



WESLEYAN UNIVERSITY WASCH CENTER FOR RETIRED FACULTY

Newsletter Vol. 10, No. 1
Spring 2019

Tributes and Memories of Those We Will Miss

PETER FRENZEL TRIBUTE

Written by Karl Scheibe

While Peter Frenzel’s Wesleyan career spanned 52 years, it seems appropriate here to focus on the last years of his life, when he occupied an office on the third floor of the Wasch Center. If he and Laurie were in Middletown, Peter would make the trip daily from their nearby home on Miles Avenue to his office. Upon arriving in the morning, he would pick up his coffee downstairs, then take the elevator to his office, which looked out on Lawn Avenue. His door was usually open—and I’m not sure he ever locked it. Many of us in the house looked forward to having a chat with Peter—either in his office or elsewhere in the house. Occasionally he left his cane somewhere, and delivering it to him offered a good excuse for stopping in to see him. Peter was a gifted and genial conversationalist—patient, learned, and endowed with a wry sense of humor. A conversation with him left one enlightened and enlivened.

Peter served as the first editor of the Wasch Center Newsletter, and he occupied this post for ten years. He combined quiet competence with a determination to keep things engaging, and innate good taste. The 20 issues of the Newsletter for which he was responsible

Continued on page 2.

The first half of this issue features tributes and memories for the following individuals who have passed away since our previous issue published January 2018:

Peter Frenzel	p. 1
David Schorr.....	p. 2
Lew Lukens.....	p. 2
Peter Kilby.....	p. 3
Douglas J. Bennet.....	p. 4
John David Maguire.....	p. 5
Lewis C. Robertson.....	p. 5

Also included in this issue are the following articles and event listings

WILL Spring Course Offerings.....	p. 9
Updates from Emeritus Faculty.....	p. 10
From Wesleyan to Burning Man.....	p. 12
Spring Film Series.....	p. 13
Middletown’s Oddfellows Playhouse: A Theater Lab for Kids.....	p. 14
Spring Lecture Series.....	p. 15
A Memorial Photo Collage	p. 19

constitute an irreplaceable archive of material about distinguished members of our faculty, about individual academic programs, and about the character of the Wesleyan community we know and love.

Peter was a large man with a strong voice and a remarkable range of talents—in music, in medieval studies, in variants of the German language, in culinary arts, in humorous poetry. From his arrival at Wesleyan in 1966 until his death in May, 2018, he was a fixture in the Wesleyan community. He and Laurie became notable for their hospitality; colleagues young and old coveted invitations to the holiday feasts at their home. The antithesis of a self-promoter, Peter never asked for or expected recognition for his many contributions to the life of the University. In giving of his time, energy, and intellectual resources, he stood out for his generosity. Peter Frenzel was also a deeply honorable man, a man of unwavering integrity.

Within the framework provided by the Wasch Center, Peter did everything. In addition to editing

the Newsletter, he served many terms on our Advisory Board. He offered courses in our WILL program, often with his friends Walter Mayo and Joyce Lowrie, on grand opera, for which they shared a passion. And he would consent, after some encouragement, to offer talks in our Wednesday afternoon series, on topics such as German medieval poetry and song—complete with stirring recitations in Middle High German.

Mostly Peter is remembered as a friend—a gentle, caring, and able person who gave us more than he received and who never called attention to his own needs. It is easy to see him in his light-blue University of Michigan robe, carrying the mace as Faculty Marshall, or to recall his stirring sounding of the bells of South College, to mention just two of the many roles he performed at Wesleyan. These images and memories are indelible, and those of us who have them in our heads and hearts possess a rare and precious gift.

Continued on page 3.



DAVID SCHORR

David Schorr, Professor of Art, died on Saturday, June 16, 2018 at the age of 71.

David was born and raised in Chicago and he received his B.A. from Brown University, and his B.F.A. and M.F.A. from Yale University. He arrived at Wesleyan in 1971, and over the past 47 years, he taught a wide range of courses including printmaking, drawing, typography, book design, graphic design, and calligraphy. In the printshop he was famous as a benevolent dictator, who both enforced strict requirements and offered generous encouragement. He received the Binswanger Prize for Excellence in Teaching in 2015.

David's career as an artist and designer was as broad ranging as his teaching. He designed many posters and books, provided illustrations for numerous books (including *Parallel Lives*, by Phyllis Rose, and Norman Shapiro's translations of La Fontaine's fables), provided hundreds of literary portraits for *The New Republic* (some of which currently hang in the Shapiro Writing Center and in the President's Office), and had an active practice as a painter and printmaker, exhibiting regularly with the Mary Ryan Gallery in New York City for over 30 years. David's work addressed themes ranging from the human comedy (*Commedia dell'Arte*) and tragic loss (the AIDS crisis) to nostalgia. By any measure, his career was wholly successful.

While all this is true and admirable, it is far from capturing David's uniqueness. He had a marvelous wit, and an extraordinary cultural range that included visual art, and music from opera to show tunes, and movies, and literature. He could recite from memory many dozens of poems. And he loved talking about it all, not to demonstrate his sophistication but to share his pleasure. Many of us can remember his exclaiming some variant of: "Have you read this book?" / "Have you seen this show?" / "Have you heard this recording?" // "Oh, you have to!" David was a peerless colleague at Wesleyan, showing particular kindness toward



younger faculty, and a devoted friend to many people in many parts of the world.

His colleague Jeffrey Schiff, Professor of Art, said: "David was an incomparable raconteur who loved bringing people together around art and conversation. He was a dedicated teacher, who cared deeply about his students and the fullness of the educational enterprise, and did much to shape the studio arts at Wesleyan." Phyllis Rose, Professor of English, Emerita, added: "He was the most life-affirming, life-enhancing person I've ever known, vital in himself and a source of vitality and joy to others. He was playful and self-dramatizing, and, at the same time, a deep humanist, who loved music and poetry as much as he loved art and felt they all worked together. The day before he suffered the aortic dissection that eventually felled him, he taught a class on printmaking in Italian to Italian students at Bologna's Accademia di Belle Arti and said to me on FaceTime, 'I LOVE teaching!'"

There were two memorial services for David, one at the Wesleyan Chapel in September, and the other in New York, in an auditorium of the Morgan Library, in October. Both of them were filled to capacity. David leaves behind his sister-in-law, Natalie, and her daughter Sarah (Wesleyan 1999) and son Max (Wesleyan 2003) and their families.

Continued on page 4.

LEW LUKENS

Lewis “Lew” N. Lukens, Professor of Molecular Biology and Biochemistry, Emeritus, passed away last Saturday, September 8, 2018 at the age of 91.

