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GLOBAL CONFLICT

Hanna Ingber '03, a major in the College of Social Studies, reports on Wesleyan's first Shasha Seminar for Human Concerns, which focused on “Cultural Roots of Global Conflict.”

Attending the Shasha Seminar on global conflict was a bit like seeing a panel of distinguished experts on the *News Hour* step out of the television set for an intimate chat with you around your kitchen table.

Where else might one have a chance to hear Wesleyan's leading terrorism expert on a morning panel with an official from the National Security Council's Office of Combating Terrorism, then in the afternoon listen to network news correspondents and a *New York Times* editorial page editor? One moment best-selling author Sebastian Junger '84 (*The Perfect Storm* and *Fire*) was describing his adventures riding in a tank on the front lines in Kabul while reporting for ABC News; the next he was chatting with a Wesleyan senior outside.

Intellectual debate combined with personal interactions may be what James Shasha '50 had in mind when he endowed this event, which brought about 60 individuals to Water's Edge Resort on Connecticut's shoreline in mid-November to discuss a topic not far from most people's thoughts since 9/11: the cultural roots of global conflict.

The three-day event was an educational forum open to Wesleyan alumni, parents, and friends. The intent was to provide a seminar environment for discussion of this year's theme. Conversations continued through seminar breaks, lunches, and dinners among attendees ranging from undergraduate and graduate students to retirees pursuing lifelong learning.

When attendees weren't soaking up expert opinions, they were partaking in energetic discussion over what—in this crazy world of ours—is going on. No one, of course, had a definitive answer, but one couldn't help conclude that instability is on the rise globally and that the war on terrorism is in its early stages.

“It is prudent to assume that there are going to be many more Afghanistans over the coming years,” said Stephen Young '73, a senior State Department official.

Yet for some reason, even with an oppressive blanket of rain covering Long Island Sound, the conference did not feel gloomy.

Maybe it was the good food. Or perhaps it was the level of intensity and

depth of each discussion, which, despite a lot of sitting, kept the participants engaged. “Stimulating, with a capital S. I will get the impact of it two days from now,” said Ed Stein '60.

As keynote speaker, *Atlantic Monthly* correspondent Robert Kaplan framed the three-day seminar by arguing that global conflict is arising not from the clash of civilizations, but from modernization. He argued that poverty does not lead to riots, upheavals, and instability. “Development does,” he said.

Take China, for instance, where people enjoy more economic growth and personal freedom than the most starry-eyed of prognosticators could have foreseen in the '70s, yet political fractiousness is increasing, not decreasing. Move an agrarian population to the cities, let them see that a better life is possible, and you have a formula for discontent. “You don't go from Mao to Gerhard Schroeder in one generation,” said Kaplan.

Of course, it was not China, but the Middle East and Central Asia that were the focus of most discussions. If one

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theme united diverse comments, it might be that we shouldn't expect things to go our way.

As predictions ranged from Yemen to Indonesia to Egypt, hot spots on the global map of conflict, discussion quickly segued to terrorism.

Martha Crenshaw, Wesleyan's internationally known terrorism expert, offered a new and ominous perspective on Al Qaeda, which she contends has morphed into a "franchise operation." It succeeds by working with terrorist groups involved in local conflicts, importing its expertise and co-opting local agendas.

During the first question-and-answer session, *New York Times* assistant editorial page editor Ethan Bronner '76 said, "I don't feel like we're fighting terrorism; I feel like we're fighting radical Islam—and I don't understand why we don't say so."

No one jumped at the chance to endorse his view, perhaps highlighting that the issues being raised were not only controversial, but also highly sensitive. Why hasn't anyone called this a "war on radical Islam?" Is it because we live in a society of what Kaplan terms "secular elites," who feel comfortable neither recognizing nor criticizing religious observants?

Crenshaw countered Bronner's contention by arguing that anti-Americanism extends beyond the confines of radical Islam. Nonetheless, the question of religion's role in civil conflicts and violence lingered.

Willing to stir things a bit, William Beeman '68, associate professor of anthropology at Brown University, reproached a panel for failing to look from the perspective of others. "People in Afghanistan are not backward," he argued. Despite frequent mischaracterizations of them, they are cosmopolitan and educated. "They can quote classical poetry and philosophy extensively because it is a deep and significant part of their lives."

