



## GEORGE Princeton’s George to examine illiberalism, advocate for civil liberties

KAITLYN FINCHLER  
STAFF WRITER

Stereotypically, people with opposing viewpoints don’t get along. But stereotypes aren’t always applicable in the context of controversial subjects such as politics. People with opposing viewpoints can be acquainted and even admire each other.

Robert P. George, Princeton University’s McCormick Professor of Jurisprudence and director of the James Madison Program and Cornel West, Dietrich Bonhoeffer Chair at Union Theological Seminary, could not have less common ground in their cultural, social and political beliefs. But they do have a close friendship.

The two are an example of reaching across the political divide, having taught courses together, written together and traveled the world together discussing the importance of civil and honest discourse.

See **GEORGE**, Page 4

# Centering a Hero



ABIGAIL DOLLINS / DAILY FILE PHOTO

The Chautauqua Symphony Orchestra, with Music Director Rossen Milanov and the Buffalo Philharmonic Chorus, perform June 30, 2018, in the Amphitheater. The two again combine forces, this time with numerous guest artists, for “Paths to Freedom: Sanctuary Road” at 8:15 p.m. tonight in the Amp.

## With Buffalo Philharmonic Chorus, CSO presents Moravec/Campbell work ‘Sanctuary Road,’ story of unsung abolitionist Still

SARA TOTH  
EDITOR

The oratorio *Sanctuary Road*, like any operatic works, has a composer – Paul Moravec – and a librettist – Mark Campbell. It’s a traditional authorship, to be sure, but Moravec likes to say that the two had a third collaborator: William Still.

Still was a businessman, abolitionist and a conductor on the Underground Railroad, who helped nearly 800 enslaved Black people to freedom before the Civil War. He was also a meticulous note-keeper, and in 1872 published *The Underground Railroad Records*, whose contents

are taking on new life with Moravec and Campbell’s work, which will be performed in the Chautauqua Symphony Orchestra concert “Paths to Freedom: Sanctuary Road” at 8:15 p.m. tonight in the Amphitheater, conducted by CSO Music Director Rossen Milanov, joined by the Buffalo Philharmonic Chorus.

“What makes *Sanctuary Road* so relevant is that its story is directly inspired by the writings of William Still,” said Laura Savia, Chautauqua’s vice president of performing and visual arts. “He was just a pillar of the Underground Railroad, and kept the most meticulous records of everyone

who came through the eastern line who had any connection to him. It’s because of his writings we know as much about parts of the Underground Railroad as we do – but he’s not a household name.”

This evening’s concert features Moravec and Campbell’s oratorio work, though *Sanctuary Road* is also now an opera that premiered last March with the North Carolina Opera. The oratorio, commissioned by the Oratorio Society of New York and premiered in 2018 at Carnegie Hall, is an example of how Campbell and Moravec are exploring and reinventing the oratorio for the modern era, Savia said.

See **CSO**, Page 4

## Levi Strauss’ Bergh, Walker to discuss need for courage in corporate America

SKYLER BLACK  
STAFF WRITER

The traditional marks of a good business are often measured by profits, stakeholder equity and utility. As corporate America shifts in response to the COVID-19 pandemic, however, one value is being left behind: care for the consumers.

Chip Bergh, president and CEO of Levi Strauss & Co., is among one of the leading business figureheads in America who tries to look beyond profit to better help people across the globe. Ford Foundation President Darren Walker will join Bergh in conversation at 10:45 a.m. today in the Amphitheater to discuss what it means to be courageous in big business, and how Bergh has stood for his values in his career.

In 2019, Bergh was named one of the World’s Greatest Leaders by *Fortune* magazine. Prior to



BERGH

taking up the role as president of Levi Strauss & Co., Bergh served on the board of directors for the apparel company VF Corporation and the Singapore Economic Development Board. He also worked at Procter & Gamble for 28 years, overseeing the launch of Swifter, Gillette and more multimillion dollar products under P&G’s



WALKER

name. Additionally, Bergh was named nonexecutive chairman of the board of HP Inc. in 2017.

Walker has participated in conversations with several speakers throughout the Week Eight theme “New Profiles in Courage.” With Bergh, he anticipates a fresh perspective on courage in corporate America.

See **BERGH**, Page 4

## Busse to analyze ‘roots of radicalization,’ firearms industry in CLSC’s ‘Gunfight’

CHRIS CLEMENTS  
STAFF WRITER

In his Chautauqua Literary and Scientific Circle lecture, Ryan Busse wants to get to the roots of radicalization in the United States.

“I was inside the firearms industry for 20 years,” said Busse, an author and former firearms industry executive. “(My lecture) is really about discussing those roots, and what can be done to halt or reverse them.”

At 3:30 p.m. today in Norton Hall – a new location announced Wednesday night – Busse will give a CLSC lecture on his book, *Gunfight: My Battle Against the Industry that Radicalized America*, which chronicles Busse’s time in the firearms industry.

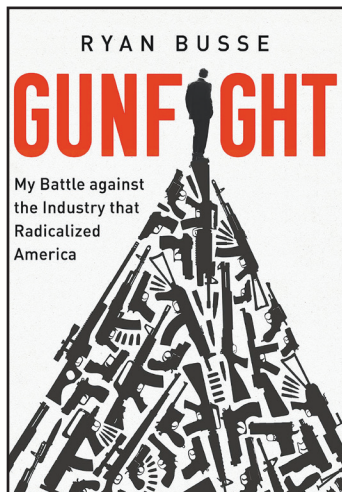
The location change was announced at the same time as new security protocols, including metal detection tools, at the Institution. The new protocols come not from any new imminent threat, officials said, but out



BUSSE

of caution following discussion with security advisers and program guests.

“Starting in 2004, I realized that I was inside of an industry that was having a massive impact on the nation, way more outsized than somebody in the cereal industry, for instance,” he said. “I realized, ‘Holy smokes, guns and gun politics are changing the country.’ And about then, I had a



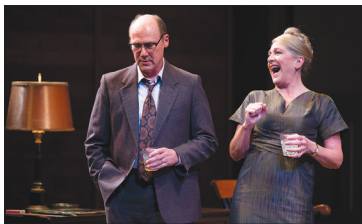
lot of doubts about the trajectory of the industry.”

Busse said he began living a “dual life” – he participated in the industry and his business, but held doubts about where it was all headed.

“To my knowledge, I was the only one who felt that way,” he said. “It is an industry much like a church, where participation almost requires 100% devotion.”

See **BUSSE**, Page 4

### IN TODAY’S DAILY



#### WEAVING AUTHENTICITY

CTC costume designer Hood focuses on character-driven ‘Who’s Afraid of Virginia Woolf?’

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#### A SOUL-FULL PEOPLE

Guest preacher Douglas calls on congregation to unburden themselves of prejudice.

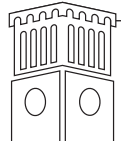
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#### SOULS DESTINED TO INTERTWINE

Sisterhood of Salaam Shalom co-founders Olitzky, Aftab, share foundations of interfaith work.

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TODAY’S  
WEATHER



H 78° L 57°  
Rain: 24%  
Sunset: 8:13 p.m.

FRIDAY



H 82° L 61°  
Rain: 10%  
Sunrise: 6:29 a.m. Sunset: 8:12 p.m.

SATURDAY



H 82° L 63°  
Rain: 54%  
Sunrise: 6:30 a.m. Sunset: 8:10 p.m.



# THEATER



BRIEFLY

NEWS FROM THE GROUNDS

**Special location for CLSC presentation**  
Ryan Busse's Chautauqua Literary and Scientific Circle presentation is at 3:30 p.m. today in Norton Hall.

**Program and security updates**  
Following consultation with security advisers, as well as speakers and performers and their representatives, Chautauqua Institution will be implementing additional security protocols, including the use of metal detecting wands for screening visitors prior to entry to the Amphitheater and other venues. Chautauquans should arrive at venues with the expectation that screening may be required. The no-bag policy also remains in effect for 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](http://update.chq.org) for the most up-to-date information on program, grounds access, ticketing and gate pass procedures.

**Temporary hours at Chautauqua Primary Care Clinic**  
The Chautauqua Primary Care Clinic operated by AHN-Westfield Memorial Hospital will maintain only morning hours today and Friday. Westfield Memorial Hospital is open 24 hours and can be reached for non-emergencies at 716-326-4921. In an emergency, dial 911.

**Chautauqua Softball League kids' pick-up game**  
At 4:15 p.m. today at Sharpe Field, for ages 5-13, there will be a pick-up softball game. Extra gloves are available. Contact [carriezachry@gmail.com](mailto:carriezachry@gmail.com).

**Authors' Hour**  
At 12:15 p.m. today 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. Find more information at [www.chq.org/fcwc](http://www.chq.org/fcwc) or email [friendsofthewriterscenter@gmail.com](mailto:friendsofthewriterscenter@gmail.com).

**Smith Memorial Library news**  
All children and their families are invited to Children's Story Time at 10:45 a.m. today on Bestor Plaza.  
Young readers are invited to share a story with Lola – a certified therapy dog and expert listener – from 4 to 5 p.m. today in Lola's favorite shady spot in front of the Smith (rain location is inside the library).

**Tennis Center Dawn Patrol**  
Join a Doubles Round Robin from 7 to 9 a.m. each weekday at the Chautauqua Tennis Center. Both men and women are welcome. No reservations – just show up.

**CLSC Bryant Day Celebration**  
At 11:30 a.m. on Saturday at the Miller Bell Tower, we'll announce the first CLSC selections for 2023 and ring in the new reading year.

