

THE **magazine**



> GENERATIONS >

at Berkeley Carroll

The Berkeley Carroll Effect

One of the great things about a 125-year-old school are all the stories embedded into the actual bricks and mortar. See that wall? A 12th grader leaned up against it as she first read her acceptance letter from Yale. See those steps? Two Lincoln Place teachers—who met and courted while working at Berkeley Carroll—stood



there and announced their engagement to their peers. See that classroom? Dressed up as Einstein during the 8th grade Living Wax Museum, a middle schooler explained some rules of physics to a visiting third grader, effectively igniting her lifelong interest in science.

Berkeley Carroll as an entity is composed of its actual buildings as well as what transpires every day inside those buildings. Berkeley Carroll also comprises what happens even after students graduate. Seniors, chomping at the bit to get to college and begin the next big thing, think they'll be leaving Berkeley Carroll behind once they graduate and matriculate into college. Yet they ultimately realize that they'll not only hang onto their Berkeley Carroll mantle, but that their Berkeley Carroll selves will always be a part of them. Also part of the Berkeley Carroll effect? The school, the experience, and the shared community will enable them to assemble and cement connections between themselves and other former students, past and present.

In this issue of *The Magazine*, we get a rare inside look at some of those connections. An alum from the class of 2008 goes out for brunch with her counterpart from 1968. Current students talk with their predecessors, and a graduate from 2001 interviews her grandmother, whose own graduation date occurred sixty years prior. The connections are forged and they become part of the school itself. The bricks, the mortar, the stories, the connections – taken all together, they affect Berkeley Carroll and become the Berkeley Carroll effect.

Enjoy the issue.

Jodie Corngold
Editor
jcorngold@berkeleycarroll.org

On the Cover: For the past 125 years, the school has evolved while remaining true to the passionate, intellectually rigorous ideals that have been at the school's core since it was founded in 1886. Here, a continuum of Berkeley students from the 1930s (top right), 1960s (top left), and 2010s (center) are seen studying Chemistry.

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Editor

Jodie Corngold

Communications Associate

Matt Weinstock

Publication Design

Studio Lane, Inc.

Printing

Liverpool Litho

Email: bcs@berkeleycarroll.org
Website: www.berkeleycarroll.org
Telephone: 718-789-6060



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THE magazine

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DEAR FRIENDS,

It is true that for the last several years many of us in the school have promoted innovation and worked hard to ensure that our program is timely and up-to-date. That we are always pushing ourselves to stretch beyond our current configuration should not be mistaken as a lack of appreciation for all that has gone on in the past. While Berkeley Carroll has been recognized as a school of the future, it is also the case that we have a long and storied history which we are proud to celebrate.

The Brooklyn Bridge was only a few years old when Berkeley Institute was founded in 1886. Brooklyn needed its own schools to address the educational needs of the expanding borough and to serve the growing population of families



BOB VITALO

who were opting not to send their daughters over the East River to attend one of the schools in Manhattan. It is in that role, as one of the oldest independent schools in New York City, that BC has played an important part in the history of private schools in our city.

This coming spring Berkeley Carroll will be recognized as one of the founding members of the Parents League of New York at a special ceremony at the New-York Historical Society. The League came into existence back in 1913 in an attempt to help schools and parents better under-



We will continue to challenge ourselves to be vibrant and relevant but our efforts are fueled by the admiration we have for all who have worked in the past to fortify our school.



stand the pressures that students confronted at that time. The League writes:

While the profile of the independent school family has transformed over the last hundred years, the issues that were being addressed in 1913 are all too familiar—and universal throughout our country. Times may change, but the concerns of teachers, parents and students do not. One hundred years ago, teachers and parents were trying to agree on the proper balance between school and home life. Then, as now, The Parents League stepped in to address schools' and parents' concerns.

The League is still active today with over 300 independent schools including New York City schools and boarding schools throughout the US and abroad. The work they do continues to bring parents and schools together in a partnership to better serve the children in the member schools.

In this issue of our magazine you will read about our most recent accomplishments and learn about connections that are being made between past and present students. There is a thread that connects all who attend BC and it remains strong as evidenced by the fact that we have nearly a dozen children of alumni in our student body.

We will continue to challenge ourselves to be vibrant and relevant, but our efforts are fueled by the admiration we have for all who have worked in the past to fortify our school.

As always, we are grateful for your support of our school.

Sincerely,
Robert D. Vitalo
Head of School



"I enjoyed the article about Mam'selle in the Summer issue of the magazine, but I can't let one thing go unchallenged: the author likened Mam'selle to Jean Brodie. Jean Brodie (played magnificently by Maggie Smith) was a preening, self-righteous megalomaniac, who caused the death of one of her students in the Spanish Civil War. Our Mam'selle couldn't have been more different. We were her children, she loved us all, and she was a barrel of fun—but she didn't make us into slavish idiots. I admit she was more forthcoming about her views than the other teachers, who were scrupulous about not revealing their politics (unlike today's college professors), but her emphasis was on pointing out the absurdities that occur in the world beyond our little cocoon. It was all very benign. Jean Brodie was anything but benign."

– Ann Coffeen Turner '48

"Yesterday my copy of the magazine arrived at my home and I sat down to look at it right away as I always do. I have read it from cover to cover and enjoyed it to the utmost! My favorite above all is the article about Mamselle Palisse. It brought up so many won-

derful memories of her and Berkeley and my years there. I loved her so much and have thought about her through the years with such affection and nostalgia! I must say I learned some things about her I didn't know. Very interesting indeed. Thanks so much! Loved it!"

– Carol Nowak McAllister '59

CORRECTIONS to the Summer 2012 Magazine

The caption for the photo of Mam'selle Palisse pouring tea on page 43 mistakenly identified the woman at far left as Patricia Driggs Balassi '65; in fact, the woman at far left is unidentified and the woman at far right is Patricia Heffernan Driggs '40.

Enid Hoberman Sonnett '50's first name was misspelled as Eden.

PreK Bakes Kale, Pretzels, Matzoh

On the morning of November 14, 2012, Lan Wong's PreK Cooking Arts class met in 712 Carroll Street's sun-drenched new teaching kitchen to make kale chips. The children had to be helped into their aprons ("My sister can tie one by herself," one bragged), but they ably tore kale, tossed the kale in oil, and ground parmesan cheese by themselves. Even though one student was admonished for tickling and another kept lapsing into monkey sounds, for the most part the cooking lesson had a mood of focused, happy experimentation.

"What kind of seasoning would you put on kale chips to make them tasty?" asked Lan. "Jelly!" exclaimed Mark Zeltser '26. After sampling and rejecting nutmeg ("Tastes like sharks!"), the students eventually landed on onion powder, salt, and parmesan cheese. "Cooking is partly about learning how to make choices," explained Lan, "and it's important for them to be encouraged to try new things." Since September, the PreK has mixed buttermilk ranch dressing, squeezed lemons to make lemonade, and kneaded and braided dough for rosemary sea salt pretzels; ingredients

often come from the Lower School garden or are donated by BC parents with gardens. (In December, BC parent Katherine Dimitropoulou helped the class make Greek Christmas Honey Cookies, using olive oil made from her family's olive trees in Athens.) The recipes will be compiled in a cookbook to be sold at the 2013 Auction; as for picky eaters, "there are a few," said Lan. "But we don't dwell on it. I just say, 'Pass it on,' and usually they realize that they've missed out, and they go to try it. The thing is, don't push."



Pre-kindergarteners tear pieces of kale in BC's brand-new teaching kitchen.



Juniors Debate, Mob, and Smuggle in 1775

On the afternoon of September 21, 2012, Upper School English Chair Erika Drezner burst into a classroom, slapped her knees for a while to approximate the clapping of horse hooves, and—when a junior said, “Speak, lad!”—she announced, voice atremble, the bloody news of the Battle of Lexington.

It was like this for the first few weeks of Berkeley Carroll’s American Studies classes, which were submerged in a deliciously high-stakes role-playing game with the objective of controlling 1775-era New York City. The juniors whispered and passed notes during class, but it was all in character (“Deals were being made all the time in cloakrooms,” points out US History Chair Lorne Swarthout). A backpack-wearing Congressman John Morin Scott discovered his own grave in a walking tour of Trinity Churchyard; the Sons of Liberty leader Isaac Sears intelligently tore down Loyalist rhetoric while wearing a nametag covered in little doodled hearts.

In one particularly surreal moment, Director of

Educational Design & Innovation Liz Perry found herself exclaiming “You can’t talk; you’re on a *ship!*” to a rowdy Loyalist. “I’ve never said that to a student before,” she laughed.

Berkeley Carroll is the first high school to play the game, which was developed at Barnard College exclusively for college students and revolves around seminal texts by John Locke and Thomas Paine. The game’s creator, Pace University Professor Bill Offutt, visited Berkeley Carroll to train teachers, and explained that he designed the game to have some elements of chance. For example, the last day of the game is a no-holds-barred military battle in which violence is represented by dice-rolling. “So you can be very strategically canny and still lose,” said Liz. “*As in life.*” A worried look came over her. “It’s still an intellectual exercise for them; these students just don’t think like they’re in the army.” She paused, and laughed. “I know that’s a funny thing to say.”



Teaching Students about McCarthyism and Slapstick

Not many people would think of the bawdy 1985 cult film *Clue* as a teaching tool—but as BC theater director Justin Indovina points out, the screenplay (based on the classic Parker Brothers board game) is rife with references to communism, socialism, and the stigma of homosexuality in 1950s America. While mounting the show (which ran from December 13-15, 2012), Upper School cast members studied newsreels from the McCarthy era, had lessons about mid-century etiquette, and decoded the script's pop culture shout-outs. "There's a joke about Perry Mason that nobody got," says Justin. "Somebody suggested that we just change it to Sherlock Holmes. But we kept it; it's a specific reference that says so much about the period. When the kids thought of the 1950s, they thought of leather jackets and poodle skirts—but cultural eras are much

more complicated than that."

Clue's farcical plot revolves around six strangers—Professor Plum, Miss Scarlet, et al.—who are trapped in a mansion as a series of murders transpire. The show's elaborate nine-room set (complete with secret passages, designed by Theater Tech Director Jim Kent) meant that many of the actors were onstage for the entire play. "It was particularly tough for the kids playing corpses," says Justin. "The first few rehearsals, I'd let them go after they died; I know they have homework. But as we got closer to opening, the other actors needed them—so I said, 'You can sit in place on the set once you're dead and do your homework.' Eventually they had to start playing dead. Will Pigott '16 fell asleep during rehearsals a few times."

BC Teachers Visit Rwanda

For ten days in July 2012, five Berkeley Carroll educators attended the school's first-ever faculty development program in Rwanda. Director of Global Education Brandon Clarke admitted, "A landlocked African nation about the size of Vermont and known mostly for its terrible genocide, Rwanda doesn't exactly scream 'Visit me!'" But, as Brandon pointed out, that very history—along with Rwanda's rapidly-growing economy, educational strategies, and ravishing natural resources—made it "imperative" for American teachers and students alike to understand the country. During their visit, Brandon and four other BC teachers conducted English-language workshops with Rwandan teachers in Kampanga and Kabwende, toured an environmentally sustainable tea plantation, and climbed 2,600 meters up a steep volcano to observe a family of silverback gorillas.

While Rwandan teachers came away loaded with information about Berkeley Carroll's curriculum (they even played "Step into the Circle," a icebreaking game that is a staple of BC's Diversity Days), the exchange was two-way. "We want to preserve our connections with the Kapanga Secondary School," says US Math Teacher Amanda Finigan, who is developing a social justice through mathematics curriculum for Berkeley Carroll. This fall saw a string of Rwanda-related guest speakers—from Imbabazi Orphanage director Devon Kuntzman to controversial historian Daniel Goldhagen, who spoke about his experience visiting Rwandan prison camps and interviewing genocide perpetrators.

iPads Sweep Campus

In Fall 2012, Berkeley Carroll began a pilot program in which every 3rd, 5th, and 9th grader received an individual iPad for academic use. As Upper School Director Suzanne Fogarty explains, "Technology is now an inherent part of our daily lives and an inherent part of our classrooms, not an add-on or separated skill set taught in a computer class."

While that core belief anchors the entire program (which was featured on WNYC in August 2012), the iPads are used differently in each division. Third graders are sharing ideas on Google Docs and collaboratively producing e-books, movies, and websites. Both fifth and ninth graders are studying

nology allows you to take something that could be flat and dull and boring and make it come alive," Alister says.

iPad usage will also conserve paper: students will be able to download course materials instead of receiving print packets, and some worksheets will be completed and graded entirely online. Safety and responsibility are of chief concern—all third-grade internet research will be supervised, fifth graders are permitted to use BC-only e-mail after passing a test about e-mailing ethics and etiquette, and ninth graders will meet every cycle to discuss the delights and dangers of the digital age.

"When you look at the comments



new e-textbooks and textbook supplements written by BC teachers that offer centralized access to the readings, activities, videos, and links assigned in a given course. US Math teacher Alister Kwok even recorded audio commentary to wittily walk students through geometry proofs. "The tech-

sections of some websites, it makes you lose faith in humanity," says Technology Associate Zach Blakley. "Kids will be dealing with the concept of what it means to become a digital citizen. It's about what they want the internet to be, and what they want the *world* to be."

FALL SPORTS

BC Athletes are on the Rise

This past fall, over sixty student-athletes participated in Boys Varsity Soccer, Girls Varsity and JV Soccer, Girls Volleyball, or Cross Country. Although no championship titles were accumulated, all of the teams showed promise and should be hopeful for future successes.

The Boys soccer team's record was 6-8, including out-of-league games. Even without seniors, the team completed a successful season, making it the second consecutive season in which they made it to the ACIS B division championship. (Unfortunately, the game was cancelled due to superstorm Sandy). They even had successes outside of the B division, managing to beat Friends Seminary, one of the best schools in the ACIS, and go head-to-head with the powerhouses Dwight and St. Ann's. If they continue on this course, it seems that Boys soccer will be a powerhouse to be reckoned with in the future.

The Girls Varsity Soccer team had really strong potential this year, but played an extremely tough schedule and relied heavily on the talents of inexperienced underclassmen. Although the team said goodbye to its senior leadership, the future remains bright for Girls Soccer at BC. The freshman and sophomore players exhibited a prodigious capacity for performing competitively under pressure and the disciplined juniors are more than ready to assume the team's leadership.

Girls Varsity Volleyball had a hugely successful season going 10-4 (5-1 in league; 5-3 out of league). With only six players, they managed to place 3rd in the ACIS, only losing once in league to Packer. **Eliza Liebler '14** attributes their success to "how close the team was this year compared to last year. We all got along really well on and off the court—that's one of the biggest reasons we did so well this season." Because the bulk of this year's players will remain on the team next year, and because many of the team leaders have been playing on competitive club teams outside of school, there is reason to believe that next fall, Girls Volleyball will be even more prosperous.



This year marked the revitalization of the Cross Country team. Coached by new Upper School English teacher Rafael Sanchez, the previously under-enrolled team ballooned to a group of fourteen energetic participants. This was Cross Country's first year as a competitive, popular sport at Berkeley Carroll, and under Mr. Sanchez's direction the program will undoubtedly continue to expand in the next few seasons. ✦



BY YANAI FELDMAN '14



BEHIND



the SCENES

*A dialogue on filmmaking with
CELIA COSTAS '68 and
ALI ROSSITER '08*

Since graduating from Berkeley in 1968, Celia Costas has worked on an almost implausibly successful string of films. She managed locations on *Sophie's Choice* and *Wall Street*, was unit production manager on *Glengarry Glen Ross* and *Zoolander*, and nabbed an Emmy for producing Mike Nichols' *Angels in America* miniseries. But Celia started out as a production assistant—a job Ali Rossiter's had for two years on the critically acclaimed NBC sitcom "30 Rock." In December, Ali was midway through shooting the "30 Rock" series finale, and Celia had just wrapped production on *August: Osage County* in Bartlesville, Oklahoma. They got together for brunch on the Upper West Side, where they talked about working with Meryl Streep and Alec Baldwin, grieving at the end of a shoot, and whether it's frustrating to carry out someone else's creative vision.

CELIA: (after ordering French toast) I just came from Oklahoma. And I love Oklahoma, but they don't know how to toast an English muffin. They just warm it. Eating there was challenging.

