

A Quarterly Publication of the Explorers Lifelong Learning Institute of Salem State College



Norty Halber

President's Column

Has it been only 120+ days since I took office? The time has really flown by; I could have sworn it was March. Reflecting on the last few months, I am pleased to report that everyone has been working overtime to improve and solidify Explorers.

Explorers now has approximately 350 members, while our long term goal is around 450. We know that the best way to attract new members is by personal referral; if everyone got one person to join, we would have a membership of 700. So work fast—for anyone who convinces someone to join, there will be a reward, perhaps a free parking sticker. We will, of course, have to cut it off at 450 due to space restrictions. Of course, we have a committee that will be working on more formal

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Behind the Scene

by Joanne Caverly

We Explorers are very spoiled! We take for granted the array of goodies and drinks that await us when our class takes a break. As if a magic wand has been waved, suddenly we have a selection of cookies, crackers, drinks and other life savers, just when we need them the most.

If you pursue this mystery you will soon find **Terry Gray** and her constant assistant and friend, **Barbara Lemiesz**, somewhere in the kitchen area. Speaking with Terry, I discovered that she and Barbara, two retired school teachers, had taken over for **Kay Piemonte** who assumed other responsibilities. They have been doing this for about four years!

Asked why she does it, Terry remarked that she sees her fellow Explorers as always willing to help each other and that this is a way for her to contribute to the overall program. This seems to be a position with a “job description” which is open ended and rather unlimited. One aspect of the responsibilities is to act as purchasing agent for a bunch of hungry learners. With the current large enrollment, our purchasing agents/caterers, who keep inventory of everything, go shopping at least once a week. Some of their regular spots include B.J.s and Market Basket, or wherever they can find the

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Terry Gray and Barbara Lemiesz

President *(continued)*

ways of getting word out that we are a great learning experience for seniors.

There is a lot of new equipment, including many remotes. After some minor mishaps, (and maybe not so minor to the class that had one,) we have survived that particular learning experience.. Our understanding, and therefore use, of the equipment has greatly improved. If you haven't the opportunity to see for yourself, come to the grand opening of the Friday movie experience (Dec 6), run by the very capable **Pat Earle**. A hint: Humphrey Bogart, Ingrid Bergman and a place in North Africa...

We tend to take some things for granted (TFG), but you are at this moment reading a first-class, professionally put-together newsletter, which comes your way four times a year, expertly edited by **Pat Sylvia** and written by her hard-working staff. Other TFGs are **Terry Gray** and **Barbara Lemiesz**, our mystery (cookie) shoppers.



Behind the Scene *(continued)*

best pricing. And we all know that for seniors, shopping is not always easy!

So, next time you run into these quiet, effective volunteers, let them know that this is not a "thankless position" and how much we appreciate their efforts as well as all of those other Explorers who take over during breaks and bring forth the goodies when Terry and/or Barbara are not on the premises. All of us who have come to rely on that hot cup of coffee, tea or cocoa and the cookies we shouldn't eat but do, thank you.

When the Shooting Stops . . . (the alchemy begins!)

by **Maril Collins**

Have you ever been at a movie or a film and felt yourself holding your breath, or your eyes tearing up, or a feeling of joy and expansiveness rising within you? Everyone at Explorers can probably name an actor or a director whose name they associate with those feelings. But can anyone name the editor of that film, someone who was probably equally responsible?

A wonderful class, When the Shooting Stops, taught by our own **David Rosenblum**, introduced us to the special magic a film editor brings to the cinematic landscape. She helped us find a new set of lenses through which to view a film. Ever since I participated in this class, I have been to see three movies, and as the theaters emptied out and the credits rolled, I found myself lingering to see the names of the editors.

David, wearing a blue sweater and soft gray slacks, sits on a table at the front of the classroom, her ankles crossed and gently swinging. She begins with a modest disclaimer about her own lack of film editorial expertise, and then goes on to prove that, in her long marriage to famed editor, Ralph Rosenblum, she was

an avid and attentive listener and learner.

