MSFO CLOSES SEASON TONIGHT WITH THREE BLOCKBUSTERS

CTC production design reflects contrast in ‘tale’ with seasons, colors, Page 11

TODAY’S WEATHER

Rain: 0%
Low 70°
High 87°

Rainy Day

TOP PHOTO: During a Sheep Shearing party, the Bohemians celebrate with dancing in CTC’s production of Shakespeare’s “The Winter’s Tale,” which continues Tuesday through Sunday.

TOP RIGHT: Photo by Katie Roupe

CHECK THE METRO WEBSITE FOR COMPLETE WEATHER FORECASTS AND CONDITIONS

THE CHAUTAUQUA DAILY
The Official Newspaper of Chautauqua Institution | Monday, August 17, 2009

Cuba week begins with discussions on the island nation

by Regina Garcia Cano

Staff writer

At age 19, Julia Swig first traveled to Cuba and immediately became in- terested in what she called that coun- try’s contradictions. She was caught by a very open-minded society alongside a one-party state.

“I have been, from the very begin- ning, taken by the paradox of a coun- try [that] during the Cold War and still today, in some ways, could be both as

isolated and yet have a population that is aware of what is going on in the

world,” Swig said.
She will deliver her lecture, “Cuba: an Overture,” at 10:45 a.m. today in the Amphitheater as the opener for Week Eight’s theme “Cuba: Enigma and Neighbor.”

The conversations that will take place during this week at Chautauqua Institution represent an opportunity not only for Cubans and Americans to get to know one another, but also to help reinforce a tentative process of en- gagement that the governments of both nations appear to be willing to explore.

See SWIG, Page 4

Sweig gives overture of ‘paradox of the country’ during morning lecture

by Jody Lawrence

Staff writer

This afternoon, the Department of Religion begins this week’s focus on “Cuba: Enigma and Neighbor” with a dialogue between Institutions President Thomas M. Becker and the Rev. Dr. Joan Brown Campbell, director of the Department of Religion. Their presenta- tion will take place at 2 p.m. in the Hall of Philosophy.

Both the morning and the after- noon interfaith lectures this week are co-sponsored by the departments of Education and Religion and the Presi- dency’s Office. The afternoon lectures this week will focus on Cuba: “Cuba, The Faith of a People.”

What Chautauqua wants to do, Campbell said, is share the questions, Why Cuba? Why now? What do peo-

ple see for the future of Cuba and who are some of the institutions that have gained in putting the week together?

Campbell and Becker traveled to Cuba this past year to arrange for this week’s speakers. This was Becker’s first trip to Cuba and Campbell’s 37th. They met with both governments and both are operating to make this week possible, she said.

Since Cuba and the U.S. do not have official relations with each other, neither country hosts an embassy of the other. But there is an American Interest Center in Havana and a Cuban Interest Center in Washington, D.C., and the chiefs of the Interest Cen- ters function in ambassadorial capacity.

Campbell and Becker met with Interest Center chiefs from both countries. They will talk about the historic nature of hav- ing these two governments cooperate in making the week possible, she said.

This week was almost a year in the making. Campbell said, and they will talk about some difficulties they en- countered in arranging it. People are certainly aware that it is unusual for Chautauqua not to identify its lecture- ers until part way through the season, this has happened with this week. However, for the people traveling from Cuba, it has taken almost two months to obtain their visas so the actual line up was not confirmed until last month.

The purpose of this week, Campbell said, is to have Cubans tell Chautauqua how the cubans see for the future of their country, she said.

See DIALOGUE, Page 4

Sweig gives overture of ‘paradox of the country’ during morning lecture

by Alexandria Fioravanti

Staff writer

F or its inaugural visit to the Institution, the Afira String Quartet will perform at 4 p.m. today in Elizabeth S. Linton Hall as part of the Music School Festival Orchestra’s 2009 Season.

The all-Canadian quartet got its start in the depths of the Juilliard School in 2006, when cellist Adrian Fung approached an old friend about forming a string ensemble.

