



OLLI
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The Osher Lifelong Learning Institute (OLLI) at the University of Connecticut is an academic cooperative that provides older adults with opportunities for intellectual development, cultural stimulation, and social interaction.

BRAVE NEW WORLD?

Have you ever noticed as you're sitting at your computer searching the Internet that all of a sudden an ad pops up that might interest you even though you haven't been thinking about that particular item? Have you wondered how that particular ad appeared at that particular time? It is the result of an algorithm – a process or set of rules to be followed in calculations or other problem-solving operations, especially by a computer. These algorithms enable advertisers and social media platforms such as Facebook and Twitter to gather data about you and millions of others. Dipayan Ghosh and Ben Scott, in a column in *Time/Online* 04/12/18, point out the differences between digital advertisers and social media advertising – and why this may be important to you.

“Producing and buying airtime for a TV ad is a lot more expensive and reaches a lot fewer people than if a political organization can make a toxic ad go viral on Facebook, Twitter or YouTube and reach millions of people. Plus, when an organization does this on TV, it is transparent to everyone what it's doing because the ad is on TV, and the organization is required by law to put its name on the ad and survive regulatory scrutiny. If a political organization does the same thing on a social media platform, it is, again, only visible to the people who were targeted and those they share it with. And labels showing who bought the ad are often not all that they could be... TV stations don't have nearly as much detailed information about what makes their viewers react. But social media sites do. This ability gives political groups and campaigns incredible power – and is the secret sauce of the Internet advertising business, since it also proffers commercial advertisers the same ability. Here's how it works.”

“First, the campaign collects as many email addresses from as many places as possible from potential supporters. Sometimes they take the voter file itself and use data-mining techniques to match names and home addresses and email addresses. Next, the campaign uploads that massive list of email addresses into a social media service. Facebook, for example, can match the email addresses to individual users to create a “Custom Audience.” This is where Cambridge Analytica had a huge advantage, since they had the private Facebook data themselves and did not need to rely on guesswork to match email addresses and Facebook pages to actual voters. This audience can then be sliced and diced into different demographic groups, right down to peoples' political and cultural preferences and biases. Here again, Cambridge Analytica may well have used their own private data stash to figure out ways to target specific voters with specific messages by studying their past behavior on Facebook... These filtered groups can then be tested to see which people respond well to which messages. Then the campaign buys ads that deliver the messages that Facebook data confirms people want to hear – turning up the outrage and sensation factor to get attention.”

According to Ghosh and Scott, “The real question here isn't which campaign got the advantage. The real question is whether this micro-targeted-free-for-all should be allowed in the political sphere at all in the way it is currently designed – with very little transparency about who is pulling the strings and how they are doing it.”

So, OLLI members, with the rest of the American public, since the drive toward total transparency is unlikely to come from the politicians currently in power – or the tech companies themselves, we can expect the spread of disinformation and the systemic manipulation of voters to happen all over again, not only in US national elections but throughout the world. Most people have no knowledge of this surreptitious new cultural phenomenon but it is imperative that we become aware of the danger to our-and the world's-freedom to control our destiny without the possibility of outside interference in our democratic processes.

Computers have drastically changed society as we knew it. The old adage, “Ignorance is bliss,” does not work anymore. This is a more dangerous world. The new adage should be, “Knowledge is power.”

Become aware!

RJG



OLLI at UConn is participating in our third year of Give Local, an online giving event which benefits the vital work of nonprofit organizations in our region. If you'd like to contribute, don't forget to visit <https://givelocalccf.org/> on April 24th-25th, 2018!

Why give to OLLI? OLLI is funded in several ways: by the endowment provided by the Osher Foundation, by the significant in-kind gifts from the University of Connecticut, and by registration fees. However, it is your gifts that offer the potential for development of courses and special events.

Where does a donation go? Donations to OLLI directly support programming costs. You have provided support to special projects such as an annual literary and art publication called *Voices and Visions*, our garden project that produces over 15,000 pounds of food for those in need in Greater Waterbury, and special lectures and events. A gift of any size is a gift of knowledge and makes a big difference in the lives of the program and our members. Your gifts to OLLI demonstrate a commitment to a lifelong learning experience that improves the quality of life for us all!

Thank you for your generosity!

We're on the web!

