

Grace & Grit

Carpenter, Clark take Amp stage in double-bill country music concert

CODY ENGLANDER
STAFF WRITER

At 7:30 p.m. tonight in the Amphitheater, singer-songwriters Mary Chapin Carpenter and Brandy Clark will share the stage in a double-bill show for country fans of all ages.

Carpenter has sold 17 million records and is the winner of five Grammy awards out of 18 total nominations. She came onto the country singer-songwriter scene in the late '80s, though 1992 is where she found the most success, when her album, *Come On Come On*, went certified quadruple platinum in the United States. The album charted seven singles throughout 1992 through 1994. In 2012, she was inducted into the Nashville Songwriters Hall of

Fame. She reflected on her style of play in an interview with *Acoustic Guitar*.

"The guitar most of the time is what kicks something off for me," said Carpenter. "I play primarily in alternate tunings because I bore myself to tears in standard."

Clark also has a Grammy to her name and has won numerous awards from the Country Music Association and Americana Music Association. She composed the music for the musical *Shucked*, alongside Shane McAnally, which garnered her a Best Original Score nomination at the 76th Tony Awards, and she's written for The Band Perry, Keith Urban, Kacey Musgraves and others. Her song "Buried" was noted as one of NPR's Best Songs of 2023.

See **COUNTRY**, Page 4





ALEXANDER



JACKSON

Jackson, Alexander close week with talk on legacy

CODY ENGLANDER
STAFF WRITER

Hamilton star, television actor and Tony nominee Christopher Jackson doesn't see his artistic journey stopping any time soon.

"I don't ever want to stop doing what I'm doing, and I don't ever want to stop doing stuff that'll make a difference in the world," Jackson said in *Playbill*. "It's a big ocean, and I feel like I'm still just starting to row."

At 10:45 a.m. today in the Amphitheater, Jackson joins Kwame Alexander to end Week Seven's Chautauqua Lecture Series theme, "Kwame Alexander and Friends: The Power of One."

Jackson sprang onto Broadway in 1997 as an ensemble singer and understudy for Simba in the original Broadway cast of *The Lion King*. Since then, he has starred in *Holler if Ya Hear Me*, *After Midnight*, *The Bronx Bombers* and *In the Heights* — and, of course, originated the role of George Washington in *Hamilton* on Broadway.

Jackson has also starred in the six-season CBS drama, "Bull" and on the HBO Max series "And Just Like That..." Additional film and TV credits include "Free-style Love Supreme," "A Gifted Man," "Gossip Girl," "Tracers," "Moana" and the film adaptation of "In the Heights."

Jackson has performed throughout the country, including Carnegie Hall, the Kennedy Center and the White House.

See **LECTURE**, Page 4

LEGACY & Absurdity



Above left, Chautauqua Opera Company Studio Artist Lindsey Weissman, mezzo-soprano, rehearses under the baton of General and Artistic Director Steven Osgood for her role as Ida Tarbell in *Ida by Lamplight* Thursday in Elizabeth S. Lenna Hall. Above right, Studio Artist Kathiana Dargenson, soprano, performs as Bettina alongside Robert Feng, bass, who plays a club bouncer, during a rehearsal of the chamber opera *Sitcom*.



DAVE MUNCH / PHOTO EDITOR

Chautauqua Opera closes 2025 season with workshops of chamber pieces 'Ida by Lamplight,' 'Sitcom'

LIZ DELILLO
STAFF WRITER

Deciding whether to watch an opera or a sitcom just got a little easier.

In a double-bill workshop presentation to serve as the finale of its 2025 season, Chautauqua Opera Company will present the chamber operas

Ida by Lamplight and *Sitcom* at 3:15 p.m. today in Elizabeth S. Lenna Hall.

Ida by Lamplight is a 20-minute work drawn from librettist Jerre Dye's *The Summer Place*, an anthology tracing Chautauqua Institution's history, commissioned by the Chautauqua Opera Guild. It will be

the first workshop presented this afternoon, with a cast of Chautauqua Opera Young Artists Lindsey Weissman as Ida Tarbell, Kathiana Dargenson as Kate Kimball, Rosamund Dyer as Mrs. McNeil, Victoria Lawal as Mrs. Talbot and Seoyong Lee as Vincent.

See **OPERA**, Page 3

Filmmaker Dahya to explore abortion debate through storytelling

KAITLYN FINCHLER
CONTRIBUTING WRITER

Abortion restrictions aren't just a debate on whether or not a woman can terminate a pregnancy. It calls into question how much bodily autonomy a person can have in the country they reside. When one religion is leading the discussions and other perspectives aren't taken into account, some people often wonder where empathy for others is being held.

Asha Dahya, an Emmy-nominated producer, writer, TEDx speaker and storyteller, will deliver her lecture, "Bodies, Belief and Rebellion: Who Controls Our Freedom?" at 2 p.m. today in the Hall of Philosophy to close the Week Seven Interfaith Lecture Series theme, "Whose Body, Whose Choice? Religion, Sexual Politics, and the Law."

"I am going to be talking about being a filmmaker in the advocacy space," Dahya said, "specifically, working on projects and creating projects that have been about abortion, abortion rights (and) reproductive freedom, intersecting with race, religion, immigration and gender equality, as well."

Essentially, Dahya said she will be "connecting



DAHYA

the dots," telling some stories from documentaries and podcast projects she's worked on and sharing about her own background.

"My background and all of my lived experiences have contributed in some way or another to where I've gotten today and helped me focus and pivot my path wherever it's needed to change course and go forward," she said.

When she moved to the United States in 2008, Dahya said she "very quickly learned" what it meant to be a religious person in the conservative evangelical world and how it had to be "inextricably linked" with a political identity.

See **DAHYA**, Page 4

IN TODAY'S DAILY

'BREAD, MEAT, AND WATER'

Bindley-Taylor explores voice and heritage in Janus Prize-winning work, to be honored today.

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CELEBRATING LOCAL AUTHORS

Authors Zirm, Flanders, Brantingham, Weyant to read for Summer on the Steps.

Page 3



'FIDELITY TO THE FACTS'

PBS News Hour co-anchor Nawaz shares message of hope, resiliency for Chautauqua Lecture Series.

Page 5



TRUST GOD WITH FINAL SIFTING

Develop discerning personality to know wheat from tares, preaches Sister Teresa Maya.

Page 7

LITERARY ARTS



BRIEFLY

NEWS FROM THE GROUNDS

Bird, Tree & Garden Club news

Jack Gulvin leads the Nature Walk at 9 a.m. today starting at the Smith Wilkes Hall lakeside patio. Gulvin guides participants through a comprehensive nature exploration, encouraging appreciation for the complexity of Chautauqua’s ecology.

Betsy Burgeson will give a Garden Talk at 12:30 p.m. today at the corner of Wythe and Whittier. Burgeson presents this week’s discussion at the Arboretum, exploring this specialized collection of trees and shrubs.

Chautauqua Women’s Club news

Member Coffee Hour is from 9 to 10 a.m. today in the CWC House.

The Flea Boutique is open from noon to 2 p.m. today behind the Colonnade.

Mah Jongg is canceled today.

Dr. Vino Wine Tasting — Global/Local: A Blind Tasting is from 5 to 6 p.m. today in the CWC House. Register for the event on the CWC website.

CLSC Class of 2020 news

Members of the Chautauqua Literary and Scientific Circle Class of 2020, please join us at 8 a.m. today at Don and Terri Hilbinger’s cottage at 24 Evergreen for coffee and breakfast. If you would like to bring a dish to share, please contact Terri at thilbing@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 this Sunday

At 7 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 speaker is David B. Levy, professor emeritus of music at Wake Forest University, who will discuss the topic “‘I am Mahler’: Leonard Bernstein and Jewish Identity.”

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.

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.

LGBTQ+ and Friends news

At 12:15 p.m. today in Smith Wilkes Hall, LGBTQ+ and Friends present a panel discussion on book bans. The discussion, “Book Bans: Fighting Censorship and Celebrating Our Diversity” features panelists Maria Lowe, assistant deputy director of Buffalo–Erie Public Libraries, and Jamie Lyn Smith, Ohio chapter lead for PEN America.

Bindley-Taylor explores voice, heritage in Janus Prize-winning ‘Bread, Meat, and Water’

SUSIE ANDERSON
STAFF WRITER

For Stefan Bindley-Taylor, experimenting with language is not just a creative choice — it is a bridge between cultures.

