

Fall 2019

AlumNotes

Hunter College High School Alumnae/i Association, Inc. • Volume 46, Number 2

Bringing Light



INTO THE CAMPUS SCHOOLS

(page 4)



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AlumNotes
PRESENTS

MAKING IT IN THE MOVIES (AND ON TV)



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Dear Friends,

Welcome to the new school year and the fall season, when summer is a fading memory, the leaves are turning colors and our social calendars begin to fill. The HCHSAA has been making many plans to help you enjoy the season. We have already presented several exciting events, and more are in the works. We encourage all alumni who live in the region to participate and engage with us. Here is a quick recap:

At our annual wine and cheese Autumn Reception in September, nearly thirty alums came together to mingle, reconnect and hear **Jonah Rosenberg '05, Ph.D. of Pryor-Johnson Rare Books** speak at the high school library. His talk focused on collecting and selling modern and antiquarian books. He encouraged us to look through a selection of beautiful rare books that he brought along, including one from the 1500s and a first edition of Allen Ginsberg's classic poem, *Howl*. Thank you, Jonah, for an informative and entertaining talk!

In October, the HCHSAA organized a behind-the-scenes tour of the Schomburg Center for Research in Black Culture, a division of the New York Public Library. We were graciously hosted by **Shola Lynch '87**, Curator of the Moving Image and Recorded Sound Division, who led us through the library's film and media archives and the Center's two current exhibitions. An intimate reception followed. This is an event we hope to repeat in the future.

Ticketholders for Freestyle Love Supreme on November 15th are anxiously awaiting this collaboration between **Arthur Lewis '98**, **Lin-Manuel Miranda '98** and some of their fellow performers from *Hamilton*. The program is now sold out.

Other events in the works include a behind-the-scenes tour of the Roundabout Theatre Archives on December 11th, a January 9th tour of the NY Historical Society's current exhibits, *Beyond Midnight: Paul Revere and Mark Twain and the Holy Land*, and a March 18th Comedy Night at Broadway Comedy Club. Tickets for all events are available exclusively on our website.

With this issue, you will see a few new features. First, we have invited Lisa Siegmann, Director of the Campus Schools, to contribute a letter to this and future issues to update alumni about the school. Also new are articles by four talented students **Shayan Ashraf '20**, **Andreas Psahos '20**, **Claire Shang '20**, and **Milla Surjadi '20**. Each of them has taken the journalism practicum at the high school led by HCHS faculty member Nicole Cusick. We look forward to including more student writers in future issues of *AlumNotes*.

Our Annual Fund Campaign kicks off at the end of this month. The projects we support through your generous gifts are identified as top priorities for the school, teachers and administration and are reviewed by our Grants Committee. To learn more about what we fund and how your gifts help support the school go to www.hchsaa.org/grants-projects-funded or call the office at 212-772-4079.

In addition to your annual contribution, this year, you may also want to help support the innovative expansion that will bring needed space and light to the building. The story begins on page 4.

And finally, it is not too early to register for Reunion! We invite you to take advantage of early registration prices, which will remain in effect until March 31. For those of you whose milestone year is approaching (those who graduated in years ending in "5" and "0") we hope to see you there! Best wishes to all,

Claudia Justy '66
Executive Vice President

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Dear Alumnae/i,

As I start my 17th year at Hunter, it is my privilege to serve as the Director of the Hunter College Campus Schools, and I am delighted that working with the HCHS Alumnae/i Association is part of my responsibilities. I've enjoyed working closely with HCHSAA over the years—first, in my capacity as the HS Robotics advisor, a sophisticated STEM program that your generosity makes possible for our students—and then more recently as Director working to connect the school and the alumni more closely through diversity initiatives, articulation of the school's funding priorities, and supporting opportunities to connect our current students to YOU, our amazing alumni.

You'll notice in this issue a real relationship between alumni and our current journalism students who interviewed alumnus filmmaker **Kevin Chiu '13** and alumna film and HCHS English teacher, **Victoria Meng '96**. The Journalism Practicum program has been funded for several years now by alumna **E. Mildred Speiser, Jan. '49** through the Institute for Responsible Media at Hunter College High School. Additionally, our editors for *The Observer* have written two brief articles about the Journalism Practicum and the Big Sibs program at the high school.

But I am most excited to share with you the capital campaign to fund the first major renovation to the 94th Street building that we are calling the Glass Box project. The cover of this edition of *Alum Notes* is an architect's rendering of how this 4,000 sq. ft. addition will bring light and community space to our students. If you attended reunion last June, you heard me introduce this extraordinary opportunity to change the quality of life at school for our students and teachers. It's been a long-standing joke about the impact of spending hours studying, practicing and working in the windowless "brick prison," but we know that the foundation of the HCHS experience is the shared friendship and academic collaboration between students and faculty in classes, productions and sports. Our students will benefit immeasurably from an environment that supports their ambitions, work ethic and builds community. Read more about this project later in the issue and how our community has been engaging in planning for this expansion of light, space and community.

With appreciation for all the ways alumnae/i support Hunter College High School,

Lisa Siegmann
Director, Campus Schools



MS. CUSICK AND JOURNALISM PROGRAM STUDENTS



LISA SIEGMANN

LETTERS TO THE EDITOR

The Summer 2019 AlumNotes features the annual "Hunter College High School Admissions Results for the Class of 2019".

I suggest you retire this list or at the very least retitle it, perhaps "Where Hunter Students are Headed Next." I'd like to know why students chose the schools they chose, maybe it had to do with affordability, location, unique programs, family connection, career focus, extraordinary professors...

That would be a more interesting and educational feature, highlighting individual students and their unique paths, rather than this present admissions scorecard, which just gives us brand names and stats.

Thank you,
Emily MEYERSON Glickman '86

Editor's Response:
Thank you for the suggestion.

CORRECTIONS

In the Summer Issue Obituaries on page 33, Virginia BIRKENMAYER Svane was a member of the Class of 1954. She was mistakenly listed as part of the Class of 1958.

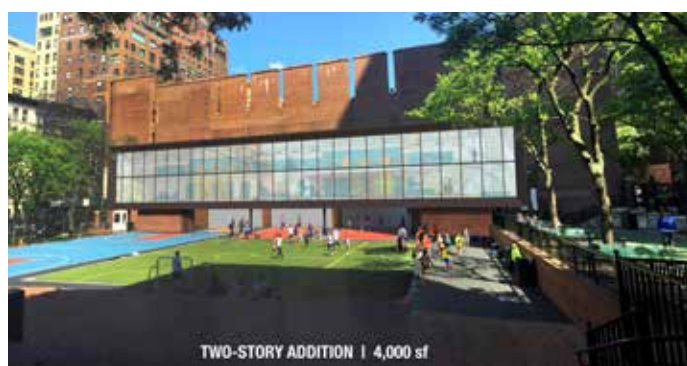
In the Alumni News section on page 12, **Thomas Chu '85** was not named in the photo.



Bringing Light into the Campus Schools

BY **LISA SIEGMANN**

The Hunter College Campus Schools has a long legacy of educating some of New York City's brightest and most talented young people in dark halls of Gothic buildings. Our current building, which serves 1,500 remarkable young people on East 94th street, and which has been our home for more than 40 years, was designed to look like the Armory facility it originally replaced—complete with a significant lack of windows.



When an anonymous donor sparked an initiative to bring light to the building, we came up with a transformative plan: a 4,000 square foot, two-story glass extension that will dramatically change the building's interior, offering space, transparency, and open-

ness. Generations of students and faculty members have bemoaned the lack of natural light and the dreary environment and have wished for a brighter space; one that befits our exceptional students, their intellectual passions, and academic pursuits.

The Glass Box is a two-story extension to the school's western façade that will dramatically change the building's interior, creating flexible community spaces for both the elementary (first floor) and high school (second floor). There will be dedicated areas for students to socialize, study together, present exhibits or events, and to decompress. Currently, high school students gather in the courtyard, the busy library or computer lab, but most frequently, on the floors of the crowded locker hallways. This is an exciting opportunity to reimagine our entire school for the 21st century.

The Glass Box addition, with its stunning, state-of-the-art design, will complement the extraordinary

education that is synonymous with Hunter College Campus Schools. While the Elementary School will use the new space for indoor recess and additional pull-out programs, High School students look forward to being able to sit and read, hold study sessions, relax, and chat with friends during the winter and early spring seasons when the courtyard is unavailable. Sited to look out over the existing outdoor courtyard, the addition will be an airy, glass-walled multi-use space that will animate the building by bringing natural light into the side corridors on both floors.

To discern the needs and interests of the community for this project—and future facility improvements — Director Lisa Siegmann



INTERIOR ACTIVITIES

hosted two day-long community engagement events last May, inviting students, parents and faculty to see a model of the project, to answer survey questions on the project and how we currently use our building, and to explore how the community can use this new space in the future. Later this year, the collated data from the surveys and activities will be shared with the Campus Schools Community. Director Siegmann said this project "speaks to exactly what is special about the Campus Schools: smart young people having the opportunity to learn with, and from, each other as they nurture friendships that last a lifetime. I want our students to have a community space that tells them we value their time, the community they build and their desire to be here—seemingly around the clock."

Chance L. '20, a senior this year, is excited about the Glass Box project even though he won't be here to enjoy it. "It's a very cool idea—especially because Seasonal Affective Disorder hits hard around here because Hunter looks and feels like a dungeon, we have heat and it's habitable, but it's such an intense academic environment that when you can't see any daylight after working so hard, well, it would be so nice to have some place to sit, eat and see the sunshine...instead of just that 1' x 2' window over there."

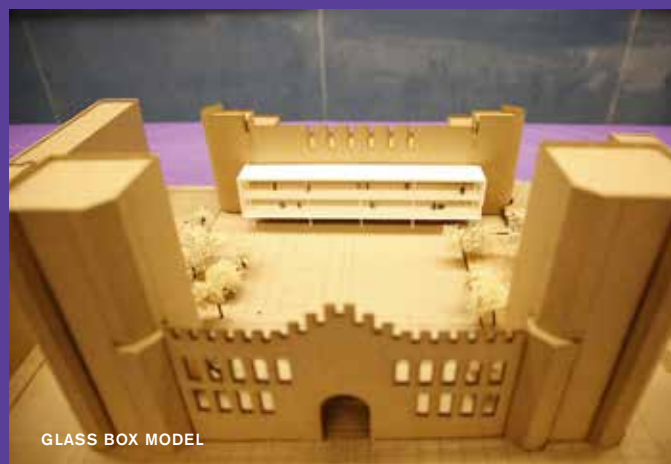
HCHS Principal Dr. Tony Fisher stated, "I'm so excited about the many possibilities this beautiful new space will offer. I can imagine small 'mini-concerts' by our chamber groups or chamber choir, or gatherings with an outside visitor in a more intimate setting than the auditorium or a classroom can offer. In addition, the student population has grown over the past ten years. Students need a sunny, inviting place to slow down and breathe during our action-packed school days."

Danny Mozes, HCHS '84, Ph.D. and HS English teacher,

I'm so excited about the many possibilities this beautiful new space will offer. I can imagine small 'mini-concerts' by our chamber groups or chamber choir, or gatherings with an outside visitor in a more intimate setting than the auditorium or a classroom can offer.