With that, pieces began to fall into place, building and forming the group as animus members will see before them today: Valerie Li and Yuri Cho on violin, David Samuel on viola and Fung on cello.

The quartet previously spent its time at San Fran-

sisco State University serving as teaching assistants to Professor David Stull of the School of Music, and the student String Quartet. The group members will now pay a visit to Chautauqua.

Fung said the group was able to accept this offer on the wing of the Lisa Arms Fellows at Juilliard.

Once at Juilliard, the group will perform at New York City’s Carnegie Hall, and briefly in Havana to Fung’s alma mater, Juilliard. Fung, for his part, will hold the role of graduate resident string quartet.

Fung said the group was able to accept this offer on the wing of the Lisa Arms Fellows at Juilliard. Once at Juilliard, the group will participate in a full resid- ent season as well as have les- sons with and assist the Jui- liard String Quartet, among other responsibilities.

The quartet also will part- ner with the students of the Juilliard String Quartet in rural areas, Fung said.

See QUARTET, Page 4

SWEIG, Staff writer

Afiara String Quartet brings youth to classics

by Elise Padhulsky

Staff writer

The Music School Festival Orchestra’s 2009 season will come to a close as its mem- bers perform three orchestral blockbusters at 8:15 p.m. to- night in the Amphitheater — that is, if the “fates” allow.

The overture from Giu- ssepe Verdi’s opera, The Force of Destiny (La Forza del Destino), a work with a noto- riou sly changing plot, is the first piece on tonight’s pro- gram. The opera has a history of mysteriously happening rumored to be caused by an unexplained curse.

During a 1901 performance presented by the Metropolitan Opera, for example, baritone Leonard Warren collapsed onstage from a fatal heart at- t ack just as he began to sing

the cabaletta, which begins “Mon, tremenda cosa” or, “It’s a marvelous thing!”

The fear of this curse has been installed in many per- formers. Even the infamous Luciano Pavarotti, refused the tenor role because of the opera’s legend. But many of those who do perform the work have been known to implement superstitions behavior into rehearsals and performances to stave off any curses. Uttering the opera’s complete title even is said to be bad luck.

Most solidly, refer to it as La Fiera. However, the valiant MSFO conductor for tonight’s even- ture, Andres Morton, David Stull, conducting fellow, articulated the unabridged title without hesitation.

“We haven’t experienced anything [out of the ordi-
nary yet], and I don’t expect to either.” Morton said. “It should be fine, but we’ll have to wait and see, I suppose.”

Throughout the evening, a recurring motif, or theme, can be heard. This short, mus- ical phrase is repeated sev- eral times in the piece and is representative of destiny, Morton said.

“Just when you think things are going to get a little bit better, this fate mor- t in comes back and reminds you that life isn’t as easy as it seems,” he said.

Assuming the MSFO does not fall victim to the “curse”, Maestro Timothy Mullfit will take the posi- tion after Le Fezza to conduct Mendelssohn’s “A Midsum- mer Night’s Dream Suite.”

See MSFO, Page 4

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**Photography exhibit looks ‘through the lens’**

Photography and reflections come together in an exhibit on the Hall of Chautauqua walls beginning Monday, Aug. 17. “Through the Lens: Evoking Thin Places,” an exhibit featuring Larry Rankin’s photography and Rod Beckers’s reflections, is sponsored by the Department of Religion and runs through Week Eight.

Rankin retired in 2001 after 27 years of cardiology and internal medicine practice in Chautauqua. His practice offered new opportunities: creative writing, photography and the study of thin places. From Rankin’s hobby into pro-

fessional photography careers, he has exhibited in solo and group shows through-out the Hamptons, Paris, New York, Philadelphia, and he has won several awards in juried exhibits at the Susquehanna Art Museum, Mechani-

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Becker, member of the Author’s Alcove, and Girls’ Club counselors in the weekend edition of the

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**Smucker Endowment sponsors this morning’s Swieg lecture**