“One of the things I was playing around with in my writing this year was Trinidadian dialect,” he said. “... (The Chautauqua Janus Prize) felt like a great place to submit the piece.”

The spirit of linguistic exploration earned the Trinidadian-American writer the 2025 Chautauqua Janus Prize for his surreal, emotional and deeply human short story, “Bread, Meat and Water.”

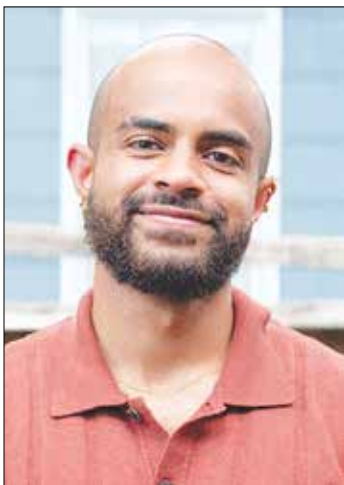
The Chautauqua Janus Prize celebration, situated at the end of a week commemorating the Chautauqua Literary and Scientific Circle Class of 2025, will commence at 5 p.m. today in the Athenaeum Hotel parlor. Now in its eighth year, the Janus Prize celebrates an emerging writers’ short piece of fiction or nonfiction that upsets convention and expands readers’ imaginations, and is made possible by a generous donation from Barbara and Twig Branch.

Bindley-Taylor is a writer, educator and musician currently pursuing his Master of Fine Arts at the University of Virginia. His work has been published in several outlets, including *The Brooklyn Rail*, *NY Carib News* and *adda* magazine. He was a finalist for the 2023 PEN Emerging Voices Fellowship and winner of the 2025 DISQUIET Flowers Fellowship and 2024 Brooklyn Caribbean Literary Festival Prize.



I think we are in a moment where a lot of diasporic authors are playing around with a different style than our predecessors. I think it’s a rich moment to see what comes out of it, and I want to be a part of that.”

—STEFAN BINDLEY-TAYLOR
Winner,
2025 Chautauqua Janus Prize



BINDLEY-TAYLOR

grief,” Golden said.

As she sifted through submissions, she put an emphasis on stories that not only unsettled convention but tapped into sentimentality and feeling.

“I was looking for stories that affected me emotionally and also evidenced mastery of craft as they told a particular story,” Golden said. “So it was a combination of the emotional impact of a story and the craft used to tell a story.”

Bindley-Taylor’s work exceeded Golden’s expectations, using a “symphony of voices” to depict a story that employs surrealism to depict love, grief and family.

“He had a mastery of both more conventional craft aspects and more experimental (aspects), so it was a perfect mix, and it deeply touched me,” Golden said. “I think we read stories to be touched. We read stories to be moved.”

As the recipient of the prize, Bindley-Taylor will spend a week in Chautauqua, attending the opera and the cinema with his partner, attending Golden’s Writers’ Center workshop titled “All Stories True” and dedicating time to organizing his upcoming short-story collection to which “Bread, Meat, and Water” belongs.

“I’m definitely going to be spending a lot of time starting at these stories on the floor, shuffling around pages, crossing out words and probably losing my mind,” Bindley-Taylor said. “There’s going to be some tweaks that need to be made, but getting back up and making the tweaks will make it a better collection in the end.”

He plans on using the \$5,000 prize money toward pitching his manuscript of short stories and looks forward to the celebration and ceremony today for more reasons than one.

“It’s my mother’s birthday. She’ll be in the crowd, so I got to do her proud,” he said. “That’s my favorite subtext of the day. I’m really happy to be getting to do that with her here.”

The event will open with a conversation between Golden and Bindley-Taylor, and he looks forward to reading and discussing his story and highlighting his place in a broader literary lineage of diasporic writers.

“I think we are in a moment where a lot of diasporic authors are playing around with a different style than our predecessors,” he said. “I think it’s a rich moment to see what comes out of it, and I want to be a part of that.”

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Friday at the
CINEMA

Friday, August 8

BAD SHABBOS - 5:30

An engaged interfaith couple are about to have their parents meet for the first time over a Shabbat dinner when an accidental death gets in the way, in director **Daniel Robbins** situational comedy. "A strong ensemble cast nails the tasty dialogue and increasingly frantic action without falling into shtick." -*Alissa Simon, Variety* "Bad Shabbos is a treat any night of the week." -*Bob Strauss, San Francisco Chronicle* (NR, 84m)

A COMPLETE UNKNOWN - 8:00

Timothée Chalamet stars and sings as Bob Dylan in **James Mangold**'s compelling biopic, the electric true story behind the rise of one of the most iconic singer-songwriters in history. Co-stars **Edward Norton** and **Elle Fanning**. "Utterly fascinating, capturing a moment in time when songs had weight, when they could move the culture—even if the singer who made them was as puzzling as a rolling stone." -*Mark Kennedy, Associated Press* "The performances are fantastic, all of them." -*Bill Goodykoontz, Arizona Republic* (R, 141m)

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OPERA

OPERA

FROM PAGE 1

Jeremy Gill is composer for *Ida By Lamplight*. A composer, conductor and pianist with works ranging from dramatic reworkings to orchestral music, including concertos, tone poems and symphonies, Gill has served as composer-in-residence with Chautauqua Opera, Harrisburg Symphony Orchestra and Newburyport Chamber Music Festival. Recent premieres include *Tout le monde à la fois*, *Corvus Mythicus*, *Motherwhere: Bagatelles for Strings*, after *Bán* and *Concerto d'avorio*, a four-hand piano concerto that premiered with the Chautauqua Symphony Orchestra in 2019.

Dye is a librettist and playwright dedicated to bringing new works to operatic and theatrical stages, and he received the Award for Dramatic Literature from the Fellowship of Southern Writers. His operatic works include the upcoming *Taking Up Serpents*, *The Transformation of Jane Doe*, *Pretty Little Room* and *Woman with Eyes Closed*. Dye began working on *The Summer Place* in 2016 with Steven Osgood, general and artistic director of Chautauqua Opera Company.

Dye has a history of interview-based work in opera, he said, and that's how he approached his work for *Ida by Lamplight*.

“For about a week, I sat in Bestor Plaza and many other places and did everything from accost people and ask questions to just eavesdrop and get a sense of the place,” Dye said. “It’s a peculiar place, right? It has its rhythm, and it has its own identity, and it certainly has its own history.”

He returned to Chautauqua the following winter to continue researching this storied institution, spending significant time in the Oliver Archives Center.

“I did some research, and I found some of everything from pieces and parts of letters and excerpts, even imagery and even some visual recordings of old footage, which was pret-

ty amazing, if you haven’t checked it,” Dye said. “I always tell people, go to the archives — check it out.”

All of those stories went into the shaping of *The Summer Place*, co-commissioned by Chautauqua Opera Company and Opera Memphis, with support from the Opera Guild. Two parts, *A.E. Reverie* and *Love, Loss and the Century Upon Us*, were performed in 2023 in Fletcher Music Hall, and then as part of Chautauqua Opera’s 2024 season, celebrating the Institution’s sesquicentennial. Last summer also saw a libretto reading of the entirety of *The Summer Place* in the Hall of Philosophy — including, for the first time, *Ida by Lamplight*, which this afternoon will be staged as a public piano reading.

The history embedded in *Ida by Lamplight* is central to the story. Tarbell contributed to *The Chautauquan*, a magazine published by the Chautauqua Literary and Scientific Circle, and *The Chautauqua Assembly Herald*, now known as *The Chautauquan Daily*. One of the goals of *The Chautauquan* was to expand CLSC membership.

Set in 1886, the opera imagines a late-night conversation between Tarbell and Kate Kimball, known as the “Mother Superior” of the CLSC, writing letters and reflecting on the program’s growing reach across America.

To this day, and to many, the CLSC is at the heart of the Chautauqua experience, and Dargenson noted how community members in the Opera Connections program have had parents, grandparents, and great-grandparents who graduated from the CLSC.

Through Dye’s libretto, Lawal interprets her character Mrs. Talbot as one of the people who felt their world expand because of education.

