Back by popular demand, Prof. William Flesch made his fourth appearance at a Rapaporte seminar. This year’s offering was *The Winter’s Tale*, one of four late-Shakespeare “Romances.”

As the course progressed, some students were at pains to note instances of unexplained behavior by the principal characters and apparent plot inconsistencies. Why did King Leontes accuse his hapless consort of infidelity? And when did land-locked Bohemia acquire a seacoast? Was the Bard’s craftsmanship slipping as he aged? Definitely not, we were assured. The mature Shakespeare, at the height of his powers and popularity, knew his audience so well that he could gloss over details that his viewers could be expected to overlook or dismiss as unimportant. This awareness permitted the playwright to concentrate on a theme that greatly interested him in these late plays: the passage of time as destruction yields to renewal, for mankind as in Nature.

Some students remained unconvinced that *The Winter’s Tale* ranks among the greatest of Shakespeare’s plays. But everyone was enriched by Prof. Flesch’s thought-provoking observations, illustrated by frequent quotations from other plays in the Shakespeare canon and references to such far-flung literary works as Homer’s *Iliad*, Bergman’s films, and James Merrill’s poetry. The pleasure of studying *The Winter’s Tale* was as much in the fun of the traversal as in the appreciation of the play.

Prof. George Ross expertly conducted a bird’s-eye view of the development of the European Union. Constructed by European countries for economic integration, the EU became an evolving international organization with common institutions to which they voluntarily delegated sovereignty on matters of joint interest.

As observer, academician, consultant, and historian, Prof. Ross experienced firsthand EU’s expanding size (500M people, 27 member States). His insights on key participants and the changing economic and political world provided a background to this modern miracle. A six-state embryo, started as the European Coal and Steel Community Treaty of 1952, evolved into a unified war-free Europe. The Rome Treaty (1957) was a major advance toward a European Economic Community, merging single markets with free movement of goods, capital, people, and services. By 1993, the Maastricht Treaty provided a blueprint to achieve economic and monetary union as well as expanding political, judicial, and security policing matters. But not all the efforts have succeeded, as seen by the defeat of the European Constitutional Treaty of 2004.

Prof. Ross was a tremendous guide to risks, challenges, advances, and hurdles of this multinational body. Ross provided a fascinating discussion of the EU’s struggles with economic crises, post-Cold War issues, common currency, and immigration.
Planning for Tomorrow

by Joan Kleinman

In his acclaimed canvas portraying man's life cycle, the artist Paul Gauguin asked, “Where Do We Come From? What Are We? Where Are We Going?” At a meeting in early December, Director Sharon Sokoloff, Assistant Directors Carol Allman-Morton and Mary Ann Sliwa, the Council, and committee Chairs reflected on these same questions in a comprehensive examination and assessment of the BOLLI program.

Two important messages emerged. The first is that Brandeis values BOLLI as an integral part of the University and BOLLI's existence is not in jeopardy despite the challenging economic situation. Budget shortfalls will affect operations in the spring semester and may impact the 2010 fiscal year budget. But, “the heart, soul, and integrity of the program will remain,” said Council Chair Len Aberbach.

The second message is that BOLLI has reached a level of institutional maturity that requires evolution to stay healthy. Innovation may be challenging, but a period of transition does offer the opportunity to recapture the venture spirit of the early years.

Sharon related BOLLI’s history to William Bridges’s model of organizational development. BOLLI’s years of infancy were 1999-2000 when the program was planned and launched. Years 2001 to 2008 followed as a period of program expansion and infrastructure building. Membership increased from 331 to 530 and course offerings more than doubled from 35 to over 80. Now BOLLI enters what Bridges terms “stage three” when it either “closes in and dies” or chooses renewal.

“We need to re-envision and re-create what the future BOLLI will look like and then determine how we will create it and who will create it. We must begin to manage change and development in a thoughtful, systematic, and informed way,” Sharon asserted.

Involving more people in active roles is critical. Currently 89 individuals, or less than 20% of the membership, serve on committees. The Council will devise a leader retention and succession plan.