STUDENT CHARRETTE



GLASS BOX MODEL

INCREASED LIGHT IN EXISTING CORRIDORS



HALLWAY WITH WINDOWS, (LEFT) BEFORE; (RIGHT) AFTER

shared one teacher's perspective that this addition "is going to change how we all feel, especially in the winter when we can't go outside—the students will appreciate this beautiful way to get away from all of us, and yet still be with their friends, in our community." Eighth grader **Kiesse Y-P. '24**, who was sitting with her friends after school in the fourth-floor locker hallway mused, "The Glass Box project would be nice—and hopefully we'd have a place we could eat that was better than the cafeteria!"

We invite all members of the Hunter College Campus Schools community to join in the campaign for the Glass Box and help bring light and additional space to our students. Gifts from alumnae/i are particularly meaningful; they reaffirm your commitment to the school and will benefit countless current and future students.



CHANCE L. WANTS A WINDOW

FOR MORE INFORMATION ON HOW TO SUPPORT THE GLASS BOX PROJECT,
PLEASE EMAIL GLASSBOX@HCHSAA.ORG.
TO MAKE A GIFT OR A PLEDGE, GO TO WWW.HCHSAA.ORG/GLASSBOX

A Current Perspective

In this issue, we are pleased to share the writings of two HCHS seniors, who are co-editors in chief of *The Observer*. In these two articles, they tell of important academic and social activities at the school.

Hunter Journalism: INTEGRITY IN A CHANGING WORLD

BY ANDREAS PSAHOS '20,
CO-EDITOR-IN-CHIEF, *THE OBSERVER*

In 2011, a fateful misquoting of alumna **E. Mildred Speiser, Jan. '49** in a feature for the Hunter College High School newspaper led not to embarrassment or disciplinary action but instead to a unique opportunity for education and growth.

In the aftermath of the experience with the young reporter, Speiser coordinated with the English Department to gift an endowment for what would become the Speiser Institute for Responsible Media; the institute was established with the intention of expanding the journalism curriculum at Hunter with a focus on fostering accuracy-based, newsworthy reporting in an increasingly media-driven world.

Speiser's donation allowed for the establishment of programs like a semester-long Journalism Practicum course and a biennial Journalism Conference, investments whose impact can not only still be felt within Hunter's halls, but has grown to be even more pertinent today.

The Journalism Practicum, which is offered to current ninth and tenth graders, functions as an introductory course for students, and has two distinct aims: not only does it allow for students to develop an understanding for the value of newsworthy reporting, but also to

gain a strong foundation in news writing.

English teacher and former journalist Nicole Cusick has been on the forefront of actualizing Speiser's vision within the school's expanded journalism program, and has implemented both of these goals within her teaching of practicum: "There is not always a lot of opportunity to talk about current events in other classes, but in practicum we talk about events with an eye to how they are being covered. The class also focuses on developing journalistic writing skills—what makes a good opinions piece or how to write an anecdotal lede, for example."

Despite taking place twice a week during students' lunch period, Journalism Practicum has remained incredibly popular, and the elective has filled up every semester since its inception. **William N. '22**, a current sophomore and Journalism Practicum student, stated that he had signed up for the course because "Practicum is my first experience with journalism, and I joined because I thought it would be interesting to get to know how journalism has changed, especially in our society today where media and the way news is portrayed is so important."

William N. recalled a memorable lesson from one of his



first few classes this September when learning about interviewing that encapsulates the essence of Journalism Practicum: "we discussed how interviews might be conducted in today's age, and then we watched Oprah's interview with J.K. Rowling and we talked about strategies that she used and why they worked."

The enhanced journalism program has allowed for the growth of a strong body of student journalists and has given students the tools necessary to pursue reporting

both inside and outside of Hunter. Senior **Omri B-P. '20**, who took Practicum in the fall of 2016 and is now a Managing Editor on the staff of *What's What*, the HCHS official newspaper, stated, "I initially took Practicum because I was interested in news and politics, but it definitely made me appreciate the nuance that goes into writing a good article—the program did really drive me to pursue journalism a lot more, which I have done and will continue to do so in a variety of ways."

Andreas Psahos '20 is a HCHS senior born and raised in Astoria, Queens. Andreas currently serves as co-editor-in-chief of *The Observer*, Hunter's independent newspaper. He has demonstrated his passion for writing and community action at Hunter through his role as a Big Sib, Writing Center Mentor, and Events Coordinator of *Argus*, Hunter's literary magazine. Outside of Hunter, he dedicates much of his time to volunteering with organizations such as the G.O. Project, DOROT, and the 9/11 Museum and Memorial. You can find him struggling to read *The Economist* on a crowded 6 train or playing drums with his rock band at venues across the city.

Big Sibs: Facilitators, Mentors, and Friends

BY SHAYAN ASHRAF '20,
CO-EDITOR-IN-CHIEF, *THE OBSERVER*

She frantically searches for the room of her next class, the wheels of her rolling backpack squeaking as it turns the corner. To her dismay, she bumps headfirst into a giant, one of those scary, enormous creatures who regularly prowl the second-floor hallways. Expecting a harsh rebuke, she instead looks up to see her "Big Sib," who gently reminds her to always be aware of her surroundings and guides her to what before seemed to be a hidden room. Every day, these micro-interactions form the Hunter community as a whole. The Big Sibs program bridges the wide age gap between the younger and older students in the building by connecting official classes to four older students who form close relationships with their little sibs.

Many seventh graders arrive at Hunter excited, nervous, and naive. They spend their first two years familiarizing themselves with the school, preparing to transition into a full high school-level course load, and exploring the vast opportunities in the Hunter community. Between possibly participating in national-circuit debate tournaments and creating their own startup, newcomers are greatly benefited by the wisdom of students who have been through the peaks and valleys of Hunter. Senior **Scott K. '20**, a Big Sib

himself, believes that the program is crucial to helping students socially transition into the new community: "We are able to provide perspective for our little sibs, such as discussing the implications of the [Math "Honors" or "Extended Honors"] test for seventh graders or the social impact of accelerated math tracks." Still, Big Sibs are not just a kind of counselor, but are also inspiring friends – they lead games, birthday celebrations, and function as a liaison between the young students and their official teacher.

For years, the program has made a great impact in fostering a welcoming environment at Hunter and cultivating a norm of giving back to the community. Eighth grader **Winston Q. '24** testified, "The big sibs were a very big help. There was one named Emma who was very dedicated and always tried to talk and converse with us, and she helped me with getting to know the layout of the school better." Inspired by the positive impact juniors and seniors had on his class, Winston hopes to become a Big Sib himself in three years. Year by year, the Big Sib program has undoubtedly played a large role in integrating lower-termers into the larger community and filling the hallways with wise words and smiles alike.



Shayan Ashraf '20 is a Hunter senior, born and raised in Queens. He is honored to serve as co-editor-in-chief for *The Observer* and as a writing center mentor. At Hunter, he is the captain of Mock Trial as well as Policy Debate. Outside of Hunter, he has interned for Congresswoman Grace Meng, taught policy debate, and worked at several startups in Bangladesh to promote youth entrepreneurship. You can find him in the library hunched over obscure critical theory or playing the piano at Amsterdam Nursing Home for senior residents. Although he is uncertain of where the future may lead him, he is always in search of new ways to use his voice to impact the world.

Reunion 2020

CLASS COORDINATORS

Exciting plans for Reunion 2020 are now well underway. June 6 is the date and we hope to see you among the hundreds of alumni who will convene at the high school for a day of all things Hunter. If you haven't already heard from your class coordinator, we urge you to reach out and see what events are already being planned and offer your assistance if you are able. Contact information for these dedicated volunteers can be found below.

This year we are pleased to introduce the Milestone Society (pg. 31), our way of thanking those alumni donors who make gifts totaling \$500 or more during their milestone reunion year. All class gifts and contributions to the Annual Fund Campaign made between July 1, 2019 and June 30, 2020 will count. To learn more about the Milestone Society contact our office at 212-772-4079 or speak with your class coordinator.

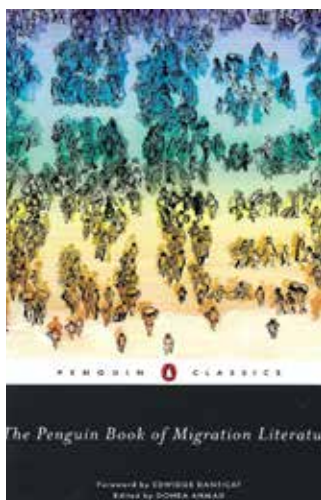
YEAR	NAME	EMAIL	PHONE
Jan. 1945	Sophie DITTMAN Heymann	heymannsophie@gmail.com	201-768-4876
1945	June ROSS Marks	jmarkstennis@gmail.com	203-531-7159
Jan. 1950	Elaine SCHWIDE Blackman	elblack6621@gmail.com	323-934-8524
	Phyllis LEKASHMAN Glantz	palglantz@aol.com	732-302-0652
	Judith SEGAL Zabar	march33@mac.com	917-359-7327
1950	Olivia HALMOS Grayson	graysonl@darden.virginia.edu	212-586-1941
1950	Marlene ADER Lerner	Hoping to see you at our 70th!	914-632-1904
1955	Eva MASTER Kaplan		212-308-7697
1960	Jeanette ISENBERG Bersh	jeanettehunter60@aol.com	631-462-5665

YEAR	NAME	EMAIL	PHONE
1965	Elaine Brand, Millie Kalik, Sara ROBBINS Schoenwetter	hchs1965@icloud.com	
1970	Susan Neidich	susanneidich@gmail.com	732-610-6318
	Maria Rychlicki	gmariacr@gmail.com	213-841-9190
1975	Lisa Braun	hchsclassof75@gmail.com	212-228-8923 (no texts please!)
1975	Deborah Kahn	hchsclassof75@gmail.com	212-486-7646 (no texts please!) or 917-485-1958 (texts ok)
1980	Sheila Anderson and Jean Tom, Co-Coordinator	shanderso97@gmail.com; jean.tom@verizon.net	
1985	Keith Kaplan	kaplankeith@yahoo.com	
1990	Nina Habib-Spencer	habibspencer@me.com	
	Lori Hoepner	hoepnerL@yahoo.com	917-941-8009
	Ian Wright	ian_wright@outlook.com	917-589-0298
1995	Anthony Accurso	antaccurso@gmail.com	917-921-9882
1995	Laurie B. Ehrlich	lauriebe7@gmail.com	
2000	Judd Kessler	judd.kessler@gmail.com	
2005	Max Sarinsky	msarinsky@gmail.com	917-742-4042
2010	Benji Goldsmith	benjigoldsmith@gmail.com	917-572-3627
2015	Brent Morden	brentmorden@gmail.com	917-340-5847
	Pravir Samtani	pravirsamtani@gmail.com	646-318-1444

ALUMNI NEWS

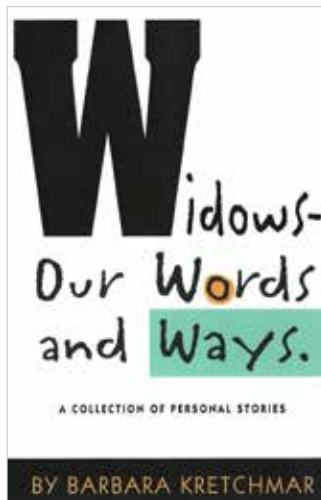
CHARTING THE SOCIO-POLITICAL IMPACT OF MIGRATIONS ACROSS THE GLOBE

Dohra Ahmad '89, Ph.D. is editor of *The Penguin Book of Migration Literature*. Compiling stories that span continents and eras, the contents of the anthology evolved from a literature course taught by Ahmad at St. John's University in Jamaica, Queens. In her introduction to the volume, she also writes of the importance of the perspective of native peoples whose land had been forever changed by colonization. The foreword to the book was written by celebrated Haitian-American writer Edwidge Danticat.



