one pen,” Raskin said. “It is an assault on everyone’s freedom to think, to write, to create, to argue and to grow. It is an attack on not just this community, but on the worldwide project of

democratic community.”

Raskin dedicated his opening remarks to both Rushdie and his son, Tommy, who he called “another unyielding champion of human freedom and dignity.” Although the two never met, Raskin said Tommy admired Rushdie and his work.

“We wish Salman Rushdie a speedy and complete and total recovery, because we love him and we need him,” Raskin said. “... We send Salman the strength and love of a resilient democratic America that knows how to think and read and write and feel without committing violence against other human beings.”

Even though the present moment is one of struggle, violence and trauma, there are people who defy these problems through their very existence. Raskin said his son was one of these people.

“My son Tommy, a young man of extraordinary gifts, a born moral philosopher, a comedian, a playwright, a prankster, a champion of human rights, an anti-war activist, a vegan, a visionary, a second year student at Harvard Law School when we lost him, a jazz musician,” Raskin said, “was born into this world of violence, trauma, plague and unreason.”

Tommy grappled with a lifelong battle against depression, which Raskin said ultimately broke him.

“On Dec. 31, 2020, the last day of that fateful, wretched year, Tommy took his life,” Raskin said. “He left us a note that said, ‘Please forgive me. My illness won today. Look after each other, the animals and the global poor for me. All my love, Tommy.’”

Tommy died at 25, but Raskin said his short life was infinitely valuable. In his time, Tommy wrestled with several dilemmas – moral, ethical, philosophical, political and social – in hopes of finding a path to a more just world.

“I won’t be able to give you today any kind of complete account of Tommy’s philosophy, his worldview, but the key thing to understand is that none of the problems he faced were abstract to him, or academic,” Raskin said. “They were concrete. They were urgent. They were practical challenges for living a decent life, and he tried to live every moment of every day with deliberate ethical consciousness and integrity.”



SEAN SMITH / STAFF PHOTOGRAPHER

Raskin’s lecture, titled “It’s Hard to Be Human: The Political, Philosophical and Mental Health Struggles of Tommy Raskin,” explored the philosophical and moral courage of Raskin’s son, who he called “a young man of extraordinary gifts.”



SEAN SMITH / STAFF PHOTOGRAPHER

A crowd of Chautauquans leave Raskin’s lecture in Norton Hall. The location was decided on several weeks ago for security purposes.

When Tommy shared his moral propositions, Raskin said they were nearly the truest propositions one would encounter, as they were filled with conviction and courage to bring them to fruition in the world.

Focusing on one of the lingering ethical problems that lived inside Tommy’s mind before he passed, Raskin said the last thing he wrote about was the trolley problem. This philosophical thought experiment is focused on a fictional scenario in which an onlooker must choose to save a group of people about to be

hit by a trolley by diverting its path and subsequently killing only one person; or not act at all and letting fate proceed without human influence. The trolley problem is widely considered an academic favorite, as it is a seemingly unsolvable puzzle that handles several ethical issues.

“Tommy said that the moral significance of the hypothetical derives from the nervous energy and moral ambivalence that we feel in trying to decide between passively allowing 99 people to die, and actively choosing to kill one per-

son,” Raskin said. “Whereas most philosophers writing about the problem go from there to argue on one side of the equation or the other, Tommy argued that the importance of the problem is in understanding the fundamental equivalency of these two actions.”

Every day, humans passively allow 99 people or more to die of hunger, disease and a lack of basic human necessities, most of them children, Raskin said. Because humans do not feel directly responsible for these deaths, they allow themselves to deny

their responsibility and act as onlookers.

“But the trolley problem forces us to confront, Tommy said, the deep moral intuition that passively allowing 99 people to die is a lot like deliberately choosing to kill one person,” Raskin said. “... (When) we’re just living our lives, we must remember that working to save children from death by war in Yemen, or starvation in Haiti, or from malaria in Nigeria, or from gun violence in Texas or in Buffalo, is an urgent moral imperative.”

It was Tommy’s belief that humans must do whatever they can to save others from unnecessary violence and injury. Acknowledging that this is a nearly impossible task, Raskin went back to something Tommy always said: It is hard to be human.