Chairs reviewed each committee's accomplishments, and they proposed changes in procedures and functionality. The group brainstormed how to add activities outside traditional BOLLI meeting times such as the new dinner/theater events and the Winter Author Series. Discussion also focused on utilizing “white space,” locations on campus available at specified times. Suggestions included chess and bridge groups and a meal with faculty members who have taught Brandeis Intensives.

Participants vowed to answer Gauguin's third question by eliciting creative thinking and positive commitment from every BOLLI member.
BOLLI members don’t need to travel to exotic places to make new discoveries. We have a treasure right here on the Brandeis campus. The National Center for Jewish Film [NCJF], created by Sharon Pucker Rivo in 1976 with her longtime friend Mimi Krant, is dedicated to finding, preserving, and distributing thousands of films relevant to Jewish life. Without Ms. Rivo’s dedication, we would never have this “moving album of the Jewish people,” as she refers to the collection.

Sharon, who was born in Kansas City, MO, received her bachelor’s degree from Brandeis and her master’s degree from Berkeley, both in political science. She was only the second female producer at WGBH and currently is a professor in the Near East and Judaic Studies Department at Brandeis. She began the NCJF with a grant from the National Endowment for the Arts; it is now sustained by Federal, State, and private funding, plus income earned from film distribution and licensing of Center-owned material. The collection has grown to over 10,000 reels of feature films, documentaries, home movies, and institutional films dating from 1903 to the present, encompassing a wide range of topics: the Jewish immigrant experience in America, pre-WWII European Jewry, the Holocaust, relations between Jews and other groups, Hollywood depictions of Jewish life, and much more. It’s no wonder Sharon characterizes her work at NCJF as “a treasure hunt every day.”

Materials are licensed to film festivals all over the world, as well as to the Imperial War Museum in London, Yad Vashem, the Museum of Jewish History in New York, etc. Originals are maintained safely in cold storage, and third generation copies are disseminated. Over 37 Yiddish features, which otherwise would have been lost, have been restored at a cost of more than $4,000,000. Barely half of the films made before 1950 survive, so the saving and restoring of these rare and endangered films is a priority.

Her staff includes four other dedicated people, including her daughter Lisa Rivo who is the associate director. They all work in a tiny space in the basement of Lown at the top of the Brandeis campus, although NCJF is financially independent from the University.

The Center welcomes volunteer assistance. It is in particular need of people to register films in the U. S. Copyright Office, which can be done online. In addition, upcoming film festivals, like Jewishfilm.2009, to be held from March 26th to April 5th at Brandeis, the Harvard Film Archive, and the ICA, require help with the box office, ticket taking, and ushering. Sharon is excited about this year’s offerings, especially these three films:

• the newly restored 1937 Yiddish feature film, The Jester/Der Purinspiler [English subtitles] which will be having its New England premier
• a new film, Waiting for Armageddon, about the role Jews and Israel have in the evangelical belief in an imminent apocalypse
• Will Eisner: Portrait of a Sequential Artist, documenting the life and work of the godfather of the American comic book.

For more information about NCJF, visit: www.brandeis.edu/jewishfilm
If you are a new member of the BOLLI community, the sight of very young class leaders must be confusing. Those class leaders have been placed by the BOLLI Scholar Committee with the cooperation and effort of Study Group Leaders (SGLs).

The University and BOLLI recognize that many Brandeis graduate students have knowledge and life experiences that could contribute to the success of BOLLI classes. The goal of introducing these Brandeis students is two-fold. First, it provides Brandeis graduate students an intergenerational learning experience, and because many will teach after graduation, a unique teaching experience. Second, for participating Study Group Leaders and their classes, the Scholars supplement the plans for the classes and enhance the learning process by bringing a range of knowledge and life experience that tends to be unique.

For the Fall 2008 semester, sixteen Scholars were placed in thirteen classes. Many were from the former Soviet Union, Africa, and Central and South America. Some were even Americans. Class evaluation reports confirmed that all provided new perspectives through their class participation. For their effort, the Scholars receive a modest stipend.

