



Volume 2, Issue 2  
February 2011

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### *Upcoming Events*

#### **February 21**

Gateway Chamber Ensemble, MMC, 7:30

#### **February 23-27**

*Bat Boy: the Musical*  
Trahern, 7:30

#### **February 25**

Reading by Joyce Carol Oates, MMC, 8:00

#### **February 26**

Community Concert  
MMC, 7:30

#### **April 7**

Nashville Symphony concert, Nashville

## APSURA Board completes scholarship plan

Al Irby

The APSU Retirees Association Board of Directors is happy to announce that APSURA has established a scholarship in the Austin Peay State University Foundation. The scholarship has been under discussion for quite some time, but we just recently completed the process of writing the documentation and interfacing the scholarship with other benefits available through the Foundation.

The scholarship will be available to the descendants of current, retired or deceased APSU employees. The recipient must be a full time APSU student with at least junior standing and a GPA of 3.00 or above, and the scholarship must be used at APSU. Students can apply using the on-line scholarship application form on the Austin Peay web site.

Funds to support the scholarship will come from donations by individual retirees and others plus fundraising activities of the APSURA. Donors will have the option of giving to a current scholarship account or an endowment account. Retirees who give a cumulative amount of \$500 (either as a lump sum or smaller amounts over several years) to the scholarship accounts will become lifetime members of the retirees association and will no longer be subject to the annual membership fee. We would like to begin awarding the scholarship as soon as possible, which, of course, depends on the generosity of our retirees and others who would wish to contribute.

Donations to the APSURA scholarship may be mailed to the APSU Retirees Association, APSU Box 4426, Clarksville, TN 37044. Please make the check payable to "APSURA" and put "scholarship" on the memo line. We will appreciate everyone's helping us build this scholarship into a most important component of APSURA's outreach to the larger APSU community.

## APSURANS to hear NSO

A number of APSURANS will be traveling to Nashville on Thursday, April 7, for an enjoyable evening of dinner and a concert. We will convene at the Sole Mio restaurant on Third Avenue for a meal of authentic Italian food, then stroll a couple of easy blocks to the newly reopened Schermerhorn Symphony Center (SSC) for a performance by the Nashville Symphony Orchestra (NSO).

A block of seats for the symphony were pre-purchased by some APSURA members, but individual tickets might still be available from the symphony office at [www.nashvillesymphony.org](http://www.nashvillesymphony.org) or 615.687.6500. All attendees are making their own travel arrangements, and also their own dinner reservations at Sole Mio (615.256.4013). Sole Mio reservations should be made for 4 p.m. if you want to attend the 6 p.m. "conversation" at SSC (described below); if not, then make your Sole Mio reservation for 5 p.m. The concert itself begins at 7 p.m. Tell the Sole Mio desk that you will be with the Austin Peay group. The April 7 symphony program includes the popular Rachmaninoff Piano Concerto No. 2 with NSO director Giancarlo Guerrero and Russian pianist Kirill Gerstein. It also includes the Bruckner "Wagner" Sym-



Photo by Alan Polzner

(continued on page 2)

The Nashville Symphony was driven from the Schermerhorn Symphony Center by the devastating flood of 2010, returning to the SSC in a reopening gala on December 31. Named for former conductor Kenneth Schermerhorn, the Center is recognized as one of the premier orchestra halls in the world.

NSO conductor Giancarlo Guerrero.

Photo by David Bradley



Photograph by Alan Polzner

phony No. 3. as well as the world premier of the NSO-commissioned *Diaspora* by Conni Ellisor. Full program notes will be available on the NSO Website several weeks before the performance.

The 6 p.m. “conversation” is an informal talk and q&a usually conducted by Guerrero and one or more guest artists and composers. It is held in the lobby of the SSC balcony and is free for all symphony-goers. Guerrero is a knowledgeable and engaging speaker as well as a gifted conductor, and his “conversations” are well worth attending.

Sole Mio (SM) is a well-known upscale Nashville fixture, located at 311 3<sup>rd</sup> Avenue South. On symphony nights SM features a “symphony special” of three courses for \$39. With drinks, tax, and gratuity, you can count on spending \$60+ each. Plentiful free parking is available beside SM or in front of Rock City Machine

located next door. We will leave our cars at SM for the evening.

You might have your own favorite routes for navigating the congested lower Broad area, but an easy way to get to SM from Clarksville is to stay on I-24 and take the Shelby Ave. exit. Turn left on Shelby, cross the Korean Veterans bridge, and continue through several lights to 3<sup>rd</sup> Ave. Turn right onto 3<sup>rd</sup>, and SM is on your left.



