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The Avett Brothers perform to a sold-out crowd Aug. 24, 2022, in the Amphitheater.

DAVE MUNCH / DAILY FILE PHOTO

FOLK ROCK FAVORITES AVETT BROTHERS RETURN TO CHAUTAUQUA

MEGAN BROWN
STAFF WRITER

The Avett Brothers have been busy since their third visit to Chautauqua three summers ago. After Scott Avett spoke on Aug. 24, 2022, as part of the Chautauqua Lecture Series theme “A Vibrant Tapestry: Exploring Creativity, Culture and Faith with Smithsonian Folklife Festival” and the band rocked out on stage later that night, the band has released a self-titled studio album in 2024 and collaborated on the Broadway jukebox musical *Swept Away*, a survival tale of sailors whose ship capsizes. At 8:15 p.m. tonight in the Amphitheater, the Avett Brothers will once again take the Amp stage, the latest stop on their current tour. So far on their tour, they’ve played a mix of songs from their recent release along with some of their older hits.



The band, comprised of brothers and vocalists Scott and Seth Avett, bassist Bob Crawford, cellist Joe Kwon, pianist and bassist Paul Delfiglio, drummer Mike Marsh and fiddler Tania Elizabeth, have been nominated for four Grammys and were inducted into the North Carolina Music Hall of Fame; they’ve also received a Lifetime Achievement Award from the Americana Music Association. Scott and Seth Avett grew up in rural North Carolina. While at first they wanted to connect with the art coming out of metropolitan areas in the East and West Coast, they then realized their upbringing held an important voice, too. “It helped keep us, I dare to say, bored a little bit, and alone,” Scott Avett told the *Daily* in 2022. “And I think that was nice, like alone in our heads and alone with time to do what we might do. You find yourself drawing and you find yourself imagining and you find yourself thinking.”

See **AVETT**, Page 4

Taylor to elaborate on Christian extremism as threat to democracy, closing ILS week

KAITLYN FINCHLER
CONTRIBUTING WRITER

When religion is introduced to political conversations, it can often be wondered who it’s for — the people, the religious leaders or the politicians. When religious extremism is presented in political situations, it can be a dangerous play at the very foundations of American democracy. Matthew D. Taylor, senior scholar at the Institute for Islamic, Christian and Jewish Studies, will deliver his lecture “Christian Extremism is at the Heart of Our

Democratic Crisis; And the Jan. 6 Capitol Riot Reveals It” at 2 p.m. today in the Hall of Philosophy, closing the Week Six Interfaith Lecture Series theme “Religion’s Role in Conflict and Extremism.” “The lecture really comes out of the book I published this past October, called *The Violent Take It by Force*,” Taylor said. “The book is trying to understand the Capitol riot and the religious forces behind it. I focus on a specific network of leaders called the New Apostolic Reformation, sometimes called the NAR.” The NAR, Taylor said, is

what some scholars would call “independent, charismatic Christianity,” which is a subculture within evangelicalism — or a non-denominational wing of Pentecostalism. “I show in the book how the NAR became some of the most influential Christian voices supporting Donald Trump and became integral to the first administration,” he said. “They were of the major organizing forces for Jan. 6, and their theology has become incredibly popular in the Trump era.”



TAYLOR

See **TAYLOR**, Page 4

Kurmasheva, Latour, Carstens close week on authoritarianism, discussing critical need for free press

VON SMITH
STAFF WRITER

One year ago today, Radio Free Europe/Radio Liberty journalist and editor Alsu Kurmasheva was released from Russian detainment in a landmark prisoner swap deal alongside *Wall Street Journal* reporter Evan Gershkovich and former U.S. Marine Paul Whelan. “Almost all of the authoritarian leaders are using the same playbook, as if it was written just step by step,” Kurmasheva said. “I’m looking forward to talking about my personal experience as an example of the authoritarian machine that Chautauquans have heard about this week.”

Kurmasheva joins *Wall Street Journal* publisher and CEO of Dow Jones Almar Latour and U.S. hostage negotiator Roger D. Carstens to discuss the “anatomy of a prisoner drama” to close the Week Six Chautauqua Lecture Series theme “The Global Rise of Authoritarianism” at 10:45 a.m. today in the Amphitheater.

Latour began as a news assistant before becoming a staff reporter in London, Stockholm, Brussels and New York for WSJ before working his way to publisher. His role as a publisher and Dow Jones CEO placed him in the middle of the fight to free Gershkovich along with Kurmasheva and challenged his newsroom to rally around their release.

“In this particular case, there was tremendous solidarity across the news industry,” Latour said. “We keep (Gershkovich and Kurmasheva) in the spotlight so that policymakers but also citizens and readers around the world can be aware of what is going on.”

Carstens served as special presidential envoy for hostage affairs under the Trump and Biden administrations and oversaw negotiations for the release of Americans like NBA star Brittney Griner in 2022.

“I would say that a lot of the countries that have opposed the United States and our allies were countries that had more of an authoritarian bent,” Carstens said.

Carstens began his career at the United States Military Academy West Point at the tail end of the Cold War.

“I kind of grew up watching authoritarian governments as opponents of the United States



KURMASHEVA



LATOUR



CARSTENS

of America and democracy and freedom,” he said. Kurmasheva recounted being detained as she traveled to care for her ill mother in October 2023, not expecting to be targeted outside of work. “No moment is certain until you touch the ground,” Kurmasheva said. “I didn’t allow myself to hope in prison. Hope can be dangerous when there is no strategy.” While detained, Kurmesheva’s American and Russian passports were confiscated, blocking her from leaving the country. She was then placed on trial and quickly convicted of “spreading false information” with a sentence of six-and-a-half years in Russian prison. On Aug. 1 of last year, Kurmasheva was released in a prisoner swap deal led by Carstens.

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IN TODAY’S DAILY



A LIGHT-HEARTED CELEBRATION

School of Music Piano Program students take to the keys one last time for annual Play-Out.

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ACTS OF COURAGE, ACTS OF FAITH

Carter Center CEO Alexander discusses organization’s legacy, mission of fighting for democracy.

Page 5

IN-HOUSE TALENT

In this week’s Summer on the Steps, Chautauqua Literary Arts to highlight creativity, skill of writers staffing the department.

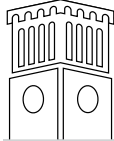
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FRESH FACES

In Strohl Art Center exhibition, Diamond-curated ‘Likeness’ explores portraiture in ways spanning mediums, techniques.

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TODAY’S WEATHER



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Rain: 0%
Sunset: 8:37 p.m.

SATURDAY



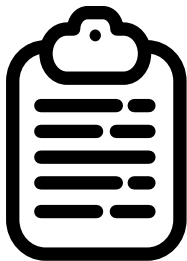
H 72° L 56°
Rain: 5%
Sunrise: 6:12 a.m. Sunset: 8:35 p.m.

SUNDAY



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Rain: 0%
Sunrise: 6:13 a.m. Sunset: 8:42 p.m.

THEATER



BRIEFLY

NEWS FROM THE GROUNDS

Old First Night Run/Walk road closures

Roads along the Old First Night Run/Walk will be closed from approximately 8 a.m. to 8:45 a.m. Saturday. Traffic will be stopped as the runners pass through, starting with the first runner and ending when the last runner has passed. If you need to leave the grounds, please do so by 8 a.m. to avoid any inconvenience. Expect some delays at all gates during the race, from 8 a.m. to 9 a.m. Traffic will be held while runners go by the gates, but the gates will not be closed during this time.

Student Chamber Music Festival wraps today

The School of Music wraps up its three-day Chamber Music Festival at 10 a.m. today in Fletcher Music Hall. Join us for music for brass ensemble, a sextet for piano and winds, and Mendelssohn's joyous Octet for Strings. Full program details are at programs.chq.org.

