

BULLETIN

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Irene Duckworth Hecht '51 Q&A: "Our life successes are not just our private creations" **p 34**

The Prom: We asked, you told! Alumnae memories and an investigation of its history at Brearley **p 36**

**THE
BREARLEY
SCHOOL**

Brearley in the *arts*.

SUMMER 2014



UPPER SCHOOL SERVICE DAY **APRIL 8, 2014**

Upper School Service Day is an annual service event in which Brearley and Collegiate students participate. Each grade level is assigned a different service project that they spend an entire school day working on. This year Class IX participated in YSOP (Youth Service Opportunities Project) and traveled in small groups to different soup kitchens and food pantries in four of New York City's boroughs. Class X, pictured here, worked on the urban farm at Randall's Island, where they mulched, weeded, planted and raked to prepare the garden for spring. Class XI stayed at Brearley and packaged 20,000 meals to be shipped to Cambodia through the organization Stop Hunger Now. And Class XII worked with New York Cares, one of New York's largest volunteer organizations, to help out in elementary school classrooms. Four groups taught different courses in science, literacy, physical education and building creation. It is a great opportunity that the Upper Schoolers look forward to every spring.

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Editor

Jane Newman

Graphic Designer

Jennifer Bartoli

Editing Staff

Josephine Bergen David '61, Director of Communications

Wilhelmina Martin Eaken '64, Alumnae Director

Lewise Lucaire, Director of Institutional Advancement

If you have any questions or comments about this magazine, please
contact Jane Newman, Editor, jnewman@brearley.org; (212) 570-8588.

Front Cover:

"East O' the Sun, West O' the Moon", 2006, Fujiflex print, 50" x 70.5",
by Meghan Boody '82, who comments, "Brearley kindled my love of
literature and story. You can see it everywhere in my work."

Back Cover: Photo from *Death and the Powers*

Directed by Diane Paulus '84. Photo by Jonathan Williams

Special thanks to Eric Antanitus, Nathan Blaney, John Earle,
Ashley Garrett, Jordan Hollender, Paul Schneck and members of
the Brearley community for sharing their photos with us.

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SUMMER 1





LESSONS FROM AN ALUMNA:

An Extraordinary Story Lived by An Ordinary Girl and Told by An Exceptional Woman

Below are highlights of a speech Jane Foley Fried shared with students about meeting Irene Duckworth Hecht '51. Dr. Hecht's description of her childhood—both before and at Brearley where she placed particular emphasis on the integral role of Self-Government—was so impactful that it prompted Ms. Fried to review the existing Code of Conduct. Upon learning that it hadn't been changed in decades, she raised the topic of revitalizing it with this year's Self-Government leaders. This galvanized them into action, and soon a collaborative effort was underway to update it for today's student body.

Brearley is a busy place that requires all of us to move quickly from one responsibility to another. In all of that movement, it is easy to forget the purpose of this endeavor. How we manage our Brearley experience is fundamental to the quality of our lives and to the quality of our character.

I would like to devote this Assembly to explore with you who we are as individuals and as a community by sharing an incredible, fascinating and ultimately inspiring story of an alumna.

As Head of School, one of my most interesting responsibilities is to meet with alumnae and listen. What does Brearley mean to them? While each person has her own, unique story about her time at the School, the stories all have a certain arc. Alumnae note friendships developed over time, strong relationships with faculty, particular areas of the curriculum that challenged them and prepared them for life in college and beyond, and a realization that the true value of a Brearley education reveals itself over the course of one's life. Although I have been Head of School for only a short time, I have heard such comments many times. And just when I think that I have heard all that alumnae have to say, I learn some new facet of the School's history that deepens my appreciation of Brearley's values and their ability to change students' lives.

Over the summer I spent a week on the West Coast visiting with alumnae. The morning after a wonderful event in Portland, Mrs. Eaken, our Alumnae Director, and I had breakfast with Dr. Irene Duckworth Hecht, a member of the Class of 1951. Full of energy and ideas on how to engage alumnae, Dr. Hecht could hardly wait to share with me the important role Brearley played in her life. When asked to explain, she described that she was one of Headmistress Millicent McIntosh's "War babies," girls admitted to Brearley during and after WWII.

Dr. Hecht and her family were living in Manila, Philippines, when it fell to the Japanese after Pearl Harbor. As American citizens living in an enemy-occupied area, Dr. Hecht and her family, along with 4,000 other foreign nationals, were required to leave their homes and move to an internment camp at Santo Tomas University in Manila. They arrived on January 4, 1942, and were held captive until February 3, 1945, when they were rescued by American forces.

“

...just when I think that I have heard all that alumnae have to say, I learn some new facet of the school's history that deepens my appreciation of Brearley's values and their ability to change students' lives”

camp was liberated. Dr. Hecht was quite passionate in her message that there is no more important quality in life than kindness.

3. Finally, you might not be surprised to discover that literature was a critical source of encouragement and motivation for her. She cites, in particular, the children's book *The Princess and the Goblin*, by George MacDonald, in which a young girl named Irene uses a silvery spool of thread to wend her way through the frightening, dwarf-infested underworld to the tower of safety where her grandmother resides. By always following the thread, no matter where it led, Irene was guaranteed to find her grandmother and safety. Dr. Hecht writes that this silver thread became a metaphor for her survival. After she and her mother boarded a banana boat, which was the last ship the US government made available for free transportation for liberated American citizens, Dr. Hecht decided to change her name from Lois to Irene in honor of the fictional heroine who inspired her to never give up. She ends her memoir with the following:

“One of my favorite forms of reading had been fairy tales, perhaps because they all ended simply at the end of a series of trials, with the bestowal of happiness. In contrast, what I learned is that moving out of crisis is a gradual process and that the art of being happy, is, in part, a learned skill.”

This is an extraordinary story lived by an ordinary girl and told by a rather exceptional woman.

Dr. Hecht found happiness at Brearley. I sense that it was not easy for her at the beginning. But the tight-knit community helped this 13 year old achieve a sense of normalcy in her life and transition from a war baby to a Brearley girl. The Head of School admitted her despite her lack of preparation. Her teachers met her where she was and worked with her to fill in the holes in her background so that, over time, she was able to catch up to her peers. Yet what she remembers most about this time in her life is her fellow students, especially the older girls, who played a key role in her adjustment—this responsibility was not left only to the adults in the community. And it was particularly the Self-Government structure that facilitated her difficult re-entry to school and made all the difference to this new Brearley girl.

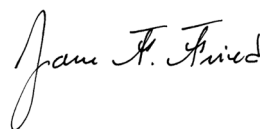
At the time, Self-Government asked the older girls to play an important role in the progress and adjustment of the younger girls. This culture of students taking care of themselves and others was very familiar to Dr. Hecht, reminiscent of the community model that enabled her and her family to survive their internment by the Japanese during the war.

Irene graduated from Brearley and earned her AB from Radcliffe, AM from the University of Rochester and PhD from University of Washington. She taught history at Lewis and Clark College and became its Associate Dean of Faculty.

She credits Brearley for profoundly affecting her life. It filled the gap left by the War and provided her with opportunities she never would have imagined.

If nothing else to take away from this amazing story of survival, surprise and success, it wasn't the “School” that helped her—it was the people here at the time. There will always be surprises in your own story arc. Be attentive. Be kind. Make a difference.

Thank you.



For a recent Q&A with Irene Duckworth Hecht '51, please go to page 34. For an update on Self-Government's work in revising the Code of Conduct, please go to page 21.

She was nine years old when she got to the camp. For three years, three months and one day she could not go to school, her family was separated and as the war carried on, she endured harsh living conditions.

Despite these hardships, hers is a hopeful story of sustenance and community. In a memoir she is writing and hopes to publish, she seeks to answer the existential questions: How do individuals adjust to dramatic changes in their reality? What are the foundations in terms of experience and character that make survival possible?

Through this childhood experience, she discovered the following:

1. Imprisonment re-oriented the internees' priorities and brought out their humanity. Within days of arriving at the camp, the internees established a system of governance, founded on self-care and care for others, that enabled them to address essential needs for food, sanitation and shelter. Almost 68 years later, Dr. Hecht is still amazed at the ways in which this group of people, who did not know each other and were still in disbelief about what was happening to them, were able to work together. Community matters.

2. Even as a young child, she was keenly aware of the individual sacrifice and generosity of complete strangers that contributed to her and her family's ability to survive. People in better physical condition shared their food, those who were educated and hale taught the children as much as was allowed, adults crafted children's holiday gifts out of scarce resources and read to them for hours on end, and musicians played concerts on special occasions. As the war lingered and the camp was cut off from outside agencies, starvation and disease set in. Despite their desperate conditions, the selflessness of others continued uninterrupted until the

SPRING ART SHOWS



MIDDLE SCHOOL
EXHIBITION



UPPER SCHOOL
EXHIBITION



Cecile Miller Eistrup

The Miller Society, an association of alumnae of African-American and Latina descent that works to strengthen the network of alumnae of color and help them remain connected to Brearley as well as supports current students of color, hosted an event

on May 15 to honor Cecile Miller Eistrup '58, the School's first graduate of color, for whom the Society is named. Cecile is pictured here with Sharese Bullock-Bailey '97 (left) and Miller Society Co-Chair Leontine Narcisse-Ogera '91.

At a tea on May 21, we bid farewell to seven faculty and staff members retiring this year. We are indebted to them for their dedication and contributions to Brearley and wish them the best of luck in their next endeavors.

RUTH KISSIN HELMAN '69
History Teacher for 37 Years

SHARON GATES
STEARNS '63
Senior Development
Associate for 29 Years

WENDY RUSSELL
Member of Food Service
Staff for 25 Years

WILHELMINA
MARTIN EAKEN '64
Alumnae Director for 23 Years

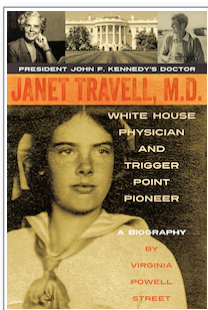
HENDERSON FORDE
Member of Facilities
Staff for 19 Years

FAYE CHAPMAN
Director of Human
Resources for 18 Years

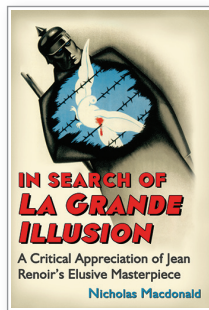
KARYN WEISS
Director of Facilities
for 17 Years

For more on Alumnae retirees go to pages 10 and 14.

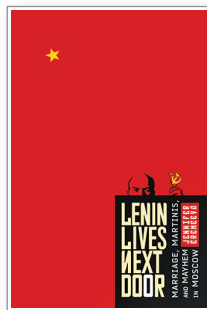
RECENTLY PUBLISHED BOOKS FROM THE BREARLEY COMMUNITY



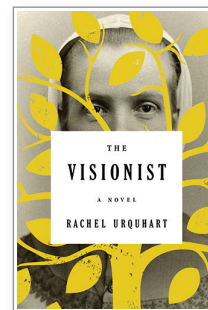
Victoria Powell Street,
daughter of Janet Travell,
Class of 1918



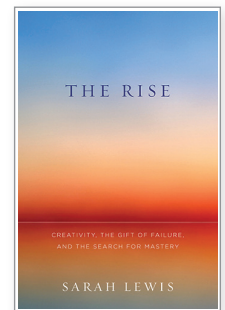
Nick Macdonald, husband
of Elspeth Woodcock
Macdonald '57



Jennifer Eremeeva,
daughter of Frances
Fergusson Buttenheim '60



Rachel Urquhart '81



Sarah Lewis '97

Leave It to BEAVERS

An Evening of Comedy and Music

Brearley's 2014 Benefit, "Leave It to Beavers," was held on May 27 at Jazz at Lincoln Center's Frederick P. Rose Hall. The sold-out event was a smash success, and a huge thank you to parents Tina Fey and Jeff Richmond who wrote, produced, directed and performed in the show with "special friends." Over \$700,000 was raised for the Brearley Teaching Fund.