If we don't understand other peoples, according to Bronner, it may be a consequence of what he called an "access imbalance." Citing Israel as an example, he suggested that when a society is "almost obsessed with self-examination," jour-

“MAYBE THE ULTIMATE CULTURAL BIAS FOR US [AMERICANS] RIGHT NOW IS THE BELIEF IN HUMAN RIGHTS, WHICH IS NOT NECESSARILY SOMETHING THE WHOLE WORLD BELIEVES. WE'RE THE MOST POWERFUL NATION IN THE WORLD; MAYBE WE CAN USE THAT POWER TO SOME GOOD END.”

nalists are privy to a significant amount of inside information. He recalled that when he was covering the Middle East for the *Boston Globe*, his beeper would go off within minutes of any significant development. Reporting on neighboring Arab countries, in contrast, was difficult and hampered by officialdom. As a result, he contends that the Israelis have a "sense of cluelessness" concerning their neighbors that is detrimental to diplomatic relations, which depend upon understanding the motivations of others.

But how does one comprehend another's values and beliefs when his or her own cultural biases keep getting in the way? Discussions revolved around the inability of academicians, politicians, and journalists to be objective—one more highly problematic, yet inevitable, reality.

The calm assertion by ABC news correspondent William Blakemore '65 that "all communication is biased" was especially disconcerting, because 30 minutes earlier Nina Khrushcheva, professor of media and culture at New School University, had delivered an inspiring introduction about the responsibility of a reporter to society. "Journalism is the first draft of history," she said. "Journalists set up a stage for

the world response and the policy decisions governments will make."


After Blakemore and CBS News Correspondent Randall Pinkston '72 discussed bias in news, Junger jumped in, defended his inability to be objective, and offered a morsel of optimism to the room.

"Maybe the ultimate cultural bias for us [Americans] right now is the belief in human rights, which is not necessarily something the whole world believes. We're the most powerful nation in the world; maybe we can use that power to some good end," he said.

Whatever good ends we promote, the path to reducing global conflict is far from clear. Experts proposed a number of measures, ranging from internationalizing dispute resolution to destroying weapons of mass destruction. Paul Walker, a Wesleyan parent and director of the Legacy Program of Global Green USA, observed that if all goes according to plan, within the next 10 years chemical weapons will be the first class of such weapons to be destroyed.

Drawing on his background with disputes such as India-Kashmir, Young cautioned that sometimes it simply isn't possible to solve conflicts in the short run; sometimes just getting the disputing parties to talk to each other is quite difficult. "It's precisely when you have differences that you have to have dialogue," he noted.

The youngest member on the panel knows this firsthand. Ned Lazarus '95 advocated grassroots activism as he described his involvement with Seeds of Peace, an organization that brings young people from opposing sides of ethnic conflicts to a summer camp of sorts in order to "encourage them to break out of the psychology of conflict."

Lazarus recognized that the program may not end international corruption, instability, or violence, but it provides one outlet for individuals like himself to get involved in the peace-making process. "It's possible to transform the way people think and feel," he said. "We should not let ourselves off the hook with the idea that there is nothing we can do." 



WESLEYAN RECEIVES ANCIENT COINS

Private collectors bring important artifacts to the public, and Wesleyan's classical studies department recently was the beneficiary of a significant gift.

Just before he died, Winthrop Dahl '84 told his mother that one of the best decisions of his life had been to attend Wesleyan, and in his will, he left his coin collection to the university. In his honor, his mother also gave several ancient vases and terra cotta pieces to Wesleyan.

Professor of Classical Studies Andrew Szegedy-Maszak recalls Dahl as a quiet student who appeared in his Latin course in the early '80s and from then on "was just always there." Dahl had found his mentor and wrote an honors thesis, a translation so professional that "with only one more revision it would have been publishable," says Szegedy-Maszak.

After graduating, Dahl became a high school teacher in Bolton, Mass., building the Latin program from four students to more than a hundred. "He didn't have a bland corporate personality. He was perhaps eccentric, certainly loved. He'd found his niche in teaching," says Szegedy-Maszak, and the two had stayed in touch. "This year, his students dedicated their daylong festival to him. In the last few months of his illness—he had cancer and, no doubt, felt awful—he took a group of students to Egypt, because he felt an obligation to them."

Meanwhile, Dahl also kept up a collection he'd started in high school, which, at the time of his death, numbered more than 200 ancient coins.

