

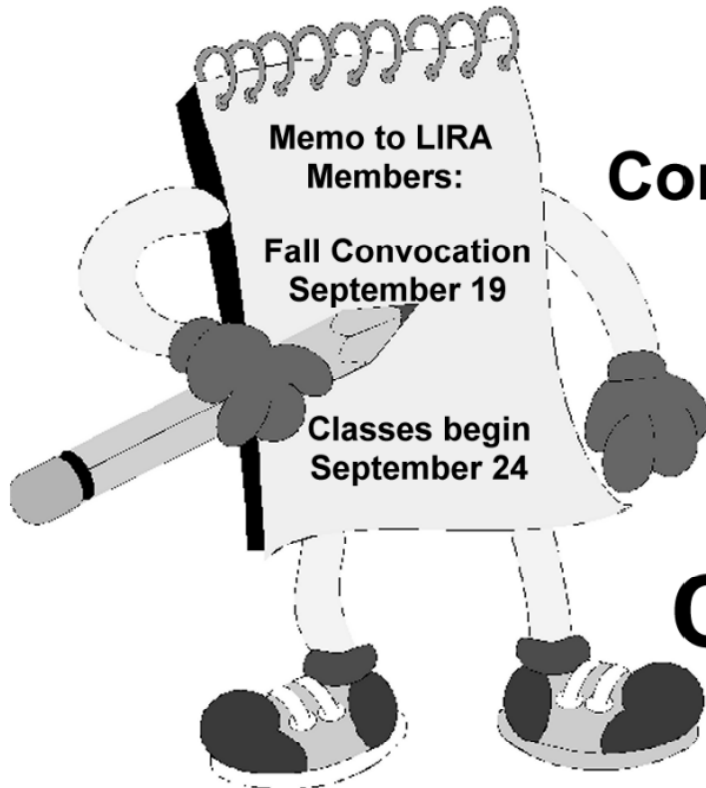


# LIRA NEWSLETTER

LEARNING IN RETIREMENT ASSOCIATION  
Office of Community Service – UMass Lowell  
Member of Elderhostel Institute Network  
Tel.: (978) 934-3135

September 2007

Vol. 14 No. 4



**Come join us for the**

**Annual**

**Fall**

**Convocation**

**Fox Hall, Leo F. King Room  
Wednesday, September 19, 2007  
10 a.m. to 12 noon**

**Dr. Melissa Pennell, Professor and Chair of the English Department  
at UMass Lowell will be the guest speaker.**

**Greet old and new friends.**

**Hear about our Fall schedule and sign up for courses of your choice.**

**Parking decals will be handed out (see inside for details).**

**Refreshments will be served.**

## Visit to the Addison Gallery

### AN IMPRESSIONIST LEGACY: LAWRENCE'S WHITE FUND PAINTINGS

This exhibit was a rare opportunity for us to view the seventeen paintings belonging to the White Fund, a charitable trust for the advancement of the citizens of Lawrence.

Three distinguished men, separated by generations and by geography, played essential roles in the story of the White Fund Paintings. The first is Daniel Appleton White, born in Methuen in 1776. The Methuen land he was born on later became a part of Lawrence. White conveyed part of his land to trustees with the stipulation they take part of this land to build a public library in the city in the future, if funds were made available. Then they were to sell the land and invest the income for three related purposes: establish an annual lecture series, buy books for this public library and to "promote the moral, intellectual and Christian advancement and instruction of the inhabitants of the town of Lawrence".

Next we have Edward Oliver Wolcott, 1848. After graduating from Harvard with a law degree, Edward made his way westward to Colorado. He worked as a lawyer until 1888, when he went to Washington as a Senator for the next 12 years. During this time he made frequent trips to Europe and collected art for his country estate in Colorado.

The third man was Edward's brother William Edgar Wolcott, born 1852. After graduation from Oberlin College in Ohio he tried his hand at journalism. Shortly thereafter he followed his father's footsteps and enrolled at the Andover Theological Seminary to train for the ministry. After finishing the seminary he was pastor at the Riverside Street Congregational Church for three years and then the Lawrence Street Church installed him as pastor in February 1885.

Lawrence was thriving and the first city wide public library had been founded in 1875. The White Fund was doing its work of sponsoring lectures etc. Rev. Wolcott was a vocal advocate for the new citizens of his adopted city. His humanism, social activism and democratic attitude were affirmed by many.