Above: Benefit Co-Chairs Daryl Gurian Stern, Jodi Dady and Julie Rosefsky

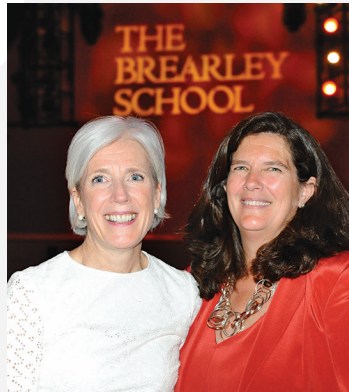
Bottom left: Benefit Committee members



Top: Tina Fey and Jeff Richmond

Middle: Some of the cast gathering before the show

Bottom: The B-Nats rehearsing before the performance



Above: Head of School Jane Foley Fried and Ellen Jewett '77, President of the Board of Trustees



The Brearley community enjoyed the performance, the party and each other at this year's Benefit.

ALUMNAE DAY 2014

2014 Alumnae Weekend It was a weekend of firsts and lasts—we had ten fabulous Alumnae Turbo Talks that were broadcast live so that alumnae who couldn't make it back to 610 could be part of the celebration, and it was my last weekend as Alumnae Director as well as my 50th reunion. The Friday evening cocktail party continues to be a success. We were thrilled to have alumnae at so many events, from Thursday night's "Women and Leadership" panel through Saturday's Turbo Talks (for a report on some of these events see pages 20 and 21). For full coverage of the weekend, visit the reunion section of the Alumnae homepage: www.brearley.org/alumnae.

Wilhelmina Martin Eaken '64, Alumnae Director

75th Reunion Class of 1939
Elizabeth Stainton '77,
Head of the Art Department;
her mother, Molly Fairbanks Stainton '39;
Bebe Brown Stetson '39, Candia Ogle '76,
daughter of Jane Hutchinson Ogle '39
(deceased)

70th Reunion Class of 1944
Front: Barbara Hewlett Conolly,
Amy Wing Quigley, Edith Wise Burpee,
Nancy Ludington Hume, Connie Anderson Tate
Back: Barry Martin Osborn,
Virginia Clark Clarkson, Mary Ellin Berlin Barrett

75TH REUNION



70TH REUNION



65TH REUNION



65th Reunion Class of 1949

Front: Denise Mangravite Scheinberg, Dorothy Hughes Gillerman, Kathy Schaefer Pershan, Julia Lovett Ashbey, Shirley Howell Caracciolo

Back: Susan Gardner Surine, Susan Carr Hirschman, Ann Carter, Joan Williams Farr

60TH REUNION



60th Reunion Class of 1954

Front: Ann Eisenberg Cooper, Allison Matsner Blinken, Helen Wardwell DuBois, Joan Ferrante

Back: Sally Tilghman Wardwell, Aida Farrag Graff, Maggy Cullman, Barbara Field, Janet Eldridge Baldwin, Louise Lipsey Harpel, Sarah Plimpton

55TH REUNION



55th Reunion Class of 1959

Front: Elizabeth Williams Fox, Hilary Kessler Palmer, Linda Uris Sanger, Judith Levin Sensibar, Susan Harfield Perkins

Back: Toni Krissel Goodale, Marina Kellen French, Winifred Rouillion Seibert, Molly Hoffman Mazzone, Cynnie Gardiner, Mimi Norris Weisbond, Anne Brown Dunn, Caroline Hebard Damsky, Hope Sinaur Babcock

50TH REUNION



50th Reunion Front: Mary Dale Mattison Allen, Whitney Anne Burnett MacLeod, Marilda Winkler Averbug, Ann Umpleby Wilcox, Wilhelmina Martin Eaken, Barbara Oppenheim Berresford, Kitty Morot-Sir Gordan

Back: Cindy Miller Zirkle, Andra Oakes, Ali Taylor, Dorothy Campbell, Ellen Poisson, Bonnie Bryant Hiller, Elizabeth Barker Ring, Mary Kate Rigney Bluestein, Lucy McDiarmid, Linda Boldt, Jane Julianelli, Jody Mailman Wolfe, Jane Stanton Hitchcock, Cecile Rusch-Queuil, Ruth Gais, Bonnie Lewis Neuenschwander, Maria Vitagliano

ALUMNAE RETIREES (continued from page 5)



Sharon Gates Stearns '63 and Wilhelmina Martin Eaken '64

Sharon Gates Stearns '63 and Wilhelmina Martin Eaken '64

Collectively Sharon and Mina have spent 52 years "in the trenches" of the Development Office. Sharon's role as Senior Development Associate encompassed managing alumnae and parent records, coordinating the Annual Fund, Class XII gifts and with her bank of institutional knowledge serving as archivist and custodian of so many cherished Brearley traditions, among them the class mascots and Field Day.

As Alumnae Director Mina has welcomed alumnae from around the globe for the past 23 years. A walking database, she knows the full names of nearly all 4,000 alumnae. With Mina at the helm the alumnae reunion program was expanded into a weekend of activities. She also helped to strengthen alumnae online communications and create new programs offering networking and mentoring opportunities for former students.

A Talk for the Fiftieth Reunion of the Class of 1964

by Lucy McDiarmid '64

I'm honored to be speaking for the class of 1964, and I'll try to be on my good behavior.

It's hard to generalize about our class as a unit because we're a diverse group, but we have a few things in common—for instance, we were all born around the same time.

We were born just before mid-century, and our grade school years mark a major shift. When we entered first grade, people were listening to "On Top of Old Smokey" and "I Saw Mommy Kissing Santa Claus." When we graduated, they were listening to the other major group (besides our class) to emerge in 1964, the Beatles.

The realm of high politics also changed dramatically during our years at Brearley: when we were in first grade, Harry Truman was still president, and Queen Elizabeth was proclaimed queen (that's Queen Elizabeth the second, I hasten to add for you younger alumnae). In our senior year, John F. Kennedy was shot; Nelson Mandela was sentenced to life imprisonment; the Civil Rights Act was passed, and Michelle Obama was born (not that we were aware of that at the time).

I've heard about all the delightful things I missed by not entering Brearley till ninth grade—the Viking longboat, the teepee, the ritual transfer of Jimbo from Class 12 to Class 4, the performance of *Pinafore*, Miss Basinger and the imaginary Brearley girl Pickle, Miss Sandison, Miss Alison, Mrs. Donnelly, and a lot of great classmates who left after eighth grade.

On the other hand, I've also heard about a few things I'm glad I missed, such as the sex education film *Very Personally Yours*.

I think we didn't realize how eccentric some of Brearley's funny little ways were: the teeny tiny paper, the posture pictures, and the "milk lunch." That term "milk lunch" was dated even when we were consuming it half a

century ago: "milk lunch tablets" were given to soldiers in the trenches in the First World War, and "milk lunch biscuits" were made in the 1890s (as were some of the desks we sat at, which had inkwells). (That's holes for ink, for you youngsters who've never seen them.)

But some of Brearley's traditions were not at all eccentric; they were wonderful, such as the time we spent with the Two Kings, *King Lear* and "Good King Wenceslas." I doubt if any of us ever again devoted so much time to a Shakespearean play; I still have my little green copy from eleventh grade, and I'm going to give it to the Brearley Museum of Material Culture (where they keep the posture pictures in a locked cabinet).

Singing "Good King Wenceslas" in the front hall is so unforgettable that I have to control the impulse not to burst into "Hither, page, and stand by me" right now. We enjoyed every word of it, even the final imperative "Therefore Christian men, be sure," though many of us were not Christian, and none of us were men.

People often say that Brearley teaching takes place at a higher level than college teaching, but some of our classes went beyond that. Betsy Bartlett, who's here today, once assigned her class on India a paper about whether India should develop light industry or heavy industry. About ten years later, I met the man who ran the World Bank in India, and when I mentioned our course and that paper topic, his face changed, and he said, "That's what the World Bank is discussing NOW."—Miss Bartlett probably should have been running the World Bank, but we're lucky she was here.

One of the great questions of our senior year, or so it seems to me, was: why did Miss Mitchell teach us something called "Ethics" through the Book of Job? And why did we

“

Miss Mitchell used to quote 'Be good, sweet maid, and let who will be clever' with such amusement that we knew it was antiquated.”

50TH REUNION SPEECH

never finish it? When I remember all 43 of us crowded into Miss Mitchell's office, most of us on the floor, and the meandering nature of the discussion, I realize now that the purpose was not "Ethics" or even the Book of Job, but the intimate, informal nature of the gathering: the purpose was girl-talk with Miss Mitchell.

"The Sixties" really became *The Sixties* in 1963, when Betty Friedan's *The Feminine Mystique* was published, telling us about "the crisis in woman's identity" and "a new life plan for women." It was a little tricky emerging into adult life just when notions of what our adult life should be were changing. But Miss Mitchell used to quote a line of poetry she'd heard as a child—"Be good, sweet maid, and let who will be clever"—and she quoted it with such amusement that we knew it was antiquated.

And given our achievements, I'd say we decided to be clever: we became doctors; lawyers; teachers; social workers; non-profit administrators; actresses; ranchers; artists; freelance writers, and professors; three of us are in religious life; we also have an interpreter, a special events coordinator, investment banker, clinical psychologist, photographer, arts administrator, journalist, dance teacher, novelist, economist, television producer, a few consultants of various kinds, and one detective! Still others work in marketing, real estate, and music composition. Four of our classmates worked at Brearley—Ruth in classics, Polly in art, Mina as Alumnae Director for 23 years, and Linda Boldt teaching English, History, and much else for 41 years! Our classmate Andra Oakes interrogated former President Nixon in his gilded house at San Clemente and wrote a book about his crimes.

And speaking of books, members of our class have written over 200 books—though I

have to admit that 170 of them were written by one person (Bonnie Bryant Hiller).

I don't want to close without mentioning our classmates who died far too soon, and whom we remember with love: Leicia Mahla Marlow, Ann Froelich Muir, Libby Stevenson, and Kathy Loud Wilson.

As for those of you who are here today: I'm very happy to see you, and you look terrific—not at all like those little old ladies who used to be the fiftieth reunion class. In fact, because we're all functioning so well—we still know left hand from right, red team from white, and Deck A from Deck B (or C or wherever we are now); we remember both verses of "By Truth and Toil" and how many lines in a sonnet—for all these reasons, I think the Alumnae Office should consider letting the 60th reunion class have a turn up here someday.

However, this occasion closes with us now, so I'd like to conclude with a little gravitas.

Because our Ethics class never finished the Book of Job, I couldn't remember if it had a happy ending or a catastrophic one, so I looked it up.

It's a happy ending: "...the Lord gave Job twice as much as he had before."

For my classmates, then, I wish—well, I don't wish you exactly what Job got: "fourteen thousand sheep, six thousand camels, a thousand yoke of oxen, and a thousand she asses"—but I do wish you "blessings at the latter end of your days."

Thank you.

Facing page:
Reunion photos include members
of the Class of 1964 enjoying a
conversation with Head of
School Jane Foley Fried.



REUNION

45th Reunion Class of 1969

Front: Kitty Cunningham, retired
Brearley librarian

Back: Betsy Steiner Cabot, Yeou-Cheng Ma,
Patti Aronow Camilli,
Joan Robbins, Gloria Gronowicz

40th Reunion Class of 1974

Dale Kendrick-Barback,
Amanda Brown Megargel, Laurie Nelson
Wetterschneider, Cathy Eddy Gallagher,
Kate Gridley

ALUMNA RETIREE

(continued from page 5)



Ruth Kissin Helman '69

Ruth joined the Brearley History Department in 1977. She taught Modern European History for almost four decades, shepherded generations of Middle School students toward the joys of historical inquiry and delighted seniors with her highly popular spring elective in Russian literature. With elegance and humor she inspired students to think broadly about political and cultural issues and to be confident in their quest for knowledge.