AN IN-DEPTH MEMOIR ABOUT LOSS

Barbara METSKY Kretchmar '60 has written a book to support women who have lost a spouse. In *Widows – Our Words and Ways* (Mill City Press 2019), Kretchmar has compiled the stories of 25 women of different ages, ethnicities, religions, and economic backgrounds who share how they had both struggled and coped with widowhood. The book fulfills Kretchmar's long-standing desire to support women in their grieving process; in 1990, she herself became a widow at 46 years of age with two young children to raise. Part nonfiction account and part memoir, the book provides a lifeline to women who have endured a devastating experience.



A SPACE OPERA AVAILABLE ON KINDLE

Ellen Moss '59 has published a work of Science Fiction entitled *Quantum Venus & The Magic Theater* (Moonshine Press 2014). Described by the author as a meta-physical space opera, the book is available on Amazon Kindle.



AN AWARD FOR GROUNDBREAKING RESEARCH IN ADDICTION

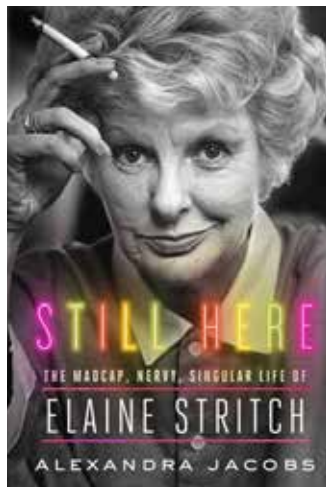
In 2020, **Marina Picciotto '81, Ph.D.** will receive the Marion Spencer Fay award from the Institute for Women's Health and Leadership of Drexel University College of Medicine in Philadelphia, PA. Picciotto is Charles B.G. Murphy Professor of Psychiatry and Professor in the Child Study Center of Neuroscience and of Pharmacology at Yale School of Medicine. She was nominated for the award due to her innovative research on the role of nicotine in addiction, memory, and behavior.

The award, named for Marion Spencer Fay, Ph.D., is bestowed upon a woman physician or scientist who has made a recognized contribution to healthcare as a medical educator, practitioner, administrator, or research scientist. Fay was Dean and President of Woman's Medical College of Pennsylvania from 1946-1963. Upon receiving the award, which comes with a \$10,000 honorarium, Picciotto will deliver the annual Marion Spencer Fay Lecture where she will speak about her work.

Prior awards that Picciotto has received include the Presidential Early Career Award in Science and Engineering by President Clinton in 2000 and the Jacob P. Waletzky Memorial Award for Innovative Research in Drug Addiction and Alcoholism by the Society for Neuroscience in 2007.

A LOOK INTO THE LIFE OF A BROADWAY LEGEND

Alexandra Jacobs '90, a staff writer at *The New York Times*, recently published a book about well-known Broadway entertainer Elaine Stritch. Called *Still Here: The Madcap, Nervy, Singular Life of Elaine Stritch* (Farrar, Straus and Giroux 2019), Jacobs delves deeply into Stritch's life, from her childhood in Detroit to her relocation to New York. She studied acting with several legendary figures in their early years, including Marlon Brando and Harry Belafonte, and went on to work extensively on Broadway and in London's West End. She received four Tony award nominations for roles she portrayed in works by Noel Coward, Stephen Sondheim, and William Inge, among other playwrights.



ALUMNA BECOMES PART OF NEW YORK CITY'S STREETScape

Audre Lorde '51 was widely recognized for the power of her poetic voice and for her enduring advocacy for the LGBT community. What may be lesser known, perhaps, was that she was a longtime resident of Staten Island with her partner, Frances Clayton, and her two children from a prior marriage to a gay man. In 2019, the borough of Staten Island honored Lorde with a street sign at the intersection of St. Paul's Avenue and Victory Boulevard, now known as "Audre Lorde Way."

RECOGNITION FOR A LIFE IN JUDICIAL SERVICE

In November 2019, **Judge Laura TAYLOR Swain '75** received The New York County Lawyers Association's Edward Weinfeld Award. The award is bestowed upon a professional who has made distinguished contributions to the administration of justice. Judge Swain serves on the United States District Court for the Southern District of New York and was appointed to the position

by President Bill Clinton in 2000. The award ceremony was held at the Museum of Jewish Heritage in Manhattan.

A FULBRIGHT SCHOLAR HEADS OVERSEAS

Amy Werbel '82, Ph.D. is among the 2019-20 recipients of the Fulbright Scholarship Award. She will conduct her research at the University of York in the United Kingdom, where she will develop a "Comparative Study of Art Censorship in the United States and United Kingdom Before World War I." A professor at

the Fashion Institute of Technology, State University of New York, Werbel has received numerous fellowships and scholarships for her research and writings, including a previous Fulbright award from 2011-12 to teach American studies and art history classes to students at the Guangdong University of Foreign Studies in Guangzhou, China. In 2018, she received the 2018-19 State University of New York's Chancellor's Award for Excellence in Scholarship.

INNOVATIVE DESIGN ON NETFLIX

Typeface designer **Jonathan Hoefler '88** is among the accomplished professionals profiled on *Abstract: The Art of Design*. Now in its second season, the Netflix series takes a broad look at design and covers a range of fields including architecture, interior design, graphic design, costume design, and public art.



Amy Werbel '82



MAKING IT IN THE MOVIES (AND ON TV)

Most of us are familiar with the movies as a source of entertainment: popcorn, dimmed lights, and intro trailers. But for those engaged in the filmmaking and television industries, there is a wide range of activities that must take shape before bringing those works to the screen.

As in other fields of work, Hunter alums have made their mark in all aspects of the film and television industry; as writers, actors, directors, and producers. Their work spans genres, from narrative, scripted features about romance, comedy, and science fiction to documentaries concerning important social issues. We are pleased to feature some of them in this issue.

A partial list of alums whose names are well known in the field include film critics **Barbara Shulgasser-Parker '72** and **Manohla Dargis '79**; Cinema Society founder **Andrew Saffir '84**; producer and director **Harlene Freezer '74**; screenwriters **Nina DAVIDOVICH Litvak '85**, **Adam Horowitz '90**, and **Mora Stephens '94**; television writers and producers **Joelle Sellner '84**, **Eric Kaplan '85**, and **Leila Gerstein '90**; filmmakers **Pola Rapaport '73**, **Shola Lynch '87**, **Sandi Simcha Dubowski '88**, **Jonathan Bogarín '96**, and **Elan Bogarín '00**; cinematographer **Barbie Leung '02**; actor **Dawn Greenidge '84**; music and sound editors **Mildred IATROU Morgan '73** and **Stephanie NG Lowry '80**; director and actor **Rachelle Sarfati '84**; television se-

nior vice presidents **Kerry Kennedy '84** and **Lisa FOLICKMAN Siegel '88**; publicists **Tobe Becker '71** and **Jason Simos '84**; and producer and editor **Joel Viertel '93** *.

In addition to our feature story, we are delighted to introduce the writings of two current HCHS seniors, **Claire Shang '20** and **Milla Surjadi '20**, who are co-editors in chief of *What's What*.

Finally, we extend our thanks to **Susan Spector '64** and **Mynette Louie '93** for suggesting this topic to our editorial staff. If you'd like us to consider covering a particular topic, please let us know by emailing info@hchsaa.org.

* We apologize in advance for any names we might have missed. If you would like to be considered for future issues, please let us know.

Capturing the Extraordinary

SCIENCE FICTION AS A MULTI-GENERATIONAL FASCINATION

Thunder Levin '81

Thunder Levin '81 comes from a bloodline of science fiction enthusiasts; an interest in the genre was baked into the family's experience. It is a lineage that has its origins in the life and passions of his English grandfather, who was among the founding members of the British Interplanetary Society with internationally renowned writer Arthur C. Clarke.

That same love for space and exploration was instilled in Levin's mother.

Once Levin was born, he was also exposed to science fiction books and programs by his mother and an awareness of science fiction was cultivated very early in his life. He recalls watching *Star Trek* with his mother when he was six or seven years old and remembered her reading Arthur Conan Doyle's *The Lost World* to him as a toddler. The prospect of space travel loomed large in Levin's young mind. In addition to popular science fiction films and television programs, such as *2001: A Space Odyssey* (adapted from Arthur C. Clarke's novel of the same name) the Apollo missions to the moon had recently taken place.

Captivated by the fantastic, Levin spent his childhood years daydreaming about how he could be Captain Kirk or Mr. Spock and envisioned the possibility of, one day, working on the starship Enterprise. A cousin who worked as a cameraman gave him a book called *The Making of Star Trek* that was written for adults. As he looked through the pages there was a photograph of 1960s studio technicians standing on the bridge of the Enterprise. That photo eventually gave him the initial inspiration to make his dream of working on the Enterprise, through working in the motion picture industry, a reality.

Levin's professional aspirations took shape at Hunter. In tenth grade, he took a television production class that was led by Mrs. Schaeffler. For extra credit, he and some friends made an hour-long *Star Trek* spoof during lunch breaks and after school. They wrote the script, constructed sets and procured props, then produced and filmed it. They showed it at the school fair

and had long lines of students eager to see the show. It was aired three times to accommodate the crowds. Mr. Marienhoff was cast in a key role in the production; he was the starship's Admiral. In addition to helping with production, Levin had an acting role in the spoof as Mr. Crock (to date, it remains his only speaking role).

He was also active in Performing Group In Dramatics (PGID) and Musical Repertory theater groups, where he had worked on a number of plays as a stagehand, photographer, and, by his senior year, as a stage manager. Thanks to the connections from his father, a broadcast journalist who worked for CBS radio, he was able to invite film critic Jeffrey Lyons to speak to his tenth grade TV Production class about the film industry. Overall, he credits Hunter's English department, particularly Mr. McNeil, with exposing him to significant works of literature and for developing critical thought in reference to those works. "It took me a long time to recognize what a valuable and really unusual thing a Hunter education is," Levin stated. "It's not until you get out in the real world and you meet people who have a different kind of education, that you realize that critical thinking is not really something that they teach [in other] schools."

When he arrived in Hollywood, Levin followed his interests in placing ordinary subjects in extraordinary situations and wrote, directed, and produced his first film, *Mutant Vampire Zombies from the Hood* on what was considered a low budget. He was told by film studio executives that he should write a script and, if it was picked up, he could secure the director's role.

As his career advanced, he took on more directing opportunities and, today, Levin works as a director and writer who makes science fiction and action/adventure films. He has directed serious films in each genre and has written satirical films as well; perhaps most notably the wildly successful *Sharknado* series that spawned six films for the SyFy channel.

In developing a script, Levin focuses on character and emotion and envisions scenes in his



mind before putting them down onto paper. "Figuring out what is going to happen is easy," he stated. "Figuring out how to make a reader see and hear and feel the same things that I do is the challenge for me."

As the science fiction genre typically includes spectacular special effects, he relies on innovations in technology to achieve the impossible. He feels, however, that digital advances in the field have the potential to numb filmgoers and uses special effects sparingly. While the advent of digital filmmaking has streamlined many processes, Levin counters that there are still many expenses involved in making a film that create significant costs, including paying the cast and crew a living wage and securing locations for shoots.