**Chautauqua Music Group**  
Come one, come all at 5 p.m. today to our Chautauqua Music Group on Bestor Plaza, closest to Clark Brick Walk. Bring your friends and family, instruments, voices, a chair and any music you love. Call Sue Fallon anytime from late morning on at 917-771-1166.

**Bird, Tree & Garden Club news**  
At 7:30 a.m. today, meeting at the entrance to Smith Wilkes Hall, BTG hosts a Bird Walk & Talk. Binoculars are encouraged.

**Chautauqua Women's Club news**  
Chautauqua Speaks featuring Sheila Schroeder will be held at 9:15 a.m. today at the CWC House. Artists at the Market is from 1 to 4 p.m. today at the Farmer's Market.

**African American Heritage House Open House**  
From noon to 3 p.m. today, the African American House at 40 Scott invites you inside our new organizational site.

**CPOA meetings rescheduled**  
The CPOA Annual Business Meeting is at 3:30 p.m. Friday followed by the Class B trustee election and Corporation Meeting at 4:30 p.m. Friday. Both meetings are in the Hall of Philosophy.

**Rules & Regulations Listening Session**  
At 3:30 p.m. today at the Jessica Trapasso Pavilion at Children's School, join Senior Vice President of Community Relations Shannon Rozner to share your opinions on what the Institution should consider when updating its Rules & Regulations this fall.

**Thursday Morning Brass performance**  
The all-volunteer Thursday Morning Brass will give its final concert of the season at 4:30 p.m. today in Fletcher Music Hall. Donations accepted; masks required.

**Chautauqua Theater Company news**  
CTC hosts the Brown Bag "Bye Bye Borba" at 12:15 p.m. today in Smith Wilkes Hall. Join CTC for an intimate conversation with departing Artistic Director Andrew Borba.

**Meet the Filmmaker Special Event**  
At 5:30 p.m. today in the Chautauqua Cinema, Chautauquan Bestor Cram's emotionally evocative new documentary portrays the untold story of Chicago Blues legend James Cotton. A Q-and-A with Cram follows.

**Corrections**  
Due to a clerical error, a notice for a CLSC Class of 2012 Brown Bag was mistakenly printed in the Aug. 17 edition of *The Chautauquan Daily*. There is no Class of 2012 Brown Bag this week.  
The Daily apologizes for this error.

<div><div>BULLETIN BOARD</div><div>The <b>Bulletin Board</b> is available to volunteer organizations who are at or around Chautauqua but are not one of the Institution's official organizations and do not have access to the Institution's usual promotional vehicles. Listing in the community <b>Bulletin Board</b> is limited to event (speaker), date, time, location, sponsor and cost, if there is one. The <b>Bulletin Board</b> will be published whenever there is a listing. The cost for each listing is \$5, or three listings for \$10. Submissions to the <b>Bulletin Board</b> should go to the Daily Business Office in Logan Hall on Bestor Plaza.</div></div>					
EVENT	TITLE / SPEAKER	DATE	TIME	LOCATION	SPONSOR
PEO Reunion		Thursdays	12:00 p.m.	Home of Sharon Thawley 22 Vincent Bring your bag lunch	All Sisters

## Costumes weave authentic story in CTC's 'Virginia Woolf?'

ELLEN E. MINTZER  
STAFF WRITER

The whip-smart verbal sparring of George and Martha, one of the couples at the center of Edward Albee's *Who's Afraid of Virginia Woolf?*, could be described as an intellectual prizefight, or a surgically precise chess match. For Andrea Hood, the costume designer for Chautauqua Theater Company's production of the play, it's like Dungeons & Dragons.

The fantasy role-play game reminds Hood of George and Martha's performative and competitive dynamic. The couple's 23-year marriage is defined by festering resentments and combative gamesmanship. They have their own private world, and it's a slurry of truth and illusion.

"They have this fictional world that they've created together in their isolation of people, places and events that never happened," Hood said. "It weirdly reminds me of Dungeons & Dragons, because it's a narrative that's fun, and it's so elaborate, it feels real. It's like they're in a role-playing fantasy game that's mean. The quest is who can hurt each other the most."

George and Martha invite a young new-in-town couple, Nick and Honey, to their home for an impromptu afterparty. This 2 a.m. soiree follows a faculty party at the university where George works as a professor, where Martha's father is the president and where Nick is a newly hired professor. The drunken evening finds George and Martha ensnaring Nick and Honey in their warped games. CTC's production of *Who's Afraid of Virginia Woolf?* will continue its run at 4 p.m. today in Bratton Theater.

Hood's approach to design aesthetics is tailored to whatever project is at hand. Designing the costumes for *Virginia Woolf* was like putting together an intricate puzzle.

"I really loved doing this show in particular, because it's such a small psychological piece in terms of costumes," Hood said. "It's very character-based, and you want all the little pieces to add up to be the person that you're looking at, which is a very complex character, a very contradictory character."



DAVE MUNCH / PHOTO EDITOR

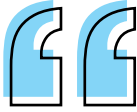
Chautauqua Theater Company Artistic Director Andrew Borba, as George, performs with CTC Guest Actor Carol Halstead, as Martha, in *Who's Afraid of Virginia Woolf?*, which continues its run at 4 p.m. today in Bratton Theater.

Along with having psychologically intricate characters, the play is set in the context of a small college in the 1960s. In the interest of period authenticity, Hood did ample research. She scoured eBay for yearbooks for small, private liberal arts colleges like the one that connects the characters of *Virginia Woolf*. She found four or five such yearbooks from the span of 1959 to 1961 (the play was first staged in 1962). Hood also bought Sears catalogs from the same time period, exploring what people's wardrobes looked like.

Then, Hood thought about each character's motivations and relationships. Nick wants to make a good first impression on his new colleagues and community, so he is dressed in a sharp, modern suit. George, portrayed by outgoing CTC Artistic Director Andrew Borba, is not as concerned with impressing anyone, so while he wears a suit, his is less polished. Martha wants to impress her father, and she wears the only piece created specifically for this production.

"It's a very 1961 silhouette," Hood said. "It's kind of a trippy fabric. It's a bronze, zigzag, metallic fabric that has a wrap around the waist and a little pencil skirt. It's very slick."

Martha is the only character who changes costumes in the show. Although she is a fiercely intelligent and independent woman, the social norms of the time constrain her independence. That manifests through all of her outfits being designed in relationship to the men in the world of the play: The first dress is to impress her father. Martha changes when the young couple arrives, motivated by a desire



I really loved doing this show in particular, because it's such a small psychological piece in terms of costumes. It's very character-based, and you want all the little pieces to add up to be the person that you're looking at, which is a very complex character, a very contradictory character."

—ANDREA HOOD  
Costume designer,  
Chautauqua Theater Company

to turn Nick's head. And finally, she puts on George's cardigan as a way of twisting a particular knife.

Hood was especially thoughtful about designing for Honey. She said that in previous iterations, Honey was represented as very doll-like, embodying a classic trophy wife.

"I think that that's A), very done already and B), kind of boring and dismissive," Hood said. "I don't want to approach any female character like that, even if that's how they're written."

Hood does not think that Edward Albee wrote Honey that way; rather, she is responding to past interpretations of the work. She thinks it's important to humanize Honey, rather than sketch her in broad, impersonal strokes.

"(Honey) can be such an interesting, empathetic character because she really is the victim of this," Hood said. "Everything is happening to her, and she didn't do anything wrong, and it makes it less serious if you don't see her as a person. I think it's more interesting to look at it like she's somebody who got dressed for a party and is going with her husband, and she's not the definitive trophy wife of 1960s America."

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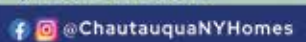
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# LECTURE

## With Gibbs as interviewer, Goldberg talks ‘gradual then sudden’ shifts in media, politics

SARA TOTH  
EDITOR

Ernest Hemingway once explained bankruptcy like this: It's gradual for a long time, and then it's sudden.

This idea, of gradually into suddenly, of slowly and then all at once, was a frequent theme during Wednesday morning's Chautauqua Lecture Series presentation in the Amphitheater with Jonah Goldberg, the co-founder and editor-in-chief of *The Dispatch* and the former senior editor of *National Review*.

He was interviewed by Nancy Gibbs, director of the Shorenstein Center on Media, Politics and Public Policy at Harvard University and former managing editor of *Time*. Their discussion was part of Week Eight's joint-platform theme, "New Profiles in Courage."

Goldberg's conversation moved among the decay of media, to the shift of the nation's highest office from presidency to performance, and the crumbling of institutions and parties. And it all started with Gibbs' opening prompt: Let's start with the news.

Tuesday evening, U.S. Rep. Liz Cheney (R-Wyo) lost her primary by more than 30 percentage points; it was predicted, and speculation is already mounting that Cheney will launch a presidential bid.

"What I'll often tell people is there's a number of 'closet normals,'" Goldberg said – the politicians who will say one thing when there's no cameras around, and another thing if there is, who pretend that "somebody else would deal with Donald Trump, or ... that the party hasn't really changed." He considered Cheney a closet normal until Jan. 6.

"I salute her bravery and courage, and we're supposed to talk about courage these days," he said. "I get very, very frustrated with a lot of my friends on the right who will say, 'Look, I don't want Republicans to compromise their principles on important things, but we also have to be practical about political reality.' My view is that if you can't tell the truth about Donald Trump and about what's going on on the right, then you have compromised your principles."

That idea, of saying one thing in public and another in private, is one of the reasons Goldberg left Fox News as a commentator in 2021. Gibbs pointed out how many moments, especially recently with the FBI raid on Mar-a-Lago, seemed to be the moment that would "break the pattern of people saying one thing in private and another in public," and yet Cheney is still out there "largely by herself."

