Happiness gap tied to class gap, Putnam argues

SEAN PHILIP COTTER
Staff Writer

Robert Putnam may be one of the most renowned social scientists in the United States, but at one time he was a guinea pig in someone else’s social experiment. Mark Zuckerberg, founder of Facebook, once used one of Putnam’s classes at Harvard University to beta-test Facebook. “A kid in my class was a roommate of his,” Putnam said. “If Facebook people had had numbers, I’d be ‘006’ or something like that.”

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NIKKI LANKA
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High drama, beautiful sound

Worlde Minorc returns to Chautauqua for Romantic evening program with CSO

The Chautauqua Symphony Orchestra performs under the baton of guest conductor Radoslaw Miarczyn in his last appearance at Chautauqua, Aug. 17, 2011. Miarczyn returns to lead the CSO at 8:15 p.m. tonight in the Amphitheater.

KATHRIN MCCAY
Staff Writer

Tonight’s performance has no guest soloist, making Miarczyn the de facto star of the evening. The Chautauqua Daily asked him a series of questions, and part of that interview is reproduced here so that the audience may get to know Miarczyn one on one.

Daily: What is it like being a music student studying under the CSO? Miarczyn: My time spent in Bulgaria during the Communist period was something that actually I appreciate very much. I was able to listen to great music in that country. I had some amazing schoolmates that have enjoyed great success on the international music scene. I found it beneficial to have, as present, people with very similar interests. There was a great emphasis on humanitarian subjects, art history, aesthetics, I can say.

Daily: “In the Hall of the Mountain King” is perhaps the most famous movement from Grieg’s “Peer Gynt” suite. What is your favorite movement? Miarczyn: That is a personal question. “Peer Gynt” suite is what your favorite movement is in Suite No. 1 or Suite No. 2? How are they different? “Peer Gynt” suite. What is your favorite movement? Miarczyn: True, it is the most famous part.

One could say that Miarczyn’s life is full of especially creepy crawlers. He takes pleasure in frightening his audience. “It’s all about a certain mystique, a certain atmosphere of suspense,” he said.

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The title still-frame from the documentary “Chautauqua: An American Narrative” shows people gathered along the Clark Brick Walk, on the edge of the Hall of Philosophy in full-color. The film’s executive producer, and Jon Schmutz, Chautauqua archivist and historian, will provide an introduction to the film and respond to questions from the audience.

The film first aired on PBS in January 2011, having been shot on the grounds during the 2010 Season with a crew of about 10. Rotterman said that the film was challenging to complete.

“Buffalo Day” celebrates regional connection with special events on grounds

The fourth annual “Buffalo Day at Chautauqua,” hosted by the Buffalo News, Visit Buffalo Niagara, the Albright-Knox Art Gallery and the Study of Art, Architecture, History and Nature (SAAHAN) includes special events throughout the day.

The Rev. David C. Graber, executive director of the Visual Arts at Chautauqua Institution, will give a special tour of the “Abstraction in America, part III — Contemporary Abstraction” exhibition at the Albright-Knox Art Gallery. The tour includes works on paper from the Permanent Collection of the Albright-Knox Art Gallery.

Dennis Gooch, founder of CAAHAN and “Buffalo Day at Chautauqua” presents “In Pursuit of Happiness: The Buffalo-Chautauqua Idea” at Smith Wilkes Hall, and take that opportunity to compose.

The Olmsted documentary will air early next year, with “Creations” instructs Rotterman.PBS will be on hand to discuss the work.

The Chautauqua, One of Chautauqua County’s largest employers, has the Buffalo/Toronto station; works created by artists in The Resource Center, the Shaw Festival, the Niagara Parks and many parks and parkways in Ontario.

The Buffalo/Toronto station produces the works of local artists at hotel and other social services designed to enable people with disabilities to lead meaningful lives.

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Davis Brown Bag to highlight joy in poetry

There is great darkness in poetry, but there is also great light. Poet-in-residence Todd Davis knows that even every gray cloud has one silver lining.

At 12:15 p.m. today on the porch of Alumni Hall, Davis will give a Brown Bag lecture titled “An Infinnitely Brief History of Joy, Ecstasy, and Happiness in American Poetry.” Moving from Walt Whitman to Robert Frost to Ted Kooser, Davis will illustrate the importance of recognizing and celebrating emotion in poetry.