On the third floor of the Exley Science Center, you can ask permission to pick up one of the small square manila envelopes, where Dahl had written the date and issuer of each coin. Imagine who made these coins—see how the Romans struck them slightly off-center, with less care than the Greek artisans, notes Szegedy-Maszak. We examine the ancient likenesses—Alexander the Great, Cleopatra, and Pontius Pilate—and wonder aloud who held these coins, who earned these wages, what goods they once had bought.

"A gift of this kind to his alma mater is an ongoing memorial and a tribute to this fine man," says Szegedy-Maszak. "It could become the source for several undergraduate theses. At a larger university, undergraduates would hardly ever get so close to such a collection. You can see similar coins at a museum, but you can hold them in your hand as you study them at Wesleyan."

GLASS PAVILION RENOVATIONS BRING A NEW LOOK TO COLLEGE ROW

College Row has looked pretty much the same for generations. A quick glance at the area between Memorial Chapel and '92 Theater, however, reveals that change is coming, most visibly through the construction of an all-weather, glass-enclosed pavilion that will link the two brownstone buildings.

When completed next summer, this structure will also furnish an entrance to both buildings from Andrus Field—

an essential component of Wesleyan's long-range plan to revitalize the center of campus.

From the outside, the pavilion will be the most noticeable evidence of a \$22-million restoration project that already has provided a thorough cleaning and repointing of the exteriors (with some new brownstone from the Portland quarry across the Connecticut River) and new slate roofing.

Interior renovations now underway will transform both buildings, giving them a more versatile and exciting role in campus life. Restoration of the chapel

balcony will enlarge seating capacity to about 650 and enable the chapel to accommodate at least 200 more people than Crowell Concert Hall, thereby providing the campus with a larger venue for the most popular events. The '92 Theater, a site for student productions since 1929, will benefit from numerous aesthetic and technical improvements. Its program will remain focused on student productions.

Gifts to a Campus Renewal Fund are supporting this effort. A \$5.3-million bequest from Lucile Stritter in memory of her stepfather, the Reverend Edward Ernest Matthews, class of 1889, will be recognized with a plaque in the chapel.

Robert Patricelli '61 and his family have given \$2.5 million in memory of Leonard Patricelli '29; and Trustee George Ring, the parent of students in '98 and '02, and the Ring family have made gifts totaling \$1.3 million. Both of these commitments will be recognized in the '92 Theater. Wesleyan is continuing its fundraising for both projects.

Memorial Chapel was built in 1871 and has undergone more than one renovation since then, including in 1938 when the century's worst hurricane blew off the steeple. The '92 Theater opened in 1868 as Rich Hall, serving as Wesleyan's first library until the opening of Olin Memorial Library in 1928.