BERKELEY CARROLL: You're both Berkeley lifers—and Celia, you were there during a transformative period for the school.

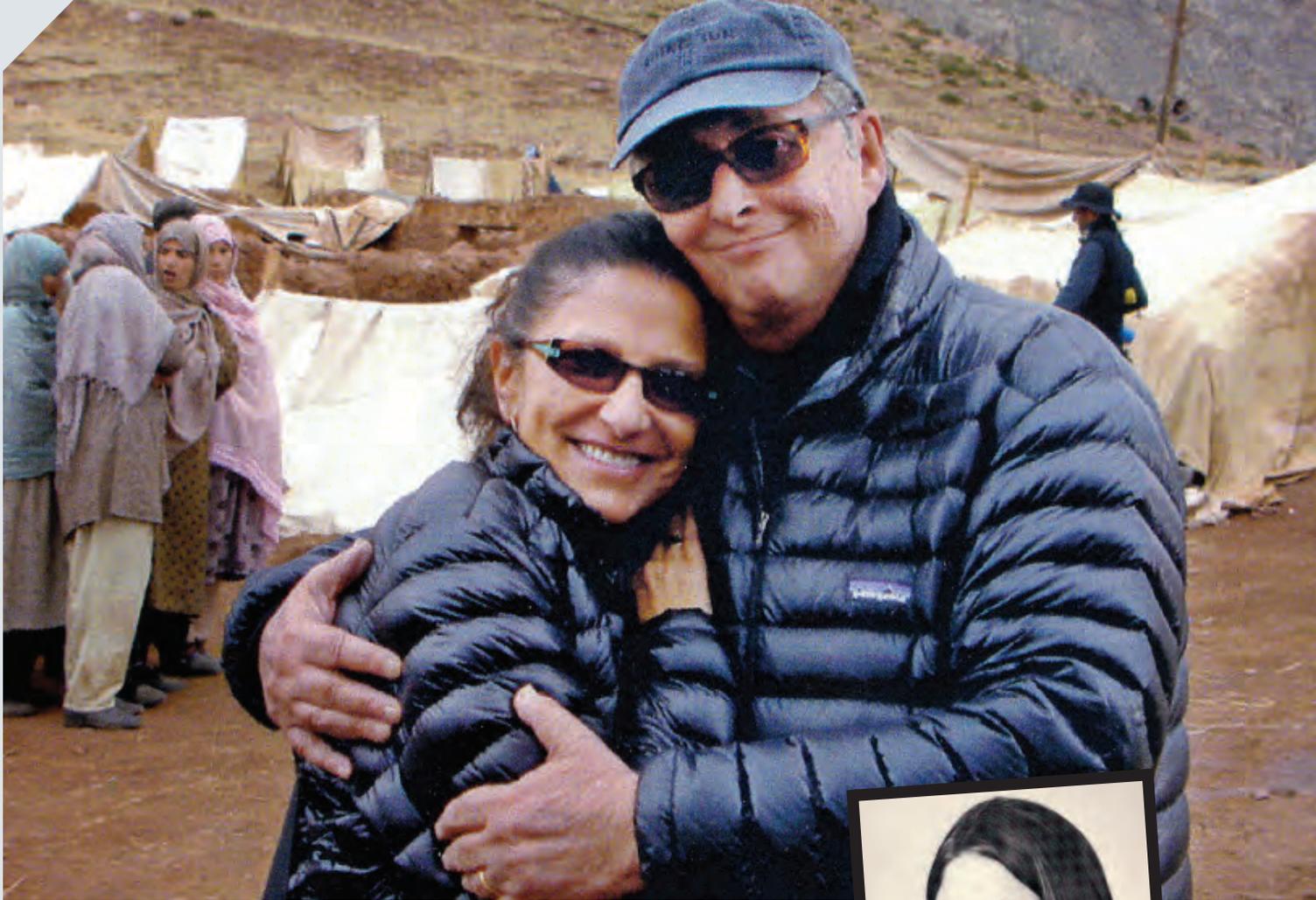
Beatlemania hit your freshman year, and your junior-year catchphrase was "How long the hair! How short the skirt!"

CELIA: (laughs) Oh, God. It was really fun. I may have gotten my "B" but I never got my "I"—you know, the letters that you're supposed to get in sports. I was on the bleachers in the gym my entire life. We were much more interested in *film noir* and foreign films and the Beatles, and all the English rock groups. There was a group of us that were "downtown." We had long, long hair with dark glasses and short skirts and black stockings. We drove Mrs. Mason crazy. She was the headmistress at the time, and she ran that school with an iron glove. Her mindset was that we should still be living in the twenties or the thirties. We were trained to stand up whenever a teacher came into the room. I did that at my first class at Carnegie Mellon, and everyone looked at me like I was nuts.

I was an intern for Murray the K, a disk jockey for WINS. He was this crazy guy who called himself the Fifth Beatle. I took the train into the city after school every day to stuff envelopes and answer the phone, and in exchange for that I got

✦ BY MATT WEINSTOCK

Ali Rossiter '08 (left)
and Celia Costas '68



Celia with Mike Nichols in 2008; she calls him "the greatest living director that I have ever met."



Celia was "a ringleader of the iconoclasts at Berkeley."

free tickets for Beatles and Rolling Stones concerts. I saw every Beatles concert that there ever was.

BC: Did you see their first appearance on Ed Sullivan?

CELIA: The second time they were on I went. My poor sainted father took me and my screaming friends. I was always standing in front of their hotel screaming my heart out, something to work out the existential angst that you had as a teenager. But by working for Murray, I started to do exactly what I ended up doing as a career. I thought, "How can I get in?", and I figured out that if I worked for Murray the K it'd give me entrée. At the time, I was interested in everything *but* school. I was a ringleader of the iconoclasts at Berkeley, and I got into a lot of trouble, but ultimately I really loved my

experiences there. I loved the fact that there were only 22 kids in my graduating class, and that I had gone to school with most of them since kindergarten.

ALI: It's why I chose a small college. I wanted to be in a class of twelve students again.

BC: Despite the culture shift, the 1968 yearbook still noted, "Most of us have decided that primarily we want to get married and raise a family."

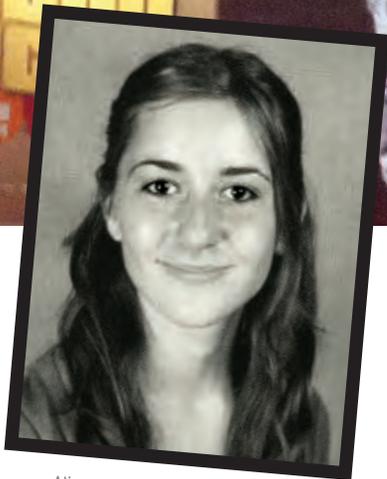
CELIA: It *never* occurred to me that I would get married and raise a family. I wanted to be a war correspondent. My father was a professor of Classics at Brooklyn College. He'd grown up in Greece, and he loved anything to do with movies and television—particu-

larly Westerns, particularly anything that was inherently American. When we went to the movies together, we'd never leave until the last of the technical credits rolled off the screen. We'd count the Greek names. There were never very many. But I had the bug from an early age.

ALI: I started out wanting to act, and then I slowly became more involved behind the scenes. In high school I was always directing my own films



Ali in a rare moment of quiet on the “30 Rock” set.



Ali as a Berkeley Carroll senior.

and editing them. I recently realized that I don't want to become an editor, because I don't want to spend my youth in a dark room in front of a computer screen. So maybe producing or directing.

CELIA: Directing is a great job. It's a great job for a woman.

ALI: I've talked to a few of the directors at “30 Rock,” and they say they started in the mailroom, became a PA, and eventually their talents were discovered. How do you become a director?

CELIA: The best thing you can do is to keep directing your own films. You won't have much time, because you'll have to make a living. But it's a language, like anything else, and the more you speak that language, the more you develop a facility. The office, where you are now, is the best place to start—and then you can usually request to be transferred to the set. You'll start in a low-ranking position, which is the furthest away from the camera. And the closer you get to the camera, the more information you get. Look at the scene on the page—at “30 Rock,” or anywhere else—and watch the choices that directors make to bring it to life. How do they block it? Where is the emphasis? All of those things are good for you to observe.

BC: What is it like observing Mike Nichols, Celia? You've done his last three films—*Angels in America*, *Closer*, and *Charlie Wilson's War*.

CELIA: He's the greatest living director that I have ever met. Mike is an impresario, he's an intellectual, a humanist, and he's hilariously funny. The rehearsal period is very important to him. It's at least two to three solid weeks of rehearsal and make-up and hair and wardrobe tests. He sits with the actors and talks—and it doesn't necessarily look like they're going over the text, but they are. They're getting to know each other. He accesses the work from many different angles. He gets an idea of what the actors are capable of, how they think. I'd seen Nichols and May on television when I was a little kid, and had always wanted to work for him, but we never crossed paths. When *Angels* came around, my friend Mike Haley said, “Will you teach me how to produce if I introduce you to Nichols?” I said, “Sure!” I went to Lincoln Center and watched the recording of the Broadway production of *Angels*, and read everything I could about the show. I love to cram. We met for



Celia worked with director Alan J. Pakula on seven films, including 1990's *Presumed Innocent*.

lunch at a place on the East Side right next to Reinstein/Ross, this jewelry place that I go to. We had such a wonderful lunch, and I knew I had the job, so I walked to the jewelry place and immediately bought myself a new pair of baubles. That's what you do: you buy a new pair of baubles. I was on *Angels* for over two years.

BC: What was that experience like?

CELIA: We were in pre-production right after 9/11, and *no one* was coming to New York to shoot anything. People were terrified. They thought we were going to be bombed every

week. It was a question of being the first one to throw down the gauntlet and say, "We're staying in New York." HBO had the courage to do it, and so I had my pick of crew and stage space. It was a great, great experience—bliss from the very beginning. *Sophie's Choice* and *Angels in America* are my two favorites out of everything I've done.

BC: Why *Sophie's Choice*?

CELIA: I was there at the inception. The location manager starts months before the rest of the crew, and so for an entire summer the only people on

the project were [director] Alan J. Pakula, [production designer] George Jenkins, and me. George had worked in the studio system—he did *The Best Years of Our Lives*, *The Bishop's Wife* with Cary Grant and Loretta Young, all these wonderful old black and white movies. He'd also won an Oscar for *All the President's Men*, which Alan directed. I'd get into the car every morning, pick Alan up, pick George up, and we'd go to Brooklyn. I'd grown up in the area, of course, and all the locations began with my suggestions. Alan would photograph George and me walking through all the scenes, standing in for the actors.



Ali with “30 Rock” star Tracy Morgan at the series wrap.

We’d get prints of these photographs and create storyboards, which were the groundwork for the rehearsal process. My mom still lived on Garfield between Prospect Park West and Eighth, and before she left for work every day, she’d put lunch in the fridge. The three of us would look at locations all morning and then we’d go to my house and eat lunch. I washed the dishes, and Alan dried. George was too old to do anything at that point.

BC: That was your first time working with Meryl Streep. You’ve since done *Angels in America*, *Doubt*, and

August: Osage County together. What has it been like watching her become ensconced as the Great Actress of Our Era?

CELIA: Meryl is a great girl, a force of nature. On *Sophie*, she learned to speak German and Polish; during lunch she’d go into the back of the wardrobe area and listen to language tapes. She never ate because she was starving herself for the Auschwitz scenes. She was indefatigable. Her process has only gotten more focused and brilliant. Most actors work with a dialect coach, but she pretty much does it herself. What we did for *August*

was to record interviews with women like her character—Oklahomans who would’ve been in their sixties in 1998—and send the tapes to Meryl. It was the same on *Angels*; I had my assistant go to the Lower East Side and interview rabbis. [Ed. note: One of Streep’s four roles in the film was a wizened rabbi.]

BC: You also worked with Katharine Hepburn—the Great Actress of her Era—in a bizarre 1984 pro-euthanasia vehicle called *Grace Quigley*.

CELIA: Katharine was extraordinary. She liked to spend time on the loca-



Celia on location with *Doubt* writer/director John Patrick Shanley in 2007.

tion before shooting. Since I was the location manager, I had to get up at 5 AM every morning to set up the campers, and the rest of the crew would come in at 7 AM to hook them up and run electricity through them. I was setting up at 5 AM, and everybody was still asleep inside the house where we were shooting. Suddenly I saw Katharine Hepburn's car driving up. I thought, "Katharine Hepburn? Why the *hell* is Katharine Hepburn here?!" She walked into the house and started making coffee. She was not to be stopped. She wanted to occupy the kitchen of her character.

BC: The director John Patrick Shanley said of the final confrontation in *Doubt*, "It's difficult to com-

municate the excitement and apprehension that you feel on days when you're shooting a scene like this. The actors become as silent as dormant storm clouds getting ready to burst. The crew skitters around, trying desperately not to mess with anybody's concentration." Do you often feel that way?

CELIA: When a really important scene comes up, it's palpable. Everyone wants to give performers what they need, down to the last electrician—they turn their backs or turn to the side, so the actors have privacy and a neutral space to create. You avoid their eyelines. No one moves or makes a sound.

ALI: Actually, I've found that "30 Rock" is very frantic, especially when we're doing tandems—which is when we're shooting with two units at once.

CELIA: Television is all about shooting the page count—about how you get all those camera set-ups accomplished—not necessarily *well*, just accomplished. I just worked with John Wells on *August*—he's hugely successful, the writer and showrunner of *E.R.* and *Southland* and *The West Wing*. He virtually invented George Clooney. This was only his second time directing a feature, but he'd directed a multitude of episodes of television and he's both creative and pragmatic. He has the ability to think, "What shots do I really *need* to get the

story from here to there?” Some directors—particularly young ones—are wildly egocentric. And they can’t give up what they’d envisioned, even if you no longer have the time. For you, Ali, being trained in a practical form is going to help.

BC: Is it ever frustrating to not be involved with the so-called “creative” aspects of a project? What does it feel like to carry out someone else’s vision?

CELIA: As I grow older, I get less envious of directors. The creative buck really stops there, and it’s nice to be over to the side. And I’m continually amazed by how collaborative film really is. I may be carrying out someone else’s creative vision, but that vision gets modified by everybody else’s sensibilities. Most directors are like sponges. They listen and listen and listen, and then take what they need and throw away the rest. Anyway, my mom was in the restaurant business; I’ve been serving people all my life. I like caretaking.

ALI: I’m not frustrated, because I’m just starting out—and I feel like I *do* have input. It’s amazing how much of a creative spark there is just in a production meeting.

BC: Ali, I assume you watched “30 Rock” when it premiered in 2006. What was it like entering the world of the show as a production assistant four years later?

ALI: I was a huge fan of “30 Rock.” I thought it would be glamorous, fun, and everyone would be in a good mood. In actuality, there are times when you want to hide in a blanket and forget about your job. One thing I’ve realized is how important relation-

ships are as opposed to how creative you are. I came in thinking that creativity would be really important, but it’s more about learning how to work with people.

CELIA: I always tell people, “Being a good PA is taking care of people, and remembering if they take Splenda or Sweet’N Low or Equal and if they take half and half or 2%.”

ALI: I’ve waitressed, which helps.

CELIA: Everybody’s working hard, so they’re really grateful when you can take something off their hands.

ALI: Last year it was my job as PA to decorate a haunted house on the “TGS” set, in the hallway that’s surrounded by cages. I got so many compliments—even from Tina Fey. She said her daughter was terrified.

BC: Can you feel it when a line of dialogue is about to enter the lexicon? What was it like being on the set of *Wall Street* when Michael Douglas said, “Greed, for lack of a better word, is good”?

CELIA: We knew that whole speech would be famous. We all memorized it. Partly because we had to sit and watch Michael Douglas do it for hours. Same thing with *Glengarry Glen Ross*—we came out of it reciting all the speeches. Oliver Stone was like a military strategist on *Wall Street*. He has a huge amount of energy, and approaches filmmaking with a siege mentality. We got along really well. I felt like it was going to be an iconic movie, and Gordon Gekko an iconic character. But I was the location manager; what did I know? *(laughs)*

ALI: At “30 Rock” we get to read the

scripts beforehand, and we can tell which scenes are going to be really exciting. We’ll hear on the office walkie-talkie, “Alec [Baldwin]’s coming,” and people rush down to watch. Usually if Alec messes up a line, he’ll just cough once or twice and start over. It’s amazing to see him snap back into character. It takes a while to light every camera set-up, and actors need to take breaks, so I sometimes stand in for Liz Lemon. It was really exciting to do that—to hear conversations about what’s Tina’s good side, what’s Alec’s good side, and how they deal with that.