The first class started with an orchestrated overview and introduction, using the book called *When the Shooting Stops... The Cutting Begins. A Film Editor's Story* written by Ralph Rosenblum and Robert Karen. David's warm teaching style quickly captivated the class as she used four volunteers to demonstrate the way a scene is set up, and all the angles (both spatially and metaphorically) that can be filmed. So, for example, a simple shot of two actors in a scene can be filmed head-on, from one side to the other, from behind, etc.; the choices are many. All photography takes place before the editor gets the film for a first cut. The ratio of the amount of film shot to the amount of film used in the final cut is an astounding 10 or 20 to 1! The editor will then get to work with or without the input of the director, who may be off directing another film or just too inexperienced to know how to achieve his/her vision for the film.

We learned something about the history of film making and film edit-

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When the Shooting Stops *(continued)*

ing and how it evolved to the present day. For perspective, consider this quote from Mary Pickford, an actress back in the days of silent films. As films were evolving, Pickford was heard to say, “Adding sound to movies would be like putting lipstick on the Venus de Milo.” How things have changed! We learned that talented editors will pick a certain expressive piece of music that intensifies a particular scene, or add a comedic twist and zest to an otherwise lacking shot. Ralph R. was known for his music picks and Woody Allen cherished this skill as one of Ralph’s many gifts.

The next four classes were devoted to four movies which were viewed by the class and then analyzed and discussed, along with readings from the text. The second class focused on the film, *A Thousand Clowns*, and I will never forget those scenes of Jason Robards riding a bike through wonderful New York scenes, with his gentle voice-over singing “Yes sir, that’s my baby, no sir, I don’t mean maybe, Yes sir, that’s my baby now”. Ralph describes the process of editing this movie saying, “The title scene of people going to work, the new opening scene of Murray and Nick, and the bicycle montage were our three

stylistic guides that would now rule the editing of the remainder of the film”.

The third class focused on *The Night They Raided Minskys*, a film which challenged its editor in multiple ways. This was a film where one of the editor’s many contributions was to pick and apply the perfect music to enrich the visuals. “To give it added dimension” Ralph wrote, “I laid down some vaudeville over the fight scene and cut it to achieve the choreographed look. It’s been said that editors chop up and juxtapose pieces of film scenes to create a heart and soul. As this film was discussed, Davida helped us to understand and follow the creative process in the cutting room and entertained us with insider information, which made this student feel, delightfully, “in the know”.

Class #4 offered us *The Pawnbroker*, produced by Sidney Lumet, directed by Arthur Hill, starring Rod Steiger and edited by Ralph R. The book calls this film, a homage to the concentration camp victims and survivors whose lives it portrayed”. Again, Davida offered insight, great stories and selected readings. I could tell you much more, but



Davida Rosenblum

my best suggestion is buy the book and look for Davida’s next class in the spring.

In the last class, we focused on *Take the Money and Run*, Woody Allen’s directorial debut. Davida does not disappoint us and we listen to intriguing Woody Allen quotes, anecdotes and the tales of Woody, Ralph and Davida together in different social situations. Some of the stories are funny, some are serious and surprising and some are charming and bring back memories of films we loved.

I’m happy to tell you that Davida will be teaching another film editing class during the spring semester. Students who took this course will be able to look forward to four different movies in the new session. And new students will know they have a valuable chance to dive into the mystery of the cutting room and watch some of the magic that results. Davida will probably be insisting she is no expert, though we found her store of information, historic implications and profiles of the many well known characters in these films, bounteous. Go figure.



