A World
Full of
Culture

Don't Miss Homecoming 2004
Details and RSVP Inside
WHEN WE SET OUT TO EXPLORE THE TOPIC OF CULTURAL ENRICHMENT, it seems the associated words never cease to flow—creativity, art, dance, music, language, drama, writing, race, culture, traditions, history, and on and on. Likewise, the possibilities were endless as Kutztown University began exploring one of the three prongs of our recently redefined mission—to be the region's center for cultural enrichment.

The vision statement is new, but the tradition was already well established.

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Choose the season and catch the colors around Kutztown — luscious green in springtime, golden yellow in the summer, blazing orange in autumn, and then wintry white — whatever the hue, the countryside is pleasantly Pennsylvania Dutch. In fact, the Kutztown area may be the most quintessentially Pennsylvania Dutch locale outside Lancaster County. Some people say it’s true to the genuine culture than the Lancaster area because Kutztown and its sister hamlets in northeast Berks County are not so commercially exploited and overrun with tourists.

While change happens in Kutztown, it doesn’t rattle the steadfast manners and mannerisms of the cultural character of the community. Homes and property are spic ‘n span clean. There are neat gardens and patches of flowers everywhere. The people are proud of their community and like it just the way it is. And when they speak to you, there is no doubt that you are in Pennsylvania Dutch country.

A walk down Main Street is instructive. Stop by one of the barber shops, Mr. Hoot, Dunklerbacher’s Jewelry, or Letterman’s Drive-In. You’ll catch conversations in which the Dutch accent flows. Listen in on a borough council meeting, drop in at the Turkey Hill or go out to Renninger’s Market. You’ll soon begin to see — or rather “hear” — the picture.

Although some people may have the full-throttle accent — difficult to understand — most Kutztown residents reveal their Pennsylvania Dutch background gently through distinctive and delightful local expressions. “Y” sometimes replaces “W” (it’s a wunderful world). “Ch” takes the place of “t” (as in “their” instead of general. A Berks County story recorded many years ago by A. Monroe Aurand, Jr.; illustrates the point: “…the teacher asked little Joe to spell the word ‘thumb.’ He spelled it thus: ‘s-u-m.’ ‘Wrong, you spell it Mary,’ said the teacher. ‘S-o-m-e,’ she spelled slowly, thinking she had to have it right. ‘Wrong again, you spell it ‘acrob.’ Jacob was one of the real little Dutch boys, who hailed from back along the ridge, not far from the teacher’s home. So Jacob spelled the word ‘t-h-u-m-b’ then proudly pronounced it ‘tuum!’ “Pennsylvania Dutch” took hold.)

Speaker of the real old timers, The English Pennsylvania Dutch German Dictionary explains: “They sound incredible to outward ears, their weird distortions of the English tongue. But not so weird, perhaps, when you remember that your Pennsylvania Dutchman (had) three languages to wrestle with — the German of his hymnbook and his Bible, brought by his forefathers from their native lands and used until fairly recently in church and school; the dialect he speaks at home; and worst of all— to him — he has the language taught him in our schools today. No wonder he’s thoroughly confused at times, and gets the order of his English words all reversed with the order of his mother tongue.”

The Pennsylvania Germans were among the earliest continental European settlers in America. Non-sactarian Pennsylvania welcomed the immigrants who had wandered from Switzerland through Germany and on to the Palatinate region along the Rhine River across from France. Many were escaping religious persecution and most sought release from economic deprivation. All wanted to be free to live their lives as they chose, and in the late 18th and the 19th centuries personal liberty was scarce in war torn Europe.

America offered hope and Pennsylvania offered special opportunity. Land was available. It was abundant and fertile. Even more, settlers around Kutztown noticed something special about their environment — a remarkable similarity between the landscape in Berks County with its gently rolling hills and the Rhine Valley they had left behind. In return for a better life, the German settlers offered hard work and diligence to make the land work for them. Kutztown is unmistakably imbued with the culture and character of the Pennsylvania Germans who came here in the early 18th century. For a couple of hundred years the German culture dominated Kutztown, Berks and Lehigh counties, separating the area ethnically and linguistically from the greater English speaking region. (The English population thought they heard the new arrivals speak of themselves as “Dutch” instead of Deutsch, meaning German, and the term “Pennsylvania Dutch” took hold.)

Named for George Kutz (or Coots) who purchased 226 acres in 1755 and developed a street plan for the fledgling community, the town became a strategic location as a stagecoach stop almost midway between Allentown and Reading — a day’s journey to Kutztown for a traveler coming from either direction. The people were farmers and the farm was the center of family life with plenty of work for everyone in the household and maybe a hired hand or two as well. Religion had a central place too — Lutherans and Reformed were in the majority. The Mennonites kept to themselves and observed a strict, austere way of life that has changed very little in 300 years.