William's brother Edward had left his painting collection to him and at Edward's death in 1911 he named the White Fund as the permanent and inalienable owners of the 17 paintings. His expressed goal was "to create and gratify a public taste for fine art among the people of the City of Lawrence. His expectation was that the City of Lawrence might build a public art gallery housed in a fire-proof building" where these paintings could be exhibited. Until that time, the paintings were to be offered for exhibition at the Museum of Fine Arts, Boston.

This exhibition at the Addison Gallery of American Art at Philips Academy is the first exhibition of the seventeen White Fund paintings in the Merrimack Valley since their donation.

*Ann Dahlman*

Many thanks to Jean Dettman for taking all the photos during our summer intersession.

## Whistler House Artist in Residence

On Wednesday, April 25, our speaker was Meredith Fife-Day, an artist and visual arts writer, currently the artist-in-residence at the Whistler House Museum in Lowell. She has a Master of Fine Arts degree from Boston University and a Bachelor of Arts degree in English and Fine Arts from Louisiana State University. Her paintings and collages are exhibited in many of the local galleries as well as Boston and New York.

She brought examples of many of the paintings she is currently working on. Since her last visit with us in 2001, she has traveled to France and Italy to paint and sketch. Her views from her studio in Lowell have taken on a brighter and more impressionist look. We are very fortunate to have her here in the Lowell Art community.

*Sally Cady*



Meredith described how she makes a collage. She actually paints the paper and cuts the paper to the shape she wants before gluing it down. This is an example of one of her many collages.

## An Art Exhibition at the Chelmsford Public Library

The month of November, Connie Lanseigne-Case will have art work displayed in the open gallery area (across from the circulation desk, front and back walls, and lobby) in the library. Previously she exhibited at the Hampstead and Pelham, New Hampshire libraries.

Connie's works are a variety of media, including oils, watercolors, colored pencils, woodblock prints, sumi-e (Japanese brush painting), and collages. Many pieces depict favorite out-of-the-way places in the world where she hiked, including Provence, Tuscany and Pokhara in Nepal. Local landscapes as well as abstract watercolors are in the show.

A reception at the Chelmsford Public Library will be Saturday, November 10, 2007.

*Connie Lanseigne-Case*

## Annual LIRA Hike

On a beautiful morning in June, roughly twenty-five people set out on the Mid-State Trail in Westminster, MA. After first following the banks of a babbling brook, the trail passed through shady forest and (for those who stayed to the end) along the edge of open meadows. Due to the recent heavy rains, portions of the trail were flooded, and it could have been renamed the Mud-State Trail. The treacherous footing caused some members of the group to turn back and get an early start for lunch. A small minority completed the planned route in under two hours as advertised.

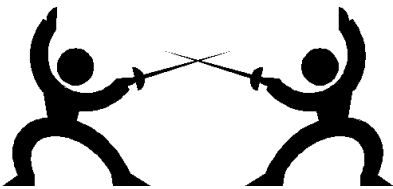
The group was reunited at the Old Mill Restaurant, a well-known New England country inn, where a private room had



been set up for our benefit. Having heard no complaints, I assume everyone had an enjoyable luncheon.

*Steve Sussman, Hike Coordinator*

## En garde With A Fencing Glove



On the third floor of one of the refurbished Faulkner Mills is David Blake's *Prise de Fer* Fencing Club. Typical of old textile mills, the outside wall, filled with large framed windows, bathes the room

with natural light, clearly defining the perforated metal runners covering the large metal floor squares. Suspended from the huge pine beams are electronic devices each with umbilical wires which when snapped onto a fencer completes the connection to the tip of the sword. Instantly a point score is recorded on the board for the identified player. The sensor is programmed to accept touching only some parts of the person also depending on the weapon chosen.

A demonstration of epee fencing followed an informative introduction by owner/coach David Blake. He gave essentials of his and his wife's (Ariana Klenkox) impressive credentials, descriptions of the three weapons, categories of classes offered based on age, necessary clothing, some actions (*Prise de Fer* is one), something about refereeing, and made a quick reference to cheating practices. The group was delighted to "play" making contact with an opponent with the long leather fencing glove. The remainder of the time was devoted to examining the wall of framed photographs of club champions, action posters of stateside and European competitions. One included Airana's ID for international matches

she refereed. (She is the highest rated female saber referee in the world.)

