Lecturers Describe Decline in Critical Thinking  
Suggest Strategies to Make Americans Reason Clearly

By Leslie Evans

In an evening lecture on February 20, Dave and Erin Ninehouser, the co-founders of the non-profit HearYourselfThink.org, presented a fast-paced, multi-media history lesson on how some news and internet sources create fake news, and as a result, a distrust of all news sources. More than 250 in the Osher audience also heard strategies for fighting this erosion of democracy.

In December 2015 Scottie Nell Hughes, a commentator on CNN during the 2016 election, said on the Diane Rehm show that “facts are not really facts. There’s no such thing unfortunately anymore, as facts.” Hearing these kinds of comments over and over, people feel empowered to believe that their personal beliefs are facts.

According to the Ninehousers, group polarization is increasing. “Keyboard warfare” on the internet and social media deepens the divide between “blue” and “red” news feeds. The internet tracks your preferences with products as well as ideologies; “the more you click, the more you see” sites and posts that reflect your own views. The deeper we are entrenched, the more we impair our judgment. The polarization makes it difficult for opposing sides to argue rationally and civilly.

Erin Ninehouser reminded us of how the movie Jaws caused not only the end of open water swimming, but also a shark-hunting craze that caused the shark population to plummet. The media can become an accelerant for fear, anger, hysteria, and aggressive emotions; crowds can be moved to bypass critical thinking and moral reasoning and to scream, “Lock her up!” Erin said, “Democracy cannot survive if we surrender to fear.”

Sensational and scary stories sell—whether they are true or not: the Salem witch hysteria in 1692, the War of the Worlds in 1938, the Ebola scare in 2014, and more recently, the pedophilia dungeon in a D.C. pizza restaurant in 2016. The power of mass suggestion is potent. Dave Ninehouser gave many examples of our vulnerability to toxic media manipulation.

The Ninehousers used information from Nicholas Carr’s The Shallows to illustrate the effect of the internet on our brain power. Carr says our ability to think complexly is lessening. From his own experience, first with books and then with the internet, he thinks he reacts more and thinks less. His research shows that 60% of social media posts are shared without even being clicked and read.

Continued on page 3

Winter-Spring 2017
From The President

By John Olmsted

Osher at CMU is proud of its dedicated all-volunteer corps of study leaders, and rightly so. In addition, however, many of our members volunteer in other ways: serving on the board, working on committees, assisting in the Osher office. These volunteers are not always fully appreciated, but as president I am continually reminded of how essential they are to our success. The president's job is an easy one when there are many talented people working on important projects, and I want to give them the recognition they deserve.

Three ad-hoc groups were appointed this year to work on specific tasks:

A Bylaws Committee (Chaired by Allan Hribar; Circe Curley, Lyn Decker, Pat Schroder, Joe Shirk) has been working for several months reviewing the current bylaws and revising them to make them more reflective of the organization that we have become. The revised document will be on the agenda of the Annual Meeting for your approval.

As Osher at CMU enters its 25th year of existence and second decade as an Osher Lifelong Learning Institute, we appointed a 25th Anniversary Coordinating Committee (chaired by Linda Bishoff; Lyn Decker, Anna Estop, Jeff Holst, Jim Reitz, Pat Schroder, Joe Shirk, Doug Webster, Helen-Faye Rosenblum) to coordinate the special initiatives that will embellish our celebration of these milestones. Activities will include donating 25 Adirondack chairs to CMU for placement around the campus, a promotional video that will premier at the Annual Meeting, and recognition of our most experienced study leaders.

In response to major revisions of both the CMU website and our Augusoft registration management system, we set up a Website Task Force (chaired by Jeff Swoger; Denny Curley, Chris Dashti, Lyn Decker, Raja Sooriamurthi, Marjorie Smuts, Richard Wilson). The revisions are designed to make access from mobile devices easier and more effective. You may already have noticed a few new looks, but the majority of the changes will occur in the months to come.

Standing committees always play key roles in our governance and operation.

