

# The Chautauquan Daily

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RESSA

## Ressa to speak on journalism, freedom of speech

CASSIDEY KAVATHAS  
STAFF WRITER

Nobel Peace Prize Laureate Maria Ressa is capping a week of courage by sharing her own experiences of bravery in journalism.

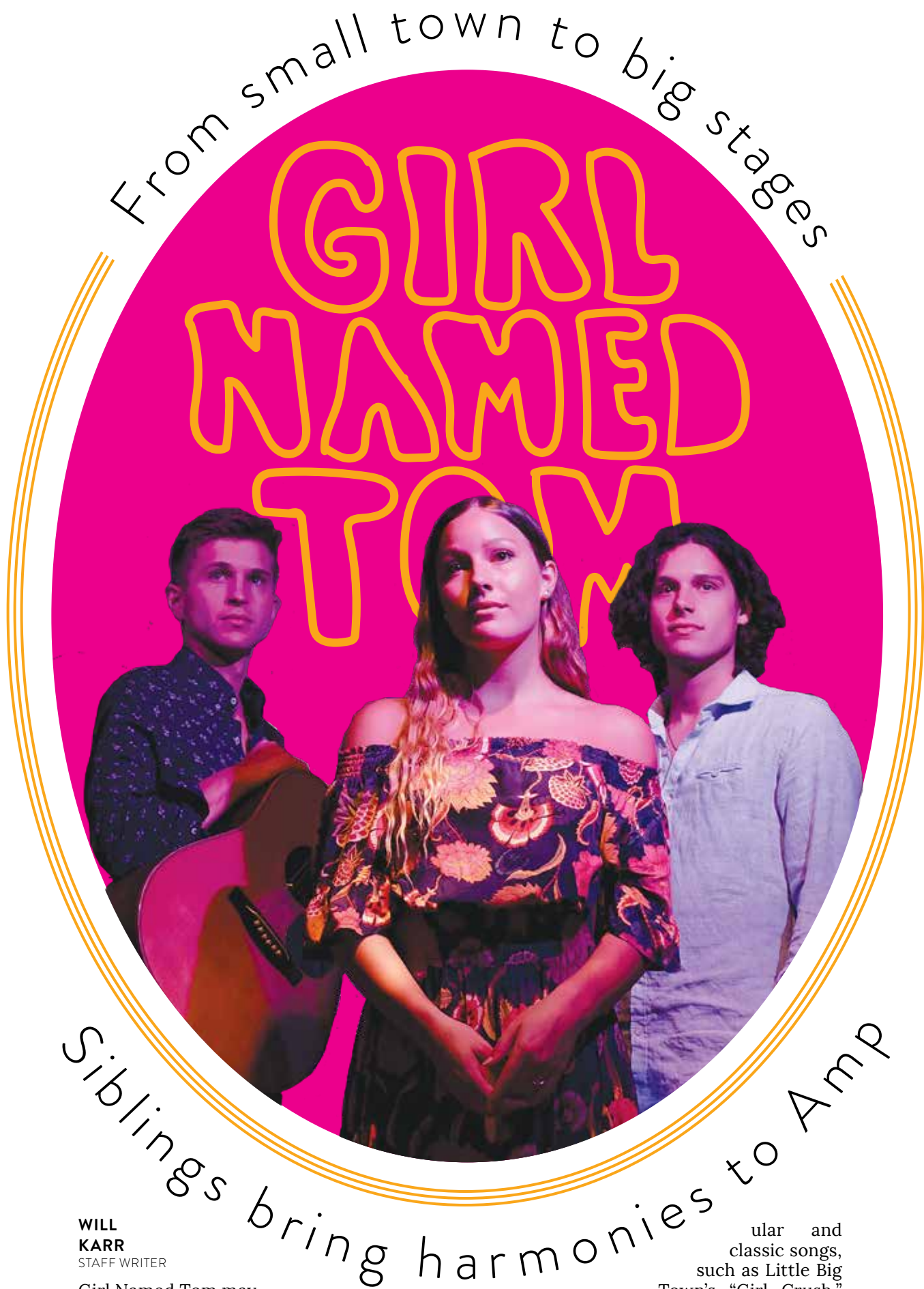
“We close our Chautauqua Lecture Series with one of the most exceptional champions and fighters for protecting free speech: Maria Ressa,” said Matt Ewalt, vice president and Emily and Richard Smucker Chair for Education. “The Nobel Prize honors that work, but those deep challenges to free speech – and to the role journalism plays in seeking out truth and being a critical challenge to those in power in terms of transparency and obligation to the larger public – are so clearly evident in her work each and every day.”

At 10:45 a.m. today in the Amphitheater, Ressa, CEO of the online news website *Rappler*, will give her lecture about her continued fight for freedom of expression. Born and based in the Philippines, Ressa has worked as a local correspondent for CNN, covering the growth of terrorism in Southeast Asia, and in 2012 co-founded *Rappler* as a way to fight against misinformation online.

“With Maria Ressa, I anticipate both the championing of good and necessary journalism in the world, but also the larger public’s obligation to support that work, and the responsibility of other institutions to protect it,” Ewalt said.

*Rappler* is leading the charge for press freedom in the Philippines, and has been constantly attacked and harassed by President Rodrigo Duterte and his administration since his election in 2016. For her work, Ressa was named one of *Time* magazine’s 2018 Person of the Year, was among its 100 Most Influential People of 2019, and has also been named one of *Time*’s Most Influential Women of the Century.

See **RESSA**, Page 4



WILL KARR  
STAFF WRITER

Girl Named Tom may be a trio, but when they sing they become one – a perfect blend and dazzling harmony of voices.

“Girl Named Tom has an incredibly evocative sound,” said Laura Savia, vice president of performing and visual arts. “The blend of trio members comes through from the first note to the last, perhaps because they are siblings, but certainly because they are talented and skilled musicians. I think their sound is going to be a perfect fit for the Amphitheater.”

The small town pop-folk, singer-songwriter group of siblings, Bekah, Caleb and Joshua Liechty, are taking the stage at 8:15 p.m. tonight in the Amphitheater. From humble beginnings performing in living rooms, Girl Named Tom made history by becoming the first-ever trio to win NBC’s reality singing competition “The Voice” in December 2021.

They have become known for their chart-topping renditions and covers of pop-

ular and classic songs, such as Little Big Town’s “Girl Crush,” Ingrid Andress’ “More Hearts Than Mine,” and Glen Campbell’s “Wichita Lineman.”

The trio’s signature style combines classic and modern sounds reminiscent of Joni Mitchell with contemporary pop influences like Taylor Swift, appealing to people of all ages. The group’s most popular cover is of Crosby, Stills and Nash’s “Helplessly Hoping,” which led them to receive a four-chair-turn on the audition round of “The Voice,” and recently surpassed 1 million streams on Spotify.

In addition to performing covers, they also write their own original music. In 2019, they released their debut EP *Another World* with all originals, and shortly after in 2021, they released their first album *Hits from the Road*, which consists primarily of cover songs. They will perform a gamut of both original songs and renditions at Chautauqua.

See **GIRL NAMED TOM**, Page 4

“

I think that Girl Named Tom will be in good company with Chautauquans — people who are by definition looking for a path; for a path in literature, the humanities, the arts, religion, and recreation every day that they choose to be here.”

—LAURA SAVIA

Vice President,  
Performing and visual arts



CHITTISTER

## Chittister to promote feminism alongside religion

KAITLYN FINCHLER  
STAFF WRITER

Feminist values have become more prominent within the social discourse of the last century; it has been an even longer road for those values to emerge in the dialogue of religious communities. The need for advocates of justice, peace and equality within religious communities is immense. Sr. Joan Chittister, OSB, a Benedictian Sister of Erie, Pennsylvania, is one of those advocates, using her work to promote feminist values alongside religious ones.

She will give her lecture, titled “The Time is Now,” at 2 p.m. in the Hall of Philosophy to close Week Eight of the Interfaith Lecture Series, “New Profiles in Courage.”

She is a theologian, author and has served as the Benedictine prioress and federation president, and president of the Leadership Conference of Women Religious. Chittister said she wants to question and observe the roles of every institution, group and citizen involved in developing a culture.

“(America) is moving more and more into a position of observership, we observe everybody else (and) we observe what’s going on,” Chittister said.

In the current state of the U.S. government, people often observe without taking action. There’s no participation other than sharing a social media post, she said; the questions that need to be asked are being ignored.

“When I was a young woman, there was no feminist talk at the time,” Chittister said. “The strongest women I saw anywhere in my life were the sisters who taught me, and I saw them as strong, independent, committed and loving women – they were so good to me.”

