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 Kissinger’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 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 1986, he contemplated returning. His decision was 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.


In order to teach under -

adults try to understand one another’s religions on an intel -

lectual level, but Pei -

simian decided she wanted to empower women both in the Middle East and around the world.

Pirri-Simian has worked with the Middle East Council of Churches (MECC) and the World Council of Churches (WCC), specifically with programs for women and interfaith relations. Yet she said she does not like to talk about her accom-

plishments, 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 knowl -

dge to her commitment tofas. While she was still a student, she became involved in Lebanon’s Economic Movement, which examines the cru-

cial questions, “Who am I 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-Simian became the first fe -

male 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 under -

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

Read and comment on Saturday’s Contemporary Issues Forum and evening entertainment preview — posted tonight at 9 p.m. on The Daily’s new website.

WWW.CHOSIDAY.COM

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.

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See PEI, Page 4

Pirri-Simian to weave story of Middle Eastern women by Laura McCrear Staff writer

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

The images of these women and their embroidery also illustrated a key part of Pirri-Simian’s 2 p.m. Interfaith Lecture today in the Hall of Philosophy: “Women-Wearing the Mosaic of the Middle-East.”

Pirri-Simian, an Arm -

enan 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 “network that carries women” through -

out history, she said.

In many parts of the world, women try to understand one another’s religions on an intel -

lectual level, but Pei -

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See PEI-SIMONIAN, Page 4

Ballroom with a twist by Mallary Long Staff writer

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.

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

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 Harmen, 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” sea -

son five contestant who had been on the “Dancing with the Stars” season before the creation of “Ballroom with a Twist!”

“It was more of 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 it was even more because you’re getting a chance to hear some amazing music sung by the American Idol singers.”

See BALLROOM, Page 4
is a $5 cost for those who are not members of Chautauqua Club at 9 a.m. today at the will be the guest speaker at the weekly meeting of the Men's Club today. The Historically Relevant Meaning of Jihad,” will be man at (716) 357-5015.

The Arthur and Helen Reyno... at Fletcher Auditorium on Aug. 8.

Institution’s two “Art in the Park” events. Artists will be dis...sponsored by the Bird, Tree & Garden Club.

BTG sponsors Nature Walk

Join us for team tennis on . Submit information to Priscilla in the editor...d to maintain strong ties to Chautauqua, as have doz...s of lectureship is a very small thank you’ for my grandpar...

The Chautauqua Literary & Scientific Circle Class of 1999...tired” in her home.

Malas presents opera master class

Pirri-Simonian Lecture funds today’s lecture and high-touch pro-

fluency knowledge and experience, Chautauqua was centered to my grandparents’ spirit...

Marjorie, then of Bliss, which proved an ideal place to invest in a house at Chautauqua. She moved to New York City, where she lives in the summer. They were married in 1927. From then on, they were all Chautauquans for the rest of their lives. Chautauqua was central to my grandparents’ spiritual lives, and their gift of Chautauqua to their descend...of Chautauqua, it remained a gift of Chautauqua every summer during those hard years of the Depression. This gift has transformed dozens of lives. Chautauqua was essential to my grandparents’ spiritual lives, and their gift of Chautauqua to their descend...in its shop behind the Colonnade. The $35 donation will benefit the CWC projects.

of the process. Callaghan manages complete, service-oriented native sources of energy, the significance of strategy and the importance of resilience. Chautauqua is in its 22nd year, and has received broad and deep financial support from across the United States.

The Arthur and Helen Reyno...s for the memorial lecture fund and the Ellis L. Phillips Foundation, which established the Ellis L. Phillips Fund, Sterritte Lectureship support today’s lecture.

The Reycrofts’ grandson, Chautauqua Foundation as a plaque bearing her name was dedicated Thursday in front of the auditorium.

The Kathryns Sisson Phil-...ch the memorial lecture fund and the Ellis L. Phillips Foundation, which established the Ellis L. Phillips Fund, Sterritte Lectureship support today’s lecture.

Phillips Fund, Sterritte Lectureship support today’s lecture.

Chautauqua’s Women’s Club activities...t the Clubhouse, 30 South Lake Drive, at CWC events.