Currently, Levin is working on two science fiction features: *Starchild*, a dramatic tale that is something akin to merging *Panic Room* and *Die Hard* on a spaceship, and *Deadbeard – The Zombie Pirate Rock Musical*, which is all about "Blood & Brains & Rock & Roll." His ideal project is also in the works; a large scale science fiction epic called *2176*, which is similar in scope to the *Game of Thrones* series and the *Lord of the Rings* film trilogy. He had originally envisioned *2176* as a trilogy of feature films and is presently repurposing it as a television series.

For more information about Levin's work, visit Facebook.com/ThunderLevinOfficial.

Shifting Gears

HUNTER POLITICO FINDS SECOND CAREER IN ENTERTAINMENT

Eli Attie '85

It was a sudden and accidental career change that led **Eli Attie '85** – a onetime White House speechwriter and Democratic political operative – to a successful career as a TV writer-producer in Hollywood.

While he was growing up in Lower Manhattan, political discourse filled the Attie household. He and his brother, widely-published mathematician **Oliver Attie '83**, were exposed to constant political debate and discussion by their parents. Their father was commercial and fine art photographer David Attie – who photographed notables such as Ralph Ellison, Bobby Fischer, and Lorraine Hansberry. Their mother is renowned feminist painter Dotty Attie, whose works are in the permanent collections of MoMA and the Whitney, and who has the rare distinction of having an all-girl punk rock band named after her (Portland's now-defunct Dottie Attie). "What I got from my downtown artist parents," Attie said, "is a really strong belief that liberal Democrats are the good guys, and also that you can do anything you want with your life."

This early exposure to politics made a strong impression on Attie, though he didn't set his sights on a political career at first. After graduating from Harvard College, he planned to apply to law school, but wanted a year off first, and landed in the New York City Urban Fellows Program. He ended up working as a junior speechwriter in the Mayor's Office and got into some top law schools. However, some months of hanging around City Hall made Attie realize that being a lawyer sounded a lot less fun than what he was doing already. "I never had an actual reason to go to law school," Attie said. "I was following the college herd, and then, after a few months back in the City, I got deprogrammed."

After abandoning his law school plans, which Attie calls "the best decision I never made," he moved to the heart of national politics, Washington, DC. He started out on Capitol Hill, as a speechwriter for House Democratic

Leader Dick Gephardt. He had sent his resume to the Clinton White House as well, figuring the White House was where all the action was, but got no response. After a year of working for Gephardt, he got his first White House job offer, as a Clinton speechwriter, but out of loyalty to Gephardt, actually turned the job down. "It had been my dream job just a year earlier, but at that point I really was devoted to Gephardt," Attie said.

A year later, however the White House came calling again – this time with an even better job offer, as a Special Assistant to the President for Communications, doing everything from Presidential radio addresses to strategic planning. And this time, with Clinton's re-election campaign in full throttle, Attie couldn't resist. He joined the White House staff, and within another year, moved into the job that would define his time in politics: chief speechwriter for then-Vice President Al Gore. He held that all-consuming role through Gore's presidential run in 2000, and through Gore's concession of the Florida Recount, which Attie and Gore wrote together. "It was a crazy time, especially during the campaign," Attie said. "Every day felt like a month. You didn't always remember what state you were in."

Even before the Florida recount ground to a halt, Attie began to ponder other career options. "I never felt that politics was something I wanted to do for my entire life," Attie said. "Plus, I was pretty burned out and demoralized by the end of 2000. It wasn't even a question of leaving politics. After the recount, I felt like politics was leaving me."

That's when a friend of his, a talent agent at the time, jokingly suggested in an email, "you should sell out and become a screenwriter." This had never been an ambition of Attie's, but he figured, it sounded pretty close to speechwriter; how hard could it be? And when he casually bounced the idea off some friends in politics, they all mentioned the popular TV series *The West Wing*, then in its second season, which

Attie had barely seen. He started watching it, and recalled, "I was impressed right away. It had so much wit and elegance and intelligence, and really captured the essence of life in politics, despite all its dramatic license." On a whim, Attie decided to cold-call *The West Wing*'s creator, Aaron Sorkin, whom he'd read about in *The Washington Post* – not unlike the cold calls Gore would ask him to make to economists, local office-holders, anyone he wanted Attie to consult with on a speech. Attie got Sorkin on the line on the first try – and in retrospect believes it was perfect timing. "I guess it was a bit like a junior lawyer on O.J. Simpson's defense team calling *Law and Order* right after the O.J. trial" he said. "They're probably going to take the call." Attie and Sorkin had a brief conversation, in which Sorkin suggested that Attie fly out to Los Angeles to meet with him. Within a few months, Attie was hired with a one-year trial contract, and he joined the show as a Staff Writer its third season.

Though Attie had never written a script before – his last line dialogue had been a one-act *Brick Prison* play in the eleventh grade – many of his own stories from politics ended up on *The West Wing*, even as he learned the craft from Sorkin and others. Attie ultimately rose to become a Supervising Producer on the show and remained for five seasons. At the time the show went off the air, he was one of its senior writers. Before he even realized it, a new career had blossomed. His TV credits since then include the Sorkin follow-up *Studio 60*, a long stint on the hit medical drama *House, MD*, for which Attie co-wrote the series finale, and several deals with major studios, to develop original content and help launch new shows. He is currently consulting on Showtime's Wall Street drama *Billions*. Attie has been nominated for seven Emmys and three Writers Guild awards for his work on various TV projects, winning one Emmy for *The West Wing*. He also dabbles in movies, and has landed a screenplay on the Hollywood "Black List," an industry list of executives' favorite still-unproduced screenplays. Attie says it might be produced in the coming year.

In addition, Attie has done some music journalism for *The Washington Post* and other publications, "because I love music, more than anything," and in 2003 won ASCAP's Deems-Taylor Award for pop music writing.



When asked about his days at Hunter, Attie is emphatic that they laid the groundwork for both of his careers. At the high school, he was editor of *What's What*, literary editor of *Annals*, a founding member of the Brick Prison Playhouse, and described the school as a place where "we all talked and argued a lot. It was a bunch of smart, hyper-verbal people, engaging with ideas and with each other," he said. "All that conversation was the best training you could ever have for screenwriting. When you're doing that kind of writing, especially for television, it's all about characters talking, revealing themselves, sharing who they are and how they feel. For me, that was a typical night at a coffee shop with my Hunter friends. They're still some of the greatest characters I know."

He described screenwriting as both a creative outlet and a constant challenge. "Every time I stare at that blank screen, I feel way beneath the task that's ahead of me," he said. "I never set out to do it, and like a lot of writers, sometimes I wonder why I do." But he does en-

joy his work, especially the teams of writers he gets to work with on shows. Again, he cites his Hunter friends as an inspiration. "It's still one of the best peer groups I've ever had. [My career] has really been about chasing that same sort of environment – smart people trying to do fun and fast-paced things."

Unlike film, where a script is developed and then turned over to a director, in TV writers like Attie also serve as producers – with a strong say in everything from casting to shooting to editing. Attie enjoys this producing role. He also tries to keep a balance between entertainment and meaning in his work. He said, "you have to be entertaining first, second, and third. You can't use TV or movies as a soapbox for anything if people don't sit there and watch. But once you've got them in their chairs, why not try to infuse your work with as much meaning and purpose as you can?"

In his own writing, Attie is drawn to characters who are "smart and ambitious, but also complicated and broken, like everyone I know."

In television, he said, it's all about the characters, even more than the plot or the setting. This is what's enabled him to write stories set in a hospital, or at NASA, or on a baseball diamond – places he's barely been near – as well as in the White House, a place where he worked for several years. "If the characters are the kind of people you've seen and known," he said, "then you can step inside them, no matter their professions."

Looking back on his career so far, Attie says *The West Wing*, his first experience in Hollywood, is still his favorite. It was how he started, combined both of his passions, and was simply a very special experience. "It was a fantastic group of people, a lot of us are still close friends. The show tried to be smart, to really be about something. So, while there are so many things I'm excited to do as a writer, that'll always be a hard one to top. Plus, it was such a crazy fluke that I even ended up there, a random phone call really. I'll always be grateful for that."

Taking on a Cause

DEFINING A CAREER BASED ON SOCIAL ISSUES

Jon Wetterau '92

Activism defines the work of **Jon Wetterau '92**. Raised in a politically and religiously conservative family in Glendale, Queens, he came to Hunter as an adolescent with an open mind. Going to school in Manhattan and meeting students from other parts of the city and from other ethnic groups gave him new perspective. Film was an early interest of his, and he recalled seeing works by Stanley Kubrick and Ridley Scott's *Blade Runner* that depicted, among other things, societal unrest. The political climate of the time, in the late 1980s and early 1990s, had an impact on him; Spike Lee's films gave him additional insight into race relations. "Those films were groundbreaking in Hollywood cinema," Wetterau said, "[and] really motivated me to want to get into movies."

At Hunter, Wetterau was encouraged to further his interest in film and took a film and video class in eleventh grade with Mrs. Schaeffler, who had just gotten her master's degree in film. Following that class, he had made the decision to study film in college. In his senior year at the high school, he took a film history class at Hunter College and his professor for the class wrote him a recommendation letter for college. After graduation, he attended Bard College in Annandale-on-Hudson, New York where he was among the last generation of students to shoot and edit projects on film; digital filmmaking was soon to follow. While at Bard, he also became interested in international development and spent a semester abroad in India.

Moving back to New York after receiving his bachelor's degree, he began to combine his interest in filmmaking with politics and continued to be involved in the anarchist movement on the Lower East Side. For graduate school, he enrolled in the International Affairs program at The New School, and followed the school's concentration in Media and Culture. As part of his studies, he delved into the changing aspects of postcolonial society in Cameroon, West Africa; making the film *One Small Country, Two Quarters* in collaboration with a Cameroonian director and editor.

Wetterau is a documentary filmmaker who describes his work as chronicling "personal stories of struggling people from diverse ethnic and socioeconomic backgrounds." He states that his work "explores social injustice in the contemporary world, in order to promote

understanding and provoke thought regarding important issues."

As a documentarian, Wetterau has the role of a writer, director, producer, and editor. Unlike narrative films, he does not work with a script, as his subjects define the story. He works in cinema verité and organizes thematic outlines for his films that are often developed into storyboards. Much of the story comes forth in the editing process, where he distills on-camera interviews and related footage. He uses a mixture of cinema verité and reportage to define meaning and, in this method of building montage, to keep things interesting to the average viewer. It is a style that differs from many documentaries, he posited, which are often talking heads with archival footage cut in.

Immigration has been among the social issues addressed in Wetterau's body of work, which can be viewed at www.wetteraufilms.com. In 2014, he released his first feature length documentary, *Mexican Dream*, which was made in collaboration with Mexican director Rogelio Alex Ruiz Euler. The project began in 2008 when Euler, who was studying in the United States, invited Wetterau to create a film based on research he was doing in a town in Mexico with the highest rate of migration to the U.S. Through this collaboration, Wetterau stated, "I was [introduced] to cultures that I definitely would never have had such close exposure to. I met some wonderful people and had great insight into the way the immigration system works, and I continue to be an activist."

In the fall of 2017, the Alumnae/i Association invited Wetterau to be its guest speaker at the annual Autumn Reception, which featured a screening of his film *Mexican Dream*. The interview that followed was hosted by immigration/human rights lawyer and former board Member **Elise Burton '80**.