The BOLLI Scholar program is successful only because of the willingness of SGLs to arrange their class plans in order to have Scholar participation. Once a SGL chooses a Scholar from the resumés gathered by the Scholar Committee, the SGL meets with the Scholar, and a plan is formulated for the Scholar’s integration into the class.

For the Spring 2009 semester, eighteen Study Group Leaders requested Scholars. The eight Committee members reviewed student resumés in order to match their knowledge, experience, and talent with class content envisioned by the requesting Study Group Leaders.
Welcome back; and to our new members, welcome to BOLLI! It’s the beginning of a new semester, a happy time. However, given the world we live in and all that is going on, we’re using this article to continue communicating about the financial situation at Brandeis and BOLLI.

We sent members a letter in the confirmation mailing a few weeks ago, thereby kicking off our plan to share information with you, using a variety of means. The two most important messages we want to share in this article follow.

1. **BOLLI is not in harm’s way.** The University believes our learning community will endure and even flourish as we move through this historic and difficult time. We know there are some BOLLI members who question this, given the enormity and unpredictable nature of the economic crisis we are living through. The bottom line is: BOLLI is not going away.

2. **BOLLI is not raising fees for fiscal year 2010.** Rumors abound about this. It’s inevitable that turmoil of this magnitude—personal, institutional, and societal—will lead to fear and anxiety. Please be reassured. The University administration totally understands that this is not the time to raise fees in our community.

Having made those first two points, we want to share an underlying context that makes Brandeis unique during this economic crisis. Brandeis is a young university compared to academic institutions to which it is nationally compared. With a passion for excellence, academic rigor, and wide-ranging offerings, Brandeis has set ambitious goals and gravitated toward aggressive budgeting and fund raising to achieve its objectives. In large part, it has relied on the generosity of our donors for operational purposes, in addition to building the endowment. When financial problems occur in our society of the magnitude we are now experiencing, Brandeis is impacted much more significantly than its older and wealthier competitors.

The University will come through its financial ordeal, as will BOLLI. However, we cannot succeed with business as usual. BOLLI is fortunate in that we are treated financially like any other unit at Brandeis. We have been self-sufficient, supported by our fees, grants, and gifts; and we expect to be able to manage fiscal year 2010 in spite of the likelihood of no endowment draw.

We at BOLLI pride ourselves on our sense of community. We are counting on that spirit and your support to help us deal with the limitations we face. Like all units on campus, we have significantly reduced our operating budget for this year (by $14,000). Those cuts will continue into the next fiscal year and include: food, technology equipment, printing/copying and mailing expenses, and van utilization outside of BOLLI days. However, the guiding principle of these cuts is to make them while maintaining the integrity of the core program: learning and community. We will be counting on every member to recognize these realities. When the calls come for your assistance, we hope everyone will respond.

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### Membership Numbers

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Vol 9  Number 5  - 5 -  March 2009
ELECTION CHANGE PROPOSED

Some dissatisfaction with our policy for electing members of the Council led to the formation of a task force to review our procedure. This seven-member task force included a former Chair of the Nominating Committee and two former candidates for the Council who had lost elections. The task force unanimously recommended that (1) the nomination process change to one where the Nominating Committee would present a slate of three (instead of six) candidates and (2) the election process change from secret ballot among all BOLLI members to select three (out of six) to a show of hands at the Annual Meeting for approval of the full slate. There is also a provision for additional qualified candidates to be nominated by petition after the initial slate of three is announced. In this case, there would a ballot vote at the Annual Meeting to choose Council members from all candidates.

Below are pro and con arguments. Please let the Council know your feelings on this important proposal.