BC: You’re filming the last episode of the show now, right?

ALI: Next week is our last week of shooting. Then we get a week off for Christmas, and we’ll be wrapping at the office till early February. It’s just starting to hit me that it’s coming to an end.

CELIA: It took me a long time to get used to that. The first few films I worked on, we’d start with an empty stage, build these wonderful sets, live on them for months—and then it’d all be gone. It’s magic in reverse. It took me a while not to grieve.

ALI: I’ve asked around, and nobody on the crew knows what they’re doing next.

CELIA: That’s true across the whole business—everyone’s an inveterate procrastinator. They’ll call you on Friday to show up Monday. ✚

NO RUNS,



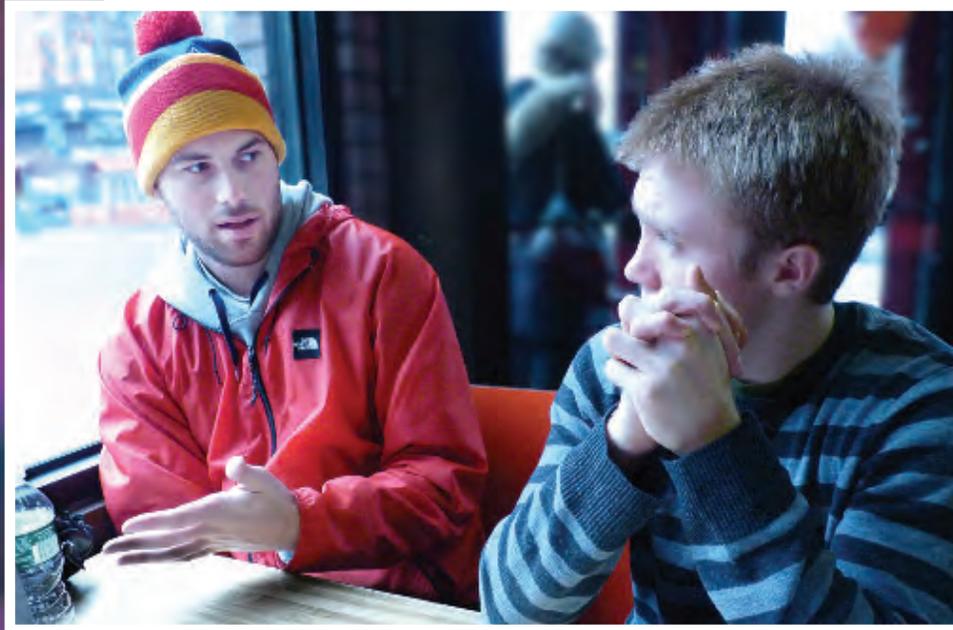
Adam pitched two scoreless innings and struck out five against the Washington Nationals in June 2012.

HITS, *or* WALKS

Baseball is Cerebral for ADAM OTTAVINO '03 *and* IAN MILLER '14

In 2010, Adam Ottavino '03 became Berkeley Carroll's first baseball player to hit the Major Leagues. He just wrapped up his first season as a relief pitcher for the Colorado Rockies. Ian Miller is a junior—a rising right-hander whom the New York Post singled out for throwing “five brilliant innings” in a NYSAISAA game against Poly Prep. “I’ve told Ian that he reminds me of Adam,” says baseball coach Walter Paller. “They’re in the same mold—they both understand pitching from a cerebral perspective.” Adam and Ian met up at Smiling Pizza in Park Slope on a chilly Saturday to talk about singing on the mound, the ferocity of Brooklyn baseball, and why it helps to have a late growth spurt when you’re a pitcher.

✦ BY MATT WEINSTOCK



Adam Ottavino '03 and Ian Miller '14



BERKELEY CARROLL: What do you remember about playing with the Lions?

ADAM: We were a very close-knit team. I'd grown up playing with a lot of the guys. I could go through our whole starting line-up from my senior year; everyone was very good. We went completely independent my junior and senior year, so we didn't have to play in the league that we kept winning. We played the best schools in the city and picked them off, one by one. Even some big powerhouses—we had Xavierian on our schedule, and then they backed out, because they had nothing to gain by playing us. That type of thing started happening towards the end.

BC: By senior year, your pitching velocity was 88-91 mph, you were averaging 17 strikeouts per game, and you once struck out 54 batters over a three-game stretch. Did you have to relearn everything when you went to Northeastern? Did you lose your confidence?

ADAM: Strangely enough, no. I was extremely confident. Maybe it was because I'd been drafted [by the Tampa Bay Rays] and turned it down. It felt like a badge of honor. So I wasn't ashamed when I was a freshman and the weakest guy at my college—on the bench, I couldn't even lift the bar. I think I was 6'3", 175 when I left Berkeley Carroll. I went up slowly, at my own pace, and when I graduated I was 6'5", 230. I didn't worry about the other players. Playing in Brooklyn makes you tough.

ZACH FISHER '14

"Sometimes I'll see a picture of myself pitching and not remember being in that position," says Ian.

BC: What do you mean?

ADAM: Our home field was a public park. People from other places don't understand that. They grew up playing on great fields. They don't understand that you have to go to Prospect Park or the Parade Grounds early before the game and get all the water off the field just so you can play, and there's rocks on the ground, and you've got to wear a mouth-guard so if the ball hops up and hits you in the jaw, you don't break your teeth. You play in the cold weather, and there's a lot of weird traveling involved to get to games, and you've got crazy old-school coaches making you run till you throw up. I had a father tell his son to charge the mound against me when I was eleven years old. That kind of atmosphere made me not want to back down from any player, ever.

IAN: I've seen parents fighting behind the backstop.

BC: Do the umpires throw them out?

IAN: The umpires curse at them.

ADAM: The umpires curse at *you*. It's a very Brooklyn atmosphere. People are fired up. To compete, you almost have to have a cocky, confident attitude. The city brings it out of you.

IAN: I think it's helped me to be up against players who really want it. There's also a fair amount of scrutiny on the games that we play. *The New York Post* covers us.

BC: Adam, you've dealt with scrutiny in professional ball. In 2006, you gave an interview about the St. Louis Cardinals' management and

their aggressive conversion of high-velocity pitchers into groundball-oriented pitchers. Fan response was pretty polarized.

ADAM: I learned that people are very sensitive to everything you say when you're a ballplayer, or a first-round pick, or whenever anyone feels that they have ownership over you. I got drafted by the Cardinals, so Cardinals fans felt like I had a responsibility to them to be something. My AA year, I had very bad results and it was a new experience for me. Halfway through my first game, I think was the worst pitcher in the league. I remember thinking, "Wow. These players are really good. I'm not this good yet." I used to read everything about myself that was online, and after that first year in AA I read that I was a bust, and a flop. I was heavily depressed about it. I had to relearn about myself as a pitcher, and really get back to the process of improving.

BC: What adjustments did you have to make in professional baseball?

ADAM: At Berkeley, we were friends on and off the field. Now when the game ends, people go back to their families. We're always together on the road, and we go out to eat, but on some level they're forced friendships. I play in the Midwest with people who have very, very different values than me. In professional baseball, they have this thing called baseball chapel: every Sunday, no matter where you are, a chaplain comes in and talks to the team. A lot of players are very serious about that and encouraged me to come. It was strange at first—I had to find my own ground, to say, "No, I'm not interested," while still being respectful.

BC: How do you feel about the steroid era of baseball? You were drafted by the St. Louis Cardinals in 2006, a year after Mark McGwire was subpoenaed by Congress. Was that something Cardinals players talked about? Was it disillusioning?

ADAM: No. I think everybody knew that he was taking steroids. Players aren't dumb. Players know what's going on. With testing now, that's virtually been eliminated. I'm grateful for that, because I don't want to be facing juiced-up hitters. It's only sixty feet away—I don't want to get killed. And I'm glad I wasn't put in the position to have to consider steroids to reach my dream.

BC: Does it feel less romantic than the game you grew up playing?

ADAM: It's still a great game. You go to Dodger Stadium or Wrigley Field, and can't believe you're playing there.

BC: A few months ago you had that beautiful tweet—"Wrigley Field is like an old Italian bakery...a hundred years of smells give it a unique feel."

ADAM: I saw that ballpark on TV when I was four or five—so being 27 and playing there is crazy. The Wrigley clubhouse is really jammed, there's no visiting wait-room, the dugout's tiny—but it's got a gritty feel to it, whereas a lot of places feel like country clubs. I guess the sport is a little different from when I was a kid. I listened to most of the Yankee games on the radio, but now you can get every game on the Internet and find out so much about every single player. I put the Major Leagues on a pedestal; today it doesn't seem quite the same to younger people. Everything loses its luster when you can see everything.

IAN: I find that I still put it up on a pedestal—maybe more so, because when you see every game on TV, you see how good they really are. It seems very hard to reach. Last summer, I'd come off a showcase where I struck out four, six guys on the first day. Our coach Walter Paller came up to me a week later, and for the first time he said he thought I had a shot of getting there, of getting to where Adam is. It's something I'd always wanted, but never heard anybody say. People find it hard to believe that, one, I'd want to play pro ball, and two, that I actually think it's achievable.

ADAM: I had friends in high school tell me, "You'll never play in college." That's a ridiculous statement. It was mainly because they just didn't understand what's really out there. See, a lot of people don't really believe that they can make it, so after a certain point it's easy for them to let it go. But for me, it was all I'd ever wanted. I had to believe in myself when nobody else would.

BC: Did you have doubts?

ADAM: I just told myself that, no matter what, it was going to happen. I knew that nobody practiced as hard as me. My father always used to say, "You've got to be working hard, because right now there's some kid in Iowa in a barn, and he's hitting, and his hands are bleeding, and he doesn't care, because he's going to beat the kid from New York." My dad's an actor. He came from a family of stonecutters. They didn't want him to chase his passion, but he did. He encouraged me to do the same thing. We played catch in Prospect Park every day of my life. We'd always be talking the game, trying to improve. Of course I had doubts—but I thought,

Well, somebody's got to go to the big leagues, so why not me?

BC: Walter told me that you both take an intellectual approach to pitching.

IAN: When I was younger, I was never the biggest guy out there, and I'm still not. That made me rely on off speed pitches, and setting up different pitches. Let's say you go fastball in with a guy who's a little jumpy and he might turn on the ball. You see that, you might want to go soft away, get him off balance. I had to rig my fastball, because it wasn't as fast as some of the other guys' out there. I had to *pitch* at a younger age. I feel like a lot of kids just throw.

ADAM: I did the same thing. When I was a kid, I wasn't enamored with the hard throwers. I was enamored with the guys who had good breaking balls, and threw side-arm, and did all sort of weird, artful stuff out on the mound. They made the hitter feel a little uncomfortable on the plate. I used to love that, and you can see it in my pitching today. I'm not very good at "aiming" things, but I can visualize a path, and send the ball along that path. I don't think of pitching as throwing darts, but more as manipulating the ball in a way to keep the ball off the barrel and mess with the hitter. It's nice to throw hard, but that's not what pitching is. The fun of the game is saying, "What does this hitter want? I'm going to give him the opposite."

BC: But that still requires a tremendous amount of control. Adam, six years ago you said, "I'm a big lanky guy, so sometimes it's hard for me to control all my body parts. They go off in different directions." Do

you have more control over your body now?

ADAM: Way more. What I had to do was stop thinking about my body and just let it happen naturally. Before I was thinking, "Where does my arm have to be? Where does my leg have to be?" But if you practice one way for a long time, that becomes part of you. I couldn't tell you what my delivery looks like anymore, because I'm just *doing* it.

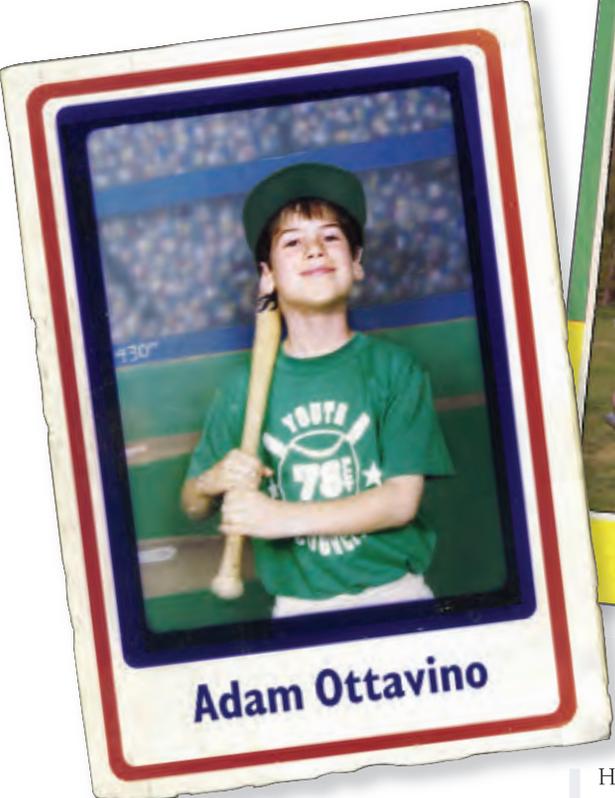
IAN: You want it to come from muscle memory. I'm not 100% there yet, but sometimes I'll see a picture of myself pitching and not remember being in that position.

BC: What do you think about on the mound?

ADAM: Nothing else. Just the pitch. For years, things went through my head. I was a disaster as recently as '08. I would go out there and not be confident. If I had a bad game, I'd let it spill over into the next. But you've got to have a short memory and go into every game supremely confident. What I do often is write notes to myself in my phone before the game. Like this: "See the glove. The glove is my friend. My stuff is elite. Get ahead. Stay ahead. Attack the target. Full focus and belief in each pitch. 22 years of practice. Hundreds of thousands of targets hit. I put in the time. I can do it. Pitch smart. Get ahead. Execute. Sing to myself."

BC: What do you sing?

ADAM: When I'm truly at my best, I'm humming to myself, humming along, into the target. Next target. *Boom*. Next target. *Boom*. Pitching is so rhythm-oriented.



Adam and Ian both started young.

IAN: I used to hum “Cooler Than Me” by Mike Posner when I was on the mound. It’s about rhythm, and also keeping other thoughts out.

BC: How do you get out of that mode? I mean, at the end of the game, you have homework to do.

IAN: In Middle School my childhood team started in the spring, and we’d have games during the week, and double-headers and triple-headers on the weekends. I had to learn how to budget my time really well then—and the work has just increased in high school.

ADAM: Time-budgeting is huge. I didn’t do a good enough job when I was younger. One of our catchers, **Rob Pietroforte '04**, used to do his homework on the bus. Everyone else was acting all crazy, and he’d be in the back working. There’s a reason why he graduated with honors at Johns

Hopkins. He had his stuff together. I came from public school, from classes with a hundred people in them. BC was extremely difficult for me at first. I didn’t want to participate in class. I just wanted to be a good test-taker and move on. But the teachers forced me to be engaged. You can’t hide at BC. I wrote papers that I put my blood, sweat, and tears into and got C’s on them. It made me realize what real learning looks like. College was almost easy after Berkeley Carroll. Walter was on me a lot about my work ethic, too, and that stuck with me.

IAN: Do you have any tips for me, going into the next couple of years?

ADAM: You’ve been at the same school since kindergarten. When you go to college, you’re going to be out of your comfort zone. New situation, new people. Just be yourself. Be you, and make that stand out. You know what I’m saying?

IAN: Yep.

ADAM: Don’t be intimidated by anything. I’m not an arrogant person, but I play best when I feel like the other team has no chance. Do whatever you have to do to get in that mindset. It’s hard to do that every day. It’s hard to get up for the game every day. I don’t even know what city I’m in half the time. I’m almost like a machine out there. I can’t enjoy it until I’m off the mound.

IAN: I can see that.