The culture was a blend of what was left behind in Europe. For instance, the landscape in Berks County with its gently rolling hills and the Rhine Valley they had left behind. In return for a better life, the German settlers offered hard work and diligence to make the land work for them. Kutztown is unmistakably imbued with the culture and character of the Pennsylvania Germans who came here in the early 18th century. For a couple of hundred years the German culture dominated Kutztown, Berks and Lehigh counties, separating the area ethnically and linguistically from the greater English speaking region. (The English population thought they heard the new arrivals speak of themselves as “Dutch” instead of Deutsch, meaning German, and the term “Pennsylvania Dutch” took hold.)
Music, storytelling, and colorful traditions evolved over the years and became very distinctly Pennsylvania Dutch. The Schneuzelbank song is still sung at almost every Pennsylvania German gathering. Hoedown dancing to lively fiddle music is exhausting fun. The Belsnickle visit at Christmas time might be good or bad for children depending on whether they had been naughty or nice. Visual art creations almost always had practical applications. Scraps of leftover cloth were transformed into colorful quilts that warmed bodied on winter nights. Pottery was first of all functional in the home – red clay was abundant in south-eastern Pennsylvania – and Pennsylvania Germans were intent upon decorating nearly everything they mated.

Higher education arrived in Kutztown in the 1870s. In an attempt to standardize and upgrade teaching throughout the Commonwealth, the state authorized and sought locations for normal schools for teacher education. Kutztown beat out nearby Hamburg for the honor in the Berks-Lehigh counties region.

Kutztown Normal School brought some anxiety along with education for those students whose primary spoken language was Pennsylvania German. The school prepared teachers who, among their duties, would teach children English as a second language.

Dressing up in native clothing is one of the highlights of the Pennsylvania German Heritage Festival.

Later as Kutztown State Teachers College, a more sophisticated faculty (many of whom were Pennsylvania German background) wanted their students to modify their speech to stop sounding “so Dutch.” The dialect may be suitable for speaking at home, they said, but not in the world that awaited outside Kutztown. That world spoke English, and without a Dutch accent, so educated teachers who entered the teaching profession would have no trouble speaking in the world that awaited them.

The university also works closely with organizers of the Pennsylvania German Heritage Festival each summer. This event gives students, staff, and visitors from around the world the opportunity to get a taste of the food, music and craftsmanship of a culture that will richly live on in the rolling hills of Berks County and the KU campus for years to come. KU is so fortunate to be situated in the midst of a region filled with an absolutely amazing culture,” President F. Javier Cevallos

When the culture is rich, the people are too – rich with laughter, connections, understanding and a full awareness of how all of our senses and history make us who we are as individuals and as communities. Kutztown University is committed to being the region’s center for cultural enrichment as well as academic excellence and public engagement. Thankfully, there is no single path to fulfilling our mission. The possibilities are endless.

In the following five profiles, we capture only a slight glimpse of the many ways KU’s faculty members are involved in the process and practice of enriching our culture. Still countless others have their stories as well – all representatives of KU’s longstanding mission to serve as a center of cultural enrichment in our region. — Ritta M. Basu
A native of Georgia, Dan Talley has long had social justice on his mind. His social consciousness grew from his freshman year in a southern high school. It was 1964, the first year of desegregation for the school of about 1,300 students.

That year, only a handful of black students enrolled at Talley’s school, but they met with overwhelming hostility from their white classmates. “They were the object of both physical and verbal abuse,” recalls Talley.

At the time, Talley was a new student too. “But because I was white, I was OK. The obvious injustice made me realize that I wanted to confront these issues in whatever way I could,” he said.

During his 30-plus-year career as an artist, critic, and curator, he has addressed a variety of social issues including race, war, environmental consciousness, AIDS, and human rights. Two years ago, he had the opportunity to return to the question of race relations in an exhibition developed for Atlanta’s Museum of Contemporary Art of Georgia (MOCA GA).

Talley, who has been director of the Sharadin Art Gallery at KU since 1996, and a colleague, Ed Spriggs, one of the first directors of New York City’s Studio Museum in Harlem and recently retired, long-time director of the Hammonds House Galleries in Atlanta, co-curated “Color, Culture, Complexity,” highlighting works by 28 well-known contemporary American artists.

The exhibition, which ran from November 2002 until February 2003, encompassed a wide range of media, including paintings, prints, drawings, sculptures, installation art and photographs, and included works by Amalia Armali, William Christenberry, Mark Steven Greenfield, Joe Lewitt, and Ada Millet.

Well-received, the Atlanta Journal-Constitution said, “(Talley and Spriggs) have assembled a strong and stimulating show that hopefully inches us closer to a higher consciousness in relations between black and white, and the shades in between.” (Dec. 6, 2002).

Addressing controversial topics is not new to Talley. In 1989, he curated an exhibit at the Nexus Contemporary Art Center in Atlanta on AIDS. “The Subject is AIDS” was one of the first national exhibitions on the topic. Talley staged the exhibition because he knew so many people who were dying, or who had died, of AIDS. “That personalized it very much for me,” he said.

