

UPFRONT

OLIVIA BARTLETT



“Our goal is simple and ambitious: Wesleyan will be recognized as a leader in developing a dynamic, flexible curriculum in the liberal arts for the 21st century.”

—PRESIDENT MICHAEL S. ROTH '78

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PRESIDENT'S LETTER

by Michael S. Roth '78



As the students arrive for the beginning of the fall term, the campus is filled with energy and anticipation. I very much enjoyed meeting the newcomers and their families while they found their dorm assignments and quickly began discovering common interests with hall-mates, dinner companions, teammates, and dance partners. In addition to the seminars, meals, meetings, and parties of the first week, Orientation this year culminated in hundreds of our frosh at the base of Foss Hill gleefully participating in a “dance happening” that emerged from their discussions of environmental change! Very Wesleyan and very cool!

Over the past several months I have been discussing with the Cabinet some of the most important objectives that emerged from last year's meetings with faculty, students, and alumni. We have made significant progress, for example, in enhancing our financial aid program, thanks to generous support from the Wesleyan community. We have also been working with the science departments to increase enrollments and to enhance facilities. Thus far the results have been impressive.

Last year small committees began developing proposals related to five major themes, and new ideas emerged for supporting undergraduate learning. We are creating a pilot for a new multidisciplinary course for first- and second-year students, raising funds for research

support for advanced students, exploring ways to link our freshmen seminars, and developing ideas for a capstone experience for all Wes seniors. A group of faculty and staff have proposed some exciting ideas for extending the creative reach of the arts across the entire Wesleyan curriculum, and another group will be working with new VP Sonia Mañjon on deepening the experience of civic engagement for our many students who are pursuing work in public service. We continue to brainstorm with faculty and students about how to turn the dream of a College of the Environment into a reality. Here, too, the curriculum and the campus culture are mutually supportive. In all of these endeavors we combine a dedication to intellectual exploration with a commitment to understanding how our education can have a positive impact on the world.

This year we welcomed to Wesleyan our largest group of international first-year students ever: 9 percent, coming from 50 countries. Increasing the number of international students is a key feature of our efforts to make the Wesleyan culture as vital as possible. We must also do more to make our curriculum as open to the world as our admission office has become. In this regard, we continue our efforts to expand language instruction and to develop a Middle East Studies Program. Even our American Studies Program contributes to internationalism, as it has become a leader in developing a comparative, post-national approach to the field.

One of the most exciting developments this year will be the creation of new concentrations in Creative Writing. We expect to create tracks for students who want to major in writing in the context of an English major, as well as a certificate program for students who want to add a writing focus to their other areas of study. This term we have added more creative writing courses to facilitate access for students interested in this field, and I hope to do something similar in the visual arts. Access to creative work for all our students is an important value at Wesleyan!

I look forward to reporting back to our alumni and parent groups on all these initiatives. Our goal is simple and ambitious: Wesleyan will be recognized as a leader in developing a dynamic, flexible curriculum in the liberal arts for the 21st century. UPFRONT

TRY THIS!

Seasoned Wesleyan students working as admission interviewers this summer suggest that first-year students make time in their busy schedules for these campus and local attractions:

Stargazing at Van Vleck Observatory

Sleeping out on Foss Hill (or sledding in winter)

Sampling Vecchitto's Italian ice

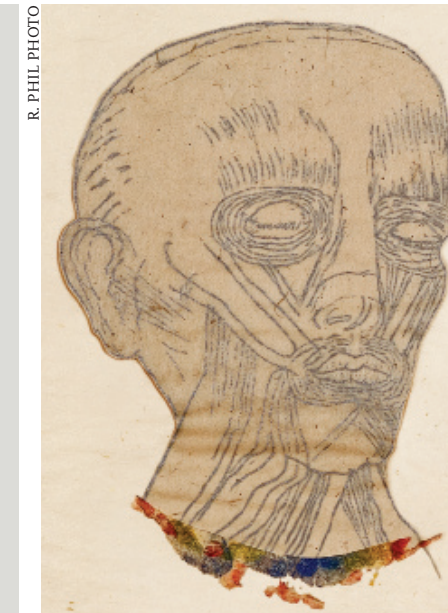
Watching movies at the Center for Film Studies

Playing hide-and-seek in the CFA

Tasting local treats (Haveli for Indian food, Pho Mai for Vietnamese, and Pattie Palace for Jamaican)

Taking a trip to Miller's Pond

Many thanks to Kenton Attakrah, Kyle Nuland, Zeeba Khalili, and Wesley Moss, all summer senior interviewers, for their suggestions.



R. PHIL PHOTO

HUMANITIES

CFH Celebrates Its 50th Anniversary

Wesleyan's Center for the Humanities, one of the oldest humanities institutes in the United States, celebrates its 50th anniversary this year with a focus on the ways “the human” has been figured over the past half-century.

The Center evolved from the Institute for Advanced Study, founded in 1959 as a place where visiting scholars could pursue research and writing projects. Ten years later the Center assumed its current name in a reorganization that expanded the community of fellows to include Wesleyan faculty and students. Since then, the Center has maintained a consistent mission of promoting innovative, interdisciplinary teaching and research, with an emphasis on sustained conversation between the humanities and social sciences.

