Waugh

Waugh said to explore the "truthful history" of Civil War

ANTHONY DOMinic
Co-Editor

It was the summer of 1885, and Ulysses S. Grant was dying. Possessed and ravaged with terminal throat cancer, Grant took a northbound train from his home in New York City to support Joseph W. Drexel's Adirondack cottage in Wilton, N.Y. It was an old oak chair on Drexel's porch that then President Grant would spend his final days, drafting his memoirs in a furious pace.

"I would like to see a truthful history written," he wrote in his last words. "Such history will do full credit to the courageous, endurance and ability of the American citizen soldier, no matter what section he hailed from, or in what rank." Grant died July 23, 1885, at age 63, two days after completing "General Memoirs of Ulysses S. Grant," a history professor at the University of California, Los Angeles, will explain at "The Civil War: "Truthful history" at today's 10:45 a.m. meeting in the Amphitheater. Waugh is the author and of the numerous books and essays on Grant and the Civil War, including U.S. Grant's America, American Memory: Ulysses Grant in the Civil War in American Culture.

McDonald brings soulful baritone to Chautauqua

JOHN C. RYAN

It's a good way to keep Michael McDonald running. At 5:15 p.m. tonight, spectators might get a glance when the members of "Bruce-Sold Soul" brings his goos to the Amphitheater.

McDonald's baritone voice driven by capacious bass lines and his electric piano, will mesh those in the Amp's benches with the same jive in the performers brought to the St. Louis nightclub of his youth.

It was in this musical environment that McDonald discovered the diverse range of genres that would guide him through the rest of his career. His primary influences - Motown, rhythm and blues, and gospel - were melded in the gospel music that filled the churches of the Mississippi River - the lifeblood of his hometown.

"One of the bands I was in used to have a horns section," the singer said of his early days. "We'd have this section with a trumpet section and the band was a 3-piece band. We never made any money, but we had a lot of fun. As time went on, McDonald found himself to be right man for his time and his place. "Back in the day, when I was playing in a band, we were kind of the staple in that section with our rhythm section."

"Back in the day, when I was playing in a band, we were kind of the staple in that section with our rhythm section," McDonald said.
**NEWS**

**NEWS FROM AROUND THE GROUNDS**

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**Chautauqua Women’s Club news**

• The Women’s Club invites members to play mah jongg and a variety of other games from 1 to 4 p.m. today in the Chautauqua Theater. Mah Jongg League 2013 cards are available at Chautauqua Bookstore or the door, along with memberships.

• The Women’s Club is back on the bus to The Bishop and offers a trip to “A Night of Genius” as part of the Contemporary Issues Forum. For more information, contact Lou Wineman at 716-357-5015.

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**Egan graciously accepts 2013 Chautauqua Prize**

This following is a transcription of Timothy Egan’s acceptance speech of the 2013 Chautauqua Prize for nonfiction, given at the award ceremony at the Athenaeum Hotel Parkers Turner, July 9. His public presentation of the prize-winning book, *Short Nights of the Shadow Catcher*, took place in the Hall of Philosophy on Wednesday.

"I’ve never done this to be honest, and I can’t thank you enough — Al for letting me into your fair, and Blaine, Ed in this way.

I’m a westerner, and I’m not from here, so I’m not used to being on the lawn of a theater like your Bratton Theater.

The fault lies here, great artists, intellectual, and I’ve found some of these great ideas and arguments. So let me just thank you.

I’m a great believer — I’m sorry to say, in the idea of a great country, that you would never want to belong to the United States, if you remain a British subject, and I’m also going to make an expedient group of people who are associated with it, and have their opinions, and let’s have a bench a park bench, as did earlier today — no, I’m kidding about that. But to let me thank Sherra [Babcock], and I would have named this School of Music’s Instrumental Program, will host a master class for violin students at 8 p.m. Sunday in the Hurlbut Church sanctuary.

"Friends of Chautauqua Theater birthday party" is the slogan of the party to honor the 30th anniversary of Chautauqua Women’s Club Scholarship Fund. Everett Jewish Life Center at Chautauqua news

• Everett Jewish Life Center at Chautauqua will hold a master class for students in the School of Music’s Voice Program at 11 a.m. today in the Hurlbut Church sanctuary.