Talley remains dedicated to raising money for AIDS care and research and is the faculty advisor to the AIDS Coalition on campus. Last fall, Talley was involved in what was likely the largest collection of Mexican contemporary art assembled outside of Mexico. He helped curate Mexico Illuminated/Illuminado, in which the works of 54 Mexican artists and two collectives were exhibited at almost every cultural institution in Berks County, including the Sharadin Gallery.

To prepare for the exhibit, which took more than four years to complete, Talley repeatedly traveled to Mexico to conduct studio visits with artists and meet with gallery and museum directors. The exhibit was an adjunct to the university’s DiversityFest program held in the fall.

Talley, who is working on another provocative show for MOCA GA, is most content when he can use art to provoke and promote social awareness. Art, he said, “provides a method for isolating and intensifying information. When it’s trained on the problems of our time, it can afford a way of seeing an array of fresh possibilities and hopefully point to some potential solutions.” **

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IF SOMEONE YOU ENJOY A CONCERT THAT INCLUDES CELLO SONATAS BY EMILIE MAYER, A 19TH CENTURY GERMAN FEMALE COMPOSER, YOU WILL HAVE KU’S BELIEVED MUSIC PROFESSOR MARIE-ALINE CADIEUX TO THANK.

Cadieux has spent the past eight years readying Mayer’s music, previously thought lost, for publication. Cadieux discovered Mayer (1821-1883) and her cello sonatas while working on her doctorate at Ohio State University, beginning in 1996.

“I had wanted to see if there were any 19th century women who wrote cello music because I love 19th century literature, and there aren’t many (of them) who have been discovered,” said Cadieux.

Cadieux started her research by delving into very old editions of musical encyclopedias.

One, the Norton Encyclopedia of Women Composers, proved a goldmine. In it, Cadieux discovered not only that Mayer had 10 unpublished sonatas for cello and piano but also that her manuscripts were at the Staatsbibliothek zu Berlin, the state library in Berlin.

Cadieux had OSU file an official request for the manuscripts. The German library responded by sending her microfilm of Mayer’s manuscripts. When the microfilm arrived, Cadieux was thrilled. “It was really exciting for me to see her actual handwriting on the paper,” Cadieux recalls. “She had made all kinds of notes, and things were crossed out. It was so personal; it was a real rush.”

To turn manuscripts into a publishable form is an extremely laborious process, said Cadieux, who worked on the sonatas while studying and operating a large cello studio. Cadieux used Finale, a software program that allowed her to translate the notes so that they would appear as printed music.

“It probably took me three to four months to get a first draft and another two months to put the fine details on the first manuscript,” Cadieux said.

Later this year, Hildegard Publishing Co. in Philadelphia will publish the first of Mayer’s sonatas that Cadieux has edited.

Eventually, Cadieux hopes to be able to publish all 10 Mayer sonatas. Cadieux describes Mayer’s music as very romantic. “If you look at Schubert, Beethoven, and Mendelssohn and threw them in a melting pot, you’d get Emilie Mayer,” Mayer had been praised by her contemporaries for her “manly energy” and “fiery temperament,” which are very 19th century terms, Cadieux said.

As scholarly publishers, Hildegard’s publication of Mayer’s music will include a short biography of her and explanations of the markings Cadieux added to the score. “I added them to make it easier to play or to shed some light on the way to interpret it,” said Cadieux, who loves chamber music because of its intimacy with the audience.

Cadieux, who has been playing cello since she was 8 years old, found that Mayer’s music was not particularly difficult to edit. Cadieux gives five to eight chamber music recitals each year with her violinist husband, Johannes Dietrich, and other area groups such as the Allentown-based SATORI chamber ensemble.

As a musician, Cadieux expects the rediscovered works to be in great demand. “There’s a big movement of people who are interested in putting on programs of music by historic women. It’s quite an active field,” she said. “So, I think there are going to be a lot of cellists out there who will be happy to have this as part of their repertoire.”

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MARIÉ-ALINE CADIEUX
REVIVING MUSICAL HISTORY

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DERYL JOHNSON LIKES TO TELL TALES OUT OF SCHOOL.

A professor of speech communication and theater at KU, Johnson believes storytelling is a way of preserving cultures while celebrating their similarities and differences.

“One of the things that binds us all together is the use of the story,” he says, “and while each of our stories is unique, there are certain themes that run through all cultures.”

When Johnson is not teaching, he is busy working on plays, books and other projects that help communities tell their stories for the generations.

A few years ago, Johnson wrote “Centralia,” a play about the Pennsylvania mining town where a fire has been burning underground for more than 40 years. The play was performed in 1998 and resurrected in 2002 for the 40th anniversary of the fire’s beginning.

Because of his play, Arcadia Publishing of Dover, N.H., a publisher of local and regional history, asked him to do a pictorial history of Centralia for its Images of America Series. The book on Centralia, which will be available before Thanksgiving, will have about 180 photos of the town that Johnson has collected from residents and taken himself.