Bird, Tree & Garden Club news

Jack Gulvin leads the Nature Walk at 9 a.m. today starting at Smith Wilkes Hall lakeside patio. Gulvin begins August with a comprehensive nature exploration, examining seasonal transitions and the interconnected relationships between plants, animals and their environment. This walk encourages participants to develop observational skills and appreciate the complexity of natural systems.

Betsy Burgeson, Chautauqua Institution's supervisor of gardens and landscapes, will give the Garden Talk at 12:30 p.m. today starting at Odland Plaza. Burgeson presents "Amphitheater Gardens & Carnahan Jackson Garden," exploring these specialized garden spaces that blend horticultural artistry with Chautauqua's cultural mission. Participants will learn about designing gardens that serve both aesthetic and functional purposes within cultural landscapes.

Smith Memorial Library news

Join Carol Comstock Bussell for "Origami: Money Folds" at 12:30 p.m. today upstairs at the Smith Memorial Library for a free origami workshop for adults and youth ages 10 and up.

School of Music news

At 4 p.m. today in Elizabeth S. Lenna Hall, Michael Burritt leads his students in a School of Music Percussion Ensemble Concert.

Friends of the Chautauqua Writers' Center events

An informal critique will take place at 1:15 p.m. today in the Garden Room on the first floor of the Literary Arts Center at Alumni Hall. Bring 10 copies of one page of your work to get feedback from a group guided by a published author.

The deadline to participate in the annual Robert Pinsky Favorite Poem Project is noon Saturday. For questions, email 4normarees@gmail.com or friendsofthewriterscenter@gmail.com.

Twelve Step Meeting

There will be a Twelve Step meeting from 12:15 to 1:15 p.m. today in the Marion Lawrence Room, located upstairs in Hurlbut Church.

Shirley Lazarus Speaker Series held at special time

At 5 p.m. Sunday in Smith Wilkes Hall, the Hebrew Congregation of Chautauqua presents the weekly Shirley Lazarus Speaker Series, geared toward the topic "What We DO Matters." This week's speakers are Cantors Jodi Sufrin and Roy Einhorn, Cantor Emerita of Temple Beth Elohim and Cantor Emeritus of Temple Israel, respectively, both in the Boston area. Their topic is "The Great American Songbook: A Sentimental Journey from Tin Pan Alley and the Yiddish Theatre to Broadway." Please note the earlier event start time this week.

Chautauqua Fire Department & Auxiliary Chicken BBQ

The weekly Chicken BBQ held jointly by the Chautauqua Volunteer Fire Department and the Auxiliary will be held at 11:30 a.m. Sunday at the Fire Hall on Massey by the Market Gate. Look for the crowd. We start serving at 11:30 a.m. and go until we sell out. That usually occurs at around 12:15 p.m., so get there early. Cost is \$15 for half a chicken, coleslaw, baked beans and a roll.

CTC stages second NPW 'All the Little Boxes'

JULIA WEBER
STAFF WRITER

On Tuesday, July 22, Chautauquans may have noticed a white van making its way across the grounds, individuals hopping out intermittently to pile empty, discarded cardboard boxes into the van as they traversed the grounds.

What was that about, you might ask? It wasn't mail theft; it was all in preparation for Chautauqua Theater Company's latest New Play Workshop, of course.

At 6 p.m. tonight in Bratton Theater, the second NPW of the 2025 season, *All the Little Boxes*, written by Vichet Chum and directed by Mei Ann Teo, will be presented as a staged reading. A talkback session will follow.

The play follows main character Chan, a newly-hired home organizer packing and unpacking the baggage — both literally and metaphorically — of his clients and himself.

For scenic design fellow Sebastián Zavalza, the key to a successful set design was in the ability to tie the literal to the metaphorical through the scene's architecture.

"We create this world out of those boxes themselves," he said. "(The characters) are psychologically bound to these subjects — they cannot let go of them, or they haven't even unpacked them yet because they don't even have the emotional capacity to do so. ... They're both living in it and literally, physically, that could be the architecture of this space."

Zavalza said the process of acquiring the 196 boxes — each meticulously turned inside out to hide packaging labels and markings — that make up the set was just one step of many in the scenic design process.



GEORGE KOLOSKI /
STAFF PHOTOGRAPHER

Noah Butcher, left, and Scenic Design Fellow Sebastian Zavalza collect cardboard boxes from homes around the grounds July 22, which Zavalza will then use to build a set for the Chautauqua Theater Company staged reading of the New Play Workshop *All the Little Boxes*.

nic design process.

One of the first considerations in the process was how to balance establishing the scene through design with the play still being in its earliest stages. Because it is a new play being workshoped and not a fully produced piece of theater, *All the Little Boxes* will undergo revisions and changes every day as conversations are had and creative decisions are made.

Because of this, it isn't always feasible to create an elaborate or detailed set, as that needs to adapt to the needs of the playwright,



GEORGE KOLOSKI / STAFF PHOTOGRAPHER

Donnie Woodard, left, and Zavalza collect cardboard boxes from Greene Family Commons.

director, dramaturg and actors. Zavalza needed to adapt and change according to revisions made in the workshoping process, so going simple rather than complex afforded much-needed flexibility.

"How can we best support that, keep it in scope, and do a gesture that moves the story along and connects the metaphors in the play with the actual scenes that are happening on stage?" Zavalza asked.

As a scenic designer, one has to take on many roles: painter, builder, prop maker, 3D modeler, sculptor and architectural drafter, to name a few. Zavalza works with many others to bring the scene from its

earliest drafted mockups to its final product onstage.

"It really does take a village, and that's the magic of theater," he said. "You never notice, and it's so well done that your subconscious will never tell. ... You just go along with the story because it's our job to take the ordinary and put it onstage and seem as natural as possible."

One of Zavalza's major challenges during the process of designing was figuring out how to incorporate the already-staged set of CTC's upcoming main-stage production *The Witnesses* into the one for *All the Little Boxes*.

"As we're working on top of it, we're like, 'How can we make it our own and incorporate these boxes to the architecture?' It all made sense then, to create architecture and these walls and structures to go with actual brick walls that we have onstage," he said.

At the end of the day, the most important goal for Zavalza is to create a piece of immersive art for viewers that helps bring the play to life in the fullest way possible.

"You want to entertain people," he said. "You want them to be visually there, present with you, while at the same time, you want to tell a story."

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FLOW- 6:00 This Latvian Oscar Winner for Best Animated Feature follows a courageous cat after his home is devastated by a great flood. Teaming up with a capybara, a lemur, a bird, and a dog they must rely on trust, courage, and wits to survive the perils of a newly aquatic planet. "A film full of wonders but not a single word of dialogue." -Cath Clarke, Guardian "Dreamy, epic, perilous and very beautiful." -Ty Burr, Washington Post (PG, 84m)

SOUNDTRACK TO A COUP D' ETAT - 8:30 United Nations, 1960: The Global South ignites a political earthquake, jazz musicians Abbey Lincoln and Max Roach crash the Security Council, Nikita Khrushchev bangs his shoe, and the U.S. State Department sends Louis Armstrong to Congo to deflect attention from a CIA-backed coup. Director Johan Grimonprez's magnificent essay film captures the moment when African politics and American jazz collided. "A mind-blowingly rich tapestry of research, music, and the jazziest history lesson imaginable." -Tomris Laff, Harper's Bazaar (NR, 150m)

MUSIC

‘A BEETHOVEN EVENING’



Guest conductor Teddy Abrams leads the Chautauqua Symphony Orchestra in a performance of Beethoven’s Symphony No. 7 on Tuesday in the Amphitheater. The CSO’s “A Beethoven Evening” opened with the composer’s Piano Concerto No. 3, with Piano Program Heintzelman Family Artistic Advisor Alexander Kobrin featured as soloist.