It goes back to Hemingway's explanation of bankruptcy, and Goldberg pointed to the shift Trump represented from a president leading the people, to people leading the president.

"The problem is that Donald Trump was only responsive to praise. If you criticized him, he would go the other way," he said. "... He has this oppositional disorder, and so politicians would go on TV and only praise him, because that was the only way you could influence him, and over time, that's all the audiences wanted to hear as well."

As the audience goes, so goes the market; yet another part of the problem is that the market and its consumers "tend to follow politics like it's a form of entertainment," Goldberg said.

Politicians become heroes, and once they're heroes, voters don't care about policy – they care about winning. Goldberg, a conservative and a fellow at both the National Review Institute and the American

Enterprise Institute, pointed to how the hero-worship of politicians extends to the Democratic Party, as well.

"(Obama) did an enormous number of things that violated principles, constitutional principles, that were troubling and problematic," Goldberg said. "... People didn't care. They cared about the winning."

With politics as a form of entertainment, or even what Goldberg described as "a religious, existential struggle," cultural ideas like the alpha male move to the forefront. Gibbs asked him to discuss the idea of a masculinity crisis in America. The definition of manhood banded about by people like U.S. Senator Josh Hawley, Goldberg said, is "basically juvenile, puerile, self-serving. It elevates rudeness to a virtue."

"To me, this completely inverts what conservatism is supposed to believe, what any notion of Christian virtue or just old-fashioned civic virtue is supposed to believe," he said. "What society doesn't need is strong men – it needs good men. And good men aren't cruel on purpose."

Politics, going back to Aristotle, are supposed to be about persuasion, not performance or punitiveness.

And with the increasingly incentivized structure of the media landscape that, by definition, turns not just politicians, but pundits like Goldberg himself, into entertainers, the narrative becomes more important than the facts.

"I think one of the things that, as a society, we have a real problem with – and a lot of it has to do with the decline of religion in society and the decline of the family and the decline of healthy local communities – is that one of the reasons why we're turning to politics as a sort of religious, narrative form of entertainment is because we are hungering for a sense of community and meaning in this country," Goldberg said.

Thus, partisan politics becomes a form of secular religion.

"That's what's happening: We are taking partisan identities and coming to the mistaken conclusion that we can fill the holes in our souls with it, and we can't," he said. "That makes us angry and that makes us fight and cling to the stuff even harder."

Both parties are guilty of it, and it ties back to the shift from politician to performer, to the need for a narrative of winning, and to the religious zeal people place, Goldberg said, on "presidents like they are God-kings."

Gibbs noted that along with that, America is also seeing an "enormous rise in really negative attitudes towards the other side. And in fact, that the parties are mainly defining themselves by their opposition to the other."

Goldberg equates it to his favorite *The New Yorker* cartoon, of two dogs in a fancy bar, wearing fancy suits. One says to the other: "You know, it's not good enough that dogs succeed. Cats must also fail."

"Both parties are basically the 'Cats Must Also Fail Party.' They care more about the other side losing than their own side winning," Goldberg said. "... This is part of the gradual and sudden problem."

Institutions like mainstream media, amplified by the steroids of social media, have eroded trust. Other elite institutions have, as well, Goldberg said – and it's again because those platforms are used for performance. Institutions, like the Marines or the Boy Scouts, are supposed to mold character, he said.

"We live in a time where



**Jonah Goldberg, co-founder and editor-in-chief of *The Dispatch*, and Nancy Gibbs, director of the Shorenstein Center on Media, Politics and Public Policy at Harvard University and former managing editor of *Time*, have a discussion as part of the Week Eight theme “New Profiles in Courage” Wednesday in the Amphitheater.**

people have no respect for the role of the institution or their role within the institution, and instead they use it as a platform for their own cult of personality, their own celebrity," Goldberg said.

Colin Kaepernick may have been right, Goldberg said, about the issues of police brutality, but he used the NFL as a platform for his issues. Journalists do it, too, and Trump "used the presidency as an institution for his own personal needs ... his own celebrity."

The 2009 rise of the Tea Party saw "a kind of psychic break," and the idea among voters that "if they're going to call us deplorable, we might as well act like it," Goldberg said.

Any sort of confidence in or presumption of good faith from the other side was lost, Goldberg said. If good character is defined in partisan terms, by definition, he said, no one knows what good character is anymore.

Gibbs turned the conversation to the academic debate on basic structural voting reform – Goldberg outlined the merits of a jungle general primary, but said that personally, he'd get rid of primaries entirely. In an era of significant polarization, the old patterns and habits don't work anymore.

Weak parties create strong partisanship, he said, so both Democrats and Republicans have work to do. He described the idea of getting rid of the Electoral College as a "red herring" and a "siren song."

Gibbs closed her interview by asking Goldberg to expand on something he recently wrote: that people on the left are waiting for a "mass atonement" from the Republican Party, by virtue of the right moving past Trump. Goldberg thinks that's unrealistic, and not how America will move forward.

"Ronald Reagan didn't go around beating the stuffing out of Richard Nixon and Watergate, but just moved on," he said. "I think that the way the Republican Party moves on is by moving on. ... The way the party moves on is by simply saying, 'it's time for somebody new.'"

Goldberg does hope that the party moves on, that "the fever goes away," because he cares more about "the transformation of rank-and-file Republicans ... normal, decent American citizens, many of whom

now, I think, are enthralled or brainwashed by a crazy narrative about what's going on with America."

That narrative, Goldberg said, makes it normal to say that the FBI is the Gestapo, or normal to say that "we need a civil war," and makes space in the Republican Party for politicians to dabble in Holocaust denial – space for the "views of people who have really, in some cases, truly evil positions."

Too many of those who carry such views have started to gain power and control in various states, Goldberg said, and once more drawing on the idea of "gradual, then sudden,"

he recalled a scene from "The Simpsons."

"Twenty years in the future, Marge and Homer are watching Fox ... in bed as an old couple," Goldberg described. "And Marge just turns to Homer and says, 'Homey, it's just amazing. Fox's transformation into a 24-hour porn channel was so gradual, I hardly even noticed.'"

When Goldberg turns on the television, he sees political porn that's "going to have a half-life, that is going to take a while to work itself out of the system."

While the Democratic Party has lost its rationale for coalition, Goldberg said,

that's not the same as the moral problems that exist within the GOP. He could see one of these two parties dying, and returned to the idea of *The New Yorker* cartoon.

"The 'Cats Must Fail' thing kicks in," he said. "In an era of negative polarization, if the reason for one party to exist is because they hate the other party so much, when one party dies, the other party loses its reason to live. I can see us having a major scrambling of the nature (of the two parties in) what they stand for. What they are could be very different in 10 years' time. And that would probably be a good thing."

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FROM PAGE ONE

CSO  
FROM PAGE 1

The work's creators have dubbed it an "operatorio." Even the *New York Classical Review*, upon its 2018 premiere, described the work as an oratorio "in the full quasi-operatic sense, rich in character, action, and vocal display."

Moravec, who won a Pulitzer in 2004 for his Shakespearean reimagining *Tempest Fantasy*, has been the recipient of numerous fellowships, including from the Guggenheim and National Endowment for the Arts, and three awards from the American Academy of Arts and Letters. He first started work on *Sanctuary Road* in 2016; it is the

second in a three-part series of sweeping oratorios exploring American history.

"It is remarkable just the sheer amount of documentation that Moravec and Campbell have to work with," Savia said. "Of course they would consider Still their third collaborator."

A three-piece oratorio series. Three collaborators on *Sanctuary Road*. And within the work itself, the rule of threes comes yet again, as Still is not just the central figure: He acts the narrator, a commentator and an active participant in the story.

"He's editorializing, he's jumping in and acting out scenes from his own life," Savia said. "I love the toggling between narration and

“

Not only is this an oratorio work and orchestral work that is inspired by literary writings, but with (Sony Ton-Aime's) vast knowledge of contemporary American writings and writings of the African diaspora, we can really amplify the stories, themes, resonances that are in *Sanctuary Road*."

—LAURA SAVIA  
Vice President,  
Performing and Visual Arts

action. For (Moravec and Campbell), who are aware that they're two white men telling this story, it's so important to them that they place William Still, a real-life hero, at the center."

Tonight, Still will be portrayed by bass-baritone Richard L. Hodges in his Chautauqua debut. He's joined by soprano Laquita Mitchell, tenor Joshua Stewart, baritone Malcolm

J. Merriweather and mezzo-soprano Melody Wilson.

With *Sanctuary Road* being performed tonight, in the same way that the Institution programmed a community conversation the day prior to the production of Bill Barclay's *The Chevalier* – another work dedicated to an influential Black man nearly lost to history – earlier in the summer, so too was there a conversation held on *Sanctuary Road* on Wednesday evening, led by Michael I. Rudell Director of Literary Arts Sony Ton-Aime.

"Not only is this an oratorio work and orchestral work that is inspired by literary writings, but with Sony's vast knowledge of contemporary American

writings and writings of the African diaspora, we can really amplify the stories, themes, resonances that are in *Sanctuary Road*," Savia said. "This means we get to go deeper for a piece like this, because Chautauqua Institution is committed to growing into more of a year-round incubator for writers and creators. This conversation is an opportunity to understand those processes."

Between the work itself, the Wednesday conversation, and the talk-back scheduled immediately after tonight's concert, Savia wanted to create as deep a dive as possible into Still and his story – and all of the dramatic, operatic moments it includes.