From a young age Chittister knew she wanted to be a sister. She said there was almost no activism for women when she began work with the sisters.

See **CHITTISTER**, Page 4

### IN TODAY’S DAILY



#### ILLUMINATING THE STAGE

CTC lighting designer Behjat discusses visual storytelling for Albee’s ‘Virginia Woolf.’

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#### CORPORATE COURAGE

Levi Strauss & Co. CEO Bergh, with Walker, discusses state of American businesses.

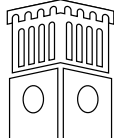
Page 3



#### INTERROGATING WHITENESS

Walker, chaplain-in-residence Douglas, challenge white privilege, anti-Blackness with courage.

Page 7



TODAY’S  
WEATHER



H **82°** L **60°**  
Rain: **6%**  
Sunset: **8:12 p.m.**

SATURDAY



H **83°** L **63°**  
Rain: **40%**  
Sunrise: **6:30 a.m.** Sunset: **8:10 p.m.**

SUNDAY



H **75°** L **63°**  
Rain: **82%**  
Sunrise: **6:31 a.m.** Sunset: **8:09 p.m.**



# THE ARTS



## BRIEFLY

NEWS FROM THE GROUNDS

### 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. There is no imminent threat and the protocols are being implement out of an abundance of caution. 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. Westfield Memorial Hospital is open 24 hours and can be reached for non-emergencies at 716-326-4921. In an emergency, dial 911.

### 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.

### Friends of Chautauqua Theater present ‘Art’

At 7 p.m. tonight at Smith Wilkes Hall, Andrew Borba, artistic director of Chautauqua Theater Company joins Mike Thornton, well known to Chautauquans for his 2021 performance of *The Absolute Brightness of Leonard Pelsky* and Stephen Stout, a professional actor on the verge of becoming a fulltime Chautauqua resident, for a reading of the Tony-and Olivier-Award winning Art, by Yasmina Reza.

### Nonperishable Food Drive

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

### Bird, Tree & Garden Club news

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

### Chautauqua Women's Club news

The Flea Boutique (featuring a half-price sale!) will take place from noon to 2 p.m. today behind the Colonnade. Mah Jongg is scheduled to be played from 2:30 to 5 p.m. today at the Chautauqua Women's Club House. Remember to pre-order your Friday Night Takeout Dinner at [chautauqua-womensclub.org](http://chautauqua-womensclub.org). The Contemporary Issues Forum featuring Doyle Stevick, Ph.D., will take place at 2 p.m. Saturday at the Hall of Philosophy.

### CLSC Class of 2022 news

The Chautauqua Literary and Scientific Circle Class of 2022 announces a call for a brief membership meeting at 12:30 p.m. Friday, Aug. 26, in the Literary Arts Center at Alumni Hall in the Kate Kimball Room. The purpose of the meeting is to request approval of the Class of 2022 by-laws. Members may attend the meeting in-person or via Zoom. If you have further questions, email Bill Smith at [wesjemail@gmail.com](mailto:wesjemail@gmail.com) or call 937-344-3255.

### African American Heritage House news

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

### Jumu'ah prayer

Jumu'ah, the Friday Muslim communal prayer, is at 12:30 p.m. today in the Hall of Christ, beginning with instruction, followed with Imam Feisal Abdul Rauf leading the prayer at 1 p.m. live on Zoom from New York City. No special dress is required, and all are welcome.

PASTWORD RESET

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## CTC lighting designer Behjat talks visual storytelling

ELLEN E. MINTZER  
STAFF WRITER

Reza Behjat, the lighting designer for Chautauqua Theater Company's production of *Who's Afraid of Virginia Woolf?* quoted the late, great scenic designer Ming Cho Lee in explaining what light does for theater. Behjat said that Lee thought of lighting as the glue that holds everything together.

"Lighting is the final coat of paint," Behjat said. "Everything looks wrong under a work light, but when you turn on the stage lights, the colors are different. Even your audience's perception of the set, where we are, is really dependent on lighting."

Lighting as a storytelling tool guides the audience's attention and helps establish a sense of place and time. It's not always a perceptible aspect of a production, but it's an essential one, Behjat said.

"You don't notice it, but you feel it," Behjat said. "That's something that always excites me. They always say the best lighting is something that you don't see, but you feel. That's something that I'm always interested in – how to tell a story with lighting that other departments cannot."

*Who's Afraid of Virginia Woolf?* takes place over the course of three hours in the early morning. The audience spends those hours in the home of long-married couple George and Martha, as they invite a younger, new-in-town couple Nick and Honey over and engage them in a series of manipulative and nasty psychological games. The CTC run of *Who's Afraid of Virginia Woolf?* will continue at 2:15 p.m. today in Bratton Theater.

Behjat is from Iran and began his career as a theater artist there. He initially went to college for directing but became intrigued by the array of possibilities that working as a set designer offered.

"I realized that I'm more interested in working on as many shows as possible, if I can," Behjat said. "When I was starting out, I realized that doing design gives me the opportunity to engage with a lot of different artists, different stories, different theaters and companies."

Behjat worked as a theater designer in Iran for several years before moving to New York City in

DAVE MUNCH / PHOTO EDITOR

Chautauqua Theater Company Guest Actors Adam Shaukat, as Nick, and Carol Halstead, as Martha, perform during Edward Albee's *Who's Afraid of Virginia Woolf?*, which continues its run at 2:15 p.m. today in Bratton Theater.

2014, earning his Master of Fine Arts from New York University.

Recently, he has picked up an additional art form: street photography. During the early days of the COVID-19 pandemic, when theaters went dark and the city was on lockdown, Behjat felt the need to get out of his house and observe and document the impact of the pandemic – the darkened storefronts, the deserted streets.

Behjat thinks of himself as a multimedia visual storyteller. He uses theater and street photography alike as mediums for that purpose.

"I use the theater medium as one way to tell a story to an audience, and I found the same capacity in photography, but in a different way," Behjat said. "As opposed to sitting in a theater for 60 minutes or 90 minutes and watching a story, photography is just one frame, and it's about how you choose your subject, how you choose your angle, and everything else to tell a story. Obviously, the basis of photography is light and shadow, and that's also something that really interests me."

While much of Behjat's work has focused on new plays, lighting for Edward Albee's classic presented a

new and exciting challenge.

"When I work on new plays, plays that no one knows about, it's like a blank canvas," Behjat said. "So it's a very different approach to this kind of play where it's familiar, people know the story, and it has been done many, many times. It was a challenge for myself to say, 'OK, let's approach a realistic play and see: How can I tell that story?'"

The logic of the light, as Behjat describes it, follows the given circumstances of the play's one setting: George and Martha's home. The set features various lamps and sconces, practical tools to illuminate the scene, as well as elements that establish the passage of time.

"Because it's 2 a.m., there is a feeling of night-life," Behjat said. "Upstage of the set, there's a porch area, there's a door, and we see through the door. There's a little color, a little dark blue, upstage that helps us to understand that it's nighttime. And then as we progress from the top of the show, from 2 a.m. to 5:30 or 6 a.m., we make that progression with lighting. You're coming to an early morning kind of lighting quality."

Behjat combines the abstract, creative side of his mind with the pragmatic,

technical side of his design practice. Much of the process of conceiving lighting involves conversations with the director and the rest of the design team.

"Something that I always enjoy about lighting is that lighting is half abstract talking and describing how you feel about the light," Behjat said. "We can talk for hours about how we feel about this sunlight, the color, everything. The other half of it is technical – how do we translate all of this emotional feeling and response that we have ... in technical terms? Then that part of my technical brain as a lighting designer comes in."

In addition to English, Behjat speaks Farsi, Turkish and Kurdish. He works regularly with international artists, and appreciates the universal language that visual design offers.

"Because many of us are coming from a different language, I always feel like the power of visual storytelling is so much, and images can speak much louder than words," Behjat said. "I'm always interested to create something where, without having that many spoken languages on stage, we can tell our stories, send our message, and communicate with our audience."

## Scott to encourage ‘soul-searching’ in Brown Bag

CHRIS CLEMENTS  
STAFF WRITER

Rion Amilcar Scott's Brown Bag won't be a theoretical exercise: In fact, Scott said he wants to bring it down to Earth.

