



PHOTO BY EMILY FOX

The Official Newspaper of Chautauqua Institution | Friday, July 16, 2010

VOLUME CXXXIV, ISSUE 18
CHAUTAQUA, NEW YORK 50¢

Pei ends week with Chinese perspective

by Kelly Petryszyn
Staff writer

Minxin Pei is not worried about China overtaking the U.S. as the world's leading superpower.

He thinks other Americans should not worry, either. Pei has been hailed as the leading expert on issues relating to China and will deliver the last of the week's morning lectures at 10:45 a.m. today in the Amphitheater.

His lecture will relate to Week Three's theme of "From Asia to the Middle East: Energy, Capital and Conflict." So far, audiences at Chautauqua have heard perspectives from a director at the Nixon Center, an adviser on the Middle East, and a representative for Pakistan and Afghanistan. Today, Pei will provide the Chinese perspective of these topics.

Pei is an adjunct senior associate in the Asia Program at the Carnegie Endowment for International Peace. His areas of research include democratization in developing countries, economic reform, and governance in China and U.S.-China relations.

He grew up in China and then came to the U.S. in 1984. After he finished earning his master's and doctoral degrees in political science from Harvard University in 1989, he contemplated returning. His decision was

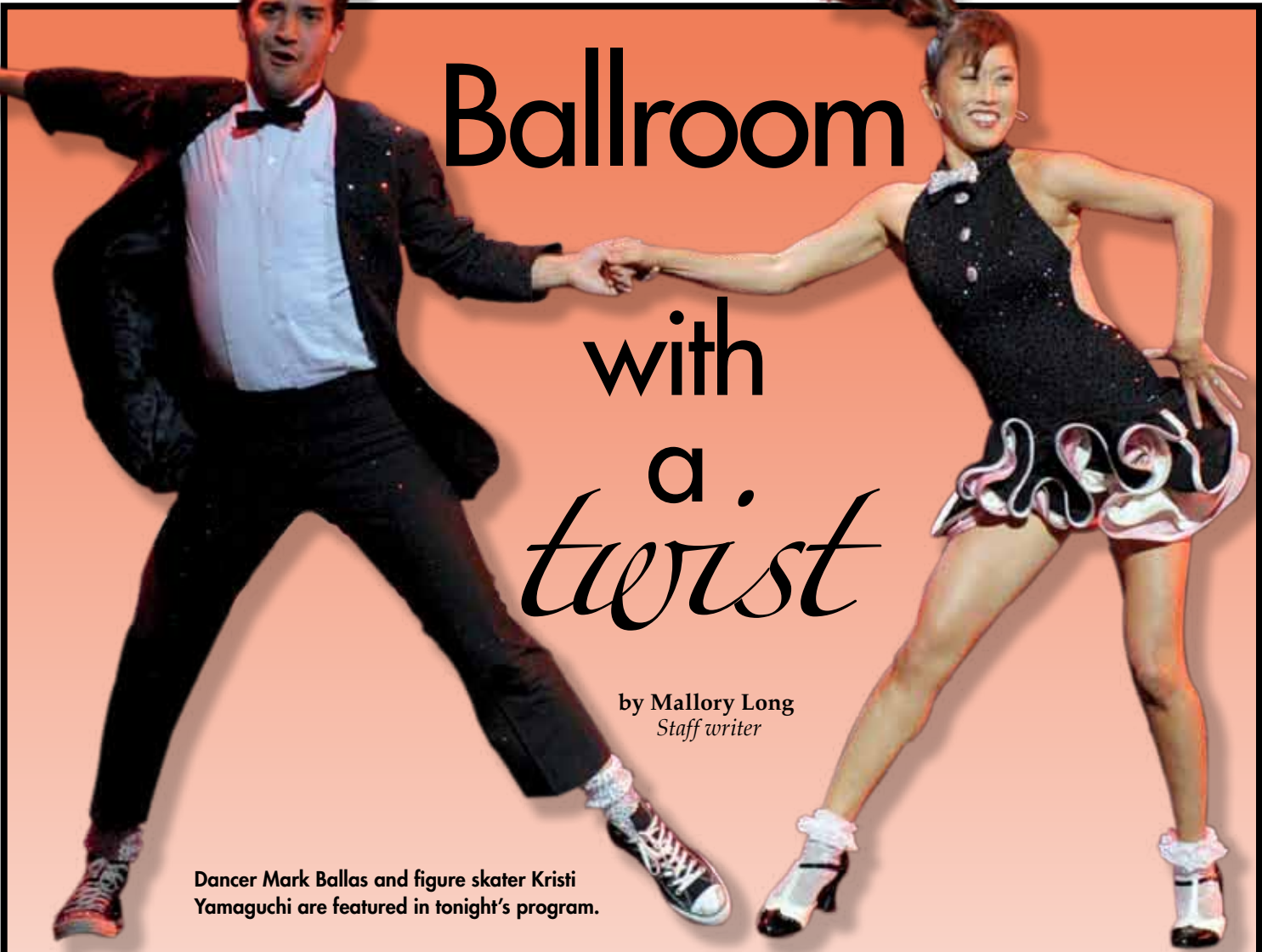


Pei

made easy, as the Tiananmen Square shootings that killed hundreds, possibly thousands of Chinese people occurred at the same time. He didn't want to live in a country where shootings like that could take place, so he stayed.

Pei has written two books, *China's Trapped Transition: The Limits of Developmental Autocracy* in 2006 and *From Reform to Revolution: The Demise of Communism in China and the Soviet Union* in 1994. He has been a frequent commentator on "BBC World News," "PBS NewsHour" and National Public Radio, as well as in *The New York Times*, *The Washington Post* and other major newspapers.

See **PEI**, Page 4



Ballroom with a twist

by Mallory Long
Staff writer

Dancer Mark Ballas and figure skater Kristi Yamaguchi are featured in tonight's program.

Some of television's best dancers will cha-cha across the Amphitheater stage tonight, as 'Ballroom with a Twist!' brings ballroom and Latin dancing to Chautauqua

"Ballroom with a Twist!" a spin-off of the popular television show "Dancing with the Stars," begins at 8:15 p.m. tonight in the Amphitheater. "Ballroom with a Twist!" features dancers from previous seasons of "Dancing with the Stars," as well as former contestants from shows such as "So You Think You Can Dance" and "American Idol." Tonight, dancers will be joined by two former "American Idol" contestants: David Hernandez, who placed 12th on the show's seventh season, and Trenyce Cobbins, known professionally as Trenyce, who was a finalist in the show's second season. ("Ballroom with a Twist!") even went on

a higher level by bringing in people from 'American Idol,'" said Sabrina Bryan, a cast member and "Dancing with the Stars" season five contestant who had been on the "Dancing with the Stars" tour before the creation of "Ballroom with a Twist!"

"It was cool because you got a chance to see routines that you had already seen on the TV show with the specific celebrities that are at your show," she said, "but then it's even more because you're getting a chance to hear some amazing music sung by the 'American Idol' singers."



Bryan

See **BALLROOM**, Page 4

Pirri-Simonian to weave story of Middle Eastern women

by Laura McCrystal
Staff writer

During the Lebanese Civil War, Teny Pirri-Simonian led an effort to help Armenian women in Lebanon revive the cultural tradition of embroidery because it gave them opportunities to affirm their culture, work toward healing and become economically self-reliant.

The image of these women and their embroidery also illustrates the topic of Pirri-Simonian's 2 p.m. Interfaith Lecture today in the Hall of Philosophy: "Wom-

en Weaving the Mosaic of the Middle East."

Pirri-Simonian, an Armenian Orthodox Christian, said women are often thought of as victims in the conflicts of the Middle East, yet she prefers that they be known as survivors. Women have always survived and worked together across religious barriers, although it "never got headlines," she said.

Her lecture today will demonstrate how this collaboration is part of a "thread that carries women" throughout history, she said.

In many parts of the world,



Pirri-Simonian

adults try to understand one another's religions on an intellectual basis, but Pirri-Simonian grew up as a Christian in Lebanon alongside Muslim children. "For us in the Middle East, ... you're born knowing that you have Muslim neighbors and Muslim friends," she said.

This relationship makes it possible for Middle East-

ern women to work together throughout history, Pirri-Simonian said. Based on this understanding, she works to empower women both in the Middle East and around the world.

Pirri-Simonian has worked with the Middle East Council of Churches (MECC) and the World Council of Churches (WCC), specifically with programs for women and interreligious relations. Yet she said she does not like to talk about her own accomplishments, insisting that she has simply been "in the right place and the right time."

In the 1960s, when Pirri-Simonian decided she wanted to study political science, she said a professor in Lebanon asked her, "Why do you need it in the kitchen?"

Not only did she continue to study both political science and sociology, but she also applied her academic knowledge to her commitment to justice. While she was still a student, she became involved in the Ecumenical Movement, which examines the crucial questions, "Who I am in terms of identity, and who am I in relationship to others?" and seeks unity both in faith

and all of mankind, she said.

With the MECC, Pirri-Simonian became the first female executive to work in the area of development. She said she became involved in adult education "because that's the only way we can mobilize everybody to dialogue and change one another."

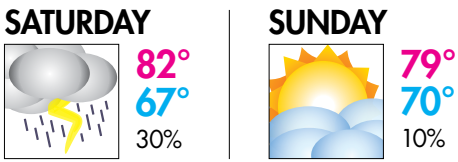
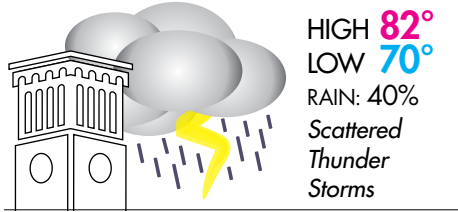
In order to teach understanding and respect, she said she worked with the MECC to mobilize and help women through programs that promoted literacy and self-reliance.

See **PIRRI-SIMONIAN**, Page 4

Read and comment on Saturday's Contemporary Issues Forum and evening entertainment previews — posted tonight at 9 p.m. on the *Daily's* new website.

WWW.CHQDAILY.COM

TODAY'S WEATHER



Not to be taken lightly

Challenges face opera's lighting technician in preparing for 'Norma'

PAGE 5



Iran's 'feisty women'

Haleh Esfandiari's Wednesday Interfaith Lecture

PAGE 8



Making the game more enjoyable

Golf Learning Center provides training and practice for all ages and levels

PAGE 11

NEWS



NEWS FROM AROUND THE GROUNDS

The **Briefly** column appears on Page 2 daily and is intended to provide space for announcements of Institution-related organizations. If a meeting or activity is featured that day in a story, it should not be repeated in **Briefly**. Submit information to Priscilla in the editorial office. Please provide name of organization, time and place of meeting and a contact person's name with phone number. Deadline is 5 p.m. four days before publication.