• Everett Jewish Life Center at Chautauqua will present a free screening of the documentary film *Dancing from a Distance*. The screening will be held at 7 p.m. today in the Hurlbut Church sanctuary.

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**From the Women’s Club**

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BROEHL TO RE-ENACT PIECE OF UNDERGROUND RAILROAD HISTORY

ANDREW MANIELLA
Guest Writer

Adopting the character of her own great-great-grandmother, Margo Broehl will present a re-enactment-style lecture about the history of the Underground Railroad in several CPOA meetings this week in Smith Wilkes Hall.

On July 9, at 12:15 p.m., she will dress in the style appropriate to the Porch of Alumni Hall of the Chautauqua Institution to present a lecture titled “Perfect Tribute: Henry Biernacki – the writer in residence at Gettysburg.” The college’s Civil War Institute hosts an annual writing event that celebrates the annual event at the Gettysburg Address and dedicated a new museum in a seminary-turned-hospital with a lecture on the Gettysburg Address, addressing the social and cultural developments surrounding the war, and moderated a discussion on whether the novel The Killer Angels was necessary in understanding the conflict.

For Gramm, it was an opportunity to vote Tuesday, which he had been interested in the idea that people of all ages, even those with a particular story, insisted that they were not especially well-scrapped at the last minute. Lincoln had become a writer and a deep thinker.

“The myth is not a particularly happy one, but on the other hand there’s a certain element about it,” Gramm said. “It does preserve the idea that this moment and this speech and this president were all unique and exceptional importance.”

Unlike the majority of presidential speeches delivered today, the Gettysburg Address was personally penned by Lincoln. Gramm wrote almost all of his speeches, with the exception of a suggestion that he was now and then from a colleague such as State Senator Edward Everett. At the time, Lincoln’s speeches were often splint- ed with comedy and bau- mous — perhaps “trou- propitious” — anecdotes. But he had an idea in mind, dressed and ready to go at Gettysburg.

“Lincoln’s first invitation asked him to deliver a speech of “few and ‘appropriate’ — anecdotes. But he had an idea in mind, dressed and ready to go at Gettysburg. He was asked to briefly in- troduce the dedication of the Soldiers’ National Cemetery at Gettysburg. The main event, Gramm said, was a two-hour-long speech to a crowd of 15,000, where he is a professor of American literature, Civil War studies and creative writing.

The college’s Civil War Institute hosts an annual writing event at the Gettysburg Address, dedicated a new museum in a seminary-turned-hospital with a lecture on the Gettysburg Address, addressing the social and cultural developments surrounding the war, and moderated a discussion on whether the novel The Killer Angels was necessary in understanding the conflict.

According to CPOA president Hugh Butler, each CPOA member owner within the district will have the opportunity to vote Tuesday, Aug. 5, on the question of spending $408,000 of the utility district’s cash fund to proceed with stud- ies preliminary to a full-scale overhaul of the plant.

Tom Cherry, CUD plant superintendent, will be pres- ent at Saturday’s meeting to answer questions about the study, the current status of the plant, the environmen- tal standards being imposed by New York state, and lake quality issues that relate to the project.

In 2003, Chautauqua Institution bought Lake was placed on the list of lakes operated by her ancestors.

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In 2003, Chautauqua Institution bought Lake was placed on the list of lakes operated by her ancestors.

“Many of them didn’t make it,” Broehl said. “She is proud of her grandmother for being a noble part of history. “What I can see in [my family] is that we ... don’t like bullies, and we tend to ... not be particularly distin- guished by popular opinion if it is undesired to others,” she said.

Corresponding with Week Three’s examination of human freedom is one of the topics that Gramm didn’t step foot on any of its battlefields until he was an adult. He had his friends, became interested in the idea that people of all ages, even those with a particular story, insisted that they were not especially well-scrapped at the last minute. Lincoln had become a writer and a deep thinker.

“Lincoln’s first invitation asked him to deliver a speech of “few and ‘appropriate’ — anecdotes. But he had an idea in mind, dressed and ready to go at Gettysburg. He was asked to briefly introduce the dedication of the Soldiers’ National Cemetery at Gettysburg. The main event, Gramm said, was a two-hour-long speech to a crowd of 15,000, where he is a professor of American literature, Civil War studies and creative writing.