The engine of our program is our curriculum, for which the Curriculum Committee has full responsibility. (Chaired by Byron Gottfried, with members Francine Abraham, Les Berkowitz, Sally Cohen, Filomena Conti, Circe Curley, Jan Davis, Lyn Decker, Mary Duquin, Anna Estop, Leslie Evans, Marcia Frumerman, Bea Jones, Marilyn Maiello, Enid Miller, Helen-Faye Rosenblum, Judy Rubinstein, Rochelle Steiner, Jeff Swoger, Sheila Werner, Richard Wilson, David Zimmer). This committee, our largest both in size and scope, is in the midst of its thrice-annual development of course offerings.

Ensuring continual quality of our elected board and officers is the responsibility of the Nominating Committee (chaired by Joe Shirk; Rosalie Barsotti, Circe Curley, Mary Duquin, Raja Sooriamurthi, Jeff Swoger). Building on policies and procedures developed by last year's committee, this year's group has further refined the processes of encouragement and selection and has prepared the slate of candidates to be confirmed at the Annual Meeting.

Four other standing committees meet regularly throughout the year to ensure our smooth operation. Because of space limitations, I will just list them: I chair our Executive Committee; Treasurer Greg Wright chairs the Finance Committee; Rosalie Barsotti chairs the Personnel Committee; and Marlene Haus chairs the Membership Committee. We also have a Mobility Committee, chaired by Gloria St. Clair, and Gary Bates leads our Lecture Series Committee. In the coming months, a Capital Fund Planning Committee, led by Jane Cordisco, will be convened. Finally, what you are reading is the product of our Newsletter Committee, chaired by Roz Treger.
Osher at CMU
Code of Conduct

Membership in our Osher at CMU community entails mutual respect. When we join the organization as either members or study leaders, we agree to respect every member of the campus community as an individual committed to the pursuit of knowledge and self-understanding. Misuse or abuse of that mutual respect can threaten our entire academic enterprise.

Osher at CMU rules and policies balance freedom and responsibility and provide standards for the orderly operation of our community. As members or study leaders of Osher at CMU, we accept and agree to comply with these standards. As members of the Osher at CMU community, we are expected to display mutual respect, personal and academic integrity, and civil discourse. The latter includes tolerance and respect for diverse opinions. There is no place for dismissive, hostile, or derogatory comments about study leaders, members, or staff.

Members of the Osher at CMU community are encouraged to contact the executive director or board president if they observe behavior that is a significant violation of this code of conduct. The executive director or president shall investigate and address the problem with the violator. Serious or repeated violations shall be referred to the Executive Committee, which may impose appropriate penalties including suspension of membership privileges.

Thinking Critically
Continued from page 1

How can citizens use their “Founder Brain” and maintain critical thinking? The Ninehousers suggest:

Always ask, “Is there more to this story?” Ask the 5W’s (who? what? where? when? why?) and especially, “Who is the source of this story?” Knowledge is more dangerous than ignorance. Research before you share by using snopes.com, factcheck.org, and americanpressinstitute.org.

Break out of “Bubble Think” (not listening to viewpoints other than your own) by reading books from a diversity of sources, rebuilding civic connections, and getting involved in cross-partisan conversations.

And if you can, quit Facebook or at least limit your screen time.

During Q and A, many insisted that the Ninehousers were “preaching to the choir,” but others suggested that the audience was a “liberal echo chamber.” One Osher member lamented the lack of venues for civil discussion. Erin Ninehouser responded that she is taking her message to Unitarian churches and offered her mediation expertise to any small group that wanted to engage in meaningful dialogue.

The Ninehousers can be reached at connect@hearyourselfthink.org.

Osher audience at Ninehousers’ lecture photos by Joe Shirk
Ode to Learning

By Barbara E. Shooer

Did you ever think at age sixteen
You would do homework at eighty-five?
But then again at age sixteen
Did you think at eighty-five you would still be alive?

We are never too old to learn and have fun
What courses should I take at one hundred and one?