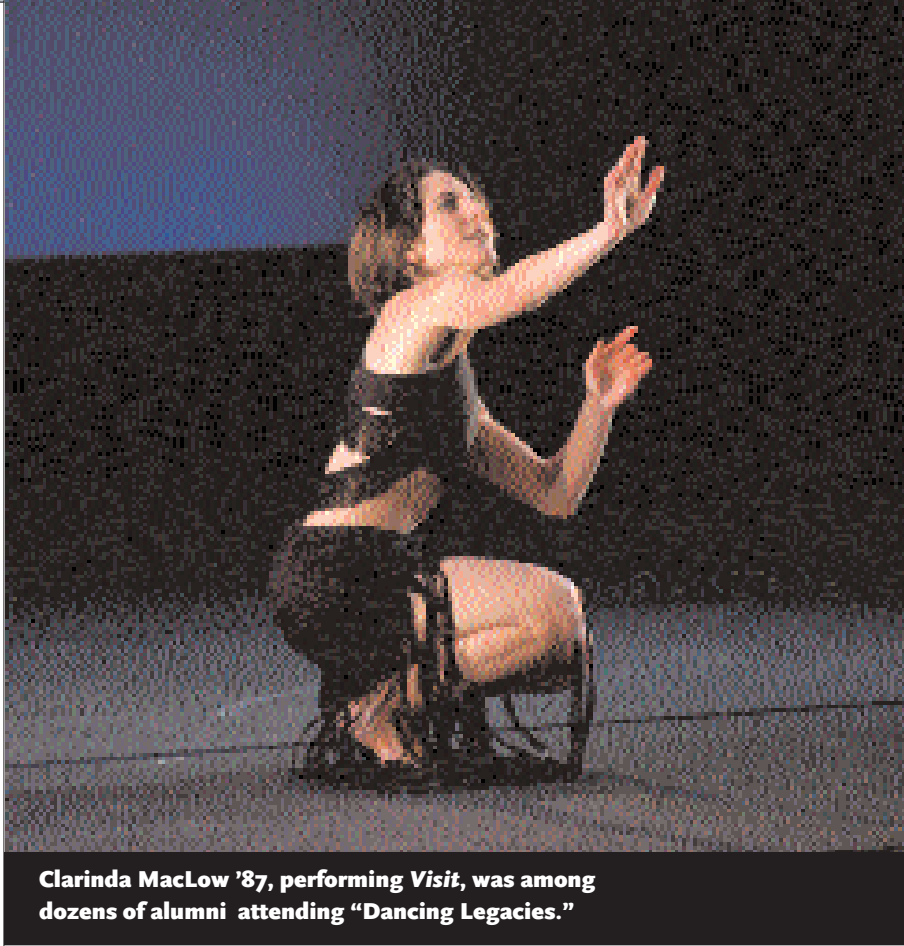


Architects' rendition of the pavilion between the chapel and theater



BILL BURKHART

WINTER '03



JORDAN MOYNAHAN '03

Clarinda MacLow '87, performing *Visit*, was among dozens of alumni attending “Dancing Legacies.”

DANCE CELEBRATES ITS 35TH NEW STUDIO DEDICATED

“Dancing Legacies” celebrated 35 years of dance at Wesleyan with a gathering of many of Wesleyan’s most noted dance graduates during Homecoming/Family weekend this fall. The event featured a host of performances, exhibitions, lectures and workshops.

Celebrants recalled the beginnings of dance at the university, when in 1967 former Professor of Theater Ralph Pendleton and the renowned dancer and teacher Bessie Schönberg at Sarah Lawrence College arranged for Cheryl Cutler, then a dance major at Sarah Lawrence, to introduce this art form at Wesleyan. They intended to build a program in which culture could be studied through dance.

Wesleyan dedicated its new dance facility in the rebuilt Pine Street studio, which generations of dancers remembered for the awkward placement of two poles in the center of the dancing space. Now, with \$700,000 spent on a new fa-

cility, users have a more spacious area flooded with natural light and a shock-absorbing sprung-wood floor. At a ribbon-cutting ceremony, the new studio was dedicated to Bessie Schönberg by Pedro Alejandro, professor and chair of dance; both he and former Professor of Dance Cheryl Cutler share the German-influenced tradition of Schönberg.

The weekend events included the first annual Dr. Cynthia Novack Lecture on the Institutional Study of Dance, given by Janice Ross of Stanford University. The lecture is named in memory of the acclaimed dancer and dance anthropologist who was instrumental in shaping the dance curriculum at Wesleyan. Cutler offered a workshop, as did alumni members of the Headlong Dance Theater.

Alumni packed a panel discussion on the Legacy of Dance at Wesleyan, with panelists Andy Gaines ’87, Stephan Koplowitz ’79, Grace Mi He Lee ’90, Clarinda MacLow ’87, David White ’70, and Peter Woodin ’71.

White, executive director and producer of New York’s highly influential Dance Theater Workshop, called dance “the most important global art form,” one that “allows a deep involvement with self, and through that, a deep involvement with other.

“Wesleyan is remarkably good at turning out fully formed human beings,” he added. “Dance is an exemplar of that.”

Underscoring that sentiment, Woodin, who danced with the Alvin Ailey Company for seven years, said he believes deeply in the ability of dance to serve as “a universal form of communication.”

“This gathering is a phenomenal tribute to the dance heritage that was born from the visionary curriculum pioneered by Cheryl Cutler and her colleagues, and to the cultural moment that supported its institutionalization at Wesleyan,” said Alejandro.

LEADING MUSICIAN T. VISWANATHAN DIES

Tanjore Viswanathan, South Indian flutist and adjunct professor of music, died Sept. 10 at Hartford Hospital after suffering a heart attack. He was 75.

Professor T. Viswanathan, or Viswa, as he was known to all, was born into one of the most illustrious music and dance families of South India and was one of India’s most noted and respected musicians. At an early age, he was sent to live and study with his flute teacher, T. N. Swaminatha Pillai, and throughout his entire musical career he wove the two styles, that of his family and that of his guru, into a seamless musical art.

