



CSO closes its
2025 season
with Morgan
Freeman's
Symphonic
Blues

GABRIEL WEBER
STAFF WRITER

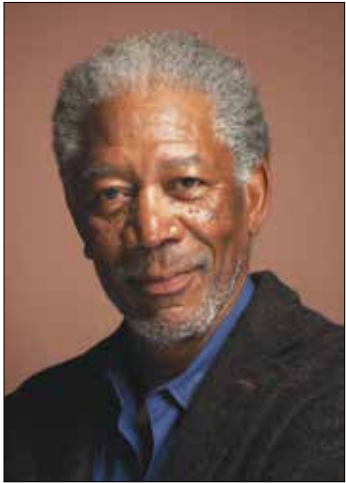
For a groundbreaking combination with the Chautauqua Symphony Orchestra and a slice of true Mississippi Delta Blues, Morgan Freeman Presents: Symphonic Blues Experience offers up a tribute to America's musical heritage with a soulful celebration.

At 8:15 p.m. tonight in the Amphitheater, Vienna-based composer, conductor and music director Martin Gellner leads the CSO and a powerhouse lineup of blues

artists for a collaboration of deep southern heart and classical brilliance. Artists include Anthony "Big A" Sherrod, Jacqueline "Jaxx" Nassar, Lee Williams, Heather Crosse, Adrienne "Lady Adrena" Ervin, Adrian "Rev Slim" Forrest, Mark Yacovone and Keith Johnson.

"Blues has really spread and influenced every modern kind of music — R&B, jazz, pop, rock," Gellner said. "Nothing would be here without the blues."

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FREEMAN

Freeman, with panel, to speak on symphonic blues project

LIZ DELILLO
STAFF WRITER

From Delta roots to symphonic heights, the rich tradition of the blues is taking Chautauqua by storm today, with Morgan Freeman as its guide.

"We are thrilled to host Mr. Freeman and to learn why the Delta Blues and the Ground Zero Blues Club are his passion project," said Senior Vice President and Chief Program Officer Deborah Sunya Moore. "While we won't have catfish or hot tamales, there will be hot music and conversation to swim in."

Chautauquans will get a special glimpse inside of the Freeman's Symphonic Blues Experience at 10:45 a.m. today in the Amphitheater, with a panel discussion continuing Week Nine's Chautauqua Lecture Series theme, "Past Informs Present: How to Harness History."

The panel includes Ground Zero Blues Club co-owners Freeman and Eric Meier, tour manager Tameal Edwards, conductor Martin Gellner, and blues musicians Lady Adrena, Anthony "Big A" Sherrod and Keith Johnson. They will discuss the collaboration, artistry and deep roots that ignited the Symphonic Blues Experience.

"This project is giving us the opportunity to have an 'Only at Chautauqua' experience as we prepare for the Symphonic Blues concert with Mr. Freeman and the Delta Blues musicians on the 10:45 a.m. lecture platform," Moore said, then "experience the concert that evening as the musicians join the Chautauqua Symphony Orchestra."

Freeman, Academy Award-winning actor, producer and narrator, needs little introduction. Beyond film, he is co-owner of Ground Zero Blues Club and the tour's symphonic blues ambassador, narrator and executive producer. Freeman grew up in the Mississippi Delta, where he first encountered the blues.

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Horwitz to use personal stories to engage in ILS lecture



HORWITZ

KAITLYN FINCHLER
CONTRIBUTING WRITER

As times are changing, so is religion and its traditions. While some may look at renewing and revitalizing tradition as losing its meaning, it can also mean a fresh start.

Wendy Horwitz, former pediatric psychologist and author of *Milkweed and Honey Cake: A Memoir in Ritual Moments*, will deliver her lecture at 2 p.m. today in the Hall of Philosophy for the Week Nine Interfaith Lec-

ture Series theme, "Past Informs Present: Traditioned Innovation in Spiritual Life." In her lecture, she aims to discuss rituals by sharing her own experiences.

"Overall, I'm going to use my own stories, because I'm a storyteller (and) I'm an essayist, to examine three aspects of ritual in modern life," Horwitz said. "One is the very definition of ritual — What are the boundary conditions? What are the parameters that contribute to what we mean

when we say there is a meaningful ritual?"

Horwitz said she will also focus on how people revise ritual to suit either a "current zeitgeist" or changes in their own lives to "keep something fresh and keep it meaningful."

"The other thing is, not only in terms of a zeitgeist, but in the lifespan in our own development, how is our relationship to the ritual life changing?" Horwitz asked. "What does it look like, perhaps, when we're

younger? How does that change, and what does that mean for implying how we make those revisions?"

Along the course of the lecture, she said she'll raise "a lot of questions," such as to what extent people can enter each other's virtual communities and spaces in ways that maintain the integrity of those spaces, as well as enrich the community and the person as a guest or witness.

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IN TODAY'S DAILY



REMOVING THE DISTANCE

For Bird, Tree & Garden Club, artist Brock to discuss power of eco-art, navigating climate grief.

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'WHAT MATTERS TO US MOST?'

CTC Guest Actor Taylor sees connection, universality in world-premiere run of 'The Witnesses.'

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ECOLOGY OVER ECONOMICS

Earth's value is tradition of sacred reality, McLaren preaches, but measured in human terms.

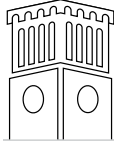
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LOOKING TO PAST FOR PERSPECTIVE

Pulitzer winner Goodwin returns to Amp stage to open week's exploration of harnessing history.

Page 6



TODAY'S
WEATHER



H 78° L 63°
Rain: 34%
Sunset: 8:11 p.m.

WEDNESDAY



H 70° L 59°
Rain: 55%
Sunrise: 6:30 a.m. Sunset: 8:10 p.m.

THURSDAY



H 72° L 56°
Rain: 22%
Sunrise: 6:31 a.m. Sunset: 8:08 p.m.

ENVIRONMENT



BRIEFLY

NEWS FROM THE GROUNDS

Villanueva to give Heritage Lecture on history of bugle

As part of the Oliver Archives Center's 2025 Heritage Lecture Series, Jari Villanueva will present "A Blast from the Past: The Bugle in History" at 3:30 p.m. today in the Hall of Philosophy. Villanueva retired from the United States Air Force where he spent 23 years with the USAF Band in Washington D.C. He is considered the country's foremost expert on military bugle calls, particularly the call of Taps which is sounded at military funerals. Between 1998 and 2002 Villanueva created a display at Arlington National Cemetery highlighting the history of the military bugler. He was responsible for moving the bugle used at President John F. Kennedy's funeral from the Smithsonian to Arlington, where it is currently on display. In 2007 Villanueva was inducted into the Buglers Hall of Fame, the first active duty military bugler to be so honored.

Bird, Tree & Garden Club news

The Chautauqua Cinema will be screening "Giants Rising" as a Bird, Tree & Garden Club special event at 5 p.m. today in the Chautauqua Cinema. Free admission! The deeper you venture into a coast redwood forest, the more your imagination runs wild. The tallest and some of the oldest living beings on Earth, these trees are a gateway to experiencing an unparalleled sense of awe and connection. Directed by Lisa Landers and narrated by Michael Franti, this 82-minute-long documentary reveals the secrets, superpowers and saga of the redwoods.

Chautauqua Women's Club news

Chautauqua Speaks with Patricia S. Lemer is at 9:15 a.m. today at the CWC House. Duplicate Bridge is from 12:45 to 4 p.m. today at the CWC House. There is a \$10 fee to play.

Daugherty Society Drop-in held today

Join Amy Gardner, senior vice president and chief advancement officer; Jenny Stitely, associate vice president of advancement; and Debbie Moore, executive director of the Chautauqua Foundation at 4 p.m. today on the Athenaeum Hotel Porch for light refreshments and conversation to learn about the Eleanor B. Daugherty Society.