A BETTER WAY
by Neil Bernstein

There are many problems and issues associated with maintaining the admittedly more democratic current process. But the recommended changes will still maintain a modicum of democracy while providing for a more effective and practical methodology. The primary factors considered were:

• Difficulty in finding six qualified candidates willing to go through a competitive process; only about 25% of potential candidates contacted by Nominating Committee agreed to run.
• Potential emotional stigma to losing, especially after being cajoled into offering one’s candidacy.
• Successful candidates often win because they are more well known in the community rather than necessarily being the most qualified or possessing needed skill sets.
• The current process has potential of being divisive to membership and harmful to BOLLI.
• Almost all other organizations nominate a single slate of candidates for their Board subject to the approval of the membership. Most other OLLI organizations also use this process.
• Prior to determining its slate, the Nominating Committee will solicit recommendations for nomination from the BOLLI community during Lunch & Learn, via e-mail and in the Banner.

No Way
by Sophie Freud

People in the entire world lay down their lives for the right to vote and they have done so in this country, within the memory of our parents’ generation. Every community or organization is a microcosm of a bigger unit. It thus amazes me that at a time when we glory in our democratic system, we are ready to convert from a democratically elected Council to one appointed by a Nominating Committee. The Council Chair appoints the Chair of the Nominating Committee, who in turn appoints the members of the Nominating Committee. It can be assumed that among the 25% willing to run for Council membership, there will be some with the requisite needed skills, as has been true so far. If a member gets elected because they are “popular” it usually means they represent the sentiments of their colleagues and friends, which is to be viewed as an advantage, rather than a drawback. It can even be questioned whether the decisions made by an appointed Council will have as much support by the membership, than an elected Council would have. I feel entitled to my dismissing the disappointment of candidates who don’t get elected, since I was such a candidate. Given a long life of many worse disappointments, I recovered, ran again, and was elected; but I could have managed a second defeat as well, keeping a sense of proportion.
A hush falls as the Lydian String Quartet steps onto the stage of the Slosberg Recital Hall at Brandeis. The audience anticipates another compelling performance from Daniel Stepner and Judith Eissenberg, violins, Mary Ruth Ray, viola, and Joshua Gordon, cello. During the past 28 years, their interpretative mastery of such traditional repertoire as Haydn, Beethoven, and Schubert, along with their flair for contemporary music, has earned them international accolades and prizes. They have concertized at such venues as Lincoln Center, Jordan Hall, the Library of Congress, and the Kennedy Center, as well as at performance centers in Canada, England, France, Italy, Germany, Switzerland, Armenia, and Russia.

During the school year, the Lydian String Quartet presents two concert series at Brandeis: four Wednesdays at noon in the Rose Art Museum and four Saturday evening concerts in Slosberg at 8:00 P.M., preceded by a 7:00 lecture. The Wednesday concerts are free, while advance tickets to the evening concerts are $10 each for seniors. The Summer Series comprises two additional concerts. During this winter, solo recitals of contemporary music were presented by cellist Jordan Gordon (accompanied by Randall Hodgkinson, piano) and by Daniel Stepner (accompanied by Sally Pinkas, piano.) These free or inexpensive performances are wonderful “add-ons” for BOLLI members!

Essential to the Lydians is the commissioning and recording of new works. Their five year project, American Originals, celebrated 20th century American string quartets. Their next five-year project, 2001-2006, was Vienna and the String Quartet, which juxtaposed works of two and a half centuries. Spring of 2007 launched the Lydians on a five-year musical tour entitled Around the World in a String Quartet, where music is being explored in global settings within and beyond the European tradition. Included are works from Azerbaijan, China, and Iran.

As professors of music on the faculty of Brandeis, members of the Lydian Quartet work closely with Brandeis faculty and student composers on works in progress. Intensive coaching and private instrumental lessons are given to student winners of Leonard Bernstein scholarships and other chamber music ensembles. With education as an integral part of their mission, the Lydians conduct mini-residencies in communities and other universities. Judith Eissenberg founded and directs Music Unites Us, an innovative outreach program that brings public school students to the Brandeis campus for a series of diverse music performances that reflect social studies lessons in the classroom.