45TH REUNION



40TH REUNION



CLASS WITH MOST
ATTENDEES THIS
YEAR WAS
1989

231
ATTENDED REUNION
THIS YEAR

FUN FACT:
THE FARTHEST DISTANCE
TRAVELED WAS FROM
INDONESIA


LARGEST CLASS
GIFT TO THE
ANNUAL FUND
1979

35TH REUNION



35th Reunion Class of 1979

Front: Ann Kendrick, Lydia Rhodes Petty, Jennifer Coleman Damsky, Alexandra Boone, Elizabeth Marshall Davis, Monique Sullivan Lowitt

Back: Katherine Hovde, Diana Wright, Anne Lowenthal Hermans, Babette Allina, Roxana Wolosenko, Elizabeth Harpel Kehler, Melissa Kaish Dorfman, Jennifer Bury, Elizabeth Dobell, Lisa Nelson Peterson

30TH REUNION



30th Reunion Class of 1984

Front: Philippa Feigen Malkin, Pamela Kislak, Leslie Stone, Victoria Davidson, Anne Groell Keck, Elizabeth Bancroft

Middle: Nina Schwalbe, Fernanda Gordon Fisher, MaryMoss Wagner Walker, Catherine Henry, Paulina do Amaral, Kim Silverman Grutman, Kate Greer, Betsy Witten

Back: Julie Siegmund, Alice Murphy, Merrill Buice, Jane Lacher, Perla Delson, Nicolle Ward, Mai Linh Spencer, Elizabeth Zenowich Bucchieri, Jen Nessel

OLDEST REUNION
CLASS IN
ATTENDANCE
1939

10
TERRIFIC
TURBO TALKS

HIGHEST
PARTICIPATION
1944



FAVORITE COCKTAIL
PARTY HORS D'OEUVRE
DARK CHOCOLATE
DIPPED SMOKED
BACON

25TH REUNION



25th Reunion Class of 1989

Front: Anya Schmemmann, Jamie Obstbaum Leonhart, Melinda Hamilton, Zanthé Taylor, Melissa Dallal, Alexandra Fuhrmann, Diana Montgomery, Lexi Hines Russello, Charlise Berkel

Back: Claire Gilman, Eliza Correa Brown, Carol Luck, Nicola Zesiger Mullen, Janice Pomerance Nimura, Jordin Ruderman, Priscilla Fingleton Sheerin, Jolie Rockett Glickman, Tory Tomlinson, Ilomai Kurrik, Eliza Feuerstein Schleifstein, Alisa Biran Ben-Ami, Liz Lynch MacNeill, Liza Hyland Bainbridge, Susanna Einstein, Darleen Adams Jobson-Larkin

25TH REUNION SPEECH

By Susanna Einstein '89

I'm going to start by talking about constants and variables. Those of you who know me, don't look so surprised that I'm talking about math: this is just a metaphor. Those of you who don't, suffice it to say that I was one of the more regular "regulars" that poor Ms. Conant encountered in the class of '89.

Back to constants and variables. In an algebraic equation, the constants are the numbers for which we know the value. The variables are the numbers whose value we're trying to find; remember good old "solve for x?"

Something for which we know the value, and something that changes or remains undefined. The constant in this equation, for so many of us, is Brearley, and the friendships we started here. $X+Y$, in this case, = B.

During my thirteen years at Brearley, I spent a lot of time in this hall. I regret to say that, I don't remember most of the assemblies I attended. But I do remember what I was thinking about instead, from the excitement of starting French class, to Latin declensions and *A Midsummer's Night Dream*, to whether my LL Bean bluchers had the correct down-at-heel look. I fretted about exams, thought about whether Thoreau ever got just plain old bored at Walden Pond, and it's possible that I wondered whether I'd be caught for eating one of Joey's buns which I'd smuggled from the cafeteria that morning.

And I had various daydreams about life after Brearley.

Would I be an actress? A singer? A pediatrician? A lawyer? Would I marry one of the members of Duran Duran, and if so, how to choose between Roger and Simon? Would my first daughter be called Charlotte, or Louisa? Would I travel the world, moving from Paris to San Francisco to Tokyo? The thing about a Brearley education is that I was well prepared for any of those futures.

I might have worried whether my poor grades in chemistry would hurt my chances as a doctor, but I never—not even once—thought my dreams were unattainable.

And you know what? I was right, though as it turns out, I am not an actress/singer/pediatrician/lawyer. Instead I became a literary agent—a profession that I'm sure I *would* have daydreamed about, had I known it meant I would actually be paid to read novels. I am also a wife and a mother and a business owner. Like so many of us I am adept at multi-tasking—another skill for which I thank Brearley.

The world has changed, and so have we. We have gained or lost a few pounds. We have wrinkles, and some of us need reading glasses, just like the ones that Mrs. Taliaferro wore so well.

Here's the reason I still value those Assembly Hall dreams, in all their variety, twenty-five years later. I could write another entire speech about what my Brearley friends mean to me, and I know from them that I am not the only one in the class of 1989 whose daydreams have come true. Amongst our alumnae we do have at least one working actress, a professional singer, some lawyers, and several doctors. Many of us are mothers. (I went with Louisa, by the way.) Some of us have lived in Paris, some in Amsterdam, and some in Tokyo. Whether we work outside or inside the home, most of us are doing more at one time, and living lives richer than even the ones we imagined when we were students here.

Our days, and lives, are full of variables. But as a group we are achieving so much that I think our various dreams must have mingled in the air above us, a collective future waiting for each of us to find our way there—and then back here, to the constant that we all share. Thank you.

“
the constant for
so many of us is
Brearley and
the friendships
we started here”

REUNION

20th Reunion Class of 1994

Front: Becca Birch, Emily Colby,
Margaret Angell, Caroline Sincerbeaux King,
Amina Harris Elderfield, Natasha Brown

Back: Laura Hoguet,
Jasmine Davila, Paula Campbell,
Yuliya Jhanwar, Pippa Zainoeddin,
Kaveri Singh, Caroline Adams,
Sophia Fox-Long

15th Reunion Class of 1999

Sue Meng, Margo Johnston,
Rebecca Kelly Slaughter, Lili Beit

10th Reunion Class of 2004

Front: Natalie Moutoussis, Farrell Rodd,
Berit Hoff

Back: Simone Blaser, Lisbeth Kaufman, Barbara
Johnson Stemler, Ece Manisali,
Jane Fischer, Alanna Gregory

5th Reunion Class of 2009

Front: Sophie Palitz, Alex McClure,
Eliza McDuffie, Lily Haje

Back: Liz Moore, Nafeesa Islam,
Julia Anrather, Sofia McDonald,
Natasha Hirschfeld

20TH REUNION



15TH REUNION



10TH REUNION



5TH REUNION



Robyn Young '92,
Recipient of The 2014
Frances Riker Davis Award



The 2014 Frances Riker Davis Award Recipient

ROBYN YOUNG '92

Robyn Young is the Founder and Executive Director of the Relief Boutique, Inc., an all-volunteer, not-for-profit organization that provides professional clothing to disadvantaged women in New York City. Since its launch in 2011, the Relief Boutique has assisted over 600 women by providing them with personal service and professional attire for their upcoming job interviews. Robyn was honored with the Sprint Foundation's Community Champion Award for this important work.

Robyn is a finance attorney at Sheppard, Mullin, Richter & Hampton LLP, where she represents companies and financial institutions establishing credit facilities and structured financings.

She received a BA in Sociology from Brown University and a JD from Columbia Law School, where she was a Harlan Fiske Stone Scholar.

A Special Gift

The Frances Riker Davis '15 Memorial Fund was established in her memory to provide a scholarship annually to a girl who has shown leadership in service to the School and is honored in partnership with the award also bearing Mrs. Davis' name.

This year, Jean Zachry Chappell '47 made a generous gift to this scholarship fund. As a Brearley alumna who received a scholarship for all thirteen years at the School, Jean wants to "repeat the generosity and give something back to Brearley students today." Jean's connection with the Riker and Davis families goes deep—her late-husband, Walter F. Chappell III, was a relative of the Riker family. Walter dedicated years of service to his community, particularly in the education sphere. In "giving back" to the Fund, Jean honors both her husband's lifetime of service and Brearley's proud legacy of celebrating service within the student body.

THURSDAY EVENING EVENT

The Power Within: Women's Leadership in the New Millennium

By Linda Gross Kahn '85

In addition to preparing young women “for active, responsible citizenship in a democratic society,” Brearley is reputed to be a crucible for female leaders. Brearley girls are the ones who become doctors and lawyers rather than just marry them, as the saying goes. But what exactly does it mean to be a woman and a leader? And does Brearley adequately prepare women for leadership positions? On April 24, Pulitzer Prize-winning author and Brearley parent Stacy Schiff moderated a lively panel discussion among three alumnae who are unquestionably leaders in their fields: Betsy Gleick '81, deputy editor of *People* magazine; Judith Warner '83, bestselling author, former *New York Times* columnist, and Senior Fellow at the Center for American Progress; and Katharine Weymouth '84, publisher of the *Washington Post*.

At the outset, Stacy acknowledged the evening's timeliness in light of the recent publication of Sheryl Sandberg's manifesto, to which Betsy replied, “I'm all in with *Lean In!*” In contrast to the male-dominated corporate culture at *Time*, Inc., she has cultivated a personal leadership style that includes the more traditionally feminine qualities of warmth and emotionality, which she finds particularly effective in periods of workplace stress and change. She also tries to model

work-life balance by openly taking time for her family, although she warned that younger women working their way up the corporate ladder may not have that luxury.

Judith took this opening to challenge the audience to think more broadly about what limits women's opportunities for leadership in the workplace and highlighted the lack of progressive work/family policy as a prime factor inhibiting women's participation and advancement. While she admires Sandberg's book, she feels the conversation about leadership that it inspired needs to go beyond self-help strategies for the elite and include structural issues such as unequal pay and sexism in the workplace that are relevant to women across the socioeconomic spectrum.

While it may appear that leadership is in Katharine's DNA, she attests to being a pleaser by nature and having had to learn—sometimes the hard way—the skills necessary to lead an organization. “You have to be willing to take risks and not to be liked,” she advised, emphasizing that mistakes are valuable learning experiences. She has also drawn strength from a network of supportive girl friends, which has helped her to cope with stress and adversity. Although she believes that leadership comes through passion, which is gender-neutral, she notes that women are

less likely than men to claim their accomplishments, instead adopting a self-deprecating attitude that undermines their success.

“Brearley taught me I could do whatever I put my mind to,” said Katharine. But all agreed that there were additional lessons they wished that the School had taught them. “Getting ahead in the corporate environment has as much to do with your EQ as your IQ,” according to Betsy, suggesting that Brearley could do more to develop girls' emotional intelligence. Although it is possible to be a strong leader and not be a natural extrovert, charisma certainly helps. Katharine emphasized that people skills are essential to communicating a vision and inspiring others—one reason being, Betsy added, that “it's not enough to be the smartest person in the room.” Girls also have to be prepared not to be the smartest person in the room when they enter the “real world,” Judith interjected, and encouraged the School to reinforce the message that girls should value themselves beyond grades.

In concluding the panel, Stacy asked each of the participants what title she would give a new book on women's leadership. “Letting Yourself Go,” said Judith. “Own Who You Are,” declared Betsy.

“Breathe,” advised Katharine.

Linda Gross Kahn '85, a former book editor and collaborator, is currently pursuing a doctorate in epidemiology at Columbia University's Mailman School of Public Health.



Center: Judith Warner '83, Stacy Schiff, Betsy Gleick '81, Katharine Weymouth '84

A SATURDAY TALK

A Conversation about Brearley's Code of Conduct

By Emily FitzGerald '96

How do Brearley girls know to treat each other with respect, be kind and caring role models for younger students and...also be silent in the elevator?

As part of a packed alumnae weekend in April, Heads of Self-Government Oona Cahill '14 and Katharine Jessiman-Ketcham '14, along with Head of School Jane Foley Fried and Head of the Upper School Evelyn Segal, shared how they, through a collaborative and thoughtful process, mobilized the entire IX–XII student body to answer such critical questions in an endeavor to revise an antiquated Upper School Code of Conduct.

The process began last summer when Ms. Fried, during a trip to the West Coast to visit alumnae, met a graduate of the Class of 1951, Irene Duckworth Hecht, who recounted to Ms. Fried her experience as a young girl in a Japanese internment camp in the Philippines from 1942 until 1945. (For more on Irene, see the Head's Remarks and the Q&A on pages 2 and 34, respectively). After her release, she enrolled in Brearley and began to return to a life of normalcy. To this day, she credits the Brearley community and particularly the structure of the Self-Government with helping her through that difficult transition. Irene's story inspired Ms. Fried to review the Upper School Code of Conduct only to find it hadn't been updated in decades and contained outdated rules, such as requiring students to stand when a teacher enters the room.

Knowing they would rise to the challenge as Brearley girls do, Ms. Fried tasked the Heads of Self Government with revising the Code to reflect the needs of Brearley girls today. What emerged from the process was not just a document for the 21st century student but a renewed

articulation of Brearley's values.