JOSEPH CIEMBRONIEWICZ / STAFF PHOTOGRAPHER

Piano students take to their keys one last time for Play-Out

GABRIEL WEBER
STAFF WRITER

At 4 p.m. today in Sherwood-Marsh 101, students in the School of Music Piano Program will close out their season with their final concert — the Play-Out — as a “fun” farewell to Chautauqua.

The program will include Sergei Rachmaninoff’s Suite No. 1, Movement 2 “La nuit... L’amour” on two pianos; Nikolai Kapustin’s Etude No. 7; Franz Schubert’s Moments Musicaux D. 780 No. 3 in F Minor; Albert Lavignac’s Galop-Marche for Eight Hands on one piano; Camille Saint-Saëns’ “The Swan” from “Carnival of the Animals” for four hands; Francis Poulenc’s Sonata for Four Hands; Johannes Brahms’ 16 Waltzes, Op. 39 for Four Hands; Frédéric Chopin’s Preludes, Op. 28; Darius Milhaud’s Scaramouche Op. 165b III. “Brasileira” on two pianos; Jean Sibelius’ 13 Pieces for Piano, Op. 76; George Gershwin’s “Somebody Loves Me” on two pianos; George Oakley’s “Toccata;” Richard Strauss’ Morgen, Op. 27 No. 4 (arr. Max Reger); Rachmaninoff’s “Waltz” from Two Pieces for Six Hands; and Manuel de Falla’s Danza No. 1 from La Vida Breve for six hands.

Leo Choi is set to play Rachmaninoff’s Suite No. 1 Movement 2, “La nuit... L’amour” with Peijun Wang on two pianos facing each other. As they have known each other for three years, they have a good rapport and understanding of one another, which helps their instincts in playing together.

Starting piano at 4 or 5 years old, Choi has been under Alexander Kobrin’s tutelage at the Eastman School of Music. From Hong Kong, Choi has presented concerts internationally and won many awards like the Senior Concerto Competition, John Elvin Junior Prize Competition from

Oberlin Conservatory of Music and the Sixth Asian Youth Music Competition.

He has studied under Kobrin for three years now, but this time offers a range of different mindsets. This is Choi’s first summer with the Chautauqua Piano Program, and he particularly appreciates his peers and teachers.

“I have really good chamber roommates and enjoy playing with them,” Choi said.

Choi finds that developing an opinion and researching a composer’s motivation in writing makes a great pianist, while still allowing one’s own character to shine through playing. As a performer, Choi believes that he is an interpreter first and foremost.

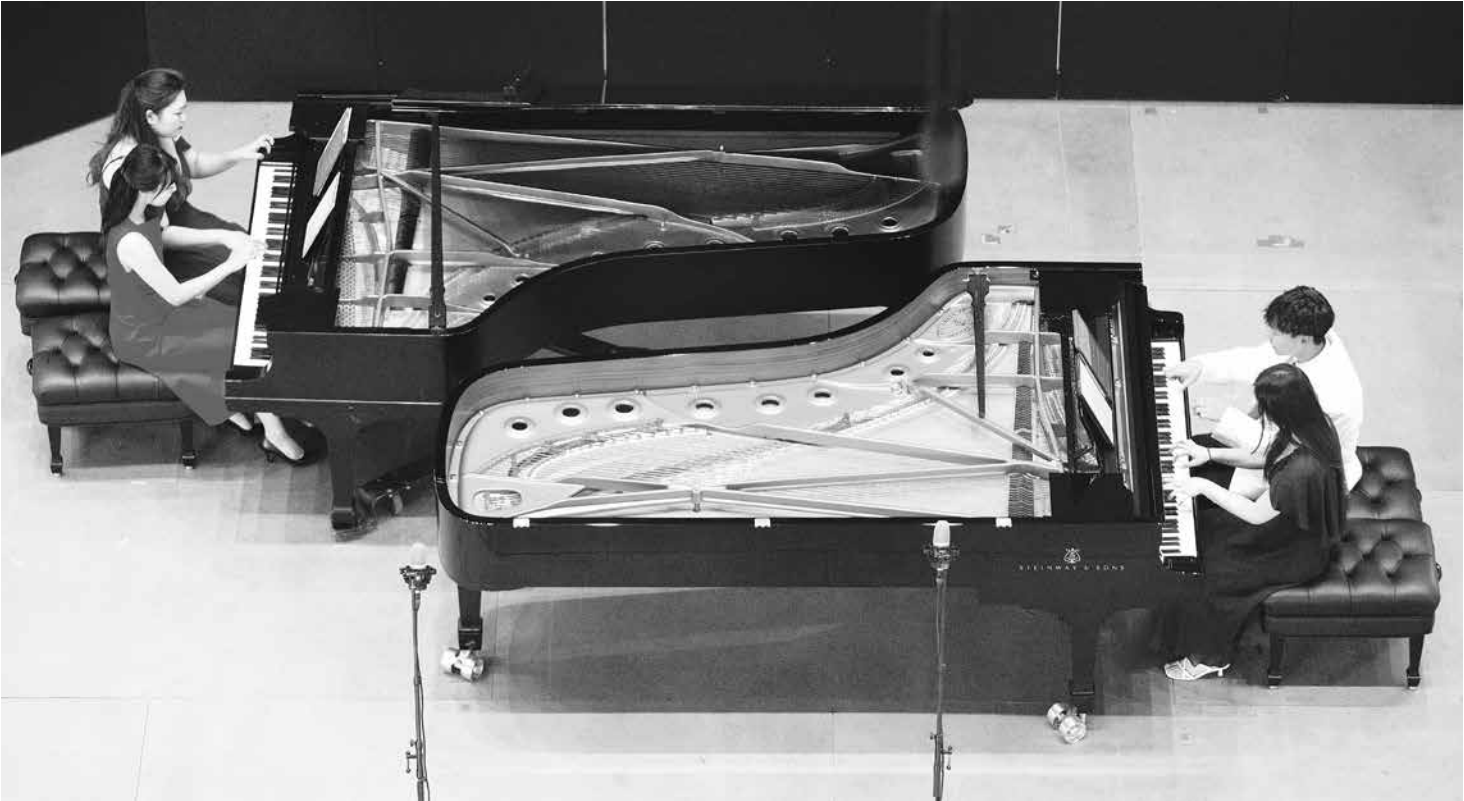
“Playing will inspire you to think about why they made the choices and how it makes sense,” he said. “Looking at the storyline leads to looking at life in a different way.”

While he finds playing piano enjoyable in general, the multifaceted nature of the instrument and available compositions offer another angle to look at humanity.

“It gives inspiration and space,” Choi said. “There is a tension in action and thinking ... an individual doesn’t want to be a part of self-destruction but cannot escape it. ... When playing, I look at the world differently.”

Jiin Kim will perform a solo to Kapustin’s Etude No. 7, and play Galop-Marche for Eight Hands by Lavignac. She is leading the cueing — meaning Kim will indicate the start with her breath and coordinate visually for a steady tempo — and handle the foot pedaling.

Etude No. 7 is jazzy in nature, which is both enjoyable and challenging, since it should sound effortless and improvised. The eight-hands piece, Galop-Marche, will even include some theater ele-



VON SMITH / STAFF PHOTOGRAPHER

Students in the School of Music Piano Program perform a dueling piano piece during their showcase July 20 in the Amphitheater. Chautauquans have one last time to see the students perform with the annual Play-Out at 4 p.m. today in Sherwood-Marsh 101.

ments when there are a few people not playing.

“Everything I’m going to play is very light-hearted,” Kim said. “I know the Play-Out is not too formal and has a fun kind of vibe.”

The rhythms in the Kapustin piece are very complex, with technique that emphasizes downbeats and the utilization of double thirds — meaning playing two fingers at the same time to create a third part.