Five free seminars, five workshops, and a keynote presentation by a writer and artist are featured. A special guest for the 2006 festival is David Sedaris. Sedaris is the author of several best-selling books, and is known for his humorous style and engaging delivery.

Four free workshops will be held this year. They will feature New York Times bestselling authors and renowned speakers. The workshops are designed to inspire and provide new insights into writing and storytelling.

The focus of this year’s festival is “The Art of the Essay.” This is a genre that allows writers to explore their lives and ideas in depth. The festival aims to celebrate the artistry of the essay and encourage its continued development.

In addition to the workshops, there will be a series of readings and book signings by the participating authors. These events provide opportunities for readers to meet the writers and purchase copies of their books.

The festival will also feature a keynote presentation by David Sedaris. Sedaris is a well-known humorist and author, and his appearance is sure to be a highlight of the event.

Overall, the 2006 Chautauqua Festival seeks to engage and inspire writers and readers alike through a diverse range of activities and perspectives. Whether you’re a seasoned writer or a beginner, there’s something for everyone at the festival. So come join us and get ready for a memorable literary experience!
Why the U.S. should not fear the rise of China

by Sara Toth

Terrill examines why writers write

permanent seat on the United Nations/Nuclear Security Council and a population of 1.3 billion. However, despite all the impressive achievements China has realized since the country opened up to the outside world, China's growing military capability has raised some widespread concerns. China's rising military power is expected to grow at a faster pace than the United States. For example, China's military spending on research and development has increased by 13.7% from $151 billion in 2020 to $172 billion in 2021, while the United States' defense budget increased by 0.8% from $716 billion in 2020 to $721 billion in 2021. However, the United States has the world's largest defense budget, and China's military spending is still lower than the United States'.

China's military has made significant progress in recent years, particularly in the fields of technology and innovation. China has developed advanced military technology, including high-precision missiles, aircraft, and submarines. China has also invested heavily in the development of fifth-generation fighter aircraft and advanced anti-ship missiles. China's military has also made significant progress in the fields of information warfare and cyber defense. China has developed advanced cyber warfare capabilities, including hacking and information manipulation.

China's military has also made significant progress in the fields of space and atomic weapons. China has launched a number of successful space missions, including the launch of the Tiangong space station and the Chang'e-5 lunar mission. China has also developed its own nuclear weapons, including a medium-range nuclear missile and a long-range intercontinental ballistic missile. China's military has also made significant progress in the fields of artificial intelligence and automation, including the development of autonomous vehicles and drones.

China's military has also made significant progress in the fields of logistics and support. China has developed a sophisticated logistics network, including advanced transportation systems and logistics support capabilities. China's military has also made significant progress in the fields of training and education, including the development of advanced training facilities and educational programs. China's military has also made significant progress in the fields of communication and information technology, including the development of advanced communication and information technology systems.

China's military has also made significant progress in the fields of intelligence and surveillance. China has developed advanced intelligence and surveillance capabilities, including advanced surveillance and intelligence collection systems. China's military has also made significant progress in the fields of strategic nuclear deterrence, including the development of advanced nuclear warheads and delivery systems. China's military has also made significant progress in the fields of nuclear weapons and nuclear postures, including the development of advanced nuclear weapons and nuclear postures.

China's military has also made significant progress in the fields of arms control and disarmament. China has been a key player in the arms control and disarmament negotiations, including the Treaty on the Non-Proliferation of Nuclear Weapons and the Comprehensive Nuclear-Test-Ban Treaty. China has also been a key player in the negotiations on the Treaty on the Prohibition of Nuclear Weapons.
Bryan, a favorite among her seasons of “Dancing with the Stars,” is no stranger to the Hollywood Ballas until her elimination in the sixth week of competition, it was must-know for well-known as her role as Doreen in the popular Disney TV show “The Chortel Girls” and in the same name. Bryan said she began teaching dance when she was young, after watching her own family perform the dance studio.

She said to me how big of a hum 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, you’re going to be there so much and you love dancing, why don’t you 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 world of TV, she said she didn’t really know what’s going on there, and Bryan ended up telling their father, the show’s semi-finals as a Mother’s Day gift.