Explorers participate in class

The Buzz About Bees

by Jerry Silver

On Friday morning, October 16th, Explorers attending the Friday Coffee Series talk on “Beekeeping, Bees and what they are telling us about our Environment” were treated to a fascinating talk on the subject. The speaker, Gretel Clark of Hamilton, described life in a bee colony: the amazing story of its inhabitants who live only for the survival of the community, with each member, depending on its age and sex, having a specific job from the day it is born.. How many of us knew the difference between the thousands of drones and field bees and the sole Queen, or between our New England honey bees and the south’s more aggressive African bees?



Examining the bees' handiwork.

Who among us knew about the healing properties of unpasteurized honey and how a bee sting could cure arthritis?

Ms. Clark described how a beekeeper works with the colony as the year progresses from spring to fall. From a great PowerPoint presentation and models of bee hives and full size bee trays dripping with honey, we learned how incredibly active, industrious and orderly bees are. The discussion on how bees communicate with their famous “wagging dance” was particularly interesting. How they can navigate via the sun and come back to the hive and communicate where a particularly good source of nectar is possibly miles away defies comprehension. We touched upon what the beekeeping world has learned about Colony Collapse Disorder and related problems and their implications for 40% of human food supply. We learned about the paradox of spraying for unwanted pests such as the Asian long horn beetle, while at the same time endangering the bees themselves.

One comment that we frequently hear from speakers is that the questions and comments from the Explorers enliven the speaker and help to make for an interesting talk. This was no exception. There were so many good questions and comments that we ran out of time and could touch only briefly upon many issues. Even if the time had been extended for a full day with a break for lunch we would not have covered everything

Shakespeare's Women

by Suzanne Kiley

Where would you look to find clever, intelligent women who understand men and enjoy situations in which they can outsmart them? **Don Tritzler** began introducing his class to Shakespeare's Women at Explorers this fall In Room 2 on Wednesday afternoons. The group first took a close look at *The Merry Wives of Windsor* in which two friends use Sir John Falstaff's overconfidence as a ladies' man against him and, in the process, prove that they are faithful wives. The second play we studied was *The Taming of the Shrew* which left us pondering whether strong Kate had really been “tamed” or was actually still sparring with Petruchio when she made her speech about the proper role of women. Was it done tongue-in-cheek with perhaps a secret wink at him? Portia in *The Merchant of Venice* combines her intelligence with a generous, compassionate nature to outsmart Shylock and save Antonio.

Although focusing on these women, the group also examined the other characters and their motivations, appreciating the humor in the descriptions and plays on words as well as the beauty of the language and images. The members of the class enthusiastically decided that they would like to continue this subject in the spring. Won't you join us for Shakespeare's Women, Part 2?



Shakespeare's Women

OPEN HOUSE - September 10th



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Meet the Instructors: Claire Keyes

by Iris Kaufman

Claire Keyes was born the seventh child of a seventh child which, according to Irish lore, means good luck. Both her parents were born in Ireland. In Boston where she was born and raised, she and her brothers and sisters attended parochial schools. “I really feel that I developed discipline and a work ethic in those schools.”

That discipline made it possible for Claire to go to college, the only one of her siblings to do so, and to work toward becoming a teacher. She attended Boston State, now U. Mass/Boston. As a teacher in training, she was told by her supervisor to “look for another career” because she had no flair for teaching. Claire ignored her advice, saying, “I didn’t believe her.” She went for her Master’s degree in English at Boston College, which at that time only allowed women in its graduate school and School of Nursing.

“And then, I went to California!” she exclaims. Several of her friends were already there, the state’s population explosion having sent recruiters east for teachers. Claire smiles as she describes the weekend trips that she and her friends took to San Clemente with the hope of meeting Marine officers. (She grins when she says that she met and married *her* Marine Lieutenant Colonel years later, Jay Moore of the Biology Department at Salem State College.)

After teaching in elementary and secondary schools in southern California and then the San Francisco area for 3 1/2 years, she returned home and found a job at Salem State in 1966. Claire thanks the



Claire Keyes

baby boomers entering college for jump-starting her college teaching career. Before long she made the career moves that enabled her to earn a Ph.D. at the University of Massachusetts in Amherst. Active in the women’s movement, she wanted to study women writers and women in literature.