“What I’m trying to do while playing is just to enjoy, but then not rush and then still have a dance-like movement, emphasizing all those syncopations and accents here and there,” Kim said. “The harmonic language is totally different from someone like Beethoven.”

In giving the cuing for Lavignac’s Galop-Marche,

Kim additionally has to think about volume for the three other people she is playing with. For a program like this, she would practice about three to four hours every day to ensure the expected excellence.

“If I have accompaniment, then I’ll drop the volume a little bit so that melody can stand out. Vice versa, if I have the melody, then I’ll bring it out more, so people can hear it — but not too much,” Kim said. “Sometimes, if it’s too fun, then you want to play faster and faster.”

In her first year at Chautauqua, Kim appreciates the well-rounded experience that the space provides in terms of lectures, orchestra, opera and environment.

Kim started piano at 3 years old, and found that

playing was a stress-reliever.

“I was having a lot of fun with it, so that kept me playing piano for many years now, and I’ve never stopped,” Kim said. “Although now it’s my profession, so sometimes I get stressed because I’m doing it professionally. Still, performing on stage is very rewarding and sharing music with an audience is always fun and delightful.”

Style varies with personality for many performers, yet the delivery all comes back to the composer’s intention. Kim aims for stability between sensitivity

and intensity.

“Our job is not to show who I am; it’s more of delivering what composers have in mind when they’re writing a piece. I want to deliver what the composer intended when they’re writing, but I also want to have my own color and variety, so that my performance can stand out from others,” Kim said. “Keeping that balance is very important and hard, and that makes a great mechanic. Be humble, because the performer is a bridge between a composer and the audience.”

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FROM PAGE ONE

LECTURE

FROM PAGE 1

Carstens wasn’t surprised that the United States was deeply concerned about the imprisonment of journalists. “Jounalism is not a crime, he said. You should be able to report boldly, bravely and pursue the truth and not be thrown in jail for doing your job.”

Carstens’ viewpoints align with Kurmasheva’s concept of the “authoritarian playbook.”

“We used to say it tongue in cheek, but it’s true that there’s a dictator’s playbook,



We used to say it tongue in cheek, but it’s true that there’s a dictator’s playbook, and when you take a look at who’s being jailed in a lot of these authoritarian countries, they’re going straight for the reporters, straight for the human rights defenders.”

and when you take a look at who’s being jailed in a lot of these authoritarian countries, they’re going straight for the reporters, straight for the human rights defenders,” Carstens said.

However, Carstens sees reason to be optimistic. Despite attempts by Russian President Vladimir Putin to jail journalists, Carstens and Latour notice the strong journalistic presence

that has persevered. “He’s trying to encourage a chilling effect so that other journalists are afraid to do their jobs, but the great thing is, he’s not succeeding,” Carstens said.

—ROGER CARSTENS

Former U.S. Special Presidential Envoy for Hostage Affairs

va is confident in the future of the United States. “What I see is a very strong civil society,” Kurmasheva said. “(I see) a belief in the power of elections. I see legal institutions and the power of education. Everything I mentioned right now does not exist in authoritarian countries.”

Kurmasheva looks forward to bringing her personal experience alongside Carstens’ technical perspective on negotiating and Latour’s perspective on the power of advocacy this morning in the Amp.

TAYLOR

FROM PAGE 1

Beyond the Jan. 6, 2021, insurrection, the NAR played a “very central role” in the 2024 election and helped Trump get reelected, Taylor said. “I want to be clear that I think one of the greatest strengths of American history and American society is this genius idea of the founding fathers and founding generation to separate religion from the state,” he said. “We allow our political leaders to speak from their religious voices, to use their theological and other vocabularies in their political conversation.”




When Christians start to blend their political identities with their religious identities and claim that God is now involved in American politics, then we are moving away from democracy. We are moving away from pluralism into a quasi-religious state.”

recognition” of two different sectors in American society — a religious sector and a governmental sector, Taylor said. “Most Americans feel pretty comfortable having those be recognized as different and distinct,” he said.

—MATTHEW D. TAYLOR

Senior Scholar
Institute for Islamic, Christian and Jewish Studies

Taylor said his hopes the audience comes away “better informed” from his lecture about the “actual actors and real leaders” who are driving this moment and the “real threat” they pose. “I hope they come away inspired to do something about it,” he said. As much as his research shows “we are in a very dire moment as a democracy,” if the move into this “populist, authoritarian mode” is not reversed, there’s still “a lot we can do,” he said. “The values that got us here are the values that can get us out of the situation,” Taylor said. “If we lean into them, if we lean into pluralism, if we lean into unity, if we lead into the separation of church and state, I think that can provide a path out of the quagmire that the MAGA movement is leading us into.”



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AVETT

FROM PAGE 1

On their most recent album, which is the band's 12th to be recorded studio, the Avett Brothers run the gamut in their musical range from a seven-minute ballad with “Cheap Coffee” and a rock-inspired banger with “Love Of Girl.”


When writing music, Scott Avett sees lyrics as thoughts that you can come back to and use.

“Words are a place to shuffle or sift through ... kind of like if you have a

trunk in your attic full of trinkets and things you've collected,” he told the Daily in 2022. “Sometimes you go and find something in that, a memory or a love or something that’s dear to you. You flip through those things and something very special happens.”

And at the end of a week at Chautauqua that has grappled with “The Global Rise of Authoritarianism” through its Chautauqua Lecture Series theme, perhaps folk music can serve as a balm — not to fix the problems discussed, but to

find community with the people here. “Folk music is likely much less a genre conversation and more a conversation about commonality, leading to inevitable oneness,” Scott Avett said in his 2022 morning lecture. “This is not to say that folk music or music alone, for that matter, has been given the task or even the ability to unify all people. But it is to say music, especially music for all people, does a great job at pointing out commonality.”



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Advertising telephone 716-357-6206

Business telephone 716-357-6235

Circulation telephone 716-357-6235

Editorial telephone 716-357-6205

Email address daily@chq.org

Fax number 716-357-9694

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» ON THE GROUNDS

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LECTURE

Alexander discusses Carter Center’s legacy, mission of fighting for democracy

MEGAN BROWN
STAFF WRITER

Chautauqua Institution and the Carter Center have more in common than one might think, Paige Alexander said; after all, “Chautauqua Institution was founded for Sunday School teachers, and the Carter Center was founded by Sunday School teachers.” Alexander, chief executive officer of the Carter Center, spoke at 10:45 a.m. Thursday in the Amphitheater for the Chautauqua Lecture Series’ Week Six theme “The Global Rise of Authoritarianism.” Alexander outlined Chautauqua’s influence on former President Jimmy Carter’s teacher, Julia Coleman; her own experience abroad with the U.S. Agency for International Development; her reaction to election denial after the 2020 U.S. presidential election; and how she continues to find inspiration to keep fighting for democracy.

While Alexander said she does not view herself as an academic, her lifetime of experience working internationally, from post-conflict reconstruction in the Balkans to serving in the Middle East and North Africa during the Arab Spring, and in the United States with the Carter Center working to create increased confidence in election results in Fulton County, speak of her expertise.

Beginning with the history of the Carter Center, Alexander couldn’t neglect one of Jimmy Carter and Rosalynn Carter’s chief influences: their high school teacher and Plains High School superintendent Miss Julia Coleman. Miss Julia would visit Chautauqua Institution all the way from Plains, Georgia in the early to mid-1900s and even brought mini-Chautauqua programs to Plains, strongly believing in democracy, justice, citizenship and the rule of law.

“Jimmy and Rosalynn Carter, steeped in the spirit of Chautauqua, and — as they used to say — after an involuntary retirement from the White House, they decided to establish what they felt was a mini Camp David, so they established the Carter Center,” Alexander said.