Lew received his B.A. from Harvard University and his Ph.D. from the University of Pennsylvania. He came to Wesleyan in 1966, first in the Biology Department and then as one of the founding members of the Department of Molecular Biology and Biochemistry, where he remained until his retirement in 1999.

Lew’s research involved the regulation of gene expression by eukaryotic cells, specifically the genes for Type I and Type II collagen. He received many research grants from the National Institutes of Health, National Science Foundation, and the United States Department of Agriculture. During his years at Wesleyan, Lew served as chair of the Biology Department, on the Committee on Graduate Instruction, and as program director of the Biomedical Research Support Grant. In his retirement, he served on the advisory board of the Wasch Center for Retired Faculty.

“Lew was a productive, incisive scientist whose work on the control of gene expression evolved in interesting and admirable ways as new tools and methods became available,” his colleague, Scott Holmes, said. “He was a generous, gracious colleague with an ingenuous interest in all of our work, and who always promoted the broad interests of our department. Lew exhibited many qualities I will continue to seek to emulate, as a scientist and a person.”



PETER KILBY



Peter Kilby, Professor of Economics, Emeritus, passed away on August 2, 2018, at the age of 83.

Peter received his B.A. from Harvard University, his M.A. from Johns Hopkins University, and his D.Phil from the University of Oxford. He worked with USAID as an Industrial Economist in Nigeria for two years before arriving at Wesleyan in 1965.

He was an economist whose work focused on economic development, particularly in Africa. Over his career, Peter held appointments as a Fulbright Fellow, a Ford Foundation Foreign Area Fellow, a Woodrow Wilson Fellow, and a Guggenheim Fellow. He was a Senior Advisor of the ILO World Employment Programme in Geneva, a member of the Ciskei Commission in South Africa, and served as a consultant for the governments of Malaysia and Tanzania, the World Bank in Kenya and Nigeria, USAID, the U.S. State Department, and the Food & Agricultural Organization, among others.

His Economics colleague, Mike Lovell, said: “Peter Kilby was a respected scholar and beloved teacher with a wide range of friends at Wesleyan not only among those of us in the Social Sciences, but throughout Wesleyan’s three divisions. He was one of the stars of CSS.” His colleague, Dick Miller, added: “Peter was a good friend and colleague for over five decades.” His CSS colleague, Cecilia Miller, said: “Much of the success of the CSS is the result of Peter Kilby’s astonishing dedication to the CSS as an institution and to his CSS students.”

Continued on page 5.

DOUGLAS J. BENNET

President Emeritus Douglas J. Bennet '59, P'87, '94 passed away on June 10, 2018. He believed that Wesleyan gave him so much, and he gave back unstintingly with deep affection.

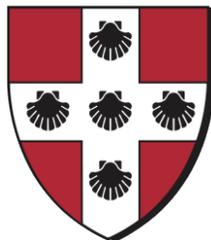
Doug served 12 years as president, retiring in 2007, and those were years of remarkable progress for Wesleyan. He oversaw the rejuvenation of the heart of the campus—from Memorial Chapel to Usdan University Center and Fayerweather—as well as the addition of the Freeman Athletic Center and the Film Studies Center. Doug's accomplishments, however, went well beyond bricks and mortar.

He set an ambitious strategic direction for Wesleyan with two planning initiatives, the first of which became the basis for the \$281 million Wesleyan Campaign—at that time the most successful campaign by far in the university's history. Under his leadership, Wesleyan saw a 25 percent growth in applications for admission, a

doubling of the endowment, and an invigorated relationship with Middletown. In improving this relationship, as in so many aspects of his work for Wesleyan, he could always count on the extraordinary efforts of his wife, Midge.

Doug's presidency was the culmination of a truly distinguished career that included service as assistant secretary of state for international organization affairs under President Clinton, chief executive officer and president of National Public Radio, and head of the U.S. Agency for International Development.

When Doug announced his intention to retire as president, he spoke about the "Bennet family love affair with Wesleyan since 1929," the year that his father enrolled as a first-year student. Doug never stopped showing his love for Wesleyan, and he, in turn, was a beloved member of the Wesleyan community. He will live on in our cherished memories and in Wesleyan history.



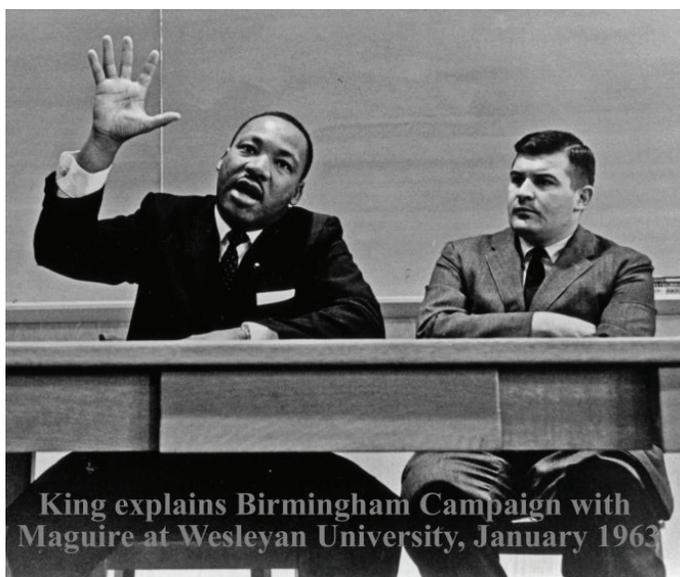
Continued on page 6.

JOHN DAVID MAGUIRE

from Roth on Wesleyan, a blog by Wesleyan President Michael Roth

Recently I received a notice from Claremont Graduate University of the passing of John David Maguire, who served as President there. You can find that notice [here](#). John was President at CGU when I was teaching there and at Scripps College in the 1980s and 90s, and I remember him well. He was my boss, I suppose, but I remember him more as my neighbor. Among the things we had in common was a love of Wesleyan, where he began his own academic career in the Religion Department in 1960. Six years later he was Associate Professor of Religion and a year after that served for a time as Associate Provost. In 1970 he left to become President of SUNY College at Old Westbury. You can find that college's honoring of his passing [here](#).

John was at Wesleyan for the whole of the 1960s. He arrived here already a close friend of Dr. Martin Luther King, Jr., and he arranged for King to speak on campus multiple times. You can find a photo of one such occasion below. John was considered in those days as a “radical” and a “firebrand” for putting pressure on Wesleyan to become more



diverse. He and his colleague David Swift made a huge impression on campus in 1961 when they joined the Freedom Ride to Montgomery, Alabama; and when they were arrested there, Wesleyan colleagues raised money to pay his fines and legal costs (until the process ended at the United States Supreme Court). John returned to campus a hero to many but by no means to all. Many alumni in particular disapproved of faculty engaging in such public actions. But momentum for such engagement was growing, and John was at the heart of it. “Moral-based activism,” to use the term of historian of Wesleyan David Potts, was not new to campus, but now, thanks to John, among others, it was being applied in earnest to race relations. Other Wesleyan faculty and staff began participating in civil rights demonstrations in the South, and the campus became civically engaged – in civil rights, in social justice, in the anti-Vietnam war movement – as never before. John was also instrumental in opening the gates to Wesleyan to African American students, setting it on the path to becoming a diverse campus.

