**TODAY'S WEATHER**

- **High**: 83°F
- **Low**: 68°F
- **Mainly sunny**

See **WILSON**, Page 4

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**Subramanian examines economics of saving the planet**

by Sara Toth

Staff writer

The debate over steps to take addressing climate change is riddled with misconceptions and misunderstandings — false notions that Arvind Subramanian wants to correct in his morning lecture.

At 9:45 a.m. today in the Amphitheater, Subramanian will examine underlying tensions between rich and poor countries that need to be overcome before moving forward on the international dimensions of climate change.

“We need to go forward in a way that addresses the needs of different countries while yet ensuring that we can save the planet,” Subramanian said.

Subramanian, a senior fellow at the Peterson Institute for International Economics and at the Center for Global Development, as well as a senior research professor at Johns Hopkins University, said already so interested in climate change, or in his line of work, for that matter. Rather, he describes the process of getting to this point in his career as “partly an accident.”

Educated at St. Stephens College in New Delhi and obtaining his Master of Business Administration from the Indian Institute of Management at Ahmedabad, India — he later received his master’s and doctoral degrees at the University of Oxford — Subramanian spent more than a decade at the International Monetary Fund, where he worked on trade and development issues in Africa, India and the Middle East.

It was a trip to the African country of Mauritius to discuss the government’s economic policies that sparked his interest in extensive research. “I went there and started reading about the place and then came back and said, ‘Wow, that’s really interesting country, because it’s done things that very few countries in Africa have done,’” Subramanian said, referring to the economic strides taking place in Mauritius.

A paper Subramanian wrote after his time in the country sparked a string of thoughts. “What other developing countries doing?”

Subramanian, Page 4

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**Armstrong ties together week on world religions**

by Laura McCrystal

Staff writer

For Karen Armstrong, all of the world’s religions have one thing in common: compassion.

Armstrong will lecture at 2 p.m. today in the Hall of Philosophy to conclude this week’s Interfaith Lecture Series, delivered a week of talks on numerous occasions by Armstrong on world religions, delivered a week of talks on numerous occasions, delivered a week of talks on numerous occasions.

The idea grew from Armstrong’s scholarship on world religions, and became a reality when a 2008 TED Prize was granted her funding.

And it is an amazing fact that right across the board, in every single one of the major world faiths, compassion — the ability to feel with the other — is not only the test of any true religion, it is also what will bring us into the presence of what Jews, Christians and Muslims call God or the Divine,” she said in her TED acceptance speech.

As Armstrong’s concept of compassion is the Golden Rule, or the idea of treating others the way one wishes to be treated.

And in particular, every single one of the major world religions has highlighted and has said and put at the core of their tradition what’s become known as the Golden Rule,” she said in the speech, “first propounded by Confucius five centuries before Christ: ‘Do not do to others the way one would not like them to do to you.’”

Since the Charter for Compassion was unveiled in November 2009, more than 75000 people have affirmed it, according to the charter’s website.

Armstrong, who has lectured at Chautauqua Institution on numerous occasions, delivered a week of Interfaith Lectures during the 2008 season.

See **ARMSTRONG**, Page 4

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**Armstrong ties together week on world religions**

by Beth Ann Downey

| STAFF WRITER |

It’s refreshing, in this day and age, to see a musician reap the successes of doing nothing but being herself.

There have never been any scandalous costumes or elaborate stage shows, and more than six years after the release of her first hit single, country star Gretchen Wilson is still captivating audiences with just a soulful voice and a fiery feminine attitude.

“I guess I really don’t know how to be anything but who I am,” Wilson said. “I’ve found that in facing anything, life in general, just being yourself and being an open and honest person and just letting things roll with the flow, the way they go seems like a much easier way to be.”

Chautauqua Institution invited Wilson to be who she is and do what she does best in concert at 8:15 p.m. tonight as she takes the Amphitheater stage. “An Evening with Gretchen Wilson” is sponsored by AT&T.

See **ARMSTRONG**, Page 4

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**Wilson is still captivating audiences with just a soulful voice and a fiery feminine attitude.**
AFCI sponsors tonight's Wilson Amphibious special
Hood brings flash fiction expertise to Writers’ Center Brown Bag lecture

by Sara Toth
Staff writer

As a young kid with an active imagination, Ann Hood knew she always wanted to be a writer.