“The Center for the Humanities has for decades brought to our campus major intel-

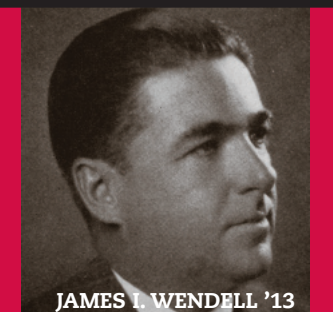
lectual figures, artists and writers who share their insights with the Wesleyan community,” says President Michael Roth. “Hannah Arendt, Edmund Wilson, and C. P. Snow, and John Cage spent extended residences at the Center in its early years. When I was a student here, the Center was at the heart of intellectual life on campus, and the tradition continues each Monday with lectures devoted to a specific theme but coming at it from diverse disciplines. Student fellows join with faculty and visitors to create an incubator of new scholarship. My time as a student fellow was one of the highlights of my Wesleyan experience.”

The anniversary theme of “Figuring ‘The Human’” poses a series of questions pertaining to our understanding of what it means to be human and how that has been shaped by global-

ization, biotechnologies, postcolonial critiques, poststructural theory, revolutions in communications, and experimental art forms. Included in the figurings of the human to be examined is the extension of human functions through biotechnologies, new understandings of human capabilities such as sleep and numeracy, representations of mutants and cyborgs in the past and present, and various boundaries of human kinds and between humans and animals.

As a visual representation of the theme, the Center has selected an image from the Davison Art Center Collection. Shown at the left, this color woodcut, Untitled (Foundation Print) 1995, with collage, was created by Kiki Smith (American, born 1954) and was acquired through funds donated by Caroline M. Macomber, trustee emeritus.

ATHLETICS HALL OF FAME



JAMES I. WENDELL '13

James I. Wendell (1890–1958) has the athletic distinction as the only Wesleyan undergraduate to win an Olympic medal. A tremendous track athlete at Wesleyan who earned All-America honors twice as a hurdler, James qualified for the 1912 Olympic Games in Stockholm, Sweden. There he captured a silver medal in the 110-meter hurdles during the summer between his junior and senior years. As the top hurdler of his time, James established a world record in the 220-yard low

hurdles and held it from 1913 through 1936. During his time as a Cardinal, James won five New England hurdles titles and three ICAAAA titles, as well as a national indoor high-hurdles crown in 1913.

He served as a member of the Wesleyan Board of Trustees (1930–42) during his 24-year position as headmaster of The Hill School in Pottstown, Pa., from 1928 through 1952. He began his career as an educator in 1913 as a master of English and assistant track coach at The Hill School.

Future issues of Wesleyan magazine will profile other inductees into the University's Athletics Hall of Fame in Freeman Athletic Center.

Do you have an opinion about our UPFRONT section? Please write us at letters@wesleyan.edu.

LETTER HOME

Vertical Birth in Rural Ayacucho

By Beth Williams '06

The first vertical birth I witness happens fast. The young woman sits silently, waiting for the final contraction to sweep over her. Her hands clench tightly around the *soga*, or rope, hanging from the ceiling rafter above her. Her husband sits in a chair behind her, encircling her tensed body with his outstretched legs.

As the final contraction approaches, the room is filled with the young mother's wailing in Quechua, her native language. Her legs are covered by her traditional *polleta*, or woven skirt, so that only the attending nurse can see the child crowning. Within seconds, the child emerges, practically falling into the arms of the waiting nurse. I focus on the mother, who remains upright on her stool, reclining into the arms of her husband. Her eyes are partially closed and her skin is moist with sweat.

Primary Cares, a growing nonprofit out of Denver, sent our team to this small Peruvian town on a reconnaissance mission for a new project. Similar to projects that Primary Cares has spearheaded elsewhere in Latin America, our goal is to improve maternal and child healthcare in rural Peru, and to do so in a way that is sustainable and appropriately adapted to the cultural practices of this region—a big goal for a tiny nonprofit. We have teamed up with Salud Sin Limites (SSL), an in-country Peruvian NGO with a track record of executing successful health-related projects in the region of Ayacucho.

Rugged and isolated, Ayacucho is nestled at 10,000 feet in the Peruvian Andes. During the 1980s and 1990s, the Sendero Luminoso, Peru's notorious terrorist group, chose this re-

gion as its base. Ayacuchans recount stories of fleeing their villages to seek refuge in mountain caves in order to escape the violence, yet 10,561 people died.

The violence aggravated an existing problem: Women here cling tightly to their tradition of homebirth and have been reluctant to travel to healthcare centers for more advanced medical care. For centuries Quechuan women have preferred giving birth "vertically," sitting on a stool grasping a rope, squatting on the floor, or kneeling. A woman's husband or another trusted assistant always supports her from behind. This practice is believed to transfer strength to the laboring mother. Quechuan women rely on this pain management technique as much as American women have come to depend on the epidural.