Over a period of four months, Oona and Katharine worked with their fellow Upper School students and eighth graders to uncover the essence of what they value about Brearley as a community and to put down on paper changes they would like to see in how they interact with one another. Students named what they loved about Brearley—tolerance, personal drive (but not cutthroat competition), collaboration, attentive and caring faculty—and identified the need to create an even more positive environment, including ways to address Brearley girls' tendencies to be self-deprecating.

The original Code designated an entire paragraph to how one must behave in the elevator. Although the students thought this was quaint, and very much infused in the DNA of a Brearley girl, they wanted the new Code to address more significant and relevant topics such as increasing interaction between the grades, ensuring more recognition for the facilities staff and creating time for students to support each other at team sporting events. They didn't want the Code to be just a set of rules, but shared values they could hold themselves and each other accountable to—values that would help the caring community thrive. Their goal for the Code was "to be the best of Brearley while preserving what Brearley has always been, to keep the tradition but to update it so it felt relevant." From the beginning, kindness and care for others were values at the core of the discussion among the students, so it became clear they needed to be at the forefront of the Code.

The new Code of Conduct was revealed in April. With a simplified structure of paragraphs, the Code focuses on behavior in and out of the



classroom as well as academic integrity and contains a new preamble outlining the core values the students feel represent the Upper School: respect, kindness, integrity, collaboration and dedication. The Heads of Self-Government noted that despite the outdated language and style of the rules of the original Code of Conduct, the essential values within it were the same as they are today. Before the Upper School embarked on this project, few were aware of the Code of Conduct, and yet, as Ms. Fried noted, "There is a lot of kindness as you walk through this community."

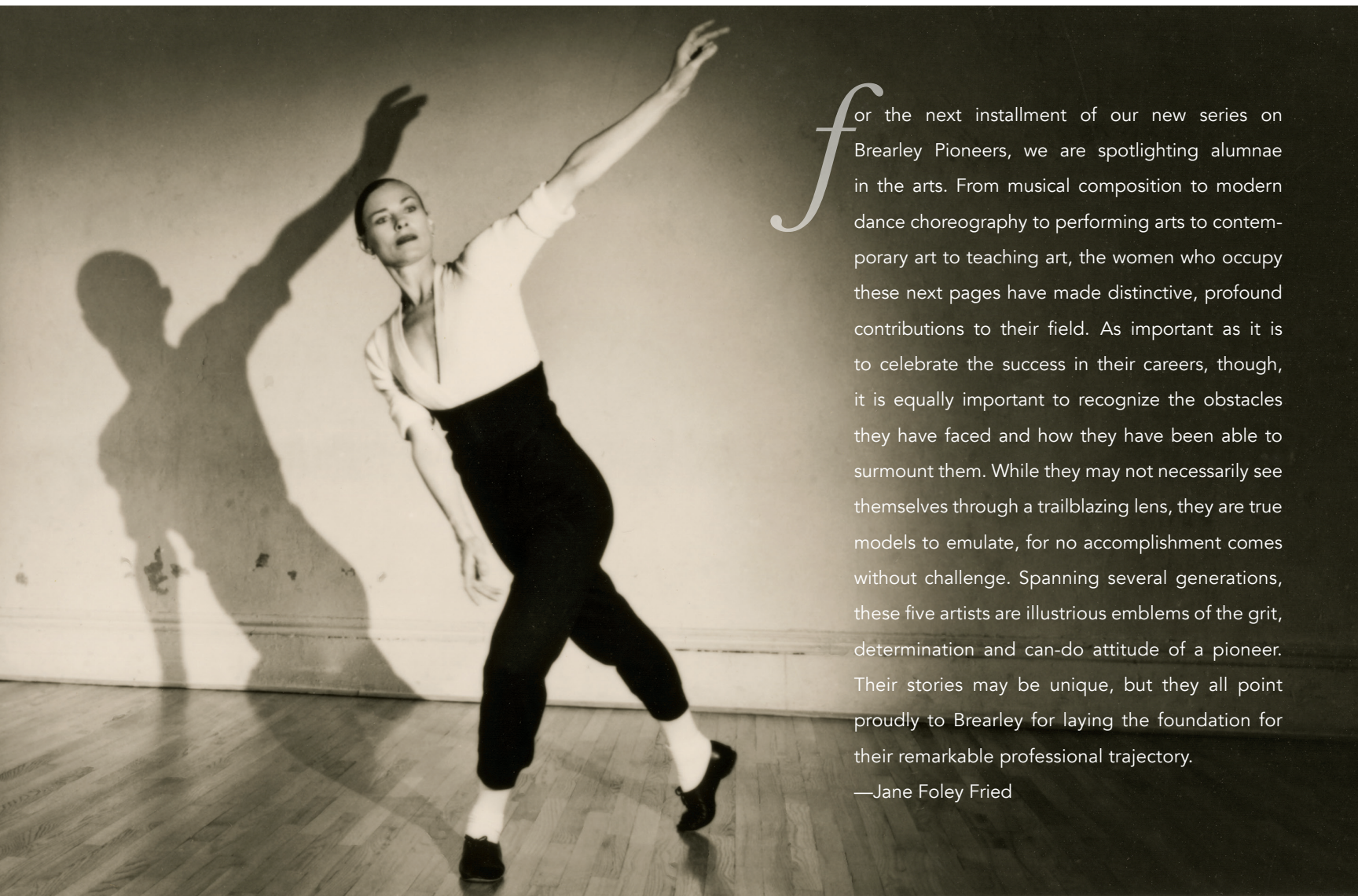
When the time comes for the next revision, no matter how Brearley may evolve in the coming decades, it is certain that a commitment to kindness will endure.



Postscript: The new Code of Conduct was officially signed into effect on June 11, 2014.



Lucinda Childs '58 in her studio on Broadway. Photo by Michael O'Neill



For the next installment of our new series on Brearley Pioneers, we are spotlighting alumnae in the arts. From musical composition to modern dance choreography to performing arts to contemporary art to teaching art, the women who occupy these next pages have made distinctive, profound contributions to their field. As important as it is to celebrate the success in their careers, though, it is equally important to recognize the obstacles they have faced and how they have been able to surmount them. While they may not necessarily see themselves through a trailblazing lens, they are true models to emulate, for no accomplishment comes without challenge. Spanning several generations, these five artists are illustrious emblems of the grit, determination and can-do attitude of a pioneer. Their stories may be unique, but they all point proudly to Brearley for laying the foundation for their remarkable professional trajectory.

—Jane Foley Fried



Mary with children Tod, Nina and Kim Beaty in 1959. (Photo by Donald Uhrbrock/Time Life Pictures/Getty Images)

MARY RODGERS GUETTEL '48

Mary Rodgers Guettel '48 was perhaps best known as the composer for the acclaimed *Once Upon a Mattress*, which premiered in 1959 and ignited her Broadway career, but her lengthy résumé included songwriter ("William's Doll" and "Girl Land" on the iconic 1970s album *Free to Be You and Me*), author (award-winning 1972 children's book *Freaky Friday* and its subsequent film release), and lyricist (theme song for *Captain Kangaroo*, in 1957). She served as Chairwoman of Juilliard's Board of Trustees from 1994 to 2011, and was one of the first two women to serve on the board of Exeter, from 1974 to 1987. The daughter of Broadway composer Richard Rodgers, Mary was the mother of five children. In May, she sat down with daughter Kim Beaty '73 to muse, reminisce and reflect on her long, storied career and, of course, her family in what was to be her last interview.

We are deeply saddened to report that Mary Rodgers Guettel '48 died on June 26, 2014. We are so grateful that Mary agreed to discuss her life as a pioneer in the arts for this issue.

KB: Lyrics, composing, Young People's Concerts, Little Orchestra Concerts, children's books, screenwriting, Exeter board member, Juilliard...Do you consider yourself a pioneer or a trailblazer?

MRG: Well, I was only a trailblazer in that most women got married and had children immediately and didn't think in terms of working.

KB: You got married at 20, had three kids by the time you were 24! When was it that you thought, "I just can't do this—I have to do some other things!"?

MRG: I guess it was jogging with the stroller to the park every morning, noon and night, to the 76th Street playground, and Tod being hit over the head with a shovel...I thought, "There must be something better than this."

KB: At this point in your life, did you think that you were going to do things in the theater? You had wanted to be a doctor, didn't you?

MRG: I wanted to be a doctor until I realized that I was having a hard time passing chemistry, and if I couldn't pass chemistry, I was never going to make it to doctorhood! I don't think I had any idea what I really wanted to do until the Westport Playhouse summer. I was probably about 18, at Wellesley, and I went to the Westport Playhouse because Nancy (Nancy Ryan Brien '48) and another Brearley girl were there. I was writing music at Brearley though. Hymns, whatever they would give me to do.

KB: After Brearley, were you writing at Wellesley? Was there composing?

MRG: No. There was no composition major. Wellesley didn't teach it because they didn't believe in composition for women. Definitely women were not expected to be composers. It was all right to stand in the bow of the piano and sing your little heart out. But no composing.

KB: You say there were not a lot of women composers when you got into the business. Did you feel that was a problem, being a woman?

MRG: Oh, a producer might say stuff was too "feminine." [But] I was a multi-tasker in that, whatever I did, I did several other things in different areas...[for instance] I met Marshall (Marshall Barer, lyricist, Mary's writing partner on *Mattress*) because he was the editor—under contract to do all the lyrics for the Little Golden Records [for which Mary's sister, Linda Rodgers Emory '53, also wrote music]—and he said "I could hire you if you promise to do the lyric writing because I can't possibly write enough to get it all done." And I said, "Well I'll do the lyrics that you need if you'll let me write the music that goes with it." Which I'd never much tried (writing lyrics), but I was desperate to do *something*.

KB: So you certainly weren't thinking any great feminist, pioneering thoughts. You just wanted to do something.

MRG: I just wanted to work and be paid for it.

KB: Did you feel you needed to be paid for it at that point?

MRG: Oh, yes! It was part of the expected package. I think my father imbued me with that notion. Of getting paid for what you wrote. Mrs. Mac (Millicent McIntosh, Brearley Headmistress from 1930 to 1947) made a speech in assembly once.... "Just remember, you're not getting this very



fine education in order to join country clubs!" It was a *unique* thought at the time; you're supposed to use this for something.

KB: How did you start writing with Leonard Bernstein?

MRG: I would say it was through Steve Sondheim. We'd become pals, and I had gone to DC with him to see *West Side Story* which was trying out there (Aug. '57). We had dinner with Lenny and he talked about the [NY Philharmonic] Young People's Concerts which he was just about to do, and he said to me, "Maybe you'd be good at writing scripts for that?" and I took him up on it!

KB: What would you say to a graduating senior today who is interested in composing?

MRG: Study orchestration! [Had I known orchestration] I would have been more musically literate. For one thing, if you said to me, "What keys do you write in?" or "What's the range of the flute?", I'd say, "I have no idea!" And every time, in orchestra rehearsal [for *Mattress*], if something sounded horrible, I'd go racing down the aisle and say "No, no, no, NO!! That's not what I meant!", but the trouble was I didn't know how to say what I *did* mean! I couldn't figure out how to communicate. In the end, between talking and writing down what I wanted in manuscript, I could make clear what I wanted, but it would have been a lot simpler. It would have changed my life.

KB: So...can you say what your advice is for getting a job?

MRG: Get yourself educated! [Especially today] when there aren't a lot of jobs, look at any opportunity as a chance to learn. And if something [doesn't] work, then go do something else. Whether it was a theme song for the Little Orchestra Concerts, or whatever—I kept working. You just sort of had to get things done. Something I learned from Brearley: Never say "No" to anything!

Kim Beaty '73, daughter of Mary Rodgers Guettel '48, niece of Linda Rodgers Emory '53 and sister of Nina Beaty '71, is a figurative artist who painted the portraits of the past two Heads of School at Brearley. She is currently painting the official portrait of Associate Justice Ruth Bader Ginsburg (mother of fellow 73er Jane Ginsburg) for the Supreme Court.



LUCINDA CHILDS '58

Internationally renowned dancer Lucinda Childs '58 spends much of the year on tour. When she is not she calls Martha's Vineyard her home, where she has lived for the past ten years and from where she recently spoke by phone to Philippa Kaye '87.