“She may have been someone who felt like there’s something missing in her life — and literacy and education filled that hole quite unexpectedly for her and opened up a whole new world for her to experience outside of married

“

For about a week, I sat in Bestor Plaza and many other places and did everything from accost people and ask questions to just eavesdrop and get a sense of the place. It’s a peculiar place, right? It has its rhythm, and it has its own identity, and it certainly has its own history.”

lives and regular obligations that they would have had as women at that time,” Lawal said.

Earlier in the 2025 season, Lawal was one of the artists who participated in the workshop of *Lincoln in the Bardo*. Though the operas themselves contrast starkly in many ways, Lawal found common ground between her characters in each.

“Similarly to living in the world of *Lincoln and the Bardo* and the world of Mrs. Hodge, it really reminds me of how far we’ve come as a society and how there are things like literacy, education, freedom of religion, freedom of speech, things that we can come to take for granted in the 21st century,” Lawal said.

Such historically oriented art informs not only present understanding of the past but also instills inspiration.

“Doing pieces that are very much so based around the genesis and the beginning of that movement and of that cultural shift, it really makes me feel grateful to be in the 20th century and have the rights that I have,” Lawal said.

Although the opera is based in history, producing the work alongside contemporaries reminds Dargenson how integral collaboration is to creating new works of art.

“There’s something really important about doing works from living composers,” Dargenson said. “... The idea of being in the room with people who have direct impact in the moment is really important to our careers, but I think it’s equally important for people to

know that there are living works out there. There’s blood in the veins of this work, and we get to kind of leave our mark on that.”

Mixing the old with the new, *Sitcom* is a neo-baroque comic chamber opera workshoped by Chautauqua Opera. *Sitcom*, an hour-long excerpt from composer Luke Styles and librettist Alan McKendrick developed in collaboration with Opera Philadelphia and Producing Fund Partner Andrew Martin Weber, will be presented after (the more family-friendly) *Ida by Lamplight*. Chautauqua Opera has workshoped 60 minutes of the score this week in preparation for today’s public presentation.

As in sitcoms, the story follows four characters within the eternal present of their own worlds. Despite transformative journeys in each “episode,” they always return back to their status quo. The cast consists of soprano Kathiana Dargenson as Bettina, soprano Emily Finke as Joan, mezzo-soprano Lindsey Weissman as Vendetta, countertenor Chuanyuan Liu as Max and bass Robert Feng as the Bouncer.

Styles is a British-Australian composer who has composed the operas *Fault Lines* and *Awakening Shadow* and the song cycles *No Friend But The Mountains* and *On Bunyah*. He is also the artistic director of the Deal Festival, the 2022 British Council Musician in Residence to Brazil as well as the first Glyndebourne Young Composer in Residence. Additionally, he was the first composer-in-residence at the Foundling Mu-

seum since 18th-century Baroque composer George Frideric Handel.

Kendrick is a Scottish writer, director and translator who works across theater, film and opera. He wrote and directed an adaptation of Alexander Trocchi’s cult novel *Cain’s Book*, satire on weapons technology *Finished with Engines*, video-theater work *The Mass Launching of Jawline Sabbatical* and sci-fi jailbreak avant-rock musical *Cadaver Police in Quest of Aquatraz Exit*. Written projects include *Ophelia*, *The Eye*, *All Howl at Once* and *Oh Graveyard, You Can’t Hold Me Always*.

At the time of the earliest stages of *Sitcom*’s development, Styles was interested in Baroque music like that of Handel and Kavalı.

“What I liked was not just the aesthetic and the color, but the freedom that writing recitative gives — to get closer to a kind of actor’s performance where they can pull it around, make it feel like it’s being lived in the moment for the first time every time you see it,” Styles said.

Sitcom’s Baroquean influence is not only found in musical notation but also the story’s thematic elements.

“People are always getting banished in Baroque opera — left, right, center,” McKendrick said. “Well, what would a modern banishment story look like?”

Rather than a typical Baroquean exile, *Sitcom*’s banishment is brought about through a nightclub bouncer.

With recitatives as the foundation, the music can flourish into many tones that suit the changes within the opera.

“Those models have the ability to go into formal arias and songs, which are highly crafted as well, so those two things were really attractive,” Styles said. “What those models also do is they move very quickly between something that’s absurd and comic, and then deeply, deeply heartfelt and tragic. I liked those shifts of gears, the freedom, as well as the chance to craft something very, very refined.”

With that kind of flexi-

bility, Styles reveled in how rewarding workshoping the opera has been.

“The Young Artists have all really thrown themselves into it. They’ve brought a lot of energy,” Styles said. “The work is written to give them a certain amount of agency and freedom to play around with the vocal lines and to really draw out the characters, which are quite absurd, and maybe not cartoonish, but they’re quite big characters.”

Collaborating throughout the workshop was a highlight for singers, as well, as it allowed them to be creative within the process.

“Seeing everyone bringing their own acting chops and really just having fun in the playground and the sandbox with this opera, helps inform us,” Feng said. “The music informs us, and I think we also inform the music of how we can further create these characters — because we are creating these characters, possibly as the standard.”

Unlike workshoping an adaptation like *Lincoln in the Bardo*, singers play a more active role in originating characters.

“(Sitcom) is a concept and characters that have been burst completely from the minds of the composers themselves,” Finke said. “... Hearing about their relationships to each other and their own quirks and uncovering all those along the way and finding those things for ourselves, but then also getting input from the composer and the librettist — from Luke and Alan — has been really fun.”

Styles had a specific encouragement for the Chautauqua audiences: enjoy this afternoon’s performance expressively.

“The permission to laugh is often not assumed, especially with contemporary classical music. People don’t go in and think that they’re allowed to laugh at it, so if there’s something that they find funny, they’re often holding that back,” Styles said. “So my hope is that we can break down that barrier almost immediately, and people can — if they find it funny — laugh.”

Chautauqua Literary Arts Brick Walk Book Talk to celebrate local authors

SUSIE ANDERSON
STAFF WRITER

Each summer season, Chautauqua welcomes in a host of writers from every corner of the world for the Chautauqua Lecture Series, Chautauqua Literary and Scientific Circle presentations and its Writers’ Center faculty. However, it does not take much searching to discover that published writers abound among Chautauqua’s very own community members.

At 12:15 p.m. today on the porch of the Literary Arts Center at Alumni Hall, local authors Fred Zirm, Chris Flanders, John Brantingham and Karen J. Weyant will read from their work and discuss craft for a Brick Walk Book Talk for Chautauqua Literary Arts’ Summer on the Steps programming.

The event promises a mixture of genre for all

readers and writers. Zirm is a poet and playwright, Flanders writes historical fiction, Brantingham writes microfiction and prose and Weyant writes poetry.

When they’re not writing, these Chautauqua authors are giving back to their community. Zirm, president of Friends of the Writers’ Center, recently organized the Jules Feiffer play reading in collaboration with Friends of Chautauqua Theater. Brantingham organizes informal critiques every Friday through the Friends of the Writers’ Center. Weyant contributes to Authors’ Hour and Chris Flanders is a CLSC graduate and member of the Guild of Seven Seals.

“(Flanders) just happened to have published her most recent historical fiction novel and reached out when I happened to be looking for people, and I was like,

‘Perfect! I have something for you if you’re going to be here,’” said Stephine Hunt, managing director of literary arts.

Hunt said the program emerged as a collaboration between the literary arts department and Friends of the Chautauqua Writers’ Center.

“The Friends of Chautauqua Writers’ Center have been making sure our Chautauquan and local authors have voices in the Authors’ Hour events on Tuesdays and in their Authors Among Us Book Fair that happened earlier in the summer,” she said. “But there’s only so many spaces that can be filled in those events.”

In collaboration with Zirm, Hunt prioritized giving local authors a platform without overlapping with participants from Friends of the Writers’ Center Authors’

Hour Readings.

“I wanted to make sure we had a number of diverse voices and people we hadn’t heard from ... in Authors’ Hour or at other points during the summer,” Hunt said.

The name for the program emerged from a 2019 event titled Brick Walk Book Walk, involving stickers on the Brick Walk that pointed Chautauquans in the direction of literary programming.

“You can go here to meet a bunch of authors on Bestor Plaza, you can go here to the Poetry Makerspace, you can go here to the CLSC Octagon ... it was a big weekend celebrating our local and Chautauqua authors, featur-

ing all of the literary arts locations,” Hunt said.

While today’s Brick Walk Book Talk will not cover as much physical ground as the Book Walk, Hunt said that the event will celebrate the work of local authors and the work of Friends of the Writers’ Center.