Listeners passed around each of the weapons to examine, feel the weight and judge the preference of one of two grips. Some history of the foil included that it was the traditional weapon women were allowed to use. Women began using the saber in 1999. One visualizes the skillful mounted cavalry soldier using it., the third weapon in the popular epee. Combatants using this move more slowly and cautiously to take advantage of any perceived weakness.

Of the equipment, most symbolic of the game is the mask. It's a heavy protective cover for face and neck, and particularly noted is the tight metal weave of the mask for saber jousters. Foil and epee masks have an eye-level "lens".

The garments include a plastic breast plate, a tightly woven one sided white undershirt with padded underarm, a metallic-weave vest, over which is worn a heavy cotton jacket. There are white knickers and colored knee socks. The club uses yellow and black socks, two of its three club colors. The shoes have a special heel support to ease particularly the backing movement. Positioning the feet and synchronizing them with the arm thrusts and move forward and back requires practice as LIRA players quickly learned.

The demonstrators saluted their opponent before beginning and again when the match was over. Also recognized was their audience. LIRA too salutes Mr. David Blake for providing an in-depth look at the old dueling practice evolved into a sport enjoyed around the world.

*Connie Lanseigne-Case*



LIRA members enjoying the demonstrations and talk by David Blake. Barbara Page getting personal instructions from a fencing club member.



## Our Members at Work

The following is a list of all the members that make our organization run. I think they deserve a round of applause for all their hard work! They are always receptive to having new volunteers; please speak to any one of the members if you would like to be on a committee. Note that these are the committees as they stand as of September 2007. A big **THANK YOU** also, to those that served on committees last year but are not continuing this year.

*Jeri Durant*

### Executive Board

#### Officers

President	Don Pattershall
Vice President	Alan Kent
Treasurer	Ron Cannistraro
Secretary	Shirley Mitchell

#### Members-at-Large

Bob Jack  
Al Sidel

#### Committee Chairs

Curriculum	Barbara Page
Membership	Eleanor Belanger
Publicity	Barbara Arnold
Hospitality	Kathleen Dunfey
Newsletter	Jeri Durant
Scholarship	Betty Jack

#### Library Committee

Shirley Mitchell, Chairperson  
Betty Sampas  
Marjorie Short

#### Membership Committee

Eleanor Belanger, Chairperson  
Simone Allard  
Jean Dettman  
Suzanne Knapp  
Dotty Morris

#### Scholarship Committee

Betty Jack, Chairperson  
Barbara Arnold  
Kay Carroll  
Kay Dunfey  
Carole Pender  
Mary Welch

#### Auction Committee

Carol Cannistraro  
Pat Dion

#### Newsletter Committee

Geraldine Durant, Editor  
Suzanne Knapp, Layout and Reproduction  
Jean Dettman, Calendar  
Shirley Mitchell and Sally Cady, Distribution  
Kay Carroll, Member News

### Committees

#### Curriculum Committee

Barbara Page, Chairperson  
Jean Dettman, Secretary & Historian  
Connie Lanseigne-Case  
Ann Dahlman  
Carolyn Fowler  
Toby Hodes  
Al Sidel

#### Art & Music Committee

Connie Lanseigne-Case, Chairperson  
Simone Allard  
Sally Cady  
Kay Carroll  
Jean Dettman (symphony only)  
Carolyn Fowler  
Peg Farley  
Mary O'Connor  
Rose Rhoades



In the past, 'word of mouth' seems to have been the most popular way of letting others know about LIRA. I would like some other ideas of promoting our group. If you have any suggestions, please pass those ideas along to me. I need assistance!

*Barbara Arnold, Publicity Chairman*

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## Book Discussion Group

### Fall 2007 Schedule

Meetings are 10:00 - Noon

Friday, September 28<sup>th</sup>:

*The Path Between the Seas: The Creation of the Panama Canal 1870 - 1914*, non-fiction by David McCullough

Friday, October 12<sup>th</sup>:

*Snow*, fiction by Orhan Pamuk

Friday, November 16<sup>th</sup>:

*The Count of Monte Cristo*, fiction by Alexandre Dumas

Friday, December 14<sup>th</sup>:

*Thunderstruck*, non-fiction by Erik Larsen



## New England Quilt Museum

On Wednesday, July 11, twenty of us gathered at the Quilt Museum to see "Uncovered in New Hampshire," an exhibit of quilts loaned by museums, historical societies, and individuals.