“He lived with a tremendous sense of responsibility, an all-consuming obligation to make the world a better place and to assist anyone he could in any circumstance where he could help,” Raskin said.

Tommy would work part-time jobs that did not pay a lot of money, but he would always donate a portion of his earnings to organizations he believed in.

“He had very few material desires himself, but intensely passionate, spiritual yearnings for the world,” Raskin said.

RASKIN LECTURE

RASKIN

FROM PAGE B1

A vegan, Tommy thought that humanity would one day view the consumption of animals as barbaric. He also argued that children are natural vegetarians.

While some vegan philosophers and advocates argue that vegans should not eat Impossible burgers or other plant-based foods that simulate animal meat, Tommy found this argument to be ridiculous, as it portrayed “puritanical snobbery.”

“(Tommy) regarded Beyond burgers and Impossible burgers as a major scientific, culinary, political and moral breakthrough for humanity,” Raskin said. “For Tommy, the ethical question was settled by whether the fake meat protein substitutes reduced animal

meat consumption, making vegetarianism a more attractive and robust option.”

It was Tommy’s goal to maximize the happiness and wellbeing of others. And in this debate on plant-based foods that imitated meat, he professed that he does not want to be a part of a vegan club, but rather a vegan world.

“I could spend all day telling you about the moral and political problems and solutions of Tommy Raskin,” Raskin said. “Even to enter into a few of them just for 10 minutes is to glimpse the enormity and the magnitude of our loss.”

While Tommy lived with depression and anxiety, he was committed to the dignity and autonomy of all people. He kept his illness mostly secret from nearly everyone, but in some of his papers, Tommy expressed the im-



The bloody assault on Salman Rushdie on Friday is not just an assault on one writer of exquisite imagination and moral power. It is not just an effort to silence one man and break one pen. It is an assault on everyone’s freedom to think, to write, to create, to argue and to grow. It is an attack on not just this community, but on the worldwide project of democratic community.”

—JAMIE RASKIN

U.S. Representative (D-Md),
United States Congress

portance of recognizing the reality of mental illness.

“(Tommy) struggled with (mental illness). He took his medicine, he saw his doctors, but in the end, it was too much for him. And we

lost him,” Raskin said. “And that’s just a catastrophe for us that we have to live with.”

There will be a time, Raskin told Chautauqua, when people who have lost a loved one, even those at

a young age, will be able to speak their names “without dissolving completely.” He said this time will restore the coherence of one’s life, mind and heart.

“You will be able to begin to see their life in its entirety, not just the final days, or the ways of their going,” Raskin said. “... (And that will leave us) with beautiful, imperishable memories, specific lessons and injunctions ... to look after each other, the animals and the global poor with all our love.”

While Mother Jones once said to “pray for the dead and fight like hell for the living,” Raskin believes this statement would carry more impact if it was changed slightly to “pray for the dead by fighting like hell for the living.” It is Raskin’s belief that one can show their love and devo-

tion to the people they have lost by serving causes they believed in.

Raskin ended with a quote from Thomas Paine’s *The American Crisis*, revising the gender-based language to fit modern sensibilities, which he acknowledged Paine would appreciate.

“These are the times that try men and women’s souls. The summer soldier and the sunshine patriot will shrink at this moment from the service of their cause in their country,” Raskin said. “But everyone that stands with us now will win the love and the favor and the affection of every man and every woman for all time. Tyranny, like hell, is not easily conquered, but we have this saving consolation: The more difficult the struggle, the more glorious in the end will be our victory.”



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Timeshare Intervals for Sale