Above: Photo by Peggy Kaplan
Far right: Photo by Frederick Eberstadt
(father of Fernanda Eberstadt '78)

Known for her minimalist aesthetic, attention to timing and absorbing geometric pattern-making, Lucinda Childs is a distinguished choreographer, director and performer. Her career began in her twenties presenting solo works as part of Judson Dance Theater—a group of artists committed to the avant-garde who performed their work at Judson Memorial Church on Washington Square Park. In 1973 she began making dances with her own company of dancers which mined the possibilities of upright movement—walking, skipping and changes of direction. In 1976 she co-authored, choreographed, and played a leading performance role in *Einstein on the Beach*, the opera directed by Robert Wilson, with music by Philip Glass, which brought her and the other lead artists international recognition; she was appointed to the rank of Commander in France's Order of Arts and Letters in 2004. Lucinda is called a pioneer of post-modern dance, and of this description she says, "Pioneer is appropriate. I don't think of that as being important though—the thing for me is, I don't like to repeat myself." Proving this, revivals of her works read as fresh, and she is consistently engaged in new projects.

Lucinda believes that the academic demands of Brearley prepared her for the perseverance and diligence necessary for her achievements. "I think that actually it prepared me not only for Sarah Lawrence [College], but for a lot of things that you come up against in terms of just dealing with demand. You just had to say; OK, let's just get down to this and just do it—get it done. I'm saying these things to myself now, you know, I know that rehearsal will never go well if I only focus on certain things. I have to focus on many aspects of a rehearsal. I have to examine all the material that I need to cover before I go in. I find that then I feel a sense of joy and a sense of accomplishment."

In typical Brearley-girl style, Lucinda pursued her own interests. Although it was important to her to do well in school, she was frustrated that she could only train in ballet and modern dance on the weekends and at summer intensives. During her second year at Sarah Lawrence, she was excited by the writing of John Cage and began taking classes at the Merce Cunningham studio in downtown Manhattan where she met many of the artists who would soon become a member of Judson Dance Theater. Her parents did not support her choices: "My father didn't really like the idea of me going so far downtown to take a dance class, and my mother thought there were other things that would be more interesting." Lucinda relates with triumph that her mother did become a fan beginning in the 80s, "She came to absolutely everything and I forgot about all the years she didn't come."

Determination has seen Lucinda through the difficulty of supporting a dance company in New York City. From the outset, she looked for and purchased a studio space to rehearse her company; the fourth floor of a pillar-free cast iron building in SoHo in a building found by Judson Dance Theater friend and choreographer Trisha Brown who occupied the fifth floor above her. Lucinda made the decision to fold her not-for-profit company in 2000. The National Endowment for the Arts has stopped giving general operating funds to dance companies in the late eighties, and even after a successful performance at Brooklyn Academy of Music and a European tour it was very difficult to maintain a group of dancers in the highly competitive fundraising environment. As she was in demand elsewhere, acting in the work of Robert Wilson and choreographing for European dance companies, she gave up the "ideal" studio loft space in SoHo she had worked in for thirty years. She says, "I couldn't stand to be there alone, without dancers to work with."

In 2009 Bard College asked for a revival of her 1979 piece, "Dance." This signature work, to music by Philip Glass, has a black and white 35mm film



by Sol Lewitt that is projected on a scrim downstage of the live dancers. Bard's support enabled Lucinda to train a new group of dancers and for Sol Lewitt's film to be preserved in digital format. The energy generated from this revival has led to a strong group of dancers touring "Dance" and other works from Lucinda repertory for the past six years. Pomegranate Arts, a top-flight production company directed by women, is producing and managing the tours. In effect, Lucinda has a company again, but without the responsibility of a board of directors, administration or a studio space.

When asked about her daily routine, Lucinda says it is most important for her to be healthy, otherwise the work can't be done. She thanks the practice of Pilates for healing a bad spinal injury she thought she'd never recover from. She works out as best she can while on tour, and plans to get the Pilates equipment for her home in Martha's Vineyard where she has a small private dance studio. She looks forward to more performance opportunities; for instance, she would love the chance to re-investigate the text-based solo she made with Susan Sontag called "Description (of a Description)." Meanwhile she is preparing for an opera in Germany this summer, a revival of "Available Light," her dance with a split-level set designed by architect Frank Gehry and music by John Adams at Disney Hall in Los Angeles, and waiting to hear when work will begin on a new piece in collaboration with James Turrell and Philip Glass.

Lucinda is grateful for her roots in the Brearley community and the foundation it can give to young artists and thinkers. "They are in a community where there is an exchange of ideas, and I think that's wonderful. For me to be at the school....to have learned those skills in an environment of having friends, wonderful teachers, very interesting classes, was really a privilege."

This October, Lucinda's company will perform Concerto, a piece from 1993, at Fall for Dance at City Center. (Get your tickets as soon as they become available; this show sells out fast.)

Philippa Kaye '87 is a choreographer living in Greenpoint, Brooklyn. She and her husband recently bought a warehouse in Detroit, MI, to develop into mixed-use loft spaces, and she is taking time off from making dances to raise her son.



ELIZABETH STAINTON '77

Liz Stainton is a remarkable woman. From her drive and creativity has emerged a career entirely in the arts—while raising a daughter on her own. A Brearley girl herself (indeed, a member of the 13-year club), she is the Head of the Brearley Art Department, taking her passion for art, which was instilled in her early on by her own teachers at the School, and passing it on to the girls. Some of her students have gone into the arts in some way themselves. Others have incorporated the strong lessons she has imparted into other professions. But with all the pride and joy she has in being a teacher, she is an artist first.

—Christa Savino '92

Above:
 Spur of the Moment, 2011
 Oil on panel
 17" X 14"

By the time she entered Class IX, Liz knew that she needed to create. She would wander through the Met, transfixed by the paintings, especially the Medieval and Baroque works with their magical, golden skies and drama. Beatrice Thompson, the legendary art department head, encouraged and inspired Liz with her guidance at school and by exposing her to the world of art in NYC. As Liz says: "Beatrice was an inspiring teacher, teaching that art was a deeply intellectual passion and not just something you do with your hands." Beginning the tradition of Brearley girls designing and building sets for theatrical productions at the School, which they continue to do today, Mrs. Thompson's stewardship motivated Liz to study set design intensively in college. After immersion in the theatrical design at Wesleyan and a stint at the Metropolitan Opera Costume shop, she missed her studio practice and resolved to focus on painting.

After college, Liz went to work as a freelance artist, painting private commissions, faux finishes and installations, including murals at The Pierre and "Fragonards" and Magritte clouds at The Limited. Her practice has led in many directions. More recent commissions include an 8 x 3 foot, historical panoramic cityscape of New Amsterdam in 1650 for the Dutch Reformed Church. This has led to other historic painting commissions such as a view of the Brooklyn when it was the largest feature of the landscape and a painting of Agincourt—a place Liz looks forward to visiting this summer. Happily, she says: "I'm on a history kick."

As in the old tradition of successful, working artists, Liz's commissions influence her private work; she distills her experiences from months or years of immersion in these large-scale projects in a variety of ways, including landscapes, cityscapes and single, elegant objects. The objects might be a key, a bird, one of her daughter's toys or her own gesturing hand. These symbols, painted on small square canvases, capture a thought or a special moment or memory. Often, she includes gold leaf backgrounds, infusing the mystery of icons. They are personal works which can read like small poems or couplets.

At Brearley, Liz is invigorated in the give-and-take with students which energizes her own painting. It has been a tradition at Brearley to hire professional artists to teach at the School. Liz does not believe you can be a great art teacher if you are not engaged yourself. The creative process is a difficult one, filled with the need to push oneself toward the unknown and mysterious. The path to successful art making is "a process of intensive looking, learning and exploring the world around us and inside ourselves." Liz's greatest challenge at Brearley is compelling the girls to grapple uninhibitedly, which sometimes means embracing failure. This discovery process feeds all aspects of one's education. "If you are doing something that isn't perfect, you're learning...Every project starts as a big mess and then you have to fix it. Painting is all about fixing failure." It is an important lesson at a school where girls strive for perfection.



When asked what advice she would give young artists, Liz is hopeful. As a young woman, she experienced misogynist gallery owners and an art scene difficult to break into. With the Internet, communities have formed outside these circles and artists are able to have more control over their own promotion. Further, information is much more accessible. Instead of days at the library doing research for a project, Liz can do the same research at 2 am in the comfort of her home. The Internet, she believes, facilitates finding one's way to interesting opportunities.

Liz has always been able to support herself by creating art. "All my life, I am happiest when I'm making something." Whether that is an artwork or cooking a nice meal, it is the process of imaginative transformation, the exploration, the challenges, the failures and successes that keep her stimulated and drive her. For Liz, being an artist is a beautiful struggle, one she loves sharing with her students.

Christa Savino '92 is the gallery director at Jill Newhouse Gallery in New York City, which specializes in master works on paper of all periods.



MEGHAN BOODY '82

Sitting in the inner sanctum of Meghan Boody's Looking Glass Labs studio in her Tribeca loft, one can easily get lost in the wondrous other-worldly art and creativity that surrounds you. Working in sculpture, photography and video, Meghan emotionally transports viewers via her familiar yet fantastic characters and their trials. The artist herself has a similar magnetic presence. On a recent visit, I listened eagerly to her description of the complex interplay of forces, desires and transformations in her current project, *Psyche and the Beast*. These epic narratives are digital tapestries that are woven together with archetypal characters and mythical elements, each composite image taking months to produce.

Meghan, who was incorporating Photoshop in her art photography before many people had personal computers, has a pioneering spirit. She ensnares the viewer with her art, luring them into beautiful but unsettling scenes unfolding within a system ruled by its own rules and regulations. Through the toil of its heroines, the Truth of human nature is revealed (sorry, I couldn't stop myself). She kindly agreed to answer my questions and share some of her insights.

—Barbara Johnson Stemler '04

Above:
"White Shoulders (The feeding of her private fire)",
2012, Crystal Archive print, 54" x 84"

BJS: How has Brearley influenced your work?

MB: It's kind of crazy how many of my stories revolve around close-knit communities of women. Female empowerment is the pot of gold at the end of the rainbow for my young and often struggling heroines. There is also my recurrent theme of the irreverent girl posse, which works together—and sometimes against—each other. My work also explores the feeling of being in a strict and regimented environment with a heavy dose of pressure—that you have to excel or else you land in a quagmire. This “clock is ticking” mentality to achieve is necessary for my heroines who undergo test after test. Sound familiar? But against all odds, they are able to succeed in the nick of time!

BJS: Were there any teachers in particular that inspired you?

MB: Ms. Conant who taught Middle School math. It was her manner in which she demystified a difficult subject that I loved. She had a no-nonsense approach and maintained a nonplussed manner when solving complicated problems.

BJS: In addition to Edmund Spenser's *The Faerie Queen*, which you often reference in your titles, are there any specific works of literature that continue to inform your story-based art?

MB: Well, the *Odyssey* and *The Canterbury Tales* come to mind. Being familiar with Chaucer's Middle English sparked my interest in English dialects and my love of playing with language—which shows up in my narrative titles. I am fascinated by Odyssean character-transforming quests and the positive effects of arduous challenges in life. My subjects are poster children for this ethic, blossoming as the result of their labors and perseverance! I also often think about the slow and devastating death of the horse in Steinbeck's *The Red Pony*. I guess it's no accident that my current favorite piece is of a dead horse burning on a funeral pyre!

BJS: If you could start over, would you do anything differently?

MB: I wish I had attended a college that was smaller and in the middle of nowhere, instead of an urban university. I think it would have helped me focus and feel like I was a part of a community. I missed the intensity of a smaller group of students who knew each other really well. I would also have liked to have spent more time abroad, but there's still time for that!

BJS: Do you have any advice for graduating high school seniors interested in the arts?

MB: Take a gap year to follow your dreams and gain experience before you embark on your college studies. You will appreciate them more! And don't specialize too quickly—explore lots of interests and be open to anything. On a lark, I took an Intro to Photography course and discovered during my first roll of film how much I LOVED taking pictures. Find a mentor and become an apprentice. There is nothing like learning the ropes one on one from someone you admire. I had the luck of apprenticing with Hans Namuth and so much of what I know about photography is based on that relationship. Try not to look at the amount of competition or the sheer numbers of other artists. It will distract you and take your energy away from doing your work. And I can't stress enough the importance of community. A friend and I recently formed a think tank for women in the arts to counteract the effects of a diffuse and scattered art world. This has been a great joy and support to me as an artist.