“[At that moment] I was like, ‘Wow, that’s amazing, and that’s what made me really excited when I found out they were coming to the Chautauqua,” Bryan said she enjoyed her time at the “Dancing with the Stars,” and performed on the original “Dancing with the Stars” tour before moving to Africa to shoot the third season of that show.

“Before, I had always just thought this was a competition that was for the professionals, the real people watching,” she said. “They always do a really good job, and you can’t really explain. You kind of have to live it, or it definitely was a huge, big experience. It was amazing, experiences I was able to have something. I love to do, and to get to learn a different dance style.”

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

“The Dancing with the Stars” show is 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 some pure joy,” she said. “It’s really the celebrities who do a huge amount of the show and wanted to not stop dancing. They’re such interesting people. China’s got such a good amount of history and they wanted to keep dancing. I was able to do a sexy Chinese routine, we did a full “Conan”, everything. “I got to do what China has always just bright and shiny. If you asked me to see a dance form that I had grown up watching, it was that it was so new to me.”

China had a commonality that we connect there. Women are able to collaborate on the community level, she said. Women’s rights in China had been a topic of interest in the many years in the few years. Women’s rights in China is not quite that, it’s not the same thing. The government uses its banking system to finance itself and it is not efficient. Energy is an area in which China is always improving. He predicts China will be a leader in that area, he said. China is the world’s biggest producer of wind power. China’s energy is an area in which China is always improving. He predicts China will be a leader in that area, he said. China is the world’s biggest producer of wind power. It’s also the second largest consumer of oil and energy.

The U.S. is not the only country afraid of China. Bryan said that, regionally, India, India, Japan, and China are all carefully watching China. The rise of China is not something that China and India could be potentially threatening. Both countries are large, and it is an area of anxiety toward China. There is a lot of anxiety toward China in Pakistan, India’s arch-enemy, and it is not going to be a significant counterbalance to our antagonism. These countries try to not let China have the support of anything. That’s why these countries are investing in military modernization. There is a large number of people need to want to watch carefully. There is a lot of reason for fear, China, Bryan said, it is important not to dismiss China. “China is a powerful country, but don’t overestimate its power. Do not underestimate.”

When asked if he thinks Americans understand China, Pei said comprehension is getting better. Americans have a lot of work to do in order to educate themselves. He thinks Chinese newspapers are a good source of information about China. He only wishes Americans understood that they would actually read them. About a year ago, Pei was named to the United States’ list of 55 issues; home delivery by carrier, $37.50; mail, $59.50. August 28, 2010. The Institution is a not-for-profit organization, Circulation telephone (716) 357-3890. The Chautauquan Daily Online: www.chqdaily.com
Illumination not to be taken lightly

Baurmang attempts to prepare for challenges of light at Amp or Nova

by Alison Matas

When the clock struck midnight last Wednesday, Michael Baurmang was busy setting light cues in the Amphitheater. Baurmang, who is the director of production and resident lighting designer of Opera Carolina, has been serving the same role for Opera Carolina for many years – this is his 15th. His process of lighting Saturday’s production of Norvex 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 3 a.m.

Therein lies the main issue pertaining to Norvex in the Amp: Baurmang will never see the performers in the light-
ing prior to opening night. Compounding the prob-
lem is the fact that the travel-
ing production “Burbank with a Twist” will be in the Amp when the opera opens, and that show will reflect all the various lighty in the venue to move around. “If we used all the lights that are in the Amp, the normal lights, and we fo-
cused them on Tuesday night after dinner, and we made light cues on Tuesday and Wednesday, on (Fri-
day) night, ‘Ballroom with a Twist’ would come in,” Baurmang said. “It’s a problem when they’re presenting a show that is not the color, so Saturday, before the opera, we’d have to come in and reshoot it all again.”

The solution he reached was to rent a package of lights with 24 moving fix-
tures, making Norvex much more like a “rock & roll” opera. “I figured out where these lights should go on these two trusses that we’re put-
ing in, and then it’s hanging there the whole week, and then you put that into infor-
dating into a computer, and then as it changes the position, it changes the color, it changes how big the beam of light to, and we program all that, so it should be the same.” Baurmang said. “So I know that there’s a piece of scenery that sits with somebody on it sitting up, and we point the light at it, we know that it’ll be there come Saturday.”