## Join us for a musical in Trahern Feb. 27 Meredith Gildrie

APSURA is organizing a trip to APSU’s Trahern Theater for the February 27<sup>th</sup> matinee (that’s a 2:00 p.m. curtain call) of *Bat Boy: The Musical*. The comedy-horror show which touches on love, prejudice, and human failing is directed by Dr. Anna Filippo, daughter of Inga and Joe Filippo. There are laughs as well as chills and reminders of human failings which should keep our wise old heads nodding (but not sleeping).

If you want to attend, call me at 931-648-4317 or e-mail your request to [gildrie@att.net](mailto:gildrie@att.net). I will reserve a spot with the APSURA group. Friends and relatives (retired or not) are welcome, too. Please make your

reservation requests by Friday, February 18, so I can get a block of seats together for the group. Tickets will be reserved with my credit card and will be \$10 each, which you can pay me by cash or check. You may pay ahead or that afternoon. All reservations are final.

If you need transportation or just want company for the ride, let me know and I’ll get you in touch with others who want to car pool. Also, if you are interested in joining a pre-curtain lunch with fellow retirees, let me know. Since the performance is on a Sunday the closest meal venue is APSU’s cafeteria, which usually has a good spread on Sundays. We can meet there about 12:30 p.m.



## APSURANS usher in holiday season with a flurry of activity

Aleeta Christian

The holiday season began in fine style for many of us APSURANS on December 3 as David Steinquest and others outdid themselves at their "Evening of Holiday Music" in the MMC Concert Hall. Austin Peay graduates David Alford and Paul Carrol Binkley joined Stanley Yates and Steinquest's Percussion Ensemble to present a knockout event. Old favorites including "Silent Night," "Hark! The Herald Angels Sing" and "In the Bleak Midwinter" were joined by new selections with a contemporary note—"Waiting for Love to be Born," and "Always By Your Side." The hall was filled with good cheer and moving music.

This event was followed the next night by the gala Holiday Dinner, sponsored as a scholarship benefit by the music department. Tuxedos, sequins, silk, and satin—some of it worn by us APSURANS—set an elegant scene in the AP Ballroom on that Saturday night, December 4. Glamour combined with Christmas delicacies and gorgeous music when the department, after many years, again greeted the holiday season in the grandest of ways with this elegant dinner and concert.

Dr. Korre Foster directed the University Choir, Chamber Singers, and Instrumental Ensemble in holiday favorites including "I Saw Three Ships," "An Hawaiian Carol" and "Dominus Vobiscum." The audience enthusiastically joined in on "The Christmas Song" and caught their breaths at the finale, "O Holy Night." This annual choral



program and scholarship benefit is a must for all retiree plans next year.

Then on December 7 many of us re-convened at Archwood for President Hall's annual reception for retirees, which as always was a highlight of the season. We visited with friends we had not seen in a long time, and of course gossiped a bit about those who were not there! President Hall and Lee were, as always, gracious hosts. We truly appreciate Tim Hall's support and encouragement of retirees, and especially of our Retirees Association.



President Hall serenades retirees in Archwood on December 7

Photos by Tanya Bekus

## Joyce Carol Oates comes to Clarksville

Joyce Carol Oates, one of America's most famous and prolific writers, will be reading from her works at 8 p.m. February 25 in the Concert Hall of the Music/Mass Communications Building. The author of over forty novels, essays and collections of stories spanning more than fifty years, and the winner of numerous awards and prizes, Oates continues to produce work at an astonishing rate. Her appearance here will be one of a series of major events in recognition of the 25<sup>th</sup> anniversary of the University's Center of Excellence in the Creative Arts. According to Christopher Burawa, director of the Center, Oates is "among the foremost innovators of what could be called American Gothic, but really her work continues to defy categorization. Her books continue to astound and inspire readers and writers alike."

## Why we should hear Joyce Carol Oates

Jim Clemmer

We should go hear Joyce Carol Oates for the same reason we probably at least once in our lives stood for an hour on the South Rim of the Grand Canyon: to marvel at all that we do not know. Though that hour's gaze provided only a hint of legions of entrancing gorges, cataracts and precipices we would never see, we could at least say we'd been there.