BTG sponsors Nature Walk

Meet Jack Gulvin, naturalist, at 9 a.m. today under the green awning at the low (back) side of Smith Wilkes Hall for a Nature Walk sponsored by the Bird, Tree & Garden Club.

Portions of Turner Community Center closed

The free weight area and basketball court areas will be unavailable from 11 a.m. today until noon on Sunday because of the annual Antique Show and Sale.

Chautauqua Women's Club activities

- The CWC Flea Boutique will hold its grand opening from noon to 2 p.m. today in its shop behind the Colonnade.
- The CWC invites members to meet at 1:30 p.m. today at the Clubhouse for an enjoyable afternoon playing mah-jongg.
- Look for the new Chautauqua tote bags this summer at the Clubhouse, 30 South Lake Drive, at CWC events and at the Antique Show and Sale Saturday at Turner Community Center. The \$35 donation will benefit the CWC Property Endowment.

CLSC class news

The Chautauqua Literary & Scientific Circle Class of 1999 will hold a meeting at 12:15 p.m. today in the Alumni Hall dining room. Drinks will be provided.

Malas presents opera master class

Marlena Malas will be conducting a master class for Chautauqua Opera Company at 1:15 p.m. today in Fletcher Music Hall. The class is designed to help singers develop their vocal skills in a group setting. Everyone is invited to attend and observe this teacher-student interaction. There is a \$5 cost for those who are not members of Chautauqua Opera Guild.

Class of 2006 hosts Asian tea at Alumni Hall

At 3 p.m. today, the Chautauqua Literary & Scientific Circle Class of 2006 will hold an Asian Tea. It will feature several Asian teas, as well as goodies from Asian countries and a tea tasting. Tickets are \$10 and are available at the Alumni Hall front desk.

Bullock presents Archives Heritage Lecture

Robert Bullock, president of the New York State Archives Partnership Trust, will present, "Is Civility Just a Matter for the History Books?" at 3:30 p.m. today in the Hall of Christ.

VACI presents 'Art in the Park' show Sunday

Stop by Miller Park near the Miller Bell Tower from noon to 4:30 p.m. Sunday for the first of Visual Arts at Chautauqua Institution's two "Art in the Park" events. Artists will be displaying and selling their paintings, prints, photos, collages, textiles, ceramics, jewelry and a wide variety of other high-quality crafts. The second "Art in the Park" event will take place Aug. 8.

Team tennis offered during Week Four

Join us for team tennis on Saturday, July 24. The entry deadline is Thursday, July 22, and all interested may sign up at the Chautauqua Tennis Center or call (716) 357-6276.

Chautauqua accepts nonperishable food

Chautauquans can dispose of their sealed, nonperishable foods, such as boxed and canned items, in the gold-papered carton on the floor inside the north entrance of the post office. The Mayville Food Pantry makes the food available to needy individuals and families in the Chautauqua Central School District. For more information, contact Lou Wine-man at (716) 357-5015.

Bostom leads discussion this morning at EJLCC

Andrew Bostom, who spoke Thursday on "Past as Prologue: The Historically Relevant Meaning of Jihad," will be available for an informal discussion from 9 to 10 a.m. today at the Everett Jewish Life Center at Chautauqua.

Freay to be guest speaker at Men's Club today

Andrew Freay, manager of Chautauqua Health & Fitness, will be the guest speaker at the weekly meeting of the Men's Club at 9 a.m. today at the Women's Clubhouse.



EYE IN THE SKY

Photo by Greg Funka

A purple martin keeps watch near its house between the Bell Tower and the Sports Club. Jack Gulvin will be there at 4:15 p.m. today for the third of his four Purple Martin Chats, sponsored by the Bird, Tree & Garden Club.

Reycroft Memorial Religious Lectureship funds today's Pirri-Simonian Lecture

The Arthur and Helen Reycroft Memorial Religious Lectureship Fund of the Chautauqua Foundation, Inc., provides funding for the 2 p.m. Interfaith Lecture today by Teny Pirri-Simonian, adult educator, lay theologian, and researcher in the sociology of religions.

Helen McMillan Reycroft, a Presbyterian, was born in Bridgeville, Pa., and came to Chautauqua during World War I to work as a chambermaid at the Athenaeum Hotel while a college student. She married Arthur Reycroft, a Cambridge, Mass., Unitarian, and they settled in Monessen, Pa., a steel mill town south of Pittsburgh.

In 1932, Helen convinced her husband to stop at Chautauqua for a brief visit on a family trip to Boston,

and their four daughters immediately begged to stay another week, which turned into the whole summer. From then on, they were all committed Chautauquans, spending every subsequent summer at Chautauqua.

After her husband's death in 1954, Helen Reycroft became a year-round permanent resident of the Institution until her death in 1976. Their four daughters, the late Dr. Dorothy (Bill) Hollingsworth, Jean Summerville, Mary Ellen (Arch) Moran and the late Barbara Sellers continued to maintain strong ties to Chautauqua, as have dozens of their grandchildren and great-grandchildren.

The Reycrofts' grandson, Chautauquan Jay Summerville, has said: "My grandparents were not people of

extraordinary means, and it must have required many sacrifices to give their girls the gift of Chautauqua every summer during those hard years of the Depression. That gift has transformed dozens of lives. Chautauqua was central to my grandparents' spiritual lives, and their gift of Chautauqua to their descendants has transformed our lives in countless ways. This lectureship is a very small 'thank you' for my grandparents' wonderful gift."

If you would be interested in discussing the possibility of establishing an endowed lectureship or supporting another aspect of Chautauqua's program, please contact Karen Blozie, director of gift planning at (716) 357-6244, or e-mail her at kblozie@ciweb.org.

Phillips Fund, Sterritte Lectureship support today's lecture

The Kathryn Sisson Phillips Fund and the Frank G. Sterritte Lectureship will provide funding for this morning's 10:45 a.m. lecture featuring Minxin Pei, an adjunct senior associate in the Asia Program at the Carnegie Endowment for International Peace.

Kathryn Sisson Phillips' parents were members of the Chautauqua Literary & Scientific Circle in their Nebraska hometown, and curiosity about that organization brought Mrs. Phillips here. A graduate of Ohio Wesleyan University, where at one time she was dean of women, Mrs. Phillips received honorary degrees from the University of Cincinnati, Keuka College and Finch College in New York City, as well as from Ohio Wesleyan.

Her grandson, Ellis L.

Phillips III, is president of the Ellis L. Phillips Foundation, which established the memorial lecture fund through contributions to the Chautauqua Foundation as a memorial to Mrs. Phillips, who died in 1969. The Ellis L. Phillips Foundation further paid tribute to Mrs. Phillips during Chautauqua's Second Century Campaign when a plaque bearing her name was placed in an alcove on the north end of the Amphitheater fence.

The Frank G. Sterritte Lectureship, an endowment in the Chautauqua Foundation established in 1998 by Marjorie Sterritte in memory of her husband, underwrites today's 10:45 a.m. lec-

ture by Minxin Pei.

After Frank Sterritte's unexpected death in 1965, Marjorie, then of East Williston, Long Island, was left to raise her four daughters, Nancy, Suzanne, Kathryn and Elizabeth. Through their faith and trust in God, the family persevered. Nourished by Marjorie's love, the family has grown to include four sons-in-law, seven grandchildren and six great-grandchildren.

Marjorie first came to Chautauqua in 1970 as a guest of a friend from her home in East Williston. After catching the enthusiasm of Chautauqua, she returned, living in rental properties the next two years. Marjorie and her daughters realized after 1972 that the family needed to invest in a house at Chautauqua. They first bought a house on Bliss, which proved too small, and on Labor Day weekend 1975 moved to 15 Longfellow.

Marjorie and her three oldest daughters are members of the 1982 graduating class of the CLSC. Marjorie considers herself an ambassador for Chautauqua and through the

years has introduced many friends to the Institution as guests in her home.

In addition to this lectureship, she has funded the Sterritte Serendipity Serpentine Path south of the Boys' and Girls' Club and rooms in the Presbyterian and Methodist houses. Beyond the gates of Chautauqua, she has generously funded a living trust to benefit sick and afflicted children at Nationwide Children's Hospital in Columbus, Ohio. She donated the funds for the new Nichols and Simpson pipe organ in the expanded Moorings Presbyterian Church in Naples, Fla., where she lives in the winter.

Marjorie returns to Chautauqua each season where her four daughters and their husbands, Nancy and Paul Theado of Pickerington, Ohio, and Naples; Suzanne and Thomas Maurer of Naples; Kathryn and Barry Brown of Bloomington, Ind.; and Elizabeth and Thomas Hickey of Camarillo, Calif., join her at her home.

Marjorie's eldest granddaughter, Heather Carr, and her husband, Mike, are missionaries with Campus Crusade for Christ, having served many years in East Asia. They now reside in Orlando, Fla., with their 16-month-old daughter, Amelia, working at the CCC headquarters. Ryan Maurer, Marjorie's grandson, wrote the sports column for *The Chautauquan Daily* during the summer of 1994 and it was there that he met his wife, Heather Smith, another *Daily* reporter at the time. They were married in 1997 and now have two sons, Joshua and Justin.

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Friday at the Movies

Cinema for Fri., July 16

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THE SECRET IN THEIR EYES (R) 8:20 127m (in Spanish with subtitles) **Oscar Winner: Best Foreign Language Film** "An absorbing story of the unlikely intersection of an unrequited love affair and an unresolved crime, this taut thriller features bravura cinematic moments and memorable performances from an exceptionally attractive cast of players." -*Ann Hornaday, Washington Post* "This beautiful film, directed with subtlety and grace by **Juan José Campanella**, really is about moving from fear to love." *Joe Morgenstern, Wall Street Journal*

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NEWS

From Today's Lecturer

GUEST COLUMN BY MINXIN PEI

Why the U.S. should not fear the rise of China

With the U.S. economy stuck in anemic growth and high unemployment, many Americans are naturally wondering whether their country's status as the world's sole superpower is soon going to be a thing of the past.

Who will be the most logical successor to the United States as the next superpower?

Most Americans, if they have been paying attention at all to the tectonic shift of the global balance of power in the last decade, would probably answer: China, a country that has registered double-digit growth for three decades and will become the world's second-largest economy this year. On the surface, China has all the requisite elements of a superpower — a vast and comprehensive industrial base, a strong state, a nuclear-armed military, a continental territory, a

permanent seat on the United Nations Security Council and a population of 1.3 billion.

However, despite all the impressive achievements credited to China since the country opened up to the outside world and launched its capitalist revolution in 1979, there are plenty of reasons to be skeptical about the claims that China will, in two to three decades, overtake the United States as the world's largest economy and become a genuine superpower.