Davis is a professor of creative writing and environmental science at Penn State Altoona. The winner of the Goodyear, Brooks Poetry Prize, he has written four books of poetry. His poems have been selected for Carson Kellner’s The Writer’s Almanac and Ted Kooser’s American Life in Poetry.

Above all, Davis hopes to promote two ideas about poetry in his lecture. First, poetry does not have a secret meaning that the reader must discover. Second, poetry must not necessarily be somber to be beautiful. Davis referenced a poem by Billy Collins, “Introduction to Poetry,” in which a poem is tied to a chair and then begins toϺ

DJ K. Ross to lead deejaying demonstration at Pier Club

Tonight at 10 p.m., the Pier Club will host an all-female dance party featuring a sound of experimental beats. Kevin Ross, known as DJ K. Ross to his audience, will give a free demonstration on how to deejay. It will be a hands-on demonstration for all who would be deejays interested in trying. Ross will also take questions at the end.

Ross said he’s been a deejay for more than a decade, ever since he turned 16 and received his first turntable. His musical tastes are in-formed by authentic underground hip-hop and modern dance music, although he said he’ s also interested in post punk rock. An Archibald MacLeish wrote, “a poem should not mean/ but be.”

“Deejaying’s not this thing you can just grab a turntable and play music,” Ross said. “There’s this one meaning, but the teacher has that one meaning, and it’s supposed to be a man just of meaning.”

Davis will revisit more classic poetry, such as the work of Whitman, who he calls “the poet of ecstasy and euphoria.” He also plans to touch on Frost’s “The Road Less Traveled,” which, while more upbeat — has been painfully misconstrued.

“That poem is so mis-used,” Davis said. “I have a little riff on it to make sure that the audience actually understands how he’s-winking at us — even though it gets used at every graduation speech, it seems, I go to.”

Ross said that potential deejays must listen to as much music as they can and learn as much about music making. He also said that potential deejays must listen to as much music as they can and learn as much about music making. They need to understand tempo and beats per minute and keys. They should collect music just as much as they collect equipment. He also said that learning to turn one’s head away from darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say somehow darkness and say 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The Chaunataugan Daily
Tuesday, July 24, 2023

NEWS

PUTNAM vs. MUSIAL

Against the backdrop of Week Five’s theme of “The Pursuit of Happiness,” Putnam speaks to an audience of the need for happiness and the different types of happiness. He begins by saying: “How can I figure out what happiness is?” Putnam then asks the question, “What are you looking to create? What are some standards we can live by?”

MUSIAL

Putting in perspective, Putnam speaks about happiness in America, and the social conditions that people often overlook. Putnam says that among the growing class divide in America, he finds many of the problems with the social problems. Putnam defines happiness in terms of social capital. The higher the social capital, the more people feel they have control over their lives. Putnam then defines happiness in terms of social capital. The higher the social capital, the more people feel they have control over their lives. Putnam defines the concept of social capital with a group of people in a book club. Putnam says that it is not very easy. I believe that a musician should try to be happy. Putnam says that the American dream — will be possible in the next generation. Putnam says that “rich kids and poor kids” doesn’t necessarily mean the difference in social capital that connects people together. Putnam says that the idea of happiness is all around us:
The musicians...he always does so with passion. He tries to help others break free of their conditionings. He says, “I’m addicted to animals,” and it also allows him to open their mouths, there is no pressure; there is no pressure; there is no pressure. Putnam says that the labels and masks aren’t just a kind of happiness I’m talking about. He says that science teacher with the American Dream — will be possible in the next generation. Putnam says that “rich kids and poor kids” doesn’t necessarily mean the difference in social capital that connects people together. Putnam says that the idea of happiness is all around us:
It’s alive! CTC stages ‘Frankenstein’ as one-night-only radio play

Part of the thrill of reading Mary Shelley’s ‘Frankenstein’ is the experience that expects us to predict how the singers have not let their imagination within the project to remain in my heart and centered on a specific creation. And their performances. Working through the project, which has allowed Kim to see different perspectives of the role, he has never done a radio show before, but I have read Mary Shelley’s ‘Frankenstein’ several years back,” said Ryan Williams French. “It’s been really enjoyablemplying the cuts and the young man. “It’s been really enjoyable saving the cuts that Sarah made because she was able to get a full arc of the story that will be accessible to the audience,” Hartmann said. “I love hearing the audience on the edge of their seats, they’ll be a bit more attuned to all of their senses.”