Friday at the

CINEMA

Friday, August 19

TOP GUN: MAVERICK-5:45 (PG-13, 131m) After more than thirty years of service as one of the Navy's top pilots, Pete "Maverick" Mitchell (Tom Cruise) is forced to confront the ghosts of his past and his deepest fears, when he is called to train a detachment of Top Gun graduates for a mission the likes of which no living pilot has ever seen. "A breathless, gravity and logic-defying sequel." -*Tomris Laffly, RogerEbert.com* "Popcorn movies just don't get much better or more thrilling than this." -*Randy Myers, San Jose Mercury News*

WHERE THE CRAWDADS SING - 9:00 (PG-13, 125m) Based on Delia Owens' bestselling novel, this is the story of Kya (Daisy Edgar-Jones), an abandoned girl who raised herself to adulthood in the dangerous marshlands of North Carolina. Drawn to two young men from town, Kya opens herself to a new and startling world; but when one of them is found dead, she is immediately cast by the community as the main suspect. "A solid murder mystery with rich characters." -*Rafer Guzman, Newsday*

"It's a lecture that'll be drawn from stuff I'm writing now, and things I've learned over the last couple years," said Scott, a short story writer and the Week Eight prose writer-in-residence at the Chautauqua Writers' Center. "I think, for a lot of us, the pandemic has meant there's been a whole lot of soul-searching and figuring out better ways to approach life."

At 12:15 p.m. today on the porch of the Literary Arts Center at Alumni Hall, Scott will give a Chautauqua Literary Arts Brown Bag lecture on "Love in the Now."

For creative writing students, like those in his week-long prose workshop, Scott said the most important habits to keep are those related to reading, including the consistent implementation of the different literary techniques a student may encounter as they read.

"I've borrowed a lot of my teaching approach from a faculty member in my MFA, the late Alan Cheuse," he said. "But I've been teaching for a while, so my approach has evolved. A lot of stuff I picked up on the way, and there was a lot

SCOTT

of trial and error over the years. There are a lot of things from my own personal writing life that I've brought to the class and tried to make them work."

Scott's favorite short story of all time is "The Flowers," by Alice Walker.

"It's a very powerful story," he said. "It's very short, about 500 words. It's a very simple story: A girl walks into a forest and discovers something shocking. But it's the rhythm of it that makes it work; it's the sound that makes it work. For me, it's the pinnacle of the short story form."

Despite being a short story writer, Scott said he "reads a poem a day" to help

Every story takes its own time. I've had stories take more than 10 years to write, and I've had stories that just came quickly, where I wrote the initial draft in one burst. It's unpredictable."

—RION AMILCAR SCOTT

Prose Writer-in-Residence, Chautauqua Writers' Center

develop his prose style.

Scott said he counts Walker, Sherwood Anderson, Ralph Ellison and Toni Morrison among his literary heroes.

When it comes to writing a short story collection like *The World Doesn't Require You*, Scott said his process involved giving each story "room to breathe."

"Every story takes its own time," he said. "I've had stories take more than 10 years to write, and I've had stories that just came quickly, where I wrote the initial draft in one burst. It's unpredictable."



# LECTURE

## With Walker, Levi Strauss & Co. CEO Bergh speaks on leadership in U.S. businesses

SARA TOTH  
EDITOR

When Chautauqua Institution's Department of Education and Department of Religion were first conceiving of a joint, 10-lecture platform dedicated to the theme of "New Profiles in Courage" with Ford Foundation President Darren Walker, for Walker, one name "immediately came to mind" – Chip Bergh, president and chief executive officer of Levi Strauss & Co.

In Bergh's and Walker's conversation Thursday morning in the Amphitheater, they talked about the state of corporate America, the state of the American economy, and the state of leadership in American industry.

Bergh prides himself on the fact that, for his entire professional career, he has served just three institutions: the U.S. Army, Proctor & Gamble, and now, Levi Strauss. The common thread? All three have been around for a very long time, he said, and all have a common purpose of making a difference in the world.

Founded in 1853 in San Francisco, during the midst of the Gold Rush, Levi Strauss bears the name of "the man, the legend" who invented and patented rivets for denim jeans.

"If you were a gold miner, ... if you blew out your pants, you had to leave the mine and go back to San Francisco. You would lose about a month's worth of potential income. So the rivet changed the jean forever," Bergh said.

Strauss made a profit in his very first year; but he wasn't in the business to make a profit, Bergh said. So he donated a portion to a local orphanage.

"He knew, 170 years ago, that the purpose of a company was to be more than just make money for himself and his family, and shareholders," Bergh said. "He knew that part of the profit needs to go back into society, that business had a purpose to be good in the world. That was part of the legacy I've inherited."

Walker asked how Levi Strauss' values aligned with Bergh's. The company, Bergh said, has a long track record of taking stands on social issues: Factories in the United States desegregated 10 years before the Civil Rights Movement; Levi Strauss was the first major American company to offer benefits to same-sex partners; in 1992, when the Boy Scouts of America introduced a policy excluding gay men and atheists from the organization, the apparel company pulled funding. More recently, Bergh said, in 2017 the company spoke out against President Donald Trump's travel ban from majority-Muslim countries.

"You punched above your weight because of the moral leadership of the company and at a time when consumers, when the public, desperately needs moral courageous leadership from corporate America," Walker said. "But they do not feel that they are getting it."

Further, Walker asked if Bergh could discuss why CEOs of public companies should be incentivized to share more revenue with employees, rather than a single handful of stakeholders.

"The big debate these days is stakeholder capitalism vs. shareholder primacy," Bergh said. "The purpose of business is to return as much profit back to the shareholders. Shareholders are important stakeholders, but there are other stakeholders."

Long-term thinking, Bergh said, means acknowledging that "there is a much broader stakeholder base than shareholders, with your employees probably being

the single biggest stakeholder in your business."

Sustainable businesses, like Levi Strauss, are ones that believe that the employees, and the communities in which they live and work, should be a priority.

Levi Strauss went on the public market with an IPO in 2019; in launching that offering, Bergh said he had made it clear: "If you don't like the fact that the CEO of a company is taking a stand on ending nonviolence in this country, do not buy our stock. We are not the company for you."

"We believe that over the long-term, that doing good in the world and making a difference in our employees' lives, in our retirees' lives, in the communities where we live and work, that we focus on making a positive difference in the world – that that will pay dividends in the long run," Bergh said.

Walker shifted Bergh to the idea of ESG, shorthand for "environment, social, and governance."

"Some companies are really trying to do the right thing, and you have other companies that are greenwashing and making claims that they cannot really back up," Bergh said. "... With climate change, the actions that companies take or fail to take in the impact we can have in the world in that respect (can be significant)."

Environmental work is particularly important for apparel companies; Bergh said Levi Strauss has been proactive in "trying to take really meaningful and aggressive steps to make a difference there. It used to be that we used a lot of chemicals and dyes to produce some genes. We significantly reduce the amount of chemicals, the amount of dye in the amount of water."

A new finishing process for Levi's, Bergh said, saves billions of gallons of water a year.

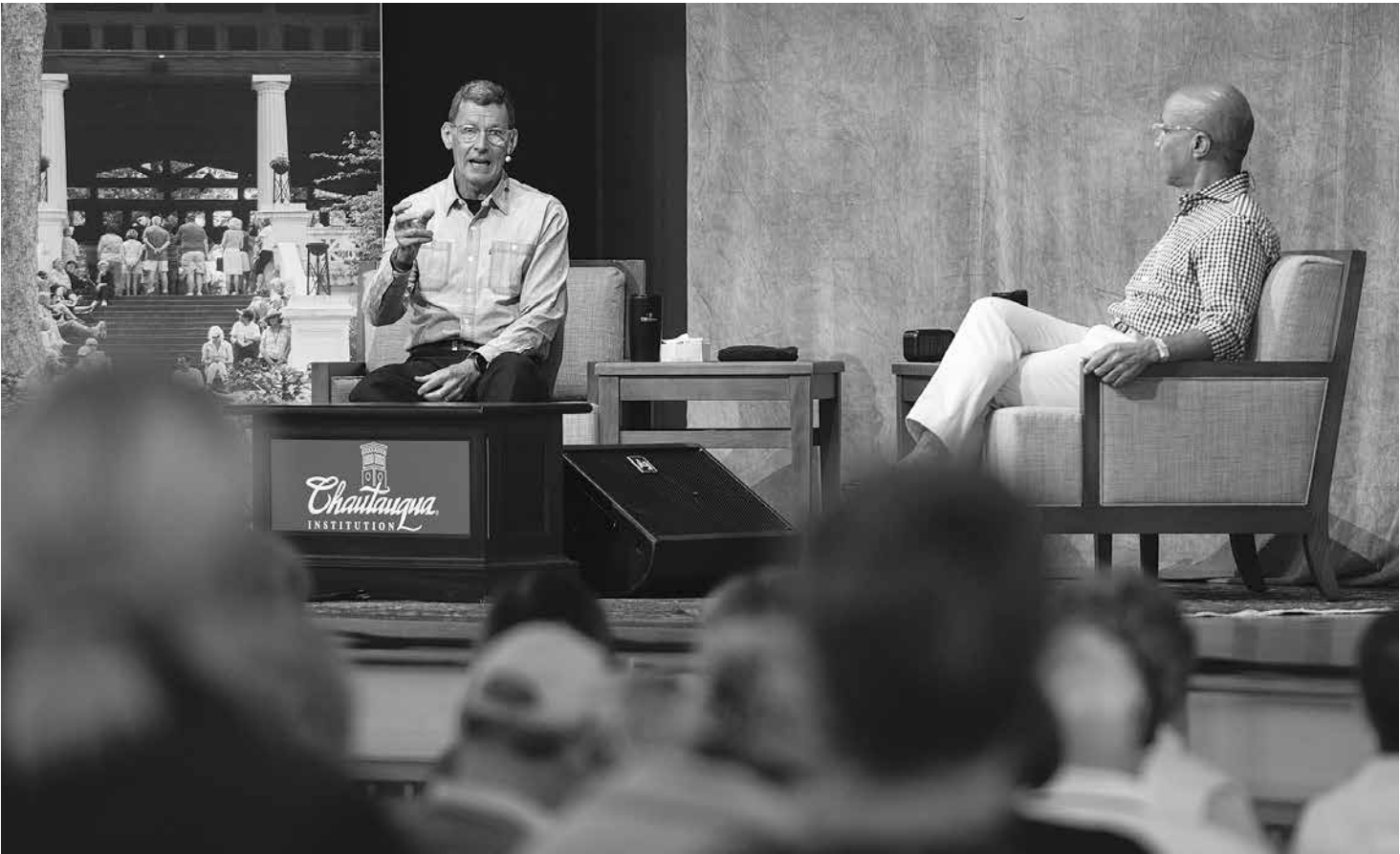
Bergh noted that the company tends to get high marks on the "environment" and "social" aspects of ESG, but "dinged on the governance component because we have a dual flat structure." The Strauss family owned the company before its IPO, and still has "a super-voting power, if you will." But at this point, the Strauss descendants are so numerous, "the family's interest in the company is exactly the same as what the public company interest should be, which is the long-term potential of this company."