ADAM: I’ve started to sleep a certain way, naturally—just to protect my right arm. I open doors with my left hand. You know, there’s no limit to how good you can be. Don’t limit yourself. Don’t ever say, “I can’t hit that spot.” Because you’ve done it in your life. If you’ve done it once, you can do it again. It’s about allowing yourself to do it mentally—and that pushes you through physically. At some point, everyone you play with is going to have talent. Talent only takes you so far. The mind, to me, is everything. You learn to control that in baseball, you’ll go as far as you can possibly go. ✚





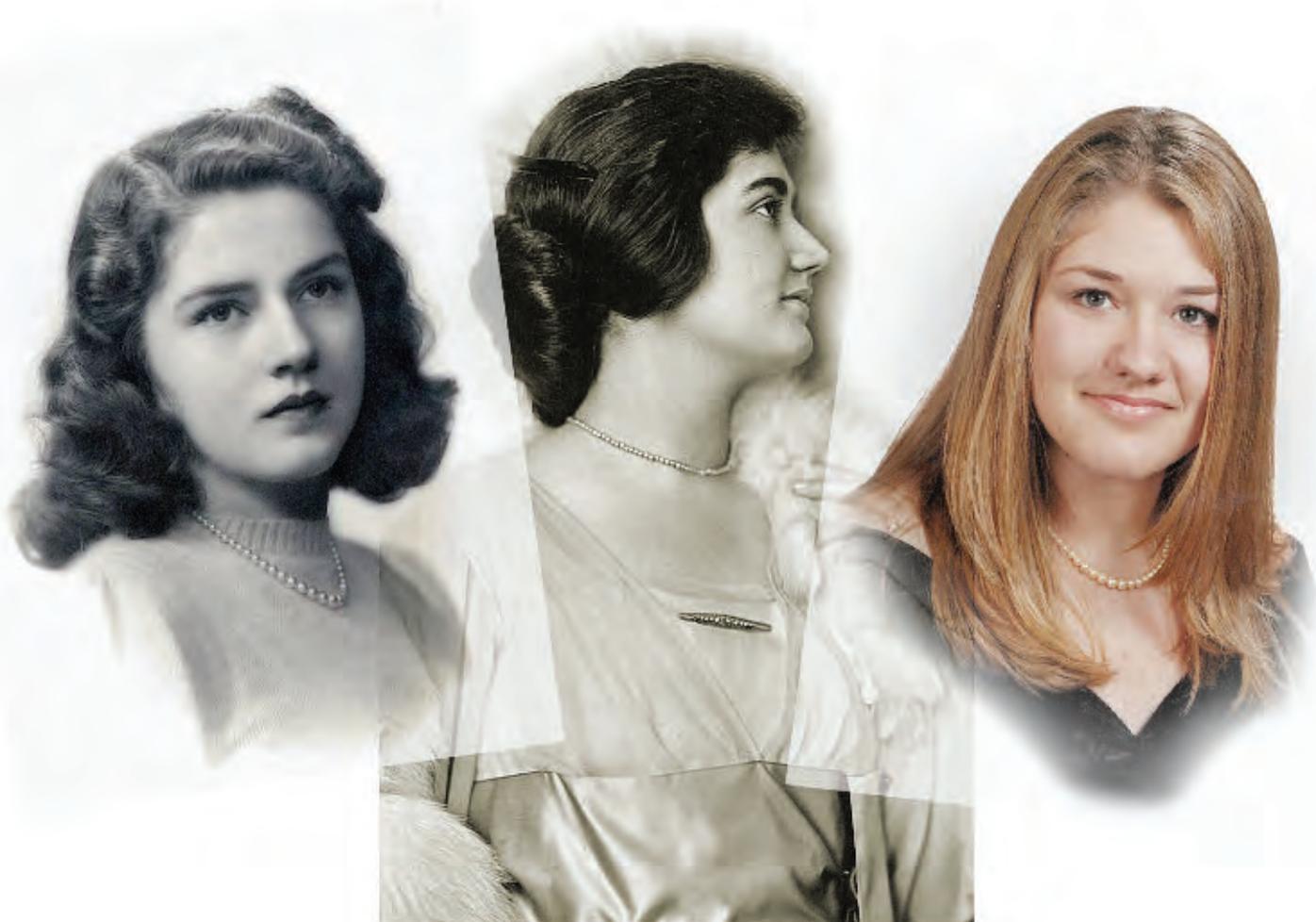
A FAMILY AFFAIR

Elizabeth Catlin Whitehouse '40
and granddaughter
Caroline Mayhew Gardner '01
on Berkeley through the Ages

CAROLINE GARDNER practically comes from a BC dynasty. Her grandmother Elizabeth Catlin Whitehouse was a Berkeley lifer in the thirties, and her great-grandmother Helen Robb Bond graduated in the Class of 1917. “I actually wear her class ring,” says Caroline, who works as a senior consultant at Booz Allen Hamilton. Her grandmother Elizabeth—who spent twenty years as director of the Sayville Planetarium—may have attended Berkeley back when teachers confiscated powder puffs and movie-star photos from the girls’ desks, but both she and Caroline see the spirit of Berkeley as a constant. If Elizabeth had *Gone with the Wind* and conga dancing, Caroline had *Titanic* and the *Macarena*. They got together over the holidays to offer their unique perspective on the ways Berkeley has evolved.

CAROLINE: What did you and your friends do outside of the classroom?

✦ EDITED BY MATT WEINSTOCK



Senior-year portraits of Caroline Gardner '01 (right), grandmother Elizabeth Whitehouse '40 (left), and great-grandmother Helen Bond '17 (center).

ELIZABETH: I was in a class of thirty girls, and we all enjoyed each other. We not only enjoyed each other in the halls of Berkeley, but we enjoyed each other on weekends. We'd go to the movies, have parties, play bridge. Of course, at the end of school we'd all flock to the drugstore on the corner of Seventh Avenue. We enjoyed that so much—especially as seniors, when we got precedence over juniors, sophomores, and freshmen in getting the seats. Our nickel cokes were all we could afford in Depression days.

CAROLINE: It was a little different for us—we were co-ed, and had 56 kids in the class. It was the largest class Berkeley had ever had. And of course the nineties were very prosperous. You went to Berkeley at a much more serious time for the country.

ELIZABETH: The thirties were the depths of the Depression, but life has to have some humor in it. We had lecturers at chapel every Friday morning, and one interesting one was **Helen Gahagan Douglas '20**—a graduate of Berkeley. She was an actress then, though later she got into politics and ran against Richard Nixon for a California Senate seat in the 1950s.

Too bad she lost. [Ed. note: for more on Helen, see our cover story in the Fall 2009 issue of the magazine.] Another interesting thing about Helen Gahagan was that she married Melvyn Douglas, a famous movie star. She spoke in chapel, and we were delighted, and impressed at all she'd done—but we also knew that she had a very handsome husband who was out in front of the Berkeley building, pushing the baby carriage. (laughs)

CAROLINE: That's a role reversal.

ELIZABETH: The minute Helen Gahagan finished her talk, we very politely ran as fast as we could out the



We'd go to the movies, have parties, play bridge. Of course, at the end of school we'd all flock to the drugstore on the corner of Seventh Avenue. We enjoyed that so much.

Elizabeth Catlin Whitehouse '40



door to crowd around Melvyn Douglas. Our principal Ina Clayton Atwood really encouraged speakers to come to chapel. Our Social Studies teacher Miss Cochrane had been involved with the original writing of the UN Charter—before there was a UN—and she brought speakers in connection with that. We also had Mrs. Eleanor Roosevelt, and Madame Chiang Kai-shek, whose husband was one of the leaders in China. She later became the First Lady of Taiwan.

CAROLINE: Those speakers sound amazing. When I was there, Berkeley did a very good job in terms of globalization. The principal at the time, Bongsoon Zubay, fought to make Berkeley approach its curriculum from a global perspective. Our grade dean Mr. Swarthout taught World History freshman year, and he worked really hard to get us to think about different cultures, and how we should live our lives with a global perspective. We had a number of great teachers, but Mr. Swarthout really presented me with ideas I took into my life and continue to think about on a daily basis. It definitely impacted my desire to study in Berlin my junior year at Berkeley, and to major in international business. But, Grandma, you were also very involved in athletics at Berkeley. I remember you saying that they built the gym at 181 Lincoln Place while you were there.

ELIZABETH: The new gym opened up in 1938, when I was a sophomore. We were so proud of it, and so was Miss Perrow, who was the chairman of the Physical Education department. Miss Perrow taught more than Physical Education; she'd been a professional dancer in her earlier years, and would put on pageants every year and emphasize dancing. One year the pageant was so good that we performed it at the Brooklyn Academy of Music, and filled the hall twice.

CAROLINE: Dancing wasn't part of gym for us, but Marlene Clary was the director of all the theater and music programming, and she was wonderful. One year while I was a student, the choir went to Italy on tour. While I remember a number of amazing venues, I always laugh when I think about the fact that we performed at an

Italian circus. What would you say is the greatest lesson Berkeley taught you?

ELIZABETH: Throughout life one has many jobs, many duties—some good, some bad—but to sort things out you have to remember that it's not about ideas or jobs. It's *people* who are important. Believe it or not, it's something I absorbed in my twelve years at Berkeley. ✚



We had a number of great teachers, but Mr. Swarthout really presented me with ideas I took into my life and continue to think about on a daily basis.

Caroline Mayhew Gardner '01



SHARING THE



SPOTLIGHT

REBECCA JONES '99 *and* ALLIE KORBEBY '13 *on Loving the Theater*

Rebecca Jones has performed in a series of consistently unconventional musicals—from the Tony Award-winning *Passing Strange* (one of the few Broadway shows packed with James Baldwin references) to the Green Day rock opera *American Idiot* (which bagged Rebecca a crazed fanbase and an appearance on “Late Night with Jimmy Fallon”). In February 2013 she played a solo concert at the Apollo Theater, and she’s even dipped her toe into television with guest shots on “Smash” and “Nurse Jackie.” Berkeley Carroll senior Allie Korbey is a principle ensemble member at the youth theater company TADA! In November Allie went backstage after a performance of Rebecca’s Off Broadway show *Murder Ballad* to talk about working with Spike Lee, whether musical theater is still relevant, and the enduring influence of late BC theater director Marlene Clary.

ALLIE: How do you keep a show like this fresh, doing it night after night? Even doing theater in school, depending on how many times we have to do it, I feel that constant worry, *Am I too much in it?*

REBECCA: There are definitely days when I “work” too hard, as opposed to being alive and in the moment. A couple days ago I came backstage after the show and I just started crying, saying, “I feel terrible, I feel like a phony, like I wasn’t really present.” Those days—when you’re onstage and you find yourself thinking about what groceries you need—drive me *crazy*. But most days I’m able to think, “Okay, invest in other people, don’t be in your own ego space, just watch the story unfold.” If I can do that—if I can watch [the debilitating love story of] Michael and Sara *happen*—it’s just a train-wreck. And I don’t have to manufacture anything.

✦ BY MATT WEINSTOCK

Rebecca Jones '99 (left)
and Allie Korbey '13

Rebecca in the Off Broadway musical *Wig Out!* in 2008.



Rebecca mugs for the camera while onstage in *Passing Strange*, her 2008 Broadway debut.

ALLIE: Being an actress involves constant rejection. How do you persevere every time a new audition comes around?

REBECCA: Rejection is a *huge* part of what we do. I definitely don't get a job way more often than I do get one. Today I found out I didn't get a job for a SoftSheen hair care commercial. That just would've been money—so I didn't get it; who cares? But yesterday I found out I didn't get *The Luck of the Irish*, a play at Lincoln Center that I really wanted. You have to talk yourself into a positive mindset, because sometimes it really has nothing to do with you or your talent. I've had directors come up to me months after an audition and say, "You were so good, but someone else happened to come in who looked exactly the way we pictured the character." Sometimes

they just want someone who's shorter, or lighter-skinned. With *The Luck of the Irish*, though, I honestly think I just didn't do a great job at my callback. Sometimes you have to be honest with yourself about the work you did.

Berkeley Carroll: You mentioned commercials being lucrative—is that part of what's driving you to do movies and television?

REBECCA: It's just hard in the theater to make a decent living. If you work on Broadway really consistently, then you can make a living. But working Off Broadway, *who!* Really, it's amazing how little you get paid. I love rehearsing, and I love working with other people to make something happen—and that's part of why I'll always love the theater *more*. But it's hard on your wallet. And there's a lot of good, interesting, relevant TV happening. I

think in some ways we're starting to see people of different colors and ages and types, which is really nice.

BC: A lot of theater performers talk about having neighborhood-specific fame—they get mobbed between 40th Street and 54th Street, but go unrecognized everywhere else.

REBECCA: I'm sure other people get it a lot more than I do—but that's generally true. Often people talk about *Passing Strange*, which surprises me because it felt at the time like a show that nobody saw. We had so many empty houses. But the people who were there were wildly touched by it. Practically every other day somebody stops me on the street, and I assume it's going to be about *American Idiot*, but it's always, "*Passing Strange* really moved me, really changed my life." That's thrilling. I think it spoke to artists really deeply.



Allie in TADA!'s 2011 sci-fi rock opera *Odd Day Rain*.



In 2011, Allie was a CIT in BC's summer Creative Arts Program.

BC: Did it speak to you?

REBECCA: The second I read it, I thought, “Whaaa, this is everything.” It felt so right-on, as someone half-black and half-Jewish who wants to be an artist but also wants to be a person. Everyone in the cast knew we would never again be involved in something that shook us like that. While we were doing it, we were saying, “This might be hard to come down from.”

BC: Luckily, it was preserved—Spike Lee filmed the last three performances and stitched them into a film. How did that come about?

REBECCA: He just loved the show and kept coming, and then he decided he wanted to film it. He didn't give us a lot of direction. Most of what he wanted us to do was make it really theatrical—which is cool, but in retrospect when I look at that film, there are certain parts where I wish I had ignored him. (laughs) I think, “Ugh,

that reads too big for camera.” But it's easy to be picky about yourself.

BC: *Passing Strange* was written by Stew, a funk-rock-pop musician who'd never worked in the theater before. What was that process like?

REBECCA: They're band people. They're not musical theater people. We got to sit around the table and have conversations about the story, about specific lines and what they meant. Heidi [Rodewald, who co-wrote the *Passing Strange* score] might say to Stew, “I don't think a woman would say it like that,” and all of us would talk through what we thought the moment was about. I'd just come out of conservatory and had this mindset that I should do things the way you're supposed to and be really respectful of the writer. But this process was wild and miraculous, and so communal. It's been the same with *Murder Ballad*, and even *American Idiot*—which was a particular shock. I

actually shied away from auditioning for *Idiot* for a while because I thought it was going to be cheesy. I thought, “A Green Day musical? That just sounds like a bad idea.” It ended up being a really special project.

BC: Do you ever feel the urge to do a lavish, old-fashioned show?

REBECCA: Honestly, I don't. I'm drawn to shows that deal with contemporary struggles, shows that are going to make me work in some way. It's not that it has to be a rock show; in college I did *Company* and I loved it. I was Marta. They gave me an afro wig. But no, I don't want to do more traditional musicals. I'll go see them, though. I just saw the recent production of *Porgy*. I



ROBERT GAUTHIER

Rebecca tears into “21 Guns” with Green Day’s Billie Joe Armstrong at the 2010 Grammys.

and *Bess*. It’s an eighty-year-old opera, but it rips your heart out.

ALLIE: Do you have any quirky pre-show rituals on *Murder Ballad*?

REBECCA: The four of us in the cast will gather in this room once the band has left, and before they call us out, the band plays the pre-show music. We sometimes do a step-touch to it, or a jig. We *meet* each other, which is really nice.

ALLIE: Marlene [Clary, BC’s late theater director] had a show circle before every performance, where everybody had to hold hands.

REBECCA: The ritual of it really feeds into your psyche. On *American Idiot*, our choreographer and director had us do a mandatory warm-up every night. That was partly because our choreography was incredibly athletic and there could have been serious injuries. We finished previews and we were breathless, just gasping. We all lost so much weight. I was a twig.

BC: The thing about doing theater at Berkeley Carroll is that you didn’t have to “meet” the other actors—you saw them for seven hours every day. What are your strongest memories of BC theater?