Shortly after my appointment as president of Wesleyan, I returned to Claremont for an event celebrating the founding of the Scripps College Humanities Institute. As I crossed the street, a car screeched to a halt in the middle of the road. Out jumped John Maguire, long retired from his post



Maguire with Martin Luther King, Jr. in January 1963

but still living in the college town. He grabbed me in bear hug and expressed his joy that I would be returning to Wesleyan, a university that had formed each of us in indelible ways.

John's life-long, exuberant dedication to the combination of moral activism and liberal learning (and in this his wife Billie was a powerful partner) is stamped upon the memory of all who knew him. At this time in America, such dedication is needed more than ever. May the recollection of John's life strengthen our own combinations of moral activism and liberal learning. On behalf of the Wesleyan community, I express gratitude for John's many contributions and condolences to Billie and their daughters Catherine (Wesleyan class of '83), Mary and Anne.

LEWIS C. ROBERTSON

Lewis C. Robertson, Professor of Mathematics, Emeritus, passed away December 22, 2018, at the age of 80.

Lew received his B.S. and M.S. from University of Chicago and his Ph.D. from University of California Los Angeles. He came to Wesleyan with tenure in 1970 after serving as an assistant professor at University of Washington, and he remained at Wesleyan for 28 years until his retirement in 1998.

Lew's scholarly research focused on Lie groups, topological groups, and representation theory. His Ph.D. thesis was on algebra, influenced by topology, and that remained his primary interest throughout his career. He published 23 papers, many with Wesleyan colleagues, and supervised three Ph.D. students at Wesleyan.

Lew loved mathematics and was always eager to think about any mathematics problem that arose. Edward Burr Van Vleck Professor of Mathematics, Emerita, Carol Wood reports: "Lew was a gentle fellow, and unfailingly kind. As a mathematician he was extremely self-effacing. Nonetheless, it was impossible for him to hide his mathematical

ability. Lew was a regular in the topology seminar over the decades, and when a topic (often outside his area of expertise) caught his interest, the depth of his comments would yet again remind me that Lew was a gifted mathematician." His colleague, Tony Hager, Professor of Mathematics, Emeritus said: "Lew was my colleague and friend for about 50 years. He and I coauthored three fine papers together around 1980, one of which has become a go-to reference in its field. I will miss him greatly."

Lew is survived by his wife of 44 years, Janet; their son, Michael; one child from a previous marriage, Lauren; Janet's daughters from a previous marriage, Julie and Jeanne; and eight grandchildren. A memorial service is being planned for early May 2019. The family requests that memorial contributions be made in Lew's name to the Wesleyan Fund to support students studying math and science, and sent to the care of Marcy Herlihy, University Relations, 330 High Street, Middletown, CT 06459.

MICHAEL C. LOVELL

Michael C. Lovell, Chester D. Hubbard Professor of Economics and Social Sciences, Emeritus, passed away December 20, 2018, at the age of 88.

Mike received his B.A. from Reed College, his M.A. from Stanford University, and his Ph.D. from Harvard University after serving in the Korean War. He came to Wesleyan as a professor of economics in 1969 and remained at Wesleyan for 33 years, until his retirement in 2002.

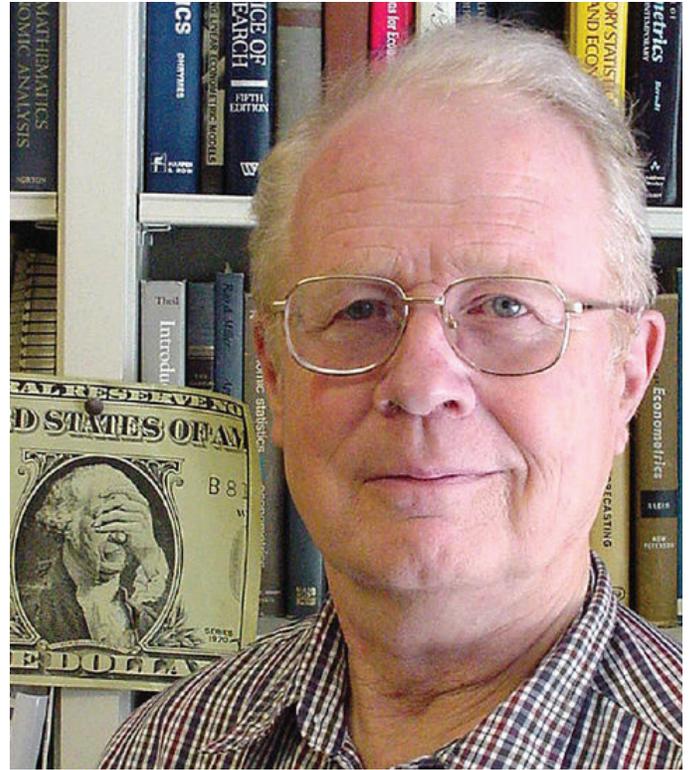
Mike had a long and productive scholarly career. His research interests were broad and included topics such as Social Security reform; empirical tests challenging the assumption of rational expectations; a Keynesian theory of forced saving; and how teacher pensions subsidize educational inequality. His first paper, published in 1957 while he was a graduate student, examined the role of the Bank of England as lender of last resort during

Continued on page 8.

the 18th century. It is still widely cited today. Mike continued to publish after his retirement, including articles and a book, *Economics with Calculus* (Singapore: World Scientific, 2004).

He received numerous fellowships and grants, including three grants from the National Science Foundation. During his career, he served as chair of the Economics Department, as a fellow of the Econometric Society, and as consultant to the Council of Economic Advisers, and he was a senior advisor to the Brookings Panel on Economic Activity from 1974 to 1990. In 2011 the Lebergott-Lovell Prize was established to honor him and the late Stanley Lebergott, who had also held the title of Chester D. Hubbard Professor of Economics and Social Sciences.

Mike's colleague, Professor of Economics Richard Grossman, reports: "Mike Lovell was an eminent economist, adept in both theoretical and empirical fields, who would not have been out of place in any of the world's leading economics departments." His colleague, Dick Miller, Woodhouse/Sysco Professor of Economics, Emeritus, said: "I met Mike in 1959, when he joined the Yale Economics Department as a junior faculty member. For two years while he was at Yale he taught the calculus-based introductory course at Wesleyan. In 1969, he left Carnegie Mellon to (re) join the Wesleyan Economics Department, now full time. He was highly respected as a teacher and researcher—his initial contributions were in the area of the macroeconomics of inventories. He was a valued friend and colleague for six decades."