Thus, Bergh said, the shareholder interests are so commonly aligned that the company should be getting higher marks for it.

But Walker pointed out that as ESG becomes more of a buzzword, there is also a growing anti-ESG movement, with a number of state treasurers directing pension managers to not invest in what they call "woke capitalism." Bergh again pointed to the Boy Scouts, and the fallout of pulling funding in 1992.

"The company got 120,000 letters and emails over the next week saying, 'I'm burning my Levi's, never buying Levi's again.' The company was fine," he said. "They did not walk or waiver one bit. They stood to it. So one of the examples I like to use when we make a decision on whether we are going to weigh in on something is, well, history proved us right. ... You are not always going to please everybody, but it's about – are we moving the ball ahead in a meaningful way to make this world a better place? To make a difference?"

To go back to the "social" of ESG, Bergh shared his own moment of reckoning in the



DYLAN TOWNSEND / STAFF PHOTOGRAPHER

Chip Bergh, left, president and chief executive officer of Levi Strauss & Co., speaks with Ford Foundation President Darren Walker during Thursday morning's installment of the Chautauqua Lecture Series in the Amphitheater.

summer of 2020 following the murder of George Floyd.

"One of the most important legacies I want to leave is making our company a more inclusive and more diverse company," he said.

The pandemic, and Floyd's murder, threw "an incredibly bright light on the social and racial injustices that we experience in this country," Bergh said. "The story that had been in my head was we were making so much progress as a company in breaking racism and the reality is what we discovered – I will speak for myself – is that we really haven't."

When he looked at the data, he was right, and he sees it as a failing.

"If you had looked at our numbers holistically in the U.S., we look pretty good, but if you strip out our retail stores and distributions center and focus on corporate headquarters, our numbers, our culture was not an inclusive and diverse culture," he said.

The board makeup included women and Hispanic women, Bergh said, but there wasn't any Black people on Levi Strauss' board. And there's still no Black leaders on his executive team. But he's working on it, and Walker vouched for that to the audience.

"We are slowly making progress," Bergh said.

Levi Strauss, Walker pointed out, does have a reputation for being a liberal, progressive company. Bergh shared strategies within the company to increase diverse hiring, particularly through a summer internship program.

"We do a lot of mid-career hiring, but not a lot of entry-level hiring. Eighty-five percent of those hires this year were BIPOC, because we were intentional about the results we wanted to get. We now have a process in place for hiring: 50% of the slate must be diverse," Bergh said. "So we are getting different results because we have changed the structures, and we just have to stay at it."

Walker asked what it felt like when Bergh walks into the room of the Business Roundtable, an organization of CEOs from America's largest companies – and a big source of political campaign donations from individual members.

"I've got a bit of tension with the Business Roundtable," Bergh said. "In many ways it serves a lot of good and does a lot of good work on behalf of the business community, but they often stay silent on a number of issues that I wish they wouldn't stay silent on. ... (But), at the end of the day, it's really a lobbying institution to influence policy at the national level in particular."

With 200 or so companies represented on the BRT, all of those CEOs are coming from different industries and different stakeholder groups. With the recent passing of the Inflation Reduction Act, Bergh said, the BRT was divided.

"They were very positive on a lot of the environmental things, but negative on, 'How are we going to pay for it?' ... It was kind of like we want to do all the good stuff, but we don't want the bad stuff to come along with it," Bergh said. "I think that's part of the dilemma."

It's a larger tension, Walker noted, "this notion in our culture and society that we want something, but we don't want to pay for it."

That notion goes beyond corporate America, Walker said, and extends to politi-

cians and, most importantly, voters.

"I worry that we don't have leaders both in corporate America and, more broadly, in society who tell us the truth: that you don't get nothing for nothing, that if you want services, you have to pay for them," Walker said. "... We have a culture here, and many CEOs are part of this culture, that is a race to the bottom. 'Tell me the state that will charge me the lowest taxes and I will move my headquarters there.'"

So, Walker asked, is it possible to imagine that this ideology can be changed?

"I think the answer is 'yes,'" Bergh said, and went back to the very beginning of the company he now runs. It was started in San Francisco, is still head-

quartered there, and many members of the Strauss family still live there.

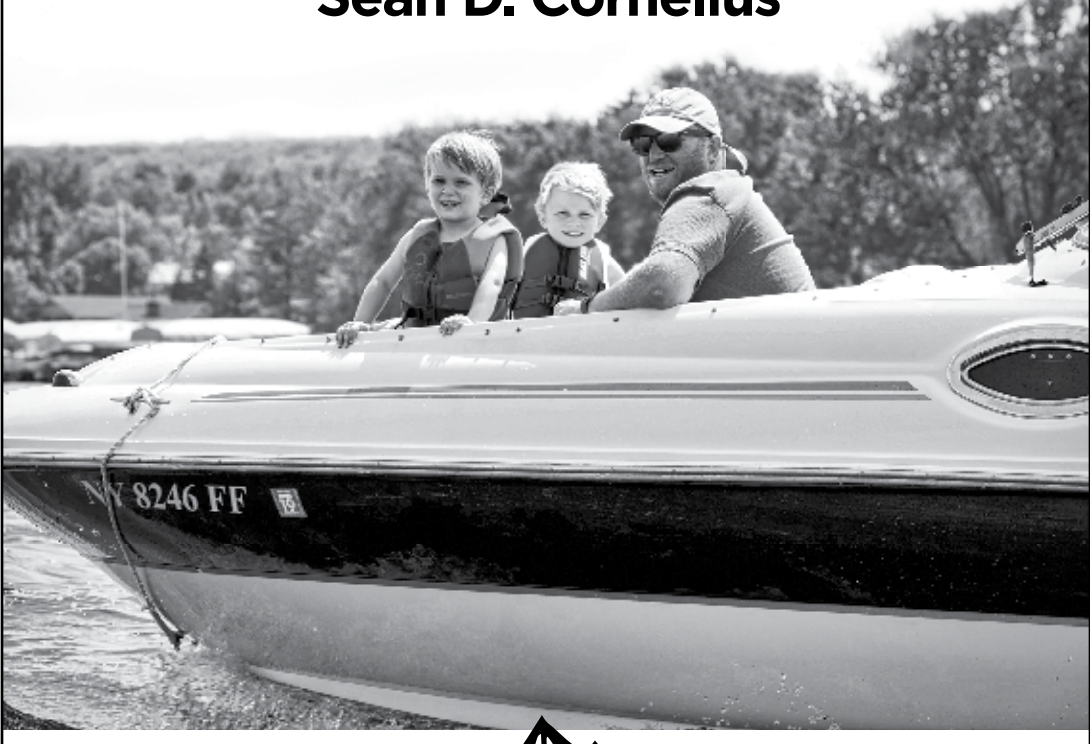
But the lease at the headquarters' building is expiring at the end of 2022. And the company made a choice to stay, rather than race to the bottom.