Oates' scores of essays, stories and novels are a kind of Grand Canyon of the heart, a rugged landscape of engaging and brutal tales routinely explored in depth only by the hardest and most devoted of readers. I don't know anyone who has read all of Oates or even come close. I first heard of Oates in 1962 from my Brown-ing professor Boyd Litzinger, who talked more about

Oates than about Browning, and I remember resenting such officious adulation of a mere girl who, however talented, was only a year older than I.

Hardly a month has passed during the fifty years since that I haven't heard or read or taught something by or about Oates. But I have not had the time or energy, or even the inclination, actually to try to keep up with her. My forays into her works have found them intriguing but as often as not scary, sometimes even so alarming they made me jump. I sometimes put her on my coffee table as a pretense of currency and cool. But it will be important to me to be able to say that, at least once, I have seen and heard this most provocative and prolific writer who in a way has been with me fifty years.

Sometimes we carry away from these formal occasions merely an overall impression of the

artist and the presentation: gross, listenable, cute, boring, profound, ugly. I wonder what picture of Oates will stick. I hope she will be witty, and caustic. I hope she will take us by surprise, by ambush. We will probably carry away a sound bite or two: "The best revenge is living well without you." "I never change, I simply become more myself." "Every scar in my

face is worth it." "Her wish to die was as pervasive as a dial tone: you lift the receiver, it's always there." Oates is a bit like Emily Dickinson in the pithiness and scope of her work — life, death, love, hate, identity, nature, the unnatural—but unlike Dickinson, who told the truth "slant," Oates usually tells it straight out, uncloaked, uncut.

But more often we carry away something unpredictable and insignificant. I remember the little chair Glenn Gould carried to the piano and his hunching gnome-like over the keys, but nothing of the Bach he probably

played. I remember Sandburg's shock of white hair reflecting the spotlight, and the tremulousness of Frost's voice, but nothing of Chicago and woods. And I remember nothing of Betty Smith's reading from *A Tree Grows in Brooklyn*, but I still have a vivid image of her garish wig.

Maybe something equally trivial will dominate our attention upon hearing Oates. Maybe there will be a peculiar inflection, a pause we hadn't expected, an unpleasant reminder of someone we actually know. Maybe she will be tired, or bored; or maybe her words will smack too much of the candle. Maybe she will be saving her energy for her next book. Or maybe she will again leave us totally behind by reading from her current book, *A Widow's Story*, about which we will know little because it has not yet been published.

I don't really care. Whatever happens, I plan to be there.





## Teaching English in Turkey

Joe Filippo

The idea of linking travel and education has always been fascinating to me. In recent years, I have had several opportunities to combine the two elements, but one of these experiences was especially gratifying when I resolved to teach English to a family in Turkey.

The Turkish experience, which occurred during September of 2009, required my ability to teach English to a family whose members had acquired various levels of proficiency in the language. I prepared myself by taking certification in TESOL/ TESL teacher training through Oxford Seminars in Nashville. Using it as a springboard, I applied for a position in Turkey through an organization called Geovisions. Geovisions made the arrangements through a like-minded business in Istanbul, and I was soon on my way.

Upon arrival, I was introduced to my Turkish family and immediately began to learn more about their traditions and culture. About 98% of the people of Turkey are Islamic, although their adherence to Islamic principles will vary considerably, just as the same is true in the Christian world. I had come at an opportune time to witness the rituals involved in Ramazan, known throughout much of the rest of the Arab world as Ramadan. Because they fast from

study English was during late evening hours. Bahar, his wife, was the more proficient of the two in English. She studied English primarily in the morning



Erdal and Bahar Ulus, with a mosque and the Bosphorus Sea in the background

and with her husband and me in the evening. Clearly, they were most fascinated by English forms of idiomatic expression, finding opportunities to use newly learned phrases at every turn.

Duru, their three year old daughter, presented special opportunities and challenges. She wanted me to speak Turkish (assuredly, that wasn't going to happen), but I found that she could become engaged if we played games in English. Of the trio, she learned the least, yet she was the most proficient at pronouncing words in English. Indeed, her speech belied her Turkish roots.

The family was most generous by including me in casual activities. We took a mini vacation to the Aegean Sea, where we stayed in a summer home owned by Erdal's uncle. We visited the Bosphorus Sea, which separates Turkey into two parts—the European side and the Asian side. We took boat rides, traveled to Sile (a pretty resort town on the Black Sea), and visited a working theatre in the heart of Istanbul. On my own, I visited several mosques, traveled to Ephesus (where it is believed the Virgin Mary died), and experienced the attractive culture of this exceptional land.