Judith Robinson’s poetry will still inspire
Helen-Faye will clarify ‘what’s on the page’
Dave Fortun’s challenge is ‘Etymology’
Alan’s ‘Macbeth’ is a study in psychology

Jim Cunningham will continue to ‘Unlock the Classics’
Music is champagne for the soul
Monique Mead and Maestro Honeck will discuss
The Pittsburgh Symphony’s prestigious role

Einstein, Mahler, Edison and Twain
All biographies of the greats
Cleon Cornes’ future lectures no doubt will include
Marvin Hamlisch, Steve Jobs and Bill Gates

There is so much knowledge to amass
Will they offer a short term memory class?

I will satisfy my quest for learning
Choose the courses I like best
Turn my cell phone off
Dedicated study leaders will do the rest

Tomorrow and tomorrow and tomorrow
We discover more about the brain
One is never too old to learn something new
Thanks to Osher at CMU!

Meet Barbara Shooer

I moved to Pittsburgh from New York several years ago, trading Lincoln Center for Heinz Hall, Broadway for the Pittsburgh Cultural district, and the Metropolitan for the Carnegie Museum of Art. (Pittsburgh’s culture is equally outstanding!)

I am a graduate of Queens College (Marvin Hamlisch’s Alma Mater) and was a speech pathologist in the public schools on Long Island.

I currently attend Judith Robinson’s poetry class studying select forms in poetry such as haiku, prose poetry, sonnets, and many more. The class reads and analyzes the works of great poets from the past to the present. Judith Robinson is a dedicated instructor and renowned poet.

Editor’s Note: It’s All Talk received Barbara Shooer’s “Ode to Learning” in response to a notice we placed some months ago in the “Weekly Essentials” welcoming contributions from Osher members who would like to share their experiences and ideas in our newsletter. The invitation is still out.

Reach us at itsalltalkcmu@gmail.com or call Roz Treger at 412 421-6011.
CMU Students Delight with *Ragtime*  
By Leslie Evans

The opening scene of CMU’s student musical *Ragtime* raised my expectation of how voices, costumes, set, choreography, lighting, and music would blend together for a superb performance. And the adaptation never disappointed during the next 2 1/2 hours.

A white upper-class family from suburban New Rochelle, NY, floats onto the stage wearing gorgeous costumes of varying soft hues of white and beige topped with hats, tennis rackets, and parasols. Six European immigrants and seven Harlem African-Americans join them in darker-hued and layered costumes; the colors nervously mix and then huddle back to their safety: white, black, and immigrant.

In the big dance numbers, energized by Ragtime syncopation, Tome Cousin’s choreography seamlessly threaded dancers on a relatively small space between constantly revolving, sliding columns. Pittsburgh’s Stephen Flaherty wrote the musical score. Conductor Thomas W. Douglas somehow made ten musicians sound like a full orchestra.

Scene designers Frank Blackmore and Katy Fetrow created a complex set with three 30-foot towers holding balconies, windows, bars, staircases, ironwork, brickwork, and a ragtime-playing piano. The rotating and moving towers allowed multi-layered entrances and exits at a fast-flowing pace. Alex Stevans, lighting designer, washed the towers and background screens in blues, greens, and reds, and projected subtle images of newspaper articles, stars, stripes, the Statue of Liberty, and at least one flying helicopter.

In the late 1970s I enjoyed E.L. Doctorow’s book *Ragtime*, written in 1975 about early 20th century events in America, but I never imagined how relevant it might be in 2017. The show asks many questions about racism and immigration. How far do minorities go to demand respect that is given to others but denied to them? If the court of law does not produce justice, what is the recourse? Does a non-violent approach work? Is America denying immigrants the American Dream?

Main character Coalhouse comically courts his beloved Sarah, who is the mother of his son. That joy stops on Irish fireman Will Tomlin’s “private toll road.” White society readily accepts Coalhouse as a ragtime pianist but not as a black man seeking justice. Two marginalized groups, “The Negroes” and “The Immigrants,” turn on each other. Irish Willy Conklin vandalizes and destroys Coalhouse’s prized possession. He justifies his action: “We Irish get s**t too.”