When we look again at Claire Keyes and see the teacher, the scholar, and the poet, we recognize even more clearly the gifts she brings to Explorers.

In her 1986 book *The Aesthetics of Power: The Poetry of Adrienne Rich*, published by The University of Georgia Press, Claire “uncovered the process by which Rich embraces, then rejects, accepted uses of power, achieving a vision of beneficent female power.”

On the back cover of the 2009 paperback edition, a description of

Claire’s career as scholar and a poet notes that she is “Professor Emerita at Salem State College, where she taught English for thirty years. Her poems, essays, and reviews have appeared in such journals as *Valparaiso Review*, *Calyx*, and the *Women’s Review of Books*. *The Question of Rapture*, a book of poems, was recently published by Mayapple Press. She lives in Marblehead, Massachusetts with her husband, Jay Moore.”

As you might expect, their house is full of books. In Claire’s study, her desk is piled high with journals and books of poetry. Claire’s writing of poetry began with the simple activity of keeping a journal when she was in her twenties. A close friend reminded her that the Puritans kept journals to help them through difficult times and to keep track of their spiritual development. She has maintained the habit and writes every night before she goes to sleep. Journal writing has helped her to develop her own voice as a writer.

Jay and Claire have a cat that

l lounged under the table while Claire and I talked. It announced its arrival with a tinkling of the bell it wears to warn birds of its presence near the backyard feeder. Jay, a biological oceanographer, taught Claire about birding and

they have taken many birding trips in the USA and Central America. As we spoke about family, Claire showed me photos of her three stepdaughters (who were teenagers when she married Jay) and the six grandchildren she now enjoys watching grow up. She’s reminded often of her mother who bore eight children.

In Claire's poem, "Devereux Beach" from *The Question of Rapture*, she writes about her teenage mother crossing the Atlantic: "a lady's companion, her passage paid. If she was pushed/ to approach the unknown, resisted, shook its hand, shivered./ If she was brave. I don't know."

"Devereux Beach" is one of several poems celebrating family in Claire's book of poems. About *The Question of Rapture*, poet Moira Linehan writes, "With her clear eye and insistence on imagistic language, Keyes renders family history, the landscape of the Massachusetts coastline, the experience of love and loss, and yes, rapture as stones thrown into the center of a pond, their 'rings widening and reaching back to shore.' Reaching back, her poems teach us to look, and look again."

When we look again at Claire Keyes and see the teacher, the scholar, and the poet, we recognize even more clearly the gifts she brings to us Explorers. It was her close friend **Betsy Morris** who brought her to us. It's been "a good ten years" that she's been teaching Explorers, including classes on Shakespeare, Emily Dickinson, but especially modern and contemporary poets like Elizabeth Bishop, Adrienne Rich and Pablo Neruda.

She says, "I love teaching the Explorers because the students are so responsive. I like to create a conversation and see what develops." She also likes having no papers to grade, no tests, just "pure teaching and learning." Claire says "It's the capstone of my teaching career."

How lucky we are to have Claire Keyes as our teacher!

Memoir as Story

by Charley McDowell

"Writing Memoir and Short Story," is a fascinating course. I have had the privilege of taking part in it over the past two years at Explorers. Our class leader, **Pat Sylvia**, is a talented teacher and facilitator for a group consisting largely of rookies like myself. I don't believe that many of us were aware of the difference between memoir and autobiography when we embarked on our first excursion into a wonderful world of written memory, some happy, some sad, but all meaningful to the writer and, hopefully, to future readers.

An autobiography starts at a point in time chosen by the subject and the author and proceeds in a linear pattern from the beginning to the selected end. Memoirs, however, are individual snapshots of episodes that may have occurred at any time in the subject's life which can each be constructed into complete stories. These can then be assembled, much as a photographer would assemble a collage. This process not only teaches the art of memoir writing but, in the creation of each vignette, that of short story as well.