Unfortunately, homebirth is responsible for a high rate of maternal mortality. Women are too far from healthcare centers to receive assistance when complications occur. As one obstetric nurse put it, "These women attribute death and disease to curses inflicted by the land or sky. Many would rather die giving birth in their homes than leave the false safety of their communities to seek help."

I was unsure of what "culturally appropriate" solutions Primary Cares could offer that would change such a deeply embedded cultural practice. I soon realized that though the task would be complicated, SSL had already successfully reduced maternal mortality in part of Ayacucho; we had best learn all we could from their success.

With the input of women in communities throughout Ayacucho, SSL designed a vertical



Alison Koler '06, Beth Williams '06, Jessica Arendal '06 and work together in Peru.

birthing station that could be implemented in local health centers where women could come to comfortably give birth *their way*—vertically.

It was hard to believe that such a simple solution could override women's years of trepidation about birthing in health centers. Remarkably, more than 70 percent of births in this region now take place in health centers and are attended by trained professionals. The maternal mortality rate has plummeted. New government initiatives have also helped: free insurance for all soon-to-be mothers and monetary incentives for pregnant women to seek professional prenatal care.

With guidance from SSL and local input, our team of three set about implementing two vertical birthing centers in remote health centers that needed them. We worked to inform and excite the communities about their new birthing facilities through trainings and inaugural

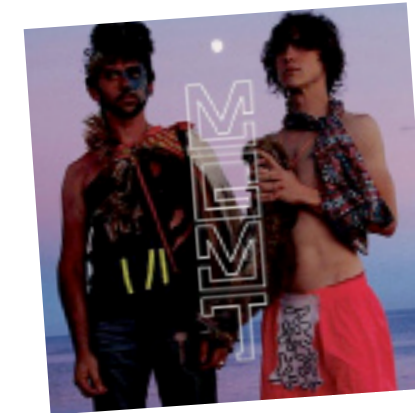
celebrations. Since their completion, dozens of women have used these centers for the safe births of their children instead of birthing in the isolation of their homes.

When executed well, small projects can have large impacts. Ingenuity and collaboration are essential if Primary Cares is to make lasting improvements to maternal care in Ayacucho. Building on the success of our first projects, Primary Cares has plans to build four more vertical birthing centers and pursue, in collaboration with Salud Sin Limites, an overarching maternal health initiative in Ayacucho in the coming year. Fortunately, we already possess one tool for the continued success of our projects in the region: the ability to ask Ayacuchans what they think. **UPFRONT**

See: www.primarycares.org
Beth Williams may be reached at:
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NEW MUSIC

MGMT on the Rise



Last fall, Ben Goldwasser '05 and Andrew VanWyngarden '05, who form the electro-rock music duo named MGMT, released their new CD, *Oracular Spectacular* on Columbia Records, and since then, their legion of fans continues to grow. MGMT appeared on *The David Letterman Show* last January and in the same month their recording "Time to Pretend" was an iTunes Single of the Week. In July they were profiled in *New York Magazine* as a band who had "hotness ... thrust upon them," and they have recently performed live in venues around North America and in the United Kingdom. In August, the duo was interviewed and performed songs on the Sundance Channel program *Live from Abbey Road*.

Goldwasser and VanWyngarden draw upon electronic music, psychedelic folk, and glam rock to create their unique sound. The two musicians began making music together as freshman art students at Wesleyan with performances using backing tapes, synthesizers, and prerecorded vocals. By their senior year, they supplemented their live sound with backing musicians.

After graduation, the duo released a six-song electro-rock EP, *Time to Pretend*, on the indie Cantora Records in 2005. Their music eventually captured the attention of British producer Steve

Lillywhite, an executive for Columbia Records, and the band was signed for a major long-term deal in 2006. After taking some time off, the duo began recording new songs for fun in Brooklyn on an MBox computer set-up. Producer Dave Fridmann helped them create their new CD, which uses more traditional rock instruments (electric guitar, bass, drums, keyboards, and synthesizers) played live, rather than electronically generated music that characterized the duo's earlier live performances.

In his positive review of their CD on Pitchforkmedia.com, Eric Harvey wrote: "MGMT find kindred spirits in Muse and Mew by dressing their melodies in the fanciful trappings of 1970s British prog, but unlike their contemporaries, the duo also weaves in lessons from disco, new-wave synth-pop, and early '90s Britpop. The understanding that youthful innocence is a potent force—a theme first established in 'Time to Pretend'—continues throughout the record."

For more information on MGMT, go to www.myspace.com/mgmt.

—David Low

DARCY DENNETT '92 PRODUCES SHOW

What Happened to Vick's Dogs?

When police raided property owned by former Atlanta Falcons quarterback Michael Vick and discovered traumatized pit bulls used for illegal dogfighting, the nation witnessed a dismal spectacle. Now, through the work of Darcy Dennett '92 and her colleagues, an uplifting report on the aftermath has been shown on the National Geographic Channel.

