Segal hopes that no one throws rotten tomatoes or eggs at him tonight as he conducts Igor Stravinsky’s The Rite of Spring with the Chautauqua Symphony Orchestra. It’s been 13 years since Segal — who retired in 2007 as CSO music director, a position he held for 18 years — conducted the piece’s Chautauqua Institution premiere. No one threw rotten food last time, Segal said, but the history of the piece’s 1913 premiere — including some emotionally charged riots — has made The Rite of Spring infamous. [see “Symphony Notes,” Page 4]. “The piece is a bit scary at points,” Segal said. “It used to be a heroic undertaking to conduct it. Nowadays, we are all much more familiar with contemporary music. I’m looking forward to having fun.” The program, which begins at 8:15 p.m. tonight in the Amphitheater, includes Faure’s Introduction and Allegro and Debussy’s Nocturnes. An encore, which Segal hopes that no one throws rotten tomatoes or eggs at him tonight, will also feature CSO cellist Jolyon Pegis. Pegis will perform Antonín Dvořák’s Cello Concerto in B Minor. Pegis said he was excited to play under Segal’s baton once more, and he’s glad that he will play such an inspired piece. “It’s arguably Dvořák’s greatest work,” Pegis said, “and one of the greatest concertos written for any instrument, ever. The scope of the piece is so big.” The concerto demands technical skill, as Dvořák originally wrote it for renowned Czech cellist Janáček Wihan. The first movement requires all of Pegis’ attention and focus, and he said he has spent many hours practicing. Near the end of the final movement, the orchestra quotes a musical theme from the first movement; it moves Pegis every time he hears it.

Segal returns to conduct CSO in Stravinsky’s ‘Rite,’ Pegis reads Dvořák’s ‘masterful’ cello concerto

In 2013, an estimated number of 1.6 million juveniles were arrested, according to the United States Department of Justice. That’s almost the same number as the entire population of Philadelphia, the fifth- biggest city in the country.

Wes Moore, a New York Times best-selling author and veteran of the U.S. Army, will speak on criminal justice, with a focus on juvenile crime, at 10:45 a.m. today in the Amphitheater.

The juvenile side of the criminal justice system deserves attention, Moore said. The adult prison population is essentially children who were once involved in the juvenile justice system; as they have grown older, they are now committing more serious crimes. See MOORE, Page 4

Boyle, founder of Homeboy Industries, counters L.A. gangs with employment

In 2007, when Boyle founded Jobs for a Future at Dolores Mission parish in Los Angeles, a program aiming to de-
ter kids from engaging in gang violence.

He and his community set out to develop an elementary school, a daycare program

Boyle, the founder and executive direc-
tor of Homeboy Industries, speaks at to-
day’s 2 p.m. Interfaith Lecture in the Hall of Philosophy.

It began in 1988, when Boyle founded Jobs for a Future at Dolores Mission parish in Los Angeles, a program aiming to de-
ter kids from engaging in gang violence. He and his community set out to develop an elementary school, a daycare program and employment opportunities for young people. But the demand for sympathetic employers proved higher than the supply. See BOYLE, Page 4

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Briefly

NEWS FROM AROUND THE GROUNDS

The Briefly column appears on Page 2 daily and is intended to provide space for announcements from Institution-related organizations. If a meeting or activity is being held in a location that is not listed, it should be reported in Briefly. Submit your item to Greg Hightie in the Daily's editorial office. Please provide some organization, time and place, meeting and one contact person’s name with phone number. Deadline is 5 p.m. four days before publication.

Airband Competition
Boys’ and Girls’ Club 30th Annual Airband competition will begin at 4 p.m. today at the Amphitheater. Tickets are $3 for adults and $1 for children under 12. All proceeds go to the Chautauqua Fund.

ONRF runway delay advisory
Travelers in and out of the grounds on Saturday morning were advised that the Old First Night Run route will cross an airport runway at all vehicle gates and on Massey, Pennsylvania and Hatred avenues. Traffic will be held as members and walkway passes the airport and released only as safety allows.