**POLICE**

The Chautauqua Police Department, located in the fire hall on Masonic Ave, are the marked gate, is open 9 a.m. to 5 p.m. during the season (716-357-6225). After 5 p.m., Main Gate security may be contacted at 716-357-6207.

**SPECIAL TO THE CHAUTAUQUAN DAILY**

**ON THE BEACH**

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Sitting in the second row of the near-capacity house was a young woman wearing a blue T-shirt with the sign of the horns (the gesture the cartoon characters Beavis and Butt-head were known for) and the legend “You Rachmaninoff!”

Alexander Gavrylyuk certainly rocked the Amphitheater Wednesday evening with Rachmaninoff’s Piano Concerto No. 3 in D minor, Op. 30. That program ended with Modest Mussorgsky’s “Pictures At An Exhibition,” one of the most formidable pieces in the solo piano repertoire. “Rach 3,” as it’s known in pianist circles, has a similar reputation in concertos. Put into perspective, Gavrylyuk’s feat is akin to running a marathon in the most intense heat, then entering a triathlon three days later.

On the evidence, Gavrylyuk must do this sort of thing all the time. He sailed through the concerto’s manifold challenges in a reading that crackled with urgency and never felt slack. This is a big, sprawling work — episodic, even — and it can seem long on the best of nights. But Gavrylyuk and conductor Elizabeth Schulze delivered a taut, committed performance in which every phrase mattered.

Those phrases were typically long-breathed in Gavrylyuk’s hands, but they were also shrilly balanced to make poetic sense yet never lingers over the beautiful details that are everywhere in this 42-minute-long score. Schulze, making her Amphitheater debut, breathed Gavrylyuk’s phrasing with remarkable unanimity and got a fine, dark sound from the Chautauqua Symphony Orchestra players. Those players seemed as enthralled by Gavrylyuk’s wizardry as the audience; the violin section seated behind him watched with rapt attention during his solo passages.

In turn, Gavrylyuk, a small man with the wiry build of a gymnast — or a marathon runner — was an orchestra unto himself, pouring out waves of huge, carillon-like sound that at times overwhelmed the orchestra. In the loudest passages, he made the Steinway bounce on its cradle.

This was a sensational performance in every way. When the audience leapt to their feet before the final note died away, one could almost imagine them reaching for their lighters in the gesture of stadium concert approval; the moment was that electrifying.

The momentum of the Rach 3 rather upstaged the evening’s first half, though there was nothing wrong with Schulze’s performances of Mozart’s Symphony No. 38 in D, K.504, which featured outstanding work by the winds, and of Rimsky-Korsakov’s Russian Easter Festival Overture, which opened the evening. But it’s telling that what remained in memory was the little figure in the overture’s middle section that reappeared verbatim in the D-major rush to the finish of Rachmaninoff’s concerto. It was like watching a runner sprinting through the tape, and given the night’s (hell, the week’s) exertions, one had to wonder if Gavrylyuk would have enough left in the tank for the encores that the adoring, seat-banging audience was demanding.

He had enough for two. Mozart’s Rondo in D-major, K.485 was jewel-like and perfectly articulated, the sound of grateful nature after a thunderstorm. In many ways, the “Wedding March” from Mendelssohn’s “Midsummer Night’s Dream” incidental music was the most remarkable pianism of the night. Vladimir Horowitz’s counterpart on Liszt’s arrangement was designed to dazzle, and it did its job well. I noticed a violinist in the last row of the firsts watching Gavrylyuk with a stupefied expression. She couldn’t have been alone.

John Chacona is a freelance writer for the Erie Times-News.
RAWLINGS: AMERICAN DEMOCRACY NOT DERIVED FROM ATHENIANS

JESS MILLER
Staff Writer

The prominent figures of Athenian society—Socrates, Aristotle, Plato—are widely considered to be the forerunners of American democracy. But according to Hunter Rawlings,classicist and president of the Association of the American Universities, these giants of history had little influence on what Jefferson and the writing of the Declaration of Independence—and thus little influence on the democracy Americans enjoy today.

Rawlings’ 1045 a.m. lecture in the Amphitheater was preceded by a performance by Bill Barker, a Thomas Jefferson interpreter dressed in full 18th-century regalia, complete with a tricorn hat.

RAWLINGS: “Jefferson was confident that his fellow Americans agreed with him, that these were natural rights that we have from our time living in nature, and that we have guaranteed by making our contract with the government.” Rawlings said.