Eight novels, two memoirs and countless essays and short stories later, Hood is this week’s guest writer-in-residence with the Chautauqua Writers’ Center and delivering the Brown Bag lecture, “A Flash, at 12:15 p.m. today on the front porch of the Literary Arts Center at Alcorn Hall.

The genre of flash fiction—very short stories under 1,000 words, and sometimes as short as only 50 words—is actually a very old one, Hood said, despite the contemporary word “flash” being used to describe it. Her lecture today will take her audience through the history of flash fiction and include examples of the genre, as well as an audience participation exercise.

I would like to see people write one flash fiction piece,” Hood said. “I’m going to give an editor’s note listed the time and duration also experienced a surge of popularity through the 1950s, during the trend of experimental fiction, and in the 1990s. Cél- lior, she said. “I think (the lecture will be) certainly an introduction to an artist that they most likely are not familiar with, said—(Degas and Forain) are also similar in style and sensibility. (Forain’s) approach is different enough. Some of his work is more narrative, there is more of a storyline going on than we see with Degas.

In Hood’s first lecture, which was well-attended, she will show slides of Degas sculpture and por- trayals, paintings, and will give the audience an idea of the time period, as well as the work of the artists.

I think (the lecture will present) a historical sensi- tivity with both Degas and Forain, of where that whole Romantic ballet began in the 19th century, she said. It gave us a greater depth of understanding about the history of ballet, and it’s done in a really visual and appealing way.

by Mallory Long
Staff writer

Today, Special Studies faculty member Elaine Wort- heim will present the second and final part of her Edgar Degas-themed lecture at 5 p.m., in Smith Wilkes Hall.


The Little Dancer at 14. Hood said. “I’m going to give one (flash fiction piece),” said. “I’ll be presenting some of the things that I presented last time, which will be a little bit of a background ma- terial, but I’m not going to say, ‘And as I was saying.’”

Hood received her bachelor’s and master’s de- grees in art history from the George Washington University and completed additional graduate hours at The George Washington University and The Uni- versity of Maryland, with a concentration on 19th-century art. A contributor to St. Louis Magazine, she has been nominated for two and received one Golden Quill Award, as well as Women in Communications Matrix Award for her work for assorted publications.

During her lecture, Wort- heim will also introduce the audience to one of Degas’ young contemporaries, Jean- Louis Forain, another French impressionist painter who painted dancers.

We associate Degas with the theme of danc- ing, it’s really interesting to see he was not isolated in his interest in the ballerina, she said. Because he was so committed to the ballerina theme, obsessed almost, we could say, I think that there’s a boldness for Forain to come along and to pick up on this theme and bring a fresh vi- sion to that.

Hood student take his or her work and turn it into a longer short story, 10-12 pages in length. Often, she said, students pre- fer the shorter form.

It is a funny exercise, she said, but a difficult one.

I think it’s really hard, but I think it’s a great way to prac- tice all of the elements that you need to writing a story you have to have all setting, tension, character, Hood said.

In previous classes she has taught, Hood said that the first assignment she gave her stu- dents was to write a flash fic- tion piece, those pages maximum, but preferably only one page of content. She then had each

Cable News Network Loretta Lehticke’s audience joins hands and sings “That’s Amore” for the finale of Wednesday’s show.
ARMSMITH FROM PAGE 1

In the acknowledgments of her 2009 book, *The Cow for God*, Armstrong called the docu-
mentaries on the book the basis for the Chautauqua program. She also thanked Chautauqua for supporting her work. The book is dedicated to Rev. Jean Bosc, the president of the Department of Religion.

Armstrong wrote in her book that the charter is currently the Fever tree, and that she is a student emeritus of the institute, dedicated to the "Lecture on the ethics of leadership in the arts and commerce."

Armstrong is a Roman Catholic nun, and has written two memoirs related to her personal faith journey. Her first memoir, *Through the Narrow Gate*, tells the story of the seven years she spent in a convent, and her second, *Staircase*.