On its domestic fronts, China will face serious challenges, both political and economic, that could derail its relentless rise. For instance, its demographics will become less favorable for economic growth, with its population aging rapidly in the next two decades. This shift will reduce the savings available for investment and raise the costs of pensions and healthcare, dampening economic growth. One should not take China's

stability for granted, either. A one-party state may look strong and stable under normal circumstances, but tensions always are brewing under the surface. Inequality in China is rising fast and has reached a level close to that of Mexico. This development presages social instability and conflict. Environmental degradation will have to be addressed as well. Over the past three decades, China has neglected its environment for the sake of economic growth, with disastrous consequences. Today, air and water pollution kill about 750,000 people a year. The aggregate costs of pollution are roughly 8 percent of the GDP. Official estimates suggest that mitigating environmental degradation requires an investment of an additional 1.5 percent of GDP each year. Climate change will severely affect China's water supplies and exacerbate the drought in the north. China's

business-as-usual approach to growth, which relies on cheap energy and no-cost pollution, will no longer be sustainable.

In addition to these economic and social uncertainties, China's ability to exercise its influence abroad will be limited by the lack of political integration at home. The Chinese Communist Party may have defied the doomsayers who repeatedly exaggerated its demise in the past. But the party's political monopoly is by no means secure. It holds on to its power by both delivering satisfactory economic performance and repressing challengers to its authority. As Chinese society grows more sophisticated and autonomous, the party will find it increasingly difficult to deny the rights of political participation to the urban middle class. Segments of the Chinese population, such as labor, are becoming more assertive. Recent labor unrest in China is a noteworthy trend to watch.

China will further be challenged at home by its festering ethnic conflicts. With huge chunks of its territory (Tibet and Xinjiang) inhabited by secessionist-minded minority groups, China is not as politically integrated as most people think. This situation forces China to devote enormous military and security resources to defending its territorial integrity. A recent study by a group of Chinese scholars reports that China's spending on domestic secu-

rity in 2009 was almost the same as its spending on national defense. Such internal political weaknesses make China less able to project power abroad.

Geopolitically, the limits on Chinese power will be equally severe. While the United States is blessed by weak neighbors, China has to contend with strong regional rivals — India, Japan and Russia. Even China's middle-sized neighbors, South Korea, Indonesia and Vietnam, are no pushovers. China's rise has already triggered a regional geopolitical realignment aimed at checking Beijing's ambitions and reach. For example, the United States has greatly expanded its strategic cooperation with India so that New Delhi will be able to stand up to Beijing. Japan has also increased its economic aid to India for the same strategic purpose. Even Russia, China's partner of convenience for the moment, remains guarded about China.

Ironically, while the rest of the world has taken China's future as a superpower for granted, Chinese leaders themselves are more aware of the inherent limits of the country's strength. As a result, Beijing exercises its newly acquired clout with extreme caution, eschewing external entanglements, frowning upon direct military presence abroad, avoiding costly international obligations and living with the international economic and security order established and dominated by

the United States. Of course, China guards its national interests, particularly its sovereignty, jealously. On matters of its territorial integrity and economic well-being, Beijing seldom hesitates to flex its muscles. But it draws the line on empire-building overseas via the extension of its military power.

So for the foreseeable future, China will be, at best, only an economic superpower by virtue of its role as one of the world's greatest trading powers. Its geopolitical and military influence, meanwhile, will remain constrained by internal fragilities and external rivalry.

In other words, China will be a great power, but will unlikely have all the elements of power that will allow it to overtake the United States as the world's most pre-eminent power. The United States needs to take China seriously, showing respect where respect is due. But it must not refrain from challenging China where America's vital national interests are at stake (such as international security and global climate change). Nor should Americans needlessly lose sleep over the (unlikely) prospect that, one day, Beijing will replace Washington as the center of the world.

Minxin Pei is the Tom and Margot Pritzker '72 Professor of Government at Claremont McKenna College and an adjunct senior associate in the Asia Program at the Carnegie Endowment for International Peace.

Terrill examines why writers write

by Sara Toth Staff writer

Ask a writer what his or her role in the world is, and the answers will differ. Writers can be artists or educators, for example. But are writers supposed to be entertainers?

Prose writer-in-residence Richard Terrill doesn't think so.

Terrill will give his Brown Bag lecture with the Chautauqua Writers' Center, "The Writer and the Culture of Entertainment," at 12:15 p.m. today on the front porch of the Literary Arts Center at Alumni Hall.

Terrill, a Distinguished Faculty Scholar in the Master of Fine Arts program at Minnesota State University, Mankato, speculates that people have expectations to be entertained when they pick up a book nowadays. How, he asked, is a writer supposed to react to that?

"Are we primarily entertainers?" Terrill said. "I don't think so. That's not the reason I got into this work. I thought the writer's job was to make people face uncomfortable truths about themselves, or to analyze contradictions in our culture or our thinking, or to explore things, the answers to which we didn't know."

This is not a lecture that Terrill gives often — or at all. Developed specifically for the Chautauqua audience, Terrill's talk will consist mostly of questions that he hopes will generate discussions and suggestions as to how to move forward.

Terrill is the author of two collections of poetry: *Almost Dark* and *Coming Late to Rachmaninoff* — the winner of the Minnesota Book Award. He also penned two books of cre-



Terrill

ative non-fiction: *Fakebook: Improvisations on a Journey Back to Jazz* and *Saturday Night in Bauding: A China Memoir*, which won the Association of Writers & Writing Programs Award for nonfiction. The same concerns Terrill has with the world of fiction writing also seep into his world of nonfiction writing.

"Is creative nonfiction supposed to distract the reader from the real world, or amuse the reader?" Terrill said. "Is it just supposed to be a lot of good yucks?"

Terrill cited writers like Dave Sedaris and Augusten Burroughs — even Frank McCourt — as the face of humorous creative nonfiction, and ones who potentially could be emulated. But what if the writer just isn't that witty, or his or her experiences aren't humorous?

Terrill said in the last 20 or 30 years, the culture of the marketplace has changed around these expectations of entertainment — not only in massive publishing houses, but in the smaller, independent presses as well. Market-

ing seems to be the be-all and end-all, and if a company can't market one's work, it won't get published, Terrill said.

"So, should we change what we write in order to please an audience, or in order to please a publisher?" Terrill said. "People say 'I can't get my book published,' but then someone who's got this clever angle comes along and they're a commercial success — you almost have to have that, or don't bother."

This shifting culture is changing the way younger writers are composing, too, Terrill said — or rather, what they're writing.

"I think what it does is make them write things that are insincere," Terrill said. "I think you're not writing where your heart is, but where the market wants you to be. The cart is driving the horse, then. ... Most

of us should start with the authentic. We should start with the emotionally authentic and work from there, rather than work with an angle and trying to make it sound sincere."

A possible solution to this problem, Terrill said, is for writers and readers to create and consume more challenging books. Just this year, Terrill said, he has read Rebecca Solnit's *A Field Guide to Getting Lost* four times — a book he described as very demanding, and very rewarding.

"What if, after you read a book, you immediately sat down and re-read it?" he said.

"What if you intentionally sought out books you knew you weren't going to understand the first time? It's a little different from reading at that beach, but why can't beach reading be *A Field Guide to Getting Lost*?"

MIST THE BOAT



Photo by Greg Funka

A kayaker braves the fog earlier this week.

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FROM PAGE ONE

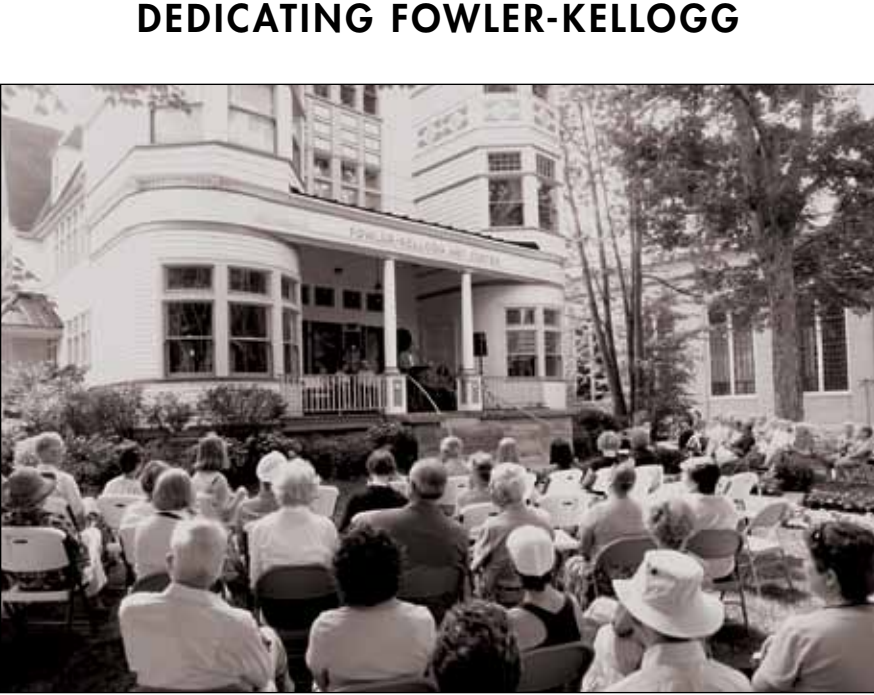


Photo by Tim Harris
Char and Chuck Fowler (far left) cut the ribbon at the Fowler-Kellogg Art Center dedication Wednesday afternoon.

TWIST

FROM PAGE 1

Bryan, a favorite during her season of “Dancing with the Stars” with partner Mark Ballas until her elimination in the sixth week of competition, is most well known for her role as Dorinda in the popular Disney Channel movie “The Cheetah Girls” and in the recording group of the same name. Bryan said she began taking dance classes when she was young, after watching her older cousin in the dance studio.

“She used to tell me how big of a ham I was and I would get up and kind of learn the routines, and everyone loved when I would learn them and perform them,” she said. “Finally my mom was like, ‘Well, if you’re going to be there so much and you love dancing, why don’t we put you in some classes?’”

Bryan’s mom also encouraged her to join the cast of “Dancing with the Stars,” as Bryan was unfamiliar with the show when she was offered a role in it. Her mom showed her episodes of the show, and Bryan ended up taking her mother to the show’s semi-finals as a Mother’s Day gift.

“At that moment I was like, wow, this is amazing, and that’s what made me really want to do it, and I was excited when I found out they were interested,” she said.

Bryan said she enjoyed her time on “Dancing with the Stars,” and performed on the original “Dancing with the

Stars” tour before moving to Africa to shoot the third “Cheetah Girls” movie.