Sarah, invisible as a person to the white world and police, is beaten to death, reflecting the “Black Lives Matter” movement of today.

Arriving in New York City, Tateh the Immigrant expects to work his way to success. His dream of freedom and success turns into a nightmare as he travels from New York City to Boston to Philadelphia, searching for employment to feed his failing daughter, yet finding only disdain for immigrants. Finally, one person’s kindness makes a difference in Tateh’s life, and his flip books begin his final success in the film industry.

I was pleased with the acting and voices of the cast: some were outstanding. Simon Nigam, as the Little Boy, articulated his spoken lines and perfected his movement around towers, up and down stairs, and weaving through dancers. The clear voice of Hanna Berggren (Mother) made sure that we heard every word. Clay Singer as Tateh somehow consistently kept his foreign accent consistent even in song. I predict that we will hear the booming voice of John Clay III (Coalhouse) on Broadway.

Part of the fun of the show were the historical cameos: Admiral Perry, Booker T. Washington, J.P. Morgan, Henry Ford, and even his Model T. “The Crime of the Century” is played out by Stanford White, Harry Thaw, and Evelyn Thaw, with her red velvet swing and sexy vaudeville costumes. Emma Goldman is duly deported at the end of the story, and Houdini breaks his chains while Coalhouse cannot.

The CMU Drama Department will be doing adaptations of two classics: *The Three Musketeers* by Dumas April 13-15 and 25-29, and *Wives U*, adapted from “School for Wives” by Molliere April 26-29. Don’t forget that your Osher membership card can discount your ticket price.
Fashion Transformed
At the Carnegie
By Ruth Drescher

So you have just come from the dinosaurs with your 14-year-old granddaughter. Girl says, “There is supposed to be something about fashion on the second floor.” You take the girl’s lead, and you and granddaughter go up the 40 or so steps, not knowing exactly what to expect. You open the doors of the main gallery, and you both look with astonishment at the rows of mannequins clothed in . . .

“What is this stuff?” says granddaughter. You are just regaining your equilibrium because you can’t even begin to think of how to answer your inquisitive granddaughter. So you read the information on the walls of the exhibit “Transforming Fashion,” and you learn that a Dutch clothing designer, Iris van Herpen, has explored the use of just about every conceivable material to create coverings (can’t really call them dresses) for these mannequins.

There is a video of a conversation with Iris van Herpen, as well as a display featuring some of the materials she has used, which you can touch and play with.

Don’t miss this one! (It closes May 2.) For a fuller discussion, see the Spring issue of CARNEGIE magazine.

(Also be sure to try the new restaurant on the first floor.)

Iris van Herpen hand-painted hundreds of laser-cut Mylar triangles and layered them in patterned repetitions to create a design as hypnotic close up as at a distance.

Using industrial yarn, van Herpen carefully hand fastened the brass tines of hundreds of children’s umbrellas to a collar structure to create this dramatic look.

Iris van Herpen created a show-stopping, floating, crinoline skirt out of industrial mesh material.

Photos by Leslie Evans
Teaching at Osher
By Paul Roth

Teaching CMU Osher classes has provided me with rewards and challenges.

Although my main education was in physics (Pitt) and electrical engineering (Penn), I entered the new field of systems engineering, specializing in computer systems simulation and becoming a pioneer in that technology.

However, during my professional career, I was given the opportunity to teach math and computer simulation, both as an adjunct instructor (Villanova, Maryland) and eventually as a full-time professor of computer science at Virginia Tech. I found that as my experience as a teacher increased, I was rewarded by the classroom experience.

So, after retirement, and as a full-time resident of Sarasota, FL, I sought opportunities to continue. These appeared in two ways: as a high-school-level mathematics tutor and as an instructor in the adult education program Elderhostel, which had many sites in or near my home community. But the difference was that my adult education curriculum was entirely devoted to popular music!

For nearly my entire life I had accumulated a collection of several thousand pop records, and also much sheet music and literature.* I was considered a scholar in the subject and regularly lectured for the Sarasota Music Archive, among other adult education venues. I also played several woodwind instruments in various pop music combinations. Another qualification was my experience as a radio broadcaster. Therefore, I knew the music and also knew how to present it.