As a teacher, I like to think I was helpful in the family's quest for English learning. In several ways, however, I felt that I had learned more than I had taught. Above all, the Ulus family and I developed a special friendship that continues to this day. And perhaps that's what it's all about.



dawn to dusk during Ramazan, and despite the fact that they are relatively tolerant toward strangers when it comes to observance of their own rituals, I tried to be subtle in my daylight eating habits.

Staying with my family of three and teaching them English was a joyful experience. Most of the teaching was informal. Erdal Ulus, the head of the household, worked for Turk Telecom, serving in middle management and keeping long hours; thus, our best time to

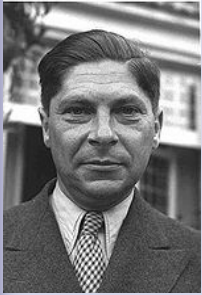
Supposed site of the death of the Virgin Mary in Ephesus

Photos by Joe Filippo

## Koestler's *Kepler* after fifty years

Al Bekus

Arthur Koestler (1905-1983) was a Hungarian/Austrian novelist, essayist and writer of numerous biographies.



Koestler in 1948

Johannes Kepler (1571-1630) was a mathematician, astronomer and astrologer.



Kepler in 1610 portrait.

In my introductory composition class at Florence State College in the fall of 1960 I had to read Arthur Koestler's *The Watershed, A Biography of Johannes Kepler*, the just-published book about the famous 17<sup>th</sup>-Century astronomer who discovered the three basic laws of planetary motion. This biography is still considered an extraordinary accomplishment by many readers who are interested in Kepler's life and work.

I recently came across the same copy of *The Watershed* I had read in 1960, and I read it again. Once again this biography proved to be an engrossing and exciting account of a man who overcame extraordinary financial difficulties, poor health, rampant superstition, and political and religious intolerance in his lifelong dedication to understanding God's creation—which astronomers today describe more simply as Kepler's quest for the answers to how and why the planets move.

Kepler's description of his quest seems today more mystical than scientific: "The sun in the middle of the moving stars, himself at rest and yet the source of motion carries the image of God the Father and the creator . . . . He distributes His motive force through a medium which contains the moving bodies even as the Father creates through the Holy Ghost."

As I read the book this time, though, my attention came to rest less on the content than on my youthful additions to the book—hundreds of marginal notations, asterisks, underlinings, and other scribbles jotted down as I read. I recognized many of these additions as simple "marginalia," definitions of words and phrases that were absolutely foreign to me, such as "anima motrix" (moving spirit) and "vis motrix" (moving force). I highlighted things that seemed especially

significant by scribbling "important statement," or "important transition." The early chapters are filled with asterisks, indicating things that really struck my fancy, such as "astrological determinism, to a scientific mind like Kepler's was a forerunner of biological and psychological determinism."

But many of my notations and marks in Koestler's book make no sense at all to me today. Why in the world did I write "Tristram Shandy" (the novel) on the first page of the text? Why did I put tens of asterisks on passages that seem today mere common-sense observations? These things I chalk up mostly to the lack of learning and intellectual sophistication of the typical young student.

Among my scribbled comments, though, there are a very few that suggest that even at such a young age my inquisitive mind was able to formulate fairly mature and large questions of enduring value—questions I again find myself asking as I read the marked passages. Linguists might call these larger and more open-ended questions "florilegia," "flowers of rhetoric" that can apply to a wide range of contexts and evoke a chain of responses. For instance, Koestler states that Kepler believed the sun must be in the center of the world because "he" is the symbol of God the Father, the source of light and heat, and because a sun-centered universe is geometrically simpler and more satisfactory. My marginal response: "Was this kind of argument ever used in debates with the church?" I never did follow up this question, and even today I think it will be worth my while to try to find an answer. Perhaps my question will turn out to be a "florilegium."

In short, what began as a re-reading of Koestler's *Kepler* became in effect a re-reading of myself, a study of the way I was and the way I thought fifty years ago. What I have rediscovered is that in some ways the child can indeed be "father to the man."

## From the President

This is the second issue of our enhanced newsletter, thanks to the expertise and efforts of Jim Clemmer, our editor. We would also like to publically thank President Hall for the University's assuming the cost of its publication. Clearly, we have the full support of the President and the University's representative on the Board, Mitch Robinson. I would like to thank the President and Mitch for their support. The Board has also approved the final draft of our APSU Retirees Scholarship. We need to thank Al Irby especially for the work he has done to make the scholarship document a reality. Al describes the scholarship in this newsletter and the guidelines and process for donating to the scholarship fund.