BERGH  
FROM PAGE 1

"Chip is an example of a corporate CEO who has exhibited courage, because he has been willing to go against the grain of sometimes normative thought," Walker said. "Chip has challenged the idea that the only purpose of a company is profits."

Bergh has campaigned for investment to be returned to employees and their communities, an act that Walker said "takes courage in a time when most of the incentives for public company CEOs are strictly financial,

and most of the indicators of success are mostly financial."

Levi Strauss sells clothing in more than 110 countries worldwide, and has approximately 500 stores. Under Bergh's leadership, Levi Strauss returned to public markets with a successful initial public offering in March 2019. Walker himself has served on corporate boards for Block, Inc. and Ralph Lauren.

"I plan on situating Chip in the context of corporate America in 2022 and the difficulty for a leader to exhibit courage when they are often discouraged from being courageous," he said.

As Week Eight nears an end, Walker hopes people learn from Bergh's strategy and leadership, and act with the same bravery.

"Chautauquans should expect to understand a leader and a company that believes in a double bottom line, a financial return and social return," Walker said. "That it is possible for more companies to be like Levi Strauss, and that they can play a role – Chautauqua as shareholders of companies can demand that their companies seek a double bottom line, too."

Staff writer Kaitlyn Finchler contributed to this report.

BUSSE  
FROM PAGE 1

"People who are doubters don't tend to last very long, but there I was. I started thinking then that there were components of what I lived every day that could be a book, or a TV show, or a screenplay." Going about 15 years, Busse said he began tallying the "crazy stories" he encountered daily.

"In 2019, I started to do a lot of writing," he said. "I wanted to get stories and thoughts out on paper with not really any formal structure, just get up in the morning and pour it out. I compiled that into a query letter, sent it to a literary agent and she immediately

recognized it as a story that needed to be told."

Ultimately, Busse said he wants Chautauquans to recognize that "this thing that is now American democracy is not just happening to us." He also wants them to recognize that they influence the way society operates.

"There are things that we are doing in our society to make it this way," he said. "In other words, understanding the roots of what is causing some of our democratic distress. The other thing is that we all run the risk of overcommitment to components of our lives that are now becoming our identities. For me, in the firearms industry, you pretty much had to be all-in."

GEORGE  
FROM PAGE 1

George will draw from this friendship as he gives his lecture, "What Causes – And What Might Cure Campus Illiberalism?" at 2 p.m. today in the Hall of Philosophy to continue the Week Eight theme of "New

Profiles in Courage."

Illiberalism is the rejection of basic civil liberties, such as the freedoms outlined in the First Amendment.

"Sometimes it's not the outright rejection as it is having such a limited and constrained view of those freedoms, that the life is sucked out of them," George

said. "So they lose their robust meaning."

He plans to talk about situations on college campuses where speakers are disinvented from speaking because of their personal views, despite the importance of their research or necessary topics they may have planned to discuss.

"Sometimes it's worse than disinventions, although that's bad enough," George said. "A speaker is not only protested ... but are obstructed or shouted down or not allowed to be heard or threatened or intimidated."

These are all examples of illiberalism, and George said one instance he remembers profoundly is Dorian Abbot, associate professor of geosciences at the University of Chicago. Abbot was disinvented to give the 2021 John Carlson Lecture at the Massachusetts Institute of Technology.

"His lecture was not going to be on anything controversial," George said. "It was going to be on how scien-

tists figure out what the climate is like on planets outside our solar system. That's not a political talk, but a very interesting one from a scientific point of view."

MIT was pressured by people on campus to disinvite Abbot after reading an op-ed he and another colleague released on how hiring in the science industry should be based only on scholarly accomplishments, not race, gender or any other identifiable factor.

"It is controversial that you should hire only on the basis of scholarly narrative – we have a big debate on this in our country," George said. "There were people who didn't approve of Professor Abbot's point of view (and) they demanded that MIT cancel his lecture."

When George found out about the cancelation, he got in touch with Abbot and gave him the opportunity to give the same talk, but at Princeton.

"The lecture went for-

ward, but not at MIT," George said. "That's an example of someone being denied an opportunity to speak his case. Not because of what he was going to be saying at MIT, but because of his views about an unrelated matter."

A properly liberal spirit welcomes an expression of a wide range of viewpoints, George said; the best approach is to bring up all sides of controversial questions so people can make up their minds themselves.

George said he doesn't like ideologically-partisan labels, but sometimes they are necessary to provide a broad perspective.

"We need to be careful because most people don't fit under any one comprehensive description," George said. "We need to make sure that in our effort to be efficient in our communication, we don't shortchange accuracy."

Labels and illiberalism can damage the intellectual culture of any campus, from K-12 schools to graduate programs. George said it deprives young people of the opportunity to learn.

"In all fields of learning, it's important to the health of the intellectual enter-


prise that liberalism is not ashamed," George said. "(It needs) a wide range of reasonable points of view that are well-expressed."

George said he and West are dear friends who happen to be at different places on the political spectrum.

"We can learn from each other because we don't go into it convinced that we absolutely know the truth infallibly," George said. "I learn from Cornel all the time, and he says he learns from me all the time."

People who seek the truth will find others who wish to do the same, and then there are those who do not conform to what people believe they should. George said both of these kinds of people should be appreciated.

"I want to commend the courage, both of the dissenters, whether I happen to agree with them or not, that doesn't matter," George said. "They've got the courage to express their dissent. They deserve commendation for that. And I want to commend the courage."



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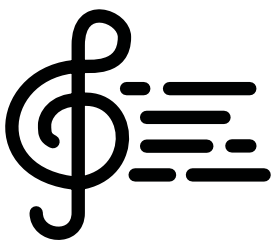
**‘Schicksalslied (Song of Destiny)’**,  
**op. 54**  
Johannes Brahms

Johannes Brahms was born on May 7, 1833, in Hamburg, Germany, and died in Vienna on April 3, 1897. One of the dominant composers of the late 19th century, Brahms greatly enriched the repertory for piano, organ, chamber music, chorus and orchestra. His choral masterpiece, Schicksalslied, is a setting of the poem “Hyperion’s Schicksalslied” by the German Romantic-era poet Friedrich Hölderlin (1770-1842) and was composed between 1868 and 1871. It was first performed in Karlsruhe on Oct. 18, 1871, under the direction of Hermann Levi. The work is scored for SATB chorus, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani and strings. Brahms’s “Schicksalslied” stems from a period in his career between 1867 and 1872 when instrumental music occupied little of his time and attention. This period also witnessed the creation of his best-known choral work, “A German Requiem” (“Ein Deutsches Requiem”) of 1868. Brahms felt drawn to the poem “Hyperion’s Song of Destiny” (“Hyperion’s Schicksalslied”) by Friedrich Hölderlin, which sharply contrasts the immortality of the gods of Olympus with the suffering destiny of humanity. Hölderlin’s poem falls neatly into two discrete sections – the first of which describes the serene immortality of the gods and which inspired Brahms to write some of his most understatedly noble music. While the cadence of the kettledrums may evoke distant memories of the second movement from “A German Requiem”

(“Denn alles Fleisch es ist wie Gras”) it carries none of its portent of dread. On the contrary, all is calm on the heights of Olympus. Brahms’s tempo indication, Langsam und sehnsuchtsvoll (slow and filled with yearning), is telling, in that it reflects man’s desire to achieve a similar state. The second section (Allegro), as Hölderlin’s text demands, is filled with turbulence and drama, reflecting the restless destiny of mortal humans, buffeted as we are “blindly from one hour to the next, as water thrown from crag to crag,” as the poem reads. But Brahms chooses not to end the piece in turmoil, rather opting to end with an Adagio postlude that evokes the music of the first section, and thus symbolically offers hope that our suffering may cease.

**‘Sanctuary Road’**  
Paul Moravec

American composer Paul Moravec was born in Buffalo, New York, on Nov. 2, 1957. He currently serves on the faculties of Adelphi University in Long Island, New York, and the Mannes School of Music, having previously taught at Dartmouth and Hunter colleges. His musical studies were pursued at Harvard and Columbia universities. He was awarded the Pulitzer Prize in Music in 2004 for his “Tempest Fantasy.” He also was the recipient of the Rome Prize Fellowship, a Guggenheim Fellowship, three awards from the American Academy of Arts and Letters and fellowships from the National Endowment for the Arts and the Rockefeller Foundation. Sanctuary Road began its life as an oratorio in 2018 and is now an opera that received its first performances by the North Carolina Opera on March 4, 5 and 6, 2022.



## SYMPHONY NOTES

BY DAVID B. LEVY

Paul Moravec, according to a 2020 article in Harvard Magazine, began work on Sanctuary Road in 2016. It takes its place as the second in a three-part series of large-scale American historical oratorios. His next project, All Shall Rise, deals with the history of U.S. voting rights. An earlier oratorio, composed in 2008, is named The Blizzard Voices, and is based on the story of the 1888 Children’s Blizzard that devastated the Great Plains. Sanctuary Road is a collaboration between Moravec and the librettist Mark Campbell, who made use of the writings of William Still, an African American businessman, historian and conductor on the Underground Railroad in Philadelphia. The work was first performed at Carnegie Hall in 2018, and has been recorded on the Naxos label. Another collaboration

with Campbell is the oratorio, A Nation of Others. Moravec and Campbell have written the following notes about Sanctuary Road: “Sanctuary Road, based on William Still’s 1872 The Underground Railroad Records, was commissioned by the Oratorio Society of New York and premiered at Carnegie Hall on May 7, 2018, under the direction of Kent Tritle. While the audience and critical reception for the work was overwhelmingly positive that night, we immediately began to think of ways to expand the work and take the story of William Still and the Underground Railroad further; of perhaps redefining the form of the oratorio and stretching its musical and dramatic limitations into something new and unexpected. Something, we might dub, for want of a better word, an ‘operatorio.’