Wetterau continued, "The reason that [immigration] particularly intrigued me was not because people are suffering, and people are. To me, the immigration system is emblematic of what's artificial and what's wrong with — dare I say — the world order. Borders are lines in sand and currencies are paper with different kinds of pictures on them, and how we choose where and how people live and/or die; to me, it highlights the absurdity of the nation state."

Currently, Wetterau is working on a film that



has been stalled due to the Trump presidency. His subjects are two brothers; activists in the New York state community helping recently arrived immigrants. One of the brothers is a U.S. citizen and the other is undocumented. Due to Trump's policies and their effect on migrants and their families, Wetterau's subjects feared that the undocumented brother could be identified and deported.

As his film is currently on hold, Wetterau has continued his activism by working with the New Sanctuary Coalition, a nonprofit organization supporting immigrant rights. He feels that the immigrant community doesn't necessarily need more documentaries made about them; from his perspective what it needs, in New York at least, are volunteers for legal services. The New Sanctuary Coalition is open on Tuesday evenings to immigrants in need of legal services. There, they are partnered with volunteers who fill out intake forms to get into the U.S. Department of State system. Their volunteers include lawyers, as well as college and high school students.

The New Sanctuary Coalition, where possible, provides volunteer lawyers to assist individuals with court dates coming up. They also have an accompanying program that supports immigrants when they are called to check in with ICE (Immigration and Customs Enforcement), that provides emotional support and translation services, if needed. They are also present to, hopefully, prevent detention as a result of those meetings. For more information about the New Sanctuary Coalition, visit www.newsanctuarynyc.org.

Activism aside, Wetterau regularly follows the news to stir up ideas for future documentaries. He anticipates picking up on his stalled project when there is a change in the political climate.

Immersion

HOW THE WORLD AROUND US MADE A FILMMAKER

Mynette Louie '93

Growing up, alumna **Mynette Louie '93** often noticed that film sets appeared as a sort of backdrop as she progressed through life. While her father, a watercolorist who sold his paintings in Washington Square Park when she was a toddler, worked in the arts, it was the continued glimpses of film crews at work that sparked her interest in how motion pictures were made. Louie recalled that her appreciation for film was furthered during the many summers where she rented and watched videos from a local video store. She stated, simply, that growing up in New York had made her a cinephile.

Ties to film extended into her years at Hunter. In her Spanish class with Mr. Diaz, the curriculum was enhanced by the screening of several Spanish language films. Viewing works such as *El Norte*, *The Official Story*, and *Pedro Almodovar's Tie Me Up! Tie Me Down!* had an impact on her, exposing her to "foreign art house films" at a young age. In her English classes, she was inspired by the novels that were read as part of the curriculum, and that contributed to her desire to tell stories.

Additionally, while Louie was in tenth grade, the Hunter College High School campus became a film set for Terry Gilliam's *The Fisher King*, starring Robin Williams and Jeff Bridges. A set was built around the brick arches in the courtyard and Louie recalled seeing the film being shot during lunchbreaks, where she and other students would watch the film crew at work. She remembered that the crew had their trailers near the school's entrance and she saw the extensive wardrobe racks used for the film's costumes.

Louie is now a film producer who makes independent films. Explaining that "[Hollywood] studios nowadays make big franchise films that are sequels, prequels, or part of a universe," she has maintained her focus on producing features that often address social issues while also being

entertaining. Through her work, she chooses to draw upon the medium's ability to change people's perspectives and aims to make films that illustrate aspects of the human condition and highlight stories of under-represented groups. She calls them "original, handcrafted" films.

Having worked with several notable directors in her career, including Karyn Kusama, Aaron Katz, So Yong Kim, and Andrew Bujalski, Louie expressed that there is an art to film producing that filmgoers may not often realize. She explained that the lead producer holds the role of an entrepreneur that must continually balance the objectives of the film's director, investors, and distributors. In this capacity, Louie has been involved in managing financing for films while also having the responsibility of developing screenplays, hiring the cast and crew, and overseeing post-production. With each new film that is made, it is a new business venture for Louie; she is called upon to find and work with investors and directors from the nascent stages of a film through to the red-carpet premiere and beyond. Different projects call for different visions and approaches.

Working on independent films presents a unique challenge in that the budgets for such projects are very small when compared to larger studio-made films. "It's the producer's job," Louie stated, "to figure out how to cut costs but still preserve the essence of the director's vision."

Among Louie's achievements is her work with Gamechanger Films, a company that was launched to invest in the talents of female directors, who comprise only 4% of all film directors. Gamechanger approached investors to raise a fund to invest in women-directed narrative features, and Louie was hired as president to run the fund and select the films it financed.

During that time, Gamechanger invested in ten different features, five of which premiered at the Sundance Film Festival, three at SXSW, and one each at Toronto and Venice Critics Week.

Collectively, the films garnered nine Independent Spirit Award nominations, and one win, and one of the films received two Emmy nominations. In total, Louie's efforts ensured that the slate of films earned a positive return on investment, and that all of the directors supported by Gamechanger made great strides in their careers after their Gamechanger-funded films.

Issues regarding racial diversity in the film industry have also been a concern for Louie. Following the 2015 controversy around the Oscar nominations and the complete absence of nominees of color, Louie was admitted to the Academy in 2016 as part of the first inclusive class of Academy members.

In response to the public attention given to the importance of diversity, she feels that there has been the beginnings of change in the industry, from scripts that highlight stories of under-represented communities, to film festivals making greater efforts to include women filmmakers and filmmakers of color. To cite an example, Louie mentioned a forthcoming Marvel movie, *Shang Chi*, about a Chinese superhero that will be directed by Destin Daniel Cretton, an Asian-American filmmaker. In addition, she referenced the power of the #MeToo movement, and how that has sparked more awareness of how women should be treated both on and off camera.

Louie obtains many of her film projects through existing relationships with writers and directors, and stated that, in an ideal project, she would work as equal collaborators with a film's director. She is personally fascinated by films that are based on true stories and recently released one such film called *The Tale*, which starred Laura Dern. Based on the writer-director Jennifer Fox's experience of being sexually abused by her coach at age 13, the film premiered at the 2018 Sundance Film Festival, where it was picked up by HBO. Industry insiders called it the #MeToo movie, as it premiered a few months after the Harvey Weinstein story broke and sparked a movement. *The Tale* received two Primetime Emmy nominations for Outstanding TV Movie and Best Actress for Laura Dern. Louie is also a two-time Independent Spirit Award Winner, receiving the Piaget Producers Award and the John



Cassavetes Award for *Land Ho!* She recently completed a film called *Swallow* that premiered at the Tribeca Film Festival in 2019 and will be distributed by IFC Films in 2020. It is a feminist horror movie about a woman who develops the compulsion to swallow inedible objects. Louie has two other films based on true stories that are currently in the works: another feminist horror movie about the Clipperton Island debacle in the early 1900s, and a film based on the award-winning *Los Angeles Times* story “A Dying Mother’s Plan,” about a terminally ill Chinese immigrant mother who kills her mentally unstable son when he shows interest in mass shootings.

Louie is also undertaking a new venture that will focus on diversifying films and the filmmakers who get to make them. As co-founder of The Population, a company led by collaborators from Gamechanger Films, Louie will be working “to produce feature films by or about women, people of color, LGBTQIA, and other under-represented groups.” For more information about The Population, visit www.we

WHAT IS KILLER?

Killer, also called Assassin, first surfaced in the 1980s and is now a game that takes place in high schools and on college campuses globally. It involves the formation of teams who compete to “kill” members of an opposing team by hitting them with a projectile, such as a metal disk, a squirt from a water gun, dousing them with a water balloon, or by adding a drop of hot sauce to an opponent’s food, effectively “poisoning” them. Once “hit,” an individual is eliminated from play.

High school seniors frequently play the game as a lead up to graduation. Depending on the rules set by each organizing body within a school, the game can take place anywhere and at any time, with the exception of “safe zones” and hours. Students playing the game are ever watchful for the actions of their opponents, not wanting to be “killed” and, therefore, eliminated from the excitement of game play. The game is no longer played at Hunter.

A rulebook for Killer was written by Steve Jackson and published in 1982.

A Legacy at Hand

ARTISTS' WORK PROCESS HOLDS AN INFLUENCE IN FILM

Casimir Nozkowski '94

Photo Credit: Amy Finkel

Casimir Nozkowski '94 grew up in a home filled with art. His parents, Thomas Nozkowski and Joyce Robins, both abstract artists, rented a former synagogue that became their live/work studio and was a gallery for their own artwork as well as that of artists they admired. His parents were also movie enthusiasts and took him to all kinds of movies; art inspired movies as well as entertainment films. Movies like *Rules of the Game*, *Ugetsu*, *After Hours*, and *Vagabond* all shaped his love of film but he recalls that oddly enough it was a sneak preview screening of *Edward Scissorhands* when he was thirteen where he understood what a director could do and decided he wanted to be a filmmaker. Now he's just written and directed his first feature film, *The Outside Story*, a narrative set in Brooklyn, starring Brian Tyree Henry. It is currently wrapping up post-production.

Nozkowski drew inspiration for much of his creative life from his parents, stating that they "lived in a way that was different from a lot of my friends' parents." In addition to being an artist, his father worked as an art director at *Mad Magazine* (where he frequently got preview tickets to movies) until his career as a painter took off enough to become his sole focus. His mother taught art on the Lower East Side and, later, became a landscape architect as well as continuing to sculpt and paint. As a child growing up in an artmaking space, he was unafraid of handling art. Art was not put on a pedestal and, consequently, there was no right or wrong way to look at or engage with it.

At Hunter, Nozkowski became involved in Brick Prison theater, where he was active both as an actor and assistant director. He attributes his appreciation for the collaborative process of filmmaking directly to the time he spent working with classmates on theatrical productions. Looking back on his time at the high school, he felt that Hunter had a creative style in classroom instruction and valued the individualized attention that students were given by teachers.

He also credits Hunter's English faculty with helping him to realize his first screenplay, *Wave Hill*, a murder mystery where the deceased interviews all of the people who had possibly killed him. Ms. Refkin was his English teacher in sev-

enth and eighth grade, and again in his senior year where she guided him in developing his senior film project. In order for him to complete his senior project, she scheduled weekly meetings to instruct him in how to format a script, giving him lots of space to experiment.

In addition to projects like his senior screenplay, Nozkowski mentioned that playing Killer as a Hunter senior was influential in his artistic life and said that "it was really such an amazing way to blow off steam," while waiting to hear back from colleges. Traversing the five boroughs at night to play the game was tremendous fun for him, and he felt that the senior class had bonded through this specific style of play. This experience inspired his first professional screenplay, a narrative script about Killer and a relationship torn apart by the illicit game, through which he obtained a manager. Later he interviewed Hunter classmates about playing the game in a documentary, which is still in development.

Citing his parents' artistic process as a foundation and inspiration for his work, he has been active as a writer, director, and editor of narrative films and documentaries in about equal measure. He has made numerous short films that are available for view on his website, www.casimironozkowski.com. While developing screenplays, he simultaneously wrote and directed short documentaries that are accessible on YouTube with the intent of capturing the essence of things that he appreciated about New York City. Among the documentaries are *70 Hester Street*, about the home in which he grew up. He is also the co-creator of videos about the *Internets Celebrities* and *Food Warriors* (featuring fellow Hunter alum **Rafi Kam '94**) that address race and class issues in New York City with a bit of humor, focusing on neighborhood institutions like bodegas and check cashing places.