WWW.OLLI.UCONN.EDU

The Newsletter NEEDS YOUR INPUT

OLLI at UConn/Waterbury's newsletter is one of the few OLLI newsletters printed weekly. The newsletter publishes ten issues a semester to coincide with the classes OLLI members are attending. The committee tries to include pertinent news about the activities of the University as they apply to the OLLI members. The committee also solicits contributions from the membership and we do receive some jokes (which we try to make printable for this type of publication) and travel articles about some of the trips in which the group has participated. We have been very fortunate to have great articles about OLLI presenters and we have had some interesting pieces from classroom exercises of OLLI members. The committee is grateful to all who have contributed. However the committee is small and, as such, limited in scope and ability to come up with new ideas. Therefore, we are asking your help in formulating new columns or suggestions for what you would like to see in the newsletter. We would also appreciate any criticisms of the present content. Finally, we need new members of the committee to help us gather any information that may come in. Participation is not as daunting as it may sound. The committee meets about twice a semester and no member would have more than one or two assignments over the ten week period. So, if you think you may be a budding journalist or a great reporter, or even just someone who would like to be a part of the newsletter, we would love to hear from you. Email your suggestions or work or application to Bob Grady (yvoorg@aol.com) labeling them from OLLI, or give them to Jenna Ryan in the OLLI office. We thank you again for your comments and contributions and hope to hear from you.

OLLI Newsletter Committee

(This plea was printed in a previous edition-2014-but the sentiments remain the same.)

Greetings OLLI'ITES...

Now that you have taken a class or two or more at OLLI, we want to invite you to submit your work to our annual publication of *Voices and Visions*. If you are an artist with words, pen, ink, watercolor, oil, pottery or photograph, we would like to see your work for inclusion in this year's issue.

To submit your work, contact us at: lizhanrahan@gmail.com and submit a copy of your work. Email a copy of your written work, or a photo of your other art form creation. Once submitted, we will review the work and let you know if we can accept it. Photos of creative artwork will be photographed by our *Voices and Visions* photographer. What we need first is your submission.

You will retain all rights to the work. We will accept submissions between now and the end of the semester in May.

Thank you,

The *Voices and Visions* Committee



**OLLI Trips and Procrastination
by Evelyn Marshak**

At first OLLI trips and procrastination seem to have little in common. If you want to find a common factor for procrastination, I suggest winter would align well. The temperature on April 15th is 37 degrees, which I offer as evidence that winter is procrastinating or delaying its long hoped for departure.

As for OLLI trips, procrastination often leads to trips being canceled by Friendship Tours, which makes reservations at hotels, provides a bus and driver, and has made arrangements for our group to enter the Biltmore Estate or Monticello, for instance, at exactly 10:15 despite the long line of people waiting to get in.

There is but one more issue of this newsletter and then none until the beginning of September when the 12th season of OLLI begins.

OLLI's incredible trip to Biltmore Estates, the Natural Bridge in Virginia, the Smithfield Plantation and more, leaves October 13, 2018 and returns on Thursday, the 18th. The trip's Saturday departure and return the following Thursday ensure that travelers will not miss any Friday classes.

Are you thinking to yourself, "Why should I register today when the trip is six months in the future?" "Friendship Tours' flyer for the trip says that travelers must make a \$500 deposit by June 15th and the final payment is due August 31st.

Note - there are no newsletters after late April to act as a reminder that Friendship Tours wants you to call them at 800-243-1630 to make your reservations. The company requires a minimal amount of travelers to proceed with arrangements. Not reaching this goal means the trip will be canceled. Many times we notice we have delayed res-

ervations, especially on our early fall trips, because we have such a long inactive period during the summer before OLLI resumes again in the fall. This sometimes has a negative outcome on fall trips filling up.

My suggestion is to enjoy your breakfast tomorrow morning with the person(s) you plan to travel with. Check your calendars to see if the date of the trip is free from a pending bar mitzvah or wedding; call Friendship Tours Monday morning to book the tour and check the mailing address of the company so you can send in your deposit. You may also pay by credit card now while on the phone with Friendship Tours while making a reservation.

That done, your thoughts can turn to finding the mailing addresses of friends that you might send a postcard to, arrange for a pet sitter and of course start thinking of what you will pack.

We also have some other day trips coming in the fall that you might find of interest. Coming on November 28, 2108 is the Boar's Head Festival in Williamstown, MA, a very popular Christmas festival and feast originating with the Anglo Saxons in England in medieval times. On the way home from that trip we will be taking in "Bright Lights," in Springfield as the bus drives through the display of Christmas lights. OLLI is also sponsoring two trips to the Metropolitan Opera House. One will be on Saturday, Nov. 3rd, for the opera Carmen. Also in the spring of 2019, we will be scheduling another opera trip on Saturday, April 6th, for the opera Tosca. The details on these opera trips will be available soon. At the time when flyers are available on the information table, those trips will be open for reservations.