As Johnson did with his play, he is donating all the proceeds from the book to the Centralia Fire Company and the library in the nearby town of Mount Carmel, which he hopes will be a repository of the history of Centralia, which has only a few buildings and about a dozen residents left.

Johnson also is working on a book based on an oral history of the Imperial Court System, an international social and fund-raising organization whose members represent every aspect of society—lesbian, gay, bisexual, transgendered and heterosexual. José Sarria, America’s first openly gay political candidate, who ran for supervisor in San Francisco, founded the court, which has 72 chapters across the United States, Canada and Mexico, in 1965. The book is to be published for the organization’s 40th anniversary next year.

Johnson is also active in KU’s Readers Theatre, the oldest student club in the College of Visual and Performing Arts, serving as advisor with colleague Lisa Weckerle.

The club sponsors a variety of performances—in traditional and nontraditional styles—as well as trips to Broadway. Through the theater, students are involved in productions both on and off campus and travel to intercollegiate festivals across the country each semester. It also has an outreach program designed to offer students the opportunity to volunteer time and talent to local community nursing homes, Head Start programs, women’s centers, and libraries by providing various services or performances.

Typical of his style and commitment to culture, Johnson also was a founder of KU’s Diversityfest, an ambitious three-day campus program of speakers, performances, films and workshops organized by professors and volunteers. Last September’s festival was the largest of the three Diversityfests held thus far. More than 300 different performances and exhibits were included in the program.

“We had thousands of people participate in some aspect of it,” Johnson said proudly.

Inspired by the area’s widely attended festivals around such themes as music, Irish heritage and Pennsylvania German culture, Johnson thought, “Why not a festival to celebrate diversity?”

Anything dealing with diversity can find a venue at the festival, says Johnson, who sees himself and KU as a central element in enriching the region’s culture through the written and spoken word.

“One of the things that binds us all together is the use of the story and while each of our stories is unique, there are certain themes that run through all cultures.”
As a professor of performance studies at KU, Lisa Weckerle has played a starring role in promoting cultural understanding. Perfect example: she asked her advanced performance students to write and perform an original play similar to “The Vagina Monologues” by Eve Ensler. Only their play, “Their Stories/Nuestras Voces (Our Voices),” is about discrimination and what it’s like being Latino and living in the Lehigh Valley.

Weckerle thought of the idea for the monologue-based play after listening to the many Latinos she met through her volunteer work in the community. Weckerle has worked as a tutor and ESL teacher with Spanish speakers at Reading Area Community College and Northampton Community College’s Adult Literacy Center in Bethlehem. “As I was doing this volunteer work, we would practice conversations, and stories of discrimination would come up again and again,” she explained. “So I began to think about a project where we took these experiences and formulated them into a play.”

Weckerle’s students interviewed several Latinos about their language and culture. Many in the class knew people they could interview. Others interviewed people who volunteered through the campus Multicultural Center or class. Weckerle, who learned to speak Spanish while attending college in Spain, also conducted interviews in English and Spanish with her Latino contacts and volunteers.

The students used the stories they heard and adapted them for the play, which they performed at KU’s Rickenbach Theater in the spring. The play runs approximately 70 minutes and includes about 30 tales.

“We touch on a variety of subjects including dating, language misunderstandings, dispelling stereotypes, cultural pride, and discrimination,” Weckerle said. One story, “Mom’s Birthday Present,” is about a Mexican-American girl who saves $150 to buy a present for her mother’s birthday. When she goes to the store with the money in her pocket, the saleswoman overhears her speaking Spanish and tells her she has no business in her store and asks her to leave.

Another, which is among Weckerle’s favorites, includes two voices, a woman and a man talking about stereotypes. As familiar images of Latino culture are projected on a screen, the shadows of the actors react to the pictures. The woman is tired of being told by the media what a Latina should look and act like, and the man, a naysayer, says, “What are you going to do about it? Write for TV?”

Her students not only worked on scripting the play but they also performed it. “There were 20 students in the class and everyone had a part,” said Weckerle, who ran the lights, so all the students could perform. The three performances given over one weekend in the 100-seat theater were well received. “It was especially rewarding to see the people whom I had interviewed come to see their stories on stage,” Weckerle said. Weckerle is so elated about the success of the project that she plans to build on it. She is thinking of doing a high school version that could go on tour at local schools and continue the work “Our Voices” started.

Another of Weckerle’s goals in performing “Our Voices” was “to honor the experiences of Latino people,” and that it did.
Marilyn Stewart’s heart is set on helping people of all ages appreciate art.

“I so strongly believe people need to pay attention to the art around them and to know what to do with it that I’ve made that my overall life’s goal,” said Stewart, who came to KU in 1986 to teach art criticism. Stewart’s goal is the reason why, last fall, when the Allentown Art Museum approached KU’s Art Education and Crafts Department about developing courses from its online collection, she was happy to get involved.