REBECCA: So many. There are so many of them. It’s just where I grew up, doing theater. Berkeley Carroll meant so much to me: I loved the seminar structure, and I loved that it nurtured you even if you weren’t geared towards attending an Ivy League school. But when I was doing plays or the choir, I definitely felt, “Okay, okay, *this* is the thing.” And Marlene was just a crazy wealth of knowledge.

ALLIE: The night before we opened *Fiddler on the Roof* [in 2009], Marlene came up to me and said, “Allie, what are you doing? You need to take those glasses off.” I said, “Marlene, I need these glasses to see.” She said, “Yeah, but they don’t work with the period.” She wanted me to go onstage blind for a school play. You needed to be the best for Marlene. Nothing below par was okay.

REBECCA: That’s the biggest thing that I learned from her: she treated us all like adults. Which was harsh, sometimes—and surprising and strange, sometimes—but it taught me the integrity you need to have in the theater. During one of the shows, ten minutes before we were going to start, my dad tried to come backstage and say hi. Marlene wouldn’t let him. Now I’d be like, right on! But he didn’t understand. He was like, (*whimpering*) “But I ha—can’t I just say hello?” I could hear all of this on the other side of the curtain. It was very awkward. She was so sassy. She *meant* it, man.

ALLIE: Even in her final days at school, she was still saying that she was going to do a show in the spring. There was some reason I couldn’t do it—I had too many conflicts, or whatever. I remember being *terrified* that I had to tell her that. I already knew she was ill. It felt like the worst thing I’d ever done in my life. I went to her and said, “Oh, I’ll audition for the next one.” That’s the last thing I remember saying to her. It’s awful, but it’s definitely helped drive me. Every time I perform now, I imagine her in the back of the house. I owe her. I’m still performing for her. Maybe she wasn’t a motherly figure who hugged you all the time, but it *worked*. That’s what theater is ultimately about: making it work onstage.

REBECCA: And I think there’s something to the fact that she was so tough that when she showed you love, you *really* knew she meant it. She had that intense side everyone always talks about, but she could also be quite generous. I had a conversation with her in high school about race, and



afterwards I remember thinking, “Oh. This woman actually respects me as a human.” We were talking about somebody I was “dating”—which is a hilarious notion to me now—and she mentioned that he didn’t get something because he was white. Of course, Marlene was white. But she opened my eyes to some things that I think I had already known, but didn’t know it was acceptable to speak about. *(quietly)* She kind of blew my mind.

BC: I wanted to talk a bit about Marlene’s character work—she had you go through the script and write your intentions next to every line.

REBECCA: It clarifies what you’re doing; it keeps moments from being nebulous. It made even more sense to me once I got to conservatory, where they explained that acting is not about feelings or states of being, but about *action*. But I learned it from Marlene first.

BC: She was also really big on character shoes. Can you explain what those are?

ALLIE: Character shoes are awesome.

REBECCA: They are! They’re shoes that you wear in rehearsal for musicals, plays, operas—basically an all-purpose shoe for whenever you’re in a period piece. When I got my pair, I felt like I’d been admitted to some *club* of theater people. When I went to conservatory, they gave us a list of things we had to have—jazz shoes, character shoes, leotards, a rehearsal skirt. That is the stuff that dreams are made of. The fact of the matter is, I have not had to use character shoes once. Nobody cares, unfortunately. Even at a dance call, people wear

whatever they want. But those shoes did admit me into this professional world.

BC: One thing that also must have made you feel professional was preparing to do the Holocaust drama *I Never Saw Another Butterfly* your senior year. Marlene asked cast members to do some fasting.

REBECCA: It wasn’t for very long.

ALLIE: There probably would’ve been legal issues. *(laughs)*

BC: Did she get to see *Passing Strange*?

REBECCA: I don’t think she did. I think, unfortunately, that the last conversation I had with her was after I had just done the *Rent* tour. She said, “I hated *Rent*. It was so ‘I hate my parents.’” I remember feeling bad and saying, “I don’t think that’s what it’s about—though I get that’s how it sometimes comes across.” Death feels so final. My father passed away right after *Passing Strange* closed. It’s a good thing the show had ended, or I would’ve lost it. I had just started rehearsing another play.

BC: Did you miss any rehearsals?

REBECCA: I didn’t. *(pause)* I just felt like, if I left the rehearsal room, I wouldn’t have been able to go back. It was the only way to get through. It felt a little wrong, a little dirty, to keep going. But it was like: what else am I supposed to do? I might as well go to the theater, be with people who love me, cry during rehearsal, keep rehearsing, work through it. I remember singing “Summertime” at some dance concert at Berkeley Carroll. It’s this high, operatic Gershwin song, and

midway through my dad yelled, “Sing it, Bunny, sing it!” He always called me Bunny.

BC: In *Passing Strange* there’s a line about art that washes over you “like a Bach fugue... the music goes right over your head and straight into that part of you which is most beautiful.” When was the last time that happened to you?

REBECCA: I’m always moved by big, sweeping harmonies. This is so long ago now, but in 2003 I was on tour with *Rent* during Christmas. I was in a Forever 21 in LA, and they were playing Mariah Carey’s version of “Oh Holy Night.” I’m half Jewish—and mostly Jewish, because my mom’s a Jewish woman—but something about that recording moved me to tears. She gets to “Fall on your knees! Oh, hear the angel voices! O night divine!” and you have no choice but to be like, “Oeeeeewgh!” And I was looking at sweaters in Forever 21.

BC: Is musical theater salvageable as a mainstream art form? Or will it end up a rarified blueblood’s pursuit, like opera?

REBECCA: Even with a rock musical like *Murder Ballad*, we can hear people in the audience laughing at private school references. So we’re aware that our audiences are primarily wealthy and middle-aged. I hope the theater survives. I think we need it.

ALLIE: There’s definitely a group of people who want nothing to do with theater, who think it’s for nerds. But whenever there are disasters and social issues in the world, people turn to art for therapy. Musical theater has the capacity to bring people together. ✚

Gratitude and Appreciation **OUTSTANDING BERKELEY**

Marvin **POLLOCK**

The Berkeley Carroll School has been extremely fortunate in its faculty, many of whom have dedicated their professional lives to their students and who have, together, created an outstanding academic community. This year, several who began their Berkeley Carroll careers during my tenure are transitioning. I am very proud to have known them. Bob Vitalo has graciously given me the opportunity to honor them in print, since I could not do so in person.

I met Marvin in the early spring of 1982, during the merger negotiations between the Berkeley Institute and the Carroll Street School. Many Berkeley Institute teachers were saddened that their 96-year-old school, with its proud traditions, was to be merged with a relatively new elementary school. Though this was no doubt true for Marvin as well, he conveyed no unhappiness with the decision. A ten-year veteran of the Berkeley Institute, Marvin was strongly committed to the school and was ready to roll up his sleeves and help to make the new consolidated high school viable in any way he could.

Marvin was appointed Dean of Studies in 1983, though he also continued to serve as a full-time history teacher. Although he must have been aware of the fact that the new head was highly dependent on him (I had no experience in managing a secondary school curriculum), he was modest as to the role he might play in shaping the new school. In fact, he was critical to its success.



BY BONGSOON ZUBAY

for Five

CARROLL TEACHERS.



Berkeley Carroll must be pleased that Marvin returned to the school this fall to teach a class in Holocaust studies. His passion for teaching is evident in his demanding yet caring classroom style—all balanced with his wonderful sense of humor. He encourages his students to ask questions and instills in them a love of history. It was no surprise to the school constituents that Marvin was

the first recipient of the Dexter D. Earle Award for Excellence in Teaching in 1993.

As Dean of Studies, Marvin was outstanding. He worked closely with department chairs on curricular development and implementation. He encouraged his colleagues to take risks in developing a creative curriculum and to try new teaching methods. During my years at the school, Marvin was instrumental in developing and expanding curricular elective offerings for the Upper School, providing students with intriguing choices.

During his tenure, he chaired every major academic committee that was formed: the school-wide curriculum committee (studies of gender, mathematics and technology); the committee that developed the school's centennial curriculum; the school-wide Strategic Planning Committee; and the NYSAIS School Accreditation Committee. Marvin is a good listener, a creative problem-solver, and he works without fanfare while giving lots of credit to his colleagues.

I am eternally grateful and appreciative for all his support and hard work, under sometimes trying and strenuous circumstances, to make the Upper School such an exciting learning environment.

Shelly **ADASKO**

Shelly Adasko, chair of the Mathematics Department since 1983, also made an important impact on the school's development. Though referred by our then-Board president, Shelly was not easy to recruit. But once she came on board, she was an extraordinary model of excellence in teaching, professionalism and community service. The school is lucky that she continues to provide wisdom and guidance to students and faculty on a part-time basis.



Shelly was an outstanding classroom teacher. Under her leadership, students gained an appreciation for math, and confidence in their ability to learn it. Many of those who had not liked mathematics began to pursue advanced level courses without being urged, and some were inspired to pursue math in their advanced studies and choice of profession. She even offered mathematics workshops to parents so they could understand how math was taught at our school.

Shelly enhanced the Mathematics Department by recruiting high-quality staff, mentoring them, and making professional development a priority. She had high expectations of her students, accompanied by fairness and the willingness to offer lots of help in and out of classrooms. With Marvin, she served on the school's Strategic Planning Committee, Curriculum Committee, and NYSAIS School Review Committee.

As a faculty advisor to Upper School Student Council, Shelly was instrumental in helping student leaders' to make their voices heard in the School and in getting them involved in community service projects. In 1996, she became the fourth recipient of the Dexter D. Earle Award for Excellence in Teaching.

Cindy **MOLK**



PHOTO: EMMA CORNGOLD '11

Cindy Molk is moving on to new challenges. Cindy arrived at Berkeley Carroll in 1989 when the School was in the midst of several expansion projects: a capital campaign to finance construction of a new Upper School facility and the renovation of the science labs.

Cindy joined the Science Department and began working with the department chair to build and develop the department. She

took on the chairmanship herself in 1994 and began initiating science electives.

Cindy loved teaching at Berkeley Carroll and felt that the school's intimacy, collegiality, and community motivated her to be best teacher she could be. She received the Dexter D. Earle Award for Excellence in Teaching in 2008. This year Cindy moved on to the TEAK Fellowship, an organization that helps talented New York City students from low-income families gain admission to and succeed at top high schools and colleges. This past summer Cindy taught science at the TEAK Summer Institute and she will continue her work there as a science consultant and tutor.

While Marvin, Shelly, Cindy and the rest of the Upper School faculty were working on re-establishing the Berkeley Institute's fine reputation at the Lincoln Place campus, our Lower School leadership continued to develop the fledgling institution that had been the Carroll Street School. A loyal and dedicated core group of teachers and administrators witnessed decades of change, expansion and growth as this division evolved into the premier pre- and elementary school in Brooklyn. Maxine Barnett and Elizabeth Kloner were an integral part of that core group.

Maxine **BARNETT**



Maxine Barnett was introduced to Berkeley Carroll when she interned as a student teacher in the late Marlene Clary's first grade class. Maxine learned from Marlene, who thoughtfully planned and skillfully implemented lessons that reached and engaged different kinds of learners. Maxine said that she fell in love with the school then—and she remained at Berkeley Carroll for thirty-one years. Her initial excitement about the school—its environment that allows students to explore sophisticated issues, and to formulate questions, ideas and opinions—remains strong to this day.

Maxine offered her students unlimited opportunities to learn, succeed, work together, and have fun. She found ways to celebrate their work and to help them if they struggled. Her students' love was obvious each year when she received rousing ovations while walking through the arch at the Closing Ceremony.

To her colleagues, Maxine was a dependable and supportive sounding board, always open to new ideas. At the SEED (Seeking Educational Equity and Diversity) Seminar she ran for teachers, she exemplified quiet leadership, and demonstrated the ability to honor a variety of opinions and ideas. In 1995, Maxine became the third recipient of the Dexter D. Earle Award for Excellence in teaching.

This summer Maxine began the process of changing careers. For the next three years she will be obtaining her Masters of Divinity at the Virginia Theological Seminary, a renowned Episcopal seminary for men and women interested in lay and ordained leadership.

Elizabeth **KLONER**

In 1966 Liz Kloner was one of six founders of the Montessori School of Brooklyn (renamed the Carroll Street School in 1978). She began her career at the school as a one-day-per-week consulting school psychologist in 1971, while acting as a full-time psychology professor at the New York City College of Technology. Because of the nature of her work, Dr. Kloner has worked behind the scenes, whether meeting with parents at teacher-parent conferences, or sitting with students to hear their concerns, or advising teachers. She was a confidante to each and every one of us, offering support and guidance and demonstrating genuine care for our well being.

After over 40 years at Berkeley Carroll, Dr. Kloner retired from the school in June. She has good reason to feel proud of her contributions, having been part of the school from its early beginnings and having watched it become the mature, excellent institution it is today.



While reflecting on the characteristics of these faculty leaders, I was struck by the common qualities they displayed. All have a genuine interest in teaching and love of the subject they teach, high expectations of their students, accompanied by fairness and the willingness to offer extra help when needed and high expectations of themselves. All are active lifelong learners who work constantly to improve, evolve and expand their teaching repertoire. And all have been unfailingly helpful to their colleagues, mentoring them in variety of ways and cherishing a collegial, professional but always congenial atmosphere.

With the exception of Cindy Molk, each of them began their teaching careers when the typewriter was still the major tool in workplaces. They evolved, changed and successfully adjusted to the rapid rise of digital communication, to new means of producing and disseminating text, music and images, to the Internet and social media.

Leaders of the past shaped Berkeley Carroll's ideals and those currently committed to the School will continue to enrich its teaching and learning environment, promising that its future will be as bright as its history. With that, I want to salute Head of School Bob Vitalo for provid-

ing outstanding institutional leadership, retaining and recruiting outstanding faculty, and offering ample opportunities for professional development.

Finally, I send greetings from West Palm Beach, Florida. We moved here a year and half ago from San Diego, California and enjoy the leisurely lifestyle. I have become an excellent home handyman and also have taken up playing piano (although I have no special musical talent) and enjoy it immensely, as it presents great challenges in developing new skills. Do come and visit if you are in the area!



SHEDDING YOUR LAYERS

BC Students Trek to Texas for Diversity Leadership Conference

✦ BY MAYA LITTLEJOHN '15

He begins to remove his socks and shoes. This is an action we will see him perform many times throughout the weekend. It's his way of not just emotionally, but also physically connecting with the world around him. Then he begins to speak in a soothing and peaceful rhythm that only he can muster: "At this moment, we are shedding our skins. We're leaving our outer worries and troubles behind us. Forget about college essays, forget about your sports games. This weekend is about all 1,400 of us. We're going to spend it focusing on the inside. Focusing on ourselves."

He pauses. In the silence he slides two empty chairs to the front of the stage. They face each other. He slowly and with every intent to be as dramatic and meaningful as possible, sits in the chair to the left.

"I know that someone came here today to find their voice. I know one of you needs to say something. To be heard. This is your time. Come to me, sit in the chair opposite mine, and say whatever you need. You know who you are, and you know what needs to be said. Shed your skin."

Everyone is silent. After the invitation, the atmosphere buzzes with nerves, bewilderment, and happiness at the already-formed connections

throughout the room. The girl to my right twirls a lock of curly hair and the boy on my left stares at the stage while intently biting his nails.

Finally, we see someone sprint towards the stage. Her long braids trail behind her, but her feet never slow. She sits in the empty chair, then bursts into tears. With this, the newly unified room of kids from all over the country listen to a story about a young girl whose father left when she was 12. As the conversation concludes, Rodney offers advice: "I am going to tell you this because I care. He's never coming back. But that's okay. Because if he can't find love for you, then you don't need it from him. You are better than that; you deserve better than that, and you will find better than him. You are sitting in this new space, surrounded by hundreds of kids who care about you. In the next few days you will meet many people who can fill your void." This was the way that SDLC 2012 began. These were the opening ceremonies.