"Two years ago we started talking, should we look at a lower cost place to do business?" Bergh said. "Even just moving across the bridge from San Francisco to Oakland would have saved us about \$10 million a year just in city taxes. We decided, you know what, we are here in San Francisco as part of our legacy. ... Today there is a vacuum of leadership in that many institutions and government, and companies needed to step in and build the bridge."

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FROM PAGE ONE

RESSA

FROM PAGE 1

The author of three books, her forthcoming work to be published this fall is titled *How to Stand up to a Dictator: The Fight for Our Future*. In 2021, she and Russian journalist Dmitry Muratov were co-awarded the Nobel Peace Prize “for their efforts to safeguard freedom of expression, which is a precondition for democracy and lasting peace,” according to the Nobel Foundation.

In her speech accepting her Nobel Prize, Ressa said she was a representative of all journalists who make sacrifices to stay true to their values and mission.

“At the core of journalism is a code of honor. And mine is layered on different worlds – from how I grew up, when I learned what was right and wrong; from college, and the honor code I learned there; and my time as a reporter, and the code of standards and ethics I learned and helped write,” she said in her acceptance speech. “Add to that the Filipino idea of utang na loob – or the debt from within – at its best, a system of paying it forward. Truth and ethical honor intersected like an arrow into this moment where hate, lies and divisiveness thrive.”

Through *Rappler*, Ressa has worked to examine two sides of the same coin: the information ecosystem and the technology it was created by. Ressa battles the spread of misinformation and the damage it causes.

In the span of two years, the Philippine government filed 10 arrest warrants against her, and she has posted bail 10 times to continue her work. All the charges she faces can send her to pris-

on for about 100 years.

“But, the more I was attacked for my journalism, the more resolute I became,” Ressa said in her acceptance speech. “I had first-hand evidence of abuse of power. What was meant to intimidate me and *Rappler* only strengthened us.”

With *Rappler*, Ressa has attacked two fronts: Duterte’s drug war and Facebook.

“Online violence is real world violence,” Ressa said in her speech. “Social media is a deadly game for power and money. ... Facebook is the world’s largest distributor of news, and yet studies have shown that lies laced with anger and hate spread faster and further than facts on social media. These American companies controlling our global information ecosystem are biased against facts, biased against journalists. They are – by design – dividing us and radicalizing us.”

Without facts, she said, there is no truth.

“Without truth, you can’t have trust,” she said. “Without trust, we have no shared reality, no democracy, and it becomes impossible to deal with our world’s existential problems: climate, Coronavirus, the battle for truth.”

All of this makes her a fitting concluding lecture in a week on “New Profiles in Courage,” Ewalt said.

“As with many voices that we hear from on the Amphitheater stage, there is the work being done that can be inspiring, and the challenge to us of the role we play as individuals, as communities,” Ewalt said. “There is an unsettling of assumptions and what we take for granted, that pushes us to ask more questions of ourselves, of our institutions.”

CHAUTAUQUA MUSIC CAMP CONCERT TODAY



VISHAKHA GUPTA / DAILY FILE PHOTO

Concert Band Director Terry Bacon leads Chautauqua Music Camp students on Aug. 13, 2019, in McKnight Hall. The Chautauqua Music Camps return to the grounds with a performance at 1 p.m. today in Fletcher Music Hall; masks are required.

GIRL NAMED TOM

FROM PAGE 1

From turning chairs on television to now filling seats on their self-titled national tour, the trio is seeking to use the platform and growing fanbase they have generated to transition into performing in venues across the U.S., and into recording their own music. The group has been on the road throughout summer 2022, experimenting with different spaces and environments, from large festivals to small theaters, trying to find what works best for their sound. The tour also gives them the opportunity to meet many of the fans that supported their journey and evolution on the show.

“I think that their performances really translated well onto small screens across America,” Savia said. “There’s something very

humble, yet at the same time confident, about how they perform. I feel like that’s a part of what set them apart when they burst onto the national scene. I also do think their production quality is also going to be a good fit for this venue.”

Viewers of “The Voice,” however, not only merely gravitated toward the three siblings’ mesmerizing vocals and down-to-earth personas, but also the group’s vulnerability, transparency and openness about their personal lives.

“Girl Named Tom’s personal story has also been very public,” Savia said. “Since they’ve come onto the scene, they’ve talked openly about their father’s illness and his death, and their upbringing in a small town. Their story, as is with all artists, is a part of what feeds their art.”

In January, after win-

“

We often spend our whole lives thinking we know the plan, only to bump into the path; however, the trick is not to miss the path when it presents itself. When I look at young artists like Girl Named Tom, who did prepare for a different plan, which included medical school, for them to know and recognize when the path of music was presenting itself is incredible.”

—LAURA SAVIA

Vice President,  
Performing and visual arts

ning the show, the trio’s father, Chris Liechty, passed away after a long battle with a rare form of cancer. He always encouraged the siblings to wholeheartedly pursue their dreams in every capacity, even during his final moments.

“Some people might think that this is the worst timing – our father taking such a downward spiral at the exact moment of our success on national television,” the trio said in an Instagram post prior to their father’s death. “In truth, we feel fortunate and blessed by this (show) – a joyful distraction. ‘The Voice’ has given our family opportunities to connect, reflect and marvel at the love we have for each other.”

Girl Named Tom has always prioritized and valued family. The trio grew up in Pettisville, Ohio, a town with a population of approximately 500 people and zero stoplights. Growing up, they were all homeschooled, causing them to develop a strong bond with each other and their parents. When Bekah was a baby, Caleb and Joshua would jokingly call her Thomas, which Caleb described in a January 2022 interview on “The Ellen Show” as such a “strange name” to call their sister. This peculiar name, however, served as creative inspiration for the trio’s stage name, Girl Named Tom.

The group first formed in 2019 after Bekah graduated from high school, and after the boys had both graduated from college with bachelor’s degrees in biochemis-

try. They had all planned to eventually go off to medical school with aspirations of becoming doctors; however, they each decided to forego medical school as it would take significant time away from their family.

Instead, they decided to take a giant leap of faith and audition for “The Voice” after receiving encouragement from their vocal instructor. The courageous leap of faith has led them to pursue an entirely different path than they had originally envisioned.

“One of my friends has spoken publicly on the topic of making life choices. She talks about how in life each of us have both a plan and a path,” Savia said. “We often spend our whole lives thinking we know the plan, only to bump into the path; however, the trick is not to miss the path when it presents itself. When I look at young artists like Girl Named Tom, who did prepare for a different plan, which included medical school, for them to know and recognize when the path of music was presenting itself is incredible.”

Savia believes that the group’s trajectory and story, in addition to their heartfelt vocals, will truly resonate with Chautauquans tonight.

“I think that Girl Named Tom will be in good company with Chautauquans,” Savia said. “People who are by definition looking for a path – for a path in literature, the humanities, the arts, religion, and recreation every day that they choose to be here.”

“

These sisters became a model to me of womanhood.”

—SR. JOAN CHITTISTER, OSB

Author,  
*The Time is Now: A Call to Uncommon Courage*

CHITTISTER

FROM PAGE 1

“These sisters became a model to me of womanhood,” Chittister said. “I admit that there was no language in my world to talk about groups of women and the impact of them.”

Reflecting on the attack on Salman Rushdie Friday morning at Chautauqua, Chittister said the assault does not necessarily change her speech, but rather emphasizes the importance of such conversations.

“I want to talk about the whole notion that we are living in a culture that enables last Friday,” Chittister

said. “We’re a country of violence, the most violent country on the globe, and we don’t even seem to care.”

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RELIGION

We should laugh with God who has the last laugh, Douglas preaches

“The ‘I’ stands for laughter,” said the V. Rev. Kelly Brown Douglas in her sermon at the 9:15 a.m. ecumenical service Thursday in the Amphitheater. Douglas continued to spell out the word “soul” as she answered the question, “What does it mean to be people with soul in a nation with a warring soul?”

She challenged the congregation to choose an America defined by the Constitution’s pledge of liberty and justice for all, rather than a nation defined by its legacy of slavery. Douglas told the congregation about her grandmother, Helen Vivian Dorsey. At 18, Dorsey was already a widow with a young child. She migrated from Atlanta to Columbus, Ohio, during the era when millions of Black people moved from the South in search of a better life. She worked as an elevator operator at the post office in Columbus.