Mike is survived by his wife, Adrienne; their four children: Leslie, Stacie, George, and Martin and their spouses; and eight grandchildren. Mike let us know a few years ago that it was his wish to forego a memorial service. Memorial contributions may be made to the American Civil Liberties Union (ACLU) (<https://www.aclu.org/donate> or 1-888-567-ACLU), the Fisher Center for Alzheimer's Research Foundation (https://www.alzinfo.org/donate/donation_form/ or 1800-259-4636), or the Legal Defense and Education Fund of the NAACP (<https://www.naacpldf.org/> or 212-965-2232).



*When someone you love becomes a memory,
the memory becomes a treasure...*



The Wesleyan Institute for Lifelong Learning Spring 2019

In the spring semester the Institute will offer ten courses. The course names are listed below, for a complete description of the courses, please visit our website: wesleyan.edu/willl or call the Wasch Center at 860-685-3005

Romancing the Throne: Considering 19th C. English Art & Literature

Instructor: Richard J. Friswell

The Sound of Music: Birding by Ear

Instructor: Ken Elkins

Njal's Saga: Life, Love and Feuds in Medieval Icelandic Society

Instructor: Herbert Arnold

Fair Ways: At Play in the Fields of the Lord

Instructor: David Beveridge

Buried Alive: The Poetry, Prose, and Essays of Edgar Allan Poe

Instructor: Morgan Frank

Your Turn at the Wheel: Introduction to the Ceramic Arts

Instructor: Emily Albee, Studio Manager, Wesleyan Potters

Henrik Ibsen and the Dramaturgy of Modernism

Instructor: Richard Einsohn

The Frick Collection: An American Industrialist's Money Meets European Masters

Instructor: Rhea Higgins

Lights, Camera, Action: Looking at Film Noir in a New Light

Instructor: Marc Longenecker

Stem Cells: From Bench to Bedside

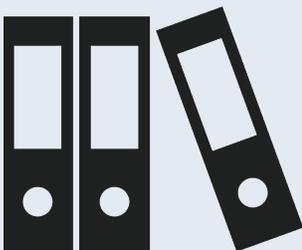
Instructor: Laura Grable

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Fall 2018 WILL Courses



Birds of a Feather

The play's the thing, Drama and Psychological Depth

Civil Rights, Civil Wrongs, Minorities and the American Dream, 1935-1968)

Shooting From The Heart, Finding Passion and Purpose in Your Life and Relationships

Are you an aspiring oenophile?

A Tour of the Universe and How We Got Here

Waka, Haiku, and Tanka, Japanese Aesthetics through Poetry

When the Story is Yours, Reading and Writing the Memoir Essay

News & Notes

Updates and Announcements from Emeritus Faculty around the globe...



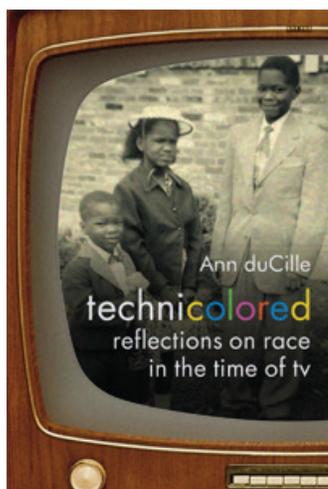
Dear friends and distant neighbors,

Today, my third day of retirement in France, I am reading Marceline Loridan-Ivens' memoir, "Et tu n'es pas revenue" ["and you never did return"]. This short essay, addressed by the 89-year old author to her father, with whom she arrived at Auschwitz-Birkenau in 1944, brings me, through the eyes of a 15-year old girl, into the world of the detention camp where Marceline was separated, as a young adolescent, from her family. This morning I met an 80-year old German woman whose family harbored a political refugee during the war. We spoke of the children who are today in detention camps – in Texas. "But they have been reunited with their families, have they not?" asked my friend. I did not think so. It was easy to check on line. In fact, no. There are 13,000 children, held in isolated detention in camps in Texas. Of course, these children will not be sent to the gas chambers. We are not complicit in a crime against humanity.

*What
have
you
done?*

And what have I done today to protest?
What have you done?

Peter Mark



Ann duCille is pleased to announce the publication of her new book, *Technicolored: Reflections on Race in the Time of TV* (Duke University Press), which combines cultural critique with personal reflections on growing up with TV in the Boston suburbs. The

book examines how televisual representations of African Americans—from *I Love Lucy* to *How to Get Away with Murder*—have changed over the last sixty years.

"Demonstrating Ann duCille's tremendous knowledge, academic expertise, and life experience, *Technicolored* furthers our understanding of race and representation through the medium of television. And just as significant, the story of her striving black, working-class family in a small New England town provides a depiction of blackness that is rarely represented in popular culture. *Technicolored* is a clearly written, insightful, and entertaining work." — Farah Jasmine Griffin, author of *Harlem Nocturne: Women Artists and Progressive Politics during World War II*

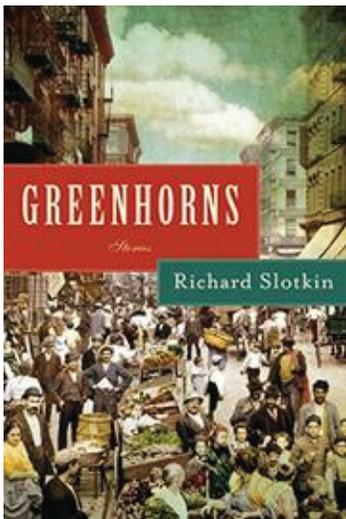
For more information, and to order the paperback at a 30% discount, please visit dukeupress.edu/technicolored and enter coupon code E18TECH during checkout



Richard Slotkin, *Greenhorns: Stories*.
Leapfrog Press, 2018.

Historian and novelist Slotkin (*The Long Road to Antietam*, 2012, etc.) writes more personally in these linked semifictional stories based on his ancestors' immigration from Eastern Europe early in the 20th century.