Dennett is the series producer for the popular *Dogtown* show, which premiered this September with a special two-hour segment,

"Saving the Michael Vick Dogs." The show follows Dogtown's team of experts as they work to rehabilitate four of the most challenging dogs rescued from Vick's Bad Newz Kennels.

Of the 47 dogs rescued and deemed capable of leading a better life (53 dogs were seized by Animal Control), 22 of the toughest cases went to Dogtown, part of the Best Friends Animal Sanctuary, a no-kill shelter located on 33,000 acres of southern Utah canyon country. The shelter hosts hundreds of dogs from all over the country, as well as cats, horses, rabbits, goats and other farm animals—about 1,500 animals at any given time. Best Friends received \$389,000 from Vick, part of a court-ordered agreement in which he paid \$928,073 for evaluation and care of the dogs.

Dennett, a film major at Wesleyan, is a documentary filmmaker working in New York. She was nominated for an Emmy Award in 2000, along with her coproducers of *Trauma: Life in the ER*, a program that aired on the Learning Channel. She also has worked on television programs including Discovery's *Sensing Murder* and *Code Blue*, and National Geographic's *World's Apart*, and *Doctors Without Borders*.

Working on the *Dogtown* series, she says, has been possibly the most enjoyable experience of her career.

"There's really nothing I'd rather be doing with my life," she says. "It's a project I've thrown myself into wholeheartedly. I hope the series encourages people to consider animals and animal welfare in a completely different light. In a country where over six million homeless cats and dogs are killed every year, it's an honor and a privilege to work on a series with

an amazing organization like Best Friends Animal Sanctuary."

Whether these dogs can be made fit for adoption by families remains an open question; no one has ever studied such severely abused dogs. But as the Dogtown experts point out, pit bulls are bred to be friendly, unlike their stereotyped reputation, and are amazingly resilient.

"Saving the Michael Vick Dogs" aired September 5; DVDs will be available from National Geographic's Online Store at shopsearch.nationalgeographic.com/. New episodes of *Dogtown* air on Fridays.



CANDACE BOISSY

Darcy Dennett '92 (top, left) crouches with Georgia, one of the most severely abused of Vick's dogs, and joins her crew with Georgia (bottom).

FILM STUDIES

Samuel Fuller, 1930s Technicolor

By David Low '76

Two associate professors of film studies, Lisa Dombrowski '92 and Scott Higgins, have published groundbreaking books that are sure to be useful in American film classes.

Lisa Dombrowski's *If You Die, I'll Kill You: The Films of Samuel Fuller* (Wesleyan University Press, 2008) is the first scholarly work dedicated to the film career of one of America's most original and audacious writer/directors. Although Fuller's work is not well-known to the average film viewer, his movies inspired and influenced such acclaimed directors as Martin Scorsese, Quentin Tarantino, Jim Jarmusch, Wim Wenders, Francois Truffaut, and Jean-Luc Godard.

Fuller started out in the 1940s at a low-budget poverty-row studio with limited resources. He went on to work within the Hollywood studio system, including a stint at 20th-Century Fox, and concluded his career as an independent filmmaker. He directed primarily low-budget action films in the war, western, and crime genres.

Dombrowski wrote her first paper about Fuller when she was a Wesleyan student, and her enthusiasm for the director continued throughout graduate school. Her research drew from previously unused archival materials, including production reports, script notes, payroll budgets, and legal files, as well as interviews and public information. She also had access to Fuller's relatives and found that individuals who worked with him and respected his films were eager to share their knowledge about the man and his movies.

"Fuller's a filmmaker who arouses passionate interest. It's hard to take a neutral stand on his work; either you love him or you don't," she says. "His films are designed to grab you by

the lapels and shake you. They are designed to emphasize contradiction and conflict, to be visceral, provocative, and arousing."

Drawing on her expertise in the intersection of art and commerce, Dombrowski examines Fuller's career in relation to trends within the larger American film industry. She considers a range of influences, including production conditions, studio oversight, censorship, and market trends, and how they affected the director's narrative and visual style.

Fuller was a born storyteller, and Dombrowski considers how his life experiences before he started directing contributed to and affected the way he told stories on screen. His early education was on the streets, working for New York City newspapers, first as a copy runner and then as a crime reporter. In the depths of the Depression, he worked his way across the country as a journalist and cartoonist and ended up on the West Coast, where he began submitting story ideas and scripts to Hollywood studios. His previous work as a journalist would eventually contribute a tabloid flavor to the films he would direct.

Fuller joined the U.S. Army in 1941, participating in arduous combat duty in North Africa

and Sicily, and on Omaha Beach on D-Day. He also participated in the liberation of a Czech concentration camp. He kept a diary during the war and would incorporate these experiences into later screenplays.

"Fuller was able to bring a degree of realism concerning how people talked and what they cared about that had not always been seen previously in films," Dombrowski says. "The real-life experience that he brought to his films gives them a sense of truth that is distinct in his pictures. When you pair that with his visceral, provocative, in-your-face style, you end up with memorable, compelling pictures."