Stewart has served as a member of the museum’s Educational Advisory Board and is known for her ability to translate difficult theoretical concepts in art education into practical, inquiry-based activities for the classroom. For the museum project, Stewart divided students in her graduate curriculum course into two teams to work on developing art lessons based on the museum’s online collection. The students devised two units – “Daily Life in Art” and “Art and Nature” – from the 250 pieces currently online. Teachers in K-12 can use the online collection to teach art in their classrooms.

Sadly, money-crunched school districts are cutting field trips, Stewart said. “One of the reasons for putting the museum’s collection online is to reach rural communities – to compensate for the fact that schools don’t have funds in their budgets to allow for field trips.” While she believes virtual tours aren’t as good as museum visits, Stewart would rather see art being taught with the help of the Internet, than not at all.

Stewart’s resume is packed with many other examples of her ideas for teaching people to look at art with a thoughtful eye. She often works with museums, foundations, school districts and state education departments in other states.

One local program involved taking groups of middle-school students from New Jersey and Bucks County, Pa., their teachers, and her art education students on field trips to sculpture parks. There the students were sent on a scavenger hunt: Find a sculpture that expresses sadness; find another that shows interesting use of material. When they came back together, they compared notes and talked about what they had seen. The middle-school students also made their own sculptures.

Stewart regularly teaches a class in art criticism popular with KU’s art education master’s students. The class meets on weekends and involves field trips to museums, galleries and other sites. Classes have gone south to Baltimore and Washington, D.C., as well as north to New York and Boston. As they walk through museums and even the city streets, Stewart shows them how to get the most from the art they are observing.

Students in the class often bring their spouses and/or fellow teachers along on these field trips.

Stewart’s goal is to inspire art teachers so their students will go home and share the excitement of their art trips with their parents. “I hope their families will want to take the kids back.”

Art education is critical because it’s not only about art but also about culture, Stewart says. “Students who are educated in art end up not only being an informed audience, but they also end up understanding the role of art in society and, frequently, supporting the arts in their own communities.”

“I so strongly believe people need to pay attention to the art around them and to know what to do with it that I’ve made that my overall life’s goal.”
Six times a year, Kutztown University, through its now renowned Performing Arts Series, presents an opportunity for the campus and extended community to be a part of a once in a lifetime experience.

The Performing Artists Series has been bringing the world to Kutztown through the finest national and international artists in music, theater and dance for 16 years. Its live performances, every show is unique, and since its inception the Performing Artists Series has been about bringing the world to the community at large.” said Ellen Finks, director of cultural affairs and KU music professor.

Each year Finks said she makes every attempt to see the show in person prior to deciding to include them in an upcoming series. “I look for shows that move me. There has to be some kind of connection,” Finks said. “It’s more than appreciating that performers are great performers. It’s the show that has to speak to me and enrich the spirit.”

Finks, who was hired specifically to establish the program in 1994, with three shows. The following year the series grew to four events and included its first outdoor performance for a show by Philadelphia’s dance company. By the fourth season, the series was up to six shows, which is now its regular schedule.

Finks found that having six shows a year has worked out to be the ideal schedule, allowing the university an opportunity to offer a mix of cultural performances per month during the academic year. The artists come from around the world to perform at KU. The Performing Artists Series brought shows from three continents last year alone and has presented shows from nearly every continent over its 16-year history.

This past season featured a production of “Othello” performed by the London-based Aquila Theatre Company. Last season’s shows also included Cuban legendary Orquesta Aragón, the Yamato Drummers of Japan, the Dayton Contemporary Dance Company’s performance of the world-renowned theatre company “The Flight Project.”

Kutztown University has a long and distinguished tradition in the arts and the performing arts, said Dr. F. Javier Cevallos, president of Kutztown University. “The Performing Artists Series gives our students the opportunity of meeting and seeing these artists, and at the same time allows us to share these cultural events with the community at large.”

The series brings top-rated shows to the area at a fraction of the cost of seeing the same performances in Philadelphia or New York City. “The series has class acts that play all over the world and they are right up the street from my house,” said Virginia Grim, a Kutztown resident who has been attending the shows almost since the inception of the series. “For my husband and me, it’s a wonderful night out. We usually go to dinner and then see the show. It’s pure pleasure.”

“The shows are social events,” continued Finks. “You see a lot of the same people each time and I’m sure people have developed friendships as a result of coming to the shows.” The Performing Artists Series is held in KU’s Schaeffer Auditorium, which has a seating capacity of 840. “What always amazes me is the metamorphosis that Schaeffer Auditorium undergoes with every performance,” Finks said. “It’s all based on totally different ambiance for each show.”