Country Right Here* was released in March. Wilson said the story of her mother’s allowed her to follow her "dream artist," and as a career, as well as more directly provide for her family.

Blending her "black artist and a song writer and an entertain-
er," Wilson said that she experienced and audience much better than the average corporate job that doesn’t really connect that much to the "fan," she said.

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side to owning a record label is that there is a lot more work to do for her customers, as well as more directly provide for her family.

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side to owning a record label is that there is a lot more work to do for her customers, as well as more directly provide for her family.

In response to a recent letter to the editor (Aug. 18) about Randi Rundquist, the article's author added that the author did it to make the role of women's rights and began to dedicate her life to the study of world religions. Through other faith traditions, Armstrong explained in her book, "It allows me to be the person that I am and the person I want to be."
For Armstrongs, music and Chautauqua are all in the family

by Kathleen Chaykowski

Vahn and Amanda Armstrong never had to "introduce" music to their two boys, Byron, 10, and Blake, 6. It was always there.

"They were hearing symphony concerts in the womb," Vahn said, recalling a Brahms concerto Byron heard at the Chautauqua Amphitheater.

"It was a wonderful concert performance, and I remember thinking, 'What a great thing for this kid to hear — before he's even born,'" he added.

The Armstrongs are a Chautauqua Symphony Orchestra family and share a similar sense of humor. They tease each other's senses, and sometimes their off-the-cuff responses align completely in identical, word-for-word phrases.

"I was in an interview with The Chautauquan Daily, Amanda, wearing a crisp, white skirt; black and chic sunglasses; and Vahn, in lake-house apparel, seemed completely comfortable in their Chautauqua habitat.

Music is the pulse of life in the Armstrong household. The hallways reverberate with Vahn and Amanda's violin practice, and their sons are violinists, too. Because so many of the Armstrongs' friends are musicians, Vahn said, his sons were a bit shocked when they discovered that not everyone plays the violin.

Guitars, drummers, record player and small keyboards are a substantial component of the boys' toy repertoire. And the family sings.

"Although the young boys are not always keen to practice," Amanda said, they are "definitely both musically talented."

Both boys have their own teacher, but Vahn and Amanda also work on music with their kids.

"Vahn works with Byron very, very his very special and very consistent," Amanda said. "I practice mostly with Blake."

To the Armstrongs, the most important reason for passing music on to their children has nothing to do with turning out future professional players. Rather, music is "about the whole person."

Vahn described a study that showed the correlation between outstanding achievers and studying music.

"Learning how to concent- trate, but also seeking creative solutions to problems — this is what you have to do when you practice," he said.

"So, Amanda, the impor- tance of exposing music to children can be captured by a statement the famous teacher, Suzuki, once made."

"If a child hears music and learns to produce a lovely tone from birth onwards, he develops a beauti- ful heart," she said.

"There is something about music to be extremely conducive to a positive family-life, practicing at home instead of working at a "9-to-5" job on Wall Street!" means more time with the children, she said.

Amanda said she has also seen a high value in the fact that her children can see and hear the product of her and her husband's work; it might be hard- er for children to understand the work of a parent who has to spend his or her day staring at a computer screen.

"They can see our pursuit of quality in what we're doing," she said. "They're prob- ably inferring it on some level that, 'This is what I should be doing too.'"

"That kind of secure, warm, loving to be unique to Chautauqua," Amanda said of the community among CSO members and their children.

The Armstrongs live about one mile south of the grounds in Mayville, from which they usually bike to the grounds. Once they arrive, the kids enjoy the independence of being able to walk to and from Club and meet their parents at ther rehearsals. Amanda said, pointing out that the grounds is the only place she can let her kids walk by themselves. In the past offseason, Byron had a note that said, "July 2nd to August 24th," that Amanda found next to his bed."

"He asked me once, 'What was the season of Chautau- qua?' and that's what I had told him," she said.

"I just can't think of a bet- ter place for children to spend the summer," she added."

CSO members Amanda and Vahn Armstrong and their sons, Byron, 10, and Blake, 6. All are violinists. The Armstrongs believe in the potential of music to cultivate, enrich and feed the heart.
Bodhi: Buddhist teachings can provide helpful insight across disciplines

by Elizabeth Lundblad

Around the world, as so many authors, statesmen and social and political leaders recognize, Buddhism is ever-increasing in importance in the world.