The Carters created it as a place dedicated “to follow basic human rights and be a place where you could resolve conflict without having the U.S. government monitor on it,” Alexander said.

Alexander said she found it quite surreal to be talking about the rise of authoritarianism, as Miss Julia discussed that same issue five decades ago in Plains, Georgia. *It Can’t Happen Here*, a dystopian political novel by Sinclair Lewis, informed the conversations they had in Miss Julia’s classroom — and now, the Carter Center believes that, yes, authori-

tarianism can happen in the United States.

“For President Carter, justice and democracy weren’t just ideals. They were daily acts of courage and daily acts of faith,” Alexander said. “However daunting some of it seemed, he never allowed himself to get lost in despair because he knew that his faith was stronger than his doubt and his faith in the American people was actually even stronger. That’s a faith I think we all share.”

Through Alexander’s work at USAID in Czechoslovakia, before it split into the Czech Republic and Slovakia; the Balkans; the Middle East; and North Africa, she has seen governments transition from authoritarianism into democracy.

“I think it’s easy to forget exactly how rare democracy is. It is not the norm. It’s a relatively recent and fragile achievement,” Alexander said. “Of the thousands of societies that have existed throughout human history, authoritarianism and its more sinister cousins fascism, communism, totalitarianism, military dictatorship — those have actually been the standards.”

Because of the rarity of democracy, Alexander was astounded by the Freedom House index released in 2000 that said 120 democracies existed throughout the world.

“That, to me, was an amazing time,” she said. “It was the greatest percentage we had ever had in the world.”

Although Alexander prefers to tell stories rather than cite statistics, she believed some numbers tell stories in and of themselves. Currently, 72% of the world lives under a full-authoritarian rule or a hybrid rule. While Americans might say that that is just happening in other countries, Alexander waded in to see the American landscape, and the Democracy Index currently ranks the United States as a “flawed democracy.”

“It’s a little wonder that 80% of Americans report either being very or somewhat concerned about the state of our democracy, with half of fellow citizens worrying that we face the real danger of becoming a non-democratic, authoritarian country,” she said. “Just sit on that. Half of Americans believe this.”

When Alexander’s son had the opportunity to play soccer in Amsterdam, her family moved to the Netherlands, or as they called it “the Neverneverlands.” While there, she worked at an NGO and basked in the corporate social responsibility she saw.

But when she returned to the United States to begin her role as CEO of the Carter Center, she was jerked into a different reality. Landing



Paige Alexander, CEO of the Carter Center, speaks for the Chautauqua Lecture Series and its Week Six theme of “The Global Rise of Authoritarianism” on Thursday morning in the Amphitheater.

in the United States on June 1, 2020, she traveled to her childhood home of Atlanta. While places were opening up in the Netherlands because of successful masking and social distancing campaigns, Georgia was a “viral soup.”

“My brother picked me up at the airport, and we drove down Peachtree Street. I saw the aftermath of the protests from that weekend for the murder of George Floyd,” she said. “I got to my parents house, and they were popping champagne because the prodigal daughter was finally home, and I could see on the TV what was happening, that Lafayette Square was being tear gassed for a photo op.”

Her parents’ home was filled with tears that night.

“My parents were crying tears of joy, and I was crying because I was bringing my son and my husband back to this country, and I didn’t know what to expect,” Alexander said.

Because of her time away from the United States, the political climate felt dystopian to her, and when she saw people lined up in five-hour long lines in Fulton County, Georgia for the presidential primary, she knew she and the Carter Center needed to do something.

Alexander made the trip to Plains, Georgia, to the modest ranch house of Jimmy and Rosalynn Carter in the hopes of allocating funds for her plan.

Jimmy Carter, a frugal man, said he was saving his money for a rainy day.

“It’s pouring outside,” Alexander told him.

Armed with some endowment earnings, she returned to Atlanta to do a risk-limiting audit for the presidential election.

“But what we came up with at the end was the fact that the variance was with human error,” Alexander said. “It was .0099% between the QR code and the paper ballot. You would’ve thought, as independent, neutral, nonpartisan observers, with partisan observers allowed to also watch it — and it was livestreamed — that there would be no question. Our report said it was by the book, the safest election Georgia had ever run, and yet the president of the United States contested the vote.”

In a call to Georgia Secretary of State Brad Raffensperger, President Donald Trump asked him to find 11,780 votes.

“The bedrock of our democracy has always been a peaceful transfer of power,” Alexander said. “Without that, everything begins to unravel.”

Alexander identified seven tactics authoritarians use to seize power: One, delegitimize the press; two, politicize the elite and independence of institutions; three, co-opt the military and the police; four, quash dissent; five, scapegoat the “other;” six, undermine elections; and

seven, rewrite the laws so the rules don’t apply to you.

“Take a moment and just imagine that there’s a country with a heavily armed militia wearing homemade blindfolds and no badges. They pull people out of homes and workplaces in the middle of the day without any evidence or due process. They send them to makeshift detention centers or ship them to other countries where they might disappear forever,” she said. “Then, imagine reading that this government is so pleased with what they’ve done that they’ve passed a massive, new budget bill to make the militia the largest enforcement body in the country, offering young men five-figure salaries and six-figure bonuses when they can only get a fraction of that in the workforce.

“You know what I’m talking about,” Alexander said. “It’s the Iranian Revolutionary Guard.”

Alexander acknowledged that her description was quite dark.

“But I’m not suggesting that America is there and that we’re going down that road,” she said. “But none of these countries thought

they were there either, until they were.”

During times of uncertainty, Alexander said, a powerful leader who is able to take action appeals to people. Instead of having to deal with compromise within a democratic system, an authoritarian leader can take charge and pass legislation and make change happen.

But “authoritarian regimes rot from the inside out,” Alexander said. They quell creativity and dissent and rob people of choice.

With democratic backsliding threatening Alexander’s hope, she turns to the man who inspired her, who taught her “that every generation faces a choice between fear and freedom, between law and power.” Her father, Miles J. Alexander, was that inspiration.

“It’s in his name that I’ve rededicated myself to ... fighting for the most important cause of our time, the fight for the future of democracy in the United States,” she said. “At Chautauqua, I feel this fight is worth fighting for. It’s a fight we are going to win, and I look forward to fighting it with you.”

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THE ARTS

Opera Conservatory students to ‘Sing-Out’ in farewell performance

LIZ DELILLO
STAFF WRITER

In their final performance this season, Chautauqua Opera Conservatory students will perform for the Sing-Out at 1 p.m. today in Fletcher Music Hall. Like their opening Sing-In, each student will perform; rather than an introduction, however, this concert is a farewell.

Opera Conservatory Director Jonathan Beyer said the Sing-Out “is a fun bookend to the program.”

“It is also an opportunity to use some lighter, fun repertoire, as well,” Beyer said. “There’s a lighthearted nature to the Sing-Out, and it’s a nice way to also see how much each singer has grown during their six weeks in the program.”

Beyer led the Opera Conservatory alongside Artistic Advisor Denyce Graves-Montgomery, an internationally celebrated mezzo-soprano. As their first season at the helm comes to a close, they reflected on this summer at the Opera Conservatory.

“It was a very good season. I think the time goes by quicker than we think. We have a wonderful group of young artists assembled,” Graves-Montgomery said. “We did a lot in that time: there were so many masterclasses and so many concerts and all the different special programs we’ve had at the conservatory.”

The students’ hard work and growth were central in realizing and presenting the many feats of this summer. Between the *Lincoln in the Bardo* workshop in collaboration with the Chautauqua Opera Company, the Chautauqua Symphony Orchestra, librettist Royce Vavrek and composer Missy Mazzoli; two ensemble shows of *Le Nozze di Figaro*; and *La Vida Breve* with the Music School Festival Orchestra and School of Dance, the Opera Conservatory had an exhilarating season.