“Before, I had always just been entertaining, but this was a competition that was live, on stage, with 20 million people watching,” she said. “That is an experience you can’t really even explain, you kind of just have to live it, so it definitely was a huge change. It was an amazing experience. I was able to focus on something that I do love to do, and I got to learn a whole different way.”

Bryan said she decided to join “Ballroom with a Twist!” after returning from Africa to keep working on different forms of dance.

“The ‘Dancing with the Stars’ show, I loved the aspect of it being a competition. It is truly people going head-to-head and pushing themselves at a different level, where on tour you can tell there is pure joy,” she said. “It’s really the celebrities who had such a good time on the show and wanted to not stop dancing. They’re two different shows, definitely.”

Bryan also said the tour enabled her to learn new styles of dancing and a different way of expressing herself than she was used to.

“I was able to do a sexy rumba, I got to do a fierce conga,” she said. “Everything with the ‘Cheetah Girls’ was always just bright and shiny. I got to show other sides of a dance form that I had grown up loving to do, but that same time it was still new to me.”

“Dancing with the Stars” veteran Anna Trebunskaya, who has competed in five of

the show’s 10 seasons, will also perform in tonight’s show. Anna, a Russian native and daughter of two professional dancers, began dancing at the age of 6 and dancing competitively at the age of 7.

“I think it was my mom’s way to have me close by and keep an eye on me,” she said. “But then eventually, I remember the turning point when I was maybe 13 or 14 when I really just started to enjoy the improvement process. I felt that I was getting better and I was finally getting that step that I couldn’t get a week ago. That’s when I really started to get into it.”

Trebunskaya said she has always enjoyed the competitive aspect of dance, and she moved to New York when she was 17 years old to continue her dance career. She became a professional dancer at the age of 19 and has won many professional titles in ballroom and Latin dance.

Trebunskaya joined the cast of “Dancing with the Stars” for its first season in 2005 and has been paired with celebrities such as Jerry Rice, Steve Guttenburg, Chuck Liddell and, most recently, Evan Lysacek.

“When the show first came here from England, we had some friends who had done the show and they were very complimentary about it, and said how wonderful it was and how much fun they had,” she said.

Trebunskaya added that she decided to do the show because it would be good for the ballroom dance business.

“It’s just amazing what it’s

done for the dance business and the industry because before, people had no idea what ballroom dancing was,” she said. “Now they can totally relate to you and go, ‘Oh yeah, my favorite dance is the samba,’ or ‘I really like the cha-cha.’ It’s really changed.”

Trebunskaya said “Ballroom with the Twist!” brings together traditional styles of ballroom and Latin dance while incorporating contemporary and hip-hop dancing with the music of “American Idol” finalists.

“It’s a really great combination of popular shows from TV that kind of came together, which makes it really exciting for the viewers and for us as performers as well,” she said, adding that the show provides entertainment for an audience of all ages. “The dancing has always been a part of my grandmother’s generation, because they would always go out and do some fox trot and stuff like that, but now with the different shows, it really became more recognizable with the kids and young adults.”

She also said “Ballroom with a Twist!” is a different show every time it is performed, making it more exciting more the audience.

“You always get different performers,” she said. “You get Kristi Yamaguchi for one performance, and then the next one will be Mario Lopez, so you get different celebrities to come and it’s not just the same people. If you’ve seen one form of the show and decide to see it again, it’s not going to be the same.”



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Published by Chautauqua Institution, P.O. Box 1095, Chautauqua, N.Y. 14722, daily, Monday through Saturday, for a period of nine weeks, June 26 through August 28, 2010. The Institution is a not-for-profit organization, incorporated and chartered under the laws of the state of New York.

Entered at periodical rate, July 11, 1907, at the post office at Chautauqua, N.Y., under the act of 1870: ISSN 0746-0414.

55 issues; home delivery by carrier, \$37.50; mail, \$59.50. Postal regulations require that mail subscriptions be paid in advance.

PEI

FROM PAGE 1

His lecture will focus on the challenges and problems China faces, Pei said. Some of the points Pei will touch on include economy, foreign relations and energy. He will tell the crowd why they should not be afraid of China as a competitor to the U.S.

“I will give a reality check,” he said.

China is booming, but Pei is not confident that it will stay that way. There are many negative factors that cause Pei to cast doubt, one of them being that despite China’s quick economic growth, Pei said the income in China is one-tenth of the U.S.’s. He pointed out that China’s rising economy

still does not come close to rivaling the U.S.’s economy. According to the CIA’s “World Factbook,” in 2009 the U.S. had a gross domestic product of about \$14.4 trillion and China had a GDP of about \$4.8 trillion. Pei predicts China will slow down economically in the next few years.

“China is not good at investing,” Pei said. “The banking system is controlled by the government. China uses its banking system to finance itself and it is not efficient.”

Energy is an area in which Pei thinks China is ahead. He predicts China will be “a very big player in global energy.” China is the world’s biggest producer of wind power, Pei said. Also, it is the second largest consumer of oil and energy.

The U.S. is not the only

country afraid of China’s rise. Pei said that, regionally, India, Russia and Japan are all carefully watching China. The rising tensions between China and India could be potentially threatening.

“Both countries are large,” he said. “Unfortunately, there is a lot of animosity toward each other. China supports Pakistan, India’s arch-enemy. U.S. wants to use India to counterbalance relations. These countries try not to let these issues escalate into open confrontation. That’s why these countries are investing in military modernization. This is an area people need to watch carefully.”

While there is not enough reason to fear China, Pei said, it is important not to dismiss China.

“China is a powerful coun-

try,” he said. “Do not overestimate its power. Do not underestimate it.”

When asked if he thinks Americans understand China, Pei said comprehension is getting better, but there is still a lot of work to do in education about issues relating to China. He thinks major newspapers are a good source of information about China. He only wished that more people would actually read them.

About a year ago, Pei was named the Tom and Margot Pritzker ’72 Professor of Government and Roberts fellow and the director of the Keck Center for International and Strategic Studies at Claremont McKenna College. He moved to California for the job. He said he enjoys it because he is still researching issues relating to China.

learn to live it.”

This belief also relates to empowering younger generations, Pirri-Simonian said. She recently declined two invitations to lecture in other parts of the world because she said it is time to make way for the next generation of leaders.

The key to a culture of peace in the Middle East and around the world, for both women and men, she said, is rooted in understanding similarities and respecting differences through education.

Pirri-Simonian said she sees the potential for this understanding at Chautauqua Institution, because by learning about these issues, Chautauquans can “become the seeds of something different.”

and Muslim women.

“We have survived in the Middle East because we have not tried to convert,” she said.

Between 1975 and 1978, Pirri-Simonian was responsible for humanitarian aid related to the war in Lebanon. While many people wanted to separate Muslims and Christians, many women refused the “us and them” mentality and organized together on the community level, she said. Women are able to collaborate despite religious differences because they are able to unite over experiences, social values and political beliefs, she said.

“We build some kind of commonality that we continue together,” she said. “If we look at this thread, we see that women have been really

PIRRI-SIMONIAN

FROM PAGE 1

For some women in the Middle East, empowerment through literacy is as simple as learning to sign their own names and read their religious texts, she said. To promote self-reliance and economic stability, she instituted programs through the MECC such as teaching women in Lebanon to embroider and women in Egypt how to sew. These skills allowed them to sell their own products, she said.

Although she worked through the church, Pirri-Simonian said these programs reached out to and respected both Christian

MUSIC



Illumination not to be taken lightly

Baumgarten attempts to prepare for challenges of lighting Amp for ‘Norma’

by Alison Matas
Staff writer

When the clock struck midnight last Wednesday, Michael Baumgarten was busy setting light cues in the Amphitheater.

Baumgarten, who is the director of production and resident lighting designer of Opera Carolina, has been serving the same role for Chautauqua Opera Company for many years — this is his 16th. His process of lighting Saturday’s production of *Norma* has kept him up until all hours of the night, as he can only be in the empty Amp in darkness from 11 p.m. to 5 a.m.

Therein lies the main issue presented by performing *Norma* in the Amp: Baumgarten will never see the performers in the lighting prior to opening night.

Compounding the problem is the fact that the traveling production “Ballroom with a Twist!” will be in the Amp the night before the opera opens, and that show will refocus all the stationary lighting in the venue to meet its needs.

“If we used all the lights

that are in the Amp, the normal lights, and we focused them on Tuesday night after dance, and we made light cues on Tuesday and Wednesday, on (Friday) night, ‘Ballroom with a Twist!’ would come in,” Baumgarten said. “They’d point them wherever they wanted and change all the color, so Saturday, before the opera, we’d have to come in and refocus it all again.”

The solution he reached was to rent a package of lights with 24 moving fixtures, making *Norma* much like a “rock ‘n’ roll” opera.

“I figured out where these lights should go on these two trusses that we’re putting in, and they’ll be hanging there the entire week, and then you put that information into a computer ... so it changes the position, it changes the color, it changes how big the beam of light is, so once we program all that, it should be the same,” Baumgarten said. “So if we know that there’s a piece of scenery that sits here with somebody on it honking away, and we point the light at it, we know that it’ll be

there come Saturday.”

While this ensures consistent placement of lights, another tricky situation is that the natural lighting will change during the show as the hour gets later. Unfortunately, it can’t really be considered during the planning process because it’s such an unknown variable.

“I was watching something (at the Amp) the other day, and I said to myself, ‘Note to self: Whatever you think the lighting should be when the show starts, it should be brighter,’” Baumgarten said. “When you light at midnight, it’s pitch black out, so when you make a light cue, it’ll seem great, but for the first 45 minutes, whatever we do will increase the brightness. ... You can’t possibly take it into account because, if it’s overcast, the whole thing is different.”

When a show is performed in Norton Hall, the lighting process differs greatly.

“For a show in Norton, we have time to sit down, talk about it, and then I create what’s called the light plot,” Baumgarten said. “The light plot is sort of like an architectural drawing that shows,



Michael Baumgarten works on a light plot for an upcoming performance.

Photo by Tim Harris

from above, where each light is and what each light is going to do and what color it’ll have and what controller it has.”

The best way to describe how the lights for an indoor production operate is to equate them to the rotary dimmers used to turn on a chandelier in a dining room. When Baumgartner lights the double bill of *The Clowns* and *Rustic Chivalry* later in the season, he’ll use 200 of these rotary dimmers con-

trolled by a computer.

Norma could have been lit in this manner, but the show is actually better suited to the Amp’s style of lighting.

“I picked this specific piece because it would work in these circumstances. I could have done it in Norton Hall, and it was in the back of my mind to do it, but it was perfect for this situation,” said Jay Lesenger, the general/artistic director of Chautauqua Opera Company.