This year Berkeley Carroll sent six students to Houston, Texas for the Student Diversity Leadership Conference (or SDLC). Independent schools from around the country have the opportunity to attend this conference. While at SDLC we learn about every type of diversity using the seven

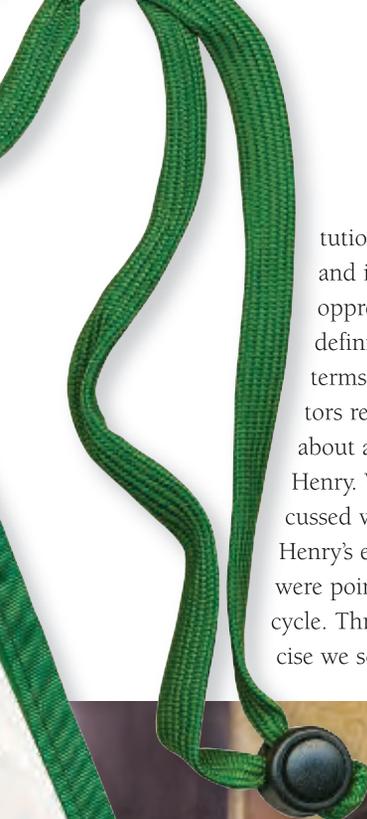


Maya Littlejohn '15

core identifiers. They are ability

(mental, learning, emotional, and physical), age, gender, race/ethnicity, religion, sexual orientation, and socioeconomic status. We learn about these topics in family groups, composed of about 65 kids and led by two adult facilitators. In these groups, we experience two months worth of curriculum in only two days. We explore the complexities of the core cultural identifiers through activities and dialogue.

One of the most memorable activities was when we learned about the Cycle of Oppression. First, our facilitators defined each part of the cycle. They are fear of differences, stereotype, prejudice, discrimination, insti-



tutional oppression, and internalized oppression. After defining these terms, our facilitators read us a story about a boy named Henry. We then discussed which part of Henry's experiences were points on the cycle. Through this exercise we solidified our

groups based on how we identify. Most are based on race, though there's also LGBTQ and Transracially Adopted. The only rule is that we have to be able to speak from the "I" perspective. This means we're able to identify with the discussions through personal experiences. For example, in my mixed race affinity group the last day we have a "real talk." This is where people stand up and say anything about their Affinity Group experience. One of the girls who spoke was

Only a few kids can be sent to this conference each year. Therefore, those of us who are accepted have to continue our job after returning to Berkeley Carroll. We give a presentation to the high school that explains what we did at the conference, and we're also facilitators during Diversity Day.

Each year we use previous Diversity Days at Berkeley Carroll as a framework to build upon, and each year we see obvious improvements. It's a day for students who are interested in diversity to lead their peers through workshops and affinity groups. We also have students give speeches about personal interactions or troubles they've had involving diversity. Coming from SDLC, our goal is to bring as much of the open, welcoming, and safe environment back to Berkeley Carroll on Diversity Day, and everyday.

We all hope for a place where we can feel at home and at peace. Teenagers especially strive for a space where they can be their "true self," full of every quirk and free of all worries that they're going to be judged, mocked, or misunderstood. SDLC is this place. It's the safest, kindest, warmest, and most welcoming environment I've ever experienced. It's a place where it's okay to be weird and out of the box, where differences are celebrated and welcomed. I wish the whole world could be as open and accepting as SDLC—but obviously, this could never be a reality. Because of this, if there's one thing I'd like you to take away from this article, it's the idea of shedding your outer layers. I know it's a hard and scary thing to do. But each day you should work on finding your "true self." Once you accomplish this task, you may be delighted to discover what's been hiding on the inside. ✚



August Rosenthal '13 [right] speaks out during an SDLC discussion group.

understanding of the Cycle and learned how easy it is to fall into it.

Within our family groups we split up into home groups of about ten kids each. These smaller groups are led by peer facilitators. I was a peer facilitator this year, which gave me a new perspective. It was no longer about me and my point of view. Instead I was in charge of leading meaningful discussions and connecting everyone in the group. I learned a lot about each person and through their stories, I was able to reflect on my own experiences and learn about myself.

One of the most important parts of the powerful SDLC experience are Affinity Groups. We chose our affinity

black, white, and Jewish—so my twin, basically. The last day she shared the fact that she lives in a conservative town where there aren't many minorities. She told us that she doesn't feel like she fits into her community and doesn't know where she belongs. But then she smiled and said that our affinity group allowed her to sit in a room of more than a hundred kids who felt the same way. It gave her a place where she was accepted for every aspect of her identity, and didn't have to choose just one. Affinity Groups are a safe place where we can be with people who have similar experiences: people who can not only relate, but help.

1940s»

■ In November, **Jane Cooke Harris '41** had her artwork on display in “*There are Places...*”, an exhibit at the cooperatively-run City Gallery in New Haven. The pieces—inspired by Jane’s interest in architecture—were carborundum collagraph prints with chine-colle and added silk aqua-tint.

■ **Susan Siris Wexler '46** writes: “I have a show of graphite portraits at the Harvard Institute for Learning in Retirement here in Cambridge. The HILR is part of the Harvard Division of Continuing Education. It’s a wonderful program that I’m enjoying for the seventh year. I both study there and teach a course on Rembrandt and Great Masters of Drawing.”

1950s»

■ **Carla Linscheid Lerman '50** writes: “I have retired from my urban planning work, but still keep up with friends made at Berkeley.”

■ **Carol Marsteller Robinson '54** and her husband Charles are “retired in peace” in Fairport, NY, near Rochester. They feel fortunate to have their children and grandchildren in the neighboring town.

■ **Mary Watson Lundeen '55** writes: “Our whole family gathered in Sarasota, FL recently to celebrate my husband David’s eightieth birthday. We also traveled to Tuscany and the Amalfi Coast of Italy in April. I enjoy vol-



■ **Judy Acken Aylward '50** writes: “My husband Paul and I arrived in the Dallas area in 2001 to be near our daughter Janet (named after my sister **Janet Acken Havel '46**) and her two children, both of whom are now in college. We moved to an Erickson community in 2011, but we enjoy cool summer breaks in Bend, OR with our son, his wife and their three children. In September, Paul and I visited the Weston, MA home of **Betty Manson Whitney '50**, who is unfortunately in the advanced stages of Alzheimer’s. We saw her husband Chuck and her very special caregiver Ronelle, who has been with them for several years as they face the daily challenges that Alzheimer’s imposes on families. Chuck took a picture of Betty and me which I believe celebrates the friendship of two little girls who grew up on 2nd Street in Brooklyn, attended Berkeley Institute from kindergarten through high school, went off to different colleges, but always, always stayed in touch through good times and especially in difficult times.”

unteer work and taking care of our granddaughters, Britta and Nissa.”

■ **Alice Hale Addicks '59** just celebrated her nineteenth year working at Staples High School in Westport, CT. In 2011, a profile in Staples’ student newspaper praised Alice’s “crazed dedication” to preventing tardies and lates (she once climbed through a cafeteria window to apprehend students who were cutting

class). Still a devoted athlete, Alice calls the lines for the school’s volleyball team, runs the finish line for the track team, and can be overheard talking field hockey strategy in the hallways. Alice writes: “Believe it or not, I still referee field hockey five days a week. Now I drive to games as opposed to taking the bus to Prospect Park! As far as the differences between Staples and Berkeley, the Staples mission statement is quite compa-

table to what I thought Berkeley was striving to do way back in the 50s: to create a community of learners who treat each other with care and respect.” In her spare time, Alice bowls and collects butterflies. She uses a Boy Scouts handbook as a reference and makes everything from scratch—down to the butterfly nets and the spreading boards.

1960s»

■ **Ilene Dorfman Giaquinta '63** writes: “My husband Phil and I continue to avail ourselves of everything New York City has to offer. We both retired from our jobs in 1995 and have ourselves quite busy since. Would love to see the girls from my graduating class again!”

■ **Ann Weber Benson '64** writes: “Looking forward to our upcoming 50th Reunion! I’m enjoying Tucson, playing lots of tennis, and visiting our three grandchildren in California often. Love to all!”

■ **Carol Sawade Mastro-michalis '64** and her husband Theo became proud grandparents on September 7, 2012, when their daughter Nadia gave birth to Sophia Rose.

■ **Wendy Lobo Sowala '67** writes that her first grandchild, Summer, was born on August 4, 2012.

■ In June, **Jane Nerlinger Evans '69** was named Executive Vice President of Physical Production at DreamWorks Studios. She

spent the last eight years at Focus Features, where she oversaw such films as *Burn After Reading*, *Milk*, *Hyde Park on Hudson*, and *Anne Karenina*—the last of which received four Oscar nominations. Jane also helped to spearhead the Green Production Alliance, which encourages the reduction of carbon emissions on film productions.

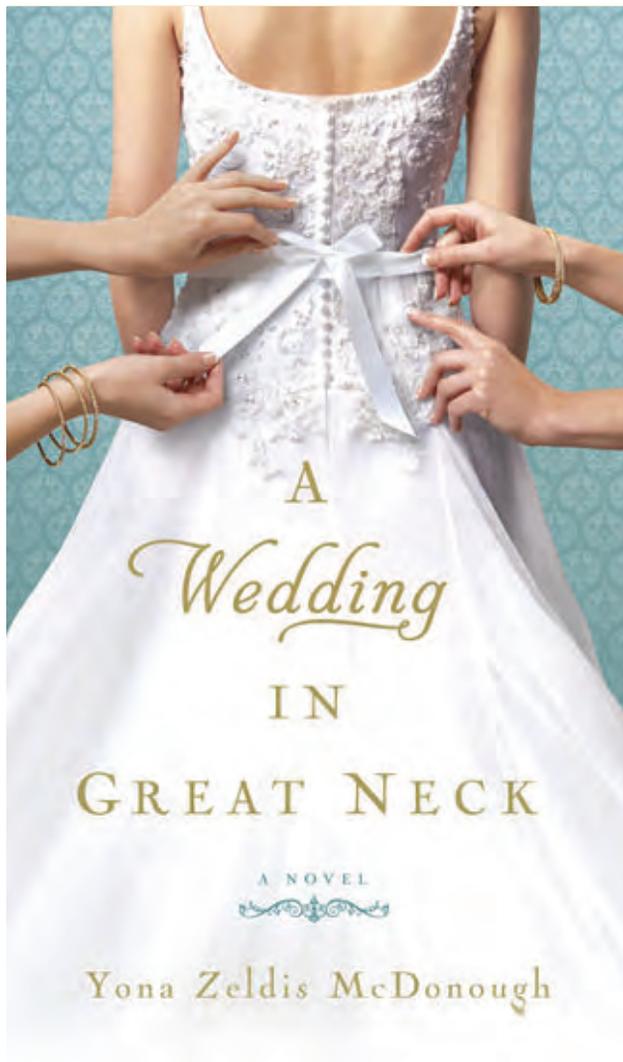
1970s»

■ **Fran Tannenbaum Kaye '76** reports: “My daughter Naomi is attending graduate school for social work at NYU and living in Brooklyn, after growing up in the San Francisco Bay Area. Life comes full circle! My son Josh is a senior at Brandeis University.”

■ **Peter Brown '79** divides his time between Brooklyn and Rosendale, NY. His wife Cathy recently had her novel *The El* published as an e-book.

1980s»

■ **Louise Parnassa Staley '83** spent 22 years booking acts at the storied Bowery punk-rock club CBGB before it closed in 2006 due to a rent dispute. Louise co-owns the CBGB name and is involved in efforts to revive the club. In July she served as talent manager for the inaugural CBGB Festival, which featured hundreds of bands, including Superchunk, Guided by Voices, and The War on Drugs. In August she and CBGB co-owner Tim Hayes traveled to Moscow on behalf of Amnesty International



■ *A Wedding in Great Neck*, a novel written by **Yona Zeldis McDonough '74**, was published in October. Deemed “a tender, clever story with emotional heft” by *Booklist*, the book swerves from narrator to narrator as Angelica Silverstein’s family prepares to do whatever is necessary to bring her wedding off without a hitch.

to lobby for the release of the imprisoned members of Pussy Riot, a subversive punk-rock collective.

■ **Michelle Menendez Olgers '84** writes: “I’ve been working in the digital marketing department of Capital One for about two years now. I’m enjoying the transition from ad

agency life to the corporate world. My husband Darrell and our ten-year-old daughter Emma continue to bring endless joy to my life.”

■ **Sloan Gaon '87** was named CEO of the global digital technology company PulsePoint in July 2012. He will guide the company’s delivery of end-

to-end digital marketing solutions for advertisers and publishers. Sloan was previously CEO of Dotmenu, a company devoted to helping customers order food online; in September 2011 he navigated Dotmenu’s acquisition by Grubhub.

1990s»

■ In the wake of Hurricane Sandy, climatologist **Radley Horton '90** was interviewed by *The New York Times*, NBC News, *The Daily Beast*, and NPR’s “Fresh Air” about his ongoing work with Columbia University’s Earth Institute studying how New York City can prepare itself for the coastal surges resulting from climate change. Radley explained that the melting of Arctic sea ice is both pushing hurricanes in unusual directions and warming the atmosphere (which can “give a storm like Sandy more energy”). “I hope this storm is a wake-up call not just to our region,” Radley said, “but also nationally to help get adaptation on the map and help people understand the extent to which sea level rise will increase the frequency of coastal flooding events.”

■ **Elizabeth Rosan Kirkwood '90** writes: “I just moved to Traverse City, Michigan with my family to run a water law institution for the Great Lakes called For Love of Water (FLOW). My husband will open a new brewery in the summer of 2013.



Richard (left) reconnected with former (and fellow) history teacher Ken Corfield.

■ **Richard Obando '91** is engaged to Carolina Calonje; the couple will marry on March 20. In October, Richard—who has taught for eleven years at the Randolph Academy in Maryland—visited Berkeley Carroll, where he observed courses taught by former teachers Marvin Pollock and Ken Corfield. A ninth grader asked Richard, “Was Mr. Corfield as crazy then as he is now?” Richard replied, “He was probably crazier then. He’s mellowed.” After the class (which focused on woman’s suffrage but veered onto tangents about Pope Joan and Ann Romney) Ken and Richard discussed grading, historical relativism, and the art of relinquishing control of the conversation to students. Richard also got the chance to tour BC’s new facilities. “When we graduated,” he says, “they were still doing

construction on 181. So it’s like comparing a shack to a state-of-the-art facility—but the school still has the same personality.”

■ **Kevin Kubarych '92** was recently promoted to Associate Professor with tenure at the University of Michigan, where he does research and teaches chemistry. His lab studies fundamental aspects of biophysics and energy science. Kevin and his wife, Jennifer Ogilvie, a tenured professor of physics, have a wonderful three-year-old daughter, Amelie. While visiting Philadelphia in August, Kevin had a great lunch with **Christina Rosan '92**, who’s an Assistant Professor of urban planning at Temple University.

■ **Sarah Lewis-Kulin '92** writes: “I’ve lived in California for almost fourteen years now, and recently moved back to

the East Coast with my family. My partner Katelin just got her dream job directing the fieldwork program for Smith’s social work graduate school program, and so we moved with our two boys—Nathaniel (age 4) and Gabriel (age 1)—to Northampton, MA at the beginning of December. I’m telecommuting to my current position at Great Place to Work Institute. Katelin and I are hoping that all these changes will help create more balance in our lives, and give us time to reconnect with old friends and family. Hopefully we’ll be back to visit friends and family in Brooklyn more often now—and if anyone is living in Western Massachusetts, I would love to catch up! By the way, I originally moved to California with a friend from

Berkeley Carroll—**Susanna Mlynarczyk '93**. Susanna’s still in San Francisco with her husband Bill Evans and their three beautiful kids, having fun, going on international travel adventures, and doing lots of science and art, as you would expect.”

■ **Rachel Klein Weber '92** still lives in Boston, where she is the Executive Chef at the Mandarin Oriental Hotel Boston. Her son Ethan now has a sister, Eva Sophia, who was born on June 30, 2012.

■ **Reuben Wilder '92** is a technician for major motion pictures filming on location in New Orleans. He worked on the Sylvester Stallone-directed *The Expendables* in 2010, and recently completed work as a rigging electrician for the



■ On August 12, 2012, **Lauren Arana '97** gave birth to her first child, Jonah Arana Weintraub. Lauren writes: “He’s a wonderful little guy and my husband Jesse and I love our new roles as his parents. We’re tired but very happy! Jonah just had a play date with Will Elitt, the adorable new son of my classmate **Ashley Smith Elitt '97**.”