As a director, Nozkowski enjoys collaborating with actors and supporting them to explore their creative range. In writing, he often begins script development by creating a story around a relationship. He thrives in the potential creation of a world and to conceiving of new ideas for that world. As he develops those ideas by forming characters and dialogue, he begins to think visually in relation to scenes and location. He



then works with his cinematographer to develop the visual angles integral to creating a movie. Nozkowski's first dozen short films out of college were shot and co-produced by **Matt Elkind '94**.

The subject matter he finds most appealing in films is when genre lines get blurred, intertwining both funny and moving moments – like in his recent feature, *The Outside Story*. The indie film is a comedy with pathos, about an introverted editor suffering a broken heart that locks himself out of his apartment and is forced to interact with the neighbors on his block he's avoided while confronting his own demons. In addition to Brian Tyree Henry, *The Outside Story* stars Sonequa Martin-Green, Sunita Mani, Olivia Edward, Asia Kate Dillon and Rebecca Naomi Jones. The film is due to be released in 2020.

In addition to *The Outside Story*, Nozkowski is currently developing a sci-fi comedy screenplay and a drama entitled *Metal Mother*, about a mother/son heavy metal band in Upstate New York. He still hopes for putting forth a film about Killer, recalling that elements of the game were "cinematic and hilarious." Plus, as it involved high school students it would make a unique "action film" with lots of intrigue, "because high school is so dramatic in and of itself." However, given the current climate of gun violence in schools, he feels that it would be difficult to make without addressing that aspect more fully in future drafts.

Nozkowski is continuing to write and develop other screenplays while *The Outside Story* begins its festival run and hopes to direct not only another feature soon but some television in the future. He takes inspiration from other Hunter alumni in film like producer **Mynette Louie '93**, director **Ian Edelman '94** and actor-creator-superstar **Lin-Manuel Miranda '98** and hopes to have the life in art his parents sustained while raising a family and navigating life in New York City.

The Practice and Journey of Introduction to Film and Media Studies with Victoria Meng '96

By Claire Shang '20, Co-Editor-in-Chief of *What's What*



Ms. Victoria Meng '96 begins each session of Introduction to Film and Media Studies by leading stretches. As with all other things, she takes this seriously. Students—mostly seniors here in this upper-termer elective course—take out class materials and arrange desks in a semicircle before swinging their arms up over their heads or rolling their necks. They dedicate the first minute of their class, which meets four times a week, to refocusing their energy on the forty minutes of discussion ahead of them.

With these stretches, Meng expects students to prepare to stretch accordingly out of their academic comfort zones. In the semester-long class, which runs in the spring under the English/Communications and Theatre Department, students are guided through four units in a college-level environment: "Territories and Expectations," "Film and Moving Image Media as Art: Production," and "Television, Digital Media, Reception, and Special Topics." The last unit—"Practice and Journey"—calls upon students to synthesize their learning and create a final project: their very own "minute movie."

As Hunterites undertake their own journeys, Meng is nothing if not well-equipped to lead them. Since her time at Hunter, she has immersed herself in film and media studies. In high school, Meng fondly recalls learning to shoot film—"not motion picture, but silver halite crystals on celluloid"—in Hunter's darkroom. When she graduated in 1996, she continued her earlier foray into the study of visual media as a more formal

discipline at Harvard, where she obtained her Bachelor of Arts degree in Visual and Environmental Studies. In the years after, she would go on to add a Master of Arts and Candidate in Philosophy at UCLA's Department of Film, TV and Digital Media.

Meng's academic background brought her to teach a range of classes, including both large lectures and upper level special topic courses, at UCLA and Arizona State University. What remained constant, though—and a key difference in her move to teaching secondary school—was the lesser degree of interaction she had with students. In a high school course that meets more frequently and necessitates more assignments, Meng emphasized that she could "watch students grow." Because she teaches English classes for eighth to tenth graders, she often has writers and faces in her film class that she is already familiar with.

Senior **Aleksandra M. '20**, who had Ms. Meng in eighth grade and took Film and Media spring of her junior year, described this intimacy as a two-way street: "It was so wonderful to have her teaching something so specific in her element of expertise. I got to know things about her I would've never known, like that she had made her own films," including short documentaries.

But translating college-level material and coursework to a high school context is not without its challenges. Meng admits that the class,

especially when students produce their own films, "can seem like something that's very complicated, or requires a lot of expertise." But students rise to the challenge and become "surprised by their own competence." Besides, Meng's own love for the subject inspired students as much as the course material. **James Kenniff '19**, freshman at the University of Chicago, stressed that she served as a beacon even when the class felt difficult: "It was just clear how passionate she was for it."

In discussing the class, Meng tends to shift the focus off of herself and onto the assignments. "It's a fun disillusionment," she asserts, smiling broadly. She is describing a project in which students pick a movie trailer, and then proceed to pick it apart. While film is often thought of on a larger scope, the parameters of the assignment call for analysis on roughly thirty seconds of the trailer. The instructions: write down every single thing. Break it down, shot by shot. Find out "how a piece like this is stitched together."

The assignment is more difficult than it seems, Meng explains. To figure out how trailers sell movies to their audiences requires us to break outside of our passive roles as media consumers. "Once it they see how you manipulate someone's visceral

response in the moment... well, it's disillusioning to realize how much we are animals that can be manipulated, but it's also empowering."

Miller, who aspires to be an actor and had taken the course to illuminate a different side of the industry, kept returning to discuss this assignment: "It really changed my perception of film and what it could be. Trailers purposefully are not telling you the whole story."

Miller gets at a larger point of the class: that films are indeed stories. Meng explains that "the lens through which I offer [the class], the lens through which I was trained, is to analyze films like texts, and then to produce films the way one might produce a text." In this way, it is only natural that a class like Intro to Film and Media is nestled under the English department. Students enjoy this categorization too, because it makes the class an accessible option for those uninterested in an English class with a traditional reading load.

In thinking of the future of the program, Meng expressed interest in the course catalog eventually reflecting the interdisciplinary nature of film. She suggested that it could be offered through the art or social studies departments, sectors that would lend their own techniques and approaches to the medium. "Film is very amenable," she explained.

While the class may not expand outside of the English department just yet, she makes sure to stretch it to its limits with the tools within her control. Meng tailors her curriculum annually, and every year hopes to increase the ways the class pushes its students outwards into the city and be-

yond. One mandatory component of the course, for instance, is visiting the Museum of the Moving Image in Astoria, Queens. New York University freshman **Elisa Sokoli '19** noted that a highlight of the class for her was its focus on bringing a "global perspective," citing assignments like seeing a Bollywood film in theatres—the Times Square AMC or Fresh Meadows Bollywood theatre—and watching an anime movie for homework.

Students learn from their environment, and by the end of the course, are able to share their take-aways back with the broader school community. By May, the imminent end of the class brings the ultimate challenge—creating a 60 second movie. They must take into account all the things professional filmmakers consider: soundtrack, lighting, angles, storyboarding.

By early June, all high school students and faculty gather in the Hunter College auditorium for Convocation. While often difficult to silence the large room at 8 in the morning, about midway in the day's processions a quiet awe blankets the audience. In recent years, Meng has collaborated with the administration to show a selection of her class's minute movies during Convocation, contributing to the day's "celebration of the whole student body."

However, even if not presented at Convocation, all student work will get an audience of its own. Meng holds class screenings and plays each for both sections of her class—around 50 students in total. In the time it took you to read these two paragraphs, students will have already told full

stories. Maybe they've created a humorous piece about the pigeons of New York City, complete with names and backstories. Or, they've filmed a time-lapse of the beloved Hunter courtyard throughout a full day of accommodating elementary school recess, a high school lunchtime basketball tournament, and afterschool hangouts.

"I want students to make [the class] their own, and have some fun with it," Meng said. Students certainly take this advice to heart. Miller was eager to talk about her own minute movie, in which she interviewed passersby at Washington Square Park about climate change. She'd led with: "Can I interview you about your future?" To her, Meng's class had opened up new avenues for her activism, and even just by showing it to two classes, she felt as if more people were now thinking about an issue she cared deeply about.

But most gratifying, said Miller, was "watching everyone else's film, seeing their personalities jump out, and seeing what they wanted to tell stories about. I saw how each of us had taken little bits of the class and put them into our own worlds and ways of thinking." The journey Meng and her students had embarked on in February existed uniquely within Hunter's walls, but ultimately transcended beyond the walls of the classroom, letting students reach into their imaginations and carry the lessons they found there into the future.

Claire Shang '20 is a Hunter senior, born and raised in Manhattan. She is honored to serve as co-editor-in-chief for *What's What*, as well as the managing editor of *Argus*. At Hunter, she is also involved in the G.O. as Activities VP and captains the Girls' Varsity Track team. Outside of Hunter, you can find her interning at the Guggenheim Museum of Art or writing poems on the 1 train. She is a graduate of the Kenyon Review Young Writers Workshop with poetry recognized by the UK's Poetry Society, the Scholastic Art and Writing Awards, and Smith College.



A Creative Arc

ALUMNUS TRACES HIS CREATIVE WORK BACK TO HCHS

Adam Leon '99

Going to the movies was something that **Adam Leon '99** had done for much of his life and he wanted to be a filmmaker from the age of five. His parents, once divorced, each took him to see films that were often of a subject matter too advanced for young children. The memories held from his younger years took root and, once he discovered that filmmaking could be a career, he decided to pursue those dreams in earnest.

Leon stated that Hunter had a significant influence on him as a person as well as creatively. He was actively involved in Brick Prison theater; serving as an assistant director in eleventh grade and as a director in his senior year. He credits the high school for exposing him, through the breadth of its curriculum and the diversity of its student body, to many different kinds of worlds and different friends. He also feels that, as part of Hunter's academic and extracurricular offerings, he was given "the freedom to fail and the freedom to go for it. I think that made me a lot better as a person and a filmmaker by the end of my time at Hunter."

Consequently, the films Leon has written and directed reference the formative experiences he had growing up in New York City. His works have been categorized as romance adventures and have each involved "embracing the diversity of New York and the hustle and intelligence of young people living in the city." In capturing the adolescent experience, he has paid tribute to his years at Hunter.

While primarily identifying himself as a director, Leon has also written projects for hire. He has completed two feature length films, which he both wrote and directed. His first feature film, *Gimme the Loot*, released in 2012, took a comic look at New York City through the eyes of two teenagers from the Bronx. His subsequent release, *Tramps*, which was released in 2016, was more of a traditional love story. At present, Leon is working on his third feature film, now in post-production. He described it as an Alice in Wonderland-type story set in New York City.

Referencing his work, Leon indicated that he, his producers, and his creative team don't start with a lesson or a moral when examining the potential of a script. They initiate conversation and an approach based on who they are telling the story about. They then cast a lens upon the world and the characters who are present in that world. In their process, if they can "stay true to that with a dignity and a thoughtfulness... the movie will say something about class and personal communication and living in the modern world."

When writing and directing a film, Leon likes to create a sense of adventure. As a director, he aims to make the visuals of the work reflect the emotions of the piece. Visually, he aims to have backgrounds and settings that are distinctive, but that do not overwhelm the story and the characters. In identifying his subjects, he is often drawn to telling stories of "human beings that are thrown out into the world... and are put through their paces in an environment unfamiliar to them." Referencing romance, Leon and his team use the term "warm world," to portray characters who are, at the core of their being, "full of love."