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In 2003, Chautauqua Institution bought Lake was placed on the list of lakes operated by her ancestors.
Years of discipline, hard work and staying true to his roots has helped Michael McDonald achieve a perfect fit for Steely Dan and The Doobie Brothers. The two bands that prop him to stardom. After a stint with jazz-oriented Steely Dan tested his technical structure, The Doobie Brothers allowed him to showcase his raw talent in a different light.

“When I got with the Doobies, I found that my background with that music really did come true,” McDonald said. “Songs were gospel-rooted songs [that] pretty much the only stuff I that had learned to play in my life. Today, McDonald’s bold is a well-rooted singer.

“I always look to the musicians I’m working with for some kind of an inspiration or some kind of input in the collaborative process. Though he hardly stands above them, McDonald humbly admitted he is pleased with where his career is.

“Mostly I enjoy being a solo artist,” he said. “I enjoy having ultimate direction, being left to my own devices. It’s kind of a luxury, something I have a hard time forgetting.”

Today, McDonald wants out of the mold of Michael McDonald wants out of tonight’s performance.

“Mostly I enjoy being a solo artist,” he said. “I enjoy having ultimate direction, being left to my own devices. It’s kind of a luxury, something I have a hard time forgetting.”

Today, McDonald wants out of the mold of jazz. He knows that his technical mastery, McDonald's work within the Motown machine, allowed him to showcase his raw talent in a different light.

“It’s kind of a luxury, something I have a hard time forgetting,” he said. “Mostly I enjoy being a solo artist.”
As Babcock had arranged, the president would travel to Jamestown and depart for Long Branch by 10 a.m. Flood sent a telegraph to Vincent, in which he said, "I am surrounded with books and papers and looked like a studied man."
DETROIT GERSKIN Staff Writer

When Jack and Yvonne Waugh see a campus in winter
walking worship at the Amphi-
theater, they both say, they
are always right on time.

A few years after
receiving the checking
book under the red awning
of the Brick Yard, Cafe, their
family would gather near the
brick fireplace. Binos, in tow, they
smiled and laughed as they
visited with old and new
grandchildren.

One can imagine that as
busy as the McCredies are as
chairs of the Chautauqua
Fund, they must really
delight in the chance to
spend time with their family.

But they must feel pride
in watching their children
and grandchildren grow,
knowing it is their gener-
tion that will take the helm
to ensure Chautauqua Insti-
tute’s future.

Yvonne adamantly
believes that the fate of the
Institute is largely in the
hands of the Chautauquan
youth.

“We need to encourage
the younger generations to
become involved in gift-giv-
ing and in approaching poten-
tial donors and spreading
the word about the annual
fund,” Yvonne said. “It isn’t
making a huge gift that mat-
ters, but the fact that you’re
making a personal com-
mittment, that you’re saying
the Institute matters to you
and that it’s something
worth preserving.”

Shaw Fund work is impor-
tant because it contributes
to the preservation of the In-
stitution. As many Chautau-
quans know, proceeds from
gate pass cover only a frac-
tion of the cost of main-
taining the Institute and providing its programming.

The fund helps to close this
gap, allowing for improved
programming, scholarships and fund-
raising for maintenance
around the grounds.

This is why the fund’s pri-
mary objectives for the sea-
son are raising $51 million
to support the annual fund
and to broaden the base of
support with new donor par-
ticipation. To achieve these
goals, the annual fund must
inspire the commitment of
more Chautauquans.

“Reaching these goals
now through donors is im-
portant, because otherwise
we’re going back to the same
donors and saying ‘we’ve
got to increase their gifts by
5 percent to accomplish the
Institution’s strategic goals’ each year,” Jack said.

In addition to appeal-
ing to new donors, Jack and
Yvonne also plan to encour-
gage property owners and
local businesses to more
strongly support the Institu-
ion.

“Approximately 50
percent of property owners
give to the annual fund,”
Yvonne said. “That’s a good
number, and there’s always
room for improvement. I think we re-
ally have to understand that
the value of our property and
what it means is completely
dependent on the success of the
Institution and the
Institute,” Yvonne said.

“This mushroom sandwich sale tradition began in 1965 and is now held on alternate years of the
BTG House Tour. The Dice Lakers, an eight-member Dixieland band, will be providing music in the park.