Friends of Chautauqua Writers' Center news

At 12:15 p.m. today on the porch of the Literary Arts Center at Alumni Hall, Catherine D'Agostino (fiction, *Braided Lies: A Thousand Islands Castle Mystery*) and David Walsh (poetry, *Touchstones and Threads*) will read from their work as part of the Friends of Chautauqua Writers' Center Authors Hour.

Grief Support Group

There will be a Grief Support Group meeting from 6:30 to 7:30 p.m. tonight in the UCC Randell Chapel on Odland Plaza for those grieving the death of a loved one.

Smith Memorial Library news

Children's Story Time is at 10:45 a.m. today on Bestor Plaza, and all families are welcome. Rain location is the Smith's upstairs classroom.

Correction

In an article in the Aug. 9-10 edition of *The Chautauquan Daily* about the Aug. 4 Forum Dialogues session dedicated to the Institution's financial sustainability, Interim Chief Executive Kyle Keogh was incorrectly paraphrased. The idea of decreasing discounts for season-long gate passes to 30% was hypothetical only. The size of discount reduction has not been determined.

The *Daily* apologizes for this error.

Crazy River Project's Brock to discuss power of eco-art, climate grief for BTG

EMMA FRANCOIS
CONTRIBUTING WRITER

There's a new art installment open for viewing in the Smith Memorial Library: a banner of harmonious cacophony; muddy browns and cloudy, then sparkling blues feed into each other; revealing, then obscuring a radiant golden script, a signature characteristic of Hovey Brock's paintings.

While the text is, intentionally, barely legible, designed to encourage the viewer to sit with the work longer, the title of Brock's aforementioned work reads: "The West Branch of the Neversink Under Threat Under Stress," a reference to his home's susceptibility to invasive species.

"It's hard for me to talk about," Brock said. "That wearing away is that wiping away of an order that is no longer going to be useful for future generations. That text disappearing is really about the entropy of a system that is no longer viable."

Brock, an artist, writer, and climate activist, will deliver his lecture "The Art of Invasive Species" at 12:15 p.m. today in Smith Wilkes Hall for the Bird, Tree & Garden Club. He'll discuss the origins of his Crazy River Project, a multimedia exploration of climate change through a personal lens: his neck of the Catskills, the West Branch of the Neversink, a corruption of the original Lenape name for the "crazy river."

Brock draws inspiration from expressionist artists like Cy Twombly and Jean-Michel Basquiat, as well as the Impressionist painter Claude Monet; Brock is particularly inspired by the paintings of water lilies he grew up visiting in person as a child living briefly in Paris.

"In order to really wrap our minds around the climate crisis, we really have to start thinking more in terms of interacting fields of ener-



TALLULAH BROWN VAN ZEE /
STAFF PHOTOGRAPHER

Above, Hovey Brock's "The West Branch of the Neversink Under Threat Under Stress" is currently displayed on the second floor of the Smith Memorial Library. The acrylic painting is on polyethylene mesh and has dimensions of 48" x 164.5."

gy," Brock said. "That's really what you get in a Monet painting. You get these incredible areas of color overlapping and going up against each other. I'm trying to think about my relationship to the environment in terms of these interlocking energetic fields, which I think Monet does so well."

The turbulent amalgamation of blues and browns evokes the tempestuousness of an overflowing river, while calling to mind the fragility of the ecosystem in contrast with the threat of invasive species and human interference. The interplaying colors and energies emphasize the paradox that through embracing this fear, loss, and grief comes a kind of actionable hope — reflecting the river's highs and lows.

Art like Brock's documents the numerous challenges our landscapes face,



BROCK

while also telling a story of deep spiritual and intrinsic connection with the landscapes that provide the backdrops to our lives, and to the communities that we share them with. Creating a piece of art like this one, or taking the time to decode works like Brock's, removes a distance between our fates and the fates of our land.

"The climate crisis has

gotten so politicized, so mired in technicalities," Brock said, "to really bring home the impact, to make it meaningful to people, is to create a narrative that's relatable, that's personable, that has a scale that people can wrap their minds around. My story is about growing up in this land that I love and seeing these changes."

Research scientist Hrycik to deliver update on Jefferson Project, mitigating harmful algal blooms

EMMA FRANCOIS
CONTRIBUTING WRITER

Much ecological research, though complicated, is easy to picture. The interactions between flora, fauna, and their surrounding landscapes can be visualized and observed, sometimes even without the help of a microscope.

Lake ecology, however, is a different story.

"It's a lot going on below

the surface," said research scientist Allison Hrycik. "This aquatic stuff, you're using instruments that can tell you what's going on down there, but you're not directly seeing all these organisms interacting. It's a little bit more mysterious."

At her 9:15 a.m. lecture today in the Hurlbut Church Sanctuary for the Chautauqua Science Group and Chautauqua Climate Change Initiative, Hrycik will provide an update on The Jefferson Project, now in its fifth year at Chautauqua, and discuss harmful algal blooms on Chautauqua Lake.

Before her current role with The Jefferson Project and Darrin Freshwater Institute, Hrycik researched benthic invertebrates and water quality on the Great Lakes. She earned her Ph.D. from University of Vermont, where she studied how winter conditions affect algae blooms in the open water season.

Now, she devotes her expertise to studying nutri-

ent inputs, namely nitrogen and phosphorous, from the Chautauqua Lake watershed; gauging lake bottom algae; and collaborating with colleagues on Lake George and Chautauqua Lake to paint a clearer picture of the catalysts and effects algal blooms have on our lakes.

"I'm interested in figuring out what's going on," Hrycik said. "The curiosity of what's happening keeps me driven, but also the desire to make things better and help push research forward — even if sometimes it's not the most uplifting."

Mark Wenzler, Peter Nosler Director of the Chautauqua Climate Change Initiative, shared Hrycik's emphasis on education and action.

"Algae are an important part of our ecosystem and have naturally occurred in Chautauqua Lake since it formed at the end of the last ice age," he said. "But human activities have resulted in an overabundance of algae that can sometimes turn toxic.



HRYCIK

How, when, and why this happens is incredibly complex. We are fortunate to have a top expert like Dr. Hrycik working on answers that will ultimately help identify ways to reduce harmful algae blooms in Chautauqua Lake.

Hrycik hopes her talk and ongoing work will help Chautauquans appreciate how complicated cleaning and caring for freshwater lakes are, and how much time, effort, research and money are necessary to combat hundreds of years of human development, runoff and exploitation.

"Around Chautauqua Lake, we're lucky that people are so interested and invested in water resources," Hrycik said. "Sometimes that complicates things ... but it also provides a really good opportunity for people to work together on the lake."

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Tuesday at the
CINEMA
Tuesday, August 19

SORRY, BABY - 2:15
Something bad happened to Agnes. But life goes on... for everyone around her, at least. "Bittersweet, brilliant, and heartwarmingly funny." -Kristy Puchko, Mashable (R, 103m)

GIANTS RISING - 5:00
Chautauqua Bird Tree and Garden Club Special Event! Free Admission! The tallest and some of the oldest living beings on Earth, these trees are a gateway to experiencing an unparalleled sense of awe and connection. Directed by Lisa Landers and narrated by Michael Franti this documentary reveals the secrets, superpowers and saga of the redwoods. (NR, 82m)

FAMILIAR TOUCH - 7:30
Writer-director Sarah Friedland's coming-of-old-age feature compassionately follows the winding path of octogenarian Ruth's (Kathleen Chalfant) shifting memories and desires. "Ruth is merely, momentarily human: an older woman in need, but no less expressive of life's fullness because of it. It's a portrayal to remember, for as long as any of us can." -Robert Abele, LA Times (NR, 91m)

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THEATER

CTC Guest Actor Taylor sees connection, universality in ‘The Witnesses’

JULIA WEBER
STAFF WRITER

As Chautauqua Theater Company nears the end of its 2025 season, there are just a handful of chances left to attend its third and final mainstage production. C.A. Johnson’s *The Witnesses* continues its world-premiere run of performances at 2 and 7:30 p.m. today in Bratton Theater.