“Especially from the student standpoint, I think this was a very successful summer,” Beyer said. “I think that they have all grown artistically, dramatically and vocally, and I think they all brought great energy and turned out performance after performance that was just stellar.”

Graves-Montgomery noted how rewarding it was to hear people’s thoughts about the Opera Conservatory’s events this summer.

“The different faculty artists that we’ve had have been fantastic — we’ve had John Holiday, Carol Vaness and Nicole Cabell, and just wonderful people throughout,” Graves-Montgomery said. “We were pleased that they said yes, and in a lot of my exit interviews with some of the faculty artists, all have



VON SMITH / STAFF PHOTOGRAPHER

Chautauqua Opera Conservatory Artistic Advisor Denyce Graves-Montgomery and Opera Conservatory Director Jonathan Beyer greet Chautauquans at the beginning of their students’ first performance of the summer — the annual Sing-In — held June 23 in Fletcher Music Hall. At 1 p.m. today in Fletcher, Opera Conservatory students will bookend their summer of learning with their final concert — the annual Sing-Out.

said that they would love to come back — they would love to return, and they had a wonderful time here — so that has been terrific to see and to hear and to get that feedback, as well.”

While the programming for their next season still must be finalized, she shared there is much to look forward to.

“All I can say is that it’s going to be a really groundbreaking season with a lot of new additions into our programming — some things that we’ve not ever done before,” she said.

In addition to the faculty’s responses, she was elated by those of Chautauquans. For her, she’s enjoyed the interaction and feedback from “just walking around the campus, speaking to people, and hearing their thoughts and getting their reactions about the season, and people telling me all season long what they came to, what they enjoyed and why.”

“One of the highlights has been getting to know the community, really,” Graves-Montgomery said. “People have been so friendly and forthcoming, and I have enjoyed that.”

Something she was truly moved by was the community’s consistent turnout.

“What I was particularly proud of was the attendance at our events,” she said. “It was really, really wonderful to see so many people coming in, and sometimes we had to turn people away. We had

wonderful attendance, and I was so thrilled with that.”

Both Graves-Montgomery and Beyer feel that the Opera Conservatory excelled particularly in its educational purpose.

“To see all of (the students’) personal journeys, even so far, has been quite remarkable. We have singers of varying ages and experiences, and every single one, wherever they were at, took giant steps forward — and that is the point of the program,” Beyer said. “To see from a pedagogical standpoint that giant step forward for each individual student — it’s the ultimate reward for why we do this.”

Beyond the tremendous performances these students presented to Chautauqua, Graves-Montgomery emphasized the significance of everyone’s enthusiasm as well as the experiences and knowledge students gained from their time at the Opera Conservatory.

“I’ve been so pleased with the turnout and the response from people and how well the singers have done. They’ve really done a beautiful job, and it’s been received with so much enthusiasm, so for me, that piece has been really what it’s all about,” Graves-Montgomery said. “It’s what it’s all about. We’ve given a lot of unusual and wonderful opportunities to the young artists — that’s been great — and their work has been appreciated and seen, and the public has really enjoyed the programming.”



VON SMITH / STAFF PHOTOGRAPHER

Tenor Justin Bell performs during the Opera Conservatory’s Sing-In

“

It was a very good season. I think the time goes by quicker than we think. We have a wonderful group of young artists assembled. We did a lot in that time: there were so many masterclasses and so many concerts and all the different special programs we’ve had at the conservatory.”

—DENYCE GRAVES-MONTGOMERY

Artistic Advisor,
Chautauqua Opera Conservatory

Chautauqua Literary Arts staff reading to platform poets, writers behind programming

SUSIE ANDERSON
STAFF WRITER

Every time Chautauquans attend a Chautauqua Literary and Scientific Circle presentation, wait in line for a book signing or enter the CLSC Octagon, they interact with the staff of the literary arts department. However, Chautauquans might not know the creativity and talent of the individuals that make the programming possible.

At 12:15 p.m. today on the porch of the Literary Arts Center at Alumni Hall, Summer on the Steps will host an open mic for literary arts staff. The reading will feature Liana López, Joanna Fox, Ren Solis-Roman, Kathryn O’Neal, Camille Carter, Ayaana Nayak, Cam Forster and Stephine Hunt,

the managing director of Chautauqua Literary Arts.

From poetry to playwriting, literary arts staff immerse themselves in writing this summer and beyond. For interns and graduate fellows, part of the job description involves participating in at least four Writers’ Center workshops over the course of a summer season. While each Friday, Summer on the Steps opens with spotlight readers from that week’s workshops, it does not guarantee that literary arts staff will be the ones sharing.

“Not all of our staff gets heard if they want to be heard,” Hunt said.

In addition to uplifting interns and graduate fellows, Hunt wants to plat-

form staff members that do not have workshops in their schedule, such as O’Neal, who, when she’s not welcoming Chautauquans and guests as the host of Alumni Hall, is writing poetry.

Hunt and Kwame Alexander, the Michael I. Rudell Artistic Director of Literary Arts and Inaugural Writer-in-Residence, prioritized providing a platform for their staff, who are as talented with programming as they are as writers.

Several staff members are published, including Hunt herself in the recent *Chautauqua* literary annual. If staff members read from unpublished work, Hunt encourages Chautauquans to follow up with them.

“There are definitely ways to interact with these works,

and if they read works that are not published, I absolutely encourage the staff to talk with folks about those works,” Hunt said.

Time permitting, Hunt welcomes Chautauquans to bring their own pieces to share at the open mic. Highlighting the literary talent of the literary arts staff, Hunt hopes to give voice to the faces Chautauquans already know.

“It gives us a great space to celebrate the creativity that exists in our literary arts staff because they’re so brilliant in so many different ways, outside of the many different ways that they interact with our community members,” Hunt said. “I’m just excited to showcase them in all of their brilliance.”

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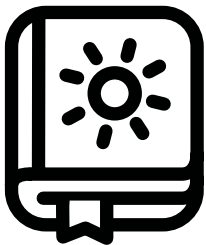
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RELIGION

Tradition, trust can move us into future, Berg preaches



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

“The Bible is rich with many wonderful stories. Do you have a favorite?” Rabbi Peter S. Berg asked the congregation at the 9:15 a.m. Thursday morning worship service in the Amphitheater. “Maybe it’s the story of Creation, David and Goliath or Noah. My favorite might be a surprise — it is the story of Isaac.”

Berg’s sermon title was “A Man InBetween,” and the scripture reading was Genesis 26:18–23.

“The story of Isaac is an odd story. It is short and squeezed between the stories of Abraham, the father of our faith, and Jacob, who became Israel, and his son Joseph, the dreamer. Issac is an in-between kind of guy, and I feel like an in-between guy,” Berg said.

Berg and his wife recently took one of their sons to the University of Michigan to begin school. He described his feelings as being in between the gratitude for all the years he has had with his son, and the joy, hope and anxiety of the blessing his son might become in the future.

“We cannot live in the glory of the past, and the future is not yet in hand,” he told the congregation. Where do we turn? “Isaac first turned to the past, to the resources and traditions of the past.”

During a famine, Isaac moved to Gerar in the land of the Philistines, but his neighbors were jealous of him, so he moved back to the Wadi Gerar where Abraham had lived. The Philistines had filled in the wells that Abraham dug. “The Philistines clogged up the resources, and Isaac had to get the resources, the wells, working again,” Berg said.

Berg cited a trend in Israeli literature through the writings of three Israeli women about younger, secular Jews on a journey to return to their roots, to rediscover the tradition and move into a covenantal relationship with God.

Alma, the heroine of one book, believes that Judaism is a trap and pushes the boundaries of rebellion. She and her boyfriend move to a seedy hotel in Amsterdam, and she flaunts her sexual explorations. But she encounters a sense of emptiness and has an awakening that God is touching her life.