The quilts span the years from 1830 to 1950. One of the earliest, Lemoyne Star circa. 1830, is made of imported chintz and calico, not the cast-off scraps one usually associates with quilts. A real tour de force is Mosaic No. 17 circa. 1880 made of 4,558 pieces of Cocheco fabric which was manufactured in Dover, NH, and sold through Sears & Roebuck.



Many quilts made after the Civil War used the Log Cabin pattern perhaps because of Abraham Lincoln's early days. One of the Log Cabin quilts has a central medallion showing a little cabin with door, windows, and smoke coming out of the chimney. A fascinating quilt is The Hermit of Mosquito Pond circa. 1925 with

photographic images of the hermit printed on blocks of fabric using an early cyano process similar to blueprinting. Other interesting quilts in the museum's permanent collection include one composed entirely of silk cigar ribbons, and a beautiful Crazy Quilt displayed in a Victorian bedroom.

Our excellent guide was the museum's new director, Connie Colon; and we had our own quilter, Suzanne Knapp, with us as an added plus.

*Barbara Page*



## From the Editor

Many thanks to everyone that contributed to the newsletter this year. Because of many family obligations, I had to reduce the number of issues to four per year. If you want something to appear in the

newsletter about your program, each coordinator is responsible for getting someone to write an article about their program. Remember that **anyone** can do the writing. It doesn't have to be the same people all the time. We can always use more help so that the work will not fall on the same people. Many contributors make for a more interesting newsletter!

Suzanne Knapp, Jean Dettman, Shirley Mitchell and Sally Cady deserve many thanks for their help with the newsletter. As always, Suzanne is a big help with her many suggestions and her layouts continue to look very professional. I hope you have enjoyed the newsletter in the last year and if you have any

## Lowell Architecture Walk

On Wednesday, June 27<sup>th</sup>, 23 LIRA stalwarts braved the 95 degree heat for a walk with Marie Frank, professor of architectural history at UMass Lowell. We started at the corner of Market and Shattuck streets, gazing at the parking lot once the site of a wooden Gothic Revival church built in 1838. The building was used for several purposes over the years, finally becoming the Savoy Theatre in 1896. Although it was razed in 1933, Marie showed us architectural "clues" to look for such as the church's outline still visible on the adjoining building, and a downspout groove in the sidewalk.



Next was the House of Ayer, a huge complex extending from Market Street to Middle Street with a railroad running through it. The complex, designed in the Italianate Revival style, was in operation from the 1840's to the 1930's. Second to textiles, the pharmacy business started by James and Frederick Ayer was Lowell's largest industry.

We continued on to the 1850's Lowell Gas Co. building (now the Revolving Museum), the 1845 Lowell First for Savings Bank (now the Quilt Museum), and the Old City Hall used from 1830-1896.

We finished at St. Anne's Episcopal Church which Marie considers one of Lowell's most significant buildings. It was designed by Kirk Boott (who was not an architect) and is a very early example of Gothic Revival.

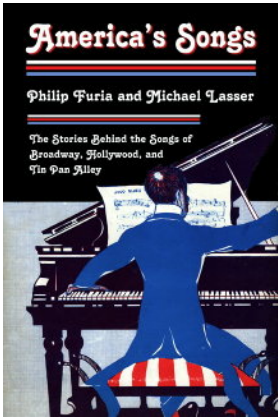
Marie gave us hand-outs and tips on where to get more information. We should get her to give another tour because it's clear we have merely scratched the surface.

*Barbara Page*

comments, criticisms or new ideas, I welcome the suggestions. Thanks again to everyone for their support.

*Jeri Durant*

The next newsletter will be out on December 1; the deadline for news items is November 15<sup>th</sup>. Please remember that the coordinators are now responsible for getting someone to write an article about their program, if you want something to appear in the newsletter. Articles may be given to me at any time before the deadline.