In addition to the entertainment the performers bring to the university, there is frequently an educational aspect to their visit as well. Every dance company that has participated in the series has offered a workshop to KU dance students. Also, many of the musicians who have been in the series have done workshops with music students. Even some of the acting companies have participated in classroom activities. With an eye on cultivating the audience of tomorrow, the Performing Arts Series is supplemented by Kutztown University’s Community Outreach Program. The children’s series is now entering its 10th season and features three weekend shows per year.

“The Community Outreach Program brings the same fine performances we enjoy in the evening perfor- riences to schools and community groups,” said Finks. Through the outreach activities, students at all grade levels have the opportunity to be exposed to the performers. Performers sometimes go into the community, while at other times students are brought to campus. Since the outreach effort began in 1994, it has touched the lives of nearly 33,000 students.

“When we bring performers to campus, I try to get as many constituents as possible to experience them,” Finks said. The Performing Arts Series is open to all who wish to attend. Alumni and friends are encouraged to visit www.kupas.org for more information on the 2004-2005 series. Call (610) 683-4531 for a brochure and information about season tickets.
Bringing the Past to Life

The imposing white water tower at the northern part of the Kutztown University campus made much of an impression on modern day students. However, anthropology professor James Delle is working to make the area around the site a relevant piece of Kutztown history. Delle has transformed a portion of the campus grounds near the water tower into an archaeological excavation site in which students have the unique opportunity to get out and get their hands dirty, while learning the importance of archaeology and various methods of digging up the past.

Local amateur archaeologists have been interested in the area around the site a relevant piece of Kutztown history. Anthropology professor James Delle is working to make the area around the site a relevant piece of Kutztown history. Delle has transformed a portion of the campus grounds near the water tower into an archaeological excavation site in which students have the unique opportunity to get out and get their hands dirty, while learning the importance of archaeology and various methods of digging up the past.

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Conference highlights today's issues in Africa

The contemporary issues and traditional values of Africa were the subject of a two-day conference held in March at KU. "Africa and its Challenges in the 21st Century" featured numerous presentations by internationally renowned scholars, as well as a variety of experiences in African art, music, and literature.

Topics ranged from economic development and the effects of globalization to the collapse of public health systems and genocide in Africa. Syracuse professor Michael Echue spoke on "Africa in a New Century," and University understood the Post-Apartheid Mass," said Sander of Rutgers University.

Every two years, KU's Task Force on International Conferences and the Office of International Studies organize a conference dealing with particular world issues and cultures. Previous programs have focused on Latin America and Europe. Pietro Toggia, professor of criminal justice, and Dubem Okafor, professor of English, chaired the conference.

Bush campaign comes to Kutztown

Kutztown University got a surprise visit from President George W. Bush in early July, after the president's re-election team decided to make the university its first stop on a three-town campaign bus tour through Eastern Pennsylvania. Just one week before the president was to arrive, KU officials were informed that an advance team would be arriving to begin preparation for a town hall meeting.

On the morning of July 9, President Bush walked into Keystone Arena to the cheers of 2,800 supporters who had been invited by the campaign to attend the rally and question-and-answer session with the president.

On his way to the hall from the Lehigh Valley Airport, Bush stopped off in Breinigsville to coffee with the HomeTown Diner. A group of local residents who would later be introduced in his speech. Among the group was Roger Schmidt, secretary of the KU Council of Trustees and senior partner at E.J. Brennan, a highway-construction firm.

Schmidt took questions from the president during the campaign speech in Keystone Arena about how decisions made in Washington affect his business. The streets of downtown Kutztown, as well as several off-area of the campus were filled with Bush fans and federal, having a sitting-and-speaking at the presidential motorcade passed through town and onto campus. There was a spirit of excitement in the air that the president had come to town.

Bush is the second sitting president to visit the KU campus. President Bill Clinton came for a White House visit in 1995. The former President George H.W. Bush also visited campus as a keynote speaker for the annual Decision Makers Forum in 1998.

"Having President Bush here, as we have so many dignitaries before him, sends a message that Kutztown University is the place where our world leaders can come to be heard in eastern Pennsylvania," KU President F. Javier Covallos said.

It is one of the university's primary missions to promote public engagement on campus and off-campus, and this event most certainly presented the opportunity for members of the university and surrounding communities to take an active part in the democratic process.

After leaving KU, the president made an unscheduled stop in Pottstown, and campaign stops in Lancaster and then York.
alumni day
AT KU
May 22, 2004
PHOTOS BY MATTHEW J. SROKA

Class of 1936: (3rd row, left to right) Rose Ziegler, Ramona Bender Neal, Helen Sue Cull, Edna Warne, Jane Shankweiler, Gail Heilmann, Carol Scheffler, Alton Birger, Marion Bratton, Josephine Woodruff, Robert S. Perl, Elizabeth Martin, Frances Ziegler, President Cevallos, Ruth Ziegler, President Cevallos, Alton Birger, Marion Bratton, Josephine Woodruff, Robert S. Perl, Elizabeth Martin, Frances Ziegler, President Cevallos, Ruth Ziegler, President Cevallos.