Buddhism, like other faiths, has taken on a wide variety of forms throughout its long history, depending upon the culture and tastes of the people among whom it spread, said the Venemous Bhikku Bodhi during Wednesday’s lecture on religions.

“The outer surfaces of Buddhism differ so greatly (depending on context) that it is seen in a common origin and that is the life and teaching of the man known to us as the Buddha,” he said.

Not a proper name, Bud-
thida is an honorific title based on what the person has done or to understand, Bodhi said. The title was given to the Buddha because he is regarded as one who has awakened by insight into the real nature of existence and they bring the goal of supreme wisdom and liberation.

Buddhism is a religion, like other religions, has taken on a wide variety of forms throughout its long history, depending upon the culture and tastes of the people among whom it spread, said the Venemous Bhikku Bodhi during Wednesday’s lecture on religions.

“The title was given to the Buddha because he is regarded as one who has awakened by insight into the real nature of existence and they bring the goal of supreme wisdom and liberation.

Making Buddhism applicable on a personal level is probably easier than one might think.

“Buddhism can provide helpful insights and practices across a wide range of disciplines, from philosophy and psychology to medical care and legal thinking. Those who use these insights are becoming more and more numerous,” Bodhi said.

After intention comes the practice of right speech, right action and right concentration, Bodhi said. Following these three are four noble truths: the first is right view, the second is right mindfulness, the third is right concentration and the fourth is right action.

Right view begins with the understanding that we alone are responsible for our own actions and that suffering is brought to an end by developing and cultivating a correct view.

Rght mindfulness begins with the understanding that the cultivation of a simple, tranquil and peaceful mind is always accessible to people. Meditation is what is called right mindfulness, Bodhi said. This practice centers on the cultivation of a simple, ordinary mental faculty that is always accessible to people.

The practice of mindfulness aims at systematically sustaining this moment of attention and the intention to maintain it.

Aside from the practice of meditation, the second way Bodhi says Buddhism endorses the future deals with its implications on public policy.

“The collective problems that we face today are enormous and often demonetizing, ... what is most striking when we reflect on problems in their totality is their essentially symmetrical characteristic,” he said. “This is a new orientation that I call a universal consciousness.”

Changes in social structure and policies are necessary to counteract the many forms of violence and injustice in today’s world, Bodhi said. However, such changes on their own will not be sufficient.

“From a Buddhist perspective I would say that what is needed above all else is a new orientation that call a universal consciousness that enables us to side effect others as being essentially the same as ourselves,” he said.

“We have to learn to detach ourselves from the insistent voice of self-interest and acquire a universal perspective from which the selfishness of all appears as important as our individual good.”

A world-centric ethic should be molded upon those guidelines that are in opposition to the three somnolent roots, Bodhi said. Self-interest needs to replace greed, hatred and delusion with kindness, tolerance and compassion, he added.

The Venemous Bhikku Bodhi, a Buddhist monk of the Bodhi Monastery, speaks Wednesday afternoon in the Hall of Philosophy.

Ticket Refund/Replacement Policy
Long-term tickets will be refunded at the original form of payment until June 26, 2010 for ticket service fee. No refunds will be processed after this date.

2010 single event tickets are nonrefundable and non-replaceable. Exchanges allowed but not more than one ticket per person, per ticket. Theater and opera tickets will be refunded ONLY with a non-refundable fee of $25 will be charged for this service. Single event tickets that have been lost, stolen or misplaced will be replaced. A non-refundable fee of $25 will be charged for this service. No exchanges are allowed if either event is applied. A non-refundable fee of $25 will be charged for this service. No exchanges are allowed if either event is applied. A non-refundable fee of $25 will be charged for this service. No exchanges are allowed if either event is applied.

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California’s clean-air chief encourages others to join movement
develop with more stringent regulations and market strategies.”

“California’s air program, which sets pollution limits on emitters, makes it possible for the state to take action to address the worst air quality problems.”

Nichols said, “In reality, the AB 32 measures are designed to assure environmental justice and protect the health and welfare of all Californians.”