## Book Review

*America's Songs,  
the Stories Behind the Songs  
of Broadway, Hollywood,  
and Tin Pan Alley*

by Philip Furia  
and Michael Lasser  
published 2006 by  
Routledge, New York  
328 pages

They didn't ask me, but I could have done it—I could have put one or more piano roll numbers after the title of the songs in this book. A case in point is one of my favorites, “The Best Things in Life are Free.” (Ampico roll played by Adam Carroll) It is in the front of the book on a list of all the songs with the pages where they can be found. This is helpful, because the chapters are organized by decade and alphabetical by title within each year. *America's Songs* could be mistaken for a history book.

“The Best Things in Life Are Free” was written by Buddy DeSylva (words), music by Lew Brown and Ray Henderson, released in 1927. A photograph of the three of them is on page 71. The song was featured in the “college musical” *Good News*, in which coed Connie Lane is from a lower social class than halfback Tommy Marlow, so he reassures her that a lot of things make up for a lack of money.

Continuing with Ampico rolls, I was only a little way down the list of songs in the book when I came across 1929's “Ain't Misbehavin,” with words by Andy Razaf, music by “Fats” Waller. Razaf once related how they were walking down the street in New York with a manuscript in hand when a pigeon with perfect aim soiled the sheet. Waller cried, “That's good luck!” Then he added that he was sure glad “elephants ain't flyin'!” On page 67, there is a good picture of Fats in action at a piano.

In the fascinating list, I found the 1925 song “Alabamy Bound” is listed in both Ampico and Duo-Art catalogs. The words are by

Buddy DeSylva and Bud Green, with music by Ray Henderson. Although Al Jolson introduced the song, it soon became associated with Eddie Cantor, who interpolated it into the Broadway musical, *Kid Boots*.

Another of my favorites is “Dancing in the Dark,” and there is an article about the 1931 song by Howard Dietz, music by Arthur Schwartz. As in all the stories of the songs, the work of the lyricist is described, calling my attention, in this case, to the way Dietz used alliteration and repetition. Two other songs by them are “Alone Together” (1937) and “You and the Night and the Music” (1934). Schwartz came up with the melody to which Dietz added the words (in contrast to Gilbert & Sullivan who did it the other way around). With predictable complaints from neighbors, the pair frequently worked in New York hotel rooms that had a piano.

The date range of songs included in *America's Songs* goes from 1910 (“Some of These Days”) to “New York, New York” of 1977, and the extensive bibliography shows where the authors got the material. In addition to recounting each song's inspiration, creation, and enduring popularity, the book shows how these standards mirror American life. All I have to do is look at my roll collections to get a like impression. The same goes for my large collection of sheet music.

The authors come with excellent credentials. Philip Furia is the Chair of the Department of Creative Writing at the University of North Carolina Wilmington. You may have heard him as a guest on radio and television programs or read his books such as biographies of Irving Berlin, Ira Gershwin, and Johnny Mercer.

You may also have heard Michael Lasser's nationally syndicated public radio program, “Fascinatin' Rhythm” on the air since 1980. (It won a Peabody Award.) A former English teacher and theater critic for newspapers, he now lectures on his favorite subjects. I was fortunate to meet him at the National Heritage Museum in Lexington, Massachusetts when he presented “Songs of WWI.” As he pointed out when signing my book, “Remembered songs give us an emotional history of our lives.”

*Dorothy Bromage*

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## LIRA'S Scholarship Fund Annual Auction

We will hold our annual auction at the LIRA Holiday Party in December. This year the Committee has decided that the auction will be a Consumable Auction.

What is a Consumable Auction, you ask? It is an auction where all items donated would be consumed i.e., something you eat, drink, do, or use up. It will be run the same way as the Chinese Auction. The Scholarship Committee will sell tickets and you will decide what item(s) you want, and put your ticket(s) in the appropriate container(s). All donated items must be brought directly to the Holiday Party. We will not be collecting items beforehand.

### ITEMS YOU MIGHT DONATE:

- Homemade cookies or breads
- Candy
- Basket filled with teas, coffee, breads, soaps, movie snacks, etc.
- A bottle of wine

- Passes to a movie
- Gift certificates of any kind
- Sudoku or Crossword Puzzle Books

### SERVICES YOU COULD DONATE:

- If you like to bake you could give a certificate stating that you would make a homemade dessert or a plate of Christmas cookies; to be delivered to the winner at a future date.
- If you like animals you might offer to feed, walk, or watch a dog or a cat.
- If you like to drive you might offer to take someone to and pick-up from a doctor's or hospital visit, within the Lowell area.
- Knitting or crocheting lessons

*The Auction Committee  
Carol Cannistraro and Pat Dion*

## Fort Devens Museum

On June 20, Executive Director of the museum, Ian Meisner, spoke to us about Fort Devens. Known as Camp Devens in 1917, it is celebrating its 90<sup>th</sup> birthday. Mr. Meisner had many slides to illustrate his speech.

