

Performing Arts produced a design program for the restoration, retrofitting and expansion of the WOW Hall funded by the National Endowment for the Arts. The basic design for the current front-entry wheelchair ramp and access is pictured in that program. The first projects outlined in the design program to be completed that year were the revision of the lobby, bathrooms and rear ramp to meet code for wheelchair accessibility. After many attempts to locate funding, in 1996 the CCPA managed to convince the city that providing proper access to the Hall for everyone was an important community priority.

After having mounted a two-year effort to overcome bureaucratic hurdles, the WOW Hall received Community Development Block Grant funding for the new ramp and access which was built soon thereafter. These efforts to provide access to the Hall were the result of years of hard work by the board, staff and volunteers at the WOW Hall, the generous gifts of WOW Hall members and the wise assistance of the NEA and the city of Eugene. They were based on an ongoing commitment to provide access for all that began at the birth of the CCPA. That commitment has been tempered only by the level of community resources made available to the Hall through the years. There is certainly more accessibility work to be done at the Hall and I encourage those who wish to see these and any other improvements to the Hall or its programs to become involved, participating members of one of the only performing arts venues I know of in which members from the community at large have direct input in the

governance of the facility.

It is my observation that the current board and staff of the WOW Hall remain firm in their commitment to providing access to the Hall to everyone in the community.

*Jon Pincus
Eugene*

CAMPBELL WAS RIGHT

John E. Heintz's letter to the editor (11/9) praises Brett Campbell's Oct. 9 article about the Oregon Bach Festival, but then criticizes all of Campbell's key recommendations.

I agree with the praise. I disagree with the criticism.

Four modern works, all tonal oratorios, in

the 30 year history of OBF is not the contemporary programming sorely needed by OBF.

Lecture notes in the Discovery Series are not a substitute for period instrument performances. Contemporary audiences worldwide respond to the enormous color range and the depth of spiritual feeling that only period instruments can convey. There is no reason to deprive Eugene audiences of this experience.

Heintz can spell UO professor Mark Vanscheeuwijck's name but he cannot name a single performance that this brilliant period instrument cellist has ever been permitted to perform at the UO's own Bach Festival.

Bob Dylan and Willie Nelson sell millions of CDs, not a few thousand, and they tour

worldwide to stadium-sized audiences. Unfortunately, their audiences are not competing to buy OBF tickets.

However, Brett Campbell knows and reviews the full range of music from Dylan to Bach to Gyorgy Ligeti. Campbell knows a lot more about appealing to music audiences of every age and type than Mr. Heintz, or I, do. OBF would be wise to carefully consider Campbell's recommendations.

*David Wade
Eugene*

BEYOND THE NORM

Thanks very much for adding the Dan Savage column. Because I seem to be ad-

David Korten

Nov. 18 • 7 pm

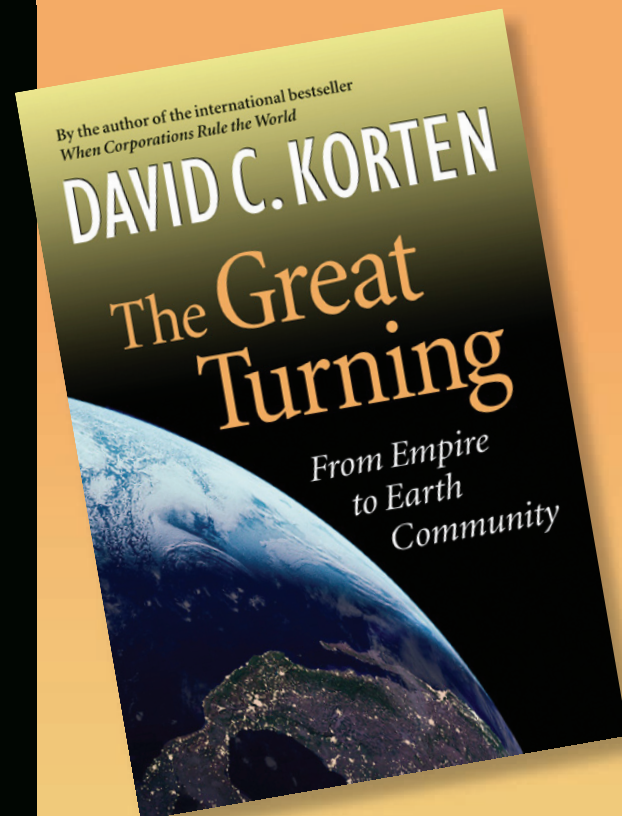
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FREE and Open to the Public

David Korten is the author of
When Corporations Rule the World (1995),
and co-founder of the Positive Futures Network,
publisher of *YES! Magazine*.



For details visit www.elaw.org



"Future generations, if there is a liveable world for them, will look back at the epochal transition we are making to a life-sustaining society. And they may well call this the time of the Great Turning."

Joanna Macy

What role will YOU play?

Join author David Korten
for a discussion of his new book:
"The Great Turning: From Empire to Earth Community"

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