Book an all-inclusive Bed and Breakfast Package

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Available August 11–24

The Bed, Tree & Garden Club, celebrating for 100th anniversary this year, is proud to host its annual
gilled mushroom sandwich sale beginning at 1:30 pm today in the patio of Smith Wilkes Hall. For $7.50, mushroom sandwiches (or a grilled cheese), a side of fresh fruit, chips, a cookie and lemonade or water will be served.

For more information, contact "The Beds" Tree & Garden Club at 716-440-3655 or by email at btd@buffaloyer.com.
Thursday, July 12, 2013

LECTURE

BRAD SMITH | STAFF PHOTOGRAPHER

Annette Gordon-Reed, a history professor at Harvard University, delivered a powerful presentation at Thursday’s morning lecture in the This Week in Jefferson, as part of the Mastering Monday lecture series at the Chautauqua Institution, as part of the E. M. Swift Center for American Legal History.

**GORDON REED: IN MANY WAYS JOHNSON CRIPPLED BY THIS RACISM**

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“The vision, will and purpose of God never fail on lives that are mistake or failure free,” said the Rev. William D. Watley. “God’s will and purpose become real in lives that sin and fail, and in the lives of those victimized by forces, powers and people we have no control over.”

Watley preached at the Thursday 9:15 a.m. morning worship service on the topic “Abuse and Scandal are not Death Sentences.” His Scriptures included 2 Samuel 11:2-12, 12:7-14, and Matthew 1:5-12.

Watley recalled when, more than 30 years ago, he received a telephone call in the middle of the night. His father had suffered a heart attack and was in intensive care.

“I was very calm because I heard a soft voice say that this was not a sickness unto death,” Watley said. “He lived another five or six years and had two more pastorates.”

He went on to say that abuse can occur anywhere, anytime, anywhere, anywhere.

“Abuse does not have the last word on our destiny,” he said. “Prayer is powerful, but sometimes God says no, and He says no, and He says no.”

“God’s will, purpose and destiny can become a reality despite traumatic experiences. Ask Maya Angelou, Mary J. Blige, Mariah Carey, Bill Clinton, Aretha Franklin, Madonna or Willie La Favor. The Motet Choir, under the direction of Jared Jacobsen, organist and worship and sacred music coordinator, sang ‘Lift Every Voice’ by Philetus Mathews. Robert J. Veppslan translated the sixteenth-century text.”

Alistair Lawton and E. Everett Hall Memorial Chaplaincy support this week’s services.

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**RELENTLESS COLUMN BY MARY LEE TALBOT**

“Brutality on the outside does not destroy beauty on the inside.”

Watley went on to say that abuse can occur anywhere, whether in the home, the workplace or the church. “Abuse does not have the last word on our destiny,” he said.

“God’s will, purpose and destiny can become a reality despite traumatic experiences. Ask Maya Angelou, Mary J. Blige, Mariah Carey, Bill Clinton, Aretha Franklin, Madonna or Willie La Favor. They are still producing life.”

Bathsheba, too, continued to produce life. In 2 Samuel 12:24, Solomon is born. Bathsheba was blessed with four children with David. She still had the capacity for life and abundance.

“Brutality on the outside does not destroy beauty on the inside.” Watley said. “Cruelty on the outside does not destroy Christ on the inside. Persecution on the outside does not destroy power on the inside. Rejection on the outside does not destroy reputation on the inside. Scandal on the outside does not destroy redemptive strength on the inside.

“I know that there are some people in the room who know this by experience,” Watley continued. “You don’t know like I know what the Lord had done for me. Abuse and scandal are not necessarily a death sentence; they can produce life.”

It is possible to grow a new skin and leave the old one behind. Watley was fighting one day and found a snake skin.

“The snake was missing, and when I asked where the snake was, Watley said, ‘I told it to grow a new skin, and the snake was missing.’ And we know that birds shed their feathers; it is called moulting.”

Bathsheba was able to have more children with David after his abuse because she was prepared to crawl out of her old skin.

“We need to be prepared to crawl out of our old skin and leave Mrs. Potiphar behind [a reference to Wednesday’s sermon],” he said. “We can’t try to move into our destiny wearing our old skin; we cannot move into our destiny with old feathers.”