“More important than his impressive achievements around the world, Viswa was beloved by his family, friends, colleagues, and students as a considerate, loving, and generous man, one who faced illness, personal disaster, and all manner of adversity with cheer, good humor, and music,” noted David Nelson, artist in residence, and Eric Charry, chair of the music department, in a letter to the community. “He was a great and committed teacher and a cornerstone of Wesleyan’s music program.”

Viswa studied ethnomusicology at

UCLA on a Fulbright scholarship from 1958 to 1960, and was head of the department of music at Madras University from 1961 to 1966. He taught at UCLA and the California Institute of the Arts before joining the Wesleyan faculty in 1975. He earned his Ph.D. at Wesleyan.

In 1976 Viswanathan and his brother T. Ranganathan (Wesleyan’s first artist in residence in music) recorded the musical accompaniment for *Bala*, a film on the life of their sister, T. Balasaraswati, who was regarded as the greatest exponent of *Bharata Natyam*, the classical dance of South India. Other recordings by Viswanathan include *South Indian Flute* (World Pacific), *Pallavi* (Nonesuch Explorer Series), *South Indian Classical Flute*, (JVC), and *Tribute* (V.G. Arts).

Viswanathan received some of the most prestigious awards in India and the United States, including Instrumental Musician of the Year from the Government of Tamil Nadu (1978), the President’s Award from the Sangeet Natak Akademi (1987), *Sangita Kalanidhi* (“Treasure of Musical Art”)—the highest award given to a South Indian musician—from the Music Academy in Madras (1989), and a National Heritage Fellowship from the National Endowment for the Arts (1992) in recognition of his contribution and achievement in South Indian music. He performed throughout the world.

He is survived by his wife, Josepha Cormack Viswanathan Ph.D. ’92, two sons, and a daughter.

CELEBRATED PHILOSOPHER NORMAN O. BROWN DIES

Norman O. Brown, the former Jane A. Seney Professor of Greek, died Oct. 2, 2002, in Santa Cruz, Calif. He was 89.

His obituary in the *New York Times* described him as an “erudite and spectacularly playful philosopher whose attempt to psychoanalyze nothing less than history itself entranced intellectuals, beguiled New Age seekers and sold many books.” He was “a master of philosophical speculation.”

Educated in Europe, he studied clas-

sics at Oxford University and then received his Ph.D. from the University of Wisconsin. During World War II, he served in the Office of Strategic Services, the forerunner of the Central Intelligence Agency. He joined the Wesleyan faculty in 1946 and was the Jane A. Seney Professor of Greek from 1956 until 1962.

Carl Schorske (Hon. ’67), a former Wesleyan historian retired from the Princeton faculty, wrote a remembrance for a memorial gathering in Santa Cruz in which he recalled first meeting Brown in the Office of Strategic Services. The OSS had pulled Brown from the Army’s “Overqualified Pool” of recruits with exceptional skills.

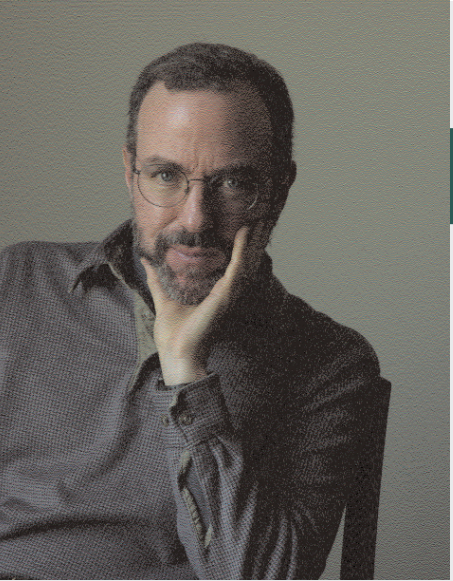
“For me and others who came to know him in the OSS, Nobby remained forever ‘the overqualified man,’” Schorske wrote. “Throughout his intellectual development, he brought to bear the superabundance of his ever-expanding erudition to enrich, transform, and transcend his ideas. He enthusiastically imparted them to others in writing, the classroom—even on picnics and on memorable walks.”

Brown taught at the University of Rochester then joined the faculty at the University of California at Santa Cruz when the campus opened in 1968. He retired from teaching in 1981.