20 ELM LANE, CHAUTAUQUA



#C4 Interval 1 - PENDING
3BR | 2.1BA | \$12,000
Listing Agent: Debbie Rowe

#C4 Interval 2 - PENDING
3BR | 2.1BA | \$9,500
Listing Agent: Debbie Rowe

#B3 Interval 8
3BR | 2.1BA | \$9,000
Listing Agent: Debbie Rowe

#B5 Interval 1 - PENDING
3BR | 2.1BA | \$8,500
Listing Agent: Debbie Rowe

#B5 Interval 9
3BR | 2.1BA | \$8,500
Listing Agent: Becky Colburn

#A3 Interval 11
3BR | 2.1BA | \$3,900
Listing Agent: Debbie Rowe

#A4 Interval 13/14
3BR | 2.1BA | \$1,000
Listing Agent: Tena Dills

#B4 Interval 20
3BR | 2.1BA | \$250
Listing Agent: Debbie Rowe

PENDING SALES



14 South Lake Dr. Unit #2A
4BR | 3BA | \$975,000
Listing Agent: Karen Goodell



9 Whitfield #2
2BR | 2BA | \$550,000
Listing Agent: Becky Colburn



10 Judson Ave.
5BR | 1BA | \$550,000
Listing Agent: Ruth Nelson



17 Evergreen Ave.
3BR | 2BA | \$550,000
Listing Agent: Jan Friend-Davis



84 Shoessel Ave.
5BR | 3.1BA | \$550,000
Listing Agent: Ruth Nelson



27 Scott Ave.
6BR | 4BA | \$489,000
Listing Agent: Heather Chase



25 Wough Ave. #4
1BR | 1BA | \$172,900
Listing Agent: Ruth Nelson

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2nd	Susie Hatch - Ted Raab	56.67%	2nd	Gary Smith - Mark Conheady	59.44%
3rd	Peggy Blackburn - Jim Cunningham	55.56%	3rd	Elizabeth Wellman - Kathy Roantree	48.33%

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Lenna Lectureship supports Goldberg converstation

The Reginald and Elizabeth Lenna Lectureship in Business and Economics provides support for the lecture by Jonah Goldberg at 10:45 a.m. today in the Amphitheater.

Reginald and Elizabeth Lenna of Lakewood, New York, established this endowment fund in 1983 through their gift to the Chautauqua Foundation. The lecture fund is intended to attract prominent and authoritative individuals with established reputations in business, finance or economics to the Chautauqua platform.

Prior to his retirement, Reginald Lenna served as president, CEO and treasurer of Blackstone Corporation of Jamestown, New York. He also was a director of Blackstone AB in Sweden, president of Blackstone Industrial Products of Stratford, Ontario and of Blackstone Ultrasonics of Sheffield, Pennsylvania. He served as a director of The Business Council of New York State, Unigard Insurance of Seattle, and Key-Bank of western New York in Jamestown.

In 1976, he was knighted by the king of Sweden, Royal Order of the North Star, and received an honorary doctorate in 1981 from St. Bonaventure University. He received a 1975 Brotherhood Award from the National Conference of Christians and Jews. He was active in several local organizations, including the United Way of Southern Chautauqua County, the United Jewish Appeal and the Jamestown YMCA. He was a former trustee of St. Bonaventure University and a director of the Lenna Foundation.

Elizabeth “Betty” Lenna was a member of the Chautauqua Institution Board of Trustees. As a trustee, she was chairperson of the nominating and finance committees and a member of the planning and executive committees and the extended programming task force. After her service on the board ended, Betty Lenna continued to serve Chautauqua as a community member of the Development Council. She was a director of the Lenna Foundation and of the Chautauqua Region Community Foundation and trustee of the T. James and Hazel C. Clarke Trust. She was a di-

rector of Blackstone Corporation and a member of the advisory board for Marine Midland Bank.

Betty Lenna was a president of Creche of Jamestown and a member of the WCA Hospital board of directors in Jamestown. She was on the board and a major benefactor of the Robert H. Jackson Center in Jamestown. Elizabeth S. Lenna Hall, Chautauqua's renowned recital and rehearsal hall, was a gift from the Lennas, who provided sole funding for the facility and its ongoing maintenance needs. Lenna Hall was completed in 1993 and dedicated in July of that year. The Lennas also provided a generous donation in 1988 to create the Main Gate Welcome Center.

CROSSWORD

By **THOMAS JOSEPH**

ACROSS

1 Diminishes

5 Emotional shock

11 Olympian leader

12 Assailed

13 Tenant's fee

14 Monticello, e.g.

15 Compass trace

16 Watch part

17 17-syllable poem

19 Deep hole

22 VCR button

24 Radiate

26 Finish last

27 Some bills

28 The Grinch's creator

30 Yoda's creator

31 Swiss peak

32 “— the Raven ...”