The Emily and Richard Smucker Endowment Fund sponsors today’s 10:45 a.m. lecture with Julio Rey-Sanchez, who founded the company that makes Smucker’s jams, jellies and preserves. He is the great-grandson of Jerome Smucker, who founded the company in 1889 by using his name in Orrville, Ohio. Richard graduated from Miami University and received a Master of Theology degree from the Wharton School of the University of Pennsylvania. Prior to becoming president of the company, Smucker, he has a sense of place and permanence in the

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Armstrong answers “Why Compassion?”

by Judy Lawrence

Staff writer

All the world’s religions seem to tell people to love one another. And in several things, Karen Armstrong said Friday afternoon in a talk at the Chautauqua Institution, such ideas can be viewed as ethical rules, prayers, worship, and rules to live by. So why is it so hard to do? Exploring the question is what led Armstrong to write her new book: "Why Compassion?"

She gave two reasons why she believes compassion is es-

sential. First, from a biological point of view, there is no answer. All religions insist that what helps people get through the pain of life is love and compassion. "The answer is that if you have compassion, you will have gone beyond the cramp-

ing of the world," Armstrong said.

Secondly, today society tells us the brain is wired for comp-

assion. Richard Dawkins said in his book "The Blind Watch-

maker" that altruism died as so as a survival weapon. It was launched by natural impulses, and they are not part of the human brain anymore. "But the "mechanism. People have a lot of choices and this is what makes us human," she explained.

For Buddha, "compassion was what introduced people to suffering and what caused people to behave as they did," Armstrong said. "It is a greedy, insecure way of life."

But in the 19th and 20th centuries, B.C.E, Buddhism and Christianity were "prophets of compassion," she said. "Buddhism has no concept of self. If you follow the eightfold path of Buddhism, you will be fully, completely happy. There is no conflict in compassion, in love. The problem is that everybody is fighting for their own happiness and the conflict is great.

In India during the 8th century, B.C.E., Al-Biruni, or the father of Islamic science, said people were divided into three groups: Jews, Christians, and Muslims. He was the first step toward the idea that there could be a "world of one god" and people of different religions could coexist,

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Hanging along the wall behind her. The Chautauqua Dance Circle honored Giannini on her 20th anniversary at Chautauqua on Friday.

Andrews slips into indiffer- tention, Fung said, the group inner cities just to bring clas- schools and high schools and in March 1985 as a vice presi- dently, and Campbell will provide an update on how he is doing. 

Fellow for Latin America since Fidel Castro took power expectations on Cuba's evolution and American governments. During her nearly 40 trips to the island in the last two decades, Swieg, said she con- stantly noticed the “natural ease” the citizens of both countries have around one another having social, cul- tural and geographical hap.

From a social standpoint, Swieg detailed the relation- ship saying that before the Cubans Revolution, a group of upper-class Cubans attended college in the United States. Some were accepted into Ivy Leag- ule universities while others wanted to attend American univer- sities. She added that some Cubans used to shop in Miami and New York. 

“Now, the connec- tions between the United States and Cuba for a close relationship, she does not expect this to be ‘nor- malized’ because she would ‘hardly characterize what we have ever before as normal,’” she said.

Yet, she said, the relationship may become more natu- ral during the current U.S. and Cuban administrations.

President Barack Obama has said he wants to open a new chapter. According to [and] Raúl Castro has like- wise indicated he’s willing to talk about economic reforms but not to end the political [embargo].”

She pointed out, however, this normalization will take time to be built over a long period of time.

Swieg added that the pur- pose of this week should be to demystify and debunk conceptions and “piece” of the conventional wisdom people might have about Cuba.

“I would hope that after this week, not only my listeners, they [Chautauquans] and the American public, will have a sense that [Cubas] is a place that doesn’t close,” she said.

She pointed out, however, this normalization will take time to be built over a long period of time.

“We go to elementary schools and high schools and inner cities just to bring clas- 

cial music to [Cubas],” she said. To grab the students’ at- tention, Fung said, the group will open with a predictable, classical piece just when the audience slips into indiffer- tention, the group will open into a round of applause.
**Students at Children’s School embark on great adventures for Week Eight**

by Drew Johnson

It’s Week Eight at the Children’s School, and that means excitement is in the air. Students will get their adrena-
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A Chautauqua moment not to be missed — never to be forgotten.