His book, *Life Against Death: The Psychoanalytical Meaning of History* (Wesleyan University Press, 1959), was a Freudian interpretation of world history. Writing in *The New Statesman*, Maurice Richardson described the book as “a running dive off the Freudian springboard into history’s deep end. It is a fascinating book, discursive, inconsequent, sometimes preposterous, but full of interesting ideas, the product of a learned man in a tight place, one of those rare, genuine stimulators.”

His other writings include *Love’s Body* (Random House, 1966) and *Closing Time* (Random House, 1973).

He is survived by his wife, Elizabeth Potter Brown; two sons; two daughters; and five grandchildren.



ANDREW SZEGEDY-MASZAK, PROFESSOR OF CLASSICAL STUDIES, SELECTS EMBERS BY SÁNDOR MÁRAI

If one looks only at the outlines of its plot and setting, *Embers*, by Hungarian writer Sándor Márai, seems to be just another old-fashioned novel of intrigue. The action unfolds in a large and gloomy castle, somewhere in the mountains of Central Europe, at some time near the beginning of World War II. Although the elderly proprietor, known as the General, is wealthy, he lives an ascetic life. He is a widower and practically a hermit, alone except for his anonymous household staff and his devoted, aged (but ageless) nurse, Nini. He is awaiting the arrival of one Konrad, who had been his closest friend from boyhood into early manhood.

Konrad and the General were inseparable during their school years, and when they entered military service as young officers in the Kaiser’s army, they enlisted in the same regiment and shared an apartment in fin-de-siècle Vienna. The bond between them endured, even after the General married the exquisite, mysterious Krisztina. The two men are to have dinner together after not having seen one another for 41 years, due to a grievous but as yet unspecified rupture.

The trappings of melodrama never entirely disappear: “Konrad had known that one day he would have to come back, just as the General had known that some day this moment would arrive. It was what both had lived for.” In

PICK OF THE SYLLABUS

the course of the evening, a violent storm knocks out the electricity, so that candles provide a flickering illumination, and when Konrad and the General retire for brandy and cigars, next to the General’s chair stands a small table whose drawer conceals a pistol.

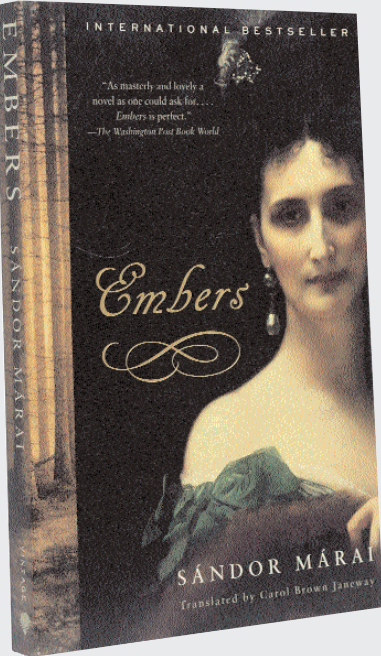
What I’ve sketched so far might sound utterly conventional, and I admit that one of the things I love about this book is its film noir atmosphere: the echoing salons, the shrouded furniture, the empty rectangle on the wall where Krisztina’s portrait once hung. What Márai has done, however, is to take such familiar props and use them to frame an unexpectedly contemplative meditation.

At its core *Embers* is a philosophical dialogue. Márai hints as much when he has the General reflect that there may have been a spark of the erotic in the attachment between himself and Konrad: “These days such things have been written about much more freely. But I have also repeatedly re-read Plato, because in school I wasn’t yet ready to understand him. Friendship, I thought—and you who have seen the world certainly know this better than I do alone here in my village—is the noblest relationship that can exist between human beings.” As in Plato, the dialogue is actually more of a monologue, for the General—we eventually learn that his name is Henrik—is the principal speaker, with Konrad offering an occasional response. Befitting the musings of an old man, the pace is deliberate and the tone formal, though it is lightened by moments of rueful humor. As the evening goes on, the General ponders the complexities of love, loyalty, trust, and memory. Like Plato too, Márai presents questions without providing answers. After all, with topics like love, loyalty, trust, and memory, how could he or anyone make definitive claims? I found myself reading and re-reading passages, not because they were opaque but because I enjoyed the opportunity to think about issues that are so important that we are

usually embarrassed to talk about them.