While this measure ensures con-
tent placement of lights, another tricky situation is that the natural lighting will change during the show as the house gets later. Unfor-

"I was watching something fit the Amp the other day and I said to myself, ‘Note to self: Whatever you think the light-
ing should be when the show starts, it should be brighter.’” Baurmang said. “When you light at midnight, it’s pitch black out, so when you make a light cue, it looks great, but for the first 45 minutes, whatever we do will increase the brightness... You can’t possibly take it into account, because it’s overrated, 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 to go out to dinner, talk about it, and then I create what’s called the light plot,” Baurmang said. “The light plot is sort of like an archi-
tectural drawing that shows, 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 in-
door production operate is to square them to the rotary dimmers used to turn on a chandelier in a dining room. When Baurmang lights the double bill of The Craven and Rustic Chicory later in the season, he’ll use 200 of these rotary dimmers con-
trolled by a computer.

Norvex 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. It 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 Lesnager, the gen-
eral artistic director of Chan-
tuaqua Opera Company.

Even so, what ultimately makes lighting Norvex so difficult is not having a home house. “It’s just hard because we’re doing it in a venue that’s really set up to be big,” Baurmang 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 staff apart.”

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

by Beth Ann Downey

Dozens of ceramic pots, vases, and trinkets in Jacques Israelievitch’s of-
ci o fice and studio in downtown York are reminders of his long and accomplished career as an accomplished performer and teacher of the violin. He uses the ceramics to broaden the musical horizons of his stu-
dents. He will soon release a new album and then play in a way that they think the case should sound like.

“It just simulates the imagination,” he said. “It’s very interesting, because they do start to play a little bit differently. There may not be any ceramics present at Israel-
ievitch’s, an upcoming class, but what students will hear is his love for and unique approach to teaching.

It was just two years ago that Israelievitch made the conscious decision to full-time teacher and only part-time performer, so he would be set into one night of “set-
ters” at the Opera Carolina concertmaster for the Toronto Symphony Orchestra on June 28th. “I signed the contract as a full-time faculty member at York Univer-
sity in Toronto on January 1st,” he said. “It is, how-
ever, his 15th 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 teaches. “I find that it is, it is the right thing for me at this stage in my life,” he said.

In Toronto, Israelievitch also is an instructor in vivid 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 issues or problems with a student’s piece. And instead of using unusual means to inspire students’ creativity, he does in private lessons, in master classes he also tries to engage the audience.

“At the end of what we try to do is to translate what the composer wrote for the audi-
ence, we try to bring the score alive,” he said. “Our respons-
ibility as performers is to help the audience understand what the composer wrote. It’s a heavy responsibility.”

Audience members are requested to pay a $5 fee for today’s master class, benefit-
ing the Chautauqua Women’s Club Scholarship Fund.
Nasr heralds ‘capitalist revolution’ in Muslim world

by Karen S. Kastner

Slowly but surely, the Muslim world is starting to emerge from the West in its own image—its cities are expanding, its laws are changing, and the ups and downs associated with modernization.

As the Middle East begins to turn itself into what Nasr calls, “a part of the global economy—a real-life Disney and Wall Street,” the Muslim world is taking its lead from the West. Nasr, who is the author of a number of books, including “Towards a Global Civilization,” said that it is not surprising to see these changes, as the Muslim world has always been in some degree of contact with the West. However, he noted that the changes are happening at a faster pace than in the past, and that they are more likely to be permanent.

Nasr, senior advisor to the U.S. special representative for Afghanistan and Pakistan, gave the keynote lecture on Thursday at the Amphitheater, the Middle East Center for Eastern Mediterranean Studies at the Fletcher School of Law and Diplomacy at Tufts University.

The author of six books, including “Towards a Global Civilization,” said that the Muslim world has been preparing for modernization for a long time, and that the changes are now happening at an unprecedented rate.