Fourteen years ago I returned to Pittsburgh as a seasonal resident (spring and summer) and thankfully found a classroom audience for my musical knowledge and resources: the CMU Osher program. I have presented at least one seasonal class each year and—until this spring semester—have never repeated a course! I’ve taught classes on Hollywood composers and lyricists, Irving Berlin, Rodgers (Hart & Hammerstein), and vaudeville.

My Osher experience has been satisfying beyond belief! And this is because of the class attendees. Without exception they have been attentive and—even more important—responsive. Each course experience has been a challenge, due to the attendees’ intelligence and inquisitive nature. And, in my opinion, student interaction stimulates instructor feedback, hence challenge.

Several years ago, I decided to branch out and offer a course on my other lifetime field of interest and research: railroads.** For this subject, I have scheduled guest lecturers on various subjects, enhancing the students’ exposure to expertise. So far, this has been successful as an alternate-year enterprise.

As this is being written, I am preparing my forthcoming course on the history of the popular song, with anticipation of the barrage of wonderful questions which may emanate from the class.

Thank you, Osher at CMU, for continuing to provide me with such a stimulating experience.

* Now the “Paul F. Roth Collection of the American Dance Band” of the Stanford University Music Library

** Currently forming a collection at the Pitt archive
We Have Three New Handicapped Spaces  
By Jim Reitz

YES, we have added a few more handicapped parking spaces at CMU for our Osher members. The Accessibility Committee (Gloriana St Clair, Chair, Joan Bernard, Fran Lebowitz, and Jim Reitz) has managed to secure three new handicapped parking spaces on campus for those who have State-issued handicapped parking permits.

NO, that is not enough for what we could use, but it is three more than we had last year. We are grateful to Michelle Porter, who directs Parking & Transportation Services for CMU, for listening to us and responding to our request.

We need to be thankful and cognizant of the fact that parking is ALWAYS a problem at CMU and likely always will be. Michelle Porter told us of her struggles with the fact that the construction of the new Tepper Quad, which we all see arising from Panther Hollow on Forbes Avenue, caused her to lose hundreds of parking spaces. Even when the parking garage below the new Tepper building is finished, CMU will have about 250 fewer spaces than it had before construction began.

Here is what we have added: We have one new handicapped parking space behind Wean Hall, which is reserved for Osher members. This is our own space. What do you need to do to be able to park there? First, contact the office, and they will arrange for you to apply for a special permit. There is a charge of $50.00 for each term. We have three terms per year—Winter-Spring; Summer; and Fall. You will be mailed a printed permit, which must be placed on the dashboard of your vehicle, verifying you have the right to park in that spot. You must reapply and pay for each new term.

This parking space is the closest parking space to the first-floor back door of Wean. From there you can enter the building, proceed a short distance to an elevator, take the elevator to the fourth floor, and go to the Wean classrooms.

More than a dozen persons have called requesting information about this new space. Several of them said, "We have been parking behind Wean the last couple of years. There are quite a few handicapped parking spaces there. Why can't we just continue to park in any of them?" We told them that they were very lucky. All of those spaces are reserved for CMU departments. Some of our members have received $300 tickets for parking in those spaces without appropriate credentials. With the correct permit, you can now park in our one reserved space, but do not park in any of the other spaces behind Wean. You will get a ticket, and Osher cannot get it excused for you.

Two More Handicapped Spaces:

The parking spaces on Frew Street belong to the City of Pittsburgh and their use is not controlled by CMU. The Accessibility Committee met with Amanda Purcell, municipal traffic engineer for the city. She was extremely cooperative and approved our request to add two new handicapped parking spaces directly opposite the front door of Porter, which many of our members enter to walk to our Wean classrooms.

A state-issued handicapped parking permit is required, but no special permit from the Osher office. These spaces are just like any other handicapped spaces in the city. And, of course, like the reserved space behind Wean they are on a first-come, first-served basis.