She experienced the feeling of the psalmist in Psalm 139, “Where can I go from your spirit? / Or where can I flee from your presence? / If I ascend to heaven, you are there; / if I make my bed in Sheol, you are there.”

Berg said, “God waited for her to let God’s light shine within her. She realized there was nothing to run away from and that she should open the little door in the garden wall. She was redigging her ancestral wells.”

The rabbis, in the Midrash, asked how many wells Isaac dug. They said he dug five for the five books of the Torah. “It was an act of loyalty to the values of his faith



Rabbi Peter S. Berg opens his Week Six sermon series Sunday in the Amphitheater.

DAVE MUNCH / PHOTO EDITOR

and to faithful living,” Berg said.

Isaac’s actions were controversial; the locals were hostile. Berg said, “The more we rediscover the roots of our values, the more controversial we become. Two of the wells he tried to re-open were named Esek and Sitnah, contention and harassment.”

So Isaac turned to the future, to dig new wells. Water is a metaphor for redemption, Berg said, and the fresh water saved the people. With the digging of new wells, Isaac showed he trusted God not to leave him in an in-between place.

“We have much to learn about the courage of faith to dig new wells. By trusting God, Isaac moved the story of faith into the future,” he said. “God brings up leaders, individuals with extraordinary spiritual values, who set the path and the vision. But God also needs the Isaacs who recover old wells and dig new ones. They were needed during the Holocaust and are needed today to safeguard our liberty.”

Berg told the congregation that they need to be the Isaacs of this moment in history. “Reach back, and dust off your old confirmation Bible, advocate for faith causes, then in faith move toward the future and dig new wells.”

During World War II, the Nazis sought to destroy the Jewish people and their heritage. They burned many Torah scrolls, but they did not destroy all the scrolls or the people, said Berg. “When sofer (scribe) Neil Yerman works on restoring scrolls, he feels others are present. He said, ‘I feel those who died watching and whispering to me. I am not just restoring the scroll but giving life to the Torah. Every Torah is alive.’”

Berg continued, “Our lesson is to live today in faith

“

Reach back, and dust off your old confirmation Bible, advocate for faith causes, then in faith move toward the future and dig new wells.”

—RABBI PETER S. BERG
Week Six Chaplain-in-Residence

and have hope in our time for the future.”

Renee Andrews, who serves as a commissioner on the Falls Church, Virginia, election board, presided. Arlette Berlin, who is a member of The Temple in Atlanta where Rabbi Berg serves, read the scripture. The Motet Consort performed Trio Sonata in G Major: Adagio, Presto, by Johann Ludwig Krebs. The trio included Barbara Hois and Rachel Stuart on flute and Willie LaFavor on piano. The Motet Choir sang “Sim Shalom,” by Max Janowski; Rachel Stuart was the soloist. The choir was under the direction of Joshua Stafford, director of sacred music and the Jared Jacobsen Chair for the Organist, and accompanied by Owen Reyda, organ scholar, on the Massey Memorial Organ. Laura Smith, organ scholar, performed “Plein jeu” from Première livre d’orgue, by Pierre du Mage. Support for this week’s chaplaincy and preaching is provided by the Harold F. Reed Sr. Chaplaincy and the Samuel M. and Mary E. Hazlett Memorial Fund.

3rd presentation of Jewish Lecture Series centers ‘Everyday Ethics’

At 3:30 p.m. today at the Hall of Philosophy, the Zigdon Chabad Jewish House at Chautauqua will present the third lecture in its ongoing Jewish Lecture Series. Titled “Everyday Ethics — Ancient Jewish Wisdom for Modern Moral Questions,” the lecture will be given by Rabbi Zalman Vilenkin, a respected Talmudic scholar, philosopher and longtime Chautauqua educator. This event is co-sponsored by the Department of Religion.

In a world where ethical challenges are increasingly complex — ranging from medical decisions to digital privacy, workplace fairness to charitable responsibility — Judaism offers a rich and timeless ethical framework rooted in thousands of years of scholarship and spiritual guidance. This lecture will explore how Jewish law (Halacha) and philosophy address the moral dimensions of everyday life, providing clarity in moments of moral confusion and guidance in an age of rapidly shifting values.

Jewish ethics, Vilenkin said, is the standard within Jewish teachings that concerns itself with how people should act in accordance with both Divine command and human dignity. Far from being abstract or theoretical, Jewish ethics is deeply practical. It deals with issues that arise in family life, business, health care, government, speech and community. Drawing from millennia-old sources like the Torah, the Talmud, Maimonides’ legal and philosophical writings and the Code of Jewish Law (Shulchan Aruch), Jewish ethics brings forward enduring principles that speak to contemporary challenges.

At its core, Jewish ethics is guided by values such as Justice (Tzedek): “Justice, justice shall you pursue,” (Deuteronomy 16:20); Kindness (Chesed): Emphasizing compassion, mercy and support for others; Integrity (Yosher): Honesty in speech,

business and personal conduct; Responsibility (Achrayut): Moral accountability for the wellbeing of others; Sanctity of Life (Pikuach Nefesh): The supreme value of human life. Vilenkin’s talk will demonstrate how these principles are applied to real-world dilemmas.

In modern society, people often struggle to find clear answers to ethical questions that arise in daily life. How do I balance loyalty to my employer with honesty to a client? Is it ethical to withhold information if telling the truth could cause harm? How much of my income should I give to those in need? What are my obligations to my parents, my neighbors or even strangers?

Vilenkin’s lecture will address how the Jewish tradi-

tion doesn’t shy away from these dilemmas — it embraces them. Jewish ethics encourages questioning, debate and reflection, believing that the process of grappling with moral challenges is itself a path to spiritual growth.

“The goal is not perfection,” said Vilenkin, “but constant striving. Judaism doesn’t ask us to be angels; it asks us to be human — consciously, ethically and with purpose.”

Vilenkin has served as the spiritual leader and executive director of the Chabad Jewish House at Chautauqua for 25 years. Known for his dynamic and accessible teaching style, Vilenkin has led the acclaimed weekly class “Everyday Ethics” for over two decades, drawing audiences from all walks of life. He combines deep scholarship with a talent for making complex ideas understandable and personally meaningful.

Beyond Chautauqua, Vilenkin served as assistant dean at the Talmudic Seminary of Brooklyn, where he has taught Jewish philosophy, Talmud and Kabbalah for more than 25 years. He has written for numerous religious journals and is widely respected as a mentor, counselor and guide for students and laypeople alike.

The Chabad Jewish House at Chautauqua continues to serve as a vibrant center of Jewish life and learning. In addition to the lecture series, classes are offered at 9:15 a.m. daily in the Zigdon Chabad Jewish House. These include Everyday Ethics, Jewish Mysticism and Philosophy, Positive Living Through a Jewish Lens, Maimonides, Exploring and Tasting Jewish Holiday Cuisine and Challah Baking.

All programs are open to the public, free of charge, and designed to welcome participants of all backgrounds and levels of knowledge. For a complete calendar of events and updates, visit www.cocweb.org

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Long Covid. Brain Fog. Fatigue. Pain. On CHQ grounds. Treatments and info through week 9. Local references. John Haughton MD, MS (202) 599-0590

FOR RENT

SHOULDER SEASON ROOMS at 10 Pratt (Reformed Church House) Aug 29 - Sept 6. Info at cuccs.org.

Last-Minute Availability 14 Ames – Special Rates! Week 7: 2nd Floor, 2 Bed Apartment – \$1,495 Week 8: 1st Floor, 1 Bed Apartment – \$1,395 Call or text Jeff at (814) 730-2185 to book now!