Nature Walk
Most naturalist Jack Galvis at 9 a.m. Friday under the Oak Tree and Island, as well as Friday after child sexual abuse; the evaluation and treatment of allegations of sexual abuse in the context of a child custody dispute; and testimony regarding behavior genitals at murder trials.

Men’s club talks are open to all men and women. Guests are welcome to join us in coffee and refreshments on the porch before and after the talks. The Men’s Club has no fee to enter.

NATIVE AMERICAN STORYTELLING


 hailed a skills-based game for children. Prizes will be awarded to the Chautauqua Golf Club Learning Center. Contestants will be tested on their putting and chipping skills. A skills challenge will be held from 4 to 6 p.m. Saturday at the Amphitheater. Tickets are $3 for adults and $1 for children under 12. All proceeds go to the Chautauqua Fund.

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THERE is a little piece of everyone's hometown nested in Chautauqua Theater Company's New Play Workshop. The play, which is the second installment of Chautauqua Theater Company's New Play Workshop, begins its three-day workshop run at 8 p.m. tonight in Beatrix Theatre.

Kerrigan began working on the play in 2005. She was inspired by political unrest in the Middle East and how little she actually knew about what was happening in the region. She fell unnerved by that lack of knowledge, especially when remembering 9/11 and thinking about these events in the context of her own small hometown of Kingston, Pennsylvania.

"I was looking at the world in a small town way a small town would handle it," Kerrigan said. "And I was looking at it in the global, political arena. And I felt like you're not part of that larger sense of their own place in this global, political situation. But that's not that far away; the world is very small." "Ant" is trying to find a family that is running on a constant terrorist attack, as well as the possible religious motifs behind the attack. Various characters within the show have different kinds of faith, Kerrigan said. "There's a local reporter whose faith is based in fact; Madge, who is strict in her religion and who is struggling to understand where he fits into all of the action. "Ant is trying to find some middle ground," Kerrigan said. "Which, I think, most of us as humans are trying to do."

There is also the character Zayda, played by CTC guest star Adina Vaziri. "It will be a show for a lot of conversation and drama throughout the play. "One thing that I really responded to is that the play asks more questions than it answers. There is something I really look for in a play," said Vaziri. "It's this tension between the characters. There are so many different questions being thrown at the audience. Aside from the strength of intrinsically with someone of a different faith, Kerrigan's character must also address the issue of aged parents having to depend on their children. "Life is tricky, and when you have lost some of your tools, it becomes even more tricky," Kerrigan said. "Madge only has her son, and that's a very tricky thing to deal with and good," Kerrigan said, "and I hope that there is a real humanity to all these people who are screwing up."

Kerrigan noted that writer Tom Steppard talks about how there are words that are like coffee mugs and also words that aren't. These mugs have a handle, Kerrigan said, and they are able to hold "liquid," or the word's meaning. "Then there are these larger words, like faith, love and power," she said, "and they don't always have a handle and they don't always hold something. Faith is one of those words."

Young Artists explore death, unknown in 2013 season's final Artsongs recital

CHAD M. WEISMAN Staff Writer

At 4:15 p.m. today in the Hall of Flags, a trio of Studio Artists from Chautauqua Opera Company's Young Artist program will perform a set of songs about death in the 2013 season's final Artsongs recital. The songs will range in a wide range of perspectives concerning death and the unknown.

"I think there's something like-affirming about acknowledging the inevitability in our lives," said Bernstein. "Soprano Ragi's "The Lord's Prayer," "At the Cross" and "Gottfried Loewe. "I feel very strongly about expressing the text to the music." "This is a play that is not always comfortable," Barta said. "It will deal not only with her faith and the presence of Zayda, but also with mental illness. CTC guest artist Kate Skinner plays the struggling mother. Intrigued by the role, Skinner said Kerrigan's work is speaking to many issues that are not dealt with today. Aside from the strength of intrinsically with someone of a different faith, Skinner's character must also address the issue of aged parents having to depend on their children."

Barta Smirnoff (Ant) and Kate Skinner (Madge) rehearse for CTC's second New Play Workshop piece, Kait Kerrigan's "Ant," opening at 8 p.m. tonight in Beatrix Theatre. 2013 season's final Artsongs recital

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BARTA SMIRNOFF \nGARRETT BEIRNE \nSPRAGUE

"That song may have a dark theme, but it is mystical," Barta said. "It will definitely get a laugh out of the audience."