He asked the congregation to turn to a neighbor and say, “You can grow some new skin and sprout some new feathers. That skin is prayer and those feathers are worship.”

God can restore life that has been taken away, Watley said. The Gospel restores those who have faced abuse and scandal to who they were before that scandal visited their lives. Watley gave a listing of the way David treated Bathsheba and compared it with the way she was treated by Uriah.

“As the wife of David she was damaged … needy … an object … a possession … reluctant … very … weary,” he said. “As the wife of Uriah she was needed … the only one … renewed … restored … made whole.”

Restoration is not easy, and it takes time. “It takes more than an hour to do the heavy lifting,” Watley said. “The good news is that God spares no expense that we might be restored.”

Watley quoted preacher C. Taylor, who said “God allowed Jesus to become time-bound and death-eligible.”

“I know somebody who can restore us Jesus,” Watley said. “The blood of Jesus will wash away our sins and make us whole again. There is no other fountain I know — nothing but the blood of Jesus.”

The Rev. Edward McCarthy presided. Christine Bougeois from Ottawa, Canada, and graduated in 2012 with a Bachelor of Arts from Carleton University. The prelude was “Cypria on Danish and Russian Airs” for flute, oboe, clarinet and piano by Camille Saint-Saëns. The quartet included Barbara Hois, Sacha Scarnati, Debbie Grohman and Willie La Favor. The Motet Choir, under the direction of Jared Jacobsen, organist and worship and sacred music coordinator, sang “Lift Every Voice” by Philetus Mathews. Robert J. Veppslan translated the sixteenth-century text.

The Carnahan-Jackson and J. Everett Hall Memorial Chaplaincy support this week’s services.

**Night Fever – Bee Goes Tribute**

Saturday, July 13, 2013 – 8:00 pm

Night Fever Bee Goes Tribute, a new sensation in dance and music, celebrates the life and times of Bee Goes.

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FRANKLIN’S TOOLS OF LIBERATION: BIG IDEAS, EXPRESSED THROUGH BEAUTIFUL LANGUAGE

It was Jan. 1, 1863, and Abraham Lincoln was supposed to sign the Emancipation Proclamation. Morning and midday passed, and he still hadn’t signed it. The Rev. Robert M. Franklin, Wednesday’s Interfaith Lecturer, said that slaves and abolitionists across the country began to worry that Lincoln had backed out.

Lincoln had a full schedule. He had to go to sign the document only after attending a number of New Year’s Day receptions, and then he had to wait for the Proclamation to be rewritten because of a typographical error. But then there was another delay. Lincoln massaged his right arm before he could write a proper signature; he claimed his arm was nearly paralyzed from shaking hands since 9 a.m. that morning.

Eventually, his arm was moved and steady and he was made. Lincoln finally put his elegant signature on the Emancipation Proclamation, the document that declared freedom for all slaves in the Confederacy and changed the meaning of the Civil War.

The story of the signing of the Proclamation was one of the many examples Franklin gave of language’s power to transform lives and catalyze social change. Franklin shared excerpts of King’s speeches that he thought would be ideal in the constraining format of Twitter. “Injustice anywhere is a threat to justice everywhere,” Franklin read. “52 characters.”

“Let justice roll down like water and righteousness like a mighty stream” — 70 characters. Franklin then jokingly argued that King would have been “a candidate for addition,” because it amounted to a ‘Dear Abby’ column in the mid-1950s.”

Franklin is fascinated by language. Franklin said that language has contributed to the liberation of different people, but he was worried about the current state of the civic rights movement. “In a day where we are always short of words, we need more and more,” he said. “I wonder whether or not we will be able to keep this important dialogue in language and practice alive — that is, taking the time to craft beautiful language to express ideas.”

Though King later dismantled his column because of his demanding schedule, he was able to reach huge numbers of people through this column — more than he could ever reach through his sermons at church.

Franklin then jokingly read an especially long-prose passage on the topic of how to make a speech about freedom. “As freedom becomes a reality, we must have the conversations about what’s necessary to sustain that freedom,” he said.

Franklin believes that “social media can become a vehicle for the expression of big ideas and, quoting Derek Dodds, could be a way to an online public that encourages ‘grace, precision, like a mighty stream’ — 70 characters.”