34 Put on the wall

35 Longoria of TV

38 Frightened

41 Manual reader

42 South Dakota capital

43 Cooking fat

44 Fitting

45 Nimble

DOWN

1 Pound of poems

2 Saloon staple

3 Gathers in a cluster

4 Fast plane

5 Fine-tune

6 Save

7 Poker payment

8 Hagen of the theater

9 Small rug

10 Finished off

16 In shape

18 Good pair

19 Enlivens, as text

20 Inking

21 Thomas Hardy heroine

22 “Frozen” queen

23 Singer Billy

25 Mark as deleted

29 Knight's attendant

30 Lumber unit

33 Beneath

34 Plucked instrument

36 Turn suddenly

37 Showily pretentious

38 Phone download

39 Fragrant tree

40 Old auto

41 Battleship letters



8-17

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.

8-17 CRYPTOQUOTE

Q Z K Z I I N X O U

FRKCMHFXGZU XOU XEAXHU

XOU IBRV LC XONVXNI.

— **JMZOORO URNMZ KZMGRO**

Yesterday's Cryptoquote: IF YOU CAN DANCE AND BE FREE AND NOT BE EMBARRASSED, YOU CAN RULE THE WORLD. — **AMY POEHLER**

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

Difficulty Level ★★★ 8/17

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

Difficulty Level ★★ 8/16

DANCE

A Dancing Denouement

Last Student Gala of '22 season boasts performances from both Festival, Pre-Professional Division dancers



JOELEEN HUBBARD / STAFF PHOTOGRAPHER

At left, Chautauqua School of Dance Pre-Professional Division students Adam Hengen and Karsen Gresham perform a lift during the Student Gala II Sunday afternoon in the Amphitheater. At right, Pre-Professional Division students perform “DanzOn,” choreographed by Sasha Janes, the school’s interim director.



JOELEEN HUBBARD / STAFF PHOTOGRAPHER

At left, Pre-Professional Division students, from left to right, Christina Henares, Sarah Pfeffer and Ruth Connolly dance during “Dvorak Terzetto.” At right, dancers perform the Sarkis Kaltakchian-choreographed “Masquerade.”



JOELEEN HUBBARD / STAFF PHOTOGRAPHER

Rachel Nash, left, and Jacob Soltero, right, perform excerpts from Balanchine’s “Who Cares?” Sunday in the Amp.

JOELEEN HUBBARD / STAFF PHOTOGRAPHER

Chautauqua School of Dance Festival Division students perform “Shostakovich,” with choreography by Maris Battaglia.