Even so, what ultimately makes lighting *Norma* so difficult is not having a home base.

“It’s just hard because we’re doing it in a venue that’s not really set up to be ours,” Baumgarten said. “As opera people, we’re used to walking into a venue and sitting in it for a week or so and having our rehearsal time and our lighting time and not having to take stuff apart.”

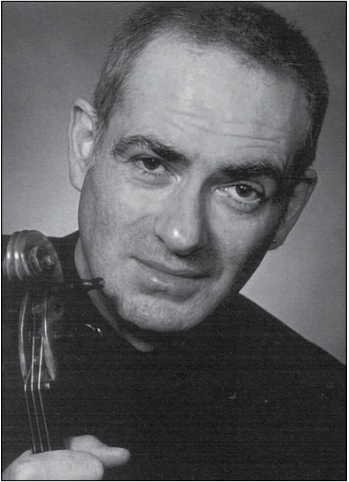
Israelievitch helps master class students bring music to life

by Beth Ann Downey
Staff writer

Dozens of ceramic pots, vases and cups line the shelves in Jacques Israelievitch’s office in the School of Music’s administration building. Every summer when he returns to Chautauqua, he unpacks them from their boxes, unwraps them from their tissue paper and sets them there for a purpose.

The purpose, though, is a bit unexpected. Israelievitch is not a sculptor or a visual artist, but rather an accomplished performer and teacher of the violin. He uses the ceramics to broaden the musical horizons of his students. He will sometimes ask them to choose a vase from his collection, and then play in a way that they think the vase should sound like.

“It just stimulates the imagination,” he said. “It’s very interesting because they do start to play a little



Israelievitch

bit differently.”

There may not be any ceramics present at Israelievitch’s master class at 2 p.m. today in McKnight Hall, but what undoubtedly will be is his love for and unique approach to teaching.

It was just two years ago that Israelievitch made the career shift to a full-time teacher and only part-time performer. He said he went into one night of “retirement” when he withdrew as concertmaster for the Toronto Symphony Orchestra on June 30, 2008, and his contract as a full-time faculty member at York University in Toronto began on July 1. This is, however, his 11th year as a School of Music faculty member here at Chautauqua.

Israelievitch said he enjoys teaching and performing equally, but that he is cur-

rently getting more and more involved in his students and what he is teaching.

“I find that it fits, it is the right thing for me at this stage in my life,” he said.

In Toronto, Israelievitch is also an instructor in viola and holds a reputation as a great conductor. He said that all of these outside activities help him with his teaching because they open his mind to different possibilities.

Israelievitch said that within his master classes, he generally likes to focus more on the performance aspect than on technical terms or problems with a student’s

piece. And instead of using unusual means to inspire students’ creativity, as he does in private lessons, in master classes he also tries to engage the audience.

“In the end what we try to do is to translate what the composer wrote for the audience, we try to bring the score

alive,” he said. “Our responsibility as performers is to help the audience understand what the composer wrote. It’s a heavy responsibility.”

Audience members are required to pay a \$5 fee for today’s master class, benefiting the Chautauqua Women’s Club Scholarship Fund.

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LECTURE

Nasr heralds ‘capitalist revolution’ in Muslim world

by Karen S. Kastner
Staff writer

Slowly but surely, the Muslim world is taking its lead from the West in opening itself to the global economy and the ups and downs associated with it. As the Middle East begins to avail itself, said Vali Nasr in Thursday’s morning lecture at the Amphitheater, the Middle Eastern brand of a capitalistic middle class is taking shape in a way that mirrors its European and American counterparts, stemming, he said, from Protestantism and industrialization.

Nasr, now senior adviser to the U.S. special representative for Afghanistan and Pakistan, focused on the “Future of the Muslim World: Economics Versus Extremism” as a part of the Institution’s focus on Middle East-related themes during weeks Three and Four. Nasr is also professor of international politics and associate director of The Fares Center for Eastern Mediterranean Studies at the Fletcher School of Law and Diplomacy of Tufts University.

The author of six books, including his latest, *Forces of Fortune: The Rise of the New Muslim Middle Class and What It Will Mean for Our World*, Nasr said at the outset of his talk, which was peppered with humorous allusions to Western culture, that it was “wonderful to be back” at Chautauqua, a place that serves as a much anticipated “distraction ... from the grind” of his normal life.

Setting the scene for his talk, Nasr, who advised the U.S. president, vice president and secretaries of state and defense on violence in Iraq in 2006, said that “strategically speaking ... most of our foreign policy energies” in the U.S. today are directed toward the Middle East. During the 1960s and ‘70s, he said, the U.S. foreign policy had focused on Europe.

Acknowledging that the Middle East “has a different mental trajectory than the rest of the world,” Nasr mentioned numerous incidents of terrorism stemming from the region, including the last year’s Christmas Day would-be bomber, Nigerian national Umar Farouk Abdulmutallab, and those involved in the 9/11 attacks.

The answer to the Muslim world’s problems, said Nasr, is “Islamic Protestantism.” Nasr said the Muslim world needs “a (Martin) Luther on a charging white horse.”

Referencing 16th-century Reformation leaders — Scot-

tish philosophers John Knox and David Hume and French theologian John Calvin — Nasr said theirs “are the kind of values” that Muslims should “embrace” and are beginning to embrace, especially in metropolitan areas. He explained that the rise of the middle class in the West amounted to “the fruits of post-industrialization,” just as a similar phenomenon is beginning to take shape among Arabs.

Nasr heralded the “capitalist revolution” that is beginning to take hold in the Muslim world, where, he said, the majority of countries decidedly operate “outside the global economy” as is evidenced, he said, by a lack of Arab goods being sold by Wal-Mart Stores Inc.

“Most of the problems with extremists,” said Nasr, result from the fact that they “are not a part of the supply chain” involved in “finance, production and manufacturing.” He went on to say, “The deficit is not educational or cultural; it’s economic.” The Middle East, he said, has not experienced the “commerce and capitalism” of the West. As a result of a lack of production, Nasr said Middle Easterners are “not going to have middle-class values.”

Nasr said simply, “There is too much poverty ... and frustration in the Muslim world,” where, he said, “economies are not growing fast enough.”

Nasr explained that “people gravitate toward radical ideas” when dictatorships fail to “distribute wealth” to the lower socioeconomic classes. “Clearly,” he said, “poverty and a lack of opportunity does not breed” centrism.

Although there are and have been many cells of well educated, middle-class terrorists based in Germany, Japan, Italy and the U.S., Nasr opined that, generally speaking, “If you have a good economy, there is no base of support for terrorism.”

Nasr said that while Westerners have proven “good at business and capitalism, they are not good at changing people’s religion.” Attempting to impose one’s religious beliefs on another is a “fool’s errand,” Nasr said.

Although Nasr said world leaders have not approached Middle Eastern problems in such a way as to “solve” them, he pointed to Turkey and Dubai as exceptional examples of Middle Eastern capitalism.

Decades ago, he said, both city-states had changed their laws and ways of thinking



Photo by Brittany Ankrom

Vali Nasr, senior adviser to the U.S. special representative for Afghanistan and Pakistans, gives the morning lecture on Thursday in the Amp.

in order to attract foreign investment and enter the global marketplace. Neither Dubai nor Turkey, Nasr pointed out, are rich in petroleum or minerals. “The problem was not religious or cultural; the problem was regulatory,” he said.

Dubai, he said, systematically built “everything in the superlative” — the tallest building, the largest airport, the biggest theme park. “It rose massively, then crashed with the global economy” in the last couple years, Nasr said. Countries that “create capitalism,” said Nasr, open themselves to the same “catastrophic mistakes” as countries with a long-standing foothold in capitalism — and materialism as well.

“All the glitz you see in Dubai became very popular in the Muslim world,” Nasr observed. Polls showed that, for the first time, Dubai became the place Muslims would like to live in other than their own countries, he said. What Muslims saw in Dubai, he said, constitutes “the antithesis ... of what al-Qaida promises,” that is, extremism.

“Dubai is all about *this world*” — not the next world — “about manic consumption,” Nasr said. He called the country “a mix of Las Vegas, Disneyland and Wall Street.” An associate once pointed out, Nasr said, that, in Dubai, one can “stay in a five-star hotels and pray in five-star mosques.” Middle Easterners, he said, are beginning to “appreciate and want a quality of living,” Nasr explained, “Their behavior is no different than the middle class” elsewhere.

He laughed at what he termed “mini-Dubai-gate” as the furor that erupted when DP World, the port operator owned by the royal Maktoum family of Dubai, bought a British company that operates port authorities, including those for the Port Authority of New York and New Jersey. Although this signaled to a lot of Americans that al-Qaida itself had

entered those ports, he said, the exercise in capitalism should have signaled to the world that “the exact opposite of the values of extremism” would be in full force.

“The importance of Dubai and the Dubai experience,” Nasr stated, is that the rising “middle class would have the right instincts” like their American and European counterparts.

Shifting to Turkey, Nasr first dismissed as a “spat” Israel’s steadfast refusal to apologize to Turkey for having raided an aid flotilla bound for Gaza, killing nine, including several Turks, earlier this year. The flotilla was sponsored by a Turkish organization, as well as a pro-Palestinian group.

“What is happening in Turkey on a larger level is instructive,” Nasr said, pointing to the country as “the first case of viable Muslim democracy.” Having sustained many free elections, Turkey has proven itself a government “like any other” in that some people support it and some do not, he said.

Calling Turkey a “capitalistic powerhouse, not just in the Muslim context but in a European context,” Nasr pointed to the country’s products’ presence in such prominent Western retail establishments as Brooks Brothers.

When Turkish leaders asked economic advice from the international community 30 years ago, they were told to “reform” and “embrace the global economy,” Nasr said. He likened the country’s former economy to that of present-day South Korea.

Eventually emerging in the country, Nasr said, were the “Anatolian Tigers,” that is, small businessmen from the area of Kayseri, a town he compared with South Bend, Ind. The businessmen, he said, would “come from the red states” if they were Americans. Calling the men “religious” but not extremist, Nasr observed that they exhibit “old-time social values”

prevalent in parts of America.

The Anatolian Tigers, who hail from the area between the Black and Mediterranean seas, have proven especially successful in exporting furniture, leather and denim. But, Nasr said, “Just because (the area) became capitalistic doesn’t mean it became secular.” He pointed to the numerous Mercedes-Benzes lined up alongside mosques during worship services. “Piousness” and capitalism can go hand in hand, he stated.

Although Nasr said the Turks are “conservative” in their dealings with women, he said the businessmen “don’t believe in jihad. ... They are not interested in using religion ... in the manner of extremists.”