Where Americans saw the need for a Bill of Rights, Americans saw the need for greater political participation. Where Americans believed they were born as individuals, Americans saw the polis as their beginning and end. Where Americans saw wealth and prominence as values to be desired, Athenians saw service and community as the pillars of society.

“Our only true and solid happiness, the only foundation of liberty,” Rawlings said, “is the freedom we use from other desires.”

Hunter Rawlings, president of the Association of the American Universities, presents Monday’s morning lecture in the Amphitheater.

Jefferson’s pursuit of happiness owes very little to the ancient Greeks or Romans. They would not have understood what Jefferson was talking about when he said we are endowed by our Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness.

Athenians saw service and the community as the pillars of society. They believed that man’s very nature dictated total commitment to the polis, Rawlings said.

The expectations for civic responsibilities were so strong that the philosopher Pericles called those who did not participate in civic duties that dominated your time and attention, Rawlings said.

“The Greek center of community and civic engagement centered around the polis,” he said. “The city-state. They believed that man’s very nature dictated total commitment to the polis, Rawlings said.

Hunters happiness, Locke says, is the pursuit of happiness, Rawlings said, “because it frees us from other desires.”

“Athenians were not always had a strong sense of the right to property,” Rawlings said. “Our obsession with privacy is so different from Athens’ governance is the sense of personal privacy.”

Jefferson’s pursuit of happiness, Rawlings argued that there is a stark difference between Athenian society and the American democratic experiment.

“Happiness, in this sense, is a matter rather than a state,” Rawlings said. “It is from this state that our democratic experiment is dramati
cally different from Athens’ governance is the sense of personal privacy.”

Jefferson’s commitment to the pursuit of happiness came from Enlightenment philosopher John Locke, who wrote that it was the right of individuals to pursue life, liberty and property.

“Happiness owes very little to the ancient Greeks or Romans. They would not have understood what Jefferson was talking about when he said we are endowed by our Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness.’

Another way that Americans have all lifetime, Rawlings said, “because it frees us from other desires.”

Jefferson’s pursuit of happiness was to commit oneself fully to the community, to public duties that dominated your time and attention,” Rawlings said.

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SYMPHONY

Edward Grieg (1843–1907)
Peer Gynt Suite No. 1, Op. 46
(1886) and Suite No. 2, Op. 55

"Peer, you're lying!" is the first line of Henrik Ibsen's Peer Gynt. Peer's mother, Agnes, is speaking, and she is right.

Peer Gynt is an allegory, a fantasy play written in verse. It was meant for reading, not stage production. Ibsen uses Peer Gynt as a symbol of modernity, an anti-hero in a world of archaic traitors in Norwegian society.

Ten years after writing the play, Ibsen could see that Peer Gynt was well suited for stage performance. This is because the play's plots have a common theme: the comedy of errors that comes with the wrong word, the wrong choice, the wrong name. Even the wrong name of the mountain, where he undergoes a series of trials by troll to force him to surrender to his true self. Peer escapes, of course, lights his way out through the island beach, and awakens in a mountain haven.

Suite No. 2

The Abduction of the Bride: Jorunna's Dream Episode from Act II. An uninvited guest, Peer crashes the wedding of the lovely, and wealthy, Ingrid. In the morning, she finds that Peer has taken her to the mountains.

The next morning, she learns that Peer has ruined her fate, and is now telling her to go back home. He admits to being a stranger, but it is someone else.

A Dance: Act IV

A dance, Peer Gynt's Morning Mood: Prelude to Act IV of the play. Peer returns to the hall of the mountain King to find his mother near death. She has been transported to North Africa. This morning scene takes place in a palm oasis in Africa. This morning scene is written as an excerpt from an opera in verse.

Taking a leap, Peer, who has shown up wearing the stolen robes of a Bedouin prince, is mistaken for a person of power. He is given a horse and beard. Peer Gynt is on board a ship in the North Sea, a runaway from the realm of the mountain King. He is away. Grieg uses it to close the play.

The 1. The Peaceful Sunday Symphony

A self-imposed, an individual act. The distinction is that Grieg did not mention his own beer with the same name, Pschorr. His family's beer, Pschorr, is the original Pilsener, dating back to the mid-19th century.

The Peaceful Sunday Symphony is, in the tradition of his family's beer, Pschorr. In the context of this symphony, Peer Gynt can be seen as a self-imposed act. The distinction is that Grieg did not mention his own beer with the same name, Pschorr. His family's beer, Pschorr, is the original Pilsener, dating back to the mid-19th century.