Class of 1939: (1st row, left to right) Mazie Ziegler, Ramona Bender Noel, Miriam Weber Schaeffer, Florence Steigerwalt; (2nd row) Jane Shaneberger Moyer, Esther Wenrich, President Cevallos, Margaret Kleibscheidel Fink, Mildred Hamm Fenstermacher.

Class of 1944: (1st row, left to right) Dorothy Derr Mountz, Sylvia Bell, Jeanne Deibert Miller, Doris Grandon, Gladys Miller; (2nd row) Gloria DeWees, Mary Jane Franchi, Druce Hanshaw, Jean Bittle Kleppinger, Betty Mountz Bauer; (3rd row) President Cevallos, Charles "Cowboy" Thompson.

Class of 1949: (1st row, left to right) Greta Sardo, Leone Miller Rohrbaugh, Joyce Todak, Bea Landis Rabenold; (2nd row) Gladys Dietrich Rutter, Joseph Todak, Richard Marks, Simon "Jeff" Marks, President Cevallos, Roger Hertz, John Romanik, Anna Mae Moyer Greenawalt.

Class of 1954: (1st row, left to right) Peggy Werner Hahn, Florence Miller, Paul Benda, Robert Umholtz with President Cevallos. President Cevallos, Linda Fein.

Class of 1959: Cathy Sauter with President Cevallos.

Class of 1964: (1st row, left to right) Dorothy Engle, Paul Schaefer, Barbara Smith-Schafer, President Cevallos, Christine Morgan.

Class of 1969: (1st row, left to right) Pat Bender, Debbie Serensits, Diane Farina Kita, Sharon Foellner, Paulette Braucher-Watton; (2nd row) George Benter, Louis Gere, President Cevallos, Tom Bender.

Class of 1974: Barbara Smith-Schafer, President Cevallos, Christine Morgan.

Alumni Association Award Recipients: (front, left to right) Daniel E. Snyder ‘73, architect and restoration expert, received a Rothermel Award; Lindsay K. Rais ‘96, award-winning crafts and basket designer, received an Early Career Excellence Award (presented to her mother Beverly ‘68); Floyd E. Bishop Jr. ‘98, 3D digital film, television and game animator, received an Early Career Excellence Award; President Cevallos; (back, left to right) Anthony J. Folino III ‘92, CFO of Graham Partners Investment Corp.; received an Early Career Excellence Award; Thomas F. Schantz ‘66, 35-year art educator and mentor, received the Alumni Citation for Service; David L. Valuska, military expert, historian, professor, and PA Dutch preservationist, received the Alumni Citation for Special Distinction; Richard G. Kyle ‘61, author, Fulbright scholar, and professor, received a Rothermel Award; Everett Haycock ‘48, award-winning sculptor and professor, received a Rothermel Award (presented to Lenore Kohl ‘65 & ’67); Michael J. Harrison ’94, philanthropist and professor, received an Early Career Excellence Award (presented to his mother Elizabeth J. ’32); Joanne G. Alburger ‘92 & ’98, inspirational teacher and mentor, received an Early Career Excellence Award.
1930s
Class of 1931
Mildred Ruth / Page 11
1931
Class of 1934
John Duda / Retired and living in Williamsport, Pa.
Class of 1942
William Middletown was honored with the Army’s Meritorious Service Medal for his community service and volunteer work.
Robert Miller was the featured in the May 2004 issue of Senior News.
Class of 1944
Buckham Kemen was honored as one of the 100 Alumnae of the Year.
Class of 1946
Arlene C. Gross / Married to John Gross. The couple has three daughters and a grandson. In 1971, she returned to Carolina University.
Class of 1948
This year, Barbara (Saeger) Rupp was featured in the May issue of Senior News.
Class of 1950
A bar is diving champion of Chapel Hill, NC. She is enjoying her retirement and spending time as a site director for continuous improvement agencies in the city. She also served as the Free Library of Philadelphia after retiring from teaching art at Perkiomen Valley School District, Leisawitz has her doctorate in education from Muhlenberg colleges and universities.
Class of 1952
Sheldon Strober / Exeter, NH. He recently mounted an exhibit titled “A Celebration of Rothermel Award candidates.”
KU Alumni Awards Nomination Form
Please visit us and identify yourself as the beneficiary of your achievements in your chosen profession. The following awards are presented annually at the Alumni Day Awards Luncheon in June. Please select the appropriate category for the person you are nominating, complete the required form, and enclose a letter of support for the nominee.

Kutztown, PA 19530 Email: alumni@kutztown.edu

Class of 1937
Maryssa Lohman is an accomplished cheerleader and will be part of the project.

Yoga: (Brunner) Colubact with her granddaughter, Maryssa, at her home in Pennsylvania.

The Berks Career and Technology Center honored two individuals with the Reading Phillies and at the Sovereign Bank.

Marybeth Evans / Retired after 28 years in education for 26 years, with the Missouri Department of Public Safety.