BJS: What are some of the highlights of your career to date?

MB: A few years ago, I had a show of *The Lighthouse and how she got there* in Berlin. Through a crazy sequence of events, the pieces still hadn't arrived the night before the show was supposed to open. My worst nightmare!! Instead of throwing in the towel which I was very tempted to do, I pulled an all-nighter along with my boyfriend. I divided each of my large images into small sections and we printed them out on cheap computer paper that I then pieced together as massive mosaics. I ended up stapling the paper directly onto the walls, which was a very weird, and ultimately freeing, experience for someone so devoted to print quality and elaborate frames! And of course, the imperfections and striations from the low end printer ended up having its own beautiful, messed up aesthetic. I was on a ladder stapling during the opening but it didn't matter. People thought it was part of the installation, and I ended up with a pretty decent show!

BJS: How do you balance having a career and a family?

MB: When my son, Toby, was young, I tried to incorporate his interests into my work so we could both make things together. I would watch him stack his animal figurines on top of each other and I wound up doing a series based on similar piles of creatures. I tried to make simpler, less time consuming work during that demanding time—not that complication didn't end up creeping in anyway! I always had a studio in my home, so it was easy to grab a few hours of work on the sly. And I would try to get my son involved so he wouldn't feel shut out, often asking him for feedback that I would usually follow. I find that children are great art critics. If Toby or his friends are captivated by one of my pieces, then I know it's good.

BJS: It is important to understand that failure or near misses play a critical role in success and that any accomplishment is neither linear nor effortless. What “failure(s)” have you encountered that you might count as having ultimately been a key or essential ingredient in your career development or ascension? Can you look back and see that without it/them you might not be where you are today as well as the significance of it/them as a learning/growing experience—a rite of passage so to speak?

continued on page 82



DIANE PAULUS '84

Diane Paulus '84 is the Artistic Director of the American Repertory Theater in Cambridge, Mass. She is the 2013 recipient of the Tony Award for Best Director of a Musical (*Pippin*) and was just recently named to TIME's Annual List of the 100 Most Influential People in the World. This spring Diane took time from her busy schedule to talk to Megan Jones '12.

Far right: "We've got Magic to do, just for you!"
from *Pippin*. Photo by Michael J. Lutch

MJ: What were your favorite classes at Brearley? Favorite teachers? Did any of your classes have a profound influence on your career?

DP: Ruth Carpenter was such an inspiration—how she taught us to read, teaching us a love of language. I loved history at Brearley. As a director, I'm always fascinated by understanding how theater functioned in different historical moments. I'm never interested in a play just as literature, but I'm looking at what the play meant in its time, in terms of the audience and its history, its social and political context. When I think of history, I think about lives, people, and what it meant to be alive at a certain time, and that's what I try to access when I'm studying plays. When I directed opera, I looked at how opera functioned at different times: what was *Marriage of Figaro* like when it premiered? I loved Mrs. Sagor, too. We did Shakespeare with her. Ms. Wachman as well. All these incredible humanities teachers. I never fancy myself a science person, but Mr. Tokieda and Mr. Mase, both of them were teachers I'll never forget. When you go to Brearley, you are given this incredible gift, this empowerment to speak up and express yourself, this feeling that, as a woman, you can do anything that you want in the world. Those thirteen years at Brearley were this bedrock for me: I always assumed I could be or do anything and change the world in the process. That confidence—to have a voice—is something that I think has been instrumental to my life now as a professional director, and as a leader of a theater.

MJ: Were you involved in theater at Brearley? Is there a show that stands out as being particularly influential?

DP: The rite of passage for any Brearley girl is doing the Class VII Gilbert and Sullivan, so I remember distinctly doing that with Mr. Walker, who was the drama teacher at the time. And then in Upper School, working with Robert Duke. I'll never forget the all-female, Brearley girl-only version of *Hay Fever* that we did, and that epitomized Brearley for me; "Sure, we can do an all-girl Noel Coward! We can act beyond our age and transmit ourselves into other people, male or female." And then I did musicals. Of course, the most critical theatrical endeavor of my life was doing *Wonderful Town* at Brearley because that's when I met my now-husband, Randy. My life may have been completely different if I hadn't done that show or if he hadn't hurt his foot running track at Collegiate and hadn't been convinced to audition. He was, I think, Policeman #4 in the Chorus, but I spotted him. I was a junior at Brearley then. I feel like going to B-Deck and being in that auditorium was really the heartbeat for me of my life at Brearley.

MJ: What's the largest challenge you face as a director?

DP: Juggling everything. I'm involved in so many exciting projects right now, and I run a theater, and I'm a mom with two kids. It's about finding that balance and learning how to let one project feed another, which is the great thing about being an artist. Everything in your life is fueling you. Every challenge from one project is a teaching moment for the next project. The great thing about being in the theater, I've found, is that everything you experience, everything you open your eyes to, every question you ask will feed and grow your work.

MJ: What is the most rewarding part of being a director?

DP: I love preparing for a project, because it's like teaching yourself a new subject. You have to immerse yourself in research and reading and history. There's nothing better. I believe in the human need to learn and being in the theater is a life of constant learning. And I love being in the rehearsal hall because when I'm in the room as a director, time stops. You have to be completely present for the actors you are working with. You can't be thinking about yesterday or tomorrow. Your job is to be 100% in the moment, to respond, reflect. That's an incredible, rejuvenating state to be in, to achieve presence like that.



MJ: The external recognition you've just received, by *TIME* Magazine as one of the world's most influential people, has been incomparable, and you're the recipient of a Tony award. But what do you consider your greatest accomplishment?

DP: Of course, I always think about raising my two daughters. Every day is a challenge and every day you strive to be the best mom you can be. I'm very happy that I do what I love professionally. I'm very passionate about the power of art to transform our lives and to speak to what we as human beings need right now. I'm grateful that my work is something that I love, so that is an accomplishment and hand-in-hand with that is that I'm a mom with two kids at the same time. I feel very lucky that I can share my work with my family, and my children can be part of my professional life.

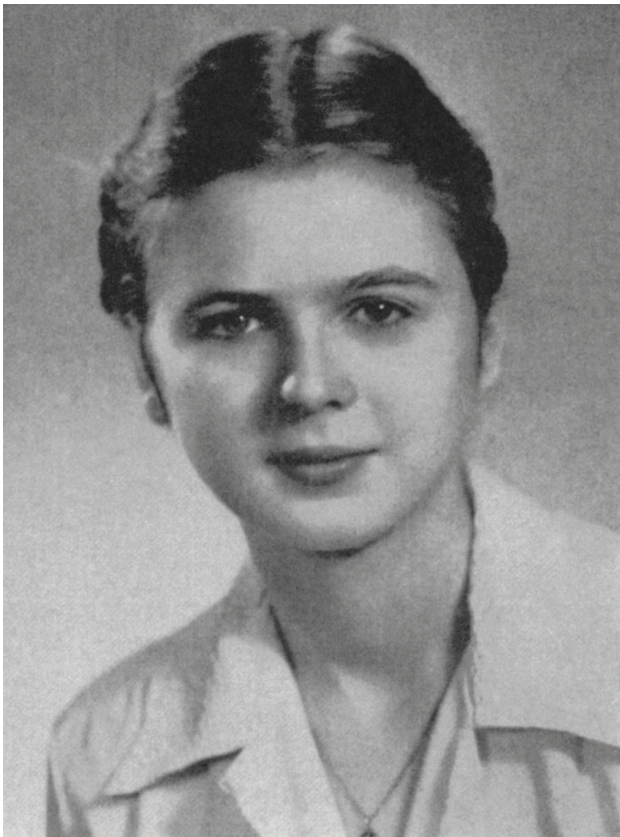
MJ: Can you name some female artists you truly admire?

DP: I'm inspired by women like Hallie Flannagan, Judith Malina of The Living Theatre, Eva Le Gallienne. They are my heroes. Anne Bogart, my directing teacher at Columbia. Ariane Mnouchkine [founder of Theatre du Soleil]. I'm completely knocked out by Eve Ensler. Her dedication, her humanity, her passion—she's a force of nature. I'm also a pretty big fan of Sara Bareilles right now [who is composing music for Paulus's musical *Waitress*, which will premiere at A.R.T. in the future].

MJ: What advice would you give to a graduating Brearley senior considering entering the Arts professionally?

DP: The more you learn, the more you stretch yourself, the more you grow as a person, the more you see, the more you study, all of these things are going to make you a deeper and better artist. To be an artist, you have to start by being the most fully engaged human being. And follow your heart; start to develop what interests you. A life in art is about plugging into your own personal passions. Leaving Brearley is the moment to begin your journey of developing what interests you. Art is a big, general word. Theater is a big, general word. What about the arts interests you, what kind of theater? Find your obsessions. Develop your own personal inquiry and if you develop that, it doesn't matter if you have bumps in the road or ups and downs because it's all part of the journey.

Megan Jones '12 will be a junior at Harvard University this fall. She has worked as an intern for Diane Paulus for the past three years on such projects as *Finding Neverland* (performances began July 2014) and *Pippin*.



Head of School Jane Foley Fried met Irene Duckworth Hecht '51 last summer when visiting alumnae on the West Coast. The story she recounted about Irene's life (see Head's Remarks on page 2) was so fascinating that we were inspired to continue the conversation. The following is drawn from a series of email exchanges in April between Dr. Hecht and Meghan Nadosy Magyar '97.

Photo: Irene Duckworth Hecht's
senior picture, from the 1951
Brearley yearbook

Q&A

WITH **IRENE DUCKWORTH HECHT '51**

AS A CHILD, YOU TRAVELED A GREAT DEAL, WITHIN THE PHILIPPINES, TO EUROPE AND AMERICA, AND ATTENDED VERY LITTLE SCHOOL, ACCORDING TO YOUR MOTHER'S BELIEF THAT PRIMARY EDUCATION SHOULD BE IN THE ARTS. WHEN YOU WERE NINE YEARS OLD AND IN YOUR FIRST YEAR AT THE AMERICAN SCHOOL IN MANILA, THE JAPANESE BOMBED PEARL HARBOR AND YOU AND YOUR FAMILY WERE SENT TO THE SANTO TOMAS INTERNMENT CAMP. WHAT CHILDHOOD SKILLS HELPED YOU TO SURVIVE THE NEXT THREE YEARS THERE?

In extreme situations, the most vital skills are to read reality for what it is non-judgmentally and to find a path of action which fits the circumstances as they exist—not as what you think they should be.

I believe I learned these skills at the age of three. I was on a long journey with my mother aboard a ship with the most fabulous playroom imaginable. But a cruel German governess presided over the playroom, and after one afternoon with her, I knew I absolutely must never go there again. Thus, I had to find a way to entertain myself without burdening my mother. My solution was to befriend any and all crew on the vessel, from engineers to chambermaids. I constructed a human resource pool that gave me coverage and liberty at anytime of day needed, and I was never again escorted to the playroom!

Those same skills came into play immediately in Santo Tomas. In the first weeks what I observed of the adults was an endless stream of complaints about the Japanese who had dealt with us in such an inexcusable manner and who would get their comeuppance next week with the return of General MacArthur. My reaction was: we are going to be here for as long as I can think and complaints are useless. Find solutions to keep yourself intact for as long as needed.

HOW DID BREARLEY HELP YOU TO HEAL FROM YOUR WARTIME TRAUMA?

Brearley created a new stimulating reality. My effort was to blot out what had preceded.

The School performed miracles for a young person who had mastered the French language, but had no idea that there was something called grammar, and had never learned how to write, and regarded spelling as a creative art. I could subtract, but had difficulty adding. I had learned to multiply in my brief brush with 3rd grade, and I mastered long division in my brief experience in fourth grade. I was at an eighth-grade level in Latin when I arrived, and Brearley arranged a private Latin class for me so that at the end of my first year there I was ready to join my classmates in the tenth grade. Brearley did a wonderful job accommodating my knowledge gap. The education was excellent. In retrospect, my years there were the best part of my education. I thrived on the intellectual stimulation. What gifts!

BREARLEY'S SELF-GOVERNMENT HAD AN "IMMENSELY POSITIVE EFFECT" ON YOU. WHY?