Pat uses a system of, 'prompts' to bring about keys that open the vaults in the memory.

Interestingly, some prompts evoke basically similar memories among some of the group, while others evoke vastly different memories to each member of the group. An example of a prompt would be the word, "beads." To one it might recall the stringing of beads with Granny, to another Rosary Beads on First Communion Day, while another might recall beads of sweat in Gym class.

A unique pleasure of this course is that Pat participates, writing her own memories from the same prompts that we receive. It's a far more enlightening learning experience than listening to a didactic lecture.

I give "Writing Memoir and Short Story," an A-Plus. I would recommend it for anyone with an interest in writing who enjoys a stroll down memory lane.



Writing memoir

Invitations to Murder

by Maril Collins

“Assassinations”, an intriguing class taught by **Elaine Antonakas**, caught my eye, and I joined an enthusiastic group of Explorers to listen and learn. It seemed, at first, a rather grim subject, although as the classes progressed, Elaine’s natural warmth and knowledge broadened and illuminated each topic.

The word assassin is defined as 1. A murderer, especially one who kills a politically prominent person for fanatical or monetary reasons. 2. One of an order of Muslim fanatics, active in Persia and Syria from approximately 1090 to 1272, whose chief object was to assassinate crusaders. 3. One who murders by surprise attack, especially one who carries out a plot to kill a prominent person.” So many names come to mind: Abe Lincoln, the Kennedy brothers, Martin Luther King, John Lennon.

Elaine decided to pick four different people from different parts of the world. This approach offered us a bird’s eye view of different cultures and differ-

ent times, as well as the chance to get to know each victim in a more personal way. As she read aloud from her carefully researched notes, she revealed the multi-dimensional humanity and cross-cultural eddies that informed each life.

George Bernard Shaw once said, “Assassination is the extreme form of censorship”. Others, famous and infamous, have addressed this topic. Hitler stated “Demoralize the enemy from within by surprise, terror, sabotage, assassinations.” This class focused on four assassinations, those of Benazir Bhutto, 2007; Yitzhak Rabin, 1995; Che Guevara, 1967; and Malcolm X, 1965.

Benazir Bhutto, fondly called “the daughter of the East”, served as Prime Minister of Pakistan from 1988 to 1990 and again, from 1993 to 1996. Educated at Harvard and Oxford, she was the first female leader of a Muslim country in modern times. Elaine brought her to life for us, with rich

information about her family, her personal loves and beliefs, and with a film that immediately brought back scenes of this recent assassination.

The second class centered on Yitzhak Rabin, known as a military leader and a man of peace. Complex in his views, a powerful man in Israeli history, Rabin was a Nobel Peace Prize winner, (along with Shimon Perez and Yassir Arafat). He was assassinated by right-wing Israeli radical, Yigal Amir. Rabin was the first native-born Prime Minister of Israel. He was ambassador to the USA for five years, starting in 1965. Once again, Elaine illuminated our understanding of the humanity of this man, whose role in the Oslo Accords in 1993 divided Israeli society, with some seeing Rabin as a hero for advancing the cause of peace and others who saw him as a traitor for giving away land belonging to Israel. At his funeral, Bill Clinton delivered a eulogy whose words ended with “*Shalom Chaver*”. Goodbye friend.



Elaine Antonakas

Explorers On The Road

by Barry H. Poretsky

For the third class, Che Guevara was center-stage. What is your image of “Che”? This is a man quoted as saying, “In fact, if Christ himself stood in my way, I, like Nietzsche, would not hesitate to squash him like a worm”. Megalomaniac? Elaine, with her inviting words, gives us a 3-dimensional portrait of this complex fighter, a man who was a revolutionary, author, physician, lover and father, a man who wrote, in a last letter to his parents, “Once more I feel beneath my heels the ribs of *Rozinante*, (Don Quixote’s horse). “Once more” he tells them, “I’m on the road with my shield on my arm”. Fidel Castro has said of Che, “Why did they think that in killing him, he would cease to exist as a fighter?” Dedicated, Che told us, “Whenever death may surprise us, let it be welcome if our battle cry has reached even one receptive ear and another hand reaches out to take up our arms”.