Outside of Dubai and Turkey, Nasr said, “pockets of real middle-class activity ... (are) emerging.” One example he offered is the phenomenon of “Islamic evangelism,” which he characterized as a “globalization-friendly” brand of “self-help” for decidedly middle-class Muslims.

Speaking about Iran, Nasr said that 2009-10 deadly protests in the wake of what many believed were “fraudulent elections” were “rooted in the middle class in Tehran.” The “green movement” there, he said, “bankrolled” reformist Mir-Hossein Mousavi’s bid to unseat conservative President Mahmoud Ahmadinejad.

Ultimately, Nasr said “the middle class was not big enough in Iran” to bring to fruition their “political and social demands.” He went on, “When you have money, you want quality of life.”

In the Muslim world, Nasr said at his conclusion, “Change has to come from the middle class ... (newly) open to the world.”

Q&A

Q. What about the role and empowerment of women? How does this affect the growth of the middle class?

A. The issue of women in the Muslim world and the issue of the rise of the middle class are not the same, but they do intersect, largely in two ways. One is that ultimately a middle class economy and middle class values will be more amenable to the kind of social debates that would open the door to empowerment and enfranchisement of women. This may be a slow process. It doesn’t happen overnight, but it provides an impetus for it. And economically speaking, in different Muslim countries, the participation of women in the economy varies in some countries: There is education, but no job opportunities; in some countries, there’s no education, no job opportunities, but without a doubt economies that don’t include at least half of their populations in the workforce are not likely to progress. Largely because it creates a massive untapped reservoir of both workers and consumers that, unless you address that issue, it does create stumbling blocks for economic growth. But how are you going to convince the Muslims that’s the case? It is that if there is a trend towards economic growth, then that would open the door to debating these issues much more effectively.

—Transcribed by
Laura Lofgren



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THEATER

CTC's 'slam-bang farce' clicks on all levels

R • E • V • I • E • W

by Tony Brown
Guest reviewer

Sometimes, you *can* take it with you.

Maybe not money or other useless and transitory things. But belly laughs? Even arch-angels like to guffaw.

Nor is there any mortal expiration date on dancing like the wind, even if you stink — technically speaking — at ballet.

Bombers at work in the basement? Bravo! Improbable, perfect love? Bring it, baby.

Blintzes? Commencement speeches? Drunk actresses? Impromptu wrestling? Trotskyite propaganda tucked away in boxes of candies? The more, the merrier.

We're talking, of course, about George S. Kaufman and Moss Hart's masterpiece comedy of the American stage, "You Can't Take It With You."

A charming production of this bulletproof winner of the 1937 Pulitzer Prize opened the Chautauqua Theater Company season Wednesday evening under the vaulted ceiling of the Bratton Theater.

The slam-bang farce springs from the various eccentricities of the Vanderhof-Sycamore clan, a Depression-era New York City commune of wackos and free-thinkers who did their own thing long before the 1960s came along.

Kaufman and Hart's gentle critique of the "important" things people do to "improve" themselves and society is aimed mostly at American business and government, though Stalin's five-year plans also suffer a blow or two.

In case you think the play might be dated, just listen to Grandpa Vanderhof, who walked away from the working world 35 years previously, rationalize not paying income tax: Why should he have to provide the salary for the numbskulls in the Oval Office, the U.S. Capitol and the Supreme Court?

The solidly designed, directed and acted CTC production does exactly what so many of "You Can't Take It With You" have done before: present this classic without fiddling around too much unnecessarily to find "meaning" in it.

Work the comedy — gently — and the other stuff will ooze out of itself.

Lee Savage's grand set and Alexandra Gage Englund's period-perfect costumes capture the essence of the faded but still comfortable affluence of this Morn-



Photos by Emily Fox

inside Heights extended family.

Director Paul Mullins doesn't push the farce too far too often, but just lets it happen. The pacing, which occasionally lagged Wednesday night, could use a goose, and will probably get one as the comic machinery smooths out over the show's run.

The ensemble cast of 18 is led by guest artist Andrew Weems, a veteran Broadway and regional theater actor who shaves his head, adopts a pitch-perfect comic Russian accent and throws his entire physical being into the strutting, chest-beating role of dance instructor Kolenkhov.

When he says he can "feel life chasing around inside me like a squirrel," you can almost see the bushy-tailed little rodent running inside Kolenkhov's Slavic hide.

Opposite Kolenkhov in the play's wrestling match (second only to Orlando vs. Charles in "As You Like It" in comedic stage fame), CTC newcomer Stephen Pelinski relishes the stiff-upper-crustiness of Mr. Kirby, the Wall Street exec who finds himself transformed by the Vanderhof-Sycamore experience.

CTC faculty member Carol Halstead scores in two roles, the demure Mrs. Kirby in Act 2 and — in Act 3 — the outrageous Olga.

In two pivotal roles, nutty household matriarch Penelope Sycamore and her gently anti-authoritarian father, Grandpa Vanderhof, actors Kristine Nielsen and Stuart Margolin seemed

Above, Kolenkhov (far left) played by CTC guest artist Andrew Weems laughs at the over-the-top humor of the Grand Duchess Olga Katrina (second from the left) during CTC's production of "You Can't Take It With You."

At right, In another scene, the Kirbys (couple on the left), played by CTC guest artists Carol Halstead and Stephen Pelinski, arrive at the Sycamore household to find more than a few surprises.

on Wednesday to be still pursuing their characters' through-lines.

And, amongst the relative youngsters, the perfectly matched Julia Ogilvie and Brendan Titley bring just the right bliss to the happily married and idly employed Ed and Essie Carmichael.

But Rachel Mewbron and Charlie Thurston, while winsome and handsome enough, could use just a soupcon more presence and personality as the "normal" engaged couple, Alice Sycamore and Tony Kirby.

The production as a whole succeeds because it allows us to see beneath the mad-cap doings, where there lies a brainy play about what is really important in this vale of tears we like to call life.



It isn't work (unless work is what turns you on), or worrying about whether you "fit in." Even the certainty of paying your taxes ends when you do.

What's important — and eternal — is finding your joy. And that is something we can all take with us, but only if we — like the Vanderhof-Sycamores — have it to begin with.

Tony Brown, visiting Chautauqua with his soon-to-be-9-year-old daughter Parker, is theater critic for The Plain Dealer in Cleveland. Read his blog at cleveland.com/onstage.

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Photo by Britiany Ankrom

Haleh Esfandiari, founder and director of the Middle East Program at the Woodrow Wilson International Center for Scholars, listens to a question from the audience after giving the 2 p.m. Interfaith Lecture on Wednesday in the Hall of Philosophy.

Esfandiari: Feisty women show their true colors in Iran

by Elizabeth Lundblad
Staff writer

Although Iranian women have faced, and still face, multiple trials since the 1979 Iranian Revolution that established the Islamic Republic of Iran, oppressive leaders have always found it is hard to keep the Iranian women down. Speaking at Wednesday's 2 p.m. Interfaith Lecture, Haleh Esfandiari, director of the Middle East Program at the Woodrow Wilson International Center for Scholars, showed Chautauquans that despite the impression given at times by the media, Iran is not a one-issue country. "The involvement of Iranian women in society and politics also reminds us that Iran is not just about a nuclear program, terrorism, violation of human rights or an aggressive foreign policy, Iran is also about a younger generation who aspires to freedom, justice, the rule of law and open contact with the outside world," she said.

In 1979, an Islamic regime with a cleric as its supreme leader replaced the secular monarchy government of Iran. The clerics had planned to relegate the women of Iran into traditional roles of housewives and mothers who are acquiescent to their male relatives, Esfandiari said. "Little did (the clerics) imagine that three decades later the women's question on women's rights would continue to be a central public policy issue in (Iran)," she said. "Nor did the clerics foresee that they would be confronted with a new generation of women ... who would prove forceful, imaginative and vociferous in demanding and pursuing education, jobs, legal reforms, expanded rights and participation in almost all areas of public life." The women speaking out were not a small contingent of ultra-feminists. Women from all classes and from the clerics' own traditional constituency banded together to pressure the government for improved women's rights, she said. It was partly because of women that the Islamic regime was able to gain power. During the final years of the monarchy, women helped mobilize society against the royal government and the clerics urged women to

participate in the revolution right alongside the men, Esfandiari said. "After the revolution, the clerical leaders continued to rely on mass rallies, on marches of both men and women in order to demonstrate that their policies and their campaign against their political rivals enjoyed public support," she said. Women applauded the takeover of the United States embassy in Tehran and supported the war efforts during the Iran-Iraq War in the 1980s, Esfandiari said. War also provided women with an opportunity to work. "During the seven years' war, 1980 to 1987, women were expected to offer up sons and husbands as martyrs for the war effort," she said. "Difficult economic conditions forced many women into the workforce. The two-income family became quite common. Once women came out into the streets, it proved difficult to send them back to their homes."

Girls and women had already entered the universities and the workforce in large numbers under the monarchy. Legal reform during that time has strengthened women's rights in marriage, divorce and child custody, Esfandiari said. Before and after the revolution, the clerics espoused the rhetoric regarding the honored status and rights of women that were enjoyed under Islamic law. Inadvertently, the regime reinforced the expanded rights through some of its policies, she said. "A gesture of appreciation to war veterans and war dead, the government extended certain privileges to their families, particularly to wives and daughters," Esfandiari said. "Ayatollah Khomeini, the founder of the Islamic Republic, intervened to allow war widows to gain custody of their children, no matter what Islamic law said on this matter." When the regime first attempted to impose strict Islamic dress on women immediately following the revolution, it was middle- and upper-class women who demonstrated in the streets, Esfandiari said. It was largely working-class women and women from traditional backgrounds who protested against the suspen-

sion of the family protection law and the family courts that had been established under the monarchy, she added. "Women from all classes resisted segregation in university classrooms, job and educational discrimination, the harsh enforcement of the dress code, regulations against the intermixing of young men and women, and barriers against female participation in certain sports," Esfandiari said. One sphere in which women could not be ignored was politics. Women voted in large numbers throughout the 1990s and supported the candidates they believed would champion the issues important to women. The significant turnout proved they had electoral clout and could not be ignored by the clerics or politicians, Esfandiari said. These gains do not, however, eliminate the level of oppression and losses that

The veil was officially banned in 1936, but women were free to wear any type of attire they wished before the revolution. On the eve of the revolution, both veiled and unveiled women walked the streets of Iranian cities, Esfandiari said. "Despite these advances, activist women were not fully satisfied," she said. "We activist women are never satisfied. We want always more until we reach full equality." Although women experienced expanded freedoms under the monarchy, the changes in the status of women were limited to large urban areas and did not extend into the rural parts of the country, Esfandiari said. "Thus, when the anti-government protests began in the late 1970s, women from all classes took an active part in the demonstrations, strikes and sit-ins," she said. "Women, like men, and this is very

"The involvement of Iranian women in society and politics also reminds us that Iran is not just about a nuclear program, terrorism, violation of human rights or an aggressive foreign policy, Iran is also about a younger generation who aspires to freedom, justice, the rule of law and open contact with the outside world."