Slotkin makes clear that these stories are based on a range of experiences within his own family. "The Gambler" is about a poker-playing butcher in pre-World War II Brooklyn who's still questioning his decision to emigrate in 1902 without his wife and sons and then not send for them until he felt financially ready four years later, and it sets up the challenges explored throughout the book: the



impossible choices faced by immigrants like the butcher, who feels that "in winning he lost"; why some immigrants adapt while others can't; the emotional cost of leaving one's homeland, however inhospitable it's become. Slotkin's only female protagonist, sophisticated Upper West Sider Cousin

Bella, is also unique in the wealth and education she enjoyed as a girl on what the immigrants here call "The Other Side." Whether thanks to her early advantages or the steady resilience she inherited from her father, she successfully remakes herself in America after her father's brutal murder by czarist forces during the Russian Revolution. In "Honor," by contrast, a formerly successful grain merchant fails to adapt in America, clinging to values like trust and honor that betray him once he loses the trappings of success. As if Slotkin is arguing Talmudically with himself, that same value system works to several immigrants' advantage in the next story, "The Milkman," in which the title character defines what it is to be a mensch, a good man, whose trust and honor bring unexpected rewards to himself and others. Then comes a counterpunch to optimism, the all too relevant tragedy "Uncle Max and Cousin Yossi," examining the permanent emotional damage caused when a 4-year-old boy is violently wrenched from his family and thought dead only to reappear months later.

The humor of Slotkin's end piece, "Greenhorn Nation: A History in Jokes," is pointed to say the least. Painful, riveting, personal, and powerfully universal. No historian feels the dark complexities of America more deeply or thoroughly than Richard Slotkin. In *Greenhorns*, he graces his knowledge with art, and dazzles the reader with both fiction and memory." —Roger Rosenblatt

"Richard Slotkin's *Greenhorns* cuts to the bone of the immigrant experience, with these splendid,

clear-eyed but poignant stories. This masterful historian and novelist has conquered a new field."
—Kevin Baker, author of *The Big Crowd*

Update from Arthur Wensinger

"My place in Higganum has been, rather quietly and for a decade, the home of a thing called The Candlewood Farm Arts Foundation of which I'm co-trustee along with a godson and -daughter. It's a registered charitable foundation and backs classical music performances, principally the classical guitar. The barn has been geared up recently for that and works well. Other venues are the Taft School in Watertown, the Hartford Music School and a couple of other places, one in Ontario. There is also to be a component for the study of Ct River vernacular architecture -- in the works. All very hopeful.

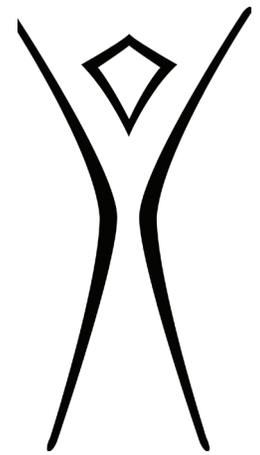
"I continue on a 20-year course of editing and publishing the correspondence of Norman Douglas (1868-1952). Volume 9 (or is it 10?) of these beautifully printed volumes (Germany/Austria) is underway. My co-editor does most of the heavy lifting by now; he's Michael Allan of Cologne, a bit of a whirlwind. By this time I mostly concoct prefaces, introductions, do some footnotes and use my still okay but dwindling eyesight for endless proofreading (the volumes are complex -- look at them in Olin should you for any reason be curious). By mid-October '18 I shall have gone to and returned from Austria for the nexbiennial Douglas symposium at the Vorarlberger Landesbibliothek in Bregenz and given a paper on Harold Acton and N.D. I have performed at I guess now 6 or 7 such events and the papers get published. The 3-day meetings are always very agreeable."



FROM WESLEYAN TO BURNING MAN

Ruth Striegel Weissman

Professor of Psychology and Walter A. Crowell Professor of the Social Sciences,



On reflection, I shouldn't have been surprised. Firstly, because at Burning Man, one should expect the unexpected. Everywhere you turn, delightful (and sometimes disturbing) images or encounters contribute to a rich experience of the possibilities of human ingenuity, creativity, and generosity. Secondly, and more importantly, Kit was an admired and beloved member of the Wesleyan community and, therefore, finding her image in the temple made complete sense. Thirdly, Wesleyan is a Burning Mannish type of a place. Read them and decide for yourself whether you share my view the ten principles of Burning Man resonate with Wesleyan's values and aspirations.

I do not know if Kit ever experienced a Burning Man encampment. In his heartfelt obituary, writer Alexander Chee described his former teacher in ways that suggest Kit had the burner spirit: capable

of creating magic; fiercely present; freely giving of herself; demanding greatness yet accepting human frailty; a radical participant. Someone who loved her made sure she would be remembered at Burning Man. The temple is a secular yet sacred place where burners come to remember, heal, and let go.

This year's temple, Galaxia, was an especially fitting space for memorializing Kit. Galaxia symbolized a vision of a sacred space of the future: open to all, inspiring hope, rising toward infinity. It was designed by Professor

Arthur Mamou-Mani, a French architect on the faculty at the University of Westminster. Mamou-Mani insists that an education is not complete unless you "make stuff." For the past six years, he has taught a graduate class that culminates with his graduate students creating art installations at Burning Man, the ultimate maker space. Galaxia was the 2018 student group project created with Professor Mamou-Mani mentorship but entirely under the students' direction.

Seeing Kit's photo in the temple filled me with gratitude: to the person who cared for her so much to be carrying her picture into the desert and placing it into this special place of remembrance; to Kit for inspiring such devotion; and to Wesleyan for being a home to people with Burning Man values.

SPRING 2019 FILM SERIES

Tuesday, February 12, 3pm

ANNA KARENINA (1935).

Directed by Clarence Brown.

Based on the novel by Leo Tolstoy, a married woman's affair with a dashing young officer has tragic results.

95 minutes.



Tuesday, March 5, 3pm

BITTER RICE (1949).

Directed by Giuseppe De Santis.

Two criminals on the run end up working in a rice field and decide to recruit other workers for their next robbery.

108 minutes.



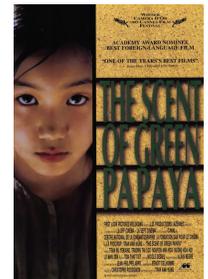
Tuesday, April 2, 3pm

THE SCENT OF GREEN PAPAYA (1993).

Directed by Anh Hung Tran.

A Vietnamese servant girl, Mui, observes lives within two different Saigon families: the first, a woman textile seller with three boys and a frequently absent husband; the second, a handsome young pianist with his fiancée.

104 minutes.



*Tuesday, May 7, *2pm*

HIDDEN FIGURES (2016).

Directed by Theodore Melfi.

The story of a team of female African-American mathematicians who served a vital role in NASA during the early years of the U.S. space program.

127 minutes.



January 9, 2019: Fog rolls across campus. Left: Foss Hill Cemetery; Right: Center for the Americas. Photos by Olivia Drake

“Middletown’s Oddfellows Playhouse: A Theater Lab for Kids”

This presentation was given at the Wasch Center for Retired Faculty in January 2018 by Betsy Morgan

I want to talk about the three strands of Oddfellows Playhouse’s mission or purpose, and the rowdy band of Wesleyan students who conceived and fostered them, starting in the 1970s. Anyone here remember the 70s?