“From its inception, Sanctuary Road has been naturally operatic in many ways, most notably in the use of musical ‘leitmotifs’ (recurring themes associated with extra-musical dramatic elements such as a character, emotion or idea). For instance, early on in the work, when the solo ensemble sings of the longing for freedom from slavery, they introduce what might be called the ‘freedom’ musical motif which recurs at pivotal dramatic points in the drama, most crucially at the end. “The subject matter also demands operatic treatment. William Still, a conductor for the Underground Railroad whose invaluable record of his experiences serves as the inspiration for this text, was a man of nearly religious significance. In the tradition of Handel’s biblical oratorios and Bach’s oratorio St. Matthew Passion, he guides us through these stories of courage and sacrifice in his triple role as narrator, commentator and active participant. “The people in the sto-

ries Still encountered also emerge as real characters with very specific language and traits, not the archetypes that usually frequent oratorios. Their stories about escaping to freedom fall somewhere between the godlier notions of the oratorio and the more human emotions of opera. Why not present them as both? “Furthermore, Still’s own story demanded further dramatization. In our research, we discovered that he reunited with his estranged older brother during regular processing of his interviews with people escaping to freedom. This event seemed particularly operatic.” David B. Levy is Professor Emeritus of Music at Wake Forest University. He holds a doctorate in musicology from the University of Rochester and remains actively involved in scholarly pursuits. His primary focus has been on the music of Ludwig van Beethoven, about whom he has published numerous articles and a book, Beethoven: The Ninth Symphony, published by Yale University Press.

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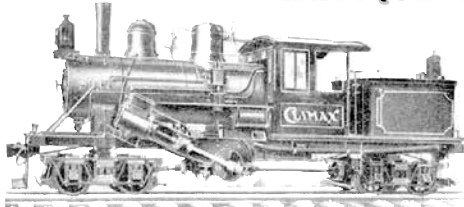
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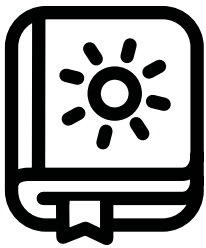






RELIGION

To be ‘soul-full’ means we unburden ourselves of prejudice, Douglas preaches



MORNING WORSHIP

COLUMN BY WELLING HALL

At the 9:15 a.m. Wednesday ecumenical worship service in the Amphitheater, the V. Rev. Kelly Brown Douglas preached a sermon titled “A Soul-full People: ‘U,’” where the “U” stands for “unburdened.” Douglas told the story of Elijah McClain, a 23-year-old, 140-pound Black man, who said to police in August 2019, “I am an introvert. Please respect my boundaries that I am speaking.” He was a massage therapist and an animal lover. There are videos of Elijah playing the violin to stray cats because he believed that music helped to calm them. Someone called 911 because they thought that Elijah looked suspicious. He was regarded as a dangerous Black body, not as someone’s child. He was trying to get home safely after purchasing tea. Elijah died after he was placed in a choke-hold and injected with an illegal dose of a sedative.

Trayvon Martin was also murdered because of his race. Douglas said that Trayvon’s parents hoped that the six women who sat on the jury during his killer’s trial would see that 17-year-old Trayvon was not a threat. His parents hoped that the jury would see that he was someone’s son. He was a boy who loved sports and wanted to be an aviation mechanic or a pilot. The jury, Douglas said, did not see Trayvon in this way. Instead, a teenager was held accountable for his own murder and the murderer was set free. Douglas preached that if we are to be people of soul in a nation with a warring soul, we must be stone catchers, we must be outcast-oriented, and we must be unburdened. To be unburdened means we must unburden ourselves from whatever prevents us from seeing the humanity of others, whatever prevents us from seeing ourselves in one another.

In *The Courage to Be*, Paul Tillich wrote about the children of God needing to free themselves from anxiety. Douglas said that to be people of soul, we must unburden ourselves from the presumption or privilege of believing that we are more special or worthy than other people and that others are less special or worthy. We must unburden ourselves of notions that distort the sacred dignity of others. Douglas said that her sister has a saying: “We are all just dressed up dirt.”

All of us, sacred creations of God, are made of dust and to dust we shall return. As dust, we need to unburden ourselves from whatever it is that prevents us from engaging in what Howard Thurman called “sympathetic understanding.” Douglas introduced the concept of kenosis, the theological idea that Jesus emptied himself of his divine nature in the incarnation so that he was able to fully participate and share in our humanity. Just so, she said, we must empty ourselves of everything that prevents us from seeing ourselves in others and seeing them in us. This is what it means to be unburdened.

Continuing to explain what it means to be unburdened, Douglas returned to the morning’s Scripture, Matthew 7: 9-12. Everything comes down to the Golden Rule, she said. She cited Karen Armstrong’s research and commentary that every major religion shares some version of the Golden Rule. Confucius framed the rule as: “Do not impose on others what you do not wish for yourself.” In this way, he believed that practitioners of the rule could fend off harm. Douglas repeated a Talmudic story from the Jewish tradition in which Rabbi Hillel was asked by a skeptical Roman if he could teach the entire Torah while standing on one foot. “What is hateful to you, do not do to others,” Hillel responded. Douglas said Jesus gave us another version of the rule: “You shall love the Lord your God with all your heart, with all your soul, with all your strength, and with all your mind; and love your neighbor as yourself.”

To unburden ourselves means to live by the Golden Rule. Given where the world is in 2022, Douglas said, it is obviously much easier to say the Golden Rule than apply it to our lives. It is hard to free ourselves from prejudice, to see ourselves in others. But, she said, there are ways to imagine impossible possibilities. Douglas invited the congregation into a call and re-



The V. Rev. Kelly Brown Douglas, dean of Union Theological Seminary, preaches on “A Divided People” Sunday in the Amphitheater, opening her Week Eight sermon series.

sponse. She joked that since she is an Episcopalian and Episcopalians don’t like to talk, she was only going to ask people to raise their hands. “Who here wants enough food to eat every day?” she asked. Everyone raised their hand. “Who wants a decent house to live in?” Everyone raised their hand and a dog barked. Douglas said that she would include even dogs as deserving of decent shelter. Douglas continued with the questions – “Who wants decent health care?” “Who would like to feel safe getting where you want to go?”

The bottom line, Douglas said, is that we must not withhold from others what we do not want to have withheld from ourselves. She said that our task as people of soul is to go about creating that world. We need to live unburdened from the idea that anyone is more, or less, worthy of life, food or health. Everyone deserves to wake up and go to sleep safely, to enjoy a barbecue or go birdwatching. Elijah and Trayvon were caught up in the presumptions and prejudices of an anti-Black, white supremacist culture. Their murderers did not see Elijah and Trayvon as someone’s sons. They did not see them as human beings. They did not see their own children in them and they did not see Elijah and Trayvon in themselves. Douglas said that in order to live as people of soul in this nation with a warring soul, we must be accountable to God’s just future, unburdened of the sins that end lives and kill dreams. The Rev. Paul Womack, pastor of Hurlbut Memorial Community United Methodist Church, served as liturgist. Nicholas Stigall played the prelude, “In paradisum” and the postlude, “Tu es Petra,” both by Henri Mulet. Camille “Mimi” Borders, program director for the African American Heritage House, read the Scripture. Joshua Stafford, director

“ You shall love the Lord your God with all your heart, with all your soul, with all your strength, and with all your mind; and love your neighbor as yourself.” –THE V. REV. KELLY BROWN DOUGLAS

of sacred music and Jared Jacobsen Chair for the Organist, conducted the Chautauqua Motet’s anthem “Seek Ye First the Kingdom,” by Marques L.A. Garrett. 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.

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## Georgescu Endowment funds Bergh, Walker conversation

The Barbara A. Georgescu Lectureship Endowment provides support for the lecture by Chip Bergh and Darren Walker at 10:45 a.m. today in the Amphitheater.

Barbara Anne Georgescu was born in New Brunswick, New Jersey. She attended Rutgers Elementary and Preparatory Schools and graduated from Douglass College/Rutgers University in 1962, where she received a bachelor's in psychology. Following graduation, Barbara worked as a research analyst for Young & Rubicam, where she met her husband, Peter. They married in 1965. She continued her career as a marketing research analyst at Monroe Mendelsohn Research.

During the '60s and early '70s, Barbara joined the Board of the Young Women's Christian Association, became a community advisory board member of WNET/Channel 13, and a member of the New York Junior League. She was an active member of the Brick Presbyterian Church, where she taught Sunday school for several years.

In the mid-'70s, she moved to Amsterdam with her husband and son for three years. Upon her return to the U.S., she worked at the Wicker Garden, a unique retail format for antique wicker furniture and children's clothing. In 1979, the family moved again – this time to Chicago for four years. There, Barbara joined the Chicago Junior League, became a Women's Board member of the Rush Presbyterian St. Luke's Hospital and the Rehabilitation Institute of Chicago.

Upon returning to New York in 1984, Barbara joined the Lincoln Center Theater Board and worked actively with Tony Randall on his National Theater. She, with her husband, joined the board of A Better Chance, whose mission was to find scholarships for inner-city youngsters to attend both private and public high schools. Ninety-three percent of their students go on to graduate from college. From 1984 to 1999, Barbara worked closely with her husband Peter, who at the time was CEO of Young & Rubicam, developing new business and organizing professional and social events both nationally and internationally. They traveled to over 25 countries during those years, frequently being away from home for over six months of the year.