As a girl, Douglas was fascinated by her grandmother’s job with the gates and buttons and starched uniform. Douglas didn’t comprehend how hard her grandmother worked and how difficult the job must have been working eight hours a day in a tiny, poorly ventilated space, with daily insults and low pay, in order to put a little bit of food on the table.

Douglas always looked forward to visits with her grandmother and getting a few pennies to spend on candy. She always found an excuse to sleep with her grandmother, and at night, Douglas learned about her dreams. Every night Dorsey prayed that her four grandchildren would complete high school. Douglas said that this was an audacious dream for a woman who barely had a fifth-grade education herself. At the time, white school officials did not believe that Black children needed to attend high school.

Douglas said that her grandmother’s dream was fueled by her faith, thanking God every day for another day and constantly praying for a better future. Unfortunately, Dorsey died at 58, before she saw any of her grandchildren graduate from high school and go on to complete degrees in higher education.

Her grandmother’s faith coursed through her own veins, Douglas said, but in recent years it has been harder and harder to maintain the faith. She described the pain and despair of living through the twin pandemics of COVID-19 and white supremacy.

Her faith was waning and her son challenged her, asking, “How do we know that God actually cares when Black people are killed?” and, “How long must we wait for the justice of God?”

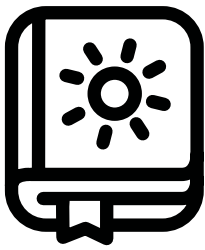
Douglas described finding herself in a spiritual crisis. Was her faith a fantasy of hope? Was God to be trusted? Would God be as faithful to her as she was to God?

Douglas said, quoting W.E.B. Du Bois in *A Litany of Atlanta*:

“Bewildered we are, and passion-tost, mad with the madness of a mobbed and mocked and murdered people; straining at the armposts of Thy Throne, we raise our shackled hands and charge Thee, God, by the bones of our stolen fathers, by the tears of our dead mothers, by the very blood of Thy crucified Christ: What meaneth this? Tell us the Plan; give us the Sign! Keep not thou silence, O God!”

“These were my words, too,” Douglas said, “as I found myself on the precipice of hopelessness and despair.”

Then one day she heard the voice of Jesus say the



MORNING WORSHIP

GUEST COLUMN BY WELLING HALL

words he said to the Marys at the tomb: “Do not be afraid. Go to Galilee. There you will see me.”

These women were led from the despair of death and the cross to new life. They had lost faith in the story Jesus had told them. Then Jesus called them back to Galilee, the place where his ministry began.

When Douglas heard the invitation to Galilee in her own ear, she was deep in despair, surrounded by the ongoing reality of the crucifixion of Black people. She felt compelled to answer, to set aside her chilling fear of germs, to put on a mask and go down to Black Lives Matter Plaza at 16th Street in Washington.

There, surrounded by thousands of people at a protest, something happened. She found herself laughing out loud. “We must be people who laugh,” Douglas said.

She cited Peter Berger, who describes laughter as a signal of transcendence. When we laugh, we discover serious discrepancies between the world as it is and the world as it could be. Laughter mocks the mighty who take themselves too seriously. Laughter relativizes and puts Earthly power in its place.

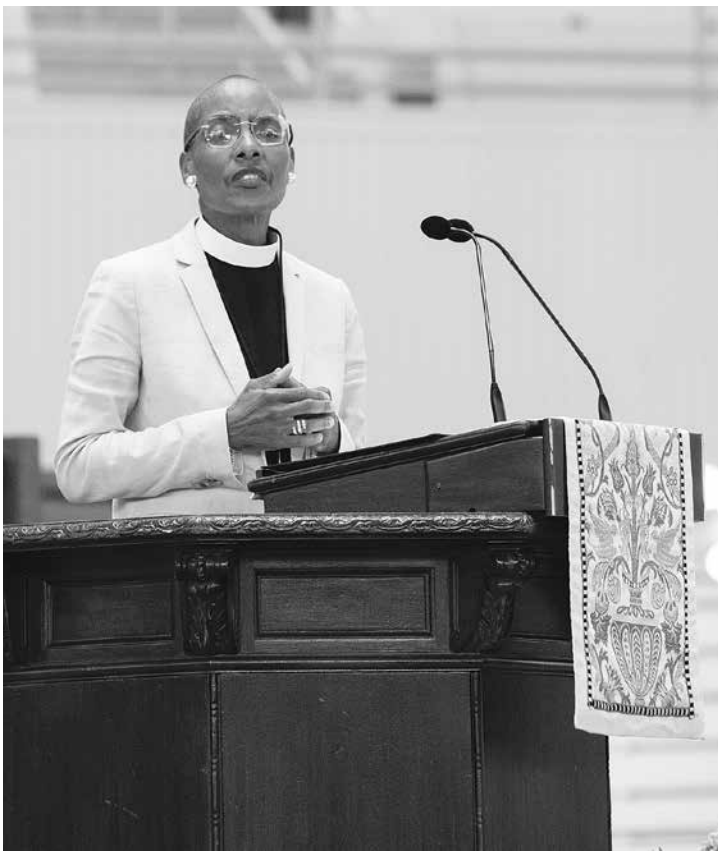
Douglas described the crowd of protestors at Black Lives Matter Plaza and the laughter pointing to the vast discrepancy between a world of systemic racism and a world in which Black lives truly do matter. The protestors were a rich mosaic of Black, white, and Brown people, young and old, male and female, queer and not queer, trans and not trans.

There was no claiming of privilege or special status, Douglas said – there were people collectively advocating for God’s just future. In God’s just future, everyone will be treated with divine and sacred respect because of the sacred breath that they breathe.

As she laughed at Black Lives Matter Plaza, Douglas said, her faith was resurrected. Her spiritual despair lifted and her soul was revived by laughing at the absurd discrepancy between our crucifying, present reality and God’s just future.

The resurrecting power of God will always prevail no matter how powerful the crucifiers are, Douglas said. God always has the last laugh.

To be people of soul in a nation with a warring soul, Douglas said, is to laugh with God and to utterly refuse to let injustice have the last word. Jesus told us not to be afraid. We can laugh by really believing in God’s just fu-



JOELEN HUBBARD / STAFF PHOTOGRAPHER

The V. Rev. Kelly Brown Douglas, dean at Union Theological Seminary, delivers her sermon “A Divided People” during morning worship Sunday in the Amphitheater.

ture and by being partners in forging that future. We can be partners by being stone catchers, outcast-oriented, unburdened and laughing.

The Rev. Paul Womack, pastor of Hurlbut Memorial Community United Methodist Church, served as liturgist. Barbara Hois, flute; Debbie Grohman, clarinet; and Willie La Favor, piano played the prelude, “Lo! Here the Gentle Lark,” by Henry Bishop. Alison Marthinsen, member of the Smith Memorial Library Board, read the Scripture. The anthem, sung by the Chautauqua Motet, was “God of Grace and God of Laughter,” by Alice Parker. Joshua Stafford, director of sacred music and Jared Jacobsen Chair for the Organist, played the Postlude, Toccata on “We Shall Overcome,” by Carl Haywood. 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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By THOMAS JOSEPH

ACROSS

1 Inform against

6 Clinton nickname

11 Draw out

12 Shylock's crime

13 Cavalry posts

14 First odd prime

15 Brooklyn team

17 Concludes

18 Neighbor

20 Pale tan

22 Workout unit

23 Solar event

26 Espresso order

28 Door sign

29 Desdemona's husband

31 That woman

32 Move slowly

33 Stock holders

34 Derivative chuckles

36 Bike part

38 Some swords

40 Sun-dried brick

43 Rodeo rope

44 Characteristic

45 Nervous

46 Marshy grass

DOWN

1 Field worker

2 Bustle

3 Apply increased pressure

4 Quartet doubled

5 High home

6 Except

7 Herald

8 Speed

9 Raised

10 Ensign's okays

16 Brief time

18 Singer Guthrie

19 Trounce

21 Jazz singer

23 Sinuous

24 Glimpsed

25 Goes astray

27 Serving collections

30 Trip part

33 Mission man

34 Vengeful goddess

35 As neat as —

37 Puts away

39 Put into words

41 Sizable

42 Riviera season

TAPS

HIRT

ODOR

REFORMED

EVE

ESSEX

LOS

SNOBS

EGRET

GOAT

ADDS

BESETS

S

LOOTER

IMLATE

TICKS

STONE

NIX

FIFTY

FACE

ARMRESTS

ASIA

GONG

ERAS

Yesterday's answer

8-19

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.

8-19

CRYPTOQUOTE

ZGF DISXHI NIL AL AXD

UTDDUL, NIL TN RTLQVL.