The original barracks, since replaced, accommodated many service men. Just days after construction of the camp was completed, the 76<sup>th</sup> Division arrived for training. This division was composed mainly of New Englanders, mostly draftees from Rhode Island.

The first months of training focused on basic skills, drill and designing training facilities. Needed was something as basic as a rifle range as well as a training situation for trench warfare. In this regard, a concrete ten foot structure called the Sniper Tree was built to hold two soldiers for observation and spotting artillery positions of the enemy. It garnered a lot of interest both due to its purpose and because it was a "concrete" tree. There were also slides of the mess hall with soldiers lining up for food as well as sleeping quarters. After bringing us up to date and showing us the newer facilities, Mr. Meisner fielded questions.

The Fort Devens Museum can be visited at 94 Jackson Road, Suite 305, Devens, MA. It is constantly receiving new documents, photos and artifacts.

*Carolyn Fowler*

Note: The Executive Board voted to donate \$50 to the Museum.



## Holiday Party Plans

Last year, at the Holiday party, we didn't have enough Main Course meals. There were too many hors d'oeuvres and desserts. Some of the members just had a salad for lunch.

We are going to try a different approach and hopefully a better way of having enough food for every one.

**To alleviate the problem, this year, we are asking you not to bring hors d'oeuvres.**

Members whose last name begins with the letters **A thru M** please bring a Main Course dish. Members whose last name begins with **N thru Z** please bring desserts.

There will be a list for Main Courses dishes and a list for Desserts in the office for members to sign up for what you will be bringing. That way, we will have some idea of how many members will be attending and hopefully we will have plenty of food for everyone this year.

If you have questions please contact Kay Dunfey.



**A**nother round of applause

should be given to the Curriculum Committee for a great summer intersession. As you can see from this month's newsletter, we had excellent programs; they were varied and interesting! Thanks to all who made the arrangements.

## NOTICE - UML Parking Decals for LIRA Members:

Please note that your yellow hang tags are no longer valid.

Parking stickers (decals) will be available at the Convocation on Sept. 19<sup>th</sup>. In order to receive your UML parking decal, you must fill out a UML Parking Permit Decal – Registration Form. A sample of the parking registration form is shown following p. 8 of the newsletter.

These parking decals are to be affixed on your car's back window on the driver's side and will be valid through August 2008.

Parking registration forms will be available at the Convocation. (The UML PARKING PERMIT / DECAL NUMBER will be entered on the form when you submit your registration form.)

The parking registration form must be completed, with all information requested on the form, before you receive your decal. No exceptions.



## 2007/2008 Dues Payable Now

A reminder that it is time for us to pay our LIRA dues for the upcoming year.

### REGULAR MEMBERSHIP:

Amounts remain the same as for the current year: \$100 for single membership and \$150 for a couple per year.

Please make a note of the payment procedure. Make your check payable to

**LIRA, Inc.** and mail to:

Ron Cannistraro  
10 Ideal Ave.  
Chelmsford, MA 01824

Your dues must be paid in order to attend classes in September.

### MEMBERSHIP DIRECTORY

Entries in the annual directory are based on information received with dues; **if there are any changes that should be made to your address, phone, email information or your name as you prefer it to be listed, please submit them with your dues check.**

### FRIENDS OF LIRA

By sending the amount of \$15, a person becomes a Friend of LIRA and receives all mailings, including the LIRA Newsletter. This category is useful for those who are unable to attend study groups but wish to be kept informed. Summer and Winter Intersessions are, as always, open for participation at no cost, except for bus and admission fees, when applicable. Make your check payable to LIRA, Inc. and mail to Ron Cannistraro at the address above. Membership may be upgraded to regular status at any time by paying the remainder of full dues. Questions? Call Ron at 978-256-0929 or send an email message to: carolron@comcast.net

*Ron Cannistraro*



# Moses Greeley Parker Lectures

The following is a calendar of events for the Parker lecture series held on the day, time and place noted. The lectures are free and open to the public.