Barbara has served on the board of directors and was vice chairman of the executive committee of the International Tennis Hall of Fame. She received the Chairman's Award for outstanding board contributions in 2003. She has been honored by the Episcopal Charities of New York at St. John the Divine for her outreach work in the city of New York. As well, Barbara received the President's Medal of Honor for her 20 years of service on the John Jay Foundation Board at the City University of New York.

Barbara currently sits on the board of the USTA Foundation. Their mission is to combine tennis and tutoring in after-school programs throughout the United States. They accept inner-city youngsters from the age of 5 to 18. It is a powerful combination that helps kids that need an opportunity in life through learning, rigorous sports and discipline. She is also a director of the Four Freedoms Park Conservancy located on the southern tip of Roosevelt Island in New York City, and involved in the Central Park Conservancy tree preservation committee.

Barbara has fun in her role as a member of the National Board of Review, the oldest film review institution in the world involved in assaying movies both domestic and foreign. She frequently screens over 100 movies a year. A Chautauqua summer resident since 1998, Barbara was an Institution trustee from 2005 until 2013. She served on the Program Policy Committee, Asset Policy Committee and Executive Committee. She and Peter split their time between New York City, Chautauqua, and North Palm Beach, Florida.

## Dibert Foundation, Fund support Music Camps, ‘Sanctuary Road’

The Winifred Crawford Dibert Foundation supports the Chautauqua Music Camps this week and the Winifred S. Dibert Fund for Chautauqua supports the Chautauqua Symphony Orchestra concert, “Paths to Freedom: Sanctuary Road,” at 8:15 p.m. tonight in the Amphitheater.

Winifred Dibert, who died in fall 2005, was a longtime supporter of Chautauqua and was one of four major donors who made possible the transformation of Normal Hall into Bratton Theater. Dibert moved to Jamestown, New York, in 1941 with her husband Clyde Crawford to run Crawford Furniture Company. Crawford died in 1968, and in 1975 she married Grant Dibert. Mrs. Dibert served on the boards of directors of the Warner Home, Creche, WCA Hospital and many other community organizations. She became a major contributor to the Jamestown Boys' & Girls' Club. In recognition of her generous support, the club was renamed the Winifred Crawford Dibert Boys' & Girls' Club.

For more than two decades, the Winifred Crawford Dibert Foundation has sponsored the music camps that take place on the grounds throughout Week Eight. Dibert created the foundation to accomplish her goals of supporting youth programming, education and the arts. The camps pride themselves in providing children a combination of experience in each of these areas. Students are given the opportunity to improve their musical skills while being immersed in the ample culture that flourishes on the grounds. The four music camp programs being offered this year are the String Ensemble, Middle School Instrumental, High School Jazz Ensemble and High School Chamber Ensemble.

## Sharp Lectureship Fund provides for George’s interfaith presentation

The H. Parker and Emma O. Sharp Lectureship Fund provides support for the interfaith lecture by Robert P. George at 2 p.m. today in the Hall of Philosophy. Sharp was born in 1903 and raised in Pittsburgh. He attended Harvard University and Harvard Law School before returning to Pittsburgh to join the firm of Reed Smith Shaw & McClay. He later became vice president and general counsel of Jones & Laughlin Steel Company of Pittsburgh, a position he held for 26 years. An elder of Shadyside Presbyterian Church, Sharp also served on the board of the Pittsburgh Theological Seminary. He passed away in 1994. Emma Sharp was born in Pittsburgh and graduated from Westminster College in New Wilmington, Pennsylvania, with a bachelor's. She received an additional library degree from Carnegie Mellon Library School and became librarian at the Bellevue High School in Pittsburgh. She served for 11 years on the Westminster College board of trustees and an elder of Shadyside Presbyterian Church. Married in 1937, the Sharps celebrated their 50th wedding anniversary at Chautauqua in 1987, including a charter cruise on the *Gadfly* and an Athenaeum Hotel dinner for approximately 55 guests. Emma Sharp's parents brought her to Chautauqua in her youth. This early interest in Chautauqua attracted the Sharps back to the grounds after they became grandparents. Commenting on the couple's establishment of the lectureship, Emma Sharp noted: “We are very much interested in Chautauqua's remembrance of her religious beginnings. We feel the spiritual side of life is just as important as the physical and mental sides of life, and we want the religious programming to be strengthened.”

**CROSSWORD**  
By THOMAS JOSEPH

**ACROSS**  
1 Bugler's evening call  
5 Plot  
11 Trumpeter Al  
12 Blackout thief  
13 Smell  
14 White Rabbit's cry  
15 Turned over a new leaf  
17 Eden name  
18 Check marks  
22 English county  
24 Peach center  
25 —  
26 Veto  
27 Pretentious people  
30 Grant's bill  
32 Snowy wader  
33 Top pitcher  
34 Theater seat features  
38 Chin cover  
41 Tibet setting  
42 Confuses

**DOWN**  
43 Big ringer  
44 Plagues  
45 Historic periods  
1 Hammer welder  
2 Staff member  
3 College figure  
4 Tried hard  
5 Slender  
6 Astro-nomical sightings  
7 “Wait a sec!”  
8 Greek vowel  
9 Convened  
10 Before, to bards  
16 Sheepdog in “Babe”  
19 Priest, at times  
20 Polo shirt, e.g.  
21 Hot  
22 Different  
23 Musical number  
28 John or Paul  
29 Manhole setting  
30 Way off  
31 Pleistocene period  
35 Clutter  
36 Turner of song  
37 Yields to gravity  
38 Chatter  
39 Dedicated verse  
40 Spots

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

**Yesterday's answer**  
16 Sheepdog in “Babe”  
19 Priest, at times  
20 Polo shirt, e.g.  
21 Hot  
22 Different  
23 Musical number  
28 John or Paul  
29 Manhole setting  
30 Way off  
31 Pleistocene period  
35 Clutter  
36 Turner of song  
37 Yields to gravity  
38 Chatter  
39 Dedicated verse  
40 Spots

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

**8-18**

**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.

**8-18 CRYPTOQUOTE**

**ITKKQW LUI U PCUBJW CAXQ**

**HJ JELQW. UCGUMI PWQIL UHF**

**IAKKQWQF AH ITHILAHQ.**

**— JYWUL GAHPWQM**  
**Yesterday's Cryptoquote: BE MESSY AND COMPLICATED AND AFRAID AND SHOW UP ANYWAYS. — GLENNON DOYLE MELTON**

**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

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

Difficulty Level ★★★

8/18

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

Difficulty Level ★★★

8/17

**Chautauqua Institution Annual Corporation**  
**August 19, 2022**

The annual meeting of the members of the Chautauqua Corporation will be held Friday, August 19, 2022, beginning at 4:30 p.m., at the Hall of Philosophy, Chautauqua Institution, Chautauqua, New York. At that time, the Corporation will review the Institution's financial statements and elect an individual to serve as a Class B Trustee on the Board of Trustees pursuant to the Institution's by-laws.  
Chautauqua Institution's audited financial statements may be found at <https://chq.org/about/board-of-trustees/>

**2022 Class B Trustee Nominee(s): Sara Ponkow Falvo and James R. Zuegel Nominee Statement made be found at: <https://chq.org/about/board-of-trustees>**



# RELIGION

## Soul sisters: Aftab, Olitzky on foundations of Sisterhood of Salaam Shalom

ALYSSA BUMP  
STAFF WRITER

Atiya Aftab and Sheryl Olitzky are an unlikely duo, but their souls may have been destined to intertwine. Aftab, an American Muslim woman, and Olitzky, an American Jewish woman, met on the premise that they wanted to create a space for women of their respective faiths to connect with and humanize one another.

In 2010, the pair co-founded the Sisterhood of Salaam Shalom, a nonprofit organization that works to build trust, respect and relationships between Muslim and Jewish women of all ages.

Continuing Week Eight's Interfaith Lecture Series theme, "New Profiles in Courage," Aftab and Olitzky delivered their joint lecture, "Being the Change – A Leap of Faith" on Tuesday in the Hall of Philosophy. Olitzky began the presentation, while Aftab spoke during the second half of the lecture.

"This is sacred ground, and it's not a coincidence that we are here today after the horrific Friday that we all experienced," Olitzky said, acknowledging the attack on Salman Rushdie in the Amphitheater. "We are here today to reinforce that love is stronger than hate."

While extremist ideologies have existed for years, Olitzky said current levels of extremism have surpassed her expectations. Yet, she is not scared; she is concerned.

"I had a choice: I could sit it out or I could dance," Olitzky said. "I chose to dance, and I'm inviting all of you to dance with me, to dance with Atiya."

The Sisterhood of Salaam Shalom currently has anywhere between 5,000 to 7,000 women, ages 14 to over 90, involved in the organization across the United States, Canada and Berlin.

In 2010, the organization, which Olitzky said was never intended to become an organization, started with 12 people. In 2013, it was decided that the Sisterhood would file for nonprofit status. Their organization soon began to expand, as more Jewish and Muslim women wanted to learn more about each other. Chapters were started across the country.

By November 2016, the nonprofit had 25 chapters and hosted a conference with 1,000 women that grabbed the attention of *The New York Times*.

"(*The New York Times* wanted) to put us on the front page above the centerfold," Olitzky said. "The second that hit their front page, we had thousands of women asking to join, so around January, February, we had 150 chapters. And it grew and grew."