Nichols said, “California’s AB 32, which Schwarzenegger signed into law, puts the Air Resources Board in charge of figuring out exactly how 70 million residents with a fleet of 28 million cars would be weaned off all petroleum in 50 years.”

While California tops the nation for the number of of-...
Band Camp moves in for 13th season, weekend performances

by Beth Ann Downey
Staff writer

Dozens of middle- and high-school kids mill around with instruments in hand—some holding French horns or tubas that are just barely larger than they are.

The kids start back and forth from rehearsals in the School of Music concert venues of Fletcher Music Hall and McKnight Hall into faculty offices for sectional lessons. Where the faculty member’s names are etched is now posted a bright orange sign reading, “This space is reserved for use by the Chautauqua Music Camps from 8 a.m. to 4:30 p.m. Monday, August 16 through Friday, August 20.” This is the annual sight as youths from the surrounding community take part in the Chautauqua Music Camp. The program includes three different departments: band, orchestra and jazz.

Established students have had just this short week to rehearse for performances this weekend, which began two to three weeks ago with a high school jazz ensemble performance in McKnight Hall. Middle-school string students with the orchestra camp and woodwind, brass and percussion students with the band camp will give a concert at noon Saturday in Elizabeth S. Lenna Hall.

The camp was started by director Peter Lindblom, who started playing himself in a local community center. The camp, now in its 13th year, moves again for young musicians back many years in a row because, when it started, it was living and teaching in Jamestown and playing with the Chautauqua Symphony Orchestra during the summer, thought it was important to get something started for young musicians in the area. The camp has outgrown its original home in the Turner Elementary School, now the Turner Community Center. The school, now in its 13th year, moves into the School of Music buildings during Week Eight each season along with the school’s programming ends.

“The pool of kids who sign up year to year is usually split halfway between kids who are serious musicians looking ahead to their professions and more casual players who choose to do this for the week instead of the golf school or Boys’ and Girls’ Club, Lindblom said. He added that kids of both descriptions choose to come back many years in a row because of the special relationship they foster with staff and other campers.”

Terry Bacon, band director for the Chautauqua Music Camps, said the difference between the camp and the music education students would get in a public school setting is that in the camp it is all music, all day. He added, though, that the rigorous schedule is necessary in order to ready the students for this weekend’s performances in just two rehearsal days.

“I think the kids the chance to see what it’s like to be a professional musician, but it also puts them in the musical context of the music in their hands,” Bacon said, adding that the campers must learn how to fit together with kids of different skill and maturity levels. “You learn by doing it, the more they do it, the more they’ll have the freedom to be creative.”

Outside of performance, the Chautauqua Music Camps also offer young musicians a variety of learning opportunities. The diverse faculty offers special instruction for the variety of instruments present among the band, orchestra and jazz students. Bacon said that this is important because although he has the capacity to teach saxophone, clarinet and flute, he doesn’t speak the “native language” of every instrument.

“Of course you can talk to csO musicians. They’re great.” Chautauqua youth, kids from the surrounding community, and those from as far away as Texas also get the chance to enjoy the grounds in a unique way. Lindblom said all of the kids get a gate pass for the week and take advantage of many of the things outside of camp that Chautauqua has to offer. Bacon said that having the music camp on the grounds, among the practice shores and the nice atmosphere of Chautauqua, affects the students in a positive way year after year.

“Having the opportunity to do something like this within the environment of Chautauqua, I think for these students, really feels into that desire, that nurturing of the soul to create,” Bacon said. “It’s inspiring. The kids may not be able to articulate it, but (if) you get them together in a group and give them that community experience, hopefully they take that excitement back with them and share it with others.”

Members of the orchestra camp also had the opportunity to interact with professionals when orchestra director Donna Davis brought in two members of the Chautauqua Symphony Orchestra to talk to the students. Valerie Armstrong, violin, and Jolyon Pegis, cello, talked about the songs they performed Thursday with the CSO, and then the students had the chance to sit in on a rehearsal.

“That’s one thing that makes our camp special, is that we can do that,” Lindblom said. “You’re immersed, you mix with the culture on a higher level than you’re able to do in the general community. They can go to CSO rehearsals and concerts; they can talk to CSO musicians. It’s great.”