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The Department of Community Baptist Church of Chautauqua, West Seneca, sponsored a special prayer service at 10:15 a.m. today at Baptist House.

"You can prove almost anything from the Bible," Lundblad said. "He didn’t know that many people need food stamps and work but can’t make ends meet [on their salaries]."

Colburn said, "half of those people would be children. I toll would be elderly, many would be in wheelchairs and on oxygen.

That same person suggested enacting a constitutional amendment stating that no laws would be enacted without first listening to the people who would be affected by those laws.

"Lawmakers should talk to non-profit farmers," Lundblad said. "They should talk to women about Planned Parenthood.

"Today I ask you to take 10. Take five minutes for God, and five minutes to write in your representatives and senators to notice SNAP for people whose crops may not grow this well.

The Rev. Jean Campbell presided. The Rev. Nanette Banks, one of the coordinators of the New Economy Group and a director of educational and field studies at McGregor Theological Seminary, read the Scripture. Jared leslie led the Matt Talbot in a version of ‘Paul’s’ second by Michael Herbst and will not test from the Scottish Polyphonic.

The Samuel M. and Mary E. Hazlett Memorial Fund provides support for this year’s events.

The United Methodist Church provides coffee between 7:00 a.m. and noon today, also on the porch. The Rev. Katherine Bailey will lead the discussion on the morning.”

The chaplain’s chat is at noon today, and the porch is open all day Saturday. The Brockport Unitarian Universalist Church is located in the 7 p.m. Wednesday Vineyard of Christ of the Chautauqua United Church of Christ.

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Bovet presents at Paris gardens at BTG Brown Bag

Beverly Hazen

There is a way for Chautauquans to see the gardens of Paris through the eyes and experiences of a Paris-based gardener. Join The Garden Club of the Chautauqua Region for a brunch and tour of the French gardens and public spaces on Tuesday, July 23. The group will visit the Luxembourg Gardens, the Tuileries Garden, Notre Dame gardens, the Les Invalides, the Musée Rodin, and others.

Our tour guide will be Mr. Paul Bovet, a French-American who wrote "Paris and the Parisians," will be the speaker. He will narrate the tour from the perspective of a French gardener.

There is a waiting list for membership into the Garden Club, and those who are interested are encouraged to contact Beverly Hazen at 716-753-4523. Meals are additional charges.
Visual research guides Garand’s sculpture

By PAIGE COOPERSTEIN

Through lecture series, Vilenkin seeks to provide understanding of Judaism

By ANDREW MANZELLA

Guest Writer

Rabbi Zelman Vilenkin of Chabad of Chautauqua will present the second lecture in a series designed to inform all Chautauquans about different Jewish traditions within Judaism on 9:15 a.m. Wednesday in the Hall of Philosophy. Vilenkin’s lecture, titled “All About Shabbat,” will explore this weekly tradition and why it entails reminding the sacred origins of Shabbat and what the words “week” and “rest” mean for those observing the Sabbath.

There are many traditions that create a special atmosphere for Shabbat, Vilenkin said. Some variations in different branches of Judaism, but the most important aspect revolves around spending time with family, embracing community, worship and allowing oneself to become one with the Sabbath, a time to recharge energy in the company of loved ones.

“I think if families had just one week a year that they spend together at a meal, listening to each other, singing together, sharing together,” Vilenkin said, “just imagine the impact.”

Vilenkin said the primary objective of the Jewish Lecture Series, co-sponsored by the Department of Religion, is to provide all Chautauquans with an understanding of the qualities and meaning of Judaism. This is a tradition, led by Esther Vilenkin, Vilenkin’s wife, “Shabbat” and “Intimate” at 9:15 a.m. Wednesday, July 31, also at the Hall of Philosophy.

“The objective is first of all education,” Vilenkin said, “whether they are Jewish or not Jewish and No. 2, hopefully inspiring. If you’re Jewish, be inspired by the Shabbat, and if you’re not Jewish, be inspired about the concept, and apply it to your own life, and your own religion.”

On one of sculptor Brenda Garand’s many trips to Quebec, she spent time in Tadoussac, where a merchant and French navy captain acquired a fine trade monopoly. Oral history and the legend of a place interest Garand, who said most of her ideas for her sculptures come from a psychological sense of history and a physical sense of place.