“Let’s feature some of our local and Chautauqua authors and collaborate with programs that we know are doing that work already,” Hunt said.

“

Let’s feature some of our local and Chautauqua authors and collaborate with programs that we know are doing that work already.”

— STEPHINE HUNT
Managing Director,
Chautauqua Literary Arts



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FROM PAGE ONE

“

What’s your origin story, and now, what’s your legacy? If you’re writing about your life, what is your life going to be?”

— KWAME ALEXANDER

Michael I. Rudell Artistic Director of Literary Arts,
Inaugural Writer-in-Residence,
Chautauqua Institution

LECTURE

FROM PAGE 1

Alexander is a poet, educator, producer and No. 1 *New York Times* bestselling author of over 40 books, including *The Crossover*, *Becoming Muhammad Ali* (co-authored with James Patterson) and *The Door of No Return*. He currently serves as the Michael I. Rudell Artistic Director of Literary Arts and Inaugural Writer-in-Residence at Chautauqua Institution.

Alexander and Jackson will discuss Jackson’s personal journey along with the journey of America through “the soundtrack of our country.”

Alexander described every conversation this week as having two main points.

“What’s your origin story, and now, what’s your legacy?” Alexander said. “If you’re writing about your life, what is your life going to be?”

Jackson has reflected on *Hamilton*’s cultural impact, with more storytellers and audiences telling and interpreting stories from artists of color.

“There have been a lot of cultural shifts since *Hamilton*,” Jackson said in *Playbill*.

“People of color and writers and artists of color have felt more empowered, and there’s been more of a wider reception for the brilliance that has come out of our community. I think also the audiences have experienced the shift, in which they’re ready to hear those stories and ready to look at that kind of art.”

One of the stories getting highlighted is Alexander’s 2013 book, *The Crossover*. It is currently in the process for a stage adaptation, commissioned by Chautauqua Theater Company, directed by Producing Artistic Director Jade King Carroll.

“In *The Crossover*, we enter a world full of dreams, melodies, and rhythms—the dribble of a basketball, the shriek of a sneaker, the whoosh of a game-winning three-pointer from deep, and the clicking of the clock as it counts down to that final buzzer,” Jackson told *Playbill*. “We’re bringing a high-energy, jazz-and hip-hop-laced score to the musical theatre stage, infusing the brilliance of Kwame Alexander’s poetry and the many characters that inhabit our hero Jordan Bell’s world.”

DAHYA

FROM PAGE 1

“

In terms of abortion, she said, if someone has not had one or spoken to someone who has had an abortion, watching someone share their experience on film gives people the ability to have more empathy.

“It has a very unique ability to bring so many people together and challenge our views,” Dahya said. “Often-times, it allows us to connect with a single story and garner an emotional response in a way that we’re not always able to.”

Film can teach, inform and influence people in ways other industries or entities cannot, she said.

“It can illuminate so many things in ways that other mediums cannot,” Dahya said.

Knowing she always wanted to be in the entertainment world, Dahya said she studied film and journalism at university, but her interest in abortion rights advocacy came from her 2008 move to the United States. Now, Dahya

“

There are such varying thoughts and perspectives that I believe that there is no one religion that can dominate that conversation when it comes to the law.”

—ASHA DAHYA

Producer, Writer;
Board Chair, Religious Community for Reproductive Choice

is board chair of Religious Community for Reproductive Choice.

“I didn’t really have strong opinions on topics like abortion,” she said. “But, when I moved here, I very quickly learned that I ‘had to have an opinion,’ and it was in my best interest to align with the political stance of the church that I was part of.”

However, Dahya said there were a lot of contradictions and positions in her church “that kind of broke my heart.” So, when she left the church, she said she was left with “so many questions and confusing thoughts” about, “Why are they saying one thing at the pulpit,

but yet in real life, every day people are complicated?”

“That planted the seed in me to maybe use my media experience and my passion and skills and talents to figure out the answer to that question,” Dahya said. “That’s how I’ve been able to focus my work on reproductive freedom, and from there, it’s branched out. I’ve learned a lot along the way that isn’t just about abortion in and of itself.”

Judeo-Christian, conservative Christian and Catholic voices have become the “loudest voices in the room” surrounding the abortion debates, Dahya said.

“I don’t think that has allowed room for other faiths and other spiritualities and

other people of religions to share their perspectives,” she said. “... There are such varying thoughts and perspectives that I believe that there is no one religion that can dominate that conversation when it comes to the law.”

Dahya said she hopes the audience thinks about the person behind the statistics and the personal impact of abortion restrictions.

“It’s easy to hide ourselves from that and not want to face up to the reality,” Dahya said. “Because the reality is these abortion restrictions that we’re seeing increasingly across the United States, ... they’re impacting people that we love and people who are just like us.”

COUNTRY

FROM PAGE 1

She recently won Best Country Solo Performance for “Buried” at the 66th Grammy Awards and Song of the Year at the 2024 Americana Honors & Awards for her song “Dear Insecurity.”

For this joint tour, Carpenter will play songs from both her catalog and her new, introspective album *Personal History* that released June 6 of this year.

Personal History marks her 17th album.

In their review of her new work, *Folk Alley* said, “Carpenter weaves songs from lyrical filaments and layers of cinematic instrumentation, enfolding us in a rich rhythmic grandeur. It may be her best album yet, and it is certainly one of the best albums of the year so far.”

In an interview with *American Songwriter*, she reflected on her uncompli-

cated writing process.


“I’ve been writing songs by myself for 25 years,” Carpenter said. “I don’t even think about it. It’s just that’s what I’ve been doing for so long. I never really knew what co-writing was until I got a record deal. It was just me sitting down with my guitar, and a legal pad, and a pencil and an eraser. That was just the way I did it.”

While Carpenter reflected on her artistic process, Clark reflected on her discovery of wanting to become an artist early.

In a “Songwriter 2 Songwriter” article in *American*

Songwriter, Clark expanded on that moment while in conversation with Ben Platt.

“... The music of Patsy Cline was what got me,” she said. “And then, when I would see ‘Coal Miner’s Daughter,’ and see that Loretta Lynn wrote those songs. ... Because I, as a kid, thought every song that was ever going to be was in existence. Like on the seventh day, God said, ‘Here are all the songs.’ I didn’t realize that people were making up new songs until I saw ‘Coal Miner’s Daughter,’ and that Loretta was writing those songs.”



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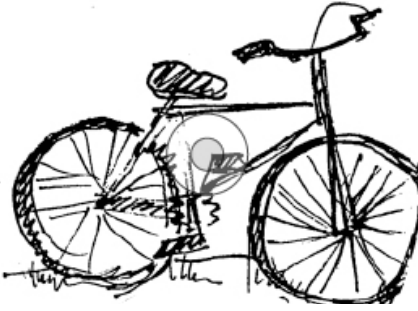


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THE CHAUTAUQUAN DAILY

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LECTURE

PBS News Hour’s Nawaz shares message of hope, resiliency

JULIA WEBER
STAFF WRITER

Amna Nawaz, co-anchor of PBS News Hour, said that when she was first invited to speak as part of the Week Seven Chautauqua Lecture Series theme “Kwame Alexander and Friends: The Power of One,” she struggled to find where she fit into the theme because, so often, she is reporting on atrocities and disasters that showcase the worst of humanity.

“I’m a journalist,” she said at the 10:45 a.m. Thursday lecture in the Amphitheater. “I regularly use words like ‘death’ and ‘destruction’ in my everyday life. No one says, ‘I’m not feeling so great — I think I’m going to turn on the News Hour and see what Amna has to say to feel a little bit better.’ And that’s OK.”

She said she thought back to the last time she spoke with Alexander for the News Hour, for the release of his poetry collection *This is the Honey*, and their discussion about how art can heal societal woes.

“It was this idea that even in the darkest of places, there’s always some kind of light,” she said. “That what this world needs more of is not naysayers and cynics and people telling you how dark it is — it needs people who show up and light a torch and help to lead the way out.”

Nawaz shared an excerpt of a poem by Nikita Gill that she related to her experiences finding hope in even the darkest of times.

“Even in my work in the darkest of times, the worst of humanity, I see people every day in every story who show up with strength and love and resilience and hope and lead everyone out, people who care,” Nawaz said.