WANTED

New Pastor, First Presbyterian Church Jamestown in need of ~3 month temporary housing starting September 1. Willing to house sit and/or negotiate rent. Call 412-316-7187

Two well-behaved older women with limited luggage looking for a ride as far as Toronto or as close as Buffalo on Saturday, August 2. Email lcunning@torontomu.ca or call 416-450-4090.

FOR SALE

2022 Chaparral Pleasure Boat. 21Ft. Engine: Mercuriser 4.5 250 H.P. Inboard/Outboard. 68 hours useage. Includes 2022 coyote trailer. Price: 45K. OBO. 412-298-0754

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CHAUTAUQUA WOMEN’S CLUB
TUESDAY AFTERNOON BRIDGE SCORES
JULY 29, 2025

SECTION A

North/South				East/West			
1st	Mary Tseng - Francis Tseng	62.78%		1st	Barbara Grzegorzewski - Phyllis Levy	59.75%	
2nd	Carl Nelson - Abigail Nichols	55.17%		2nd	Jane Heintzelman - George Heintzelman	58.96%	
3rd	Michael Beldon - Louise Beldon	51.75%		3rd	Shelley Dahlie - Richard Woodruff	58.83%	
4th	Kathryn Roantree - Elizabeth Wellman	50.42%		4th	Jane Pendley - Estelle Rauch	53.92%	

Please come enjoy our friendly, non-intimidating games.
12:45 p.m. Tuesdays the Chautauqua Women's Club

THE CHAUTAUQUA YACHT CLUB
JULY 26 & 27 RACE RESULTS

The winds on Saturday were light and shifty for the Chautauqua Yacht Club races. The first race had 13 C-Scows racing. JB Turney (P-68) finished at the top of the fleet in the first race. Craig Leslie (CX-57) won the second race. On Sunday the breeze was stiff and the course was long. P-68 again took the blue ribbon. The competition of the C-Scow fleet is heating up for the August series. Stay tuned for future results, or come out on the lake and watch. If you are in a power boat, please be mindful of the competitors, including keeping your wake well clear of the racecourse.

7/26 C-Scow Race 1		7/26 C-Scow Race 2		7/27 C-Scow Race	
1st	P-68	1st	CX-57	1st	P-68
2nd	CX-120	2nd	CX-1	2nd	CX-66
3rd	CX-3	3rd	CX-308	3rd	CX-613

7/26 Open Fleet Race 1		7/26 MC Race 1		7/26 MC Race 2		7/27 Flying Scot Race	
1st	Colgate 6314	1st	2710	1st	2241	1st	2077
2nd	Ensign 343	2nd	2241	2nd	2710	2nd	1956

The CYC will hold races on Saturday and Sunday throughout the season.
The Yacht Club is meeting at 3 Taps Saturdays after the races for post-race debriefs and story telling.

Berger Endowment provides for Avett Brothers

The Evie and Stacey Berger Endowment for Popular Entertainment is providing support for the Avett Brothers’ performance at 8:15 p.m. tonight in the Amphitheater. Evie and Stacey Berger believe that philanthropy is critical to supporting Chautauqua’s four pillars. Evie grew up spending many summers on grounds at her family cottage, then she and Stacey were fortunate to be able to raise their children here with their grandparents and extended family. They are longtime supporters of philanthropy in Chautauqua, following in Evie’s late father Bluie Greenberg’s footsteps. Evie has been a team captain for the Chautauqua Fund, and Stacey serves on the Foundation board and Development Council.

In 2015, the Bergers established an endowment fund in support of Deborah Sunya Moore, and now Laura Savia’s, efforts to expand popular entertainment programming to include a broader variety of talent, including emerging artists.

Their passion for music inspired them to relocate to New Orleans, where they greatly enjoy the local music scene when they aren’t enjoying the musical diversity at Chautauqua. They also support scholarships for the Music School Festival Orchestra and New Orleans-based musical education programs.

Martin Lectureship providing support for Taylor

The Eileen and Warren Martin Lectureship Fund for Emerging Studies in Bible and Theology is providing support for Matthew D. Taylor’s Interfaith lecture at 2 p.m. today in the Hall of Philosophy. The lectureship was established in 2007 with the goal of encouraging a new understanding of previous scholarship. Inspiration from the lectures of many theologians such as Marcus Borg and John Dominic

Crossan ignited the Martins’ interest in creating an annual lectureship to support progressive thought in the field of religion.

Higie Lectureship supports Carstens, Kurmasheva, Latour

The Higie Family Lectureship is providing support for the 10:45 a.m. lecture today with Roger D. Carstens, Alsu Kurmasheva and Almar Latour in the Amphitheater. Bill, Pauline and the Higie family’s interests in law, business, communications, health and fitness and their love of Chautauqua were the key deciding points in creating the lectureship in 2007. Bill and Pauline began coming to Chautauqua in 1953, the year they were married. In 1982, they bought a home in Summer Haven, a lake-front community next to the grounds to make their summer residence at Chautauqua more permanent. The love of Chautauqua has been passed down to the Higies’ four children and their grandchildren. Bill was vice president, secretary and general counsel at Forest Oil Corporation in Bradford, Pennsylvania. He was also active in the Chautauqua Catholic Community, serving on the board of directors as vice president and as a member of several committees. Bill was a chair of the committee that established the Catholic House at Chautauqua. Bill also served on the Institution’s Finance Committee and Religion Committee. He passed away in 2018. Pauline was a speech pathologist in Bradford. She was deeply involved in the Chautauqua Literary and Scientific Circle, particularly banner preservation, prior to her death in 2020.

CROSSWORD
By THOMAS JOSEPH

ACROSS

38 Rental choice

39 “Divine Comedy” writer

40 Flank

41 Pollen gatherers

DOWN

1 Fishhook features

2 Canyon sounds

3 Jimmy Dorsey hit

4 Harden (out)

5 Hacienda houses

6 Test type

7 Jimmy Dorsey hit

8 Dojo teacher

10 Swimmer’s choice

12 Squelched

17 USN rank

19 Parcel

22 Blood fluids

24 Analyzed grammatically

25 Trivia quiz fodder

26 Concours

27 Distant

28 Capitol group

30 Tubular pasta

31 Lorry quartet

33 Swamp croaker

37 Bit of ointment

Yesterday’s answer

1 2 3 4 5 6 7 8

9 10 11 12

13 14 15 16 17

18 19 20 21 22

23 24 25 26 27 28

29 30 31 32 33 34

35 36 37 38 39 40 41

8-1

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.

8-1 CRYPTOQUOTE

Z H H Y T R T Z K Y — H E L T V P A

T B U P V T F M Z J H E B D E J B P H

M Z J H T F. — H . J . T G E P H

Yesterday’s Cryptoquote: I PAINT FLOWERS SO THEY WILL NOT DIE. — FRIDA KAHLO

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.

8 1 2

4 8 3 6

5 2 6

4 3 7

8

1 6 4 3

3 6 1

2

5 2 7 9

Difficulty: ★★★★★ 8/1

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8 3 7 1 6 4 9 2 5

2 9 6 3 8 5 4 7 1

1 4 5 2 9 7 3 6 8

7 8 3 4 1 9 6 5 2

5 6 1 7 3 2 8 4 9

9 2 4 6 5 8 7 1 3

3 5 2 8 4 6 1 9 7

6 7 8 9 2 1 5 3 4

4 1 9 5 7 3 2 8 6

Difficulty: ★★★ 7/31

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The collage features four distinct landscaping projects. The top-left image shows a brick walkway leading through a garden. The top-right image shows a front yard with a brick house and a curved walkway. The bottom-left image shows a garden bed with various plants. The bottom-right image shows a flower bed with a real estate sign for 'MAPLE GROUP REAL ESTATE, INC.'. A central logo for 'R & R' is overlaid on the collage.