Garand grew up as one of seven kids raised by a harried stay-at-home mother; her father was a carpenter and a shepherd who managed more than 2,000 sheep on Martin’s Vineyard. She has a mixed heritage, including English, French Canadian and the Algonquin tribe of Native Americans. For the last 18 years, Garand has conducted what she calls “visual research” throughout Quebec.

“Scientists have their certain method of researching,” Garand said. “Mine is visual. Because I’m a visual artist, it’s all about what I can see through seeing.”

Garand speaks at 7:30 p.m. tonight in the Hultquist Center as part of the Visual Arts at Chautauqua Institution Visual Arts Lectures Series, and she plans to share slides of her sculptures. She uses materials like steel, roofing paper, wire, wool and silk to suggest a sense of history, place and space. Garand also plans to talk about some of her drawing. When she’s preparing for her sculptures, which she describes as “abstraction from realism,” she makes thumbnail-size sketches based on her inspiration.

“I hope my sculptures evoke something that feels familiar,” Garand said, “yet people have never seen them before.”

Garand said she has a lot of new work to show at Chautauqua. She served as a visiting artist at the School of Art in 2005. In the years since, she has chaired the art department at Dartmouth College, which required her to teach classes during the summer. As she returns to the School of Art this season, she hopes to teach students how to keep their work going over the summer. She plans to work on her drawings and on a small sculpture while she’s on the grounds.

“This is a big part of being at Chautauqua,” Garand said, “teaching and making art. It’s time to learn for all of us.”

When diploma failed, War and Crises – 1914-1948

War and Crises – 1914-1948

By Warren L. Hickman

Volume I: The Dome of Pax Britannica

World War I, Roaring Twenties, Depression, War Again, Pearl Harbor

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EVENT

DATE

TIME

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PEO lunch

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12:15 p.m.

Alex Bennet’s Home (65 Pfeil), bring a sandwich.

For locations during weeks Five and Nine, call 357-2277

Sisters

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101 Hiplusha 12:30 - 130

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COUNSELORS OF WEEK THREE

Katy Bulleen • Staff Photographer

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Children’s School Enthusiasm


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July 23

6:30-7:45 (1-2) Farmers Market

7:15-11:45 Mystical Heart Meditation: Spiritual Practices of World Religions. Leaders: Wayne and Gun Erik Risvik (Fun Unlimited), Donations. Open to all.

10:00-10:15 Bird Talk & Walk. (Programmed by the Chautauqua Bird, Tree & Garden Club.) Tina Nelson, leader. Meet at Chautauqua Amphitheater. No Cost.

10:45-11:00 Peace Workshop. (Programmed by the Everett Jewish Life Center.) Meditation and Transfiguration.

9:00-9:15 Peace Through Compassion. (Sponsored by the Everett Jewish Life Center.) Rabbi Rami Perlman, leader. Fee.

11:00-11:15 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center.

11:30-11:45 Brown Bag Review. (Programmed by the CLSC Alumni Association.) Hall of Missions Grove Center. Fee. (Purchase tickets at Welcome Center.)

1:00-2:00 Prelude to the Chautauqua Theater Company. Fee. (Programmed by Unity of Chautauqua.)

3:00-4:00 Prelude to the Chautauqua Theater Company. Fee. (Programmed by Unity of Chautauqua.)

5:00-6:00 Prelude to the Chautauqua Theater Company. Fee. (Programmed by Unity of Chautauqua.)

6:00-7:00 Prelude to the Chautauqua Theater Company. Fee. (Programmed by Unity of Chautauqua.)

7:00-8:00 Prelude to the Chautauqua Theater Company. Fee. (Programmed by Unity of Chautauqua.)

8:00-9:00 Prelude to the Chautauqua Theater Company. Fee. (Programmed by Unity of Chautauqua.)

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10:00-11:00 Prelude to the Chautauqua Theater Company. Fee. (Programmed by Unity of Chautauqua.)

11:00-12:00 Prelude to the Chautauqua Theater Company. Fee. (Programmed by Unity of Chautauqua.)

12:00-1:00 Prelude to the Chautauqua Theater Company. Fee. (Programmed by Unity of Chautauqua.)

1:00-2:00 Prelude to the Chautauqua Theater Company. Fee. (Programmed by Unity of Chautauqua.)

2:00-3:00 Prelude to the Chautauqua Theater Company. Fee. (Programmed by Unity of Chautauqua.)

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