Fuller's film style was often described as "primitive" by some American and European critics because several of his provocative works such as *Pickup on South Street*, *Shock Corridor*, and *The Naked Kiss* possessed a raw spontaneity that seemed unschooled, unpredictable, and unplanned, the opposite of the polished narrative style that dominated Hollywood movies. Dombrowski points out that, in fact, the director carefully planned his films in advance, often doing storyboards and mapping out sequences, and he was involved in every aspect of the production.

Looking closely at Fuller's complete oeuvre strengthened Dombrowski's admiration for him as an individual. She came to appreciate deeply his persistence and his continued attempts to tell his stories in his unique way with tremendous honesty and enthusiasm, despite repeated obstacles in his path.

"He really never gave up until the day he died," Dombrowski says. "He never retired, he never stopped thinking of himself as a visual storyteller, while many of his peers dropped out along the way because of changes in the film industry and personal frustrations. Fuller's passion and optimism kept him going. He lived for his yarns."

Associate Professor of Film Studies Scott Higgins has published *Harnessing the Technicolor Rainbow: Color Design in the 1930s* (University of Texas Press, 2007), the first scholarly history of Technicolor technology and aesthetics and a detailed analysis of how color functions in film. Technicolor was both the name of a company and the name applied to a three-color process that would be predominant in filmmaking for decades. Higgins writes about a moment in

film history from the mid- to late-1930s when American filmmakers first turned from black-and-white to color cinematography in a serious fashion, and in a way that could support feature-length movies.

"The Hollywood studio system was finding a new method and language for using color and integrating color to create images and tell stories," Higgins says.

By closely analyzing seven Technicolor films from the 1930s, he examines how the filmmakers and designers established conventions and methods of handling color in American popular films that would endure until the early 1950s. Until his book, there had not been any serious studies of the use of color in films. Higgins offers a new vocabulary to discuss color and a method of analysis for tracking, explaining, and understanding how filmmakers manipulate color in motion pictures.

Through careful examination of landmark feature films such as *Becky Sharp*, *The Trail of the Lonesome Pine*, *A Star is Born*, *The Adventures of Robin Hood*, and *Gone with the Wind*, Higgins traces how filmmakers and designers were able to control color so that it could be used naturally and effectively to tell stories. By the time *Gone With the Wind* was made in 1939, Technicolor had introduced a new film stock that allowed the filmmakers to produce a higher cooperation between the color and the tonal elements of light and shadow. According to Higgins, the film became "an audacious experiment in color cinema."

"By pushing the process's limits for handling low-key lighting and by exploiting new possibilities of precise facial modeling, the cinematographers of *Gone With the Wind* helped close the distance between monochrome and Technicolor style," Higgins writes. "At the same time, they manipulated color temperature and employed colored lighting to fundamentally extend color's expressive reach."

To research his book, Higgins watched archival prints, explored the historical files of



Beyond *The Wizard of Oz* and *Gone With the Wind*:

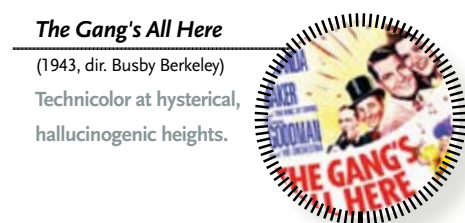
Scott Higgins' Top Ten Technicolor Films (in chronological order)



The Trail of the Lonesome Pine
(1936, dir. Henry Hathaway)
The first real masterpiece of dramatic color control. Bring this to DVD!

The Adventures of Robin Hood
(1938, dir. Michael Curtiz, William Keighley)
The first and best Technicolor adventure.

Blood and Sand
(1941, dir. Rouben Mamoulian)
Beautiful people in beautiful settings, under beautiful light.



The Gang's All Here
(1943, dir. Busby Berkeley)
Technicolor at hysterical, hallucinogenic heights.

Cobra Woman
(1944, dir. Robert Siodmak)
A triumph of backlot volcanoes, snake dancing, and Maria Montez as good and evil twins!

Meet Me in St. Louis
(1944, dir. Vincente Minnelli)
Sumptuous design, with every color in its right place.



Leave Her to Heaven
(1945, dir. John Stahl)
Technicolor noir, proves that dark cinema need not be black and white.

Black Narcissus
(1947, dir. Michael Powell, Emeric Pressburger)
The last reel is a ballet of color and light.



The Quiet Man
(1952, dir. John Ford)
John Ford could do anything, including masterful color design.