— Haleh Esfandiari
director of the Middle East Program,
Woodrow Wilson International Center for Scholars

Iranian women endured at the hands of the new regime, she said. Women had made considerable progress during the monarchy's rule. In 1978, Iranian women were working as lawyers, judges, university professors and in the government, Esfandiarai said. "The number of women in decision-making positions was gradually expanding," she said. "Iran had two women ministers before the revolution. The first one was the minister of education. She was the first woman to be executed after the revolution." Before the revolution, women held 23 positions in parliament, served on local councils and as mayors. The family law was an important change that occurred during the monarchy's rule; it gave women the right to petition the court for divorce and gain custody of children, Esfandiari said. "Women judges served on family courts and women lawyers represented both male and female clients," she said. "The marriage age was raised from 13 to 15 and then 18 for girls. Polygamy was made very difficult, and the court had the ultimate say as to whether a man could take a second wife."

important, believed that the revolution would result in an expansion and not a contraction of their rights." Women who had aspired to equality under the law in the new regime did not expect to become second-class citizens. It was not long before women found out the Islamic Republic's true agenda regarding women, and it did not honor the promises made to women during the revolution, Esfandiari said. "Women were suddenly confronted with a regime out of step with the concept of women's rights and with the gains women had made in the final five decades preceding the revolution," she said. Ruling clerics claimed the prerogative of dictating to women the role they could take in public, the jobs they could hold, the education they could receive, their dress code and how they interacted with men, Esfandiari said. "The government talked about the sanctity of women in an Islamic society, but it did not hesitate to violate a woman's privacy by entering homes or by setting up checkpoints on street corners to ensure that women were accompanied only by close male relatives," she said. "The revolutionary government intro-

duced changes that affected women's lives in three areas: legal, political and social." One of the first acts of the new regime was to suspend the family protection law and the family courts. A man was once again free to divorce his wife by simple declaration and retained exclusive custody of any children. Restrictions on polygamy and temporary marriage were removed, and the age of marriage was reduced to 9, Esfandiari said. "Although marriage at age 9 is rare, it was permitted under the law for two decades and was raised to 13 only 10 years ago," she said. "It took two decades and a lot of pressure by various women's groups to raise the age of marriage for girls from 9 to 13." Parliament approved the Islamic law of retribution in 1981, thus introducing punishment by flogging, stoning and payment of blood money for crimes that included violation of the Islamic dress, adultery and murder, Esfandiari said.

Women in positions of power were harassed in the workplace and faced demotion or forced early retirement. Government-run day care centers were closed, making the working life for mothers more difficult. Although universities were not segregated because of a lack of facilities, women were barred from certain fields of study, she said. "But in the political sphere, women held on to the right to vote and the right to be elected to parliament, but in other areas they fared less well," Esfandiari said. "Despite the opposition of the more conservative clerics, four women were elected to the first parliament of the Islamic Republic in 1980." Practicality did not allow for segregation in universities and the workplace, she said, but it was applied elsewhere in Iranian society with sometimes interesting results. "The attempt to segregate men and women in public produced some strange sights," Esfandiari said. "Buses were segregated. Men could sit in the front, women had to stand in the back, but taxis, which are shared in most Iranian cities, were not. So you can see men and women squeezed in the back of a taxicab, maybe five or four of them." Two areas that the government never seriously tried to segregate were cinemas and theaters. These became the meeting places for young people protected from the prying eyes of the moral police, she added. Women did not take these injustices lying down, Esfandiari said. Able to keep the question of women's rights at the forefront of government business, women fared comparatively better in the political than in the legal or social spheres.

"The constitution of Iran bars women from the position of the spiritual leader, the highest post in the country, but it is silent on the sex of the president and cabinet members," Esfandiari said. "Therefore, every time you have presidential elections, a substantial number of women run for the position." Family courts, albeit in a modified version, were re-established after considerable pressure from women. Clerics preside over these courts, but after complaints about unfair rulings, the government assigned women as special advisers to the judges, she said. These new family courts improved divorce and child custody for women, but did not restore rights to the previous levels. Polygamy and temporary marriage are still permitted but they are hotly contested by women activists and kept in the spotlight, Esfandiari said. Dress code is another issue that Iranian women are speaking out against, and in rather fashionable ways. "Young Iranian women who are full of ideas decided if they have to wear these hoods and go to work, they'd rather wear it in different colors and not black," Esfandiari said. "What you see a lot in the streets of Iranian cities are colorful scarves and robes, which are worn by women of all ages. They are short, they are tight and they are quite provocative." Multi-hued scarves have become a symbol of defiance against the government. Ironically, under the last years of the monarchy, wearing any sort of Islamic dress had become a symbol of defiance against the state, she added. Despite the strides that Iranian woman made through the 1980s and 1990s, the election of Iranian President Mahmoud Ahmadinejad in 2005 brought an attempt to turn back the clock on women's rights and freedoms, Esfandiari said. "But over the last three decades, Iranian women have developed effective techniques of organization, resistance, lobbying and steadfastness in pursuit of their goals," she said. "Some activist Iranian women have learned to use the language of the teaching of Islam and other language and vocabulary of international human rights and women's rights to advance their agenda." A true transformation has occurred in the mindset and attitudes of Iranian women. Authorities, no matter how hard they try, cannot reverse these developments, Esfandiari said. "If you think the nuclear issue is an issue for the Iranians, you are mistaken: The real issue is what to do with the feisty women of Iran," she said.



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DANCE

NCDT's Gilchrest to discuss dance career

by Mallory Long
Staff writer

When North Carolina Dance Theatre member Traci Gilchrest first began dancing at the age of 7, she didn't enjoy it, and she quit dancing to pursue gymnastics.

"I broke my collarbone (in gymnastics) because I'm a klutz, and then I started dancing probably around 11 or 12, so definitely late for a ballet dancer," she said, adding that even then, she wasn't interested in becoming a ballet dancer.

"I was going to be a Broadway star; that was my dream," she said. "Except that I can't sing, so that nixed that. I didn't think about ballet at all. I just wanted to be a jazz dancer, tap dancer. I just took ballet only to better my jazz. It just kind of stuck with me."

Today, Gilchrest will continue to speak about her life as a dancer during the Chautauqua Dance Circle's weekly lecture. She will present "My Dancing Career from a Student to a Professional" at 3 p.m. this afternoon in Smith Wilkes Hall, just before performing in North Carolina Dance Theatre's Studio Preview at 5 p.m. at Carnahan-Jackson Studios.

Gilchrest, a native Texan, attended Texas Christian University for two years before being offered a position at the Hartford Ballet in Hartford, Conn. She danced with Ballet Arizona in Phoenix before coming to Chautauqua 16 years ago. Gilchrest has been dancing with the North Carolina Dance Theatre for 13 years and now teaches ballet at the Institution.

Originally, Gilchrest was scheduled to speak with company dancer David Ingram, but he was unable to dance this season because of a foot injury. Gilchrest said speaking by herself might be challenging.



Gilchrest

"I feel like I know so many people in Chautauqua but really haven't had a chance to talk in depth with a lot of them. They've seen me perform for so long and probably don't know more about me than what the program says."

— Traci Gilchrest
North Carolina Dance Theatre

"I don't speak; my job as a dancer obviously is to interpret through movement," she said. "But I think after five minutes the nerves will get out. I'm hoping for it to really be a dialogue, and it can go off in any angle. If it goes off on a tangent, I'm more than willing to go there, and hopefully learn something, too."

Gilchrest said she will talk about her history as a dancer, but also would like to use the lecture as a way to talk more broadly about the lives of dancers.

"The lecture is supposed to be my life as a dancer, and I want to definitely say how I grew up, where I started dancing and all that stuff," she said. "But I also want to incorporate a more wide range, so it's not just an hour of me talking about me."

Gilchrest said she experienced the "heyday" of dance between 2000 and 2002, and wants to share with the audience her perspective of the changes the dance industry has faced.

"We got pay raises and our weeks went from 32 to 42 weeks a year," she said. "Now we've got back down to 30 weeks a year and I've just seen the levels go up and down, so I'd like to at least acknowledge that."

She also said she hopes to show a side of dancers that most audience members don't get to see: dancers as "real people."

"I feel like I know so many people in Chautauqua but really haven't had a chance to talk in depth with a lot of them. They've seen me perform for so long and probably don't know more about me than what the program says," she said. "(Dancers) go through a lot of the same problems, and we face a lot of the same issues. We're worried about where the next paycheck comes from, too, a lot of the time, and I just want to acknowledge that and make it more real."

For those with less background in dance at Chautauqua, Gilchrest said her lecture will also constitute a great opportunity to ask questions and learn more about the dance world.

"You're not going to have to see me dance, you're going to be able to ask questions that you always wanted to know, or didn't think you wanted to know, just like if I were to go to a lecture about a computer programmer," she said. "I wouldn't know anything about it, but I could probably relate to how he has a muscle memory for certain programs, just like I have muscle memory for learning steps, and at least try to relate that way. I probably never thought I could relate otherwise."



STAYING ON HER TOES

Photo by Brittany Ankrum

North Carolina Dance Theatre Member Jamie Dee during the company's Salon performance on July 1. The group will hold a Studio Preview at 5 p.m. today at Carnahan-Jackson Dance Studios. Admission is \$5.

CWC Flea Boutique opens today

by Lori Humphreys
Staff writer

Chautauqua Women's Club member Nancy Bohn is the new chair of the Flea Boutique, which opens today at noon. The Boutique, located behind the Colonnade directly across from the police station, will be open from noon to 2 p.m. every Wednesday, Friday and Sunday afternoon.

The Flea Boutique is Chautauqua visitors' and residents' chance to find irresistible antiques and collectibles at bargain prices. It also features some furniture items, books, linens, toys, sporting goods and small electronic items.



Daily file photo
The Women's Club Flea Market Boutique will open today at noon behind the Colonnade.

As it begins its 13th year, the Flea Boutique continues its mission to turn donated items into revenue for CWC projects. Last year, the Boutique raised more than \$9,000 for the CWC Scholarship Fund and Clubhouse maintenance.

CWC members Bohn, Judy Cornell, Marianne Karlslake, Judy Oliver and Edie Smolinski will take turns as proprietor. Interested volunteers may call Bohn at (716) 269-7409 or Enid Shames at (716) 357-2012.