Oddfellows Playhouse began in the 1974/75 school year when 2 Wesleyan students learned about what the other was doing and joined forces. One was Nat Needle, a talented musician and fiery education reformer, who with a group of friends volunteered to do a production of “Midsummer Night’s Dream” at Macdonough elementary school. Nat worked with the Macdonough kids to do their own adaptation. It was a great success – far removed from the usual stiff school play. The other was Alida Jay, a privileged young woman, related to Stanford White, with a social conscience. She had a van, and had started bringing black and Latino children from Middletown’s housing projects to campus. She needed activities for the kids. Theater seemed like just the thing.

That summer Nat and Alida and their friends organized a kind of theater camp on campus for Middletown kids, both faculty brats and kids from the projects. When September came they didn’t want to stop, but there was no space on campus. They appealed to the Middletown Commission on the Arts, and Joyce Kirkpatrick – a member of the Commission then as now -- talked the City into allowing them to

use the top floor of the building on Main Street that the City had recently bought from the local chapter of the International Order of Odd Fellows and which was vacant until the redevelopment project of which it was part got under weigh. In the late 19th century fraternal organizations like the Odd Fellows built commercial buildings along Main Street with a meeting hall for themselves on the top floor, financing their operations with proceeds from rentals of the floors below. That ramshackle hall, still with its Odd Fellows insignia, was the theater group’s home for the next 3 years. That’s how the Playhouse got its name.

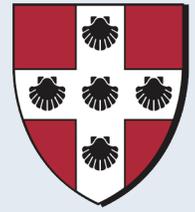


Neither Nat nor Alida were theater people. What Nat cared about was fomenting a revolution in the way schools were organized and conducted. No doubt he had read Ivan Ilyich’s “Deschooling Society”, which came out in 1970. He was out to scrap the entire education system and rescue kids from supinely following directions and being frog-marched

through textbooks and worksheets, which was destroying both their potential as human beings and undermining democratic society. Teachers and books were to take a back seat. Students, given autonomy combined with the right adult support and a stimulating environment, would educate themselves. Theater was one form this self-education would take, but he was equally interested in other arts and sciences. He played a mean honky-tonk piano. His dream was to start his own school and model what education should and

Continued on page 16.

SPRING 2019 LECTURE SERIES



For updates on our TBA lectures and a complete list of our current events and lectures please visit our website: www.wesleyan.edu/waschcenter/events.html

Wednesday, January 30, 4:30pm

Logan Dancey, Assistant Professor of Government
“Governing in a Polarized Era”

Wednesday, February 13, 4:30pm

Andrew Curran, Armstrong Professor of the Humanities
“Diderot and the Art of Thinking Freely”

Wednesday, February 27, 4:30pm

TBA

Wednesday, March 6, 4:30pm

TBA

Wednesday, March 27, 4:30pm

Richard Ohmann, Benjamin Waite Professor of the English Language, Emeritus
“The Return to Investment in College”

Wednesday, April 10, 4:30pm

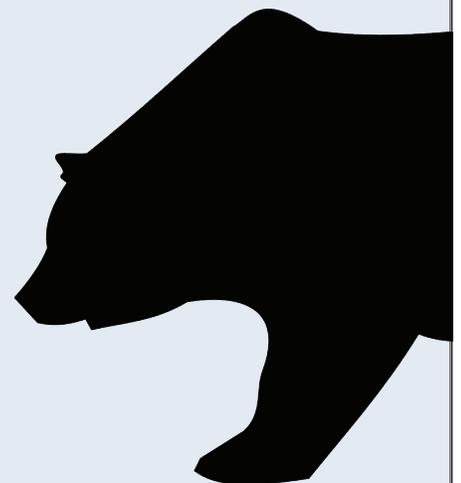
Michael McAlear, Associate Professor of Molecular Biology and Biochemistry
‘Health Care at Wesleyan: where we have been, where we are headed.’?

Wednesday, April 24, 4:30pm

Paul Colburn, Master Wildlife Conservationist and Wes Alumnus
“The Black Bears in Connecticut”

Wednesday, May 8, 4:30pm

Herb Arnold, Professor of German and Letters, Emeritus
“Reflections on Germany since 1945”



could be. And he did find an alternative school in Massachusetts. Money was a problem, and it didn't last. But he has spent his career teaching in alternative schools and evangelizing for his vision. He came to the Playhouse's 40th birthday in 2015 to lead an old-fashioned singalong and give us a pep talk.

Nat's focus on education became one of the Playhouse's three strands. And it was central in the Playhouse's early years. The early Playhouse was a kind of after-school club, where young people came in every day to hang with the staff and jointly develop and execute projects. The epitome was the "Big Show" format, where, with the help of a staff advisor, older students chose short performance pieces and directed younger kids in them. I'll never forget the adolescent Alex White – big even at 13 -- directing a horde of little kids in "Ghastlycrumb Tinies". One early staff member and later Dean, Faustino Menendez, hoped the Playhouse would become like the school he attended in Cuba, where kids did everything, from cooking lunch to bookkeeping to planning courses. He, like Nat, tried to move Oddfellows in that direction.

It didn't. The Playhouse became more centered on staff artists as it matured – artists proposed a project and kids signed on. But supporting student initiatives has always had a place: student-written plays, student directed plays, cast created shows, student input on programs. The Playhouse became something like a cross between the theater department and the '92. And a general kid-focus remained. The Playhouse's official mission statement is "To support the growth of children – in skills, knowledge and self-confidence – through the performing arts." The growth of children is its core commitment. When asked what they like about the Playhouse, kids almost always say -- not "I'm learning so much about theater" but "We can be ourselves". Nat set that in motion.

The second strand – social justice, and in particular racial justice – was Alida's contribution. If Nat was inspired by 60s radicalism in matters

of education, Alida was inspired by the civil rights movement. She was a lovely young woman, her patrician bearing – she had grown up on an estate on Long island -- tempered by warmth and motherliness. The kids from the projects got lots of hugs and snacks. Her runs in her van to pick up kids at Long River Village and Maplewood Terrace started 30 years of commitment to the poorest kids and the poorest neighborhoods in Middletown. Alida herself married a Norwegian and spent her career doing development work for the Norwegian government in Africa. Her childhood friend and Wesleyan classmate Clover Jepsen got drawn into the early Oddfellows and ended up headmistress of a school in Lome. In the long run it was African kids who benefited.