Sarah in HBO's *Game Change* with Woody Harrelson.

■ In July, **Sarah Paulson NG '93** received an Emmy nomination for Outstanding Supporting Actress in a Miniseries or a Movie for her role as political commentator Nicolle Wallace in HBO's Sarah Palin docudrama *Game Change*. She is a regular on the FX series *American Horror Story*, and has appeared on Broadway and in movies such as *Martha Marcy May Marlene*. She's starring in a revival of the Prize-winning play *Talley's Folly*, which will open off Broadway in March.

Robert De Niro vehicle *Motel* and as generator operator on Diablo Cody's untitled directorial debut. Both films will be released in 2013.

■ **Laurie Cumbo NG '93** is running for New York City Council's 35th District seat, representing the neighborhoods of Fort Greene, Clinton Hill, Prospect Hills, Crown Heights, and parts of Bedford Stuyvesant. Laurie founded the Museum of Contemporary African Diasporan Arts in 1999, and has stepped down as its executive director to focus on her campaign. In August she told *Politicker*, "I feel that the arts and cultural community has not had a voice in government...I'm looking to fill that void."

■ **Matt Roff '93** co-owns a string of bars, restaurants, and beer gardens in Brooklyn,

ranging from Crown Heights' Franklin Park (its monthly reading series is recommended by *Time Out New York*) to Williamsburg's No Name Bar (CBS voted it one of the 5 Best Secret Bars in Brooklyn last year). In February 2012, Matt was interviewed on *The New Yorker's* website about gentrification and developing neighborhoods.

■ **Jackie Lu '95** is an associate attorney with Sidley Austin's New York office.

■ **Albert Reyes '99** married Jaime Sheldon on October 27, 2012.

■ **Kieran Roberts '99** lives in Los Angeles, where he's building his career as an actor and model.

2000s»»



■ **Alexandria Gomes Cooley '00** writes: "My husband John Cooley and I recently relocated to Chapel Hill, NC and celebrated our daughter Addison's first birthday on December 5. I work as a Program Officer for the Corporation for National and Community Service and manage a portfolio of AmeriCorps VISTA and Senior Corps grants."

■ **Zoe Lister-Jones NG '00** plays Lily on the sitcom *Whitney*, which is currently in its second season on NBC. Last spring, Zoe appeared opposite Jeff Goldblum in the Broadway play *Seminar*; the film *Lola Versus*—which Zoe co-wrote with boyfriend Daryl Wein—was released in June 2012. *The New York Times* profiled Zoe and Daryl, writing that they were "poised to become Brooklyn's answer to the classic Hollywood power couple." The *Times* reported that Zoe and Daryl were working on a slew of projects—including an original script at Fox Searchlight, a rewrite at Universal, and a television series about non-monogamy that they are developing with internationally-syndicated sex columnist Dan Savage.

■ **Anne Barreca '01**—once nicknamed “Killer” by her track and field coach **Jim Shapiro**—still competes regularly in half-marathons and Olympic-distance triathlons. Anne also runs programs for young people at the Battery Park branch of the New York Public Library.

■ **John Fowler '01**, an associate at the Beverly Hills-based entertainment law firm Johnson & Johnson LLP, recently helped the family of late songwriter Dan Hamilton win a \$560,000 settlement from a music publisher who deprived them of royalties from Hamilton’s 1975 #1 Billboard hit “Fallin’ in Love.” John and Neville Johnson represented the Hamilton family during a six-day U.S. District Court trial, which yielded a unanimous verdict of fraud and breach of contract. In his spare time, John surfs and plays music.

■ **Carla Poulos '01** writes: “On September 22, my husband Brian and I welcomed our son George Ajax Pietrantonio into the world. After living in Boston for many years, we moved to Olympia, Washington, where we are enjoying the outdoors and time with our newborn son.”

■ In April **Sam Nathan '02** finished his MBA at the University of Michigan. He’s back in New York, working at Google as marketing and strategy lead for their Business-to-Business large customer accounts team.



Laura spoke to BC students in October 2012.

■ During her first visit to the United States in three years, **Laura Barreca '03** dropped in on Berkeley Carroll’s weekly Breakfast Club in October, where she was quizzed by students on everything from her work with Canada’s indigenous people (“They’ve been swept under the rug”) to the perils of British Columbian mountain lions (“They don’t tend to attack”). Laura was fresh off a nine-month gig helping a village of indigenous Canadians (also known as First Nations) to develop a small ecotourism venture. Laura explained that the marginalized, resource-strapped First Nations are torn between exhibiting their true culture and presenting an artificial culture that appeals to tourists’ demands. Laura earned her master’s in business at the University of British Columbia and hopes to continue working with business-related sustainability issues. In her spare time, she volunteers at the Marine Mammal Rescue Center in Vancouver, where she mists baby seals. “I use a hose,” she says. “On the *mist* setting, not the spray setting. I feel I should be clear.” While in Brooklyn, Laura caught up with **Michelle Dushi Corbett '03**, **Sasha Gronim '03**, and **Rachel Natov '03** over dim sum.

■ **Rosa Cohen-Cruz '03** just graduated cum laude from Brooklyn Law School and is moving to Albany to work as a staff attorney for Prisoners’ Legal Services. Last summer, to celebrate her graduation, she successfully summited Mount Rainier.

■ After graduating from Vanderbilt in 2007, **Cecilia Estreich '03** enjoyed stints working at a Vermont goat farm and blogging about Manhattan food trends for FlavorPill and Behind the Burner. She now works in sales at Mikuni Wild Harvest, a purveyor of mushrooms, truffles, and other wild foraged foods to restaurants.

■ **Caroline Greig '03** writes: “I got my master’s in education at Arcadia University in 2008 and taught in Philadelphia for three years. Two years ago I moved back to Brooklyn, and I’m now working at New Alternatives for Children, a foster care agency for children that are medically fragile. I run the Learning Project, working with families to promote literacy by coaching parents, leading workshops, advocating in schools, and running intervention tutoring. We’re always looking for new volunteers and foster parents!”

■ **Sasha Gronim '03** writes: “I am so excited to share that I will be getting married on June 22. I will be marrying my best friend, Samuel DeWind, at his parents’ home in Sherman, CT. I’m currently the Director at Tutor Associates, a thriving private tutoring company in NYC. Wanted to share the happiness!”



Russ performing at Le Baron in Chinatown in October 2012.

■ **Russ Manning '03**, who was voted Future Rock Star by his classmates almost a decade ago, recently left the Brooklyn-based indie band Twin Shadow after two years as its bassist to focus on his solo project Rush Midnight. On October 30 Rush Midnight released its first EP, titled +1,

which Russ recorded largely in hotel rooms and studios while touring with Twin Shadow. *The Guardian* declared +1 “poignant, pristine disco,” and Russ promoted the EP with performances in Manhattan, Miami, El Paso, and West Hollywood.

■ **Nick Renzler '03** graduated cum laude from Harvard Law School in May. After spending the summer in Europe, California, and at the Burning Man Festival in Nevada, Nick began work as an Associate at the International Litigation and Arbitration Department at Foley Hoag LLP in Washington, DC. “Law school was a lot of fun,” he said, “which isn’t to say it wasn’t difficult. Of course it was. I debated at Berkeley Carroll, and I’m still in touch with **Jim Shapiro**. The process of researching a topic, developing an argument, and being in an intensely intellectual environment prepared me for law school. I definitely see a clear connection.” He added, “My firm represents a number of developing countries, and I’m really interested in exploring how they can pursue development while maintaining respect for human rights and the environment.”

at **Lorne Swarthout’s** Breakfast Club in December 2011, it played at Rooftop Film Festival and the Traverse City Film Festival. We think it must have gotten the Breakfast Club bump...last summer I finished my first feature-length documentary, *i hate myself!*, which is about my experience dating a racially provocative Texan poet who started an open mic night in Harlem. I’ve also been writing fiction and my first two short stories were published last year, in *Glimmer Train Press* and *Monkeybicycle*.”

■ **Sonia Nayak '04** just graduated from NYU with a master’s in Comparative Literature. She recently published a short story, “Planet Street,” and an interview with MAD Magazine editor-in-chief John Ficarra, in the literary journal SLICE. She’s currently working on her first novel, *Over a Peachy Peripheral Flying Sadness*, and it is not going well.

■ **Joanna Arnow '04** writes: “I made a documentary short about Occupy Wall Street, *Month One*, along with filmmakers Michael Galinsky and Suki Hawley. After showing it

■ **Maria Carlson '05** works at the humanitarian organization Concern Worldwide, U.S., helping to develop new ways to combat maternal and child mortality in the world’s poor-



■ **Andrew Perrelle '03** writes: “I got married on October 27, 2012 to Hallie Miller! The wedding was at the Metropolis Country Club in White Plains, and there were several BC friends in attendance: **Chris Bruffee '03**, **Rosa Cohen-Cruz '03**, **Matthew Elias '03**, **Caroline Greig '03**, **Yevgenia Livshits '03**, **Courtney Mocio '03**, and **Nick Renzler '03**. I’m currently traveling around the world for PriceWaterhouseCoopers. Right now I’m in Chicago, working on a regulatory engagement reviewing mortgage foreclosure process. Hallie’s an elementary school teacher for a private school in Bedford, NY.”



■ **Samantha Dannenberg '06** married Yevgeniy Lushtak on October 20, 2012; **Lindsey Colman '06** and **David Foy '06** were among those in attendance. Samantha writes: "I wanted to share the happy news with my Berkeley Carroll family! Yevgeniy and I met when I transferred to Hunter College as an undergrad majoring in chemistry/psychology. He is currently a few months away from getting his Ph.D. in chemistry at Queens College, and I'm enrolled in a masters program for occupational safety management through online studies with Eastern Kentucky University. Next time you see me I'll be Mrs. Samantha B. Lushtak! We plan to have a small party in the Ukraine next summer to celebrate with Yevgeniy's mother, sister and grandparents."

est countries. She says: "In July 2011 I went on a field visit to Sierra Leone; it was staggering to see women sitting outside of health clinics and choosing not to go in because of their cultural beliefs. We are testing ideas with the potential to increase access to health services for mothers and children." Maria also serves on the board of the Brooklyn Community Chorus, which was founded by **Marlene Clary** in 2001.

■ **Ross Clements '05** is in his second year at the Benjamin N. Cardozo School of Law.

■ **Allen Dushi '05** is vice president of operations at the apparel company Shirt by Shirt. For two years he has run the brand Just A Cheap Shirt, which makes contemporary casual clothing geared towards students and profes-

sionals who don't need to wear slacks and a tie to work. Seen in Nordstrom, Saks Fifth Avenue, and boutique shops across the country, Just A Cheap Shirt launched its website last November and plans to open a flagship store in New York this spring.

■ **Cyrus Lotfipour '05** works as an environmental, social, and governance analyst at MSCI Inc.

■ After a series of injuries, **Bryan Roberts '05** gave up varsity baseball the summer before his senior year at SUNY Binghamton. "It wasn't an easy decision," he says. "My entire life had been baseball, and then that structure was gone. Student athletes hang out all the time—we jokingly coined this term, 'norms,' for the non-athletes. I was becoming a norm. And I was like, *What*

do norms do?" Bryan got involved in Binghamton's sports marketing department and focused on getting his bachelor's in Economics. Now he's "very happy" working as a financial consultant at New York Life Insurance and coaching the Sayo Grays, a Brooklyn-based youth baseball team. "Mind you," he says, "I'm a former Brooklyn Bonnie. In July I took the Grays to the AABC 13u World Series in Michigan; it was really nice to see them enjoy their first tournament on a national level."

■ **Brett Chalfin '06** and **Aaron Fisher '06** co-founded the Park Slope Film Festival, which held its first series of screenings at the Two Moon—Art House & Café on July 7, 2012. The event featured six short films by independent filmmakers, and live jazz

music performed by Brett's Brooklyn Project. Aaron directed and acted in one of the films, Prom Night.

■ **Daniel Goldberg '06** is a television critic on the staff of Slant Magazine. He's currently fundraising for *The Master Cleanse*, a short film satirizing the "self-indulgent yupsters" of Park Slope that he co-wrote, co-produced, and plans to direct. **Sasha Hirsch '06** contributed voiceovers to the pitch video.

■ **Nikki Warren '06** writes: "I worked at Sony Music for a couple of years, but the business side of music wasn't for me. I'm now studying with vibraphone master Stefon Harris, applying to grad schools for vibraphone performance here in the city, and compiling my original music for my first LP, which will fea-

ture my grandfather, pianist and jazz master Kenny Barron.”

■ **Pete Drinan '07** writes: “I had an incredible year-long learning experience working with a few friends on a web start-up, Chime (a free iPhone app designed to help college students plan “real-world” get-togethers), which we launched in September 2011 through the start-up funding accelerator Y-Combinator. Then I decided to make a change and pursue my passions for cooking and traveling. I landed at Mausi Sebens, a wonderful culinary school in Buenos Aires! On the side, I’m still working on music and a couple of start-up ventures, all while perfecting my pastries.”

■ **Lionel Johnnes '07** lives in Austin, where he is Director of Marketing at Circular Energy, a solar energy company that has more than tripled in size in the past year. Lionel is accountable for all of Circular’s strategic, creative, and tactical responsibilities, and is cur-



rently helping the company seek capital to expand into new markets.

■ **David Mullery '07** is working as a Development Assistant at the Brooklyn Hospital Center.

■ **Enrique Naudon '07** entered Carnegie Mellon in the fall in pursuit of his master’s in Computer and Information Systems Security/Information Assurance. He has spent the last five summers as a life-guard in Bethany Beach, Delaware, where he has performed 54 ocean rescues.

■ In May, **Reece Trevor '07** was one of nine students declared Junior Fellows by the Carnegie Endowment for International Peace. He is working in Washington, D.C. as a research assistant with Carnegie’s South Asia Program, which studies nonproliferation, international security, and the political and economic development of Afghanistan, Pakistan, and India.

■ **Sam Adler '08** just entered

■ **Emily Goodwin '07** writes: “My boyfriend Bob Javid proposed to me on August 1, 2012. We are thrilled to celebrate our engagement! We’re living in South Florida with our two English Bulldogs, Betsy and Bruno, and having fun planning our wedding for 2014.”

SUNY New Paltz, where he plans to get a graduate degree in Education. Over the summer he worked at an art design firm that held events for Patrón and Absolut.

■ **Tim Barz '08** graduated from the College of Wooster in May. He’s working as a swim instructor at Berkeley Carroll while looking for a job in public housing developments.

■ **Peter Damrosch '08** graduated from Yale in the spring and is teaching Religion and History at a boarding school in Jordan.

■ **Daniel Halper '08** graduated from Cornell in May and is teaching English in Argentina.

■ **Oliver Jacob '08** graduated from Cornell and continues to live in Ithaca, where he works as a Critical Care Technician.

■ **Jason Lewis '08** writes: “I’ve spent the last eight months writing about naked carjackers, shockingly stupid criminals, shameless Arizona public officials, and New York City’s political and social scene for Voice Media Group. Through fellowships with the company’s Phoenix publication and New York’s own *Village Voice*, I’ve had an awesome time honing my reporting skills. Fresh off graduating from the University of Maryland’s college of journalism in May, what better way to kick off my career than to come out of the gate making fun of Arizona Governor Jan Brewer’s questionable intelligence, or by shedding light on some of the corruption that went into bringing our

beloved Nets to Brooklyn? Much love and special thanks to Berkeley Carroll for equipping me with the necessary tools to dive into such an exciting career.”

■ **Robin Riskin '08** continued her work in the arts and urban development in Accra, Ghana last summer, where she helped to execute the second annual Nima Muhinmanchi Art festival. Children and artists from the urban area of Nima, Accra created public and individual artworks that they exhibited both within their community and at Accra’s elite Alliance Française venue. Two public mural painting events have helped to make Nima known not as a slum but a place for art. For more information, check out facebook.com/nimaart.gh. Robin spent the fall in Dakar, Senegal, and Addis Ababa, Ethiopia, conducting independent research on contemporary art and keeping up a blog, framework5.wordpress.com.

■ **Natasha Scantlebury '08** works with the mentoring program at the Community Service Society of New York, in which children whose parents are incarcerated are paired with a volunteer.