Beyond conferences and conversations, the organization leads annual Building Bridges Trips, which bring members to a location of significant interest to both faith groups.

The women use trips like these to bond.

"The premise of the Sisterhood is very simple," Olitzky said. "It's easy to hate someone you don't know. When you know them, it's harder. And when you care and love them, it's almost impossible."

Aiming to change hate into love and harmony, Olitzky explained the organization's efforts are based on bottom-up, grassroots initiatives. The sisters share holidays together and learn about each others' experiences to change negative perceptions and stereotypes.

The Sisterhood of Salaam Shalom was studied by an independent research firm, and the findings offer some insight to how much change is created by the organization. "The research) indicat-

““

The premise of the Sisterhood is very simple. It's easy to hate someone you don't know. When you know them, it's harder. And when you care and love them, it's almost impossible.”

—SHERYL OLITZKY  
Co-founder,  
Sisterhood of Salaam Shalom

ed that on average, every person in the Sisterhood of Salaam Shalom talks about the impact that the (Sisterhood) has had to 40 others who are not in the Sisterhood," Olitzky said. "... We are changing the world."

Olitzky encouraged the audience to share and listen to the stories of people who are different from them. She said research shows there is no better way to create empathy than through sharing personal anecdotes.

Olitzky shared one of the "a-ha" moments that first called her to contact Aftab and start the Sisterhood. In 2009, when she was leading a group of 40 people in Poland on a visit to Auschwitz, she noticed the lack of diversity among the tourists. She decided to ask the guide about her observation.

"He said, as we're going into Auschwitz, 'You're right,'" Olitzky said. "He said, 'Poland is just for the Poles, and you talk about head coverings. We do not have a Muslim problem here. You won't see head coverings because they're not welcome.' That was my final a-ha moment."

This calling was all-encompassing, and it led her to contact an Imam she knew who provided Olitzky with Aftab's contact information.

"I call Atiya. I don't get a call back," Olitzky said. "Five minutes later, I emailed her."

When the pair met, Olitzky described the encounter as electrifying and magical, referring to it as her "hallelujah moment." She now considers Aftab a sister.

"The heart of what we do is what we call compassionate listening," Olitzky said. "It's celebrating what we share in common, but more importantly, celebrating our differences. Diversity is a blessing."

As Olitzky concluded her portion of the lecture and stepped down from the podium, Aftab stepped up.

"When Sheryl approached me, my response to her was a leap of faith," Aftab said. "A leap of faith is acting upon your belief. ... It's an act that acknowledges risk, but understands that there are higher values that make the risk worth it."

In 2010, when Aftab received the messages from Olitzky, she said she had every intention of saying no to her proposal. But due to Olitzky's persistence, Aftab agreed to meet with her.

"It's faith that made me accept the hand that she extended to me, to take on this new experiment," Aftab said. "A Jewish woman was asking to get to know me, to stand up against hate, and specifically stand up against Islamophobia. ... I had to say yes, but it wasn't easy."

In the past, Aftab had less-than stellar experiences with interfaith dialogue. She found it to "lack a deeper meaning," which was "quite disappointing."

Aftab, despite all odds, did not want to be paralyzed by fear and inaction, so she took her leap of faith. The pair agreed to work together under the condition that they would create something different guided



Sheryl Olitzky, left, and Atiya Aftab, co-founders of the Sisterhood of Salaam Shalom, speak Tuesday in the Hall of Philosophy.

through sets of rules.

The Sisterhood of Salaam Shalom would not discuss the Israeli-Palestinian conflict, as they found research showed groups who discussed the conflict fell apart after a couple of years.

"Our focus is going to be on faith," Aftab said. "We're women of faith, so we're going to focus our organization, our chapter, on Muslim-Jewish interfaith. ... And when we're ready, then we'll get to the rough stuff."

The organization would also not host gatherings inside their respective places of worship, as they felt it would be a barrier of entry. Instead, they would open their homes to promote personal interactions.

It was also agreed that the Sisterhood would be for women and girls only, as they felt women navigate the world in specific ways. The organization would also only serve Muslim and Jewish women, because they share the commonality of being a minority in the United States.

"We have similar challenges in this country," Aftab said. "Whether it's issues of dress, whether it's issues of dietary restrictions (or) challenges ... (of) calendar issues, ... we have a lot in common."

While Aftab is proud that their organization has been in *The New York Times*, on the "Today Show" and has its own documentary, "Stranger/Sister," she finds other facets of the Sisterhood more valuable.

"One of the most meaningful aspects of the Sisterhood are the Building Bridges Trips, because there's something about when you travel with somebody (that builds a connection)," Aftab said.

In 2016, a group traveled to Bosnia, where they visited a site of genocide, and Albania, where they met with families who had taken in Jewish people during the Holocaust.

Azerbaijan, a Muslim-majority country just north of Iran, was the site of their second trip, as there were two Jewish communities that lived within the Muslim community there.

"What started happening is this goal of just building bridges was now shifting. (It was) shifting from a perspective of getting to know one another across differences to standing up for each other," Aftab said. "(It shifted to) this idea of justice, this idea of fighting hate and understanding what institutional oppression is."

While the educational trips continued to Baku, Germany and Poland, members of the Sisterhood began to see themselves as a group fighting hate. Their next destination was Arizona, and the U.S.-Mexico border.

"At this point now, the Sisterhood is issuing ... anti-hate statements about

what's going on in China with the Uyghur Muslims, what's going on in India with Muslims, what's happening with forced sterilization of women at the border," Aftab said. "... When we went on the Arizona trip to the to the Mexican border, we met with those who are helping refugees, those who are undocumented."

When the group learned about a young Mexican boy who tried to cross the wall and was shot and killed by a U.S. border guard, Aftab said "it became very clear that we could not *not* talk about Palestine and Israel anymore."

As some sisters attended a board retreat with two days of "intensive facilitated conversation" on Israel and

Palestine, the COVID-19 pandemic was imminent. The Sisterhood was able to issue an official statement on Israel-Palestine on Feb. 14, 2020, which Aftab said is "the only statement of its kind of a Muslim-Jewish organization."

As preparations were being made to embark on a trip to Israel and Palestine, the pandemic hit. The group continued to work with one another online and take virtual field trips.

"But what I wanted to focus on again is this power of travel, this power of standing together and witnessing, and what comes of that," Aftab said. "I don't think that we would be able to speak about the issue of Palestine and Israel unless we had that journey togeth-

er, those steps (from our) first trip to Bosnia and Albania all the way to our trip to the Mexican border."

Their next in-person journey will hopefully be to Morocco, as these trips bring out deep and sometimes difficult conversations that are necessary for growth.

"These kinds of conversations (develop) meaningful relationships and friendships. ... This is all humanizing each other, and we know what happens when there's dehumanization," Aftab said. "History recognizes that when we dehumanize one another, it is very easy to engage in violence against the Other. ... So to change one person's mind ... is to change the world, and we all have the courage to do that."