In one of his earliest projects, Leon collaborated with **Jack Riccobono '99** to create a short film about Killer, the Hunter version of team tag that was played by Hunter seniors across the five boroughs. When asked about working with a fellow alumnus, he said that he and Riccobono had first worked together at Hunter for Brick Prison theater on a project that he had written and Riccobono had directed. For the short, *Killer*, Leon said that working together was a great experience. "We were young, and I think we were writing what we knew [about a] shared experience. We felt comfortable trying things and that's so important, especially when you're starting out."



As with many filmmakers, Leon learned how to shoot projects on film, as digital technology was still in its very early stages. And, as with many filmmakers, he has learned to embrace the advances made in digital. The project he is currently working on is one that could not have been made without the enormous changes that digital technology has brought to the profession. In addition to creating fantastic special effects, Leon noted that there are practical advantages as well. Digital movie making allows you to explore your story and character more in camera as there are no costs built into using increasing amounts of film.

Leon describes scriptwriting as creating a blueprint, a document reflecting what a director and creative team think the content might be. In translating it for screen, it involves working collectively with one's associates. There are numerous conversations that are held in order to generate ideas for realizing the script, and it is a shared effort by the artists, actors, producers, and others that are involved in making a film. "The people that you're working with can change the project in ways that are, hopefully, good." Ultimately, he stated, a scriptwriter must "embrace the fact that you *didn't* write a novel. You wrote a speculative document from which you make a movie."

What is critical to Leon is to have a group of "determined, smart people" to work with, and having the right mix of collaborators is more important than budget level or genre. For his third feature film, he shared that the piece stars actress Vanessa Kirby and a bunch of New York City teenagers.

A Fine Balance

A MIX OF WORK DEFINES A FILMMAKER'S CAREER

Jack Riccobono '99

Photo credit: Helena Kubicka de Bragança

Jack Riccobono '99 grew up in a family that made filmgoing a fully interactive experience. His parents took him and his siblings (**Alex Riccobono '96** and **Jane Riccobono '05**) to the movies nearly every weekend, and he recalled being exposed to many different types of movies, including commercial blockbusters, art house films, drive-in movies, and cult classics from Kim's Video. After the screenings, the three children would stakeout strong opinions during lively discussions with their parents. Growing up in Soho in the 1980s, the Riccobono kids were also introduced to the visual arts early on through artist neighbors and local art galleries, along with visits to the live-in photo studio of their aunt, whose loft was haunted by mannequins, masks and other macabre props.

Riccobono attended Hunter Elementary as well as Hunter High and credits the school for having a significant role in his development as a filmmaker. He was involved in Brick Prison theater during his high school years, working his way up from bit parts in seventh and eighth grade to directing plays in eleventh and twelfth grade. He stated that the school's English faculty, particularly Dr. Herbert and Ms. Refkin, helped him to develop strong skills in writing and analysis, and a love of storytelling. Through his ICY project, he furthered his interest in film, interning at Killer Films, founded by the prolific independent film producer Christine Vachon.

He read unsolicited script submissions and had his first on set job as a production assistant on the film *Boys Don't Cry*. Overall, he feels that Hunter gives its students a lot of independence and freedom to explore their interests.

Working primarily as a director, Riccobono has also written several scripts and produced films and commercials. He stated that he likes having a "mix of work," a fact made evident by the wide range of filmmaking projects he has been involved in; prior projects have included documentary features, narrative shorts, shoots for luxury commercial products, and music videos. He views filmmaking as a highly collaborative process and, from his perspective, a completed film project serves as a record of that process.

In reflecting upon his work, he cited the industry adage that a film is made three times: first, when it is written, second, when it is in production, and third, during the editing process; and it is the director's job to shepherd the film project through all three phases. "It is a really interesting and challenging process," he stated, "and if you are directing, that is part of the fun of it, to try to get all the way to the finish line with something that feels true to the original idea." He likes his films to convey a strong sense of mood, often achieved through a combination of cinematography, score and sound design.

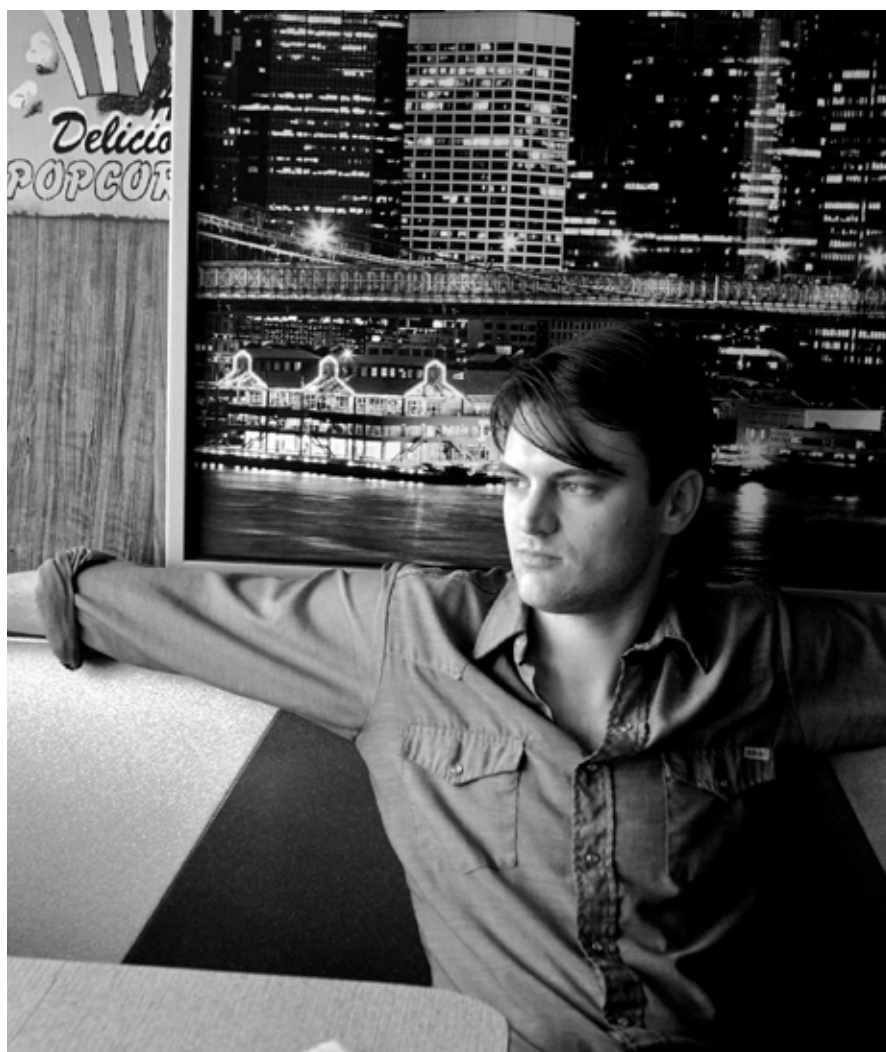
In 2008, Riccobono collaborated with fellow classmate **Adam Leon '99** to create the short film *Killer*, which drew upon the real-life game played by Hunter seniors. *Killer* was a rite of passage for many Hunterites, where teams were formed throughout the senior class and the goal was to hit members of an opposing team with a "shot" from a toy gun. *Killer* took Hunter students from sunset to sunrise, throughout the five boroughs, and beyond – including elaborate disguises and out-of-state trips to catch unsuspecting classmates at athletic events or hiding out at a relative's home – and the only "safe" space was the block of the Hunter High School campus. In casting, Riccobono and Leon auditioned 100 local teenagers to play the roles of five high school students. Set in 1989, the film channeled that period with the help of costume designer **Ásta Bennie Hostetter '99** and location manager **Sam Soghor '99**. The short premiered at MoMA's New Directors / New Films in 2009 and won Showtime's Tony Cox Award for Screenwriting at the 2009 Nantucket Film Festival.

In addition to books, photography and other movies, Riccobono draws inspiration from the life experiences that bring him to new places and foster engagement with people of all different walks of life. Collaboration, and the essential channels of communication between those collaborators, is central to his approach in creating works of film. Jack recently completed a hybrid narrative-documentary project called *Tel God Tenki* that reflects this collaborative artistic approach. Filmed at a United Nations camp for Liberian refugees in Sierra Leone, Riccobono collaborated with villagers to formulate a loose

idea for a script and developed a character sketch of a sixteen-year-old boy who fled the brutal war in his home country to make a life for himself harvesting palm wine from the jungle.

Centered around this coming-of-age story, the project brings a different kind of West African tale to the screen, where the challenges of surviving the trauma of war run through the background, but the relatable ups and downs of daily teen life in the village are brought to the foreground. Simply put, the vibrancy of life goes on. Filmed in a remote part of the jungle without electricity or running water, the small production relied on the generosity and ingenuity of everyone who would lend a helping hand. But after returning from Sierra Leone, Riccobono discovered that a day of footage had been lost in the field. So he found his way to a Sierra Leonian photographer who worked for the Associated Press and convinced him to travel back to the village one year later and re-shoot the scenes needed to complete the edit. The longshot gambit paid off and the finished film was recently featured in the "Immigrants & Refugees" special program at the Minneapolis-St. Paul International Film Festival, and has been screened in festivals around the world from Montreal to Freetown.

Riccobono feels that, though the effort to increase diversity both in front of and behind the camera has had an impact, there is still a long way for the industry to go. Independent films, he stated, have been at the forefront of presenting the stories of under-represented subjects and communities on film, and in doing so, can help create points of connection and understanding between all sorts of people who



might not otherwise cross paths. His 2016 film *The Seventh Fire* is an example of this kind of storytelling. A feature-length documentary about how gang and drug issues are affecting members of the Ojibwa Native American tribe in Minnesota, the film was executive produced by Terrence Malick, Natalie Portman and Chris Eyre, and produced by fellow Hunter alum **Jihan Robinson '98** (Jack & Jihan became fast friends while acting together in a particularly melodramatic *Brick* Prison play circa 1994). In addition to directing, Riccobono also shot many of the 300 hours of footage captured to create the film over a two-and-a-half-year period. *The Seventh Fire* premiered at the Berlin International Film Festival, screened at the White House as a part of President Obama's campaign for criminal justice reform, and received a *New York Times* Critics' Pick during its theatrical run.

Currently, Riccobono is directing an episode of a documentary series for Olympic Channel and VICE Media about female refugees in Utah who are learning how to rock climb as a way of building life skills and confidence. He also recently produced a feature length documentary about the Israeli-Palestinian conflict entitled *Afterward*, which will have its theatrical release in January 2020, and is developing a scripted series based on the biography of a real-life safecracker who grew up in 1930s Tulsa, Oklahoma. His ideal project would be to direct a wild film adaptation of *The Master and Margarita*, a Russian language surrealist classic written by Mikhail Bulgakov. For more information about his work, visit www.allritesreserved.com.

In the World of Cinematography with Kevin Chiu '13

By Milla Surjadi '20, Co-Editor-in-Chief of *What's What*

Kevin Chiu '13 was not a people person. He was the kid who seemed to drift through the six years of elementary school, alone and awkward; the kid that never really made close friends; the kid who walked into Hunter in 2008, looked around, and said to himself, *Everyone is someone already cooler than you.*

All he wanted to do was fit in.