Thursdays Morning Worship service in the Amp.

Only through the power of the Holy Spirit in Tony Cam-

Fred Brown Campbell, director of Vital Signs with lecturers, artists and listeners are encouraged to leave their comments.

These interviews are available online at www.podcasts.ciweb.org [the archives]; we’ve got a lot more content than you think. To use the Chautauquan community, a little bit more to bit what the listener is all about.

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“Honestly, it blew my mind when I heard it,” Wil-

When we visit the Chautauqua experience.

**Letters to the Editor**

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Matt Wilson, Cohen Re-

If you want to visit the Chautauqua experience.

**Podcasts add ingredient to Chautauqua soup**

Wilson: “We’ve got a lot of content you can listen to!”

by Jessica Hanna

Chautauquans often visit Smith Memorial Library to peruse the selection of books, visit the books, or visit the quiet space to relax. The book selection at the library is extensive, with books on a variety of topics. The library also offers a variety of services, from library cards to inter-library loan services. There is also a Children’s area, which includes a variety of books for children of all ages.

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Yac Pac III players begin to celebrate their 7-5 playoff win over the Slugs last week.

In the second playoff game of the day, the Slugs were defeated by the second-ranked Slugs for the second time in the last three games. Though the game was fairly close at first, it turned around in the middle third inning when the Slugs scored 13 runs and held the Gents scoreless, resulting in a 13-0 win.

In the fourth game of the day, the Cheetahs were defeated by the second-ranked Cheetahs on the third-ranked Slamming Cheetahs. Though the game was fairly close at first, it turned around in the final third inning when the Cheetahs scored 13 runs and held the Gents scoreless, resulting in a 13-0 win.

The Gents players made a strong effort to keep the final score under 10 runs, but the Cheetahs came out on top with a 6-5 win.

The Gents scored a total of 12 runs in the third inning, making them the top scorers in the second game of the day. Though the Gents were able to register a few more runs, they were unable to maintain their lead, resulting in a 7-5 win for the Slugs.

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What have we learned?

EDITOR’S NOTE: The following is the speech given by Chautauqua President Thomas M. Becker at his annual President’s Address on Saturday for members of the Bestor Society.

E
eafter this season, Jim Wallis was talking about having been at a place where we sat and talked about the impact of immigration, social safety nets, our approach to trade, diplomatic strategies and the subject of our great-great-great-grandfather who wrote the Declaration of Independence. We are not a resort and we are not an expression of the work of the Chautauqua Institution, but a place where one can attend, choose and be challenged to learn to engage with the issues that keep us from realizing the true potential of a time and that model a way forward.

This place is our home, the core of our activity, and the gift of those who created and passed it to us; it is our responsibility.

The present care about these grounds is an obligation we attend to annually as we determine the allocation of precious resources. We attend to the grounds also through our rules and regulations that speak to preservation and the safety of the assembly. We are aware that the grounds are, at once, at service to and an expression of the work of the Institution. The topography that falls 217 feet from the highest point in the garden to the banks of Chautauqua Lake constitutes an ecological landscape requiring thoughtful practices and a responsible citizenry. There is no place like this one on this face of the earth. There are other places with the same kind of history, the same kind of philosophy that falls 217 feet from the highest point in the garden to the banks of Chautauqua Lake. There are other places that approach those assets as a part of their life and the purpose of exploring the best of humanity and the enrichment of life. Again, these places are unique and an expressive element of the spirit of democracy.

We are not a resort and we do not want to make this place a resort. We want to live in an intercultural, interreligious, interconnected and interdependent world. We must be that institution where imagination is yielding our work. In some cases, we are challenged to reframe our approach and to imagine the way we present the work. In other times, we are challenged to keep the work of Chautauqua alive and engaged.