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PROGRAM

<div><div>W</div><div>WEDNESDAY AUGUST 17</div></div>			<div><div>Th</div><div>THURSDAY AUGUST 18</div></div>		
6:00	Sunrise Kayak & Paddleboard. Sign up with payment one to two days before event at 716-357-6281 or sportsclub@chq.org. Sports Club	8:00	Daily Word Meditation. (Programmed by Unity of Chautauqua.) Hall of Missions		12:30
7:00	(7–11) Farmers Market	8:45	Catholic Mass. Episcopal Chapel of the Good Shepherd		
7:00	(7–9) “Dawn Patrol” Round Robin Doubles. (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center	8:55	(8:55–9) Chautauqua Prays For Peace Through Compassion. Hall of Missions Grove		
7:45	Mystic Heart Interspiritual Meditation: Spiritual Practices of World Religions. Leader: Larry Terkel (Judaism/Kabbalah Meditation). Presbyterian House Chapel	9:15	Science Group Presentation. (Programmed by the Chautauqua Science Group.) “COVID – Next Stages and Steps.” Douglas Hamilton. Hurlbut Church Sanctuary and Zoom (chautauquascience.com)		
7:45	Episcopal Holy Eucharist. Episcopal Chapel of the Good Shepherd	9:15	ECUMENICAL WORSHIP. “A Soul-full People: ‘U.’” The V. Rev. Kelly Brown Douglas, dean, Episcopal Divinity School, Union Theological Seminary. Amphitheater and CHQ Assembly		
		9:15	Jewish Discussions. (Programmed by Zigdon Chabad Jewish House.) “Everyday Ethics.” 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 the day before to secure your spot. Chautauqua Tennis Center		
		10:45	CHAUTAUQUA LECTURE SERIES. Jonah Goldberg, co-founder, editor-in-chief, <i>National Review.</i> Nancy Gibbs, former managing editor, <i>TIME.</i> 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	Twelve Step Meeting. Marion Lawrance Room, Hurlbut Church		
		12:15	Chautauqua Dialogues. (Sponsored by the Department of Religion.) Quaker House		
		12:15	Women in Ministry. UCC Randell Chapel		
		12:15	Brown Bag Book Review. (Alumni Association of the CLSC.) <i>Half the Sky: Turning Oppen into Opportunity</i> by Christiane D. Kristof and Sheryl WuDunn. Presented by Arden Ryan. Literary Arts Center at Alumni Hall Porch		
		12:15	Massey Organ Recital. Nicholas Stigall, Chautauqua organ scholar. Amphitheater		
		12:30	Play CHQ. Canvas painting. Timothy’s Playground		
		12:45	Guided Group Kayak Tour. Learn about the Institution grounds at a guided historic tour along the Chautauqua shore. Fee. Sports Club		
		1:00	Language Hour. CWC House		
		1:00	(1–4) CWC Artists at the Market. Farmers Market		
		1:00	Docent Tours. Meet at Strohl Art Center		
		1:00	Stroke of the Day. Learn a new tennis stroke. Chautauqua Tennis Center		
		1:00	Docent Tours. Pioneer Hall		
		1:15	Docent Tours. Literary Arts Center at Alumni Hall		
		1:15	English Lawn Bowling. Free Instruction followed by game. Fee. (Pay at Sports Club.) Bowling Green		
		2:00	INTERFAITH LECTURE SERIES. “New Profiles in Courage” The V. Rev. Kelly Brown Douglas, dean, Episcopal Divinity School, Union Theological Seminary. Darren Walker, president, Ford Foundation. 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		
		2:15	THEATER. Who’s Afraid of Virginia Woolf? (Reserved seating; purchase tickets at Main Gate Welcome Center or Visitors Center ticket offices and one hour before curtain at Bratton kiosk.) Bratton Theater		
		2:30	(2:30–4:30) Afternoon Doubles. (Programmed by the Chautauqua		
			Tennis Center.) Email tennis@chq.org the day before to secure your spot. Chautauqua Tennis Center		
		3:00	Knitting. Methodist House		
		3:30	(3:30–4:30) Finance Discussion. “Investing in a Slow Economy.” Alan R. Greenberg. Smith Memorial Library upstairs classroom.		
		3:30	Chautauqua Speaker Series. (Programmed by the African American Heritage House.) Ezelle Sanford III, assistant professor of history, Carnegie Mellon University. Hall of Philosophy		
		3:30	Jewish Film Series. (Sponsored by the Everett Jewish Life Center) “Persian Lessons.” Everett Jewish Life Center		
		3:30	Chautauqua Dialogues. (Sponsored by the Department of Religion.) Catholic House		
		3:30	(3:30–5) Ask the Staff Tent Time. Shannon Rozner, senior vice president of community relations, Chautauqua Institution. Green tent on Bestor Plaza		
		4:15	Tree Walk & Talk. (Programmed by the Bird, Tree & Garden Club.) Jack Gulvin, forester. Meet at lake side (back) of Smith Wilkes Hall		
		4:15	Play CHQ. Wednesday STEM at the water. Children’s Beach		
		4:45	Mystic Heart Interspiritual Meditation. Leader: Kim Hehr (Gong Meditation). Hurlbut Church Sanctuary		
		5:00	Mindfulness & Mending. (Programmed by Quaker House.) Kriss Miller, Friend in residence (host). Quaker House, 28 Ames		
		5:20	Cinema Film Screening. “Gabby Giffords: Won’t Back Down.” Fee. Chautauqua Cinema		
		6:15	Live Music. Capo II at 3 Taps. Pier Building		
		6:30	Eventide. (Programmed by the Alumni Association of the CLSC.) “Chautauqua Travels: Iceland Adventure.” Presented by Thaddeus Popovich. Hall of Christ		
		6:30	Positive Path for Spiritual Living. (Programmed by Unity of Chautauqua.) Turner Community Center		
		6:30	Chautauqua Dialogues. (Sponsored by the Department of Religion.) Lutheran House		
		7:00	Christian Science Service. Christian Science Chapel		
		7:00	Community Conversation. “Sanctuary Road.” Moderated by Michael I. Rudell Director of Literary Arts Sony Ton-Aime. Hultquist Center 101		
		7:30	THEATER. Who’s Afraid of Virginia Woolf? (Reserved seating; purchase tickets at Main Gate Welcome Center or Visitors Center ticket offices and one hour before curtain at Bratton kiosk.) Bratton Theater		
		8:00	Cinema Film Screening. “Licorice Pizza.” Fee. Chautauqua Cinema		
		8:15	SPECIAL. Matthew Whitaker. Amphitheater		
			Tennis Center.) Email tennis@chq.org the day before to secure your spot. Chautauqua Tennis Center		