He explained that the rise of Islamic capitalism is a result of the globalization process, which has led to the emergence of a new middle class in the Muslim world. This middle class, he said, is not just a result of economic development, but also of cultural change, as the Muslim world is becoming more open to the Western cultural traditions.

Nasr also pointed to the importance of women’s education in the development of the Muslim world, as it is not just a matter of economics, but also of social change. He noted that in many Muslim countries, the participation of women in the workforce is not only important for economic development, but also for social progress.

He concluded that the Muslim world is entering a new phase of development, and that it is important for the international community to understand this new reality.

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CTC’s ‘slam-bang farce’ clicks on all levels

by Tony Brown

Sometimes, you can take it
with you.

Maybe not money or other
useless and transitory things.
But belly laughs! Even arch-
gangles to igual.

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

Smells at work in the
buzzword? Bravest, most
intriguing, and a lixandra Gage
en-
to The more, the merrier.

We’re talking, of course,
about Kolenkhov’s best
and Moss Hart’s master-
piece comedy of the Ameri-
can stage. “You Can’t Take It
With You.”

A charming production of
this classic without a doubt.

The 1977 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
encompasses the Vander-
hol-Sycamore clan, a De-
mocracy New York City
community of wasps and
stink—thinkers who did their
own thing long before the
1960s came along.

Kaufman and Hart’s
critique of the “im-
necessary to find “mean
with you. Present this classic without
a hint of self-aggrandizement.

With You” have done before:
the slam-bang farce
Kolenkhov’s Slavic hide.

Opposite Kolenkhov in
the play’s wrestling match
laughed only to Orlando de
Charles in “As You Like It
in comedic stage fame, CTC
newcomer Stephen Pelinski
refrains the stiff-upper-crust
ness of Mr. Kirby, the Wall
Street exec who finds himself
transformed by the Vander-
hol-Sycamore experience.

CTC faculty member Car-
ita Halstead scores in two
pivotal roles, nutty
Horststorm and regional theater actor
Weems, a veteran Broadway
and Moss Hart masterpiece
Callahan.

In two pivotal roles, nutty
Homage to Kolenkhov’s
gently anti-authoritarian
father, Grandpa Vanderhof,
characters Kristine Nielsen
and Stuart Margolin seemed
on Wednesday to still be
pursuing their characters’
themes.

And, amongst the relative
younger ones, the perfectly
matched Julia Ogilvie and
Essie Carmichael.

The production as a whole
is what turns you on), or
.netting, chest-beating role of
physical being into the strut-
accent and throws his entire
body into the strut.

Weems laughs at the over-the-
theater actor
Walter Crumberg, while
and regionality engaged couple, Alice Syca-
more and Tony Kirby.

The production as a whole
is what turns you on), or
.netting, chest-beating role of
physical being into the strut-
accent and throws his entire
body into the strut.

It isn’t work (unless work
is what turns you on), or
.NET working, chest-beating role of
physical being into the strut-
accent and throws his entire
body into the strut.

Typical of tears we like to call life.

But belly laughs! Even arch-
gangles to igual.

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

Smells at work in the
buzzword? Bravest, most
intriguing, and a lixandra Gage
en-
to The more, the merrier.

We’re talking, of course,
about Kolenkhov’s best
and Moss Hart’s master-
piece comedy of the Ameri-
can stage. “You Can’t Take It
With You.”

Hof-Sycamore experience.

In case you think the play
might be dated, just listen
at American business and
government, though Stalio’s
five-year plans also suffer a
blow or two.

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In two pivotal roles, nutty
Homage to Kolenkhov’s
gently anti-authoritarian
father, Grandpa Vanderhof,
characters Kristine Nielsen
and Stuart Margolin seemed
on Wednesday to still be
pursuing their characters’
themes.

And, amongst the relative
younger ones, the perfectly
matched Julia Ogilvie and
Essie Carmichael.

The production as a whole
is what turns you on), or
.netting, chest-beating role of
physical being into the strut-
accent and throws his entire
body into the strut.

It isn’t work (unless work
is what turns you on), or
.NET working, chest-beating role of
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Wednesday in the Hall of Philosophy.