But this laughter will be fleeting, as the theme of death is dealt with in a manner that is both bold and cathartic. "The best way for this to be a catharsis for the summer is to go to a place that is not always comfortable for the audience," Sprague said. "If we're upfront and wade into uncomfortable and deliver those texts with the gravity they deserve and the vulnerability that is necessary, I think that will give everybody that cathartic feeling — I don't want to force anything with you. If you love a song, it doesn't have to have a handle. It can have a very organic feel that marrow."

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Although there are societal trends that might be addressed when it comes to the justice system, Moore said, "We can never take a break from addressing these issues. There are individual decisions leading to life-making, and they need to be held to account for their individual decision."

But, he said, their actions are not just impacting themselves—they’re impacting all Americans. The entire country should begin to think critically of ways to intervene and obstruct apathy, he said. If a crime, Moore said.

The key is keeping our attention deeply about any-thing apathetic, he said. If a crime, Moore said. "I've gone through a second for CL Young Read-ers. He never reveals the breed into a more poetic sphere," said Boyle. "It was almost like being into the land of dreams. He lived like he liked living in the man-ifestation of the truth of who they are, and I think that’s re-turning to the land of dreams. He never reveals the breed into a more poetic sphere," said Boyle. "It was almost like being into the land of dreams. He lived like he liked living in the man-"
Simon: ‘The Drug War is Essential to Why We Can’t Even Picture Ourselves Anymore’

David Simon, former crime reporter for The Baltimore Sun and creator of HBO’s “The Wire,” talks about the effect of the drug war on the Baltimore and United States Monday evening in the Amphitheater.

But it was all that crime — a crime reporter that would influence his later work, both his non-fiction books and his successful TV series, such as HBO’s “The Wire.”

Simon described Baltimore as being “every bit as much of a post-industrial American city,” where those without a college education are hard-pressed to find an honest job that can support their families. The factories are closed. One-third of the African-American adults in Baltimore are unemployed. But despite all of this, there is one place that’s always hiring the corner.

“If you’ve got a problem, you go to the corner,” Simon said. “If you’re committed to an immoral conscience that it’s being carried out, you go to the corner.”

Despite all of these negative effects of the drug war, Simon believes that the American public can work to reverse these policies through civil disobedience.

“If I were on a jury, and they present to me a case in which somebody has committed a nonviolent drug offense,” he said, “I don’t care if the guy’s got two pills of heroin, or three caps of cocaine, or if he’s got a trunkful. I’m not sending another American to jail.”

He believes the only way to end this war is to walk away from the government’s “game.” This is the same way he believed, he said, that Americans finally ended Prohibition.

“If we ever get, very, very, very, very, very, very over America,” Simon said, “find 21 Americans to draw a 13th in jail for making bathtub gin, or drinking bathtub gin, … it got to the point where nobody believed in the experiment anymore. Jury nullification is an American right, he said.”

“You are under no obligation to enforce a law,” Simon said, “if you believe in your conscience that it’s being practiced to an immoral conclusion.”

Simon described drug war targets those who are outside of society, those who are part of the “other American.” It’s a classic case of the “us versus them” mentality.

Propaganda of the drug war may argue that they are not targeting blacks, but that they are targeting violence — and it happens to be blacks that are more often violent than whites. But Simon doesn’t believe this argument for a second.

“White drug use, Simon said, “is the same per capita as black drug use.”

“If you don’t have to learn to be addicted, if you’re violent, if you’re about to be arrested, Simon said, “it’s never going to court.”

Not only will many drug criminals never go to court, but they are also unlikely to see the inside of a prison cell — making these arrests completely meaningless, Simon said.

There may be 30,000 drug arrests each year, just in the United States, but drug arrests each year, just in the city of Baltimore, Simon said — and that’s for all prisoners, not just drug-related crimes. Most criminals that return for drug crimes have been to jail before, right back on the street.