Because of the limited parking on the CMU campus, we continue to urge our members to, so far as possible, use public transportation, share rides with other members, or use the CMU shuttle, if it is accessible to you.

As the number of CMU students, faculty, and staff, and the number of Osher members continues to climb, available parking will always be less than we need. We have to live with that.

Parking spaces opposite Porter entrance
Joe Scorpion Was An Early Leader and Active Worker for Lifelong Learning at CMU
By Filomena Conti

A highly regarded and active Osher member, Joseph Scorpion, following a brief illness died on February 1, about a week before his 88th birthday. From 1998 to 2000 Joe was president of the Academy for Lifelong Learning at CMU.

At the end of his term as president, Joe became A.L.L.'s first paid employee as executive director. His not-so-plush office was located in the basement of CMU's Alumni Hall. Not too long afterwards, A.L.L. became Osher at CMU, and the office was relocated to the lower level at the Hunt Library.

Joe continued volunteer activities for several years when he would round up several Osher volunteers and assist at CMU's Homecoming events. Joe always maintained his interest in Osher, helping with mailing, and working on the newsletter as a writer and proofreader.

Joe was an active sports enthusiast, including attending the Indianapolis 500. Joe is survived by his wife Maureen, son Jerrold, and daughter Elisa Eyer.

Good Food and Good Music Enjoyed At Osher Winter Party
By Rosalyn Treger

On Friday, January 27, about 140 Osher members gathered at the venerable Twentieth Century Club for a tasty lunch and some special musical entertainment.

They lunched on chicken crepes, salmon, or vegan dishes, along with salad, dessert, and beverages while listening to the playing of the Carnegie Mellon Honors String Quartet.

After lunch, we were entertained by Stephen Schultz, who plays solo and principal flute with the Philharmonia Baroque Orchestra, teaches music history and flute at CMU, and directs CMU's Baroque Orchestra. He spoke about the history of the flute and showed us an interesting variety of instruments.

The Carnegie Mellon Honors String Quartet

Flutist Stephen Schultz

Photos by Joe Shirk
Welcome New Members

It’s ALL Talk is reviving a tradition of recognizing new members in our pages annually. Many of us will see acquaintances, friends, or neighbors among them. We hope to meet them in classes and activities, and they are all most welcome.

Karl Albitz
Mark Aloe
Cheryl Gerson Americus
June Anthony
Elinor Avigad
Joan Balada
Jan Baldinger
George Ballester
Phyllis Balsom
Carolyn Ban
John Barsom
Len Bass
Lawrence Bastianelli
Richard Becherer
Tanja Bekhuis
Judith Berenguer
Sherle Berger
Annie Bilder
Bernard Bloch
Joan Bloch
Andrea Bodnar
Henry Boucher
Alice Bright
Ellen Brooks
William Buchanan
Barbara Bugosh
Nancy Bunt
Walter Bunt, Jr.
Ellen Greene Bush
Everett Bush
Cheryl Butch
Debra Calise
Connie Cantor
Judy Caric
Diane Carroll
Gregory Carter
Charlene Castellano
John Charley
Maggie Charley
Mark Christman
Lucinda Clark
Audrey Clifton
Thomas Clifton
Mary Lynn Colabrese
Kevin Collins
Jamie Contis
Charles Cosentino
Carol Couvrette
Susan Creighton
Arthur Davidson
Carol DeArment
Paul DeArment
Jackie Demetriss
John Derry
Pat Derry
Jody Dickman
Judith Diven
Barbara Donley
Anita DosSantos
Jeffrey Dunbar
Connie Dzenis
Edward Dzenis
Dan Dziubek
Susan Dziubek
Rick Eckstrom
Martin Eichner
Thomas Elseuson
Susan Faull
Richard Ferro
Maureen Fiore
Maureen Fitch
Linda Fleming
Betsy Freed
Rea Freeland
Stanford Friedberg
Deborah Friedman
Joseph Friedman
Kathy Gallagher
Mary Jo Gasperi
Richard Gasperi
Zena Gee
Marlene Gelman
Cindy Gerber
Murry Gerber
Andre Giroux
Stanley Glickstein
Jerry Gloekler
Diane Gnipp
Barbara Goldman
Susan Golomb
James Gorton
Don Goughler
Susan Goughler
Rosanne Granieri
Karla Grant
Marilyn Harbage
Robert Harbage
Audrey Heidenreich
Fred Heidenreich
Kathy Hendrickson
Elizabeth Henry
Velma Hirsch
Barb Hoffman
Maureen Hogel
Stacey Holland
Gayle Hoover
Catherine Hornstein
Michael Howard
Janet Hunt
Aharon Inspektor
Ilana Inspektor
Marie Jackson
Victoria Jordan
Ken Joseph
Boris Kaminsky
Joan M Kao
Bonnie Katz
Atara Kentor
Dennis Keyes
Jerome Kiger
Lorraine Kiger
Kathy Klein
Veronica Kochinski
Anne Kohlbecker
David Konefal-Shaer
Roberta Konefal-Shaer
John Krofcheck
Yun Lee
Patricia Lemer
Patricia Loper
Stanley Loper
Roseann Lord
Jane Louik
Michael Louik
Robert Ludwig
Julianne Lunsford
Antonia MacPherson
David Macpherson
Cherie Maharam
Myra Mamo
Judith Mancini
Barbara Manner
Crystal Manning
James Martucci
Jean McCloskey
Robert McCollum
Susan McIntosh
John McKelvey
William Meisinger
Michael Melnick
Dee Ann Mendel
Yizhaq Mendel
Welcome New Members