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Nelson and Neal performed when they were at Chautauqua in the 1950s.

Fisher, who has appeared in productions of Cavalleria Rusticana and Cavalleria Toscana, said he had been a stage manager for a long time and was no longer interested in performing.

The children had to audition, and they were more than a few sizes too big for Sophie. She said she auditioned because she was very interested in acting and wanted to be part of the family. She was very excited about getting the part.

The children of “Macbeth” have been working hard on their lines and practicing their six lines for the opera. So far, they have been doing well.

The children have been rehearsing for the opera and are looking forward to their performance. They are excited about the opportunity to be part of the family and to be on stage with their parents.

The children have been working hard and are looking forward to the performance. They are excited about their roles and are grateful to be a part of the family. They are looking forward to their performance and to being part of the family. They are grateful to have this opportunity and are looking forward to the performance.
Morning Worship

COLUMN BY JOAN LIPSCOMB-SOLOMON

‘Let us reason together’

Everyone has heard that “cleansliness is next to godliness,” but how many of us really put this into practice? It’s particularly bothersome axiom to a line from the morning’s scripture: “There is great gain in godliness combined with contentment.”

“I find this difficult,” Gaddy said. “I am doing worship, not poetry or a colloquial cliché. This phrase for me meant commitment involved seeing money from the perspective of faith, and actually making choices to show the faith in life or how we can make, sell, or purchase.”

Gaddy, however, admitted to the challenge when applying this principle to other situations. He worries, about “the need for the church to lead in national, divisions in both religion, religious, meanings in politics.” Are we becoming an un-}

![Image](image-url)
Concertmaster Reagin reflects on journey to CSO

by Kathleen Chaykowski

Brian Reagin is probably best known on the grounds as concertmaster of the Chautauqua Symphony Orchestra, or even as the soloist who brought tears to audience members’ eyes at Friday night’s Chautauqua theater this summer with Yo-Yo Ma and Andrzej Previn. The concerto, the same concerto he performed with the Cleveland Orchestra in 1988 in a debut with CCM resident quartet at the College-Conservatory of Music in Cincinnati, has held his own performance-wise in high school, the last year of his high school career. The quartet members sent him off to Europe to find an instrument. They brought him to a dealer in Zurich, where his teacher picked him up from the airport and drove him through the Alps in his Porsche. The dealer opened up to 12 violins, and Reagin and the quartet tried them out.

Basically I’d say they picked it out for me, Reagin said of his Lorenza and Giuseppe Maggini violin he’s played since he was 16, two on the other side of Chautauqua Lake and boats to work. Reagin said of his Lorenza and Giuseppe Maggini violin he’s played since he was 16, two on the other side of Chautauqua Lake and boats to work.

As Reagin put it, both of his parents were beautiful singers. They didn’t sing professionally, but they installed in him a sense of tone and breathing into music. The violin is often considered the instrument that most closely resembles the sound of the human voice, and its vocal quality could be transmitted, Reagin said, he got it from his parents.

While Reagin was still in high school, members of the LaSalle Quartet, the resident quartet at the College-Conservatory of Music at the University of Cincinnati, took Reagin under their wing. They encouraged him to study with Joan Galamian at the Meadowmount School of Music in New York, where he spent seven summers with the renowned teacher.

When Reagin was a 16-year-old and a junior in high school, the last year of his high school career, the quartet members sent him off to Europe to find a violin. They brought him to a dealer in Zurich, where his teacher picked him up from the airport and drove him through the Alps in his Porsche. The dealer opened up to 12 violins, and Reagin and the quartet tried them out.

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When Reagin was a 16-year-old and a junior in high school, the last year of his high school career, the quartet members sent him off to Europe to find an instrument. They brought him to a dealer in Zurich, where his teacher picked him up from the airport and drove him through the Alps in his Porsche. The dealer opened up to 12 violins, and Reagin and the quartet tried them out.

Basically I’d say they picked it out for me, Reagin said of his Lorenza and Giuseppe Maggini violin he’s played since he was 16, two on the other side of Chautauqua Lake and boats to work.

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