“Every 15-year-old kid, every 18-year-old kid who’s arrested is now unemployed,” Simon said, “because you’ve given them an arrest history.”

“Do you’ve done a lot of damage to their family, a lot of damage to the community, and you’ve achieved absolutely nothing in terms of crime.”

Simon believes the drug war targets those who are outside of society, those who are part of the “other American.” It’s a classic case of the “us versus them” mentality.

“The drug war is essential to why we can’t even picture ourselves anymore,” Simon said. “It’s been sold to us as a war on drugs, Simon believes that the American public can work to reverse these policies through civil disobedience.”

“Stay in one spot until you outlast everybody.”

VAUGHN WOLFE/ASSOCIATED PRESS
In spite of requests to do so, extending back decades, Antonín Dvořák could not figure out how to write a cello concerto. He was hardly alone in that. The challenge is that the solo cello part is one of the most difficult balancing acts a composer can attempt.

Then he attended a concert in a little theater in New York to which the cellist Victor Herbert played his own composition — Cello Concerto No. 2 — and “the scales fell from my eyes.” Suddenly he saw that it was not impossible to thread this needle, keeping the cello in the spotlight and – having to orchestrate the orchestra. Dvořák could hardly contain his enthusiasm. Two years later, as soon as the concert was over, he threw himself around the soloist, crying “Fabulous! Splendid!”

Dvořák was in New York, because he had been hired to be the director of the new National Conservatory. The first three school years, from September 1892 through May 1895, Dvořák’s best-known work, the Cello Concerto, received its premiere. Dvořák’s most successful composition, the New York critics immediately called the concerto Dvořák’s “American opera.”

At the time of the New York premiere of his American Cello Concerto, Dvořák had already composed a piano concerto, the Slavonic Marches, the New World violin concerto, and the Symphony No. 9. He was a well-known figure in Europe and his music was recognized as one of the most significant in the world. As a result, he was given a special commission to compose the Cello Concerto. The work was premiered in New York, and it was a great success. It became one of his most popular and enduring compositions.

Dvořák’s success in New York was due in part to the fact that he was able to attract a large audience with his music. He was a master at creating a sense of community and engagement with his compositions. He was also able to attract a diverse audience, including non-classical music fans. Dvořák’s music was characterized by its use of folk elements, its emotional depth, and its ability to connect with people on a personal level. As a result, his music was able to reach a wide audience and become popular in both Europe and America.

Dvořák’s music has had a significant impact on later composers, and his influence can be heard in the works of many of the most important composers of the 20th century. His music has also been widely performed and recorded, and it continues to be a major force in the classical music world.

Dvořák’s music has also had a significant impact on the development of American classical music. His work in New York helped to establish a new generation of American composers, and his influence can be heard in the works of many of the most important American composers of the 20th century. Dvořák’s music has also had a significant impact on the development of American classical music education, and his influence can be seen in the way that American music education is taught today.

Dvořák died in 1904, but his music continues to be performed and studied today. His music has had a significant impact on the development of classical music, and his influence can be seen in the way that classical music is practiced today. Dvořák’s music has also had a significant impact on the development of American classical music, and his influence can be seen in the way that American classical music is practiced today.

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The process of exonerating an innocent person for a crime he or she didn’t commit is lengthy and arduous. But to lessen the burden on her clients, Nina Morrison isn’t a quitter.

Morrison spoke at Wednesday’s ‘Meeting of the Minds’ breakfast, at the Athenaeum Hotel in Chautauqua. She talked about how the organization uses DNA testing to prove innocence. Since 1992, the Innocence Project has helped exonerate 310 people who were on death row, including 18 fully convicted people from our justice system’s equivalent of a death row.

**Q**: What can we do to make sure that doesn’t happen to anyone else?

**NINA MORRISON**: The organization uses DNA testing to prove innocence. If you’re curious about it, there are a few cases that got charged and brought to trial in those contexts.

**Q**: Could the justice system as presently constituted work?

**NINA MORRISON**: We are determined that our clients, Nina Morrison isn’t a quitter. We are determined that our clients, Nina Morrison isn’t a quitter.