The Witnesses follows a peer support group for sick individuals amid an apocalyptic plague that has overtaken the community. As death confronts each of the individuals more imminently with every passing day, the characters must learn how to adapt to the ever-changing world around them.

In her first appearance with Chautauqua Theater Company as a guest actor, Nedra Marie Taylor plays the role of Millicent in *The Witnesses*. When she first auditioned for the role, Taylor was in the tech rehearsal process for a different production, but she said she knew she couldn’t miss the opportunity to work with both playwright Johnson and CTC Producing Artistic Director Jade King Carroll.

“I absolutely love Jade — who I’ve known for over a decade — and same for C.A. I’ve workshoped a lot of C.A.’s plays ... but I had never done a full production, so I thought ‘I have to go to this audition, even if I’m in the middle of tech,’” she said.

Taylor said the role of Millicent is “wonderfully challenging” for her to explore as an actor, and she feels very fortunate to be in a supportive and open environment where she can take creative risks and experiment with her acting.

“They gave me all the space and time that I needed to work on lines, to try out new things in rehearsal,” she said. “Jade and C.A. are really open to that kind of thing and there’s a lot of trust in the room. They made it really easy for me.”

Taylor is a method-based actor, which means that her acting technique is grounded in immersion. Through using techniques like substitution — a technique that trains actors to explore characters by relating their experiences to similar ones in the actors’ lives — and sensory work — engaging the body’s different senses to imagine what a character might feel like in a setting — Taylor was able to immerse herself in her character’s life to understand her experiences and perspective as she navigates the pandemic that surrounds her.

Millicent is “dealing in a world we have not seen” so Taylor often finds herself seeking out universality to connect with the character across living situations.

“What would it feel like if I knew that the world was coming to an end and every single person that I know and love is sick or has already died? What would I



JOSEPH CIEMBRONIEWICZ / STAFF PHOTOGRAPHER

Guest Actor Nedra Marie Taylor performs during a dress rehearsal of Chautauqua Theater Company’s *The Witnesses* on Aug. 8 in Bratton Theater.

care about?” Taylor asked.

In *The Witnesses*, Taylor said playwright Johnson is “really unapologetically putting the African American culture at the forefront,” and for Taylor, bringing the play to Chautauqua for its world premiere is a “really wonderful way to celebrate another culture


that isn’t traditionally celebrated.” She sees Chautauqua as “a community that is really open and welcoming to that.”

She said she sees the play as being truly universal because she often finds herself asking the same questions in her own life that the play address-

es about love, purpose and community. She thinks it will resonate with audiences, too.

“Every single one of us is going to face death or has already faced death,” she said. “I think it’s a beauti-

ful examination of when we know that it’s closer than we think, when we know that it is imminent, how do we choose to function and to see the world? What matters to us most and how do we put that at the forefront?”



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To register for in-person class attendance: 1) learn.chq.org, listed under General Interest in Special Studies Catalogue; or 2) In person at Hultquist 2nd floor; or 3) Call 716-357-6250.

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OFFICE OF ADVANCEMENT



Welcome to Week Nine:
“Past Informs Present: How to Harness History”

“If your ambition comes at the price of an unbalanced life, that there’s nothing else that gives you comfort but success, it’s not worth it.”

—Doris Kearns Goodwin

Who in the past has informed your present? Have you had people speak into your life and make a difference? You can do that too! Chautauqua exists because many people over the years have put their time, energy and money into nurturing and growing this community.

You can be part of harnessing history and continuing it into the future by including Chautauqua in your will or estate plan. Contact Jenny Stitely today at 716-357-6409.

GIFTPLANNING.CHQ.ORG

Volunteer Recognition Tuesdays

Chautauqua Institution is grateful for the community groups and their volunteers that help create a sense of welcome and belonging. Please thank the volunteers listed below if you see them around this week! Each week, three groups will be recognized at the Tuesday CSO concert!

Chautauqua Dance Circle


Amy Mead
Anita Lin
Arthur Willson
Cathy Greene
Danielle Nebres
Kathy Shomo
Paul Mockovak
Rob Kyler
Sheila Penrose
Terry Horner
Tom McCray-Worrell

Friends of Chautauqua Theater Company

Ali Russell
Beth Gunnell
Betty and Art Salz
Dave and Irene Tabish
Irene Cramer
Karen James
Kendall Croluis
Marsha Butler
Phil Lerman
Rachel Wilder
Sally Craig

The Chautauqua Bird, Tree and Garden Club

Jean Fulkerson
Jennifer Francois
Jenny Rappole
Kate Mayberry
Leslie Renjilian
Susie Warren



FROM PAGE ONE

FREEMAN

FROM PAGE 1

Ground Zero Blues Club is an authentic juke joint in Clarksdale, Mississippi, founded in 2001 by Freeman, Howard Stovall and William Luckett. Joining the team in 2017, Meier is president and co-owner of the Ground Zero as well as the tour's executive producer. Edwards is the Symphonic Blues Experience tour manager and booking manager at Ground Zero.

Gellner is a Vienna-based conductor, composer, arranger and producer as well as the tour's music director. He has worked with acclaimed composers like James Horner, Randy Newman, James Newton Howard and Hans Zimmer. He also co-founded music production company Beat4Feet Productions as well as Big Island Orchestra, which specializes in film score and multimedia studio recordings.

Sherrod is a bluesman and multi-instrumentalist. The son of gospel singer E. J. Johnson and godson of blues' Big Jack Johnson, he was mentored by Johnnie Billington and began playing bass at 5 years old.

Lady Adrena is a celebrated vocalist and songwriter known for her EP *Recipe for the Blues* and album *Better Days*. She won second place at the 2018 Vicksburg International Blues Challenge. Initially singing and writing

Southern soul music, she embraced her love of the blues and became a traditional blues artist.

Johnson is a blues guitarist, harmonica player and songwriter. The "prince of the Delta blues," Johnson is the great-nephew of the iconic Muddy Waters and grandson of gospel singer and radio host Texcellar Fields. In addition to his musical work, including debut album *Come to Mississippi*, Johnson authored two books: *Freeman: Opening the Case* and *Come to Mississippi: The Birthplace of the Blues*.

"The blues have influenced other artists from rock to jazz to hip hop — you look at the British invasion with the Eric Claptons of the world, The Rolling Stones, Led Zeppelin, you could even say The Beatles," Johnson said. "The blues are the foundation of America's music, so you have to highlight it."

The Rolling Stones' name was inspired by Muddy Waters' 1950 song, "Rollin' Stone." The song was Muddy Waters' interpretation of catfish blues — a popular blues standard in the 1930s — and is featured alongside Waters' "Mannish Boy" on Jimi Hendrix's posthumous compilation album *Blues*.

"I have a rich background by being the great-nephew of McKinley Morganfield, known as Muddy Waters," Johnson said. "Now, on this tour, I'm focusing on slide

guitar more, which is what Muddy Waters was famous for. I'm focusing on the harmonica. (It's) not a different style of music but something that I'm able to tap into."

Slide guitar is a blues technique where musicians hold a hard object or "slide" against guitar strings to evoke more vocal sound textures. A pioneer of Chicago blues, Muddy Waters famously used the technique on electric guitar.

"We're taking the harmonica. We're taking slide guitar. We're taking old folk songs — songs sung by Son House — and popular songs by the staple singers — songs by Sam Cooke — and we're rearranging those songs and getting them into an orchestra style," Johnson said. "And it's telling a different story."

While genre-blending itself is not musically novel, an orchestral arrangement for traditional Delta blues is; orchestral music is far more structured than the improvisational flair of the blues.