I should also acknowledge another personal connection. *Embers* was first published in Hungary in 1942 (under the title *The Candles Burn Down to Stubs*). Márai had already acquired a considerable reputation as a writer, and I was surprised to learn from my aunt that he and my father had been friends. Like my father, he strongly opposed the Soviet takeover in Hungary and also emigrated to the United States. My aunt told me that shortly after Márai and his wife arrived in New York, around 1950, they joined my parents for lunch. Márai spent much of the time voicing his despair: how could he continue to write when he was cut off from Hungarian language and culture? I don’t know what he did or what happened to him next except that the Márais made their way to California and eventually settled in San Diego. There, almost 90 years old, ill and alone, Márai committed suicide in 1989. I have heard, from the same aunt, that he simply walked across the beach and into the Pacific.

That image haunts me as I think about *Embers*, and I am grateful that he left for us this extraordinarily wise and moving little book.





NICK LACY

GREEN STREET ARTS PROGRAM OPENS WITH ROLICKING FUN

Participants in the Green Street Arts Program demonstrate their enthusiasm for this new endeavor, a partnership in which Wesleyan is working with the city of Middletown and community organizations to bring arts instruction to young people. Wesleyan is leading a \$1-million fundraising effort to renovate a building in Middletown's North End as the program's permanent home and a \$1-million effort to fund programming and scholarships for underserved populations.

PUBLISHERS AND EDITORS KEEPING BUSY IN THE BOOK BUSINESS

Wesleyan graduates are prolific authors, as the books section of this magazine attests, but they are also very active as publishers and editors.

Johnny Temple '89, for example, runs an award-winning, independent publishing company, Akashic Books, based in Brooklyn. Temple had already found success as a bass guitarist for the rock band Girls Against Boys when he started his company in 1996. Akashic Books releases 12 to 15 titles a year and is dedicated to publishing urban literary fiction and political non-fiction by authors who have been ignored by the mainstream.

In the fall of 2002, the company published *The Ice-Cream Headache and Other Stories*, by esteemed American writer James Jones, best-known for his novel *From Here to Eternity*. The story collection had been out of print for more than 15 years; for this edition, Jones's daughter Kaylie Jones '81, a novelist, wrote a new preface.

In early 2002, Nataly Kogan '98 and her husband, Avi Spivack '99, founded Natavi Guides, which publishes a *Students Helping Students* series of study guides that are written and edited by current students and recent graduates from colleges and universities across the United States. As president of the company, Kogan tends to the business side, while Spivack is the managing editor. The guides provide helpful and practical advice on topics of particular

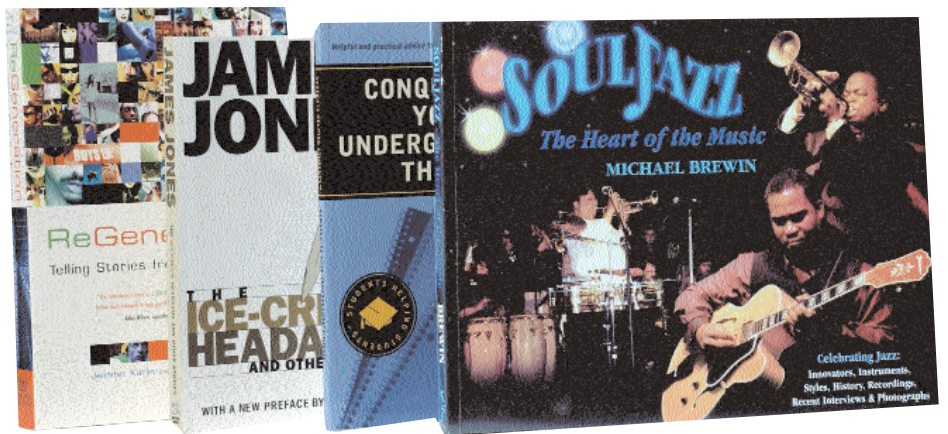
interest to high school and college students. The first five titles appeared in fall 2002, including *Tackling Your First College Paper*, *Fishing for a Major*, *Getting the Most from Study Abroad*, *Scoring a Great Internship*, and *Conquering Your Undergraduate Thesis*.

Jennifer Karlin '99 and Amelia Borofsky '99 are the coeditors of *ReGeneration: Telling Stories from Our Twenties* (Jeremy P. Tarcher/Putnam, published in early 2003), an anthology of the work of 40 writers and artists in their 20s who document their difficulties, successes, and attempts to find their place in the world.