Building on the Foundation

In regard to this Great Book, I have but to say, it is the best gift God has given to man. All the good the Savior gave to the world was communicated through this book. But for it we could not know right from wrong. All things most desirable for man's welfare, here and hereafter, are to be found portrayed in it.

~ Abraham Lincoln
16th President of the United States
Upon Presentation of a Bible from African Americans in Baltimore on September 7, 1864



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12:30	Brown Bag: Quaker Perspectives on the Weekly Theme. (Programmed by Quaker House.) Max Carter, Friend of the week (chaplain). Quaker House, 28 Ames and Zoom (email friend@quakerschq.org)
12:30	Play CHQ. Bats with Cornell Cooperative Extension. Bestor Plaza
12:45	Catholic Seminar Speaker Series. “The Art of John August Swanson.” The Rev. Paul Milanowski. Methodist House Chapel
1:00	(1–4) CWC Artists at the Market. Farmers Market
1:00	Duplicate Bridge. Fee. Sports Club
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	INTERFAITH LECTURE SERIES. “What Causes – And What Might Cure – Campus Illiberalism?” Robert P. George, director, Princeton University’s James Madison Program in American Ideals and Institutions. 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
2:15	Cinema Film Screening. “Licorice Pizza.” Fee. Chautauqua Cinema
2:30	(2:30–4:30) Afternoon Doubles. (Programmed by the Chautauqua Tennis Center.) Email tennis@chq.org the day before to secure your spot. Chautauqua Tennis Center
3:30	CLSC AUTHOR PRESENTATION. Ryan Busse, author, <i>Gunfight.</i> Hall of Philosophy and CHQ Assembly
3:30	Chautauqua Dialogues. (Sponsored by the Department of Religion.) Focus on the previous day’s African American Heritage House lecture. 40 Scott
3:30	Chautauqua Dialogues. (Sponsored by the Department of Religion.) Baptist House
3:30	Chautauqua Dialogues. (Sponsored by the Department of Religion.) Presbyterian House
3:30	Chautauqua Dialogues. (Sponsored by the Department of Religion.) United Methodist House
3:30	Rules and Regulations Community Listening Session. Shannon Rozner, senior vice president of community relations, Chautauqua Institution. Jessica Trapasso Pavilion, Children’s School
4:00	THEATER. Who’s Afraid of Virginia Woolf? (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	Reading to Lola. Children 5 and up invited to read to Lola the library dog. Smith Memorial Library (if rain, inside the library)
4:15	Play CHQ. Guided nature play. Girls’ Club
4:30	Thursday Morning Brass Ensemble Final Concert. Donations accepted. Masks required. Fletcher Hall
6:00	Meet the Filmmaker. “Bonnie Blue – James Cotton’s Life in the Blues.” Q-and-A to follow with filmmaker James Cotton. Complimentary access with gate pass. Chautauqua Cinema
6:00	(6–9) Live Music. Sarah James Live at 3 Taps. Pier Building
6:30	Chautauqua Dialogues. (Sponsored by the Department of Religion.) Disciples of Christ House
8:15	THE CHAUTAUQUA SYMPHONY ORCHESTRA WITH THE BUFFALO PHILHARMONIC CHORUS. “Paths to Freedom: Sanctuary Road.” Rossen Milanov, conductor. Laquita Mitchell, soprano. Joshua Stewart, tenor. Malcolm Merriweather, baritone. Dashon Burton, bass-baritone. Melody Wilson, mezzo-soprano. Joshua Stewart, tenor. Amphitheater
9:00	Cinema Film Screening. “Gabby Giffords: Won’t Back Down.” Fee. Chautauqua Cinema



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