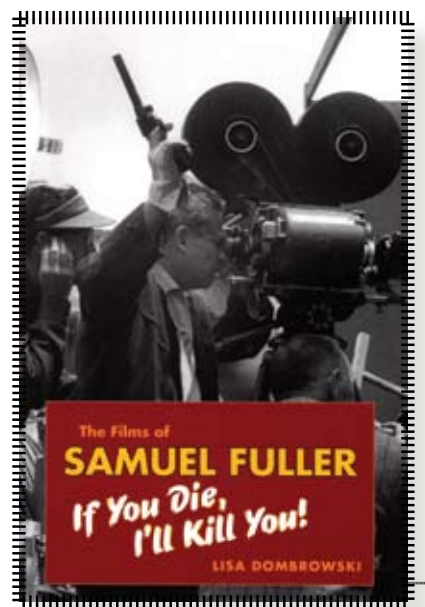
Written on the Wind
(1956, dir. Douglas Sirk)
In Sirk's world, color isn't just sexy, color is sex.

picture before it went into production. If a filmmaker wanted to make a film in color, he submitted the script to Technicolor. The color advisers would go through it and make a chart of colors that would best suit the narrative and what they thought were the storytelling demands. After they had their color chart with fabric swatches and a big book of color chips, the advisers would approach the film's costume designer, who was the first person to set the color key for the entire film. Kalmus and her crew of consultants continued to work on the color design of every major studio Technicolor production from the 1930s through the 1950s.

The concluding chapter of Higgins' book discusses the legacy of three-color aesthetics and considers the advent of digital color in recent films. For example, when he sought to recreate the look of Technicolor in his biopic

The Aviator, director Martin Scorsese and his cinematographer needed to use cutting-edge digital technology. Higgins finds the use of digital technology to be an exciting time for color, perhaps on par with the change from black-and-white to color cinematography in the 1930s.

In a recent review of Higgins' book in *American Cinematographer Magazine*, Jim Hemphill writes: "The value of *Harnessing the Technicolor Rainbow* is that it serves as both a broad historical overview of a format and as an incisive analysis of how color works in specific films ... Higgins' ability to divide a movie's color design into its various components and explain what the colors mean intellectually, emotionally and technically is truly impressive, and his analyses are so thorough that they make one realize just how neglected the role of color is in most film scholarship." UPFRONT