Each Quartet member has an amazing biography. BOLLI concert-goers have probably seen them individually at other venues. Grammy-nominated Daniel Stepner is the concertmaster of the Handel and Haydn Society and a member of the Boston Museum Trio. Judith Eissenberg has been a member and soloist with the Handel and Haydn. Mary Ruth Ray has been a member and soloist with Emmanuel Music. She was appointed chair of Brandeis’s Music Department in 2005. Joshua Gordon’s ensemble credits include the Fromm Chamber Players at Harvard, the New York Chamber Soloists, and the Orpheus Chamber Orchestra.

Go to www.brandeis.edu/departments/music/lydian.html for a list of their many CDs. Better still, plan to attend the next performances on Wednesday, March 11 at the Rose Art Museum or Saturday, March 14 at Slosberg. For tickets, call 781-736-3400 or go to www.brandeis.edu/arts/concerts/tickets.html. Watch for announcements about the summer concerts on June 6 and 13.
Mar. 6 (8 P.M.)
**Happy Dance of the Xenophobe**
Christine Lavin’s funny, topical, political folksongs joyfully reveal the absurdities, reversals, and neuroses of our daily lives
$10 for BOLLI members with i.d.

Mar. 14 (8 P.M.; lecture 7 P.M.)
**Lydian String Quartet**
Beethoven *Quartet in E-flat Maj., Op. 127*
Clayton *Improvisations for string quartet and DJ*
Janácek *Quartet #2 “Intimate Letters”*
$10 for BOLLI members with i.d.

Mar. 21 (8 P.M.)
**Nettle**
The group comprises an African-American DJ, a Scottish cellist, and two Moroccan musicians—all of whom met while living in Barcelona. Their instruments are violin, an Arabic string instrument called the oud, percussion, electronics, and real-time sampling. Nettle embodies the far-flung movement of people, ideas, and cultural practices so common in our globalized age. North African folksong, free improvisation, and hip-hop breakbeats create a powerful sonic space where world music clichés are abandoned.
$10 for BOLLI members with i.d.

Mar. 6 (8 P.M.)
**Brandeis Early Music Ensemble and Chamber Choir**
Sarah Mead, director
Music of Rossi, Lupo, Bassano, and other great Jewish musicians of the 16th and 17th centuries
$5 for BOLLI members with i.d.

Mar. 14 (8 P.M.; lecture 7 P.M.)
**JEWISHFILM.2009**
Mar. 26 – Apr. 5
On the Brandeis campus and elsewhere. Click on [brandeis.edu/jewishfilm](http://brandeis.edu/jewishfilm) for details.

Mar. 29 (11 A.M.)
**Mozart Celebration**
An all-Mozart program featuring Robert Hill, fortepiano, and members of the Lydian String Quartet
$10 for BOLLI members with i.d.

Mar. 28 (8 P.M.)
**Saints and Sinners**
Laura Hopman, senior curator at the New Museum, New York, speaks about the exhibition and two approaches stemming from modernism that continue into the 21st century; one that integrates art into the world that surrounds it and another that employs forms that appear in counter-distinction from those found in nature and culture. Galleries will reopen prior to the program at 5:30 PM.

Mar. 11 (6:30 P.M.)
**Art in Context: Irving Sandler**
Critic Irving Sandler speaks about the painter Hans Hofmann. Sandler has written a four-volume history of postwar American art. His recent memoir, “A Sweeper-up After Artists,” intertwines his personal and critical experiences with art and artists. Galleries will reopen prior to the program at 5:30 PM.

Mar. 24 (6:30 P.M.)
**Gravitational Interaction**
A multimedia performance created by the Brandeis dance program, with music by the Brandeis Early Music Ensemble and Chamber Choir.

Mar. 7 (2 P.M.)
**Hans Hofmann: Circa 1950**
Join exhibition curator and director of the Rose, Michael Rush, for a tour of this exhibit

Mar. 8 (2 P.M.)
**Jazz at the Rose**
Charlie Kohlhase

Mar. 11 (12 P.M.)
**Noontime Concert**
Wednesday never sounded so sweet! Put the day on hold and enjoy a free noontime concert by the Lydian String Quartet

Mar. 24 (6:30 P.M.)
**Volp9pNumber5**

March 2009