"Music is always intertwined with each other, ... but we've just never seen a full orchestra play with traditional blues musicians or a traditional blues style," Johnson said. "And we all know that blues music tells a story, so most importantly, listening to that story and having Morgan narrate each story — it blossoms (into) a new song."

Beyond stories told by particular songs, the blues tradition has its own stor-

ried history.

"We're looking at a rich heritage with African American culture here in the Mississippi Delta, in which the blues and gospel was born," Johnson said. "... The blues was born through the sound of the drums, dancing, the story (and) the spirit of it — and the spirit of this music traveled from Africa to what we now know as the U.S.A."

The blues underlies much of American music — it is a musical foundation for country, rock 'n' roll, jazz and more. Simultaneously, it encompasses the history of the trans-Atlantic slave trade and centuries of oppression.

"Those people, they were stripped of everything, so we brought those stories with us. We brought the sound, ... the cries through slavery, through sharecropping, through Jim Crow, up until today," Johnson said. "Those stories still resonate, and you can feel those stories and the people. They helped build this country, so that's why it's so important."

For Johnson, Symphonic Blues is transformative not only for those experiencing it but also for the blues at large.

"To me, it's evolutionized what the blues is (and) telling that story on a different level," Johnson said. "A lot of people are accustomed to the traditional sound — but having the orchestra blend with it, we have new eyes on the blues."

HORWITZ

FROM PAGE 1

Although her career was largely as a child clinical psychologist, Horwitz said she'd always been a writer and has worn "several professional hats." She was a history major in college and trained in graduate school for child clinical psychology.

"But, all the while, I was engaged in the humanities and indeed discovered late in my teaching career, leaving the clinical realm, that there was a field called health humanities — which is related to narrative medicine," she said. "Medical humanities, related fields, which marries or combines the health professions with the humanities, and I realized that I've been doing that all along."

Horwitz explained the career change as an "emergence of and an acceptance that" she wasn't into doing social science research anymore and "gradually" switched lanes.

"It was the kind of embrace of, quite a while ago, personal narrative and nonfiction, memoir writing and essays and other travel pieces and stuff, realizing that one could do that and have this complex career going on," she said.

Her lecture will also be based around her book *Milkweed and Honey Cake*, which is largely centered

around Jewish tradition and heritage, with two caveats.

"I think there are broad applications that don't disturb the integrity of my particular background," Horwitz said. "The second caveat I would make is that ... I talk about and write about the idea that there are rituals in life — at least in my experience and observation — that are fully in the non-religious realm, and I tell stories about that."

By revising rituals, she said this refreshes tradition, rather than make it lose its meaning or purpose.

"My stories, I think, reflect this idea that we can revitalize, we can renew and refresh through that provision," Horwitz said. "I think there's a balance there. There's definitely a balance that may be challenging to strike, but it's definitely there."

Her lecture is not intended to be geared as a "how-to" or "self-help" talk, Horwitz said; her hope for the audience is to "perhaps notice something new in their own practices if they have them, or perhaps, in their communities or in nature, reflect on a different way of thinking about it. If they just enjoy listening to the stories, then I feel it's fruitful as well, because I think stories can resonate with people, and they can carry that with them."

BLUES

FROM PAGE 1

As actor, producer and narrator with an iconic voice, Morgan Freeman hails from Mississippi and loves the blues, he aims to elevate the blues beyond the juke joint and into the concert hall; he co-founded Ground Zero Blues Club with Bill

Luckett and Howard Stovall 24 years ago as a commitment to preserve the stories of the musicians who shaped the blues. It's based in Clarksdale, Mississippi — known as "Birthplace of the Blues," as many influential blues artists like Robert Johnson, Muddy Waters, Ike Turner, Sam Cooke and W.C. Handy have called

Clarksdale home.

At its conception, blues music was an outlet for African American slaves or sharecroppers to reflect their common experience in the Jim Crow South. Freeman has voiced the narration of the legendary blues musical tradition that will be paired with cinematic visuals.

Guitarist, vocalist and harmonica player Johnson honors his family heritage every time he plays — he is Muddy Waters' great-nephew — and anticipates Chautauquans walk away from the night with more than pure enjoyment.

"I hope some of the stories resonate with them — look into the art and culture of the music," Johnson said. "How can I spread what's going on and be an advocate of this new style, symphonic blues? We've always had the blues, and we've always had orchestras, but blending it together in having an entire orchestra for some of these traditional songs that had to be revamped or rearranged by Martin, our conductor, takes some work. I just hope they leave viewing, not only the blues but also the African American culture in a new light."

Telling a story through the program, the musicians will play "Dark Was the Night, Cold Was the Ground" by Blind Willie Johnson, "Crossroad" by Robert Johnson, "You Got to Move" first

recorded by Mississippi Fred McDowell, "Death Letter Blues" by Son House, "Dust My Broom" by Robert Johnson, "The Thrill Is Gone" by B.B. King, "Cadillac Assembly" by Mack Rice, "Born Under a Bad Sign" by Booker T. Jones, "Hard Times" by Ray Charles, "Somebody's Knockin'" by J.J. Cale, "Travelling Riverside Blues" by Robert Johnson, "I'll Take You There" by Al Bell, "I Lied to You" by Miles Caton from the movie "Sinners," "Bring It On Home to Me" by Sam Cooke and "Why I Sing The Blues" by B.B. King. They'll also feature two songs by one of their very own, performer Big A, titled "Tried and Tried" and "Someday."

Gellner got his start in music as a guitarist playing in rock bands, so it makes sense that he is most excited for "Death Letter Blues," which sits at the intersection of rock and blues.

"It's a very intriguing piece; I love this piece. It's my most favorite piece of the whole program," Gellner said. "With an orchestra and the blues band, you can't pick two more different poles of music. I really tried to get everything out of these separate cultures and marry them without compromising the other."

With improvisation being a fundamental element of blues, collaborating with a structured symphony orchestra creates foundation-

al yet exhilarating challenges. Vocalist Lady Adrena specifically appreciates the rawness and authenticity of the blues, which sometimes amounts to what she calls "good mistakes" — something the listener likely won't even recognize.

"The orchestra plays by sheet music, so it has to be on time and structured. Even with that, I've made some mistakes, but I can recover well because I know where I am in the song," Lady Adrena said. "With a great conductor, he can get you back on track, even if you happen to get out of line. So that's what I call 'good mistakes,' and the crowd never knows."

Born in Jackson, Mississippi, Lady Adrena grew up in the Southern Baptist Church and fits right in with blues as she sees a strong correlation to it with gospel music in the chords and music structure. She finds blues music to be a form of empowerment.

"(Blues) will definitely give you hope. Music is a means of giving us a language that everybody understands," Lady Adrena said. "With the blues, you have live instruments, and with the live instruments, you can create a roller coaster. In a roller coaster, you could take (the audience) up, you could take them down and you can also invite them in to join in with me and be a part of your show."

As Johnson also grew up in Mississippi playing tradi-

tional gospel music, he finds blues and gospel are deeply intertwined.

"You almost have the same approach because you're coming from a place of love and a place of pain," Johnson said. "There's so many similarities when you look at sharecropping, going to the nightclubs and enjoying blues music on Saturday; so many of that same crowd is in church on Sunday — people staying spiritual. It's about the spirit of the music. The spirit of that music resonates with me more than anything."

Having watched Freeman in movies growing up, it means a lot to Johnson to be a part of his creation and play live in concert with a symphony orchestra for the first time. All artists involved are dynamic forces of nature in their own right and mostly self-taught.

"I love taking all those pieces, those inspiring parts and bringing it together, being able to travel the world with it, so people can understand the story of Parksdale, Mississippi, and also the story of Keith Johnson. A lot of artists — Big A, Lady A, Slim, Mark, Jaxx, Lee Williams — everyone has their own individual stories," Johnson said. "I always compare it to an all-star team; it's getting the best of the best together without any egos. It's fun. And the energy is high. We're making history with this."