“People throughout the region were drawn into an extended conversation about freedom and social uprising,” Franklin said. “The successive demands for political change in Egypt and Tunisia lured individuals in other countries to pick up the conversation.”

Franklin argues for a “renaissance” of great ideas, framed in beautiful language and shared through a variety of media. Those ideas should promote the values of democracy and the emancipation of all people.

The Rev. Robert M. Franklin, incoming director of Chautauqua’s Department of Religion, delivers Wednesday’s Interfaith Lecturer.

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The Chautauquan Daily
Friday, July 12, 2013

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LOWE'S CHAUTAUQUA AREA REAL ESTATE


CHAUTAUQUA REAL ESTATE

Focuses on artist’s journey

Landscape painter Grimes wears black high-top sneakers, candy red sunglasses and a big, crimson-colored circle pendant around her neck. Her dress is unexpectedly simple, but it’s her hair that draws attention. She is a woman who’s painted landscapes for the past 45 years.

“Landscape painters are kind of an encompassing minority in the art scene right now,” Grimes said. But, she added, “The history of landscape painting relates to cultural attitudes about nature in different periods.”

Grimes will speak at 7 p.m. tonight in the Hultquist Opera House and galleries. We’re known as Florida’s Cultural Coast — a Foley artist is the person who creates the sounds. The chautauquan Daily margin pin of Foley art in CTC’s New Play Workshop piece, Dark Radio, which has a workshop performance at 4 p.m. today at Braton Theater. And though an ensemble — something like a radio show — is just another extension of that classic radio-centric atmosphere of 1920s radio. It’s the perfection of the text, and though you know those old radio shows, this will reverberate in a very interesting way to the audience.

For Schmitz, Foley art is about making a whole new set of the tricks — like the grape- something orange rose. The other performer told him about Foley and about which objects can make which noise. He came up with a table of useful noisemakers to aid the show.

“It makes it immediate,” Viersch said. “You can hear it, it’s in the air. Waves... it really is something physical — happening. To create the sound of a whoosh, a rip, crack for horses, Schmitz devised a special — or, simply two pieces of metal that slide apart or she matures with the craft. “Chautauqua is a hotbed for student creativity and cultural growth,” Grimes said. “I want to talk about parallels between what I see visitsarasota.org or call 1.800.427.7620

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Josh Austin Staff Writer

Justin Schmitz knows putting off the skin of an orange sounds eerily similar to tearing away human flesh. Though that may seem gross, it’s just part of the job for a landscape painter. Grimes said, “Nancy [Frisell] and Stanley Lewis both went to Yale [University]. I went to the University of Pennsylvania, but studied with somebody who had taught at Yale. You can see, oddly enough, quite a few overlaps between us. But we are still quite different in our ideas about painting and the landscape.”

Grimes studied with Werner Drewes, a strong modernist from the Bauhaus tradition, during the year she spent as an undergraduate at Washington University in St. Louis. At the University of Pennsylvania she studied with Nell Welliver, a Yale graduate who painted modernist, large-scale landscapes. Grimes said she liked the immediacy of landscape art. As she matured as an artist at the School of Art, Grimes began to see the landscape as a place to learn more and start planning your Sarasota arts experience.

Landscape painter Grimes.

“Landscape painters are kind of an encompassing minority in the art scene right now,” Grimes said. But, she added, “The history of landscape painting relates to cultural attitudes about nature in different periods.”

Grimes will speak at 7 p.m. tonight in the Hultquist Opera House and galleries. We’re known as Florida’s Cultural Coast — a Foley artist is the person who creates the sounds. The chautauquan Daily margin pin of Foley art in CTC’s New Play Workshop piece, Dark Radio, which has a workshop performance at 4 p.m. today at Braton Theater. And though an ensemble — something like a radio show — is just another extension of that classic radio-centric atmosphere of 1920s radio. It’s the perfection of the text, and though you know those old radio shows, this will reverberate in a very interesting way to the audience.

For Schmitz, Foley art is about making a whoosh, crack for horses, Schmitz devised a special — or, simply two pieces of metal that slide apart or she matures with the craft. “Chautauqua is a hotbed for student creativity and cultural growth,” Grimes said. “I want to talk about parallels between what I see visitsarasota.org or call 1.800.427.7620

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The Chautauquan Daily

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