■ **Eli Schwartz '08** graduated from Northeastern University in December with a BS in Economics and minors in Math and Computer Science. Since January 2012, he has been a business analyst at John Hancock Life Insurance as part of Northeastern’s Coop program, and has accepted a position in the company’s three-year IT Development



One of Francesca's photographs.

■ **Francesca Perlov '09**, who is currently double majoring in art history and studio art at Clark University, took two courses through the School of Visual Arts in Avignon last summer. Two of her photographs were included last fall in an exhibit in Saint-Rémy-de-Provence, in southern France.



Kelsey (left) with Nickelodeon colleagues.

■ **Kelsey Eng '09** interned with Nickelodeon in Burbank, CA last summer. She writes: "I had the most amazing time of my life meeting with art directors of my favorite shows and learning how cartoon shows are made, all the way from storyboards to completed animation. I also got the opportunity to do some FX animation on shows such as "T.U.F.F. Puppy," "Spongebob," and "Dora." I currently go to Washington University and intern with 90 Degrees West, a production house in St. Louis."

Training program, which will begin this spring.

■ **Zoë Silverman '08** writes: "My trip to Europe last summer was incredible; I traveled for two months with college friends and went to eleven countries. It was the perfect celebration after graduating from Syracuse University. I'm now home in Brooklyn, working at an internet start-up in the West Village."

■ **Leigh Raze '09** is a senior at the Rochester Institute of Technology. Since March he's worked at Darkwind Media, where he develops new video game titles and adapts existing titles for new platforms.

■ In January, **Alex Pelliccione '10** swung by Berkeley Carroll to reconnect with teachers and to talk with students in the Science Research and Design program about his work in moral development with young children at Cornell University. "I got into this branch of research because I want to go to medical school, but I didn't want to work with flies and chemicals," Alex said. He gave a breezy, intelligent summary of his research, which films four to five year olds as they respond to dilemmas enacted by puppets named Piggy, Jerry, and Doggy; the goal is to understand the development of decision-making processes. "It's funny," said Alex, "A lot of times parents ask afterward, 'Did my child do the right thing?' But there is no right or wrong answer."



Alex (right) with former BC instructors Vanessa Prescott and Karen Kauffmann.

■ **Chandler Rosenthal '10** spent the summer working at the Downtown Women OB/GYN practice in Soho, where she shadowed doctors, attended deliveries and C-sections, and observed gynecological surgery at NYU. Chandler is also the co-founder of Common Room, a Yale repertory theater company whose first show, *Bed Play*, opened in December after a year of discussions and workshops. "You develop this very strong bond [doing a

play]," she told the *Yale Daily News*, "and then you strike the show and everyone goes their separate ways. There's not a home base. We decided we wanted to start something, to create our own."

■ **Christina Bandini '11** writes: "I'm halfway through my sophomore year at New York University. Last spring and summer I had a Special Events internship with the American Ballet Theatre. I had the won-

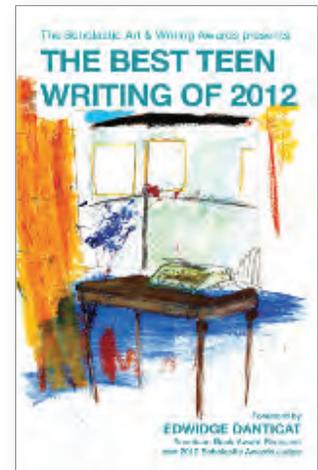
derful opportunity to work and attend the Spring 2012 Gala at the Metropolitan Opera House. It was a dream come true to work at the ABT studios alongside the renowned principal dancers as they rehearsed *Swan Lake* and *Romeo and Juliet*."

■ **Robb Paller '11** is enjoying his sophomore year at Columbia University. After playing baseball as a freshman, he was placed with the Norfolk Ospreys in the Atlantic Collegiate Baseball League (ACBL) in the Hamptons to play summer ball. He finished the season with a batting average of .356 and was selected to play in the ACBL All-Star game, which was played at MCU Park, home of the Brooklyn Cyclones. Robb is considering majoring in psychology.

■ **Danielle Regis '11** spent the summer doing biomedical research at Rensselaer Polytechnic Institute, where she created biomaterials that were placed in the central nervous system to redirect axons after injury. Danielle is a sophomore at Cornell and is still deciding which discipline of engineering to pursue.

■ **Adam Kochman '12**, former president of the Berkeley Carroll student body, was elected to the Tufts Student Senate by his peers.

■ **Francesca Longo '12's** essay "For the Birds" was anthologized in Scholastic's *The Best Teen Writing of 2012*; it was one of 70 pieces of writing selected for publication out of more than 200,000 submissions. "For the Birds," in



which Francesca examines the science of epigenetics through the prism of her grandmother's descent into Alzheimer's disease, was written for Erika Drezner's Personal Essay course at Berkeley Carroll. It was published in the 2012 issue of *Reflections* and won a Scholastic silver medal.

HAVE NEWS OF YOUR OWN?

We'd love to hear about your work, family, travels, and if you've met up with any Berkeley classmates recently.

E-mail us at alums@berkeleycarroll.org

DEATHS IN THE BERKELEY CARROLL FAMILY

■ **Anita Wilkes Dore '31** died on November 6, 2010 at the age of 95. She taught high school English before joining the senior staff of the New York City Board of Education, where from

1973 to 1983 she directed the English division. She was a consultant to the Young Playwrights Dramatists Guild and vice president of the New York State English Council, and edited *The Premier Book of Major Poets* (1970) and

The Emerging Woman: Quest for Equality (1974). Anita was predeceased by her husband Robert, whom she married in 1938, and survived by two daughters, Marjorie Dore Allen and Elizabeth Dore, four grandchildren, and four great-grandchildren.

■ **Pearl Rosenberg Lamberg '31** died on December 19, 2012, just three months shy of what would have been her hundredth birthday. She sang as a youth on WLTH, the first Brooklyn-based radio station, and later became an accomplished sculptor and painter. Pearl was married for 59 years to the manufacturer and philanthropist Harold Lamberg until his death in 1995. She is survived by her daughters **Ann Lamberg Zeff '54** and **Carol Lamberg '57**, four grandchildren, four great-grandchildren, and her companion Dr. Ginka.

■ **Kathleen Keiser Spencer '35** died on August 5, 2011, aged 93. She grew up in Park Slope down the street from Frederick B. Spencer; they were married for 67 years and had two chil-

dren. Kathleen served in the USO during World War II and enjoyed volunteer work, needlepoint, and flower arranging.

■ **Harriet Stewart '36** passed away on August 14, 2012.

■ **Marjorie Carlin Salyer '37**, the *Blotter's* first Editor-in-Chief, passed away peacefully on August 30, 2012. She was 94. Born in Brooklyn on June 5, 1918, Marjorie entered the Berkeley Institute in kindergarten. While at Berkeley she played field hockey, was declared "the social pride of the class" by the yearbook, and edited the *Blotter* during its maiden year of publication, 1935 to 1936. In November 1936, she masterminded the secret purchase of twenty-five caps and gowns, which she and her classmates began wearing daily as "symbols of senior dignity." Marjorie then studied journalism at Georgian Court University, graduating in 1941. During World War II she drove ambulances for the Red Cross and met her future husband, Navy Commander Robert F. Smith, the night that the United States bombed Hiroshima. The couple married in 1948 and settled in Coronado, California. Marjorie was a dynamo, whether entertaining guests as a corporate wife, playing den mother to her children's Scout troops, or serving on an array of Boards ranging from the Lafayette National Bank to the San Francisco Ballet. After her husband died in 1998, she married Dr. John Salyer, who died in 2008. Marjorie is survived by her daughter Roberta Smith, her son Jeffrey Smith, and four grandchildren.

■ **Pauline Walker '39** died on November 22, 2010 at the age of 90 after a long illness. Paula established the Yarn Tree, a textile shop in New Canaan, CT, which she ran for thirty

years. Advertisements crowded, "Now You've Stopped Smoking...Come to the Yarn Tree like other non-smokers and get ready to KNIT KNIT KNIT KNIT for all the years to come!" Paula was also an original member of the Green Gables Croquet Club, which began in 1957 and is the oldest continuous croquet club in the United States. A gardener, traveler, and lover of cocker spaniels, Paula is survived by five nieces and nephews and their families.

■ **Louise Valentine Pattison '40** died in her Albany home, aged 89, on October 27, 2011. The Berkeley Institute was in her blood—her great-grandfather David Boody was the school's first president from 1886 to 1922, and her mother Marjorie Boody graduated in the Class of 1921. Louise herself attended Berkeley from kindergarten through twelfth grade, where she lorded over the tea dances and played varsity field hockey. The 1940 yearbook stated that Louise "was so good at arranging for mustard at picnics and getting basketball teams in contact with oranges that whenever the Pantry had to be officially raided, she was unanimously elected Chairman." Louise earned a degree in Political Science at Mount Holyoke College and worked in a series of administrative positions at the Cincinnati Country Day School. She was married for 61 years to Lee S. Pattison and is survived by her two children, Gerri and Stewart, three grandchildren, and a great-grandson.



Anita Wilkes Dore '31



Pauline Walker '39

■ **Norma Foley '41**

passed away in her sleep on June 1, 2012. She was 88. Berkeley knew her as an actress, *Blotter* staffer, and fanatical two-term *consul prima* of the Latin Club. After attending Connecticut College, Norma became an office manager for a major insurance company. A lifelong Brooklynite, she moved to White Horse Village in Newton Square, PA for the last twenty years of her life. She loved seeing Broadway shows and served on White Horse's entertainment committee.



Norma Foley '41

■ **Patricia Stratton Schriber '42** was born on June 25, 1923, and died on January 24, 2011. A devotee of Nelson Eddy and walking in the rain while at the Berkeley Institute, Patricia later worked as a bookkeeper for the Warwick Valley School District. She spent the last 25 years of her life in Ithaca and filled her time volunteering for the Methodist Church, reading, and doing crossword puzzles. Patricia's husband James died in 1985, but their three children survive her.

■ **Helen McCooey Ambro '45** died of heart failure on March 24, 2010 at the age of 82. The scion of a political family (her grandfather was a Brooklyn Democratic leader and her father a State Supreme Court justice from 1931 to 1948), Helen was fiercely political at Berkeley but also made time for field hockey, singing in the halls, and the *Blotter*—for which she interviewed Babe Ruth in April 1943. Ruth inscribed a photo, "To my little pal, Helen McCooey." In 1955 Helen married Jerome Ambro, who served in the House of Representatives from 1975 to

1981. They divorced in 1977. Helen worked as the personnel director of Huntington, NY from 1978 to 1981, and then as assistant to the deputy commissioner of the state Division of Human Rights from 1981 to 1985. She is survived by her children Cathleen DeRolf, David Ambro, and Richard Ambro.

■ **Lovera M. Hass '45** was born on May 11, 1928, and died on March 11, 2012. After graduating from Berkeley, Lovera matriculated to Wellesley, where she was class valedictorian. She worked as a scientific publications clerk and was involved in the civil rights movement.

■ **Edith Winter Sperber '48** died on October 20, 2012 after a four-year battle with cancer. While at Berkeley, Edith wrote headlines for the *Blotter*, played field hockey and volleyball,



■ **Carrie Levenson-Wahl**, Director of Development at Berkeley Carroll from 1987 to 1997, died on September 5, 2012, aged 62, of complications from uterine cancer. She began as a French teacher before segueing into work in alumni affairs, marketing, and fundraising at a number of American independent schools, among them Berkeley Carroll. In 2001 she and her family moved to Paris, where she became Director of External Affairs at the International School of Paris. In 2010, Carrie won the Robert Bell Crow award, the highest global award honoring independent school advancement professionals. Hans Wahl, Carrie's husband of thirty years, wrote: "We had the time to sit, her beloved daughters [Sasha and Gabrielle] on either side of her, Mathieu and I next to them, and remember, laugh, and appreciate our time together. She waited until Jean-Guihen Queyras finished Bach's 6th Cello Suite, the sun came out briefly for the first time, and she was in peace."

and proclaimed her desire to be a kindergarten teacher—which she became after graduating from Wheelock College in 1952. Edith left teaching after seven years; she helped found the preschool of Boston's Temple Israel, served as an alumni trustee of Wheelock, and spent twenty years as the Director of Libraries for Lincoln, MA public schools and Hanscom Air Force Base schools. She is survived by her husband of 54 years Robert I. Sperber, their children Matthew, Laurence, and Beth, and seven grandchildren.

■ **Valerie Troyansky '74** died on December 11, 2012 of pancreatic cancer. She was 56. Valerie filled the last year of her life with joy, culminating in her August 26, 2012 marriage to Amy Chasanoff, who shared the medical adventures and a remarkably active social life until the end. Valerie attended Berkeley Institute from kindergarten through twelfth grade, and got her degree in Fine Art and Studio Art from Brandeis. She worked at the Metropolitan Museum of Art for 34 years, eventually rising to the position of General Manager, Merchandising Administration. An active member of West End Synagogue, Valerie was also a gifted silversmith who produced Jewish ceremonial objects from a bench at the 92nd Street Y.



■ **Mary Susan Miller**, Headmistress of the Berkeley Institute from 1969 to 1975, died peacefully on November 16, 2012 at the age of 90. Mrs. Miller came to Berkeley during a turbulent time for the school and the country. During her six years at Berkeley, Mrs. Miller increased student diversity, made the Upper School coeducational, instituted open classrooms in the Lower School, added Sex Ed to the curriculum, changed the grading system to Honors/Pass/Fail, and exposed students to a bevy of cultures (including a memorable Friday morning visit from the Hare Krishnas). Perhaps the most enduring of Mrs. Miller's accomplishments was the hiring of beloved Upper School History teacher Marvin Pollock in 1972. In a 1986 interview she explained of her tenure at Berkeley, "To live fully—whether in education, parenting, anything—you've got to have the courage to stick your neck out, to *believe* in something. And if you fail...so what? I'm a great believer that failure is part of the learning and the growth process. I don't think failure is a stigma. I think it shows that you tried something."

Raised in New York City, Mrs. Miller attended Mount Holyoke College and received her Masters in Fine Arts from Columbia University. She taught English and served as Middle School Principal at Rye Country Day School from 1958 to 1969. After resigning from Berkeley, she became the education editor of the *Ladies Home Journal* and wrote several books, including *Bringing Learning Home*, *Childstress*, and *Save Our Schools*. In 1987 she earned her doctorate in parent education philosophy from Union Institute & University. Mrs. Miller loved traveling, Elvis, Keats, laughter, lighthouses, and dogs. She is survived by three children, five grandchildren, and one great-grandchild. ❖

MAY 17 – 18 • SAVE THE DATE

reunion 2013

Berkeley Carroll has a NEW LOOK and so does Reunion!

●
MAY 17

Come enjoy cocktails, dinner and the presentation of alumni awards in Berkeley Carroll's new Atrium and Dining Room at Lincoln Place on Friday evening

●
MAY 18

Fun family event in the Athletic Center on Saturday afternoon

Here's what some alumni had to say about last year's reunion:

Ann Mackey Peters '50

"Returning to my 'old school' in 2012 brought me back to the B.I. that I knew more than sixty years ago. Our graduating class was composed of 18 girls, we survived World War Two, and we had "chapel" several times a week. So much has changed—the school is co-ed, for one, and the number of students has grown to 819—but the one thing that hasn't changed is the Berkeley spirit. What's kept me coming back for reunions all these years is quite simple. Under the leadership of Bob Vitalo, Berkeley is providing each student with excellent academics as well as opportunities to expand their horizons into the outside world."

Casey Scieszka '02

"The Class of 2002's ten-year reunion in May was too much fun! It's crazy how a decade can sneak up on you, and equally crazy just how normal it felt to be together again in a room with all these people. I kept waiting for someone to start doing attendance, Morning Meeting style! Since our little Reunion cocktail hour at Sharlene's, I've hung out with classmates I saw there who I literally hadn't seen since graduation. You may have heard what someone is up to via Facebook, but that never beats sharing a beer with them."

the BerkeleyCarroll School

808 Union Street
Brooklyn, NY 11215
www.berkeleycarroll.org

Address Service Requested

Eighth graders saw snow-covered mountains, bison, moose, and jackrabbits as they bonded during their trip to Wyoming in October 2012.

PHOTO: JIM SHAPIRO