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

"During the seven years' war, 1980 to 1987, women could not be expected to offer up their sons and husbands as martyrs for the revolution. It was largely working-class women and women from middle-class backgrounds who were involved in decision-making and the resistance, Esfandiari said.

"Let me describe the women who took their children out of the home, left their homes, and went out to work. They carpeted the room with their voices, and they地毯ed the streets with their bodies."

"The constitution of Iran bars women from the position of the president, the highest post in the country, on the basis of the sex of the president and cabinet ministers, znalazł. “Therefore, every time you have jailing and stinting substantial number of women and girls,” she said.

Family courts, albeit in a much smaller number, re-established after considerable resistance from social conservatives, provide over these courts, but also after complaints about unfair rulings, the government as- signed special advisors to the judges, they said. These new family courts improved divorce and child custody for women, but did not make rights to the pre- vious levels. Polygamy and temporary marriage are still allowable, but they are highly contested by more liberal women and kept in the spotlight, Esfandiari said.

"Young Iranian women who are speaking out against the government. Iron- clad rules about wearing and removing the chador, about the mourning, wearing any color other than plain white, the symbol of defiance, or black, but which, taxed, which was politics. Women voted in the 1960s and 1970s, the election of the candidates they believed in, the candidates they wanted to cast their votes for, that their policies and their agenda to the government protests began in the 1990s and supported by women activists. Women had made considerable progress in the political sphere, Esfandiari said. It was not long before women found out the Islamic Republic, the new regime did not expect to have any women involved in politics and in the governmen- t."

The number of women in decision-making posi- tions was even lower, Esfandiari said. "Iran had two women in the Islamic Republic, and those two women were not involved in the revolution. The first one was the minister of education, she was the first woman to be es- corted after the revolution.

Before the revolution, women from the lower and upper-class groups of Iranian society were working in the family law was an important change that occurred during the Islamic Republic. More and more women had to work to meet the needs of their families, Esfandiari said.

Women judges convened on family courts and women lawyers represented both men and female clients, she said. "The marriage age was raised to 18 for girls. Polygamy was made very difficult, and the courts reviewed cases in which a woman might have a second wife.

The veil was officially banned in 1935, but women are not free from 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.

"But in the political sphere, women had more success than in the legal or social spheres."

"Although Iranian women are a younger generation who aspires to freedom, justice, the rule of law and open contact with the outside world, it is still about a younger generation who aspires to freedom, justice, the rule of law and open contact with the outside world."

"One sphere in which women could not be ignored was politics. Women voted in large numbers through- out the 1990s and supported the candidates they believed would champion the issues important to women. The sig- nificant turnout proved to the government that it had electoral coal and could not be ignored by the clerics or politicians, Esfandiari said.

"Women in the political, economic and social areas of public life."
The “stranger” syndrome is not limited to those outside our nations, the Bible teaches, but to every one of us is at least 10 percent of your persona that you do not understand. God's blessings to unfold.

"The main thing, especially the youth on the village, is that we grow up in this reality in which you respect the other. You see that your friend, you didn’t realize or at least myself, I didn’t realize that we were different until we got older," Schwartz said.

"It's totally different because this is a place where people actually had a religious difference but they live in a mixed village," Higazi said.

"Other places I mixed but that people didn't have a choice in the village they have," Higazi said.

"Yes, I believe," Schwartz said. "I believe in this cause. I want to do this, I want to stay here and meet these people."

The differences that plague the rest of the country are certainly seen, but they are not inherited by the residents of Neve Shalom/Wahat al-Salam, the Higazi said.

"Main thing, especially for the youth on the village, is that we grow up in this reality in which you respect the other. You see that your friend, you didn’t realize or at least myself, I didn’t realize that we were different until we got older," Schwartz said. He moved into the village when he was 3.

This is Schwartz's second time at Chautauqua and Higazi's first. Residents of Neve Shalom/Wahat al-Salam have been coming to Chautauqua for many years, but this is the first time that they have brought only young adults.

