Moody Street, Waltham, is an address known to food lovers in the greater Boston area as the go-to place for its assortment of internationally-themed restaurants. But did you know that Moody Street is also the site of the third most important happening in the history of the United States, after the events at Concord/Lexington and Philadelphia? Moody Street, along the banks of the Charles River in Waltham, is where the American Industrial Revolution put down roots. And 154 Moody Street, to be exact, is the address of the Charles River Museum of Industry & Innovation, housed in a red brick building listed in the National Register of Historic Places and recognizable by its giant factory smokestack. It’s where you can learn all about the events that changed the United States from an agricultural society to an international industrial powerhouse.

That red brick building is part of a larger textile mill complex begun in 1814 by Bostonian Francis Cabot Lowell, an international trader who developed the original building after touring English mills of that era. Along with the help and ingenuity of mechanic Paul Moody, after whom Waltham's Moody Street is named, Lowell developed the first integrated system of machinery in the world that turned raw cotton from the South into finished bolts of cloth to be sold worldwide. Lowell and his partners, whom historians now refer to as the Boston Associates, established the Boston Manufacturing Company, which became the first modern industrial corporation in the world. The Waltham mill produced finished cotton cloth for over 100 years before closing during the Great Depression.

In the 1970s, Michael Folsom, an industrial archaeologist at MIT and Brandeis, rediscovered the mill site and founded the Charles River Museum of Industry. However, the lack of funds kept him from developing the museum. Its collection was assembled mostly through donations of unusual old tools and machinery, some related directly to Waltham manufacturers.

Enter Bob Perry, the new museum director. Serendipity brought him to Waltham. In 2014, after a successful career as part owner of Elephant Walk restaurants, Perry got an odd request to revive Waltham's Watch City Steampunk Festival (a movement that melds Victorian-era history and fashion with modern technology and fantastical fiction). The next year he was asked to take on the directorship of the museum. (Continued on page 8)
A Note from the Managing Editor

With this issue, the Banner is pleased to inaugurate its 18th year of continuous publication. We are also taking this opportunity to say farewell to outgoing BOLLI Program Coordinator Matt Medeiros. Matt was an indispensable resource for BOLLI members, and we are sorry to see him leave. Best of luck, Matt! We are also pleased to welcome Matt’s successor, Lily Gardner, and look forward to a successful collaboration with her. The Banner will include a profile of Lily, our new Program Coordinator, in our October issue. -- Phil Radoff

Outgoing Program Coordinator Matt Medeiros and incoming Lily Gardner. (Photo of Matt by Joanne Fortunato; Lily’s photo provided by subject.)

Welcome, New Members!

We are pleased to welcome 85 new members from 24 cities and towns to our BOLLI community. This term, we have a total of 441 BOLLI members.

Arlington: Juli Furgeson
Belmont: Edie Aldort, Joyce Davis, Barbara Gordon, Gail Mann, Holly Stratford
Boston: Garry Feldman
Brookline: Gilda Burstyn, Jerry Fleischman
Burlington: Joan Garniss
Byfield: Bruce Parks
Cambridge: Carol Krieger
Canton: Ruth-Ann Mendel, Peter Silverstein
Chestnut Hill: Herb Bamel, Susan Benjamin, Kenneth Davidson, Martha Herbert Izzi, Cynthia Siegal
Concord: Hester Brooks
Fayville: Joanne O’Connell
Framingham: Roz Cohen
Holliston: Barbara Kutner
Lincoln: Milton Davis
Needham: Irit Barkai, Carolyn Cotsonas (Cont’d.)

Needham (Cont’d.): Marina Cunningham, Leslie Fishman, Bob Place, Erna Place, Elizabeth Tober
Newton: Selma Alden, Karen Carpenter, Marvin Fox, Annette Furst, Wendy Handler, Marla Hoffman, Karen Kafka, Gerald Katz, Marlene Katz, Burton Klein, Judith Kushinsky, Sheila Levitan, Margaret Mukherjee, Bella Rosner, Tish Upton, Dena Wald, Jerry Wald, Katherine Wangh
Revere: Judith Feldman
Roslindale: Charles Frean
Sudbury: Jayne Aerni, Joan Piergrossi
Waltham: Alan Barry, Madelyn Bronitsky, Linda Carroll, Sherdena Cofield, Nancy Eagen, Sam Gelbtuch, Leslie Gildersleeve, Janice Hamilton, Leueen Lang, Anne Lauriat, Elizabeth Leutz, Ruth Lyddy, Dennis McCarthy, Christine McMorrow, Stephen Remillard, Wilma Ronco, Jean Steinberg, Diana Young, Susan Theran
Watertown: Linda Saladin-Adams, David Fram
Westborough: Karen Bloom
West Roxbury: Lynda Bider