A powerful last class featured black leader, Malcolm X. With marvelous documentary films and a lecture chock-full of interesting personal facts, we heard about a complicated and turbu-

lent life, wherein Malcolm’s life took him—including brief stay in Boston, Mass. where he worked odd jobs—to Harlem where he engaged in criminal acts, to prison where he experienced an enlightenment that inspired him to change his name to Malcolm X and become a devoted follower of the Muslim religion. Over the years, many attempts were made on his life until finally, he traveled only with bodyguards. Nevertheless, death found him in Manhattan’s Audubon Ballroom, where three men assassinated him, shooting him fifteen times at close range. Later that year, his wife Betty gave birth to their twin daughters. In a telegram to Betty, Martin Luther King told her, “I always had a deep affection for Malcolm and felt he had a great ability to put his finger on the existence and root of the problem...no one can honestly doubt that Malcolm had a great concern over the problems we face as a race”.

Elaine Antonakas gave a wonderful course, and I learned so much from her. Her invitation to investigate these murders was, in the end, a rewarding learning experience.

One of the venues for Explorers On The Road (EOTR) was the Fire House building in downtown Rockport. Originally a fire station, it is now a community meeting place. It was built approximately ten years ago by a Hollywood crew as a bookstore for the movie “Love Letters”, and as I entered that first morning, a VCR was playing a scene with Tom Selleck and Ellen DiGeneris standing in the “book store” setting. It was in this room that I led our art history course. Rockport Harbor and Motif #1 were right outside the window, and next to our classroom was the ramp where the two movie lovers had stood to discuss their relationship.

Claire Whitter, who maintains the Fire House, Diane Bertolini, Director of the Rockport CO, as well as the members of the class, made me feel a part of the Rockport community. They could not have been more gracious. I thank them and Explorers once again for this excellent experience.



Explorers play the ancient game of backgammon

Profile: Iris Kaufman

as told to Barbara Rosenstein

I was born in Pittsburgh, PA, as were my mother, father, and all of my aunts, uncles and cousins. The city I grew up in has been transformed from the soot-filled place of my childhood to the shining city it is now. I had an opportunity to enjoy it after its renaissance as a center of health and education institutions because of my husband's career.

One year after graduating from high school I married my boyfriend, **Bill Kaufman**. I was almost nineteen and he was twenty-one. He had just graduated from Carnegie Mellon University with both his bachelors and masters degrees in electrical engineering. I clerked in the CMU library while he worked toward his PhD, got his degree and began a career that gave us the opportunity to live in several exciting places.

Bill left his first job at Pittsburgh's Westinghouse Electric Company, and we, with Ned (4) and Margie (2), made our first move to Westfield, NJ. It was "the sixties" and I became active in Westfield's Fair Housing Committee, my first entry into the civil-rights effort that I consider a secondary career. Living less than an hour's train ride from New York City, I spent many days enjoying the museums and art galleries.

Next, after a year in Merion Station, PA, Bill changed jobs and we moved to Chevy Chase, MD. There I worked for two main causes: volunteering in Eugene McCarthy's Washington office when, opposed to America's actions in Vietnam, he campaigned for the presidency, and to the growing women's movement, serving on the Board of the Montgomery County National Organization of Women (NOW). For NOW



Iris Kaufmann

I produced a series of greeting cards that carried our message worldwide.