24th annual CWC Antique Show and Sale opens Saturday

by Lori Humphreys
Staff writer

The 24th annual Chautauqua Antique Show and Sale, organized by the Chautauqua Women's Club, will open its doors at 9:30 a.m. Saturday at Turner Community Center. Twenty-five antique and collectible dealers from New York, Ohio and Pennsylvania will ply their wares until the doors close at 4:30 p.m. There is a required \$4 donation and Chautauquans must bring their gate passes. The North bus and tram will bring Chautauquans to the door. Area residents who are not visiting Chautauqua do not need a pass and may park for free.



Photo by Tim Harris

From left, Marianne McElree, Gerry McElree and Sue Power admire a pitcher acquired at a past Chautauqua Antique Show.

The perennial Chautauqua Antique Show and Sale generates revenue for the Chautauqua Women's Club Property Endowment

Fund. It is the place to find Chautauqua memorabilia, estate and costume jewelry, wicker furniture, fine linens and primitive paintings. There is also a painted furniture and handmade lamp shade booth.

CWC Antique Show and Sale committee members include Gerry McElree, Marianne McElree, Sylvia Faust, Alyce Milks, Carole Glowe, Helen Snyder and Sue Power.

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ANNOUNCEMENTS

CWC ANTIQUES Show and Sale Saturday, July 17th, 9:30-4:30. Walk, Tram, North Bus (bring gate pass) or drive (free parking). Turner Community Center, Route 394. \$4 Donation, Chautauqua Women's Club Property Endowment Committee

WOMEN SEEKING Serenity 12 step meeting Friday 12:15 Hurlbut Church Parlor

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- 1 Threat
2 Arthur's final destination
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1	2	3	4	5	6	7	8	9	10
11						12			
13						14			
15				16	17				
18				19			20		
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37			38				39		
40						41	42		
43						44			
45						46			

7-16

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.

7-16

CRYPTOQUOTE

WNXUDWQIV OWE MNDD EKZ,

HZG GAIE WNQ'G DNMIDE GK

AZXG EKZ. — VWGBAID

UWNCI

Yesterday's Cryptoquote: A WORD TO THE WISE AIN'T NECESSARY — IT'S THE STUPID ONES THAT NEED THE ADVICE. — BILL COSBY

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 Concepts Sudoku increases from Monday to Sunday.

Conceptis Sudoku

By Dave Green

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

Difficulty Level ★★★★★

7/16

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

Difficulty Level ★★★

7/15



Children's School students are full of hugs and stories after a big morning at class.

Photo by Greg Funka

PROGRAM

Friday, July 16

- 7:00 (7–11) **Farmers Market**
- 7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **Subagh Singh Khalsa** (Sikhism/ Kundalini Yoga Meditation). Main Gate Welcome Center (Bring gate pass)
- 7:45 **Episcopal Holy Eucharist.** **The Rt. Rev. Walter Asbil**, St. George's, St. Catharines, Ontario, Can. Chapel of the Good Shepherd
- 8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55–9) **Chautauqua Prays for Peace.** Hall of Missions Grove
- 9:00 **Nature Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Jack Gulvin**, BTG naturalist. Meet under green awning at back Smith Wilkes Hall
- 9:00 (9–10) **Informal discussion.** "Understanding the Islam in Islamic Anti-Semitism." **Dr. Andrew Bostom**. Everett Jewish Life Center
- 9:00 (9–10:15) **Men's Club.** **Andrew Freay**, manager, Chautauqua Health and Fitness. Women's Clubhouse
- 9:15 **DEVOTIONAL HOUR.** **The Rev. M. Craig Barnes**, pastor, Shadyside Presbyterian Church, Pittsburgh. Amphitheater
- 9:15 **Class.** "The Bible Decoded." **Rabbi Zalman Vilenkin**. Chabad Lubavitch of Chautauqua. Alumni Hall Library Room
- 10:15 **Service of Blessing and Healing.** UCC Chapel
- 10:45 **LECTURE.** "Is China Outcompeting the U.S.?" **Minxin Pei**, adjunct senior associate, China Program, Carnegie Endowment for Peace. Amphitheater
- 12:00 (noon–2) **Flea Boutique Grand Opening.** (Sponsored by Chautauqua Women's Club). Behind Colonnade
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 (12:15–1:15) **Brown Bag Lunch/Lecture.** (Programmed by the Writers' Center) "The Writer and the Culture of Entertainment." **Richard Terrill**, prose writer-in-residence. Alumni Hall porch.
- 12:15 (12:15–12:55) **Communities in Conversation Brown Bag Lunch.** (Co-sponsored by the Dept. of Religion, Ecumenical Community of Chautauqua and the Interfaith Alliance). "Conflict Resolution." Jewish, Christian and Muslim presenters. Hall of Christ
- 12:15 (12:15–1:30) **Brown Bag Lunch/Support Meeting.** (Sponsored by the Chautauqua Chapter of Parents, Families and Friends of Lesbians & Gays and the Metropolitan Community Church.) Chautauqua Women's Club
- 12:45 **Chautauqua Catholic Community Seminar.** **Vy. Rev. Joseph Mele**, Vicar General, vice rector, St. Paul Seminary, Pittsburgh, Pa. Methodist House Chapel
- 1:00 **Jum'a/Muslim Prayer.** Hall of Christ



Photo by Emily Fox

Mark Russell performs political satire during his show Wednesday evening in the Amphitheater.

- 1:15 **Master Class** (Sponsored by Chautauqua Opera Guild). **Marlena Malas**, chair, Voice Program. Fletcher Music Hall. Fee for non-members
- 2:00 **Violin Master Class** (School of Music). **Jacques Israelievitch**, violin. McKnight Hall. Fee
- 2:00 **INTERFAITH LECTURE SERIES.** **Teny Pirri-Simonian**, Armenian Orthodox Church, Catholicosate of Cilicia, Antelias, Lebanon. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 2:15 **THEATER.** Moss Hart and George S. Kaufman's *You Can't Take It With You*. **Paul Mullins**, director. Bratton Theater (Reserved seating; purchase tickets at Main Gate Welcome Center, Colonnade lobby and Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 3:00 **Dance presentation.** "My Dancing Career from a Student to a Professional." (Programmed by Chautauqua Dance Circle.) **Traci Gilcrest** and **David Ingram**, Chautauqua Dance. Smith Wilkes Hall (**PLEASE NOTE TIME CHANGE**)
- 3:30 **Chautauqua Heritage**
- Lecture Series. "Is Civility Just a Matter for the History Books?" **Robert Bullock**, president, NYS Partnership Trust. Hall of Christ
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:15 **Purple Martin Chat.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Jack Gulvin**, BTG naturalist. Purple Martin houses between Sports Club and Bell Tower
- 5:00 (5–5:45) **Hebrew Congregation Evening Service.** "Kabbalat Shabbat: Welcome the Sabbath." Service led by **Rabbi Harry Rosenfeld**. Miller Bell Tower. (Pier Building in case of rain) Shabbat dinner follows at Everett Jewish Life Center.
- 5:00 **Studio Preview with NC Dance Theatre.** Carnahan-Jackson Dance Studios. \$5 Fee
- 6:00 (6–7:45) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- 8:00 **THEATER.** Moss Hart and George S. Kaufman's *You Can't Take It With You*. **Paul Mullins**, director. Bratton Theater (Reserved seating; purchase tickets at Main Gate Welcome Center, Colonnade lobby and Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- Welcome Center, Colonnade lobby and Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 8:15 **SPECIAL. Ballroom with a Twist!** Amphitheater

Saturday, July 17

- 7:00 (7–11) **Farmers Market**
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 9:00 **Chautauqua Property Owners Association General Meeting.** Hall of Philosophy
- 9:30 **Hebrew Congregation Sabbath Service.** **Rabbi Harry Rosenfeld**. **Beth Bates**, soloist. Hurlbut Church sanctuary (Buffet lunch to follow to celebrate Hebrew Congregation's 50th anniversary.)
- 9:30 **Chabad Lubavitch Community Shabbat Service.** **Rabbi Zalman Vilenkin**. Kiddush will follow. Everett Jewish Life Center
- 9:30 (9:30–4:30) **Annual Antiques Show and Sale.** Benefits Chautauqua Women's Club. Turner Community Center
- 10:00 **Chautauqua Institution Board of Trustees Open Forum.** Hall of Philosophy
- 12:30 (12:30–2:30) **Social Bridge** (Programmed by the Chautauqua Women's Club)

- For men and women. Women's Club.
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 2:00 **Student Recital.** McKnight Hall. (Benefits the Chautauqua Women's Club Scholarship Fund.)
- 2:15 **THEATER.** Moss Hart and George S. Kaufman's *You Can't Take It With You*. **Paul Mullins**, director. Bratton Theater (Reserved seating; purchase tickets at Main Gate Welcome Center, Colonnade lobby and Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 2:30 **Piano Performance Class** (School of Music). **Rebecca Penneys**, presenter. Sherwood-Marsh Studios. Fee
- 3:00 **LECTURE.** (Programmed by Chautauqua Women's Club). "Obama and the Politics of Polarization." **Haynes Johnson**, author, *The Battle*
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)
- 4:00 **Special Open Recital with Members of the CSO.** (Sponsored by Symphony Partners). Elizabeth S. Lenna Hall
- 5:00 **Catholic Mass.** Hall of Philosophy
- 6:00 (6–7:45) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- 8:15 **CHAUTAUQUA OPERA AND CHAUTAUQUA SYMPHONY ORCHESTRA.** Chautauqua Opera Company presents Vincenzo Bellini's *Norma*, **Jay Lesenger**, stage director; with **Chautauqua Symphony Orchestra**, **Joseph Colaneri**, guest conductor. Amphitheater

Finally, brethren, whatever is true, whatever is honorable, whatever is right, whatever is pure, whatever is lovely, whatever is of good repute, if there is any excellence and if anything worthy of praise, let your mind dwell on these things. The things you have learned and received and heard and seen in me, practice these things; and the God of peace shall be with you.

– Philippians 4: 8-10



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**** Despicable Me 3D (PG) ****
Presented in REAL D 3D/No Pass
Daily (12:40, 2:45, 5:00) 7:00, 9:05

**** GROWN UPS (PG-13) ****
Daily (1:00 3:15, 5:30) 7:45, 10:00

The Sorcerer's Apprentice (PG)
Daily (1:15, 4:00) 6:40, 9:10

Twilight Saga: Eclipse (PG-13)
Daily (12:30, 3:30) 6:30, 9:30

**** Last Airbender (PG) ****
Standard Presentation
Daily (12:30, 2:45, 5:00) 7:10, 9:20

**** INCEPTION (R) ****
Daily (12:15, 12:30, 3:15, 4:00) 6:30, 7:00, 9:30, 10:00

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