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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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RELIGION

McLaren: Earth’s value is tradition of sacred reality measured in human terms

“To own a tradition requires us to not just keep doing what our ancestors did, but to imitate their wisdom. What they did for their time, we need to be equally wise in deciding what to do for our time,” said the Rev. Brian McLaren. “But we are so far from this now.”

He preached at the 9:15 a.m. Monday morning worship service in the Amphitheater. His sermon title was “The Biblical Law as Traditioned Innovation,” and the scripture reading was Leviticus 25: 1-12.

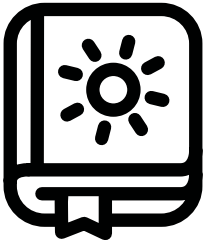
McLaren began his sermon recalling the words of Chief Seattle, a chief of the Duwamish and Squamish people, in a speech he gave on March 11, 1854. Seattle was speaking to the colonizers who saw him as a savage but one person kept notes on the speech and almost 30 years later published them.

In his speech, Chief Seattle said: “Human kind has not woven the web of life. We are but one thread within it. Whatever we do to the web, we do to ourselves. All things are bound together. All things connect. What is human kind without the beasts? If all the beasts were gone, human kind would die from a great loneliness of spirit. For whatever happens to the beast soon happens to humanity. All things are connected. This we know. The earth does not belong to us. One thing we know which the white man may one day know, our God is the same God. You may think now that you own God as you wish to own our land, but you cannot. God is the God of all people and compassion is equal for all. This earth is precious to God and to harm the earth is to heap contempt upon the creator. So love it as we have loved it. Care for it as we have cared for it. And with all your mind and with all your heart, preserve it for our children and love as God loves us all.”

McLaren connected this speech with the first chapter of Genesis that served as the scripture for his Sunday morning sermon. The 12 tribes of Israel, he said, became agriculturalists and they needed increased organization. “They needed written law to keep the wisdom but also to help them innovate,” he said.

The reading from Leviticus is a call to care for the land, McLaren told the congregation. The land deserves a rest, but instead of reciprocity with the land, humans have lost the sense of mutual care and connection. “Domination and transaction are the values we have today. The old values that the land and the beasts have intrinsic value has been reduced to money.”

While McLaren was living in the Washington D.C. area,



MORNING WORSHIP

COLUMN BY MARY LEE TALBOT

he got to know economist Herman Daly. Daly has been called the “father of environmental economics.” McLaren said Daly laughed about that title because it was misunderstood. The title reads that the environment is a subset of economics, but Daly believed that the economy was a subset of ecology.

“This passage in Leviticus that we heard today, many people think ‘Oh, that’s this boring law stuff.’ Listen. This is revolutionary,” McLaren said. “If the leaders of our country and world understood this today, everything would be revolutionized, because what Leviticus tells us is that ecology is over economics. Economics should be arranged around the deeper truth of ecology, of care for the earth, of care for the land. Not economy rules and ecology has to fit in under its value system, but ecology rules, caring for the earth rules.”

He continued, “In the Genesis story, human beings are told to till and care for the earth. Tilling — economy. Caring for — ecology. There is a balance. So it is worth it to shut down the economy once every 50 years to be sure that the ecology gets a chance to recharge and revive.”

We are more concerned about the economy today, McLaren told the congregation, “and Christians should be angry and heartbroken. This priority will have disastrous effects for our children and grandchildren.”

McLaren wrote about what happens when we do not take care of the earth in his book *Life After Doom*, a reflection on what happens when we don’t honor the earth, when we don’t honor the tradition of caring for the earth as a sacred reality, with a value that cannot be measured by the economy. It has to be measured by the human spirit, by the human culture and the human society.”

There are a few examples, like Pope Francis, who heard the cries of the poor and the cries of the earth.



INTERFAITH NEWS

COMPILED BY STAFF

Food Pantry Donations

Hurlbut Church is accepting nonperishable food items for the Ashville Food Pantry. Donations may be dropped off any time at the Scott entrance of Hurlbut Church.

Hurlbut Church Meal Ministry

Hurlbut Church is cooking, and everyone’s invited. The church serves lunch from 11:45 a.m. to 1:15 p.m. weekdays and dinner from 5 to 6:30 p.m. Thursdays at Hurlbut Church. Proceeds benefit the mission and ministries of Hurlbut Church. Meals are eat-in or takeout.

Labyrinth

The Labyrinth is available throughout the week to all Chautauquans and friends. Veriditas-trained facilitators Norma and Wally Rees offer a Labyrinth walk at 6:30 p.m. tonight, rain or shine. It is accessible through the Turner Community Center or through the Turner parking lot if arriving via Route 394. Bus and tram services are available to Turner. Remember your gate pass.

Lutheran House

Be sure to stop by starting at 3:15 p.m. today for the denominational house social. Cookies and cupcakes will be served by members of St. Timothy Lutheran church in Bemus Point, New York.

The Lutheran House hosts Chautauqua Dialogues at 6:30 p.m. Wednesday. We are located on the Brick Walk at the corner of Peck and Clark.

Mystic Heart Meditation

Sharon Wesoky leads Mahanaya Buddhist Meditation at 7:45 a.m. weekdays in the Presbyterian House Chapel.

Wesoky will also give a Chautauqua Mystic Heart Seminar in Mahanaya Bud-

dhist Meditation at 12:30 p.m. today in the Hall of Missions.

Monte Thompson leads Movement and Meditation from 8:30 to 8:45 a.m. Wednesday in the Hall of Philosophy Grove.

Kim Hehr leads Gong Meditation at 4:45 p.m. Wednesday in Hurlbut Sanctuary.

Presbyterian House

All Chautauquans are invited for coffee, tea, hot chocolate and lemonade in between morning worship and the 10:45 a.m. lecture each weekday morning on the porch. The house porch overlooking the Amphitheater provides a good place to find old friends and make new ones.

McLaren called economic valuing of the earth “over-shoot,” where the goods and services are pumped out of the earth and waste is pumped in. “We don’t give the land a rest, we leave a poorer, dirtier earth than we inherited. Do you see the wisdom? As Christians we should be brokenhearted, but Christians have erased, eradicated Indigenous tradition with theological justifications.”

McLaren said, “Economy has become absolute. The economy is our god. We write ‘In God We Trust’ on the piece of paper that is actually the God we often trust. Jesus told us we can’t serve two masters. Chief Seattle knew what the ancient Hebrews knew — that divine wisdom does not treat the earth as disposable. Or, as that economist Herman Daly said, ‘We should not treat the earth as if it were going out of business and we could sell everything offered to the highest bidder.’”

Anyone who puts economy over ecology is not wise, McLaren told the congregation — “whether he’s a president or a senator or a representative or the richest man in the world. These are people who have lost the wisdom of our tradition,” he said.

He pleaded with the congregation, “For the love of God and for the love of our children and our grandchildren, we have to recover the wisdom of our deepest tradition. In our hearts, do we put economy over ecology? Or do we put ecology as the big reality in which the human economy must take place?”

He closed by saying, “If you’re thinking, ‘Boy, that preacher was political today,’ I want to tell you what I’m saying is a spiritual truth. And anyone who defines spirit as not caring for the earth has no idea what spirit is.” The congregation applauded.

The Rt. Rev. Eugene Taylor Sutton, senior pastor for Chautauqua Institution, presided. Maggie Brockman, former co-host of the Hall of Missions, read the scripture. The prelude, performed by Owen Reyda, was “Andantino,” by Eugène Gigout, played on the Massey Memorial Organ. The Motet Choir sang “Teach me, O Lord,” music by Philip W.J. Stopford and text from Psalm 119:33-39. The choir was under the direction of Joshua Stafford, director of sacred music and Jared Jacobsen Chair for the Organist, and accompanied by Reyda on the Massey Organ. The postlude, performed by Stafford on the Massey Organ, was “Fanfare,” by Percy Whitlock. Support for this week’s chaplaincy and preaching is provided by the Robert D. Campbell Memorial Chaplaincy and the Daney-Holden Chaplaincy Fund.