During the twenty years we lived in Chevy Chase I devoted time to my third career, my lifelong interest in making my own art. I had my first gallery show and was selected for juried exhibits at the Baltimore Museum of Art, the Women's Art Center in D.C., and (my personal favorite) the Corcoran Gallery in D.C. in a show whose juror from the Metropolitan Museum chose fifty pieces from over two thousand entries. My one success as a commercial artist was the program cover for the 1979 Annual Meeting of the American Psychiatric Association.

Bill's last career move took us back to Pittsburgh where he spent thirteen years at Carnegie Mellon as Vice President for Applied Research. I loved being part of the University community and was on the Board of the CMU Women's Club. I planned the lecture programs for the University's Andrew Carnegie Society, the big donors to the University. With the cooperation of several organiza-

tions on campus, I arranged for my friend, an elderly African-American performance poet, to give a standing room only program of race-related poetry. Her age and non-threatening voice made her welcome and appreciated by Black youth in detention centers, privileged white boys in private schools, as well as those she reached on Public Radio where she performed her epic poem on slavery. Bill and I were proud to produce a chapbook of her poetry.

In Pittsburgh I was fortunate to have a large studio space in which to work. I made a lot of art at that time, and eight of my assemblages, made from found objects, were exhibited in a juried show of Western Pennsylvania artists at the Carnegie Mellon Art Gallery.

During all these years, my primary career was homemaking and raising our son and two daughters. When Bill retired from CMU, we left our Pittsburgh friends and family behind again and moved to Swampscott to be near Ned, Marjorie and our four

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grandchildren. Ned is a physician in Marblehead (with much of his time devoted to information technology, helping to bring the complexities of medicine into the digital age).

Marjorie, who has an MBA, lives in Needham and has started a consulting business focused on women who want to rejoin the workforce, and Emily is a Doctor of Oriental Medicine living in Santa Fe, where she has a thriving practice of patients who come to her and find relief for a myriad of ailments. (We wish Em lived in Massachusetts, but Santa Fe is a great place to visit.)

Here in Swampscott our lives are made richer by Explorers where Bill and I find intellectual stimulation and good company. Both of us have taken many wonderful courses; he has given several engineering-informed courses, and I have led or co-led study groups on a variety of subjects, including my first one

on the Bill of Rights and my current one, with Barbara Rhuda, on Understanding Plays. Currently Secretary of Explorers Board, I'm on the editorial staff of Compass and have enjoyed writing many profiles.

When we joined Explorers eleven years ago, **Joe** and **Ethel Rogers** welcomed us and invited us to join the Curriculum Committee. We are happy we did, and encourage all Explorers to participate actively in our organization in any one of many ways. If you have an interest in any subject, you do not need to be an expert in order to lead a study group. Participants in study groups help find, develop, and present the material. Try it - we have guides that explain how to do it. Or volunteer for another job here. If we want our wonderful organization to continue to give us all that we expect, we all have to pitch in and volunteer in any way we can.

A Note from the Editor

I think I speak for everyone on the *Compass* staff, all of whom have really appreciated the compliments and warm words of encouragement about this publication. This periodical wouldn't be nearly as pleasing as it is without the talented and hard-working staff that meets on a quarterly basis to talk about and plan each *Compass* edition. We look at the many courses, intersessions, coffees, and special events being offered and choose those we'd like to write about, BUT, there is just too much news for our small staff to cover, considering our commitment to publish two to three profiles per edition. We could use help with the writing of articles. Of course we'd welcome you to join our staff, where you would have to attend only four one-hour (lively) meetings per year. Or you could be a contributing writer, one whom we would call on a couple of times a year to write about a course, a trip, or a Friday coffee you've attended. The articles that have already been written by those not on staff have added a great amount of value to each edition of *Compass*. This is a volunteer opportunity that might be write – sorry, right – up your alley! We invite you to join us by contacting me, Pat Sylvia, at 978.546.2751 or by email: mpsylvia@verizon.net. I look forward to hearing from you.

—Pat Sylvia

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