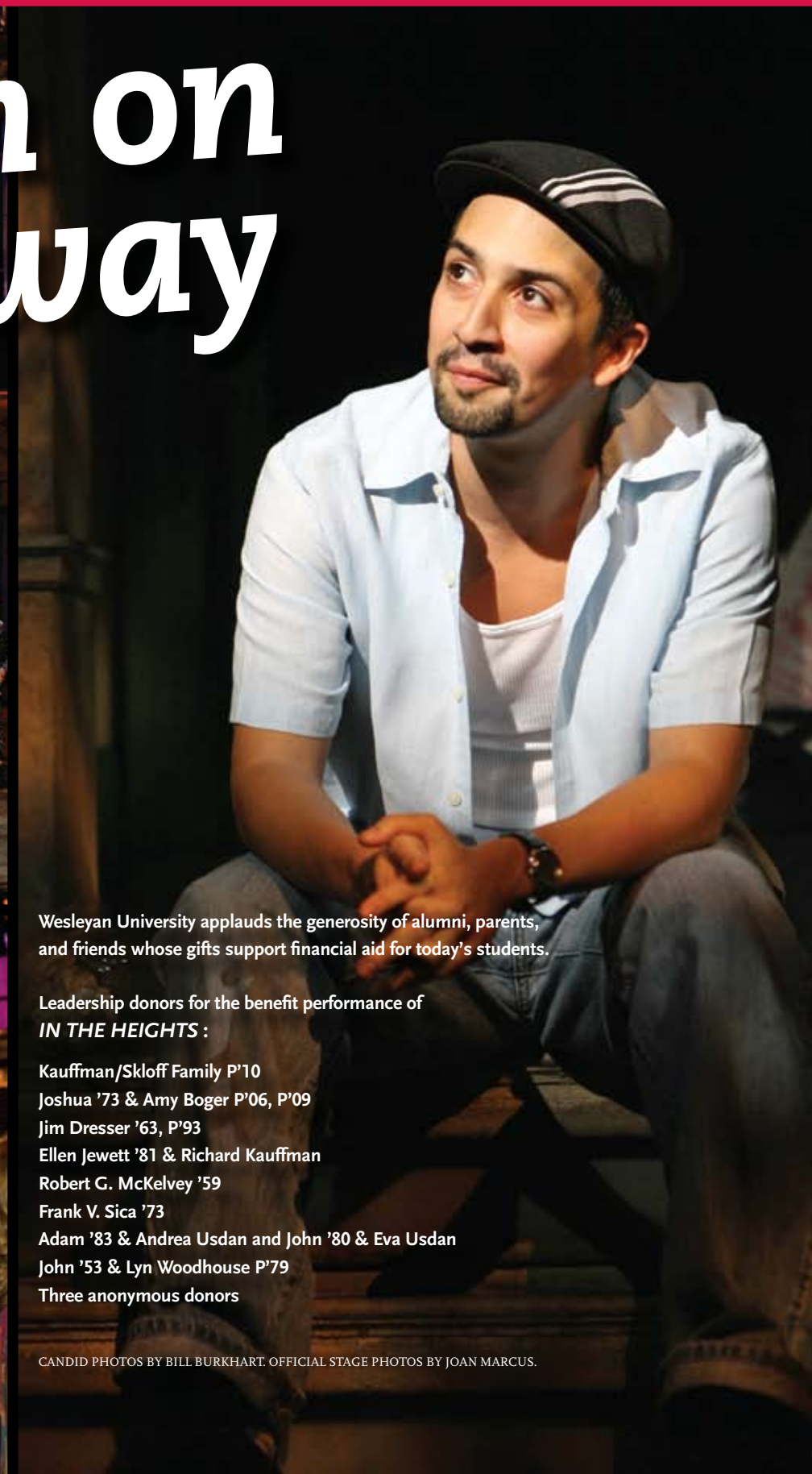
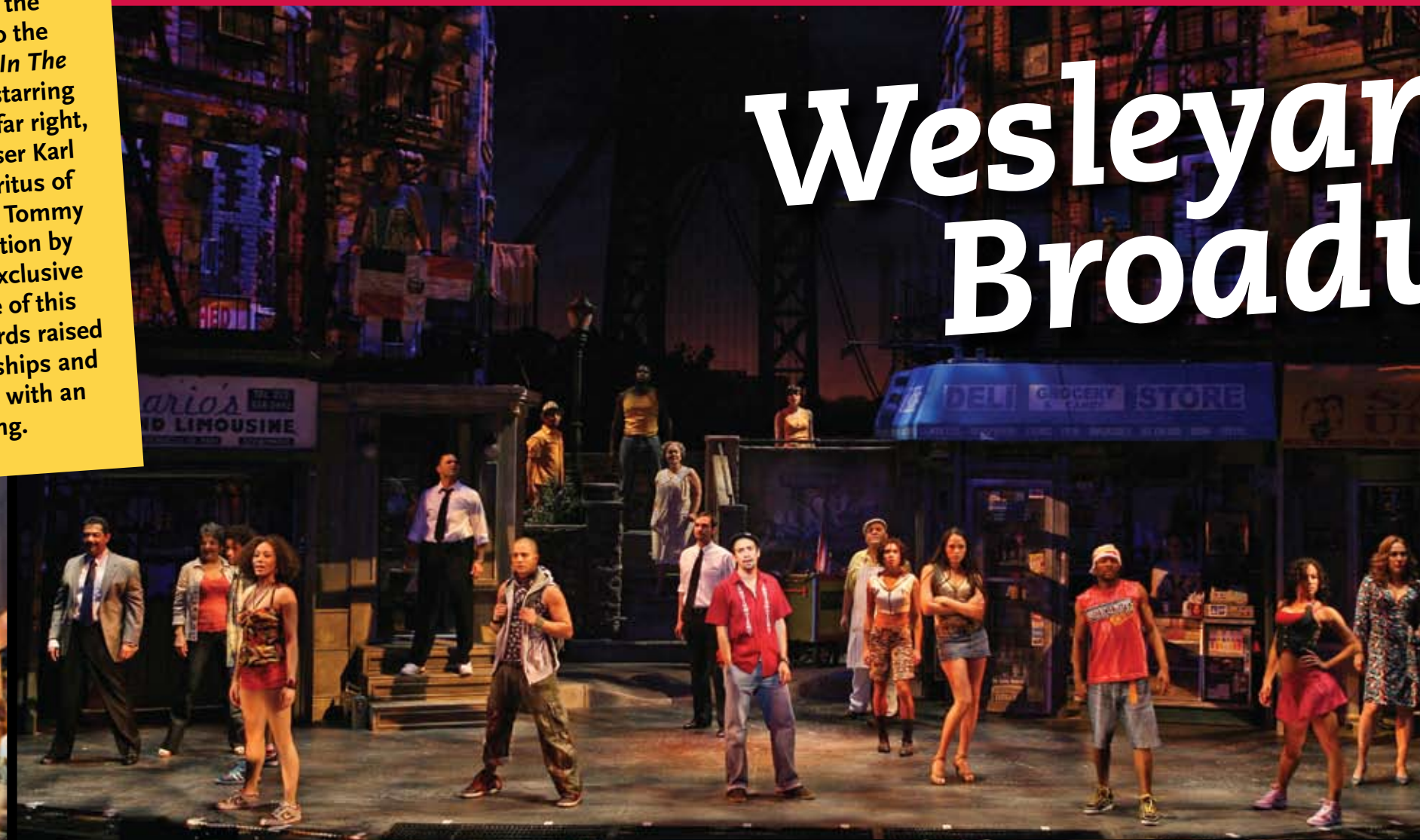
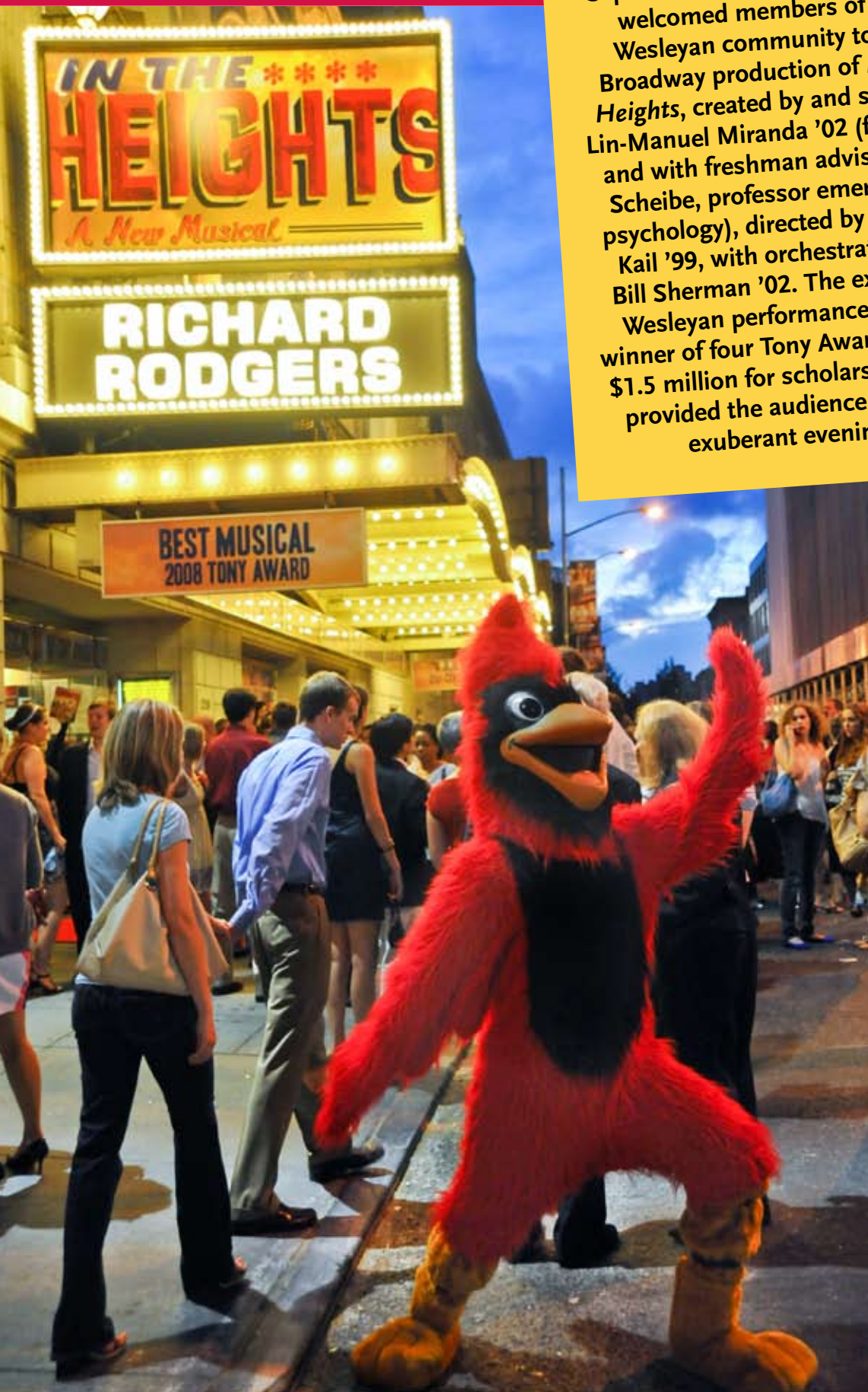