Baptist House

Join us at 3:15 p.m. today for homemade cookies and punch during our Open House.

Blessing and Healing Daily Service

The Service of Blessing and Healing, sponsored by the Department of Religion, takes place from 10:15 to 10:45 a.m. weekdays in the Randell Chapel of the United Church of Christ Headquarters located on Odland Plaza. All are welcome.

Chautauqua Catholic Community

Daily Mass is celebrated at 8:45 a.m. weekdays in the Episcopal Chapel of the Good Shepherd. All are invited to attend the Social Hour at 3:15 p.m. today at the Catholic House on the corner of Palestine and the Brick Walk. The Porch Connection: Supper Circle @ Catholic House is held from 5 to 6:30 p.m. Wednesday on the Catholic House porch at 20 Palestine.

Chabad Jewish House

Rabbi Zalman Vilenkin hosts “Everyday Ethics” at 9:15 a.m. today in the Zigdod Chabad Jewish House. These popular discussions focus on everyday ethical issues and use the Talmud and other Jewish sources as its guide.

Vilenkin leads “Positive Living” at 9:15 a.m. Wednesday in the ZCJH. These classes will give you the principles and practices, wisdom and tools, insights and inspiration that will empower you to personalize, internalize and actualize your very own Positivity Bias.

Chautauqua Prays for Peace through Compassion

Chautauqua Prays for Peace Through Compassion is a communal gathering that takes place from 8:55 to 9 a.m. weekdays around the Peace Pole in the Hall of Missions Grove. The all-faith prayer is led by a different denomination each week, and prayer handouts are distributed daily. All are welcome.

Christian Science House

The Social Hour is at 3:15 p.m. today on the porch.

The evening testimony meeting is at 7 p.m. Wednesday in the Christian Science Chapel. Readings of citations from the Bible and Christian Science textbook are followed by congregants sharing examples of benefits of their study in their daily lives. All are welcome to use our Study Room 24/7 for reflection and prayer. You are invited to study this week’s Bible lesson “Mind,” to read Christian Science periodicals, including *The Christian Science Monitor*, and use our computer-based church resources.

Disciples of Christ

Rachelle Moyer Francis discusses “The Two Wives of Millard Fillmore: What Two Strong Women Tell Us about Our 13th President” at our social hour. Francis has had a hand in creating 11 books, all on Western New York history. This marks her 21st presentation at the Chautauqua Association of the Disciples of Christ.

A new double biography, using previously untapped primary sources such as Abigail’s letters and Caroline’s scrapbooks and diary, gives us insight into 19th century womanhood — both in poverty and in wealth. A PowerPoint will provide images, as well as lyrics to Fillmore’s campaign songs. Yes, you will sing at this lecture.

Episcopal Chapel of the Good Shepherd

Episcopal Holy Eucharist is at 7:45 a.m. weekdays in the Episcopal Chapel of the Good Shepherd.

Everett Jewish Life Center at Chautauqua

Rabbi Shira Milgrom will give a lecture titled “The Seven-Fold Path: A Traveler’s Guide to Jewish Wisdom and a Spiritual Practice” at 12:30 p.m. today in the Everett Jewish Life Center in Chautauqua.

Jewish Film Series presents the film “Janis Ian” at 3:30 p.m. Wednesday in the EJLCC.

Religious Society of Friends (Quakers)

Sarah Gillooly, Friend of the Week (chaplain), hosts BYO Lunch: A Quaker’s Perspective on Faith into Action at 12:30 p.m. today in the Quaker House on 28 Ames. Cookies and Community Care Social Hour and Love Letters, a Homeboy’s Art Exhibit, is at 3:30 p.m. today in Quaker House. There will be an opportunity to write your own letter and we will mail it for you.

United Church of Christ

The Rev. Jane Anderson will be sharing her faith journey as we gather in the living room at UCC Headquarters for the 3:15 p.m. Hospitality Hour. All are welcome.

United Methodist

The Rev. Todd M. Davis’ Porch Chat at noon today will discuss “Friends From Palestine.”

There is free coffee between morning worship and the 10:45 a.m. Amp lecture

Monday through Friday on the porch.

Our afternoon Social Hour on the porch starting at 3:15 p.m. today will feature delicious homemade cookies and punch provided by Rockland UMC. All are welcome to stop by, chat and snack.

Evening Bible Study resumes at 7 p.m. tonight in our chapel. New Hurlbut Church senior pastor Rachel Stuart and Joe Lewis, host of the Everett Jewish Life Center, will continue discussing the various meanings and interpretations of the Ten Commandments.

Knitting on the Porch starts at 3:15 p.m. Wednesday.

Unity of Chautauqua

Unity holds a Daily Word meditation from 8 to 8:30 a.m. weekdays in the Hall of Missions. For details, visit www.unitychq.org.

Women in Ministry

Women in Ministry will meet at 12:15 p.m. Wednesday in the Hall of Missions.

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Chabad to host interactive Shofar Factory

The ancient sound of the Shofar will come to life in a hands-on workshop from 4:30 to 5:30 p.m. today at the Chabad Jewish House in Chautauqua, where adults and children of all ages, from all backgrounds and affiliations, will have the rare opportunity to craft their very own Shofar — the traditional ram's horn — just in time for the upcoming Jewish New Year, Rosh Hashanah.

The Model Shofar Factory is more than just a craft project; it's an immersive journey into Jewish history, tradition and spirituality. Participants will begin by learning the origins, significance, and spiritual meaning of the Shofar. Then, they will roll up their sleeves and get to work — sawing, drilling, sanding, shellacking and polishing raw animal horns until they are transformed into beautiful, functional Shofars. Finally, they will practice sounding the traditional notes that will be heard in synagogues around the world during the High Holiday season.

"The Shofar is perhaps the oldest wind instrument known to mankind," said Rabbi Zalman Vilenkin, spiritual leader of Lubavitch-Chabad of Chautauqua. "It's made from the horn of a ram or similar animal, hollowed out of its internal cartilage, and when it's blown, it produces a sound that is both otherworldly and deeply soulful. Each person hears something unique in its voice."

The Shofar's history stretches back thousands of years. According to the Bible, the sound of the Shofar accompanied the giving of the Torah at Mount Sinai, when the ancient Israelites stood at the foot of the mountain. Jewish tradition also teaches that the Messianic Era — a time of ultimate peace and harmony — will be heralded by the sounding of a "great Shofar."

The Shofar is sounded in synagogues on Rosh Hashanah, the Jewish New Year; and at the conclusion of Yom Kippur, the Day of

Atonement. The tones are not musical in the conventional sense — instead, they are raw, primal blasts that stir deep reflection.

"Chassidic philosophy teaches that the call of the Shofar is the cry of the soul," Vilenkin said. "It bypasses words and intellect, touching the deepest parts of a person. At Rosh Hashanah, when the soul reaches out to connect with the Divine, the Shofar gives it voice. Its broken, weeping tones remind us of the need for self-improvement and inspire us to live with greater purpose."

This event is a hands-on educational experience. Visitors to the Shofar Factory will first discover what qualifies an animal's horn as kosher for use in making a Shofar. Not all horns are suitable — for example, antlers are not permitted, and horns from certain animals are preferred. After learning these criteria, participants will be guided through each step of the crafting process.

The experience doesn't

stop at construction — once the Shofars are ready, participants will learn to produce the three traditional notes: Tekiah (a long, unbroken blast), Shevarim (three medium-length sounds), and Teruah (a rapid series of short notes). Each of these sounds carries symbolic meaning, echoing themes of awakening, repentance, and renewal.

The Chautauqua Shofar Factory will take place at the Zigdon Chabad Jewish House, located at 23 Vincent. Admission to the presentation is free. For those who wish to take home their own handcrafted Shofar, a materials fee will apply.