**Thursday, September 20, 7 p.m.** at the Pollard Library  
**"REAL MEN DON'T REHEARSE" by Justin Locke**

Justin Locke spent 18 years as a professional bass player, playing with the Boston Pops and the Boston Symphony. He will illustrate his musical memoir with inspiring tales of great musical moments, along with hilarious tales of musical disasters.

**Sunday, September 30, 2 p.m.** at the National Park Visitor Center  
**"EDITH NOURSE ROGERS: THE ANGEL OF LOWELL, THE SWEETHEART OF VETERANS" by Patricia Fontaine**

Edith Nourse Rogers has the distinction of being the longest serving woman in the history of Congress having served Lowell and the 5th District from 1925-1960. She was lovingly called the "Sweetheart of Veterans," having co-authored the G.I. Bill, and an "Angel of Lowell," after bringing more than one billion dollars worth of federal contracts to the city during World War II.

**Thursday, October 18, 7 p.m.** at the Pollard Library  
**"THE LIGHTER SIDE OF TRANSFORMATION"**

*by Lisa Wessan*

How can you use humor and laughter to overcome obstacles? How can you turn defeats into victories? This is an interactive, energetic event where you will learn about constructive and destructive humor, and extraordinary joy-making techniques.

**Sunday, October 21, 2 p.m.** at the National Park Visitor Center  
**"ARE WE POISONING OUR CHILDREN?"**

*by Stephanie Chalupka*

Children encounter chemicals every day in their food, water, and air. They are at much greater risk of harm from exposure to toxic chemicals because their brains and bodies are still growing. Come learn how to create a healthy environment for child development.

**Sunday, October 28, 2 p.m.** at the National Park Visitor Center  
**"THE REPUBLIC OF PIRATES" by Colin Woodard**

Arrr matey! Did you know that in the Bahamas, "Blackbeard" Teach and "Black Sam" Bellamy and other great pirates joined forces and inspired by notions of self government, established their own crude but distinctive form of democracy. Come hear the true and surprising story of the rise and fall of the Caribbean Pirates.

Cutlasses must be checked at the gang plank.

**Sunday, November 4, 2 p.m.** at the National Park Visitor Center  
**"BOSTON'S BALLPARKS AND ARENAS" by Alan Foulds**

Alan Foulds will tell the story of Boston's professional sports scene since 1871, through the stadiums and arenas where the teams played. Foulds will focus on two ancient ballparks, built long before Fenway Park, with anecdotes and vignettes of the events that happened there.

**Sunday, November 11, 2007 2 p.m.** at the Lowell High School Auditorium

**"SUSAN WERNER" IN CONCERT**

[Visit artist's website](#)

From her folk/pop beginnings, to the songbook flavored "I Can't Be New" and now "The Gospel Truth", Werner relishes the challenges of being a creative free spirit and says she's in an exciting new phase of doing themed projects. The New Yorker magazine says, "Susan Werner, a clever songwriter and an engaging performer, brings literacy and wit back to popular song."

**Thursday, November 15, 7 p.m.** at the Pollard Library  
**"CITY IN AMBER" by Jay Atkinson**

"City in Amber" takes place in the planned industrial community of Lawrence, MA. In the early 1990's, Lawrence became a national symbol of inner city blight and an inability to rectify it. Lawrence was; literally going up in flames. Atkinson's novel evokes a full range of human emotion, weaving a thoughtful story of urban decay, human resilience and the relentless forces of change. A book signing will follow his talk.

**Sunday, November 18, 2 p.m.** at the Lowell High School Auditorium

**"CON FUEGO" IN CONCERT**

[Visit artist's website](#)

The transcendent beauty of the classical guitar, the rambunctious soulfulness of the tango and the vivacious energy of the Flamenco collide in a magnificent performance by CON FUEGO!- Aaron Larget-Caplan, classical guitarist; La Conga, dancer; and Geoffrey Shamu on cornet.

**Thursday, November 29, 7 p.m.** at the Pollard Library  
**"THE IMPACT OF MICRO LOANS ON DEVELOPING NATIONS" by Nicholas P. Sullivan**

Nicholas Sullivan will discuss how information technology and private investment can be an alternative to ineffective foreign aid and a model for addressing human needs on a large scale. This is the story of how bottom-up development in Bangladesh dramatically sparked widespread economic growth. A book signing will follow.