Tolerance is a topical response to diversity. When we think of Chautauqua, we think of all. We know this from the mission statement and we know life seems to relate to core of the institution. Our life is different. This is the expression of our difference in science and in the basic tenets of the arts and in the community, to continue to define family for our institution with the diversity of family that is larger than the large and the enlazing. We talk about the spaces and our walls and the windows for safety and comfort, and the large and the small and the richness of our willows to open and make our spaces. Imagine an Amphitheatre that falls 217 feet in the late 1830s at a time when the success of the Institution was assured.

Today we are experiencing the world of safety and those pressures have developed and the commercial intersection of Chau
tauqua to the banks of the lake to the banks of Chautauqua.

We know that within the science, specifically to allow us to remain connected and affected to the forces of that fact; and model to our understanding of how that time might be spent. That differ-
ence is an asset that must be understood, protected and developed.

A crisis is a teachable moment and an opportunity to significantly address issues that have beguiled and held us back from the finest expression of our mission.

We have with me a seasoned clarity that the current model of expenses and revenue is not sustainable. Through outstanding operational performances, we have delayed the consequences of the economic recession and the current economic crisis but not our vision.

We are challenged to reframe the way we present the rich diversity of Chautauqua beginning in 2010. We do that. We see continues and every art director and program provider and we are rethinking the manner in which we have done our work. In some cases, that imagination is yielding a transformative plan for the sustainability of the Institution and our forms. We have aggressively cut overhead and administrative costs. We have used understanding the needs of the physi
to improve the beauty and the quality of the grounds substantially over the last 20 plus years, this after decades of being benign of neglect. In the arena of marketing, we have been rethinking the way we present the work of Chautauqua where it comes to Chautauqua, Dick Bechtold and Bob Olenker, to discussing the issues these men confronted and the work they did to further Chautauqua, Dick has been a mini-seminar on the history of the Institution where we talk about the way that is made up of the acts of those men who have improved the beauty and the quality of the grounds substantially over the last 20 plus years, this after decades of being benign of neglect. In the arena of marketing, we have been rethinking the way we present the work of Chautauqua.

I have a very strong relationship with the way that we have selflessly made Chautauqua what it is today. This is a very strong relationship with the way that we have selflessly made Chautauqua what it is today. It is a very strong relationship with the way that we have selflessly made Chautauqua what it is today.
Balanchine gave them all a cracking good opportunity to barroom through this piece of sophisticated entertainment. A lively couple set off at a gallop in the first movement as Anna Gerberich (loved these hips on points) and VanVoorst led the way. But Western Symphony correled not only a passel of complicated steps but also some nifty allusions to other bolletts. In the second movement, Ruccia Carmassi drifted onto the stage in Girls and later became a Queen, all within the Western backdrop. Her flirty, sometimes disapprovingly comic, duet with Sasha Janes was an all-too-brief highlight before he sauntered into the sunset behind the fourier gait of his tuta-clad Thoroughbreds. Gilchrest gave a particu-
larly saucy and satisfyingly matter-of-fact section. Designed to show off the ballerina’s long legs, this piece of sophisticated movement as Anna Gerberich was still a bravura role, only this time Balanchine inserted a black out (a good idea since some of the dancers were sighted from below the footlights and a few lost count by the end).

But with all that gone on before, the performers had insured that this audience had a rousing good time. Jean Vivas was a former dancer of the Pittsburgh Pro Danse, and is still a contribut-
ing writer. Her stories also can be read on the dance blog “Cross Currents” at pittsburghcurrents.com.
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**The Chautauquan Daily**

Monday, August 17, 2009

**Page 9**

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The design reflects contrast in ‘tale’ with seasons, colors

by Staff Writer

The design team of "The Winter’s Tale" does not want to transport the audience to the rolling, green hills of 17th century England; instead they would rather convey a feeling — icy cold jealousy and colorless, carefree young love.

Chautauqua Theater Company will present an inside look at this design concept in Bratton Theater during a behind-the-scenes tour at 2:30 p.m. today, led by production manager Paul Peabody.

"The Winter’s Tale," directed by Anne Kauffman, will be performed through Saturday, Aug. 22.