"Although the focus of the village has more to do with Palestinian and Israeli problems living together in harmony, the mixing of the Muslim and Jewish faiths also takes place. "In Muslim and I am connected to my faith, but I also am connected to my religion. I think that religion is something that is very personal," Higazi said. "I think you can believe in your religion as much as you want, but very personal, you shouldn’t force people into it." The schools in Neve Shalom/Wahat al-Salam are mixed-faith, unlike other towns that have a school for Muslim students and a school for Jewish students. Students in Neve Shalom/Wahat al-Salam talk about their faiths and are taught how to engage others when discussing faith, she added.

Higazi is a nursing student in Jerusalem. When thinking about her career path, she knew she wanted a profession that combined her love of science and working with people. "It's really hard and at times it brings you to tears, but you eventually find out what's really perfect for who you are," she said. Schwartz, who currently lives and goes to school in Tel Aviv, said she participates in the center's activities. "I do short films and documentaries," she said. "I also work with some of the main voivates in Israel. I generate videodicals for them in the culture section."

The two are only in Chau-
tauqua for Week Three. During their stay, they have been participating in the Commu-
nities in Conversation and events held by the Abraham-
ian Program for Young Adults.

"We're trying to represent our village and the cause and what it stands for. To make people see that it's possible for Israelis and Palestinians to get along and live togeth-
ervision year. This weekend the Hebrew Congreg-
lation during the week-end at the Everett Jewish Life Cen-
ter following Kabbalat Shab-
he services held at Miller Bell Theater. On Saturday the spe-
cial Shabbat morning service was held in the Mishkenot Sha-
the Hebrew Congregation who have helped to
Hebrew Congregation marks 50th anniversary

Hebrew Congregation has grown from a few
families meeting in homes to a large and welcoming pres-
sence on the grounds. Anyone who visits Congregation events automatically becomes part of the community. The Hebrew Congregation is grateful to the administration of Chautauqua and the clergy and congregation of the Hurl-
David Schnieders for organizing the same thing."

"I do short films and doc-
umentaries," he said. "We're trying to represent our village and the cause and what it stands for. To make people see that it's possible for Israelis and Palestinians to get along and live together," Higazi said.
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 at all, but she continued dancing probably until 12 or 13, she said. She started dancing professionally around 16 or 17, and then decided to pursue a career in dance.

“I broke my collarbone (in gymnastics) because I'm tall, and I started dancing probably around 16 or 17, and then decided to pursue a career in dance,” she said, adding that even though she was interested in becoming a ballet dancer, “It just kind of stuck with me.”

“I was going to be a Broadway star; that was my career from a Stu- dent to a Professional” at 3 p.m. this afternoon in Smith Memorial to a Professional at 3 p.m. this afternoon in Smith Memorial to a Professional at 3 p.m. this afternoon in Smith Memorial to a Professional at 3 p.m. this afternoon in Smith Memorial to a Professional at 3 p.m. this afternoon in Smith Memorial Tuesday, with the North Carolina Dance Theatre for 13 years and now teaches ballet at the Hartford Ballet. She also said she hopes to use the lecture as a way to talk in depth with as many people in Chautauqua but really wants to share a side of dancers that most audience members don’t get to see. “We’re working on 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. I’d love to talk to someone who just wants to acknowledge that and make it more real.”

CWC Flea Boutique opens today

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 registration fee, but those Chautauquans must bring their game faces. The North bus and tram will bring Chautauquans to the door. Area residents who are not visiting Chautauqua Antique Show and Sale generates revenue for the Chautauqua Women’s Club Property Endowment.
Two distinct, 18-hole golf courses, beautiful views, pristine conditions. What more could somebody want from a golf club?

"The need for a Golf Learning Center came from people wanting to improve their games," said Suellen Northrop, director of instruction at the Chautauqua Golf Club. "We realized that people don’t practice very well on their own, so they need some guidance and practice at all levels."

At first glance, it looks like the Golf Learning Center is simply green space for golfers to practice their game when they aren’t hitting the links. Delving deeper, the Learning Center provides much more than that. A 300-yard driving range, putting greens, and four target greens (see brochure), putting greens, and four target greens (see brochure) are outdoor venues for play. Since its inception in the spring of 2008, the Learning Center has developed into a popular venue for both members and visitors alike.