There were only a few kids from the projects at the beginning. The early Playhouse was mostly faculty kids, and creative – or oddball – middle class white kids from surrounding towns, thrilled to have something other than sports on offer. But beginning in the middle 1980s, Alida's initiative developed into a huge program, the Neighborhood Troupes. At its peak roughly 100 kids came to the Playhouse from the housing projects every week, where they were taught and mentored by

dozens of Wesleyan work-study students, many of them also black or Latino. Long River Village closed, but the Neighborhood Troupes expanded to Traverse Square, to state housing around Snow School and even to Chatham Court in Portland. The Troupes program was self-contained – that is, segregated -- but the most committed troupes kids moved into integrated classes and productions. The whole Playhouse became a combination of relatively privileged white kids and kids of color from the very bottom tier. Blue collar white kids and middle class minority kids were mostly missing. It was exhilarating. It was hard as hell.

When I started working at the Playhouse in 1981 I became both the executive director – in

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Continued on page 17.

a staff of 2 – and the van driver. Following in Alida's footsteps and going into the projects every afternoon reshaped my life and my understanding of the world. I saw up close a grinding, soul and body-destroying poverty I hadn't imagined existed in Middletown. I saw that those projects were inhabited by women and children – this was in the days when the Welfare program still existed – who were preyed upon by non-resident men, some of them armed. The women and children were totally unprotected by police. The women believed that the police were corralling crime, especially drug crime, into the projects, where it was allowed to function undisturbed. I believe that was, and is, true. I have not been able to take a positive view of the police since. The projects were in fact dangerous – to their residents. To anyone from Oddfellows, they were welcoming and protective. In all those years of going into the projects at all hours of the day and night I never felt threatened or afraid. I did – and do – feel deeply ashamed that we citizens of Middletown put up with this hell in our midst.

The other lesson was possibly even more



important. Kids in a van forget there is a driver listening. What I overheard made me understand for the first time the impact of racism. Those smart, beautiful black and Latino kids thought they were stupid and ugly. Stupid and ugly. They had grasped what the world – our Middletown world – thought of them. They believed it. They were hurt to the very bone and ferociously angry. What the Playhouse offered them, above all, was an opportunity to be seen – and to see themselves – in a different way. It

wasn't enough. But it was something.

After 17 years I left to tackle these horrors through social services and government. But it was Alida's – Oddfellows' – mission that educated me.

The third strand, of course was theater. Right from the start Nat and Alida's project attracted Wesleyan students interested in theater, though not necessarily theater majors. I want to focus on just two. Nat Needle and Alida Jay were gone by 1978. In the five years between 1977 and 1982 the key Wesleyan student was Sandy Cohen. Sandy was both a serious theater artist and a first-rate manager. She took a loopy-goopy after-school program and turned it into a non-profit, with a 501(c)(3), a mailing list, a filing cabinet and actual bookkeeping. The transformation was made possible by a federal job-training grant, which allowed the Playhouse to hire 6 young artists full-time at \$8,000 a year each. When that grant disappeared, Sandy got a masters in theater at Wesleyan, wrote her thesis on the famous 1984 Olympic Arts Festival in Los Angeles, directed an excellent production of "Machinal", and landed a producing job with WGBH in Boston. She's had an interesting career as a producer in television and film.

The second is someone many of you know, Dic Wheeler. Nat and Alida may have founded the place, but they left. Dic first got involved as a Wesleyan student in 1977. And he's still here. More than anyone else the Playhouse is his creation. Strand 1: he is so allergic to conventional education that he never got his degree. Strand 2: his commitment to righting racial and social injustice is the equal of Alida's. Above all, he, more than anyone else, made the Playhouse an exciting place for theater.

What struck me when I first got involved in the Playhouse in the late 70s was its focus on non-traditional forms of theater. There were scripted plays, yes, and right from the beginning they included challenging adult classics. The only production I have ever seen of Lorca's Tragicomedy of Don Cristobal and Donna Rosita was directed by Clover Jepsen at Oddfellows in 1980. But a lot of the work drew on mime, clowning, puppetry, physical theater, improv, circus skills like juggling and unicycling, vaudeville, story theater, Brook's rough theater, and masked theater, especially commedia dell'arte. Music and

Continued on page 18.

design were integrated in new ways. Scripts were created by the ensemble – “devised” is the current term -- giving both artists and young people their voices. From the artist’s point of view, this emphasis was experimental, cutting edge. From the point of view of a youth theater, it offered forms of theater and performance in which young people could actually excel. If a 17 year old is ludicrous as Lear, she is potentially anyone’s equal in clown make-up or behind a commedia mask. The Playhouse was not going to be a place for student productions that were pale imitations of the real thing. It meant to be as exciting as theater anywhere.

Dic has been the artist who has carried this alternative theater vision through the decades, all the way to the present. His enduring commitments have been two: first, to all the arts of the Circus, especially when combined with social protest. He created the Playhouse’s largest and most enduring program, The Children’s Circus of Middletown. Middletown city dignitaries might be alarmed to know that our Circus is a godchild of Bread and Puppet, the illustrious street theater company that exists to challenge capitalism, colonialism, racists, sexists, and assorted fatcats and evildoers. Second, he is a serious student and practitioner of commedia dell’arte, the raucous masked street theater of the Renaissance, out of which much of European comedy developed. How many youth theaters have trained generations of students in commedia?

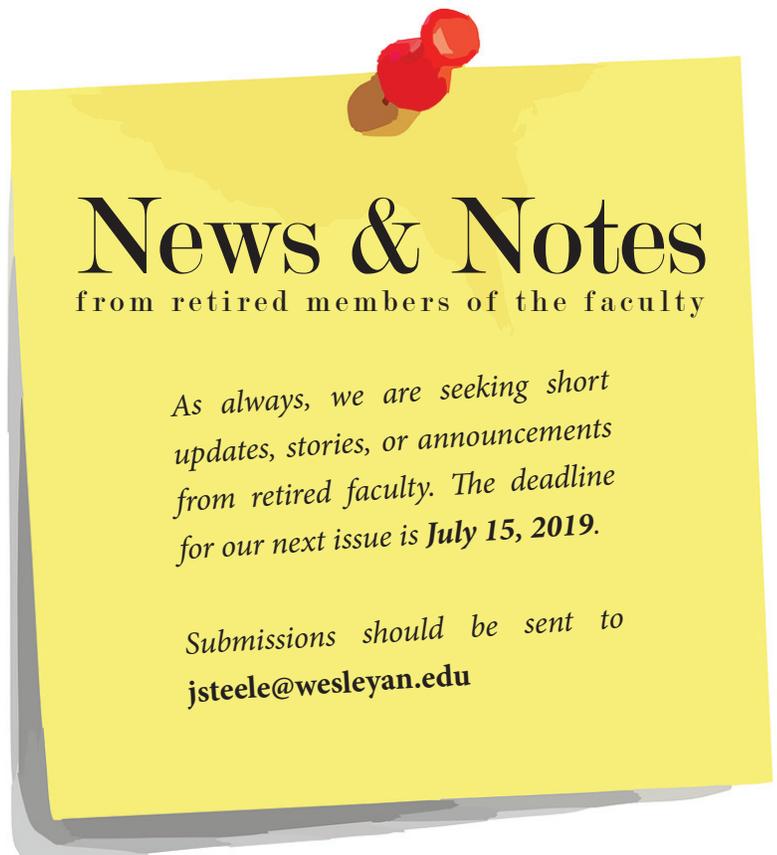
Lots of wonderful artists have led terrific theater projects at Oddfellows. It hasn’t all been Dic, or for that matter, Wesleyan students and graduates. But the wide vision, the artistic ambition, the knowledge of the latest developments in theater, all come from the Playhouse’s connection to Wesleyan. They are a tribute to Wesleyan’s intellectual and artistic culture.