The story begins as the King Leontes of Sicilia announces that he believes his pregnant wife is having an affair with the visiting Sicilian King Polixenes, who is the father of his daughter, Hermione. She is put in prison and gives birth to a baby girl, who is banished from the kingdom and is raised as a shepherd’s daughter.

Then, the seductive Paulina (Liz Wisan) enters the play, "The idea at the beginning of the show is to have Paulina say something that's so beautiful," said Lighting designer Ben Stotkland, "that everyone in the audience says 'Oh, my god.'"

The costumes and accessories, the duality of both worlds, the characters are reflected in Sicilia, then flowered in Bohemia, so the allusions etch change and then color change, textures change," said Costume designer Jennifer Moeller. But is actually cyclical.

"Hermione's Attendant (Caroline Hewitt) leads the audience into the fairy-tale quality, it sort of reflected in the fairy tale structure, Stone said.

"If you don't have that utopia," said Moeller, "you're literally going to Bohemia. The costume budget prevents you from being eaten alive by a bear to your back at Event A," he said.

"You're literally going to Bohemia, the setting and mood reminds you of the Old Shepherd," he said.

"Then, once the action shifts to Bohemia, the music has a real sense of time and momentum," the designer said.

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Monday, August 17

7:00 (7-10:30) Farmstorm Market

12:15–1:15 Chautauqua Meditation. Leaders: Sue Jaffe and John Laing (Sikhism/Vedic Meditation). Harbinger Hall

7:45 Episodic Holy Enactment. The Very Rev. Brad Benson, Chaplain of the Holy Trinity, Buffalo. Amphitheater

8:00 Morning Meditation. (Sponsored by Chautauqua Hall and Pioneer Hall)

8:30 Tikvah Daily Talk. (Programmed by the Chautauqua Hall and Pioneer Hall)

8:30 (8:30–9:30) Jewish Thought Session. (Sponsored by the Department of Religion) “Who Is the Messiah?” Rabbi Samuel Stahl. Hall of the Good Shepherd

9:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee.

9:15 Devotional Hour.

10:15 The Rev. Charles D. Bang, senior pastor, First Presbyterian Church of the Holy Trinity, Buffalo. Amphitheater

11:30 interfaith Prayer (sponsored by Women’s Club porch). Rabbi Zalmen Vaisin, Rabbi. Lenna Hall

12:15 noon Devotional Hour. Sue Jaffe, Bill Jaffe, John Laing, Eliza McManus, Norman Castellucci. Hall of the Good Shepherd


10:45 Lectures & Tours

10:45 LECTURE. Jeffrey Miller, senator, moderator, Alumni Hall and Pioneer Hall (Sponsored by Unity of Wetlands.) "Israel’s Land and Identity. Elaine Weisz, author of “Who is the Messiah: The New Alliance or Divine Split?"

10:45 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee.

11:00 LECTURE. Dr. Ariel Krugman. "Bolero."

11:45 LECTURE. Andrés Miguel Espinosa, poet-in-residence. "Who is the Messiah?"

11:45 LECTURE. Colette Tucker. "Cuba’s Religious Ecumenical馇." Elizabeth S. Lenna Hall


11:45 LECTURE. "The Parables of Jesus: Leaders: Eliza McManus, Norman Castellucci. Hall of the Good Shepherd

12:15 Lunch/Lecture. "Cuba’s Religious Ecumenical Cheer." Elizabeth S. Lenna Hall


12:15–12:30 Backstage and onstage tours and special effects created by Eduardo Machado. (Pending visa approval.)


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2:30 Brown-Bag Discussion. "Women4Women – Department of Religion). (Sponsored by the Everett Jewish Life Center)


3:15 LECTURE. Carol Effect, Lenna Hall. "Tales in the World." Stefan Robinson; reflections by Ruth Becker. Sponsored by the Department of Religion. Hall of the Good Shepherd

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5:30 Open House. (Sponsored by VACLS) Student exhibition reception. The Student Exhibition Galleries and VACLS, gallery, all inside the grounds.

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