NIZJLNYLZQL

Yesterday's Cryptoquote: SUMMER HAS A FLAVOR LIKE NO OTHER. ALWAYS FRESH AND SIMMERED IN SUNSHINE. — OPRAH WINFREY

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

Difficulty Level ★★★★★

8/19

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

Difficulty Level ★★★

8/18

## Kahlenberg, Miller funds provide for Ressa

The Richard W. and Jeannette D. Kahlenberg Lectureship Fund and the Lewis Miller Memorial Fund provide support for the lecture by Maria Ressa at 10:45 a.m. today in the Amphitheater.

The Richard W. and Jeannette D. Kahlenberg Lectureship Fund was established in 2012 by the Kahlenberg family, who have been coming to Chautauqua for over 58 years. The family now includes three children and their spouses, eight grandchildren and their spouses, and four great-grandchildren. Most of them have been at Chautauqua during summer 2022, returning from many different parts of the country.

Richard W. Kahlenberg, in whose memory the lectureship was established, graduated from Harvard University in 1952 and from Union Theological Seminary where Reinhold Niebuhr was his adviser. He went on to become a Presbyterian minister serving pastorates in New Jersey, Maryland, and Minnesota, before turning to teaching and writing. He died in 2004.

Jeannette Dawson Kahlenberg holds degrees from Wellesley College, Union Theological Seminary and Columbia University. She enjoyed a career with several non-profit groups, culminating with 12 years as executive director of Citizens Union of the City of New York, a government organization dedicated since 1898 to promoting civic virtue. At Chautauqua, Jeannette is a former board member of the Chautauqua Women's Club and the Presbyterian Association, a Chautauqua Literary and Scientific Circle Class of 2002 graduate, a life member of the Bird, Tree & Garden Club, and a past Chautauqua Fund volunteer. She now resides off-season in Seattle.

The family is grateful for this opportunity to help support the lecture platform at Chautauqua.

The Lewis Miller Memorial Fund pays tribute to Chautauqua's co-founder. It was established in 1932 by Miller's daughter, Mina Miller Edison (Mrs. Thomas Alva Edison) in memory of her father, who engaged the interest of the Rev. John H. Vincent in his plan to launch the first Chautauqua Sunday School Assembly.

Miller was an outstanding layperson who was keenly interested in the quality of Sunday schools and general educational opportunities. In the 19th century, Sunday schools played a critical role as a significant educational resource at a time when public schools were still in developmental stages.

The Lewis Miller Memorial Fund was created to honor the man "who through his many years of business activity as inventor and manufacturer was nevertheless at all times actively interested in the promotion of education and, to the end, that its procurement might be possible to all persons desirous of having their lives augmented, their visions broadened and their understanding enlarged, conceived Chautauqua Institution and became one of its founders and benefactors."

The descendants of the Lewis Miller family remain active in Chautauqua today.

### 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>

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RELIGION

Douglas, Walker challenge white privilege with courage

ALYSSA BUMP  
STAFF WRITER

Telling the truth can be a courageous act in a country built on lies. Discussing the impacts of white privilege and anti-Black narratives on the structural and systematic functioning of American society requires bravery.

The V. Rev. Kelly Brown Douglas engaged in conversation with Darren Walker, president of the Ford Foundation, on Wednesday in the Hall of Philosophy. Their lecture, “New Profiles in Courage,” shares its name with the Week Eight Chautauqua Lecture Series and Interfaith Lecture Series theme.

Douglas, ordained minister, canon theologian at Washington National Cathedral and dean of Episcopal Divinity School at Union Theological Seminary, is serving Chautauqua as this week’s chaplain-in-residence. Her dialogue with Walker was rooted in familiarity.

“This is going to be a conversation among two people who know each other and can have a real talk,” Walker said.

As a Black gay Christian, Walker has experienced homophobia in the Black church. He asked Douglas why it is so hard for some Black people of faith to accept everyone who wants to engage in faith and fellowship.

Douglas said Black people have long faced oppression, subjugation and assault for simply existing, and it struck her as odd that they would do the same to another group of people. She wanted to understand why, as one of her son’s godfathers was gay. She professed that even though he loved the church, the church refused to love him back.

“What I discovered, amongst other things, is that when we talk about sort of the tropes and the stereotypes that have shaped Black reality, we know that one of those stereotypes has been the way in which Black people have been sexualized,” Douglas said.

On the hypersexualization of Black people, Douglas pointed to white supremacist ideologies that have impacted the treatment of LGBTQ people in the Black church.

“(White supremacy) might not have all to do with it, but it has something to do with it,” Douglas said. “It’s compounded this problem.”

In the merge between white supremacy, anti-Black ideologies and hypersexualization alongside Christian faith traditions, homophobia is born. Douglas believes these ideologies have impacted the rights of Black personhood.

“Now, that’s no excuse,” Douglas said. “... For our own well-being, for our own humanity, ... we have got to begin to unravel this. ... When we understand it, that becomes one of the ways in which we begin to deconstruct it and refuse to allow it to stand.”

Walker began to discuss systemic racism in the criminal justice system. Research has found that now, one out of every three Black boys born can expect to go to prison in his lifetime, and about 40% of the inmate population in the criminal justice system is made up of Black people. He asked Douglas how people of faith can engage in this large, systemic issue.

“Black children are disproportionately trapped in abject poverty. That’s a pipeline to the system of incarceration. The real miracle is when they don’t end up in jail. The real miracle is when they don’t end up dead,” Douglas said. “Our faith communities have to take the lead, calling it out, speaking the truth. ... (They must be) accountable, not

to the way things are, but to the way they are supposed to be.”

Describing his grandparents’ experiences in the Black church, Walker said Sundays were a day of liberation, as Black people were able to experience dignity and acknowledgment. But now nearly all religions are experiencing a decrease of young populations becoming involved in their faith traditions.

Douglas believes this is a failure of the church. Her son, Desmond, has said that churches need to make all people feel welcome and allow space for people to be themselves without judgment.

Walker asked how churches can work to regain trust; Douglas said the church needs to be brought to the younger demographics that are experiencing that distrust.

“One of the roles you play with Black folks (and) white folks is to be a truth-teller,” Walker said. “Bringing us back to this idea of new profiles in courage, it is hard to have the courage to be a truth-teller in an institution that may not really want to internalize it.”

Douglas said it is easier for people to listen to the changes that need to be made rather than acting on those changes, which makes people complicit. People may want reform and equality, but they often find it difficult to sacrifice their own privilege.

“This ‘Make America Great Again’ environment has exacerbated this whole reality of white supremacists, anti-Black racism, because what we’re finding is downward mobility of whiteness,” Douglas said.

People of color and immigrants have been blamed for white downward mobility, but this distracts from the root of the problem.

“Blacks and immigrants have been blamed for that,” Douglas said. “... When you blame those already on the bottom ... it protects you from looking at the systems and structures that have created this unjust privilege in the first place.”

This phenomenon, according to Douglas, seems to have increased hatred against Black bodies through physical, systematic and structural means.

As a country, Walker asked Douglas, how can America stop this toxic cycle of hatred?

“We’ve got to first have the courage, the moral courage, to tell the truth about our history, about who we are as a nation,” Douglas said. “We didn’t just arrive at white supremacy overnight. It’s embedded in the very foundation of this country. Anti-Blackness is embedded in the very foundation of this country.”

Giving a voice to those who have been voiceless in the discussion of history would bring forward new perspectives. The remov-



DAVE MUNCH / PHOTO EDITOR

The V. Rev. Kelly Brown Douglas, dean of the Episcopal Divinity School at Union Theological Seminary, joins Ford Foundation President Darren Walker for the Interfaith Lecture Series Wednesday in the Hall of Philosophy.



DAVE MUNCH / PHOTO EDITOR

Douglas and Walker’s conversation was titled “New Profiles in Courage,” same as the 10-lecture Week Eight platform Walker helped curate.



We’ve got to first have the courage, the moral courage, to tell the truth about our history, about who we are as a nation. We didn’t just arrive at white supremacy overnight. It’s embedded in the very foundation of this country. Anti-Blackness is embedded in the very foundation of this country.”

—THE V. REV. KELLY BROWN DOUGLAS

al of true history in some schools concerns Douglas.

Building relationships with people who are different from oneself is another way to remedy these issues of hatred, by creating a sense of understanding and connection, she said.

“Until we begin to become more proximate to people who are different from ourselves,” Douglas said, “(we won’t be able to) see people as the people that they are and not as the stereotypes.”

Douglas presented findings from the Public Religion Research Institute, that 75%

of white people do not have a person of color in their intimate social circles. Out of the 25% that do, their social circles were still over 90% white.

Douglas believes that white people must address their uninterrupted, uninterrogated whiteness by telling the truth, but Walker feels it is a complicated process.