The BOLLI BANNER is published by the Banner Committee: Phil Radoff, Managing Editor/Articles Co-Editor
Na’ama Ansell, Secretary
Sam Ansell, Cartoonist
Jack Curley, Articles Co-Editor
Ellen Moskowitz, Archivist
Sue Wurster, Production Editor

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Faculty Seminars, Summer 2017

“This is Where We Came In...”

by Marjorie Roemer

It’s summer at BOLLI, and Billy Flesch begins: “You’re all here for organic chemistry, right?” Well, no. We, all 32 of us, are here eager to join in as this beloved instructor holds forth on Bogart at His Best: The Maltese Falcon and Casablanca. Still, through the four days that we are together, we amass a new vocabulary as surely as if we were in organic chemistry: cheat shots, McGuffins, diegetic sound, refrigerator moments, the Bechdel Rule, the Hays Code, a gunsel, the character wheel with its schematic of main character, objective, antagonist, and “window character.” As we watch moments in these two classic films, we access a world of movie lore, terminology, and new ways of seeing.

We see the power of black and white filmmaking and how Venetian blinds are a stylistic signature of film noir. Billy’s knowledge is inexhaustible and his playful exuberance is infectious. We delight in the digressions, the forays into Aristotelian analyses of pity and terror in tragedy, E. M. Forster’s distinctions between story and plot, the way so many ideas magnetically adhere to our study of these two landmark films of the 1940s.

We see why it was said that all Bogart had to do to dominate a scene was to enter it. The performances of Ingrid Bergman, Peter Lorre, Sydney Greenstreet, too, are classic, even timeless. But perhaps most compelling is the idea that the point of narrative is narrative itself; the “goal” is not the goal, the adventure is how we get there. We follow direction and misdirection, the pursuers as much as the pursuit. We muse on the old-time experience of seeing a double feature, movies designed so that we can come in anywhere and watch until we return to our starting place: “this is where we came in.”

The world of these 1940s movies is as engaging as ever, artful and magical, worthy of the Shakespearean line, which we learn was inserted by Bogart himself at the close of The Maltese Falcon, these are “such stuff as dreams are made of.”
Justice in Scripture

by Naomi Schmidt

A diverse group of BOLLI members met with Jamie Bryson for five mornings in August to investigate the topic of Justice in Jewish and Christian Scriptures. Some of us knew the Hebrew Bible from previous study; some were familiar with poems and music performed by a vocal soloist with piano accompaniment, a popular genre in the Romantic period. Poetry and art also provided the inspiration for Debussy's Afternoon of a Faun, inspired by Mallarmé's poem of the same name, and The Sunken Cathedral, prompted by Monet's painting of the Rouen cathedral.

The Romantic period also witnessed a change in the role of the composer, who was no longer merely a servant of the Church or of a court as in the Baroque and Classical periods. Chopin, Liszt, and Clara Schumann were not only composers but virtuosi with their own personal style and proficiency. Indeed, the concept of the virtuoso as we know it today reached an unprecedented level in the 19th century.

Under Gil's skillful guidance, participants with musical knowledge as well as those who simply enjoy listening were better able to understand and appreciate what they were hearing.

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Gil's approach to his topic took the form of a musical journey across Europe, as the focal point of activity shifted from Leipzig and Vienna (Schubert, Schumann, Mendelssohn) in the early part of the century to Paris (Berlioz) and back to Vienna (Brahms, Bruckner, Mahler) toward the century's end, with important stops in Italy (Verdi) and England (Elgar).

Gil introduced us to the concept of romanticism as expressed in the music of the period by noting several recurrent themes: night, darkness and dreams; nature, fantasy, and the supernatural; love, desire, and yearning. These themes were reflected in selections from Chopin's Nocturnes, Berlioz's Symphonie Fantastique, and Schubert's song cycles. The Schubert pieces presented a fusion of secular

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The Artist as Hero

by Arlene Bernstein

The entire BOLLI community is always happy to welcome Gil Harel back to the lectern, and this summer was no exception. (Photo online)

Those of us who attended the Summer Faculty Seminar in June once again found our artist and hero in BOLLI favorite Gil Harel, a Brandeis Ph.D. and professor of musicology at Baruch College in New York City. Gil guided us through the music of the early-to-late European romantic composers—Schumann, Schubert, Chopin, Mendelssohn, Liszt, Berlioz, Brahms, Bruckner, Debussy, Elgar, Verdi, and Mahler—in the context of the political, sociological, and artistic landscape of the 19th century.