She talked about her family — her grandmothers, “the women that I come from,” who made “new homes in new lands and built lives out of love and hope and resilience” — and her father, who loved the writings of philosopher Bertrand Russell. Nawaz had a “normal childhood,” filled with Barbies, She-Ra and Nintendo.

“I’ve found that over the years, it doesn’t really matter where you are or when you were raised, that same hope, that same resilience, it courses through all of us to different degrees and in different ways,” she said. “Sometimes, it’s born out of sheer necessity, sometimes it’s born out of survival ... I see the very worst a lot. But I also see the very best every single day. These are people who stay with you in ways that you never anticipated because of the way that they lead their lives, who remind you that the world can be this better version of itself if you want it more.”

During her lecture, Nawaz spoke about three stories she reported on that have stayed with her as narratives of hope, strength and resiliency throughout her career of more than 20 years in journalism.

The first story Nawaz

shared was one about Pashtana Durrani, an Afghan activist and educator who was only 23 years old at the time when Nawaz reported on her in 2021. When Taliban forces captured Kabul, the capital of Afghanistan, in 2021, Durrani spoke out for women and girls who lost access to education.

“What she had to say at the time was also uncannily prescient,” Nawaz said. “She talked about how worried she was that girls wouldn’t be allowed to go to school anymore, how worried she was that public spaces for women were going to continue to shrink, how worried she was that the rest of the world was going to move on. The headlines would fade, and we would stop paying attention to what was going on there.”

What Durrani said at the very end of the interview has stuck with Nawaz.

“When I said, ‘You’re 23. You have your whole life ahead of you; you could try to leave, do something else. You don’t have to do this work anymore,’ and she said, ‘Why wouldn’t I? If I don’t do it, who will? This is my country, it’s my responsibility. Of course I’m going to do this,’” Nawaz said.

Nawaz explained that in the several weeks that followed, she along with many others worked to bring Durrani to the United States in hopes of keeping her safe, so she could continue to advocate for others. Now, said Nawaz, Durrani has not only completed her undergraduate degree but has gone onto her master’s degree and works at Wellesley College while continuing her work educating young women in Afghanistan.

“This is a woman who continues to build the next generation of leaders even from afar because she refuses to believe that today defines their future. She does this work with hope and with resilience and with love,” Nawaz said.

Nawaz referenced another poem titled “Instructions on Not Giving Up” by Ada Limón, which she said she thinks of when she talks with Durrani.

The next story Nawaz shared was one of three young sisters who had crossed the border together to meet their mother, who had been living in the United States for over seven years at the time and was working to save money to support them and bring them to the country.

She shared the poem “Home” by Warsan Shire, which she connected to immigration because “no one leaves home unless / home is the mouth of a shark.”

“They told me that they didn’t know anyone along the way,” Nawaz said. “They didn’t have anyone along the way, but they had each other.”

The middle child carried her mother’s phone number with her, and Nawaz called the mother to assure her that her children had made it across the border. She said she remembered the relief in the mother’s voice as they



VON SMITH / STAFF PHOTOGRAPHER

PBS News Hour co-anchor Amna Nawaz speaks about her career as a broadcast journalist to continue the Week Seven Chautauqua Lecture Series theme “Kwame Alexander and Friends: The Power of One” Thursday in the Amphitheater.

“We tell stories about lives in danger, lives protected by privilege, lives in power, lives on the move. We cover it all; we cover it all with fidelity to the facts, without fear or favor, and we are covering it now, even as we’re struggling to keep hope about our own industry and our own futures.”

—AMNA NAWAZ
Co-Anchor,
PBS News Hour



spoke to each other and said they would see her soon.

“When I asked her why she chose to send them this way, she said, ‘I have no choice. They stay at home, and they die, or they die trying to make it to me, and it was worth them trying to make it to me,’” Nawaz said.

When Nawaz left, she thought the girls would be taken into the custody of U.S. Border Patrol, but she said late that night, their mother called, telling her the children had been left behind when a physical fight broke out when there wasn’t enough room for everyone in the van.

At night, Nawaz said, temperatures fall drastically and cartel members seek out the vulnerable, posing incredible danger to the girls.

“There are moments in this job when you have to step away from what it is that you need to do for your work and do what you need to do as a human being,” she said.

She and her team called the local police, fire department and border patrol station and brought them photos of the girls, asking them to rescue them and bring them to protection. After an overnight rescue mission, the girls were found and, days later, reunited with their mother.

Nawaz said that while it is unsatisfying not to know the outcome of these stories — where the girls are now, where their mother is, if they’ve been affected by the recent waves of legislation targeting immigrants and asylum-seekers — the story resonated with her because of the resilience the children held.

“There was this idea that it didn’t matter what the next step was, they were going to keep moving forward until they found safe ground,” Nawaz said.

For her, the hope she sees is often “not hope with a happy ending” but, instead, “defiant hope.”

“It’s the difference between standing still and just accepting the world as it is, and actually moving forward in spite of it all, in sheer defiance of what the world presents you with,” she said.

Nawaz said that sometimes the world presents an event that is so horrific, it can be very difficult to find hope in it. For her, one of the toughest stories she covered was the mass shooting in Uvalde, Texas, at Robb Elementary School where 19 children and two teachers were killed.

The students were around the same age as her eldest daughter at the time. The more Nawaz and her team reported on the story, she said, the more they unearthed how badly the adults had failed the children over and over.

“I really struggled. I struggled to find the words,” Nawaz said. “I struggled to make sense of it all, which is my job. Because the truth is, it makes no sense at all. It never should have happened.”

Nawaz told the story of Javier Cazares, whose daughter, Jacklyn, was killed at Robb Elementary; Cazares agreed to speak with Nawaz about his daughter a year after the shooting took place.

“Something shifted in me after reporting this story that never quite shifted

back,” Nawaz said. “There are holes in these families, in this community that are never going to be filled, so where is the hope in a community like this? Where is the hope in a story like this?”

A year after the shooting, the families and community remembered and honored each of the victims and shared their stories far and wide.

“Everyone — their mothers, their fathers, their sisters, brothers, neighbors, friends — they’d wake up every single day and remember these children and speak their names because you know if someone is still saying your name you are never, ever forgotten,” Nawaz said.

“They all know that the work that needs to be done to make sure this doesn’t happen to any other community is ongoing, and they are now fully a part of it, and there is hope in that. There is hope in their choice every single day to wake up and remember. There’s resilience in the remembering. It’s this idea that I can be changed by what happens to me, but I refuse to be reduced by it,” Nawaz said, referencing Maya Angelou’s *Letter to My Daughter*.

To conclude her lecture, Nawaz spoke about the role of journalism in fostering hope, resiliency and strength by telling stories about life in all its forms.

“We tell stories about lives in danger, lives protected by privilege, lives in power, lives on the move. We cover it all; we cover it all with fidelity to the facts, without fear or favor, and we are covering it now, even as we’re struggling to keep hope about our own industry and our own futures,” she said.

Nawaz acknowledged the recent budget cuts that have affected public media, including NPR and PBS, and referenced a 1961 speech made by former Federal Communications Commission chairman Newton Minnow in which he called for public television that could meet public interests.

“Look, these are times of incredible uncertainty and fear for a lot of people,” Nawaz said. “I know that. I say, this time, as much as any other time in our history, this is also a time of great hope.”

She pointed to the individuals in each of the three stories from her lecture as being exemplary of hope amid some of the most horrific events in recent history.

“It is hope I see every single day in the entire team I work with at the News Hour — people who show up every day, dedicated to the work because they know it needs to be done,” she said.

Nawaz played a clip of the message she and her News Hour co-anchor Geoff Bennett signed off with after learning their funding had been cut. Their message to viewers ended in these words: “Your belief helps sustain our work and your loyalty, especially now, fuels it. And we are profoundly grateful. And we will continue our work as journalists without fear or favor.”

The Amp audience applauded.

“These are the days we’re all going to look back on, and we’re going to think, ‘Did we do enough? Did we say enough? Did we use our voices in the way that they needed to be used? Did we do what we could to bring hope to others? Did we carry it forward ourselves? Did we stare down those darkened paths and marvel at how dark it was, or did we light a torch and help to lead the way out?’” Nawaz asked.

“I’ve seen every single day where that kind of hope and resilience comes from,” she said. “I know it comes from within, from within each and every single one of us. So, if all of you believe, as I do, that it is only during the darkest of night that all the stars shine brightest, it is time to show up, and it is time to shine bright. If not now, then when, and if not you and me and all of us, then who?”