“We’ve crafted narratives about who we are as a people,” Walker said. “Those narratives have sustained and inspired us. ... And those narratives have helped Americans, white Ameri-

cans, feel good about themselves and feel aspirational for those ideals. ... And so to simply say it’s all a lie ... is very hard.”

While some white people play by the rules and feel as though their successes were achieved fairly, Walker explained that the system is rigged for them to be winners, which is a tough pill to swallow. Many white people could find this deeply offensive, as they feel as though they worked hard for their earnings.

Because of their privilege, white people often do not

have to feel uncomfortable.

White people, according to Douglas, need to start to wake up other white people in their communities, to see and speak the truth of privilege. They must be intentionally committed to creating a fair and equal society.

“There has to be an intentional recognition and interrogation of whiteness and intentional realization of privilege,” Douglas said. “... Every day, you have to make a decision that (you are) not going to live passively into whiteness, but going to live over and against it.”

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6:00 **Sunrise Kayak & Paddleboard.** Sign up with payment one to two days before event at 716-357-6281 or [sportsclub@chq.org](http://sportsclub@chq.org). Sports Club

7:00 (7–11) **Farmers Market**

7:00 (7–9) **“Dawn Patrol” Round Robin Doubles.** (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center

7:45 **Mystic Heart Interspiritual Meditation: Spiritual Practices of World Religions.** Leader: **Larry Terkel** (Judaism/Kabbalah Meditation). Presbyterian House Chapel

7:45 **Episcopal Holy Eucharist.** Episcopal Chapel of the Good Shepherd

8:00 **Daily Word Meditation.** (Programmed by Unity of

Chautauqua.) Hall of Missions

8:45 **Catholic Mass.** Episcopal Chapel of the Good Shepherd

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

9:00 **Nature Walk & Talk.** (Programmed by the Bird, Tree & Garden Club.) **Jack Gulvin**, naturalist. Meet at lake side (back) of Smith Wilkes Hall

**9:15 ECUMENICAL WORSHIP.** “A Soul-full People: Asking the Right Question.” **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.) “Kabalah on Meditation and Song.” **Rabbi Zalman Vilenkin**. Zigdon Chabad Jewish House

10:15 **Service of Blessing and Healing.** UCC Randell Chapel

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

**10:45 CHAUTAUQUA LECTURE SERIES.** **Maria Ressa**, Nobel Peace Prize winner, president and CEO, *Rappler*. 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.) Half-Price Sale. Shoppers limited to 12 at a time in 15-minute increments. Behind Colonnade

12:15 **Prose Writer-in-Residence Brown Bag Lecture.** (Programmed by the Chautauqua Writers’ Center.) **Rion Amilcar Scott**. Literary Arts Center at Alumni Hall Porch

12:15 **Challah Baking Class.** (Programmed by Zigdon Chabad Jewish House.) Zigdon Chabad Jewish House

12:15 **Twelve Step Meeting.** Marion Lawrance Room, Huribut Church

12:15 **Chautauqua Dialogues.** (Sponsored by the Department of Religion.) Everett Jewish Life Center

12:30 **Jumu’ah Muslim Prayer.** Hall of Christ Sanctuary

12:30 **Garden Walk & Talk.** (Programmed by the Bird, Tree & Garden Club.) **Betsy Burgeson**, supervisor of garden and landscapes, Chautauqua Institution. Meet at Children’s School

12:30 **Play CHQ.** Ooey gooey mixtures. Bestor Plaza

12:45 **Catholic Seminar Speaker Series.** “A Sermon on Hold.” **The Rev. James Daprie**. Methodist House Chapel

1:00 **Stroke of the Day.** Learn a new

tennis stroke. Chautauqua Tennis Center

1:00 **Chautauqua Music Camps Concert.** Masks required. Fletcher Music Hall

1:15 **English Lawn Bowling.** Free instruction followed by game. Fee. (Pay at Sports Club.) Bowling Green

**2:00 INTERFAITH LECTURE SERIES.** “The Time is Now: A Call for Uncommon Courage.” **Sr. Joan Chittister, OSB**, author, *The Time Is Now: A Call to Uncommon Courage*. 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 **Mah Jongg.** (Programmed by the Chautauqua Women’s Club.) Memberships available at the door. CWC House

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

3:30 **Chautauqua Dialogues.** (Sponsored by the Department of Religion.)

Unitarian Universalist House

3:30 **Chautauqua Dialogues.** (Sponsored by the Department of Religion.) Episcopal Cottage

3:30 **Chautauqua Property Owners Association (CPOA) Annual Business Meeting.** Hall of Philosophy

4:30 (4:30–6) **Takeout Dinner.** Farmer Brown’s BBQ Pulled Pork Dinner. (Programmed by the Chautauqua Women’s Club.) Pre-order at [chautauquawomensclub.org](http://chautauquawomensclub.org). CWC House

4:30 **Chautauqua Corporation Meeting and Institution Open Leadership Forum.** Hall of Philosophy

5:00 **Hebrew Congregation Evening Service.** “Kabbalat Shabbat: Welcoming the Sabbath.” **Rabbi Elle Muhlbaum**, associate rabbi, Anshe Chesed Fairmount Temple, Cleveland. **Cantor Vladimir Lapin**, cantor, Anshe Chesed Fairmount Temple. Miller Park (if rain, Smith Wilkes Hall)

5:45 **Cinema Film Screening.** “Top Gun: Maverick.” Fee. Chautauqua Cinema

6:00 **Hebrew Congregation Social Hour.** Bring your own nosh. Miller Park

6:45 **Community Shabbat Dinner.** (Programmed by Zigdon Chabad Jewish House.) RSVP required. Fee. Zigdon Chabad Jewish House

7:00 **Play reading.** (Programmed by the Friends of Chautauqua Theater.) Art, by Yasmina Reza. Featuring **Andrew Borba, Mike Thornton, and Stephen Stout**. Smith Wilkes Hall.

**8:15 SPECIAL. Girl Named Tom.** Amphitheater

9:00 **Cinema Film Screening.** “Where the Crawdads Sing.” Fee. Chautauqua Cinema

(7–11) **Farmers Market**

7:15 **Mystic Heart Interspiritual Meditation: Spiritual Practices of World Religions.** Leader: **Carol McKiernan** (Silent Meditation/ Centering Prayer). Hall of Philosophy

9:00 **Chautauqua Foundation, Inc., Membership Meeting.** Hall of Christ

9:30 **Chabad Jewish House Community Shabbat Service.** **Rabbi Zalman Vilenkin**. Kiddush to follow at 12:15 p.m. Zigdon Chabad Jewish House

9:45 **Torah Study.** “Today’s Torah for Today’s Times. **Rabbi Elle Muhlbaum**. Marion Lawrence Room, Huribut Church

10:15 **Hebrew Congregation Sabbath Service.** **Rabbi Elle Muhlbaum. Cantor Vladimir Lapin**. Kiddush lunch to follow. Huribut Sanctuary

11:30 **Bryant Day Ceremony.** (Chautauqua Literary and Scientific Circle.) Miller Bell Tower

12:00 **Play CHQ.** Free play and equipment check out. Boys’ Club

1:00 (1–5) **Gallery Exhibitions Open.** Strohl Art Center

2:00 **Contemporary Issues Forum.** (Programmed by Chautauqua Women’s Club.) “Anne Frank and the Struggle for ‘Never Again.’” **Doyle Stevick**, executive director, The Anne Frank Center; associate professor, University of South Carolina. Hall of Philosophy

2:00 **Public Shuttle Tour of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center. This tour is handicap accessible.) Leave from Main Gate Welcome Center

3:15 **Chautauqua Dialogues.** (Sponsored by the Department of Religion.) Focus on the preceding Contemporary Issues Forum. Chautauqua Women’s Club at Hall of Missions

**3:30 SPECIAL ENTERTAINMENT. Hiss Golden Messenger & Aoife O’Donovan.** Norton Hall

**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

5:00 **Catholic Mass.** Hall of Philosophy

5:45 **Cinema Film Screening.** “Where the Crawdads Sing.” Fee. Chautauqua Cinema


6:45 **Pre-Chautauqua Symphony Orchestra Concert Lecture.** **David B. Levy**. Multiquist Center 101

**8:15 CHAUTAUQUA SYMPHONY ORCHESTRA.** “A Concerto for Orchestra.” **Rossen Milanov**, conductor. Amphitheater

• Samuel Coleridge-Taylor: Ballade in A minor, op.33

• Béla Bartók: Concerto for Orchestra, BB 123

9:00 **Cinema Film Screening.** “Top Gun: Maverick.” Fee. Chautauqua Cinema



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