In Santo Tomas, I realized that our survival and safety very much depended on the democratic and organized procedures of self-government we created. I was mightily impressed by a school that followed similar procedures. Each class elected officers and monitors, who were responsible for reporting violations of school rules. All discipline in the school was handled by Student-Government, with the exception of any behavior that might result in suspension or dismissal. The weekly

Self-Government meetings taught me how to lead meetings in a democratic and effective manner. The meetings also provided a forum for student disciplinary hearings.

At the time and to this day, I think this was one of the most important parts of Brearley life. It was an education in civic behavior. In my mind, it should be standard procedure in our schools. What is more important than knowing how to participate in a democracy?

AT THE END OF YOUR SOPHOMORE YEAR AT RADCLIFFE, YOU GOT MARRIED AND FOLLOWED YOUR HUSBAND, WHO WAS SERVING DURING THE KOREAN WAR, TO GERMANY. WITHIN THE NEXT DECADE, YOU COMPLETED YOUR BA AT RADCLIFFE, TAUGHT HIGH SCHOOL, GOT A PHD IN HISTORY AND HAD FOUR CHILDREN. HOW DID YOU MANAGE THIS, ESPECIALLY AT A TIME WHEN FEWER WOMEN WERE COMBINING WORK AND FAMILY?

It is with the support of key individuals, willing to ignore rules and create individual opportunities for me that I have accomplished what I have! It was the same story at Brearley, Radcliffe and the University of Washington. My Radcliffe Dean set up special summer courses for me so that I could complete my degree quickly. At the University of Washington, I was allowed to space out my general exams since my fourth child was born in the midst of them. No one had ever been so accommodated before, and to my great chagrin the department voted that this should never be done again! None of us does any of this unaided. Our life successes are not just our private creations.

I also benefited from the availability of household help, which relieved me of most (time-consuming) domestic chores.

AS YOUR CHILDREN GREW UP, YOU ASSUMED LEADERSHIP POSITIONS AT COLLEGES AROUND THE COUNTRY. ALONG THE WAY, YOU ALSO DIVORCED, RE-MARRIED A WIDOWER, AND "INHERITED" HIS THREE TEENAGE SONS. WHAT ADVICE WOULD YOU GIVE YOUNGER WOMEN WHO ARE TRYING TO DO IT ALL?

My word of wisdom is: you never do it all on your own—if you try, it will wipe you out. Parenting can and should be shared. Our children learn different things from different people. The American model of child-care is ridiculously limiting. The care a child gets does not all have to come from his or her genetic pool! Some points:

- Be sure to get help. Use every penny of your earnings, if necessary, to give yourself that break.
- Remember that becoming a mother should not lead to your totally abandoning being an evolving adult.
- Adjust your pacing. It took me four years to get my masters and ten to get my PhD. My pacing was not "normal." But it worked. And I never got off track! Just know what you want, be clear and find the right help—domestic and professional.
- Children learn important lessons from those beyond family boundaries, including those without the cultural/educational backgrounds of family members.

DID YOU SET OUT TO BECOME A LEADER?

No, I never set out to be a leader. My primary love was, and continues to be, teaching.

YOUR MOTHER HOPED YOU'D BE TRILINGUAL AND PROFICIENT IN MUSIC, ART AND DRAWING BY THE AGE OF 8. WHAT DID YOU MAKE SURE YOUR OWN CHILDREN LEARNED?

It was important to me to help my children learn how to handle basic living chores independently and skillfully. All four children, three boys included, learned how to hem garments and replace buttons by the time they were ten. All are competent hikers and campers who can use a compass with

ease, and two are outdoor fanatics. My daughter can still change a tire faster than you can get out of a car.

It was also vital to me that the children respect food and a clean plate. To this day I am upset by food waste.

I certainly nurtured their love of books. Diligence and love of schooling was important. Intellectual activity was simply part of the household ambiance. My eldest son is an MD academic physician, my second a PhD computational physicist and climatologist, my third a PhD anthropologist and writer, and my daughter a nurse-practitioner-hospitalist. So I guess the delight in learning was absorbed.

YOU HAVE LIVED IN HOMES ALL OVER THE WORLD, INCLUDING VIENNA, MANILA, NEW YORK CITY, ROCHESTER, CAMBRIDGE, GERMANY, VIRGINIA, SUN VALLEY AND SEATTLE. AT THE MOMENT, YOU LIVE IN PORTLAND AND MAKE ANNUAL TRIPS TO FRANCE AND HAWAII. DO YOU HAVE A FAVORITE PLACE?

One basic attitude that I have developed comes from my camp experience: I have learned to live mostly in the present. Where is my favorite place? Where I am right now!

YOU WRITE THAT HAPPINESS IS A LEARNED SKILL. WHEN DID YOU LEARN IT?

My first glimmer of that reality came shortly after my first marriage. There were many steps to follow.

When you have survived an event that leaves deep marks, it can be difficult to absorb the fact that what was no longer is reality.

The first months of my first marriage I could not believe that my husband was "there." I expected him to vanish at any moment, because that had been my experience of human relations to that point. I finally grasped that this was a different time. That is when I said to myself, happiness is a learned art, and I needed to learn it.

I am still learning! For me the key is being convinced of the difference between then and now. It is part of the importance for me of living in the present.

YOU ARE CURRENTLY WRITING YOUR MEMOIR. HOW DO YOU TELL YOUR LIFE STORY TO YOURSELF IN A FEW SENTENCES?

Flexibility: I have had to change direction more than once.

Pig headedness: refusing to give up/give-in.

Luck.

Wonderful assistance at key moments!

Love and support of key individuals, not least, my children/family.

What at first may appear as a catastrophe may open new doors, viz, my second marriage. Seconds are not by definition second rate!

THERE IS MUCH TO MARVEL AT IN YOUR STORY. WHAT ARE YOU MOST PROUD OF?

The successes of my children and grandchildren, although those successes are their own. The most I can say is that apparently the platform to which I contributed was good for them.

I am pleased with the very limited, but unique pieces of research I have accomplished.

Finally, the impact I have had on my students. A year ago, one of my former students funded a scholarship in my name at Lewis and Clark College.

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Meghan Nadosy Magyar '97 lives in New York City with her husband, son and daughter. She wrote about Millicent Carey McIntosh, Head of Brearley from 1930 to 1947, for her master's thesis.

DID YOU GO TO THE BREARLEY

PROM

EARLIER IN THE SCHOOL YEAR WE ASKED ALUMNAE VIA EMAIL FOR THEIR MEMORIES AND PHOTOS (OR LACK OF BOTH) OF THEIR BREARLEY PROM. THE RESPONSES WERE FUNNY, SWEET, OFTEN SUCCINCT AND OFTEN DESCRIPTIVE. THEY ALSO SPARKED A DEBATE ABOUT WHEN THE PROM ACTUALLY STARTED AT BREARLEY, WITH A COUPLE OF CLASSES ASSUMING OWNERSHIP. JASMINE DAVILA '94 TOOK ON THE TASK OF PROBING MORE DEEPLY INTO THE HISTORY OF **DANCES WITH BEAVERS**, AND THE RESULTS, PERHAPS UNSURPRISINGLY, MAY REQUIRE A BIT MORE DIGGING.

Social life, or complaining about the lack of a social life, has been a Brearley tradition since the School's founding in 1884. In the years that followed, other traditions were introduced, like the class mascot, Red and White Teams, the Doughnut Assembly, forcing—I mean *allowing*—the seventh grade to perform a Gilbert & Sullivan operetta every spring, and permitting graduating seniors to undertake independent projects.

Most of these traditions didn't include an overtly social component, unless you count commiserating with each other after an awful test by consuming many Joey rolls in the Cafeteria, or napping in the nurse's office. A few, though, have managed to emerge and survive throughout the years, because at some point we Beavers had to leave the confines of A-level, if only to forage for food when the Caf was closed.

As a student at Brearley, when I wasn't playing pickleball, declining nouns in Latin, or eating more Joey rolls, I didn't have much opportunity to socialize with the opposite sex outside of the rare, awkward conversation with a boy during Friday afternoon Brearley-Collegiate activities. I managed to convince my parents to let me attend Brearley Middle School dances and, most importantly, come in from Queens and drive me home afterwards, by telling them the dances were part of the curriculum. This felt true enough, as I spent those evenings observing the behavior of other kids at the dance instead of actually hanging out with them.

By the time I entered eleventh grade in the fall of 1992, my social life was less about attending dances than spending my weekends in the Village, trying to look cool. So I was as surprised as anybody when, upon learning that the class of 1993 intended to hold a prom for the junior and senior classes, I squealed well, like the teenage girl I was. I'm pretty sure I did, anyway. I loved Brearley's strange—I mean unique—traditions and prided myself on my independence,

but I also wanted to put on a pretty dress and eat rubbery chicken in a pretty room like thousands of teenage girls at more conventional schools across the country.

Brearley girls had been throwing class dances since at least the 1950s, but it is not clear when the first official prom took place. The junior-senior prom I attended in the spring of 1993 felt like the first real prom or formal dance that students had organized, but there are other classes that have made this claim.

While Kate Foster-Anderson '81 has no pictures to share from the "Anti-Prom"—"1981 was pre-digital, after all"—she insists that during a collective 50th birthday lunch thrown by Anik Libby "[our] class did reminisce about the prom when I asked to determine whether we were the first to have a Brearley prom. The answer was a resounding 'yes.'"

Their discussion continued online in their class Yahoo! group. One classmate offered this revealing nugget:

"I had bought a fluffy, white tulle 1950s prom dress from Trash and Vaudeville on Bleecker Street, and I needed an excuse to wear it. Suggested a prom and initially didn't get any traction, as I recall, but some people eventually warmed to the idea."

Soon other 81ers chimed in, and more details surfaced:

"We did start the prom thing. We had a 'black-and-white' themed prom in the Assembly Hall. Was kind of tongue in cheek."

While there was no pressure to bring an escort, a clever solution was devised for those girls who wanted one:

"We decided that we would set up a satirical 'dating service'. If anyone knew a boy, we put him on the list and the list then provided... We were very open, although the dating service did only provide boys. My date was strikingly handsome—and we now know, gay. What a funny pair. Little did we know that my brother was helping out his lesbian little sister—in a profound way—by setting her

up for the evening with his gay friend. Such a sweet memory.”

Some girls’ dates came from other sources: “Jenny B...with one of her friends from Maine,” while other arrangements were not as voluntary: “my downstairs neighbor, FORCED (by my mother).”

At least one girl brought another girl not from Brearley as a date, and quite a few went “doe” (instead of “stag”). And if there was any doubt of the year of the prom, one’s date worked in a “‘stereo store’—how’s that for time-stamping the event?”

Though traditional formal attire was welcome (and perhaps, as we’re led to believe, the impetus for the event), the dress code was casual, as boys enlisted for the “dating service” were told that white T-shirts and black shorts would suffice. And while no mention of a chaperone was made, a few ladies in attendance that night remember the presence of the Drama Department’s Daniel Walker.

Jumping ahead a decade, Cherise Davis Fisher ’90 remembers coming up with the idea of a Brearley prom with classmate Lisa Hageman Miller:

“I lived in Glen Rock, New Jersey, when I went to Brearley, and a true Jersey girl would never miss an opportunity to don big hair and fancy duds. It was a pretty easy sell to whomever we needed permission from, as I remember. We visited lots of New York spots, and the Waldorf Astoria was the most affordable option.”

Held on May 18, it was a “great night,” Cherise recalls, “and I never walk past the Waldorf Astoria without being flooded with warm memories. And I’m super proud that the tradition has continued.”

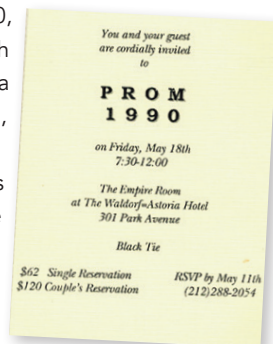
Prom in my memory was resurrected in the modern era by the Class of 1993, who organized one right at the end of the ’92-’93 school year. I remember finding the perfect vintage prom dress, “perfect” meaning it fit and it cost less than \$20, on one of many trips to the East Village with Kimberly Kahn ’94. The Class of 1993 chose a night of dinner and dancing at The Plaza Hotel, with music provided by DJ Mark Ronson.