**Q**: Are African-Americans more susceptible to being wrongfully convicted and, if so, what’s the Innocence Project doing about that?

**NINA MORRISON**: We are determined that our clients, Nina Morrison isn’t a quitter.

**A**: That’s a great question. At The Innocence Project, it is very difficult to study, because we don’t currently have access to the DNA of all the people who may have been incorrectly convicted. Our cases, which we believe, are only a small tip of the iceberg. This is why a vast majority of the 371 proven post-conviction exonerations are just the tip of the iceberg. And those depend on a lot of work on the part of the Innocence Project, which is a lot of work on the part of the Innocence Project, which is a lot of work on the part of the Innocence Project.

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Pre-eminent forgiveness is God’s bold strategy

I

T his sermon is about forgiveness. Don’t you just love that phrase? began Bishop Vashti McKenzie at 9:15 a.m. Wednesday morning worship service. “Do that and all your troubles will melt away. If you had a dollar every time you heard that, you would be rich.”

The sermon title was “Keep B’Mourning” and her Scripture text was Luke 23:38.

“How many of you will forgive but not forget?” she asked the congregation. “How many of you are not ready? How many of you don’t want to? I know the feeling. You may feel you have to, or because you want to, or because you have to, or because you intend to. But you have to lick your wounds, and so you with- back.”

“Trafalgar was a battle fought by the English and the French. The French were taken advantage of; they were lied to, on purpose, and ‘they’ intended to make you see. How many of you just don’t want to?” she asked the congregation. “How many of you are not ready? Would you be forgiven by those who merely ask you to forgive while they continue to wrong you, to hurt you, to try to destroy you?”

Another reaction is to hold the pain inside. “Hide, hurt or help are our reactions, but forgiving never is,” she said. “Another reaction is to speak the pain, but forgiving never is either.”

Jesus on the cross is not speaking to us; it is a private conversation “spoken in the garden,” she said. “We are raising a generation [of children] who can’t forgive. The people who carried out the crucifixion were part of the ‘eye for an eye’ crowd,” she said, “and is considered the main

Colonnade is for Young Adults

Abrahamic Program for Young Adults

At 8 p.m. tonight, the Alumnae of Wesley College will host a Colonnade for Young Adults will host a Colonnade for Young Adults will host a Colonnade for Young Adults will host a Colonnade for Young Adults will host a Colonnade for Young Adults will host a Colonnade for Young Adults will host a Colonnade for Young Adults will host a Colonnade for Young Adults will host a Colonnade for Young Adults will host a Colonnade for Young Adults will host a Colonnade for Young Adults will host a Colonnade for Young Adults will host a Colonnade for Young Adults will host a Colonnade for Young Adults will host a Colonnade for Young Adults will host a Colonnade for Young Adults will host a Colonnade for Young Adults will host a Colonnade for Young Adults will host a Colonnade for Young Adults will host a Colonnade for Young Adults will host a Colonnade for Young Adults will host a Colonnade for Young Adults will host a Colonnade for Young Adults will host a Colonnade for Young Adults will host a 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VERDUN: ‘WE ARE IN A TRANCE ABOUT HOW WE IMPRISON PEOPLE’

 edm Dostoevsky, the author of Crime and Punishment, once said, “There’s only one thing I dread: not to be worthy of my sufferings.” Inmates sentenced to life in prison, Jacques Verduin said, are the ultimate “oth- ers,” the most forsaken popula-
 tion in American society. They have only had the op-
 portunity to become worthy of their sufferings since the emer-
gence of programs like the Insight Prison Project and Insight-Out — both of which Verduin founded — which foster rehabilitation and self-development.

Verduin has worked in San Quentin State Prison for the last 17 years, where he has developed programs to help inmates learn to act nonviolently, develop emo-
tional intelligence and mind-
 fulness and understand victim impact. He delivered his Interfaith Lecture titled “Crime and Opportunity,” at 2 p.m. Tuesday in the Hall of Philosophy.

“I got it,” said an inmate in Verduin’s Guiding Rage into Power program at San Quentin.

“Yes! What did you get?” Verduin asked.

“Hurt people hurt peo-
ples,” the man said.