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StandWithUs legal policy director Gammill to give closing talk of '25 Jewish Lecture Series

At 3:30 p.m. today in the Hall of Philosophy, the Zigdon Chabad Jewish House will present the fourth and final lecture of its 2025 Jewish Lecture Series. Titled “Antisemitism in America and What We Can Do About It,” the event will feature Carly Gammill, director of legal policy at StandWithUs and a leading national voice in the fight against antisemitism.

Gammill is an accomplished constitutional attorney and the founding director of the StandWithUs Center for Combating Antisemitism. With over a decade of experience defending civil liberties and educating the public on Jewish identity and rights, Gammill brings both legal expertise and a passionate commitment to justice. She has become a powerful advocate for Jewish students, institutions and communities confronting the rising tide of antisemitism across the United States.

In recent years, antisemitic incidents have surged — from hateful graffiti and slurs to acts of intimidation and outright violence. College campuses, in particular, have become flashpoints for hostility against Jewish students, often under the guise of anti-Israel activism. Gammill has taken a central role in confronting this challenge at the highest levels. Earlier this year, she testified at a U.S. Senate Health, Education, Labor and Pensions Committee hearing titled “Antisemitic Disruptions on Campus: Ensuring Safe Learning Environments for All Students.”

“Just because speech is protected,” she testified before the Senate, “doesn’t mean universities are powerless to act.”

Gammill argues that while free expression is a cornerstone of democracy, institutions also bear responsibility for maintaining safe and inclusive environments.

Through her work with StandWithUs, she collaborates with government officials, university administrators, law enforcement and community leaders to implement education, training and legal strategies. Her efforts span across the country, including recent engagements in Pittsburgh, where she led a major training session for campus security teams, law enforcement and university professionals hosted by the Allegheny County District Attorney’s office, Carnegie Mellon University and the Pittsburgh Council on Higher Education.

“She brings a level of expertise that is rare and desperately needed,” said Julie Paris, StandWithUs

Mid-Atlantic regional director. “Her ability to explain Zionism as a core part of Jewish identity — not as a political stance but as a connection to thousands of years of Jewish tradition — is truly exceptional.”

Indeed, one of Gammill’s most impactful contributions is helping to clarify the distinction between political discourse and the vilification of Jewish identity. In her campus work, she emphasizes how Zionism — the historic and spiritual connection of Jews to the Land of Israel — is integral to Jewish self-understanding. When that identity is misrepresented or demonized, it can result in exclusion and marginalization of Jewish students.

Gammill has also worked with K-12 educators, federal prosecutors and Fortune 500 companies to raise awareness of contemporary antisemitism and to promote respectful, informed responses. In one such session at the U.S. Attorney’s Office, she helped initiate strategies for identifying and responding to antisemitic incidents across multiple sectors.

“We talked a lot about the impact of words,” Gammill said. “Even if they’re constitutionally protected, certain speech can still create a hostile environment — and institutions

have a responsibility to act when that happens.”

Her lecture at Chautauqua is expected to offer not only insight into the nature and scope of modern antisemitism but also practical steps for how individuals and institutions can respond. With antisemitism often disguised in academic or policy language, Gammill equips audiences to recognize both overt and subtle manifestations of hate.

“Antisemitism doesn’t go away on its own,” she said. “To combat it, we need to identify it, understand it and then act. Every person has influence — whether in a classroom, a courtroom or at the kitchen table. The more people are educated, the harder it becomes for hatred to thrive.”

The lecture is open to all Chautauquans, regardless of background or religious affiliation, and is co-sponsored by the Chabad Jewish House and the Department of Religion. It promises to be a powerful and thought-provoking session on one of the most pressing issues of our time.

As a follow-up, the community is invited to a Lunch ‘n’ Learn — Conversation and Q-and-A with Carly Gammill at 12:30 p.m. Saturday at the Zigdon Chabad Jewish House, located at 23 Vincent.

Weis, Bellowe funds support Jackson, Alexander

The Edris and David H. Weis Family Fund and the Arnold and Jill Bellowe Lectureship are providing funding for the lecture with Christopher Jackson and Kwame Alexander at 10:45 a.m. today in the Amphitheater.

The Edris and David H. Weis Family Fund, established in 2000, supports the broad mix of Chautauqua’s artistic and educational programming. The arts and Chautauqua are two very important parts of the lives of those in the David Weis family. During their years living in Pittsburgh, Pennsylvania, while David was the president and CEO of Thermal Industries, his wife and youngest daughter were involved in theater, music and dance.

The Weis family has been engaged with varied Chautauqua interests since first coming to the Institution in 1972. Edris was on the first board of the Friends of Chautauqua Theater and served as president of the Chautauqua Property Owners Association for four years. Their daughters spent time at Chautauqua’s Schools of Art and Dance, and their grandchildren participated in Children’s School all the way through Club.

Edris continues to be a supporter of the Chautauqua Symphony Orchestra during the summer and the Sarasota Orchestra and many theater and art programs in Florida during the winter. David passed away in 2020.

Also providing funding for today’s lecture is the Arnold and Jill Bellowe Lectureship. The Bellowes established the lectureship in 1998.

Arnie served on the Chautauqua Institution Board of Trustees from 1997 to 2005. He was involved in the Challenge Campaign and the Renewal Campaign where he was Theater Team chair. Over the years, he has taken advantage of Special Studies courses and continues to take advantage of all that Chautauqua has to offer.

Jill served as a member of the Chautauqua Institution Board of Trustees from 2007 to 2015; she chaired the Program Policy Committee. Chautauqua is a family tradition for the Bellowe family with their two children, Stacy Tager and Greg Bellowe, and their four grandchildren, all lifelong Chautauquans.

CROSSWORD

By THOMAS JOSEPH

ACROSS

1 Intimidated

6 Naples staple

11 Place of action

12 Choir group

13 Prepared

14 Complains

15 Caribou's kin

16 Bee follower

18 Lyric poem

19 PC key

20 Mornings: Abbr.

21 Word of denial

22 Put back on the payroll

24 Quiche start

25 Mean

27 Painter Cassatt

29 Dwarfish creatures

32 S&L offering

33 Scone accompaniment

34 Be decisive

35 Brief time

36 Nile serpent

37 Suit accessory

DOWN

1 Calling

2 Threat words

3 Coward's trait

4 Purpose

5 Working parents' concern

6 Duel count

7 Imitating

8 Rage or euphoria, e.g.

9 Head honcho

10 Useful skills

17 Comes into view

23 Wall climber

24 Sense of self

26 Poetic foot

27 Treat badly

28 Singer Franklin

30 Novel wrap-up

31 Brews covers

33 Diamond

39 Long swimmer

41 Producer Ziegfeld

Yesterday's answer

7 Imitating

8 Rage or euphoria, e.g.

9 Head honcho

10 Useful skills

17 Comes into view

23 Wall climber

24 Sense of self

26 Poetic foot

27 Treat badly

28 Singer Franklin

30 Novel wrap-up

31 Brews covers

33 Diamond

39 Long swimmer

41 Producer Ziegfeld

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.

8-8

CRYPTOQUOTE

K R F J I Z S X L L J M W W S

E K D S B A W , N W L O W E K D S B A W .

— E J D C S X R D W W E S X

Yesterday's Cryptoquote: WILDERNESS IS NOT A LUXURY BUT A NECESSITY OF THE HUMAN SPIRIT. — EDWARD ABBEY

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.

King Classic Sudoku

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Difficulty: ★★★★★

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Difficulty: ★★★

8/7

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RELIGION

Develop discerning personality to know wheat from tares, preaches Sister Teresa

“Gardening is a gift I did not receive. Now that I am the caregiver for my mom, our dog Piper, and the house and yard, I am realizing how much work a yard takes,” said Sister Teresa Maya at the 9:15 a.m. Thursday morning worship service in the Amphitheater. Her sermon title was “The Weeds Appeared As Well ...,” and the scripture reading was Matthew 13:24–30.

“I hate weeds; they always grow, even in winter,” she continued. “But I wondered why the farmer told his workers to let the weeds and the wheat grow together. Don’t the weeds grow faster? But this is why we need biblical scholars.”