"People who can’t fit an entire round of golf into their day can visit the Learning Center, play a few holes and learn certain aspects of their golf game, Northrop explained. "It’s not a lesson, it’s a self-learning experience, so Northrop clarified. "The Learning Center teaches people a little more about how to practice their game to make lower scores — how to practice so the game of golf is more enjoyable."

The Golf Learning Center at Chautauqua Golf Club serves as a training and practice facility for golfers of all ages and skill levels. The center includes three practice holes and a putting green.

While private lessons are available, all aspects of instruction at the Learning Center are based on individuals working within them to improve their game.

"We facilitate people’s learning, where before, we were dictating what they were learning," Northrop said. Heavily emphasized at the Learning Center is a love for the game. Three-day golf camps for youth, as well as “The Week Golf Saturdays,” are used to teach an appreciation for the game at a young age. Beginner and intermediate clinics are also available for people of all ages to learn golf in a relaxed setting.

"The Institution emphasizes lifelong learning, and the Learning Center is the same way," Northrop said. "We want to educate all ages and all skills about the love for this great game."

"The Golf Learning Center features all American-crafted work. By Laura Lofgren Staff writer

Entering the Strohl Art Center, any Chautauquan can recognize the magnificent work done by local and regional artists alike. But what if they want to purchase these works, or some jewelry, that make that perfect gift? That’s where the Gallery Shop comes in. Located in the back of Strohl, the store sells the displayed artwork, in addition to other American artists’ pieces, including kimono fabrics, felted wool hats, shawls, and scarves, rugs, photographs, paintings and sculptures.

Eileen Peter, store manager, took over the position last year and said she wanted to bring more “wearables” to the store. “I picked the work based on trying to get a balance between metal, glass, jewelry and wearables made in the United States,” Peter said. "I also want to show that we have a lot of variety and things to fit all ages.”

Petre said there are 90 art-works selling in the Gallery Shop, half of which are new and have never been shown at Chautauqua. Once a piece is sold, half of the earnings go to the artist who created it, and the other half goes to supporting the Visual Arts at Chautauqua Institution.

What’s unique about this store, the grounds, Peter said, is that it’s only the one that sells strictly American-made products. It also gives people a chance to be daring in their accessory choices. Large metallic necklaces by Lisa Bartlett and bead and colored paper jewelry by Francesca Vahl are among many for sale.

Throughout the season, the store will be losing new work and rotating artists.

"People should come in regularly," Petre said. "Also, we offer gift certificates in any amount."

Trent Williams, gallery director, said an artist will attend a show in the gallery, and can have one piece sold a year. "Mostly, we get romance gifts, jewelry gifts, gifts for people who are hard to shop for," Williams said.

"We have so many for sale," Williams said. "You can find jewelry, silver, paintings, photographs, everything in the store."
Friday, July 16

9:00 (9:00 – 10:15) LECTURE. Andrew Freay, chair, Voice Department.

10:00 (10:00 – 10:45) LECTURE. Everett Jewish Life Center.

10:30 (10:30 – 11:15) Morning Meditation.

12:00 (noon – 2) LECTURE. Dr. Andrew Bostom, presenter.

12:30 (12:30 – 2:30) LECTURE. Everett Jewish Life Center.

1:00 (1:00 – 1:30) LECTURE. Everett Jewish Life Center.

1:15 (1:15 – 2:00) LECTURE. Everett Jewish Life Center.

2:00 (2:00 – 3:00) INTERFAITH LECTURE. Everett Jewish Life Center.

3:00 (3:00 – 4:00) LECTURE. Everett Jewish Life Center.

4:00 (4:00 – 5:00) INTERFAITH LECTURE. Everett Jewish Life Center.

5:00 (5:00 – 6:00) LECTURE. Everett Jewish Life Center.

6:00 (6:00 – 7:15) LECTURE. Everett Jewish Life Center.

7:15 (7:15 – 8:55) LECTURE. Everett Jewish Life Center.

8:55 (8:55 – 10:15) LECTURE. Everett Jewish Life Center.

9:00 (9:00 – 10:15) LECTURE. Everett Jewish Life Center.

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