On Sunday, November 7 we had a Brunch in the Morgan University Center cafeteria. As Aleeta reports elsewhere, on December 4 we attended the Music Department's Christmas Gala held in Morgan University center. It was wonderful to experience this return of the musical presentation and dinner to campus. I compliment the singers who presented such an excellent choral performance. On December 7 we attended the President's annual Christmas reception for Retirees held at Archwood, also described elsewhere. I consider this event one of the most enjoyable of the year, especially visiting with retired friends and colleagues.

We continue to solicit new members because joining APSURA is a great opportunity to become active in a variety of events and activities and enjoy our retirement. It is an opportunity to join together in the life of the larger commu-

nity. Our upcoming April trip to the Nashville Symphony described in this newsletter is a case in point. I hope many of you take advantage of the opportunity to appreciate a night out and to enjoy an impressive concert performance by the Nashville symphony. You will also notice that we have, as usual, included an application membership form. This form has been revised to include an opportunity to donate to the newly-established APSURA scholarship fund.

The Board of Directors recommended at its January meeting that we would try to supply transportation for any of our retirees to any of our events if at all possible.

Please try to give us ample time to make arrangements. You may call one of the following numbers: Al Bekus, 648-0321; Meredith Gildrie, 648-4317.

Related to the subject of driving, some of you may be aware of a new state law that allows Tennessee motorists to take a driver safety course online to qualify for an automobile insurance discount. To register go to [aarp.org/drive/online](http://aarp.org/drive/online). Then click on "register for on-line course." Next, click on "AARP Driver safety program overview," to get an idea of what the process is, and then click on, "Why take a driver safety course." This should get you started. Don't forget to check out the monthly APSURA *NewsNotes* for a calendar of coming events and important information. I hope you all have a great 2011.

## Al Bekus

## Perks of retirement

Do you know that . . . ?

The GOVS Card is your key to many activities and events on campus and around town. It gives you free access to the Foy Fitness Center, and also will allow you to obtain a free pass to ride the city buses. To obtain the GOVS Card, go by the Information Desk in the Morgan University Center. In the Foy Fitness Center many facilities are available: the track, exercise room, racquetball courts, various classes, and—one of my favorites—a personal trainer, under \$120 for 5 one-hour sessions. And lockers are available for a small charge. Contact Lauren Wilkinson,

221-6974, for an orientation to the Foy. If you don't have a parking hang tag, they too are free and most useful—and they never expire! Contact University Advancement in Browning at 221-7127.

Finally, APSU email accounts are free to retirees for the asking. Having this account, in addition to whatever other email service you use, will help you stay in touch with university activities as posted in Announcements and InnerAction. Call the Office of Information Technology, 221-7588.

## Aleeta Christian

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Clarksville, TN 37044

## On the Web

[www.apsu.edu/retirees-association](http://www.apsu.edu/retirees-association)

See our Website for late-breaking news on upcoming events, schedule changes, retirement benefits, and background information on the Retirees Association.

# APSURA Membership Registration form

☐ Retired faculty or staff

☐ Associate member

Check both of the above boxes if your spouse is joining as an associate member as well.

Dr.\_\_\_\_ Mr.\_\_\_\_ Ms\_\_\_\_ Mrs.\_\_\_\_ Other preferred title\_\_\_\_\_

Name of member: \_\_\_\_\_  
Last First Middle

Name of spouse: \_\_\_\_\_  
Last First Middle

Address: \_\_\_\_\_  
Number and Street (Apartment Number)

\_\_\_\_\_  
City State Zip Code

Home telephone: ( ) \_\_\_\_\_ E-mail address: \_\_\_\_\_

Former department: \_\_\_\_\_ Years of service \_\_\_\_\_ Year you retired \_\_\_\_\_

Activities in which you would like the APSURA to be involved (Check all that apply): ☐ Group travel; ☐ Athletic events;  
☐ Cultural events; ☐ Social events; ☐ Scholarship activities; ☐ Seminars; ☐ Community work;  
☐ Other \_\_\_\_\_

Annual Dues for Austin Peay State University Retirees Association are:

Regular (APSU Retiree) Membership ☐ \$25.00 Please send to APSURA, P. O. Box 4426, Clarksville, TN 37044

Associate Membership ☐ \$25.00

Additional donation for Scholarship Fund \_\_\_\_\_