The weeds in the story from Matthew’s gospel are not ordinary weeds. “They are a wheat weed, called tares or darnel tares in English, though I prefer the Spanish word: ‘cizaña.’ It is a type of weed that tends to grow in the Middle East, and you can’t tell the difference until the wheat head appears. And if the tares are ground with the wheat, it can produce a toxic flour,” she told the congregation.

So the first lesson, Sister Teresa said, is that there are different kinds of weeds. The ones in her backyard grow fast, don’t look like the grass and can be pulled out easily. The kinds of weeds Jesus was talking about have a more subtle difference. “We are the servants, and we ask God, ‘Why did you plant weeds? Why didn’t you plant good seed?’”

It would be easier, she said, to pull up everything and start over, but with so many challenges in the world, “do we really know the difference? Our confidence has been shaken in these times, and no matter what kinds of weeds they are, we can use weed killer, pull them or find someone to tend to them.”

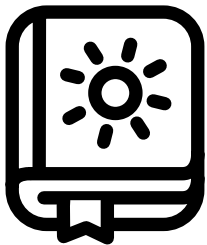
Because the farmers could not tell the difference between the wheat and the tares, they had to leave all the plants until harvest time. Then at harvest time, there is a sifting, of separating the tares and the wheat.

In Spanish, there is a word for sifting flour in the kitchen and another for the work in the fields. “I would help my grandmother bake, and I loved the little sifter with the crank handle. My grandmother would tell me, ‘I think three times is enough,’” Sister Teresa said. The Spanish word for that kind of sifting is “cernir.”

The word for sifting in the field is “zarandear,” and it is a strong, violent word. She told the congregation that early listeners to this parable would have understood the hard work involved in separating the wheat from the tares. “This parable is an invitation to the hard work of discernment. This discernment needs time and patience, and patience is in short supply these days.”

She continued, “Discernment needs to be timely. Many boards today need to anticipate the decisions they need to make, and sometimes they say, ‘Why wait?’ Then again, discernment can equal delay, to put off a decision into the future and not make it now. Discernment needs practice, when to discern and when to just decide. Maybe you just have weeds, but you are treating them like wheat.”

Sister Teresa cited Jesuit Michael Rozier, from an article titled “How Do We Avoid the Misuse of Discernment in



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

Decision-Making?” He wrote: “Ministries have grown in the practice of discernment. We must also be aware of two critical errors that often accompany this practice. First, just as we speak of the conditions necessary for discernment, we must also be aware of its misuse. ... Second, we should not allow the use of formal discernment to replace an even more fundamental expectation of having a discerning disposition.”

To cultivate a discerning disposition needs practice in every moment of every day. “It takes daily attentiveness to cultivate self-awareness and freedom,” Rozier wrote.

Sister Teresa asked, “How do we foster a culture of discernment? First, we have to understand our mission clearly, to be vigilant that every discernment aligns with our mission, like a daily examination of the conscience. Rozier recommended stopping in the middle of a conversation to check how participants are feeling about the direction, maybe revisit a decision.”

She moved on to the issue of the enemy, the one who came while the farmer was sleeping and sowed the weeds. “Who is the enemy, and how does the parable confront the problem of evil? How can we tell who or what is evil?” she asked the congregation.

Sister Teresa referred back to the word for the kind of wheat mentioned in the story in Spanish. The Greek word used in the parable is “zizania” — which has been translated into the Spanish “cizaña.” This word is loaded with meaning. “We have sayings that allude to this parable. When someone is introducing malicious gossip in a group, we say ‘alguien está metiendo cizaña.’ Literally translated, someone is ‘planting the weeds,’ but like the ‘enemy’ in the narrative, when no one is looking, sneaking around unnoticed,” she said.

“We don’t like messy situations,” she continued. “We want to know who the bad guys are (thankfully, they are usually bad guys), and we want a happy ending. But good and bad always grow together in our lives. How do we know that they are not growing closer in our daily lives?”

The harvest that Jesus talked about means the end of the age, Sister Teresa said, that we will only know what are weeds and what is wheat at the end of time. “At the least, this parable should shake our sense of certainty that we are good, we have the truth and that we are righteous. We need to wonder about the tares and the wheat in our own dispositions.”



VON SMITH / STAFF PHOTOGRAPHER
Sister Teresa Maya preaches during morning worship Sunday in the Amphitheater.

National Public Radio did an interview with Peter Straughan, the writer who won an Oscar for his adapted screenplay of “Conclave.” Sister Teresa said he was asked why he had chosen the original book to adapt. “He said that the one line that convinced him the book should become a movie, when he read one line in the scene when the Camerlengo, the Cardinal responsible for conclave, offered his reflection to his fellow cardinals: ‘Certainty is the great enemy of unity, certainty is the deadly enemy of tolerance.’”

Sister Teresa told the congregation, “We have to trust God with the final sifting. We have to develop a discerning personality so that when the harvest comes, will we know the difference? What weeds will you be watching for in your daily life?”

The Rev. Scott Maxwell, a Lutheran pastor also serving an Episcopal congregation, presided. Sonya Subbayya Sutton, a recently retired pianist, organist and choral director, read the scripture. The Motet Consort performed “Trio: Allegro con Spirito,” by François Devienne. The consort included Barbara Hois, flute; Maura Giannini, violin; and Catharine Regis-Green, violin. The Motet Choir sang “The Tree of Life,” music by K. Lee Scott and text by Király Imre van Pécselyi, paraphrased by Erik Routley. 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. The postlude, performed by Stafford, was “Choral Prelude on St. George’s Windsor,” by Alec Rowley. Support for this week’s chaplaincy and preaching is provided by the Reverend Leonard J. Ebel Chaplaincy.



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PROGRAM

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FRIDAY
AUGUST 8

- 6:00 **Sunrise Kayak & Paddleboard.**
Sign up with payment one to two days before event at 716-357-6281 or sports club@chq.org. Sports Club
- 7:00 (7–11) **Chautauqua Farmers Market.** Massey and Miller
- 7:00 (7–9) **“Dawn Patrol” Round Robin Doubles.** (Programmed by the Chautauqua Tennis Center.) Chautauqua Tennis Center
- 7:45 **Chautauqua Mystic Heart Meditation Program.** Leaders: **Muinuddin Smith** and **Kainat Norton** (Sufism.) 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 left side door
- 8:30 (8:30–8:45) **Chautauqua Mystic Heart.** Leader: **Monte Thompson** (Movement and Meditation.) Hall of Philosophy Grove
- 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 Jack’s Nature Walk. (Programmed by the Bird, Tree & Garden Club.) Jack Gulvin, naturalist. Smith Wilkes Hall
- 9:00 Member Coffee Hour. (Programmed by the Chautauqua Women’s Club.) CWC House
- 9:15 **ECUMENICAL WORSHIP.** **Sister Teresa Maya**, senior director, theology and sponsorship, Catholic Health Association (USA). Amphitheater and CHQ Assembly
- 9:15 Jewish Discussions. (Programmed by Zigdon Chabad Jewish House.) “Jewish Mysticism and Philosophy.” Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House
- 10:00 (10-3) **Archives Exhibitions Open.** “True and False Artifacts.” Oliver Archives Center
- 10:15 **Service of Blessing and Healing.** UCC Randell Chapel
- 10:45 **CHAUTAUQUA LECTURE SERIES.** **Christopher Jackson**, Tony Award nominated actor, Grammy and Emmy Award-winning songwriter/composer. **Kwame Alexander**, poet,



JOSEPH CIEMBRONIEWICZ / STAFF PHOTOGRAPHER

A bush plane prepares to take off from Chautauqua Lake Tuesday near University Beach.