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the New Testament and Christian tradition from church; and for some this was a first encounter with Biblical literature.

Under Jamie’s guidance, we studied passages from the Torah (the first Five Books), the Prophets, the Gospels, and other sections of the New Testament, and discussed how aspects of Justice were exemplified and had changed over time. We were introduced to the historical-critical method of understanding the structure of the Hebrew Bible, which states that it was put together as an eclectic collection of writings from an eclectic group of people over a long period of time.

Starting with the Ten Commandments and other passages from the Torah and then moving on to the Prophets and the New Testament, we discussed and compared the concepts of Justice in the various texts. We investigated how Scripture addresses questions such as what a just war is and why the righteous suffer, as well as examining how the New Testament reflects passages of the Hebrew Bible, especially the Prophets and Psalms.

We concluded by discussing the rise of Evangelical religion in contemporary America and the place of the Bible in modern U.S. politics and culture. Does the Bible have a central message on Justice? What role should the Bible play in shaping our culture in terms of promoting the virtues of society? Should the Bible be used in political discourse?

Our experience was enriched by the honesty and candor with which all of us, the participants as well as the seminar leader, could speak about our own individual beliefs, ranging from atheism to agnosticism to strong religious attachment. Wherever each of us stood on the spectrum, we all came away with the feeling that we had learned much from the presentations, the readings, and the discussions.

Summer “Turner Takes” from top to bottom: Betsey Ansen & Marjorie Roemer; Elissa Arons & Stuart Solomon; Robert & Myra Snyder; Steve Goldfinger & Dennis Greene.
Summer Lecture Series

Coloring in French

by Abby Pinard

Following his popular winter lecture series that revisited the works of Beethoven, Charles Stratford, Ph.D. candidate in musicology and Presidential Fellow at Brandeis, returned to offer BOLLI members another musical treat in the summer series The Many Colors of a New Musical Tradition: Fauré, Satie, Debussy and Ravel at Century’s End.

In the first of four sessions, Stratford laid the groundwork for our study with an overview of the vast changes taking place in Europe around 1900 and the influence on the arts of modernism and its two essential characteristics: the impulse to shatter traditional norms and the desire to explore and express one’s deepest self.

In French music, there was a “changing of the guard” during this period as composers broke away from the Austro-Germanic traditions of Mozart, Haydn, Beethoven, and Brahms to make great leaps forward in harmony, rhythm, and color and to forge links to impressionist painting and symbolist poetry. French composers were experimenting with atonality and were less interested in form than in timbre or color – the quality of sound produced by different instruments – and in using music to express feeling and evoke images.

We ended our first session with a rousing performance of Maurice Ravel’s Bolero, a familiar work whose continuous crescendo we now appreciated as illustrative of the role of timbre.

In succeeding sessions, we studied key works of the period, beginning with the music of Gabriel Fauré, whose impressionistic style linked late romanticism and early modernism, and Erik Satie, whose understated music represented a more definitive break from the lush, long pieces that typified 19th-century romanticism.

Claude Debussy, one of the great pacesetters for modern music, wanted his music to be a portrayal of his inner life. We studied his beautiful, dream-like symphonic poem Prélude à l’après-midi d’un faune along with the symbolist poem by Stéphane Mallarmé that inspired it and the ballet, choreographed by Nijinksy, that was based on its score.

Having begun our musical exploration with Ravel, we returned to his music in our last session, noting its hints of East Asian influence and jazz, and his interest in neo-classicism – applying new ideas in harmony and melody to traditional forms.

We ended the lecture series appreciative of Charles Stratford’s expertise and presentation skills and with a new understanding of the role of the French composers in the development of modern music.

New Political Realities

by Jack Curley and Phil Radoff

The four-part lecture series titled New Political Realities, which was sponsored in part by the BOLLI Social Change Working Group, was presented over two weeks and divided into two distinct subject areas. Week one began with a screening of the Academy Award-nominated documentary 13th, a compelling look at the witches’ brew of racially discriminatory initiatives carried out from Reconstruction through the current day.