"The Shofar Factory is a wonderful way to connect people — young and old — with a living tradition," Vilenkin said. "When you blow the Shofar you made yourself, the experience becomes deeply personal. It's not just hearing history — it's making it."

For more information or to reserve a spot, contact Chabad at 716-357-3467 or email rabbi@cocweb.org.

Waasdorp Fund supports Horwitz

The Waasdorp Fund for Religious Initiatives is providing support for Wendy Horwitz's Interfaith Lecture at 2 p.m. today in the Hall of Philosophy. The Waasdorp Fund for Religious Initiatives was established in 2005 as an endowment fund in the Chautauqua Foundation by Peter and Nancy Waasdorp of Rochester, New York. Since its inception, the fund has been used to support the Department of Religion. Peter and Nancy have had a long commitment to promoting interfaith understanding at Chautauqua and around the world. At Chautauqua, they played host to interfaith students from the Middle East in 2006, served as delegates to the Chautauqua Interfaith London Conference in 2005, and

serve as advocates for the Department of Religion's initiative to introduce younger Chautauquans to the Abrahamic program.

During the season, Nancy, a music teacher, is a Chautauqua Fund team captain, serves on the board of the Presbyterian Association, is a volunteer for the Hurlbut Church lunch service, and was a member of Thursday Morning Brass playing the French horn.

Peter, prior to his death in 2013, served as a team captain for the Chautauqua Fund and was a volunteer for the Chautauqua Idea Campaign. After a career at Xerox Corporation, he became a professor at the Simon School of Business at the University of Rochester, from where he retired.

Langenberg Lectureship provides for Freeman

The Oliver and Mary Langenberg Lectureship is providing support for "A Conversation with Morgan Freeman" at 10:45 a.m. today in the Amphitheater. Oliver and Mary Langenberg established the lectureship in 1995 to strengthen and support the lecture platform at Chautauqua. They added to it over time, creating the largest specified fund held by the Foundation. At his death, Oliver Langenberg provided the largest

bequest received to date by the Foundation. Oliver died in March 2012, two months shy of his 100th birthday. Until his death, he served as senior vice president of investments at Wells Fargo Advisors, a successor to A.G. Edwards, where he spent the vast majority of his career.

The Langenbergs were major supporters of the St. Louis Symphony, Washington University and other charities in their hometown of St. Louis.

Kuhns Fund supports CSO, Freeman's Symphonic Blues

The William D. Kuhns Fund for General Music Purposes of Chautauqua Institution is providing support for "Morgan Freeman Presents: Symphonic Blues" with the Chautauqua Symphony Orchestra at 8:15 p.m. tonight in the Amphitheater. Kuhns was the son of the late Mary Elizabeth Wogamen Kuhns and Ezra McFall Kuhns and brother to the late Frederick Irving Kuhns. The Kuhns made frequent trips to Chautauqua, with Mary Kuhns spending over 50 summers at their cottage at

7 Peck, which was donated to the Institution when she died at the age of 94. Ezra Kuhns was a prominent attorney in Dayton, Ohio, who was later promoted to the general council for NCR Corporation. Ezra Kuhns was the classmate of the famous Wilbur Wright and provided legal services to him.

Kuhns was a high school civics and history teacher in the Dayton school area. He served as a distinguished instructor during World War II at the Culver Military Academy.



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ACROSS

1 FBI employees
7 Benders
11 Start
12 Concept
13 Neil Young song
15 Is sullen
16 Nicholas II, for one
18 Highlands girl
21 Spring shape
22 Grovel
24 Game caller
25 Fellows
26 S&L offering
27 Asian island
29 Work one's biceps
30 Dance bit
31 Buddies
32 Church feature
34 Neil Young song
40 Lotion additive
41 South Dakota capital
42 Urges
43 Icy dessert

DOWN

1 Tough wood
2 "My word!"
3 Seventh Greek letter
4 Ordinary
5 Lesson leader
6 Cease
7 Picture puzzle
8 Hoopla
9 Salon stuff
10 Feeling down
14 Burglar, e.g.
16 Deep sleeps
17 "Hush!"
19 Motionless
20 Tender spots
21 Director's cry
22 Filmmaker Burns
23 Candle makeup
25 Syrup source
28 Moves in and out
29 Rural worker
31 Cookout spot
33 Recipe amts.
34 Loft contents
35 Pub order
36 Baseball's Cey
37 Sphere
38 Smelter supply
39 Tennis divider

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Yesterday's answer

20 Tender spots	31 Cookout spot
21 Director's cry	33 Recipe amts.
22 Filmmaker Burns	34 Loft contents
23 Candle makeup	35 Pub order
25 Syrup source	36 Baseball's Cey
28 Moves in and out	37 Sphere
29 Rural worker	38 Smelter supply
	39 Tennis divider

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			32		33					
34	35	36						37	38	39
40										
42						43				

8-19

AXYDLBAAXR
is LONGFELLOW

One letter stands for another. In this sample, A is used for the three L's, X for the two O's, etc. Single letters, apostrophes, the length and formation of the words are all hints. Each day the code letters are different.

8-19 CRYPTOQUOTE

H M J L J A M J H V Y J X C V , A M J

Q B D A B L J C V J G . — Z M S D T Q T N

L N G M N F

Yesterday's Cryptoquote: LIFE TAKES YOU DOWN MANY PATHS, BUT MY FAVORITE ONES LEAD TO THE BEACH. — UNKNOWN

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.

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


Difficulty: ★★8/19

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

Difficulty: ★8/18



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LECTURE

Historian Goodwin shares how to look to past for perspective

SUSIE ANDERSON
STAFF WRITER

While “unprecedented” is often used to describe America’s current challenges, Doris Kearns Goodwin reminded Chautauquans that history has seen turbulent times before — and it can offer guidance for the present.

“History can help us at this moment because we feel like it is a time unlike any others and a time of great anxiety,” Goodwin said. “But we have lived through really, really great anxiety before.”

The Pulitzer Prize-winning presidential scholar opened Week Nine’s Chautauqua Lecture Series’ theme “Past Informs Present: How to Harness History” at 10:45 a.m. Monday in the Amphitheater in conversation with Nancy Gibbs, former managing editor of *Time Magazine* and Chautauqua Institution trustee.

Goodwin is a world-renowned presidential historian, public speaker and author who recently published *An Unfinished Love Story: A Personal History of the 1960s*. With five decades of scholarship studying presidents Abraham Lincoln, Theodore Roosevelt, Franklin Delano Roosevelt and Lyndon Johnson, Goodwin returned to the Amp stage for the first time since 1997. In the lecture, she discussed the qualities, challenges and triumphs of the presidents she has studied and how they can inform modern leadership and the future of America.

Grounding the Chautauqua audience in a history of tumult, Goodwin highlighted Lincoln at the eve of the Civil War, Theodore Roosevelt at the turn of the 20th century and Franklin Roosevelt at the time of his inauguration.

“We have to believe history is telling us, giving us perspective, lessons and hope,” Goodwin said. “We can do it again.”

Gibbs asked Goodwin about her connection to the presidents she has studied over the course of her career, which she fondly refers to as “my guys.”

“I have lived with them so long — I lived with them longer than anyone, except my husband,” Goodwin said. “It took me 10 years to write about Lincoln, longer than writing about World War II than the war to be fought. They became my guys.”

Goodwin credited her work as a White House Fellow for President Lyndon Johnson as the origin for her interest in presidents, although she worried her position was at risk after an article she wrote against him was published.

“I was certain he would kick me out of the program,” she said. “Surprisingly, he said, ‘Bring her for a year, and if I can’t win her over, no one can.’”

The experience informed Goodwin’s first biography on Johnson, as he talked with her often and at length, from the pool to picnics.