The following year, the Class of 1994 held its prom at a slightly less conventional venue—Le Bar Bat, a now-closed nightclub on West 57th Street where the decor consisted of oversized steel bats suspended from the ceiling. We managed to save money by holding the prom on the Monday of the last week of school, as well as inviting members of the junior class to attend. That same week was also Fleet Week in New York City, which would explain the inordinate number of adorable sailors we met on that spring evening. Ahoy!

Editor’s Note: While the prom’s history at Brearley remains murky at best, we can attest to it going strong in the 21st century. This year’s prom took place on June 5 at the Waldorf Astoria.



Jasmine Davila ’94 (left, with Kimberly Kahn ’94 at the 1993 Brearley prom) still considers herself a New Yorker though she’s called Chicago home for the past 20 years. You can read her thoughts on important issues like corgis, tacos and pop culture by following her on Twitter at @jasmined.



THANK YOU FOR YOUR SUBMISSIONS. We received too many comments to be able to print them all; for the complete list and photos, go to www.brearley.org/prom.

In my day—1959—it was called the Class XII dance

Liz Williams Fox ’59

We didn’t have proms in 1949! (We did have class dances every year from VII on...)

Mimi Mills Allen ’49

I’ve never heard of a Brearley prom!

Martine Singer ’78

I never went to a prom. My French mother didn’t know what they were.

Lorna Hyde Graev ’64

I am so old we did not have a prom.

Daniele Gerard ’76

My class of ’49 held a dance in the spring before graduation in the Assembly Hall. My date was Dick Pershan, the same young guy who became my husband in June 1952!

Kathy Schaefer Pershan ’49

I think that in 1961, we did not have anything called a prom. We had the Class XII dance and it was held in the Assembly Hall.

Liza Maxwell Lee ’61

Very funny. What is a Brearley prom? No such thing in my day!

Lindsey Folsom ’71

Prom at Brearley? Not in the 1940s. Just Miss Robinson’s and a couple of other dancing schools where we could see the other gender if we didn’t have any brothers. Oh, yes: the Knickerbocker Grays had boys too.

Susie Neuberger Wilson ’47

My only memory of my Brearley prom, 1970, was that we did not have proms at Brearley.

Amy Miller ’70

I remember our prom was at the Plaza—totally magical. I went with a sophomore from Yale, whom I had met on a college tour—I know, totally sketchy right?! Actually he was a perfect gentleman and we are still friends today.

Li Ran ’97

Class of ’80 didn’t and we’re feeling a little left out...

Paula Edelson ’80

As far as I know or remember, there were no Brearley proms in the mid-to-late 1980s. Certainly, it seemed to us like there had been a long tradition of “no prom” when we decided that we would host a prom. In order to make it affordable and to include more of the community, it became a Junior/Senior Prom. Mr. Byrnes was a chaperone.

Aren Cohen ’90 (Thank you, Aren, for unearthing 1990’s prom invitation!)

We had the misfortune of joining the interschool prom for the first time in Brearley’s history. Much to our dismay, prom was scheduled for the night before our Brearley graduation...We heard a rumor later that the teachers were actually taking bets on how many of us would trip trying to walk up the stairs to the stage in our dresses and our general state of distress.

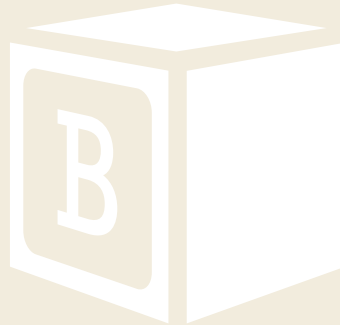
Allison Patrick ’02

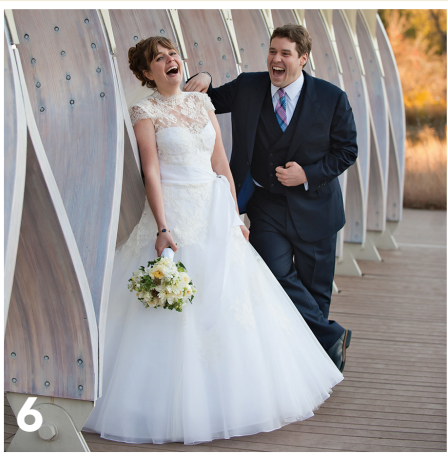
Our class dance in December 1957...is where I met my husband.

Ellen Scott Walsh ’57

BIRTHS

- 1985 To **VIRGINIE-ALVINE PERRETTE**, a daughter, Charlotte Perrette¹
- 1992 To Tony and **NECHELLE FEASTER VANIAS**, a son, Ryder Bastiaan Vanias
- 1993 To **VICTORIA PETTIBONE** and Adam Verost, a son, Ethan Pettibone Verost
- 1994 To Daniel and **SOPHIA FOX-LONG KRYDER**, a daughter, Aila Laralei Carol Fox-Long Kryder
- To James and **ANDREA SARAZEN MELTON**, a son, John Richard Melton
- To **KAVERI SINGH** and Sameer Kumar, a daughter, Leela Kaur Kumar²
- 1995 To Charles and **EMILY ROVER GRACE**, a daughter, Eloise Rover Caspar Grace³
- 1996 To Mike and **COLBY MCGAVIN HOLTSHOUSE**, a daughter, Avery Amanda Holtshouse⁴
- To **LIZZY OELSNER** and Vince Levy, a son, Eric Cyril Bertrand Levy
- To Andrew and **EMILY ISRAEL PLUHAR**, a son, Cameron Thomas Pluhar
- To **ELIZABETH VASARHELYI** and Jimmy Chin, a daughter, Marina Vasarhelyi-Chin⁵
- 1997 To Michael and **KYLE LABUSH RABKIN**, a son, Ross William Rabkin⁶
- 1998 To Julien and **ELIZABETH STREICKER ALBERTINI**, a daughter, Charlotte Grey Albertini⁷
- To Geoffrey and **TENLEY LASERSON CHEPIGA**, a daughter, Greer Griffith Chepiga⁸
- To Cedric and **ELIZA SCHNITZER GAIRARD**, a daughter, Eva Cooke Gairard⁹
- To Hardy and **CHRISTINA SCHMIDT HELBURN**, a son, Oliver William Helburn¹⁰
- To Wesley and **LISI MADDEN MULLEN**, a son, Clay O'Neill Mullen¹¹
- 1999 To Dilip and **KATE APPLETON BADLANI**, a daughter, Sonia Jane Badlani
- To **ILANA FRIEDMAN** and Bryan Quinn, a daughter, Samara Adina Friedman Quinn¹²
- To Jeffrey and **RACHEL SAFFIAN GOULD**, a daughter, Lucy Saffian Gould
- To Graham and **SUSAN HELLER TAYLOR**, a son, James Gustavus Taylor
- 2000 To **ANNIE MACRAE** and Winthrop Ruml, a son, Cameron Alden MacRae-Ruml¹³
- To **RENNIE TAYLOR** and Craig Cornelius, a son, Zach Taylor Cornelius¹⁴





MARRIAGES

- 1974 **SERENA SARNOFF** to Jeff Wells¹
- 1977 **ELAINE BENNETT** to Dame Morrison Trotti
- 1981 **CLARA BINGHAM** to Joseph G. Finnerty III
- 1995 **JOSEPHINE NOBLE** to Reuben Floyd²
- LAURA PERKINS** to Jack Davidson³
- LEIGH STEARNS** to Christopher Dellasega⁴
- 1999 **SUSANNAH GELTMAN** to Yuriy Prilutskiy⁵
- DIXIE UFFELMAN** to Jeffrey Robert Trainor⁶
- 2000 **JULIE FOSTER** to Mark Mezrich
- LAURA TURPIN** to Brian Borak
- 2001 **SASHA KAYE** to Robert James Walsh
- JENNIFER SOLOMON** to Joshua Alexander
- 2003 **SOPHIE DORAWASKOW** to Drew Harris Rifkin
- LUCY WHIDDEN** to Jon Hampton⁷
- 2006 **NORA PALITZ** to Ed Herbstman⁸

IN MEMORIAM

- 1937 Jean Brevard Crump Balin
- Helen Resor Hauge
- 1938 Margaret Welzien Boothe
- 1939 Jane Crichton Hutchinson Ogle
- 1946 Barbara Bowles Coolidge
- Sheilah Ross Waters
- 1947 Eliza Newbold Taylor
- 1948 Emi-Lu Kinloch Astor
- Mary Rodgers Guettel
- 1950 Nora Francke Cammann
- Sheila Wood Langlois
- 1952 Joan Thompson Gilmour
- 1954 Margaret Beach Glos
- 1957 Lois Kahn Wallace
- 1959 Donna Sherman
- 1963 Sophia Truslow
- 1965 Elsie Youngman Hull
- 1979 Uma Gattegno Devidatta
- 1981 Alexandra Sichel

A Celebration of the Lives of **ROBERT L. BELKNAP**



Excerpted from Evelyn Halpert's tribute. For her full tribute go to www.breareley.org/belknap.

Bob Belknap's distinguished career at Columbia University spanned over 50 years, during which he led the Slavic Department, the Harriman Institute, the Literature Humanities program and the University Seminars. An eminent scholar and superb teacher, he was the proud father of three wonderful Breareley daughters—Lydia '77, Ellen '78 and Abby '80.

Bob was as generous in service to Breareley as to Columbia. He enthusiastically welcomed invitations to speak to students about Russian literature, arranged for Breareley faculty to attend special events at Columbia and helped maintain the School's long-standing links to the Columbia community. It was no wonder, then, that the Breareley Board of Trustees recruited him to its ranks: he served as a Trustee from 1978 to 1989, including five years as President of the Board.

As Franny Taliaferro has observed about Bob's leadership style, "he combined elegance of person, of mind, of institutional presence." Like everyone who ever knew Bob, the Breareley community is greatly in his debt. We mourn his loss.

A memorial service for Bob will be held on Friday, September 12, at 2:00 pm at St. Paul's Chapel, Columbia University.

and

LOIS KAHN WALLACE '57



With sadness we report that Lois Kahn Wallace '57, a highly respected literary agent and the president of the Wallace Literary Agency, died on April 4, 2014. Her family held a gathering to celebrate her life at Breareley this spring. Lois was a woman of strong opinion, intelligence, wit and fierce loyalty to her clients and friends. At the memorial, organized by her former husband, Tom Wallace, and her son, George Wallace, many spoke about these qualities and her significance in their lives.

In 1999, Lois founded the Lois Kahn Wallace '57 Breareley Writers Award Fund to honor Breareley for honing her appreciation of good writing. The fund gives an award to honor and encourage a Breareley alumna who has begun to publish well-crafted prose. There have been four winners to date. This Award will continue to encourage Breareley writers—a fitting reminder of what Lois held important.

CORRECTION We regret that in the Brearley Pioneers cover story in the Fall 2013 *Bulletin* the award Margaret (Margie) Ruddick '75 received was misstated.

Margie is the recipient of the Smithsonian's Cooper-Hewitt 2013

National Design Award for Landscape Architecture. This nationwide awards program honors excellence, innovation and lasting achievement in American design.

We also omitted the photo credit for her picture: Jack Ramsdale.

MEG BOODY *continued from page 31*

MB: I have had moments in my career with fewer deadlines and obligations which can feel like a dead end if I give in to a more surface definition of what success really is. These moments can be killer for a certain type A drive and ego that wants accomplishments to be strung up one after the other in a perfect trajectory. Over time I have come to regard these intervals as a gift. Only then can I completely immerse myself in my imagination and travel to far off places as I piece together my stories. And only then can I step back and get the perspective I need to map out ambitious projects that might take years to create. I am sure this process would have

been hampered by the pressure of waiting lists and nonstop demands for new work. I have ultimately learned to covet these incubations and nose-to-the-grindstone periods as crucial preparation for the next flurry of craziness, which ultimately does come around.

Barbara Johnson Stemler '04 is the Manager of Access Programs at the Intrepid Sea, Air & Space Museum where she develops and delivers accessible programs and resources for students and adults with disabilities. She also serves on the Arts Committee at Brearley.

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AN ASTERISK (*) DENOTES THAT THE P.A. CLASS REPRESENTATIVE IS SERVING A SECOND YEAR.

MIDDLE AND UPPER SCHOOL
FIELD DAY
Randall's Island, May 6, 2014



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