Richard Hanel / Retired after 28 years in education for 26 years, with the Missouri Department of Public Safety. For 15 of those years by the Department of Public Safety in Pennsylvania.

Michael Hughes / Federal community services coordinator, she is also active in Kutztown.

Bonivin, (Smith) Fredericks is an elementary teacher, mother, and school counselor.

William Davis, is an electrician certified in Chester County, Pa. for Neffs National Bank in the Lehigh Valley.

Thomas Lawrence is a successful sculptor for Artlink Advertisers. He is following the art for architecture and boundaries in Philadelphia and taught at Lehigh.

Joseph Todak was the site director at the Sullivan Academy in the Anderson County.

Amer. 4-H Cloverbud/Young Farm Bureau/Cooperative Extension Approaches to Agriculture and Business respectively.

Marybeth Evans, retired in June as assistant principal at Wilson School District in Lansdale, Pa.

Michael Ribble / Retired in June as assistant principal at Wilson School District in Lansdale, Pa.

Class of 1960
Patricia (Leinbach) Owens / Retired in June after 44 years of service.

Class of 1968
Richard A. Becher / Retired in 2002 after 20 years of teaching.

Class of 1971
Joseph Ribble / Retired in 2000 after 20 years of teaching.

Class of 1973
The Society of Industrial and Business Leader Award for contributions to American business and for educational purposes.

Class of 1934
Buckham Kemen was honored as one of the 100 Alumnae of the Year.

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Joseph Ribble / Retired in 2000 after 20 years of teaching.

Class of 1973
The Society of Industrial and Business Leader Award for contributions to American business and for educational purposes.
Class of 1996
Deborah Miller has returned to the University of Pittsburgh for a position in the provost's office representing the RTCF program served as teaching faculty in military- industrial relations. Before coming to the RTCF, she worked as a consultant to the University of Pittsburgh's office of research. Deborah has been an active member of the RTCF for years and is currently working on the scholarship program at the RTCF.

Class of 1994
Amanda (Koenig) Gottfried has been hired by the University of Illinois-Chicago to teach and as a specialist in economics. Amanda has been an active member of the RTCF for years and is currently working on the scholarship program at the RTCF.

Class of 1997
Barbara (Bellack) Shear has been hired by the University of Michigan to teach and as a specialist in economics. Barbara has been an active member of the RTCF for years and is currently working on the scholarship program at the RTCF.

Class of 1998
Barbara (Hoffman) Grillo has been hired by the University of Miami to teach and as a specialist in economics. Barbara has been an active member of the RTCF for years and is currently working on the scholarship program at the RTCF.

Class of 1999
Karen J. Stabile has been hired by the University of Pennsylvania to teach and as a specialist in economics. Karen has been an active member of the RTCF for years and is currently working on the scholarship program at the RTCF.

Class of 2000
Elizabeth A. Taylor has been hired by the University of California, Los Angeles to teach and as a specialist in economics. Elizabeth has been an active member of the RTCF for years and is currently working on the scholarship program at the RTCF.

Class of 2001
Patricia J. O'Connell has been hired by the University of Arizona to teach and as a specialist in economics. Patricia has been an active member of the RTCF for years and is currently working on the scholarship program at the RTCF.

Class of 2002
Kevin S. O'Connell has been hired by the University of California, Berkeley to teach and as a specialist in economics. Kevin has been an active member of the RTCF for years and is currently working on the scholarship program at the RTCF.

Class of 2003
Kristin J. O'Connell has been hired by the University of California, Los Angeles to teach and as a specialist in economics. Kristin has been an active member of the RTCF for years and is currently working on the scholarship program at the RTCF.

Class of 2004
Karen J. O'Connell has been hired by the University of California, San Diego to teach and as a specialist in economics. Karen has been an active member of the RTCF for years and is currently working on the scholarship program at the RTCF.
A Glimpse at KU’s Fall ’04 Cultural Events Lineup

An Evening of Indian Music with Shanty Barthakur and Friends

Preludes & Lullabies: Heritage Celebrations & Holiday Traditions

Philadelphia

Native American Festival

Thanksgiving/Chanukah Celebration

Tony Borelli & City of Philadelphia Symphony

Hometown Heroes

Practice and Performance: The Vocal Ensemble

Racquetball and Much More

Alumni Reunions: 5, 10, 15, 20, and 25 Year Classes

Children’s Festival

“Picnic” by William Inge

Native American Festival

Tony Waag’s Tap City

Children’s Festival

“The 5th Quarter” Alumni Homecoming Party

Men’s Soccer vs. Felician

Science Center Dedication and Open House

Women’s Soccer vs. Millersville

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In addition to the recent visit by President George W. Bush (see page 23), three former United States presidents came to KU. If you were on campus during any of the presidential visits, and have a story to share about your experience, please write to Ritta M. Basu, Tower editor, Kutztown University, Stratton Administration 213C, Kutztown, PA 19530