The book contains work by a number of Wesleyan graduates, including essays by editor Karlin, Amanda DeWald '98, David Montero '98, Paul Ohan '99, and Nick Suplina '00; poetry by Alix Olson '97 and Justin Moyer '98; photographs by Amani Willett '97, Lauren Kesner '99, Steffie Kinglake '99, and Laura Plageman '99; and painting by Elsie Kagan '99.

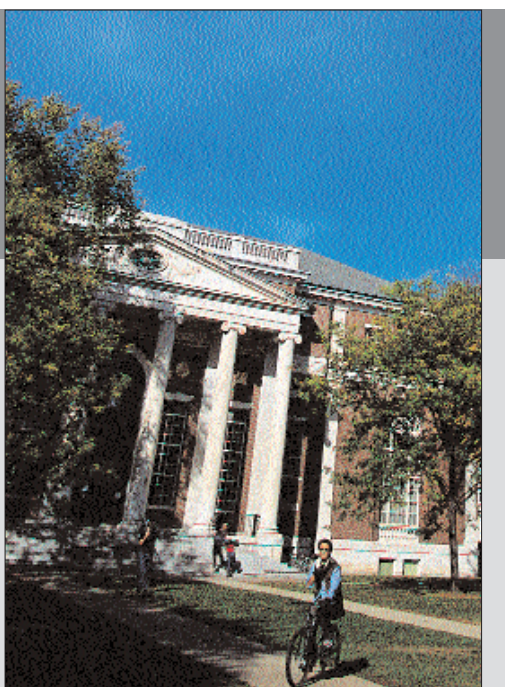
Jazz guitarist and music teacher Michael Brewin '72 recently edited and self-published his new book *Souljazz: The Heart of the Music* (Souljazz, 2002), which celebrates its subject from an insider's point of view and contains a history of jazz (1900–2002), covering innovators, composers, arrangers, important recordings, instruments, and styles. The book includes interviews with a variety of the world's leading jazz musicians and 140 photographs.

—David Low



MARC AND DENISE CASPER FUND SCHOLARSHIP

Marc N. Casper '90 and Denise Jefferson Casper '90 have made a generous \$60,000 gift commitment to fund the Betty R. Casper and Jacob Alexander Dyer Wesleyan Scholarship for one student over four years. The Caspers, who named their scholarship in memory of Marc's mother and Denise's maternal grandfather, both cite their Wesleyan education as an inspirational starting point for their careers. They live in Boston, where Marc works as president of life and laboratory sciences at the Thermo Electron Corporation and Denise serves as an assistant U.S. Attorney. Marc and Denise also have made a gift to the Janina Montero Scholarship.



PROFESSORSHIPS NAMED

Wesleyan has established the Woodhouse/Sysco Chair in Economics in honor of John Woodhouse '53, who led the Sysco Corporation for 33 years and is now chair of the Wesleyan Campaign. Richard A. Miller, professor of economics at Wesleyan since 1972, will be the first faculty member to hold the named chair. Charles H. Cotros, Sysco's current CEO, writes: "Sysco's employees, shareholders, suppliers, and customers are grateful for all of the efforts of John Woodhouse, and we greatly appreciate the wonderful impact of Wesleyan University on John Woodhouse and thus, on all of us."

A second professorship has been established honoring Max Tishler, university professor of the sciences, created with a generous gift from his wife, Betty. Max Tishler was a synthetic chemist who retired as executive vice president of Merck & Co. in 1970 and then taught at Wesleyan until his death in 1989. While at Wesleyan, Professor Tishler continued his research and mentored graduate students, undergraduates, and junior faculty. The first holder of the Max Tishler Research Professorship in Medicinal Chemistry has yet to be named.

CORWIN STADIUM DEDICATED

Corwin Stadium on Andrus Field was dedicated in honor of Bruce C. Corwin '62 during half-time of the winning Homecoming/Family Weekend football game against Amherst on Oct. 19. A tireless Wesleyan volunteer, Corwin is a trustee emeritus and currently leads fundraising for the Wesleyan Campaign in Los Angeles, where he and his wife, Toni, reside. To recognize his efforts, his generosity, and his commitment to athletics at Wesleyan, the stands erected each fall next to the gridiron on Andrus Field will now be known as Corwin Stadium. For Bruce and Toni, the best part of the dedication was beating Amherst at home for the first time in 10 years!