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PROGRAM

<div>Th</div> <div>Thursday</div> <div>AUGUST 18</div>			9:15 <b>Chautauqua Speaks.</b> (Programmed by the Chautauqua Women's Club.) "Let's Talk About Money." <b>Sheila Schroeder</b> , regional head of business development, Wealthspire Advisors. CWC House	12:45 <b>Catholic Seminar Speaker Series.</b> "The Art of John August Swanson." <b>The Rev. Paul Milanowski</b> , Methodist House Chapel	3:30 <b>Rules and Regulations Community Listening Session.</b> <b>Shannon Rozner</b> , senior vice president of community relations, Chautauqua Institution. Jessica Trapasso Pavilion, Children's School	7:45 <b>Episcopal Holy Eucharist.</b> Episcopal Chapel of the Good Shepherd	1:00 <b>Stroke of the Day.</b> Learn a new tennis stroke. Chautauqua Tennis Center
7:00 (7–11) <b>Farmers Market</b>	7:00 (7–9) <b>"Dawn Patrol" Round Robin Doubles.</b> (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center	7:30 <b>Bird Walk &amp; Talk.</b> (Programmed by the Bird, Tree & Garden Club.) Binoculars encouraged. Meet at Smith Wilkes Hall entrance	10:15 <b>Service of Blessing and Healing.</b> UCC Randell Chapel	1:00 <b>Duplicate Bridge.</b> Fee. Sports Club	4:00 <b>THEATER. <i>Who's Afraid of Virginia Woolf?</i></b> (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 <b>Daily Word Meditation.</b> (Programmed by Unity of Chautauqua.) Hall of Missions	1:00 <b>Chautauqua Music Camps Concert.</b> Masks required. Fletcher Music Hall
7:45 <b>Mystic Heart Interspiritual Meditation: Spiritual Practices of World Religions.</b> Leader: <b>Larry Terkel</b> (Judaism/Kabbalah Meditation). Presbyterian House Chapel	10:30 (10:30–12) <b>Morning Doubles.</b> (Programmed by the Chautauqua Tennis Center.) Email tennis@chq.org the day before to secure your spot. Chautauqua Tennis Center	8:45 <b>Catholic Mass.</b> Episcopal Chapel of the Good Shepherd	10:45 <b>CHAUTAUQUA LECTURE SERIES.</b> <b>Chip Bergh</b> , president and CEO, Levi Strauss and Co. <b>Darren Walker</b> , president, Ford Foundation. Amphitheater and CHQ Assembly	1:00 <b>Stroke of the Day.</b> Learn a new tennis stroke. Chautauqua Tennis Center	4:15 <b>Play CHQ.</b> Guided nature play. Girls' Club	8:45 <b>Catholic Mass.</b> Episcopal Chapel of the Good Shepherd	1:15 <b>English Lawn Bowling.</b> Free Instruction followed by game. Fee. (Pay at Sports Club.) Bowling Green
7:55 (8:55–9) <b>Chautauqua Prays For Peace Through Compassion.</b> Hall of Missions Grove	11:00 (11–5) <b>Gallery Exhibitions Open.</b> Strohl Art Center and Fowler-Kellogg Art Center	9:00 <b>Morning Clinic.</b> (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center	10:45 <b>Children's Story Time.</b> All families welcome. Bestor Plaza (if rain, Smith Memorial Library.)	1:15 <b>English Lawn Bowling.</b> Free Instruction followed by game. Fee. (Pay at Sports Club.) Bowling Green	4:30 <b>Reading to Lola.</b> Children 5 and up invited to read to Lola the library dog. Smith Memorial Library (if rain, inside the library)	9:00 <b>Nature Walk &amp; Talk.</b> (Programmed by the Bird, Tree & Garden Club.) <b>Jack Gulvin</b> , naturalist. Meet at lake side (back) of Smith Wilkes Hall	2:00 <b>Public Shuttle Tour of Grounds.</b> Fee. (Purchase tickets at Main Gate Welcome Center. This tour is handicap accessible.) Leave from Main Gate Welcome Center
9:15 <b>ECUMENICAL WORSHIP.</b> "A Soul-full People: 'L.'" <b>The V. Rev. Kelly Brown Douglas</b> , dean, Episcopal Divinity School, Union Theological Seminary. Amphitheater and CHQ Assembly	12:15 <b>Brown Bag.</b> (Programmed by the Chautauqua Theater Company.) "Bye Bye Borba." <b>Andrew Borba</b> , artistic director, Chautauqua Theater Company. Smith Wilkes Hall	9:15 <b>Jewish Discussions.</b> (Programmed by Zigdon Chabad Jewish House.) "Maimonides on Psychology." <b>Rabbi Zalman Vilenkin</b> , Zigdon Chabad Jewish House	12:15 <b>Authors' Hour.</b> (Programmed by the Friends of the Chautauqua Writers' Center.) <b>Joan Polishook</b> , poetry, <i>Words on Paper I and II</i> , <b>Keekee Minor</b> , travel memoir, <i>A Minor Odyssey</i> . Literary Arts Center at Alumni Hall Porch	2:00 <b>Public Shuttle Tour of Grounds.</b> Fee. (Purchase tickets at Main Gate Welcome Center. This tour is handicap accessible.) Leave from Main Gate Welcome Center	4:15 <b>Play CHQ.</b> Guided nature play. Girls' Club	9:15 <b>ECUMENICAL WORSHIP.</b> "A Soul-full People: Asking the Right Question." <b>The V. Rev. Kelly Brown Douglas</b> , dean, Episcopal Divinity School, Union Theological Seminary. Amphitheater and CHQ Assembly	2:15 <b>Cinema Film Screening.</b> "Licorice Pizza." Fee. Chautauqua Cinema
9:15 <b>Jewish Discussions.</b> (Programmed by Zigdon Chabad Jewish House.) "Maimonides on Psychology." <b>Rabbi Zalman Vilenkin</b> , Zigdon Chabad Jewish House	12:30 <b>Mystic Heart Interspiritual Meditation Seminar (Practice and Discussion).</b> Presenter: <b>Larry Terkel</b> (Judaism/Kabbalah Meditation). Hall of Missions	9:15 <b>ECUMENICAL WORSHIP.</b> "A Soul-full People: 'L.'" <b>The V. Rev. Kelly Brown Douglas</b> , dean, Episcopal Divinity School, Union Theological Seminary. Amphitheater and CHQ Assembly	12:30 <b>Mystic Heart Interspiritual Meditation Seminar (Practice and Discussion).</b> Presenter: <b>Larry Terkel</b> (Judaism/Kabbalah Meditation). Hall of Missions	2:15 <b>Cinema Film Screening.</b> "Licorice Pizza." Fee. Chautauqua Cinema	4:30 <b>Thursday Morning Brass Ensemble Final Concert.</b> Donations accepted. Masks required. Fletcher Hall	9:15 <b>Jewish Discussions.</b> (Programmed by Zigdon Chabad Jewish House.) "Kabalah on Meditation and Song." <b>Rabbi Zalman Vilenkin</b> , Zigdon Chabad Jewish House	2:30 <b>Mah Jongg.</b> (Programmed by the Chautauqua Women's Club.) Memberships available at the door. CWC House
	12:30 <b>Brown Bag: Quaker Perspectives on the Weekly Theme.</b> (Programmed by Quaker House.) <b>Max Carter</b> , Friend of the week (chaplain). Quaker House, 28 Ames and Zoom (email friend@quakerschq.org)		12:30 <b>Brown Bag: Quaker Perspectives on the Weekly Theme.</b> (Programmed by Quaker House.) <b>Max Carter</b> , Friend of the week (chaplain). Quaker House, 28 Ames and Zoom (email friend@quakerschq.org)	2:30 (2:30–4:30) <b>Afternoon Doubles.</b> (Programmed by the Chautauqua Tennis Center.) Email tennis@chq.org the day before to secure your spot. Chautauqua Tennis Center	4:30 <b>Chautauqua Dialogues.</b> (Sponsored by the Department of Religion.) Disciples of Christ House	10:15 <b>Service of Blessing and Healing.</b> UCC Randell Chapel	2:30 (2:30–4:30) <b>Afternoon Doubles.</b> (Programmed by the Chautauqua Tennis Center.) Email tennis@chq.org the day before to secure your spot. Chautauqua Tennis Center
	12:30 <b>Play CHQ.</b> Bats with Cornell Cooperative Extension. Bestor Plaza		12:30 <b>Play CHQ.</b> Bats with Cornell Cooperative Extension. Bestor Plaza	3:30 <b>Chautauqua Dialogues.</b> (Sponsored by the Department of Religion.) Focus on the previous day's African American Heritage House lecture. 40 Scott	5:30 <b>Meet the Filmmaker.</b> "Bonnie Blue – James Cotton's Life in the Blues." Q-and-A to follow with filmmaker <b>Bestor Cram</b> . Complimentary access with gate pass. Chautauqua Cinema	10:30 (10:30–12) <b>Morning Doubles.</b> (Programmed by the Chautauqua Tennis Center.) Email tennis@chq.org the day before to secure your spot. Chautauqua Tennis Center	3:30 <b>Chautauqua Dialogues.</b> (Sponsored by the Department of Religion.) Unitarian Universalist House
				3:30 <b>Chautauqua Dialogues.</b> (Sponsored by the Department of Religion.) Baptist House	8:15 <b>THE CHAUTAUQUA SYMPHONY ORCHESTRA WITH THE BUFFALO PHILHARMONIC CHORUS.</b> "Paths to Freedom: Sanctuary Road." <b>Rossen Milanov</b> , conductor. <b>Laquita Mitchell</b> , soprano. <b>Joshua Stewart</b> , tenor. <b>Malcolm Merriweather</b> , baritone. <b>Richard L. Hodges</b> , bass-baritone. <b>Melody Wilson</b> , mezzo-soprano. <b>Joshua Stewart</b> , tenor. Amphitheater	10:45 <b>CHAUTAUQUA LECTURE SERIES.</b> <b>Maria Ressa</b> , Nobel Peace Prize winner, president and CEO, <i>Rappler</i> . Amphitheater and CHQ Assembly	3:30 <b>Chautauqua Dialogues.</b> (Sponsored by the Department of Religion.) Episcopal Cottage
				3:30 <b>Chautauqua Dialogues.</b> (Sponsored by the Department of Religion.) United Methodist House	9:00 <b>Cinema Film Screening.</b> "Gabby Giffords: Won't Back Down." Fee. Chautauqua Cinema	11:00 (11–5) <b>Gallery Exhibitions Open.</b> Strohl Art Center and Fowler-Kellogg Art Center	3:30 <b>Chautauqua Dialogues.</b> (Sponsored by the Department of Religion.) Episcopal Cottage



Be strong and let your heart take courage, All you who hope in the Lord.

*Psalm 31: 24*



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FRIDAY

AUGUST 19

6:00 <b>Sunrise Kayak &amp; Paddleboard.</b> Sign up with payment one to two days before event at 716-357-6281 or sportsclub@chq.org. Sports Club	12:15 <b>Chautauqua Dialogues.</b> (Sponsored by the Department of Religion.) Everett Jewish Life Center
7:00 (7–11) <b>Farmers Market</b>	12:15 <b>Chautauqua Dialogues.</b> (Sponsored by the Department of Religion.) Episcopal Cottage
7:00 (7–9) <b>"Dawn Patrol" Round Robin Doubles.</b> (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center	12:30 <b>Jumu'ah Muslim Prayer.</b> Hall of Christ Sanctuary
7:45 <b>Mystic Heart Interspiritual Meditation: Spiritual Practices of World Religions.</b> Leader: <b>Larry Terkel</b> (Judaism/Kabbalah Meditation). Presbyterian House Chapel	12:30 <b>Garden Walk &amp; Talk.</b> (Programmed by the Bird, Tree & Garden Club.) <b>Betsy Burgeson</b> , supervisor of garden and landscapes, Chautauqua Institution. Meet at Children's School
	12:30 <b>Play CHQ.</b> Ooey gooey mixtures. Bestor Plaza
	12:45 <b>Catholic Seminar Speaker Series.</b> "A Sermon on Hold." <b>The Rev. James Daprile</b> , Methodist House Chapel