Samuel Fuller was an impassioned and emphatic man. He had the short stature and stocky build of a street fighter, and as he aged his hair grew long and white like that of Beethoven, one of his favorite artists. Years of cigars and whisky brought a raspy, gravel-like quality to his voice, and he spoke with the confidence and authority of a man who had lived in the world, talking fast, with fury, repeating words for emphasis, and pausing dramatically for punctuation ... He was an idea volcano, constantly erupting. His forceful, colorful personality was "every boy's idea of what a director should be."

From Lisa Dombrowski's *If You Die, I'll Kill You: The Films of Samuel Fuller* (Wesleyan University Press)

Sept. 5—The Wesleyan Cardinal welcomed members of the Wesleyan community to the Broadway production of *In The Heights*, created by and starring Lin-Manuel Miranda '02 (far right, and with freshman adviser Karl Scheibe, professor emeritus of psychology), directed by Tommy Kail '99, with orchestration by Bill Sherman '02. The exclusive Wesleyan performance of this winner of four Tony Awards raised \$1.5 million for scholarships and provided the audience with an exuberant evening.

Wesleyan on Broadway



Wesleyan University applauds the generosity of alumni, parents, and friends whose gifts support financial aid for today's students.

Leadership donors for the benefit performance of *IN THE HEIGHTS* :

- Kauffman/Skloff Family P'10
- Joshua '73 & Amy Boger P'06, P'09
- Jim Dresser '63, P'93
- Ellen Jewett '81 & Richard Kauffman
- Robert G. McKelvey '59
- Frank V. Sica '73
- Adam '83 & Andrea Usdan and John '80 & Eva Usdan
- John '53 & Lyn Woodhouse P'79
- Three anonymous donors

CANDID PHOTOS BY BILL BURKHART. OFFICIAL STAGE PHOTOS BY JOAN MARCUS.