“I would like to believe it was because I was a good listener,” Goodwin said. “He was a great storyteller. Colorful stories. But there was a problem. I later discovered many weren’t true. But they were great, nonetheless.”

Goodwin told Gibbs there is no magical key to great leadership, but there are similar qualities across the presidents she has studied.

“Think about today’s

leadership when you hear me say these: humility, empathy, resilience, accessibility, kindness, compassion and ambition for something larger than one’s self,” Goodwin said. “Those are the qualities that matter depending on the time.”

In the case of Lincoln, Goodwin said she felt as though she became a better person after studying him. Instead of disparaging his enemies, he put three of his chief rivals in his cabinet.

“His friends said, ‘How can you do this? You will look like a figurehead with all of these people around you.’ He said, ‘The country is in peril. These are the best in the country. I need them by my side,’” Goodwin said.

Johnson would put it another way, Goodwin said.

“He liked to say, ‘Better to have your enemies inside the tent pissing out than outside the tent pissing in,’” she said.

Goodwin highlighted Lincoln’s empathy in moving forward rather than persecuting Confederate leaders after the Civil War. In the case of Theodore Roosevelt, his trajectory to leadership emerged through tragedy.

“His mother contracted typhoid fever, and he got home in time, and she died,” Goodwin said. “Twelve hours later, his wife died from childbirth. He said, ‘The light has gone out of my life.’”

Following the loss of his loved ones, Roosevelt spent two years in the Badlands of California, inspiring his conservation efforts. Instead of focusing on a linear career, he worked in service and learned to bring economic classes together.

“He was a Westerner, a cowboy and an Eastern dude who had lived in the South, in the North, gone across classes, privilege and nonprivilege and was able to bring the country together with, as I said earlier, that simple slogan — a square deal for the rich and poor, the capitalist and the laborers,” Goodwin said.

While Theodore Roosevelt bridged classes, Franklin Roosevelt was strengthened by the adversity of his polio disease and, in a presidency marked by resiliency, took the responsibility off Americans during the Great Depression.

“He said, ‘This isn’t your fault. It’s a failure of leadership, and I’m here to provide that leadership. I will go to Congress with an emergency session, I will get you jobs, I will take care of your banking system. ... We will get through this,’” Goodwin said.

While the power of optimism carried Roosevelt through that time period, drawing the United States out of isolationism in World War II, he had to reinvigorate American production. Offering corporations funds to transform their businesses into productions of military armaments, Roosevelt gave America the boost it needed to succeed. By 1942, military production had skyrocketed.

“We were building an airplane every four minutes, a tank every seven minutes and a ship in 1942 was launched every single day,” Goodwin said. “And then our weapons were used by our system for all our allies, and the allies were able to, with the bravery of U.S. soldiers and alliances, win the war to save Western civilization.”

Goodwin discussed Johnson’s priority of passing



GEORGE KOLOSKI /
STAFF PHOTOGRAPHER

Pulitzer Prize-winning presidential historian Doris Kearns Goodwin speaks with Nancy Gibbs, former managing editor of *Time Magazine*, to open the Chautauqua Lecture Series Week Nine theme of “Past Informs Present: How to Harness History” Monday in the Amphitheater.

the Civil Rights Bill immediately after taking office, gathering congressmen for dinner and making promises in exchange for their support, even appealing to the ego of Senate Minority Leader Everett Dirksen.

“(Johnson) said, ‘You know, Everett, If you come with me on the bill and bring the Republicans along, 200 years from now, school children will know two names, Abraham Lincoln and Everett Dirksen,’” said Goodwin.

Turning to her recent book, *An Unfinished Love Story: A Personal History of the 1960s*, Goodwin described the day that her late husband, presidential aide and speechwriter Richard Goodwin, decided to look into 300 boxes of documents collected throughout his career, including speech drafts, interviews and VHS tapes.

Richard Goodwin was recommended to Johnson by presidential aide and reporter Bill Moyers, after Johnson said he wanted “someone who can put rhythm into my speeches, someone who can put sex into my speeches, someone who can put great Churchillian phrases into my speeches.”

Goodwin shared her favorite story in which Moyers told Richard Goodwin that the president wanted to discuss the Johnson program — in the pool. Since Johnson enjoyed swimming in the nude, he invited Goodwin and Moyers to join while he outlined his plans.

“Johnson starts telling them everything he wants to do. Medicare, aid to education, Head Start, immigration reform, NPR, PBS,” Goodwin said. “Everything was in his head.”

From the conversation, Richard Goodwin wrote up Johnson’s speech later delivered at the University of Michigan, which remains a landmark speech that defined America’s “Great Society.”

“The Great Society was born in a pool with three naked guys swimming around,” Goodwin said.

After watching Johnson



deliver his speech on Selma, Goodwin stepped outside to smoke and heard kids singing “We Shall Overcome” in the distance.

“He came in and wrote the phrase that became the title of the speech,” Goodwin said. “Even if we get the right to vote, there’s 100 years of discrimination to overcome. If we work at it together, not as Republicans, not as Democrats, we shall overcome.”

The moment brought the audience to tears, including Martin Luther King Jr.

“Dick, at the back of the room, said he never could have guessed that two years after that, when he loved Johnson so much that night, that he would be marching against him in the streets,” Goodwin said.

For Goodwin, the transition reflected the core tenet of democracy.

“(Democracy) is allowing people to decide who their leader should be and allowing people to throw those leaders out,” Goodwin said. “That’s what we have to get back to.”

In a time when information comes from a variety of sources, Gibbs asked Goodwin if she had ever wondered what a tweet from Lincoln might look like.

“I’m not sure that he would do a tweet,” Goodwin said, “because he understood that extemporaneous remarks can hurt, as well as heal, and divide, as well as unite.”

In fact, Goodwin shared that Lincoln would encourage people in wartime to sing songs with him rather than make a statement when they arrived on the White House lawns. She highlighted that Theodore Roosevelt captured pithy headlines in a time of national news and Franklin Roosevelt capitalized on his radio voice in his fireside

chats, while John F. Kennedy and Ronald Reagan were perfect for television.

“The world of the tweet was mastered by the current president,” Goodwin said. “But the problem with the things like the tweet is they’re not thought through many times. ... Somehow we were better off in a time when people could think before they acted — before they spoke — not as many dumb things would be said.”

Goodwin told Gibbs she believes an undervalued quality of leadership is the ability to carve out time to think and relax. The president who was best able to relax, Goodwin said, was Franklin Roosevelt. Every night of World War II, he held a cocktail party for friends and colleagues. As party guests stayed the night, Goodwin said the second floor of the White House became the “most exclusive hotel in the world.”

Goodwin herself had stayed in the same room once used by Winston Churchill, by invitation of Hillary Clinton. The entire night, she imagined Churchill in the corner of her room, which reminded her of when Franklin Roosevelt entered the room to a stark naked Churchill, emerging from the bathtub, at the height of World War II.

“(Churchill), able to speak very formally, said, ‘Oh no, please stay. The Prime Minister of Great Britain

has nothing to hide from the President of the United States,” Goodwin said, “... So the next morning, I couldn’t wait to go in the bathtub, and then I was truly in the presence of greatness.”

Of all the presidents she has studied, Goodwin said that Lincoln was the most conscious of his legacy. Following the death of his mother, he felt anxious about making sure his story was told after he died.

“When he signed the Emancipation Proclamation, ... he said, ‘Maybe now my fond dream has been realized. Maybe I will be remembered,’” Goodwin said. “But not even Lincoln could have ever realized how far his memory would reach.”

Looking to the future, Goodwin reminded audiences that throughout American history, social change emerges from the ground up.

“We have to do what we can to make a difference and make people feel that we are working together,” she said.

She wants to support a national service program to invigorate young Americans with experiences from other parts of the country in sharing a common mission.

“We’ve got to make younger people feel that there is something that can be done, and not (be) cynical about our time and believe in America just as we believe in it as old people,” Goodwin said.

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