- New York Times* bestselling author; Michael I. Rudell Artistic Director of Literary Arts, Chautauqua Institution. Amphitheater and CHQ Assembly

11:00 (11–5) **Gallery Exhibitions Open.** Strohl Art Center and Fowler-Kellogg Art Center

11:00 (11–5:30) Chautauqua Crafts Alliance Festival. (Programmed by the Chautauqua Crafts Alliance.) Bestor Plaza

11:30 (11:30-2) Kosher Food Tent. (Programmed by the Zigdon Chabad Amphitheater and CHQ Assembly)

12:00 (12–2) Flea Boutique. (Programmed by the Chautauqua Women’s Club.) Behind Colonnade

12:15 **Summer on the Steps: A Brick Walk Book Talk.** (Programmed by Chautauqua Literary Arts.) Featuring Fred Zirm, Chris Flanders, John Brantingham, and Karen J. Weyant. Literary Arts Center at Alumni Hall Porch

12:15 Twelve-Step Meeting. Marion Lawrence Room, Hurlbut Church

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

LGBTQ+ & Friends at Chautauqua: Book Bans: Fighting Censorship and Celebrating our Diversity. Smith Wilkes Hall

12:30 Root, Trunk, Leaf: A Storytelling Program of Folktales, Mythology, and Histories of Trees. (Programmed by Quaker House.) Allison Hyde and Lee-Ellen Marvin, Friends of the Week (Chaplains). Burgeson Nature Classroom

12:30 Introduction to Jumu’ah Muslim Prayer. Jumu’ah Prayer Service will follow. Hall of Christ Sanctuary

12:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Lutheran House

12:30 Betsy’s Garden Talk. (Programmed by the Bird, Tree & Garden Club) “Amphitheater Gardens & Carnahan Jackson Garden.” Betsy Burgeson, supervisor of gardens and landscapes, Chautauqua Institution. Odland Plaza

12:45 Catholic Seminar Speaker Series. “The Intersection of Prayer, Meditation, and Self-Care in an Era of Burnout.” Dave Johnson,

professor of nursing and clinical nurse specialist, Fort Wayne, Indiana. Methodist House Chapel

1:00 **English Lawn Bowling.** 20-minute free instruction, then opt to play for fee. Bowling Green

1:00 Open House. (Programmed by the African American Heritage House.) African American Heritage House, 40 Scott

1:00 (1-3) Mah Jongg. (Programmed by the Chautauqua Women’s Club.) **CANCELED** Available at the door. CWC House

1:15 Informal Critique Session. (Programmed by the Friends of the Chautauqua Writers’ Center.) Bring 10 copies of one page of poetry or prose. Literary Arts Center at Alumni Hall Garden Room

1:30 **Public Shuttle Tour of Grounds.** Fee. (Purchase tickets at Main Gate Welcome Center. This tour is wheelchair accessible.) Leave from Main Gate Welcome Center

2:00 **INTERFAITH LECTURE SERIES.** **Asha Dahya**, producer, writer, board chair, Religious Community for Reproductive Choice. Hall of Philosophy and CHQ Assembly

3:15 **CHAUTAUQUA OPERA COMPANY.** Workshops *Ida by Lamplight* and *Sitcom*. Elizabeth. S. Lenna Hall

3:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) U.U. House

3:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.)Literary Arts Center at Alumni Hall

3:30 **Chautauqua Dialogues.** (Programmed by the Department of Religion and IDEA Office.) Episcopal Cottage

3:30 Jewish Lecture Series. (Programmed by Zigdon Chabad Jewish House and the Department of Religion.) “Antisemitism in America and What can be done about it.” Carly F. Gammill, director of legal policy, StandWithUs. Hall of Philosophy

5:00 **2025 Chautauqua Janus Prize Ceremony and Reception.** **Stefan Bindley-Taylor**, author, “Bread, Meat, And Water.” Athenaeum Hotel Parlor

5:00 Hebrew Congregation Evening Service. “Kabbalat Shabbat.” Rabbi Frank Muller. Cantor Kathryn Wolfe Sebo. Shabbat’zza – Post-Service Pizza Picnic in the Park. Bring your own beverage, salad or dessert to share. If rain, service at Smith Wilkes Hall and no Shabbat’zza. Miller Park

5:00 Dr. Vino Event. (Programmed by the Chautauqua Womens Club.) “Global/Local: A Blind Tasting.” Fee. CWC House

5:30 **Cinema Film Screening.** “Bad Shabbos.” Fee. Chautauqua Cinema

6:15 Chautauqua Choir Rehearsal. Anyone interested in Sunday worship must attend one rehearsal; two or more recommended. Fletcher Music Hall

7:30 Sung Compline. (Programmed by the Episcopal Cottage.) Episcopal Chapel of the Good Shepherd.

7:30 **AMPHITHEATER SPECIAL.** **Mary Chapin Carpenter** and **Brandy Clark.** Amphitheater

8:00 **Cinema Film Screening.** “A Complete Unknown.” Fee. Chautauqua Cinema

11:00 (11–5:30) Chautauqua Crafts Alliance Festival. (Programmed by the Chautauqua Crafts Alliance.) Bestor Plaza

11:00 Chautauqua Property Owners Association Meeting. Hall of Philosophy

12:00 **Annual Corporation Meeting and Institution Leadership Forum.** Hall of Philosophy

12:30 Chabad Jewish House Lunch n’ Learn. “Ethics of our Fathers.” Conversation and Q-and-A on “Combating Campus Antisemitism” with Carly F. Gammill, director of legal policy, StandWithUs. Zigdon Chabad Jewish House

1:00 (1–5) **Gallery Exhibitions Open.** Strohl Art Center and Fowler-Kellogg Art Center

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

3:00 **Contemporary Issues Forum** (Programmed by the Chautauqua Women’s Club.) Kim Henderson, M.D., Head of Wealth Management, Health and Wellness Education, Morgan Stanley. Hall of Philosophy

4:15 **School of Music Spotlight Series.** *L’Histoire du soldat*. In collaboration with the School of Dance and Theater Company. Elizabeth S. Lenna Hall

5:00 Catholic Mass. Hall of Philosophy

5:30 Dr. Vino Event. (Programmed by the Chautauqua Women’s Club.) “Wine Dinner: Barolo and Beyond.” Fee. CWC House

5:30 **Cinema Film Screening.** “A Complete Unknown.” Fee. Chautauqua Cinema

6:15 Pre-Concert Lecture with Chautauqua Dance Circle. Smith Wilkes Hall

6:15 Chautauqua Choir Rehearsal. Anyone interested in singing for Sunday worship must attend one rehearsal; two or more recommended. Fletcher Music Hall

7:30 **THEATER.** **Chautauqua Theater Company** presents the world premiere and CTC commission of *The Witnesses* (formerly *Tell Me You’re Dying*). (Reserved seating; purchase tickets at Main Gate Welcome Center or Visitors Center ticket offices and one hour before curtain at Bratton kiosk.) Bratton Theater

7:30 **HOUSTON BALLET WITH THE CHAUTAUQUA SYMPHONY ORCHESTRA.** **Rossen Milanov**, conductor. Amphitheater

• Divertissements from Act I of Giselle

• Grand pas de deux from Act III of The Sleeping Beauty

• Flames of Paris pas de deux

• Four Last Songs

8:50 **Cinema Film Screening.** “Bad Shabbos.” Fee. Chautauqua Cinema
- LGBTQ+ and Friends Presents
-
- Book Bans: Fighting Censorship and Celebrating our Diversity
- Friday, August 8, 2025 :
12:15 - 1:15pm, Smith-Wilkes Hall
- This panel discussion will focus on the impact of banning books on the LGBTQ+ community. We are excited to have two panelists, Maria Lowe, Assistant Deputy Director at Buffalo-Erie Public Libraries and Jamie Lyn Smith, Ohio Chapter Lead for PEN America, to help us navigate this timely issue given the current state of affairs. Many thanks to Rhoda Schulzinger and Steve Rozner for organizing this! Event is free.
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“...For I know the plans I have for you,’ declares the Lord, ‘plans to prosper you and not to harm you, plans to give you hope and a future. Then you will call on me and come and pray to me, and I will listen to you. You will seek me and find me when you seek me with all your heart...”

Jeremiah 29: 11-13
- Sa
SATURDAY
AUGUST 9
- 7:00 (7–11) **Chautauqua Farmers Market.** Massey and Miller

7:15 **Chautauqua Mystic Heart Meditation Program.** Leader: **Carol McKiernan** (Silent Meditation/Centering Prayer.) Hall of Philosophy

9:30 Chabad Jewish House Community Shabbat Service. Rabbi Zalman Vilenkin. Zigdon Chabad Jewish House

9:30 Torah Study. (Programmed by the Hebrew Congregation of Chautauqua.) “Today’s Torah for Today’s Times.” Hurlbut Church

10:30 Sabbath Morning Worship. (Programmed by the Hebrew Congregation of Chautauqua.) Rabbi Frank Muller, rabbi emeritus, Congregation Rodef Shalom, Youngstown, Ohio. Cantor Kathryn Wolfe Sebo, Temple-Tifereth Israel in Beachwood, Ohio. Kiddush lunch to follow. Hurlbut Church

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