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I want to end with a story. In one of my last years at the Playhouse, Dic wanted to spend the entire year on a production of Peter Brook’s Mahabharata, a 9-hour staging of the great Indian epic. Oddfellows staff had taken students to see the original when it came to the Brooklyn Academy of Music in the late 80s. It was the theater experience of a lifetime. But he

would need Peter Brook’s permission. One cold winter morning I went in early to the Playhouse and was alone in a freezing office when the phone rang. A woman’s voice with a strong French accent came on. She said that Peter Brook had read Dic’s letter and was giving permission for the Playhouse to stage his Mahabharata. I said how honored we were, and then, on opposite sides of the Atlantic, we both began to laugh. It was both absurd and delightful that the great man was conferring this rare privilege

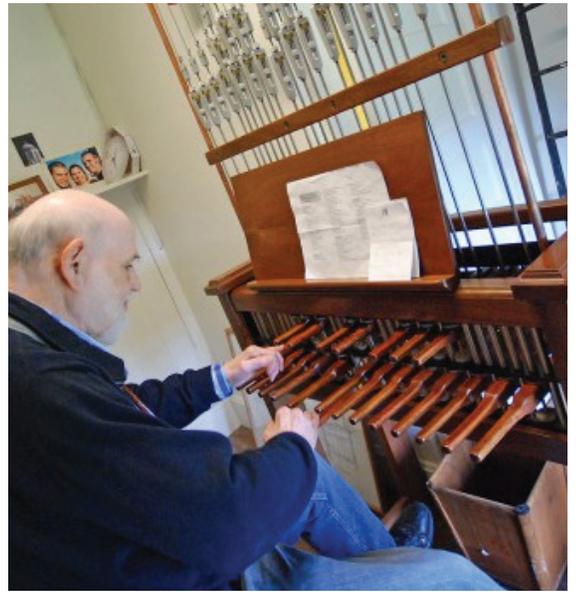
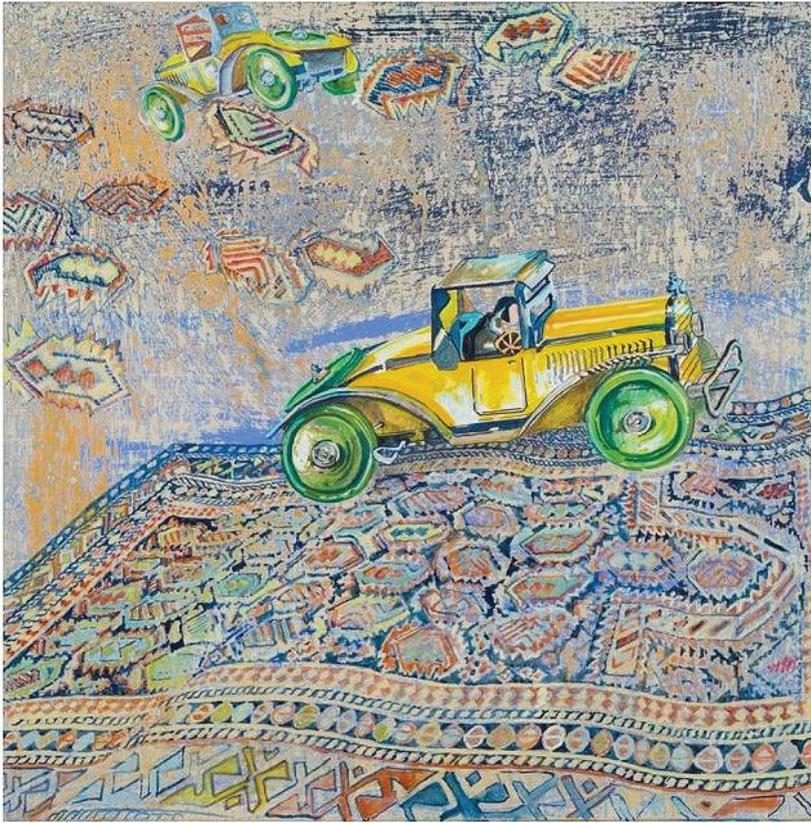
– he didn’t allow many productions – on a little youth theater in Connecticut. And of course Dic’s production did everyone proud.



News & Notes
from retired members of the faculty

*As always, we are seeking short updates, stories, or announcements from retired faculty. The deadline for our next issue is **July 15, 2019**.*

Submissions should be sent to jsteele@wesleyan.edu



DID YOU KNOW?

Did you know that all of our PAST LECTURES HAVE BEEN RECORDED and are available online? If you would like to watch any of our past lectures, please visit this link:

<https://www.wesleyan.edu/waschcenter/recordings.html>

Past Lectures from Fall 2018:

- Meet Posse Group Of Wesleyan Veterans
- “Working In Connecticut State Legislature” - Matt Lesser
- “Pleasures Of Mind: My Two Professions” - Paul Schwaber
- “The American Research College” - David Beveridge
- “The Lute, Now And Then” - Carver Blanchard, Lute With Martin Fay, Recorder
- “How To Teach History” - William Johnston

Past Films in our Fall 2018 Film Series:

- Hiroshima Mon Amour
- Black Orpheus
- Love And Death
- The Leopard

The screenshot shows the Wesleyan University website. At the top, there is a navigation menu with links for 'About', 'Admission & Aid', 'Academics', and 'Life @ Wesleyan'. Below the menu is a banner for the 'Wasch Center for Retired Faculty'. The main content area features a video player with a play button and a list of recordings. The recordings list includes titles like '12-12-18 How to Teach History', '11-28-18 The Lute, Now and Then', and '10-31-18 The American Research College'. A sidebar on the left contains various links such as 'Welcome', 'About Us', 'Facilities', and 'Events'.



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