Amy Mercaide
Sharon Miller
Arthur Milnes
Robert Mitchell
Joy Moravitz
Merle Morgenstern
Beverly Morrow-Jones
Vickie Motz
Linton Moyer
Joseph Nagy
Margo Naus
James Nelson
Marilyn Neu
Janet Niedzwicki
John Niedzwicki
J. Gregg O'Brien
Maria O'Brien
Susan O'Brien
Carol O'Donnell
Peter O'Donnell
Marc Oklin
Fred Orlansky
Eugene O'Sullivan
Saundra O'Sullivan
Ellen Panahandeh
Kerridwen Parslow
Lina Pascoli
Paul Peffer
Joanne Perelman
Dianne Peterson
Linda Petrilli
Mary Ann Pfannenschmidt
Theresa Philipp
Myrna Pollock
Phyllis Popper
Allan Press
Judy Press
Aron Primack
Karen Primack
Barbara Reeser-Smiesko
Phyllis Renda
Louise Rieber
Jacqueline Robb
Sarah Romito
Ben Rooke
Susan Rosenblatt
Rochelle Rudoy
Cheryl Russell
Harold Scheinman
Veronique Schreurs
Denise Seiffer
Linda Serody
Jane Sestric
Sarah Sheard
Fred Sherman
Patricia Siger
Arlen Singer
Mary Snyder
Pamela Snyder
Marcia Solomon
Melvin Solomon
Tim Sommers
Nancy Speed
Heather Spitzer
Joseph Stefani
Sandra Sterner
Cliff Stevenson
Michael Stroucken
Elizabeth Style
Peter Sukernek
John Sullivan
Sabih Sultan
Joseph Sussman
Lj Swiech
Carol Tabas
Donna Tassos
Ted Tassos
Marcia Taylor
Paul Tellers
Donald Thompson
Barbara Tomlinson
Cheryl Towers
Susan Townshend
Christin Trembulak
Diane Turnshek

Missy Unkovic
Deborah Van Valkenburgh
James Van Valkenburgh
Miriam Ventura
Anoo Verghis
Vanda Wall
Robin Walsh
Katrine Watkins
Diane Weaver
James Weddell
Lucile Weingartner
Constance Weiss
Dena White
Allegra Wiles
Mark Winer
Howard Winkelbauer
Joanne Wright
Leslie Wright
Patty Wynn
Sherry Yuhaniak
Susan Zeidner
Isaías Zelkowicz
Joan Zelkowicz