Then someone else chimed in: “I got something, too. Healed people heal peo-
ples.”

These insights sum up the philosophy of GRIP, an offender accountability pro-
gram that treats crimes both as symptoms of larger social failings and also as offen-
der’s inarticulate pleas for help. Anger is treated as a secondary emotion, an ex-
pression of hurt, fear or hum-
miliation.

Part of the GRIP pro-
gram’s curricula is to add up the amount of time such group member has served. In the particular group that Verduin was telling the as-
dance about, there were 106 years between the ages of 54 men. They also added up the amount of time they were in “imminent danger,” or the amount of time it took for them to get from anger to acts of violence. Among those 54 men, the total immi-
nent danger was one hour, 40 minutes and 12 seconds. Af-
ter comparing the two dra-
fically different measures of time, all the members pledged never to let such a moment happen again.

The moment of imminent danger also is equated with another phrase: “image dy-
ing,” which is the experience of disrespect to one’s self-
image.

“When that image dies and you’re down,” Verduin said, “you’re humiliated, you want to get back up on top. And you do that with violence.”

He claimed that what all violent criminals have in common is that they’re try-
ing to substantiate their im-
ex. They either feel like they don’t belong, or like they’re outsiders.

“We as a society are los-
ing that spirit of belong-
ing together,” he said. “And nowhere else is that more strongly expressed than in our prison systems.”

Verduin argued that to-
day, it is the task of mem-
bers of society to rediscover peacekeepers and servants to their communities a pas-
sage derived from the Sufi tradition.

“You can take your knitting group into prison and make people happy and start mak-
ing a difference,” Verduin finished the lec-
ure by reciting what mem-
ers of the GRIP program read before pledging to be peacekeepers and servants to their communities a pas-
sage derived from the Sufi tradition.

“Overcome any bitterness that you may feel because they have nothing to offer inmates. “Don’t be fooled,” he said. “You can take your knitting group into prison and make people happy and start mak-
ing a difference.”

Verduin finished the lec-
ure by reciting what mem-
ers of the GRIP program read before pledging to be peacekeepers and servants to their communities a pas-
sage derived from the Sufi tradition.

“Overcome any bitterness that you may feel because you are not up to the mag-
itude of the pain that we are entrusted to you. Like the mother of the world carries the pain of the world in her heart, each of us is part of her heart and therefore en-
dowed with a certain mea-
Sure of cosmic pain. You’re sharing in the totality of that pain. You are called upon to meet it in joy instead of self-
 pity. In offering your heart as a vehicle to transform suf-
fering into joy, your service will set you free and bind all around you.”
The result is What Does a Truck Driver Do?, a slender paperback volume. The book of poems, rhymes and limericks and its illustrations will appeal to the young — and to the young at heart. Khosh writes in the book that her mother was “a dedicated schoolteacher who used her considerable poetic skills to inform, entertain and challenge her children and her students.”

Khosh, a consulting psychologist, chose the most representative samples of her mother’s work. She arranged the text into seven sections: occupations, professions; teachers and careers; family; miscellaneous; parents; and humor. For the first time, her students “open the envelope, which Khosh rediscovered when she and her daughters, Lisa Granger, Sarah and Deanna Peters, were moving up — the kind that helped me learn to read,” he writes.


Mary Khosh poses with her grandchildren who illustrated (photos at right) a book of poems written by her mother, Mattie Paul Sivert. Standing, from left to right: Khosh, her husband, John, were moved to tears, their mothers and fathers dropped by: Grandpa John took pictures. It was a family hullabaloo of laughter, of talking, of sharing the morning activities. Or, as Khosh said, “This is a blessing.” What Does a Truck Driver Do? is available at the Chautauqua Bookstore. Khosh also donated a copy to the Smith Memorial Library children’s collection.