Remember, always reserve early if you have interest in any trip, whether it is a day trip or an overnight trip.

<u>Upcoming OLLI Travel</u>	<u>& triple</u>
<u>Spring Trips - 2018</u>	<u>Fall Trips - 2018</u>
<u>5/15/2018</u> – South	<u>10/13-18/2018</u> –
Central Park /	Biltmore,
Circle Line	Asheville NC
Cruise Tour	& Monticello
Landmark &	VA – member
Brooklyn Tour	price - \$1179
- member	pp/dbl &
price- \$98pp	triple
(Wait List	<u>11/28/2018</u> –
only)	Boar's Head
<u>6/11-12/2018</u> –	Feast,
Lackawanna	Williamstown
Coal Mine	MA/ Bright
Tour –	Lights,
member price	Springfield,
- \$297pp dbl	MA – member

The OLLI Clubs and Activities Committee invites OLLI folks and guests, who are attending Chuck Miceli's play-reading at 7 Angels Theatre, to dine with us at Sultan's Restaurant, Waterbury on Sunday, April 22, at 2:00 p.m., prior to the reading. Sultan's Restaurant offers delicious Turkish food at reasonable prices. Reservations are not required but if you would like to join our tables please email: Nancy: nvia@sbcglobal.net or Toni: toniescott1@cox.net.

Please Note – All OLLI Trips will depart from and return to the Chase Parkway DOT Commuter Lot, Waterbury. Maps of this Departure Area are available on the OLLI Information Table in the main hall.

OLLI BOOK CLUB		
2018 Book Selections		
DATE	TITLE	AUTHOR
May 21	Rules of Civility.....	Amor Towles
June 18	All the Light We Cannot See	Anthony Doerr
OLLI Book Club meetings are held on the third Monday of the month, 1:00 p.m. in room 102D, UConn/Waterbury		

OLLI artBeat *The Irish, Yankees and Rebels, in the U.S. Civil War* by Mary Fitzpatrick Peitler

You may remember my dismay when I went to write my St. Patrick's Day column and discovered that the **Great Hunger Museum in Hamden** was closed in preparation for a major new exhibition. Well, it reopened on April 12, and it was well worth the wait. The museum is now showing about 80 of a collection of 700 original drawings done during the Civil War for newspapers and periodicals. "**Making America: The Irish in the Civil War Era**" is an extraordinary window to the contributions of so many Irish, both immigrants and Irish Americans, who took part in the battles of the American Civil War.

The potato famine in Ireland, of course, sparked a tremendous wave of emigration. Between 1845 and 1852 more than one million people left Ireland to seek a better life, joining Irish who were already established here since before the Revolutionary War. Coupled with a lack of acceptance and the resulting poverty, in very many instances they faced such nativist groups as the Know Nothing Party which was openly hostile to the Irish. The Civil War gave Irish immigrants an opportunity to better themselves economically and gain a certain amount of social acceptance. Almost 250,000 Irish fought for the Union, and another 20,000 for the Confederacy. Of course, the cost of this was very high, as the war claimed nearly as many Irish lives as did World War I.

It is hard to believe, in this day of cameras on our phones, Instagram, Facebook and continual bombardment of news and social media, that people relied on **drawings** to bring the faces and battles of the war to them in newspapers and periodicals. This incredibly valuable historic archive began as assignments to artists/reporters for such publications as **Frank Leslie's Illustrated Newspaper, Harper's Weekly and the New York Illustrated News**. These "**Embedded Special Artists**" were dispatched to the site of Civil War battles to record history in the form of drawings which were either mailed or hand carried to New York and then engraved and published. As I stood there taking in the history and the artistry, I found myself in awe, not only of the beauty of the drawings, but also that fact that such a large collection actually exists and in such fine condition. Unlike photography, these hand drawn images convey aesthetic choices which expressed the physical, social and psychological conditions in which the artists labored. They recorded all facets of the war, from battles to troop movement, to highly polished portraits of the armies' leaders. But these drawings don't just center around the battles. Some of the most interesting ones record non-combat situations from the perspective of the common soldier. Sketches of camp life, such as an image of Thanksgiving preparations, gave families back home a reassuring snapshot of time out from battle. According to the museum's catalog, "The soldier in the ranks is represented as preserving his civilian activities, and thus his civility, in spite of the often brutal demands of warfare." The exhibition demonstrates the dichotomy between how many of the Irish really felt about the moral and philosophical aspects of the war. Many Irish in both the north and south were virulently anti-Lincoln and generally opposed to abolition. They feared that freed slaves would take their jobs, and therefore saw abolitionism as bigotry against themselves. On the other hand, Irish Catholic leadership saw the opportunity that the war provided to showing the Protestant establishment that the Irish could be good American citizens. The Irish wasted no time in seeking that favor and even leadership. By the end of the war 12 Union and six Confederate generals could claim Irish descent.