The title 13th refers to the Thirteenth Amendment to the Constitution which, while ending slavery Left, Lecturer Charles Stratford (Photo by Marty Kafka)
and involuntary servitude, includes a phrase that allowed both penalties to remain in place “as a punishment for crime whereof the party shall have been duly convicted.” The inclusion of this phrase has been a primary tool for the disproportionate imprisonment of blacks over the past 150 years.

In session two, Brandeis legal studies lecturer Doug Smith facilitated a discussion of various discriminatory practices justified under the Thirteenth Amendment’s exception. Among the most odious was the post-Reconstruction practice of imposing fines on unemployed blacks who, unable either to find work or pay the fine for not having done so, served time as forced laborers on plantations. Impressment was also the outcome for blacks punished for “crimes” such as working indoors or at night, or “mis spending” their earnings. Associated transgressions continue today with flagrant misuse of plea bargains for black defendants and biases implicit in policies such as “Stop and Frisk.” In the same vein, Smith cited the strong governmental support for health issue treatment of opioid addiction, which afflicts whites more than blacks, whereas such treatment is not typically considered for users of equally harmful drugs more often found in the black community.

In the second week, dynamic lecturer Dan Breen returned to BOLLI for a pair of fascinating sessions on the Supreme Court. In the first of his lectures, Dan traced the history of the surprisingly large number of nominees who had failed to win confirmation to the Court. In some cases, the nominee declined the position, but much of the time the failure to achieve confirmation could be readily traced to personal malice by a key politician or a controversial decision or ill-considered statement by the nominee in years past. In other cases, the Senate declined to act (as in the case of Judge Merrick Garland) purely in the hope that the next president would nominate someone more in tune with the majority’s political preferences.

In the final lecture of this series, Breen identified several key cases on which the Court, now including newly confirmed Justice Neil Gorsuch, is expected to rule in the coming term. By considering some of the new Justice’s Tenth Circuit opinions, his testimony before the Senate, and his known intellectual influences during his formative years, Dan expressed doubt that Justice Gorsuch would vote to overturn the heavily gerrymandered (pronounced with a hard g, if you please) Wisconsin legislative districts or to require a Colorado specialty baker to provide a wedding cake for a gay couple over the baker’s religious objections. Breen’s discussion generated a host of questions and comments by the many lawyers, non-lawyers, and lawyer wannabes in the audience.
Charles River Museum of Industry, Continued

Since coming to the museum from the outside, Perry has been mulling over "how best to impress on visitors that this is one of the most important sites in American industrial history" and "how to tie the eclectic museum collection to its historical narrative."

In the meantime, visitors, who will need to cross the Charles by foot-bridge and then walk along the river for a bit to gain entrance, will be able to enjoy many fascinating objects. For example, there is the one-of-a-kind front-wheel drive motor car, hand-built in 1925 by the sons of W.H. Nichols, an eccentric perfectionist whose motto was "anything almost right is wrong." There is an extensive exhibit of his many other impressive contributions to Waltham manufacturing.

The inventions of Charles Metz (whom Bob Perry often refers to as "the Elon Musk of his day") are featured by way of his innovative bicycles, a Metz Roadster, and the first American production motorcycle. Metz automobiles were off and on the best selling cars in the United States until Henry Ford's cars went into production. Engine No. 1, Waltham's first steam-powered firefighting vehicle, in service from 1871 to the 1930s, is a children's favorite. Also on display are a Boston Globe linotype machine and an ungainly, oven-sized metal box containing the prototype of Dr. Adir Jacob's more recent invention that revolutionized the sterilization of medical and dental instruments. The museum also houses many other fascinating machines and will soon include a measuring devices exhibit with a focus on time-keeping.

Director Perry says that this October "the museum will open a big exhibit on the Boston Associates and their prominent role in shaping American industrial history." He would like the Museum of Industry & Innovation at the Francis Cabot Lowell Mill "to own its place as one of the most important sites in American history." With a man of Perry's talents in charge, that wish is likely to become a reality.

Upcoming Campus Events
Compiled by Ellen Moskowitz

MARK BERGER, Viola with DONALD BERMAN, Piano. Saturday, October 7, 8:00-9:30 p.m. - Slosberg Music Center. Lydian String Quartet violinist Mark Berger performs classic and contemporary repertoire with acclaimed pianist Donald Berman. Tickets $15 for Brandeis community and seniors. Purchase online or by phone at 781-736-3400.

FALL '17 EXHIBITIONS OPENING PARTY. Saturday, October 14, 6:00-9:00 p.m. - Rose Art Gallery. Join the Rose Art Museum for an opening party to celebrate their upcoming exhibitions. Free and open to the public.