Mary Khosh, a former president of VACI Partners, will exhibit at the Partners’ show at Fowler-Kellogg Art Center during Week Seven. She is a model for her grandchildren. She lives for the joy and satisfaction that art — whether written, visual or tactile — brings to life. As the grandchildren gathered at the picnic table, their mothers and fathers dropped by: Grandpa John took pictures. It was a family hullabaloo of laughter, of talking, of sharing the morning activities. Or, as Khosh said, “This is a blessing.” What Does a Truck Driver Do? is available at the Chautauqua Bookstore. Khosh also donated a copy to the Smith Memorial Library children’s collection.
Letters to the Editor

Dear Editor:

As the performance of Romeo and Juliet ended with the song, “There is a time and a place for us” the thought occurred to me that the time for us is now. And the place for us is our magnificent Amphitheater at our beloved Chautauqua. We are privileged human beings. We were treated to a wonderful show. We are blessed people to have experienced this indescribably spiritually uplifting, awesome production. Thank you, Chautauqua, and all the supporters of this monumental undertaking.

Harvey Blaski

Letters Policy:
The Chautauquan Daily welcomes letters to the editor. Letters should be typed or printed, double spaced, no more than 350 words and are subject to editing. Letters must include writer’s signature and typed or printed name, address, and telephone number for verification. Works containing demeaning, accusatory or libelous name, address and telephone number for verification. Must include writer’s signature and typed or printed name, address, and telephone number for verification. Works containing demeaning, accusatory or libelous

Letters to the Editor

Paula Kerger, president and CEO of PBS, addresses the 1874 Society during a luncheon in the Athenaeum Hotel Parlor on Friday. She spoke about how PBS enables happiness for its viewers by offering a wide variety of programming in the arts and news. Named after the year of the institution’s founding, the 1874 Society recognizes donors who honor Chautauqua’s legacy with leadership gifts to the annual fund in the amount of $1,874-$3,499.

Marsha M. Wells.

Letters to the Editor

Dear Editor:

I wonder how many people know that there are several benches in the last row of the Amphitheater designated for those with disabilities. These benches are not well marked and the only signage is one stamp of the universal disabled logo (the person in a wheelchair) on the back of the bench at the middle. My mother walks with a cane and cannot negotiate the steep slope to find seating anywhere but the very last row. Every time we approach the Amphitheater, the benches and its audience and easy access to them would improve the quality of those in attendance.

Melinda Stephenson

Community

Dear Editor:

In that time I have witnessed many fine musical events. But none of them approaching the imagination and splendor of the works containing demeaning, accusatory or libelous messages that truly were spell-binding for each of us who were fortunate enough to be in the audience that night.

We are privileged human beings. We were treated to a wonderful show. We are blessed people to have experienced this indescribably spiritually uplifting, awesome production. Thank you, Chautauqua, and all the supporters of this monumental undertaking.

Harvey Blaski

Letters to the Editor

Please be mindful of this when you are selecting your seat. Chautauqua administrators, please consider improving the signage in this area.

Melinda Stephenson

Editor from our readers

COMMUNITY

KERGER SPEAKS TO 1874 SOCIETY

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Melinda Stephenson

Community

Dear Editor:

The Romeo & Juliet Project. Happiest congrats to all concerned.

Harvey Blaski

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Letters to the Editor
Sarasota.
Where Artistic Expression and Inspiration Meet.

The arts just come naturally in Sarasota. Is it the crystal blue waters or the warm, balmy air that artists and performers find so inspirational? Who knows for sure. But you will find it every night and day in our performance halls, theatres, opera house and galleries.

Discover it yourself in Sarasota. You’ll see why we’re known as Florida’s Cultural Coast®.
Thursday, August 1, 2013

Program

Brown Bag, Chautauqua Theater Company and staff will meet in the Memorial Library at 12:15 for Brown Bag: "Rehabilitation Project Model.


12:30 (1-2-15) Blissful Valley Yoga. sake yoga for men and women. 36 active members of Blissful Valley Yoga Institute, Om Yoga. Donation. Omm Yoga.

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1:00 (1-2-15) Rehabilitation Project Model. How to "Find Your Inner Tibet." Michael C. McLaren, LMHC. Donation. Bring your mat. Main Gate Welcome Center Conference Room.

1:15 (1-2-15) Brown Bag and navigation. Programmed by Everett Jewish Life Center. Everett Jewish Life Center Conference Room. (Sponsored by the CLSC Alumni Association.)

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