One of the aims of this exhibition is to show that although the Civil War was 150 years ago, the United States continues to struggle with racism, ethnic discrimination and the war's legacy. This collection adds significantly to our understanding of our conflicted past, and our present. Substitute any ethnic group, newcomers or those here for a few generations, and the struggle continues. **I highly recommend this exhibition, especially if you have an interest in American history**. Free admission. Much of the museum's permanent collection is traveling in Ireland this year, but I have a feeling you will want to come back more than once. ighm.org.



MEET YOUR PRESENTERS

Photographer **Timothy “Tim” Padgett** became known in his native England as a certified five-star chef, who once prepared a meal for Prince Charles.

His career in photography many years later grew out of his enthusiasm for creative endeavors that also included raising seahorses and developing a special food for the creatures. His eclectic interests that began in childhood in the United Kingdom have served him well over the years.

Why seahorses? When Tim and his siblings wanted to have pets, his father ruled: no dogs, no horses. So Tim learned about aquatic creatures and eventually kept seahorses.

Tim’s first step toward becoming a chef was working as a lowly scrubber of pots and pans as a civilian working part-time in the summer for the British Army. His work ethic and interest in cooking drew the attention of supervisors, which resulted in Tim being awarded an unusual “civilian” scholarship to attend culinary school. Usually the Army scholarships went only to members of the military.

Tim enjoyed cooking from a young age and found the offer to take classes in cooking “too good to pass up.” After culinary school, he joined the military and found himself preparing Beef Bourguignon for the prince who came as guest of honor for a reunion of the Royal Artillery. Tim was thrilled when he actually met the prince who said he enjoyed his meal.

Tim cooked everything from stews to filet mignon and developed a flair for decorating cakes, a skill that led him to learn more about using lighting when taking photos. While taking cooking classes, Tim taught cake decorating. But his efforts to “build a portfolio” to promote his work were thwarted because the “photos of my cakes were terrible. I had no photos to show.”

He learned with assistance from an aspiring model he met at a photo shoot how to use lighting effectively so colors wouldn’t wash out from his photos.

The young woman who showed him lighting techniques took a portfolio Tim did for her to Hull, a major modeling agency based in the United Kingdom. The agency hired Tim part-time to do portfolios for all of their models. He did everything from street fashion to runway fashion.

Cooking also played a pivotal role in Tim meeting his wife, Candace, an American who lived in Naugatuck. The couple met online and began exchanging recipes. They found much in common and began speaking on the phone via the computer.

When he went to meet her for the first time, Tim was so confident the relationship would flourish that he took an engagement ring with him. Candace and Tim have been married 15 years.

After moving to the United States, Tim worked at BJ’s as a butcher until an autoimmune illness forced him to leave the company because “I was passing out in the refrigeration room.” At the time, he didn’t know what was happening and his illness robbed him of the kind of concentration required to cut meat and cook.

After three years, Tim said, “I had to figure out what I can do, not what I can’t do.” When he feels an incident “coming on,” Tim says he now is able to position himself to avoid “falling over.”

He found photography was among things he can do. Today, Tim is a free-lance photographer based in Waterbury who does portfolio work but doesn’t take payment unless the model gets a job; then he receives 20 percent of her fee.

A nine-year-old model he has photographed “gets a lot of work,” posing for children’s clothing advertisements that often are seen on the Internet. Another client, a 51-year-old woman works for Hasbro and often is seen in ads promoting games.

An OLLI member suggested he become a presenter. Tim enjoys seeing how much his OLLI students delight in learning about digital photography. Those in his cell phone class “are so excited to see what they can produce on cell phones.” -**Mary Ann Martin**