But Kevin was good at observing people — he was an avid sketch artist in elementary school, taking comfort in the documentation of people.

So with unfamiliar faces in an unfamiliar social dynamic, Kevin did what he knew how to do best. He took his father's Kodak digital camera for several weeks, filming scenes such as his classmates brandishing large branches as swords and two boys in a staged struggle outside of the computer lab as a parody of the trailer for the 2007 film *300*. Then he went home, toyed with the footage, adding some lightsabers and dramatic effects, and uploaded it onto Facebook.

Everyone, Kevin said, was flipping out for weeks.

To the kid who just wanted to find his place, it was an undeniable success. But there was something larger in the works—larger than an old camera, than some kids in seventh grade, larger than Kevin himself. He had stumbled into the world of filmmaking and had fallen in love with it. He wasn't just documenting people any-



more, but engaging, connecting, figuring them out through art.

From that point on, Kevin remembers, he was known as “that kid” -- film became who he was and what he was known for. The Hunter art scene, dominated by theater students at the time, worked to fuel his interest. At first, it took him six months to make one video. Soon, he was churning out one per week. Teachers encouraged him to cultivate his cinema skills: his class projects consistently took the form of films and class showings of his films took the form of his first premieres. At Spirit Day, he wouldn't have been found playing in the football game; just close enough to the action to observe, document, and preserve, but never letting himself get completely involved; Kevin was always standing at the edge of the inside.

Then senior year came, and in between college applications and graduation, Kevin filmed his love letter to the Hunter community. *More*, a four minute and seven second stop motion music video inspired by Greg Jardin's music video for Joey Ramone's *New York City*, features 140

Hunter students and faculty members as they travel around Hunter to the beat of *Leaves* by pop band Cheers Elephant.

“I figured since no one else was going to do it,” said Kevin. “I was just going to try it.”

The first stages of the music video began in November, though in reality, it took the shape of an organizing project at first. It took hours to plan every single shot and act out all 232 shots himself to be used as a reference for the students before he could even begin filming. When casting calls were sent out, it was difficult to explain the concept and get students to commit when he himself didn't know what the final product would end up looking like. Spreadsheets were worked up with students' names, grades, available periods, and reference shots. Cells were color-coded – red for not shot yet, green for finished shot. Over the span of two months, 140 cells slowly turned green.

It wasn't until early March that both Kevin and his cast saw what was really coming to life when he uploaded a rough cut into the Facebook group he had created with all the participants. Previous posts, heavy in text, outlining what to wear (a non-black undershirt), how to act in front

of the camera (every shot was three steps apart, non-exaggerated motions would not appear on camera), and when and where to meet him, had garnered two, maybe three, likes at most, and barely any comments. This one sat at more than 70 comments, with students expressing awe as they watched Kevin's filmmaking skills transform their choppy motions into a music video.

"Everyone was like, 'Holy crap, this is going to be something incredible,'" said Kevin.

In its finished form, uploaded onto YouTube and Vimeo in late March of 2013, the video amassed more than 100,000 views and was featured on popular media outlets; the band Cheers Elephant reached out and dubbed it their unofficial music video, and members of the Facebook group dropped comment after comment, praise after praise, in disbelief of what they had helped Kevin realize.

"It did what I hoped it could: capture really precious moments," said Kevin. "At that time, we were all there, and now to see where we've all gone, I remember, at that one moment, everyone was there for this."

It was, to say the very least, a defining moment for Kevin in gaining the confidence to identify as a filmmaker. Film, he came to realize, was no longer a medium that he could keep within the classroom as school projects or in his mind as moments of experimentation, something that he could no longer keep to himself.

Now, Kevin is sure in his view that film is a language and that he is meant to use it. It's allowed him to float among groups and industries, he says. To be in entirely different worlds that opened up to him solely because he had a language that people could use. To be that bridge, to use film as a bridge between people, between

industries, is powerful. It's liberating.

But this language would not exist without his fascination with people, without the way that he would observe people from behind a pencil and paper, without his desire to just fit in. It's funny, he recognizes, the way the world gives you exactly what you've been looking for sometimes.

"The entirety of the film industry is people and relationships," said Kevin. "And since I had spent so much of my life trying to understand relationships, in some sense, that ended up being the one thing I naturally grew into."

In the fall of 2013, Kevin entered Columbia's School of Engineering and Applied Science with the intention of going into the construction industry and pursuing film on the side. But once you learn a language, it's hard to forget it.

He found that students and faculty sought out his filmmaking skills, including various student groups, the New Student Orientation Program, and Columbia Dining. With a background in dance from elementary school, Kevin found what he describes as a "clean fit" when it came to filming dance groups on campus; he especially enjoyed these, he says, because they stood at the perfect union of vision and talent. At the end of his four years, it became Columbia alumni who were coming to him.

By 2017, Kevin had built a network so large that he could afford to pursue film full time. He co-founded Youngtale, a production company, with movement specialist Fernando Salazar, and attended the Cannes Film Festival, which he described as the pinnacle of what the film industry represents, two years in a row.

"It's where all the best people in the industry are," said Kevin. "All the best people I want to be learning from, working with, collaborating with, and one day, hopefully, be able to work side by side as colleagues with."

At times, he's wondered if he has what it takes to get there. Film is built on the foundation of people and relationships, but half of the process is spent alone, joining all the pieces together into one cohesive art form. In such a personal setting, you question your ability as an artist, you wonder if your art has any worth, you ask yourself if there is such a thing as a proper filmmaker, and if so, how to become one.

You ask yourself how to fit into this world of film.

Kevin has answered this question by saying yes, saying yes to every opportunity handed to him, whether it's on Columbia's campus or across the world at Eurovision or in Bulgaria, by artists and acappella groups across the country, or for companies like L'Oreal.

He's answered this question by remembering that he is only 24 years old, that life for him has really just begun. The next few years will be filled with constant learning. It will be filled with new people and new challenges and new stories to tell. It will be day after day, week after week, of taking whatever comes his way.

Sometimes, the world takes a while to let you know if who you are is exactly who you're supposed to be.

But Kevin isn't waiting around for an answer. If the world needs him, tell them to find him at the edge of the inside. He's exactly where he's meant to be.

Follow Kevin's work on Instagram, @youngtale and @kchiucinematography.

Milla Surjadi '20 is a Hunter senior, born and raised in Queens. She is honored to serve as co-editor-in-chief for *What's What*, as well as a Writing Center mentor. In Hunter, she is currently President of the G.O. and plays violin in Senior Strings. Outside of Hunter, she has interned for Councilwoman Margaret Chin; you can find her reading *The New Yorker* at Starbucks or attending a boxing class. An aspiring journalist, she is a graduate of the California Scholastic Press Association Journalism Workshop and the Yale Daily News Summer Journalism Program with works recognized by the Scholastic Art and Writing Awards.



THE ALUMNAE/I ASSOCIATION

A Passion for Education and Family

VERA JULIA GORDON '47

1930-2018

This year, the Alumnae/i Association was the beneficiary of a very generous bequest from Vera Julia Gordon '47, who passed away in August 2018.

After graduating from Hunter College High School, Gordon attended Hunter College, where she received her Bachelor of Arts in English Literature. She earned her Master of Arts from Columbia University and completed all but her dissertation at New York University. She dedicated her career to the education of New York City's youth and was an English teacher at Washington Irving High School in Manhattan. She was appointed assistant principal before her retirement and held aspirations of becoming principal though, in those times, it was highly unusual for women to be hired as principals. As assistant principal, she missed teaching and being in the classroom but liked being able to make a difference in policy.

Gordon was a lifelong resident of Brooklyn and was, for many years, an active volunteer at the Brooklyn Botanic Garden as a Garden Guide and at the BBG's annual plant sale. She also practiced Tai Chi and, as an avid watercolorist, took painting classes there. She was a



volunteer on the Holiday Decorating Committee at the Madison Avenue Presbyterian Church in Manhattan, was an eager bird watcher and gardener, an enthusiastic reader and knitter, and was also a member of the Brooklyn chapter of the Embroiderers' Guild of America.

Foremost among Gordon's passions was education. While she never had children of her own, she came from a large family with six first cousins and was very close to her nephews and nieces. She is remembered for having helped anyone in the family who wanted to go to college and even gave gifts to those students who got a 4.0 average in school! She was dedicated to family and was present for all of the major occasions in her younger relatives' lives.

Her cousin recalls that, with Gordon, there was always a teaching moment. She remem-

bered her walking on the beach in Maine with her nephew. They came upon a dead fish, stood and studied it for a while, and then she asked him, "How do you think it died?" This led to a very long discussion.

Gordon will be remembered as a very independent, precise, and strong woman with an exceptionally dry sense of humor. She took her last class at the BBG in Fall 2017 and had to resign as class coordinator for her 70th reunion in December 2016 because of illness. Her gift will make it possible for the Alumnae/i Association to better serve the community of students and alumni of Hunter College High School.



YOUR SUPPORT MAKES EVERYTHING POSSIBLE

The Alumnae/i Association's Board and staff extend sincerest thanks to the many generous individuals who made gifts to the Alumnae/i Association. Our new Purple Society recognizes donors at the \$1,000 level and above.

We are also pleased to recognize those donors whose support for current high school projects and initiatives were made through the Hunter College Foundation. These are indicated with a ‡. The Honor Roll of Giving, which begins on page 33, acknowledges all donors who gave \$125 or more. We apologize in advance for any errors or omissions.

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The Sustainer's Circle was created to recognize those alumnae/i who enroll in our monthly giving program. Sustainers provide a dependable source of funding and reduce fundraising costs so more of their contribution goes directly to high school programs. We are pleased to recognize the following Sustaining donors for FY19:

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The Amethyst Legacy Circle recognizes and honors those alumnae/i who have made a commitment to the future of the Alumnae/i Association and Hunter High by including us in their estate plans. You may become member or by designating a gift to the HCHSAA in your will or trust by naming the Association as a beneficiary of a retirement plan or life insurance policy. To learn more, go to www.hchsaa.mylegacygift.org or call us at 212-650-3349. We are grateful to the following legacy society members for their generosity.

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Beginning in fiscal year 2020, we introduce a new giving society for those alums who graduated within the past five years and whose annual giving totals \$500 or more. We invite all HCHS graduates from the classes of 2015-2019 to participate. Gifts may be made in monthly or quarterly installments or in a single payment, and it's easy to sign up on our website at www.hchsaa.org/donate. We look forward to welcoming you to this new group!

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TRIBUTE GIFTS

The following gifts were made in honor or memory of classmates, family members and friends.

**In Honor of future graduates
Samara and Stella**
Matthew N. Adam

**In Memory of Lillian Adler nee
Schaffel**
Lisa F. Ader

**In Honor of Harriet WHITMAN
Aufses, Jan. '44 for her
never-ending support and
encouragement**
Cing-Yuen Wong

**In Memory of Anna MAMATOS
Axiomakaros '79**
Denise L. Porter
Lidia Depardieu

**In Memory of Rhoda RATNER
Barr, Jan. '48**
Martin Barr

In Honor of Evanthia Basias
Gabriella Gruder-Poni

**In Memory of Rose-Marie
Capuco '42**
Anthony Capuco

In Honor of Moeun Cha '08
Diana McKeage

In Honor of Teresa Cheung '08
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In Memory of Minerva Clausen
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**In Memory of Dorothy
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Naomi Sacks

In Honor of Lori D'Amico
Kimberly Harrison '03

In Memory of Jane Dembner '79
Lidia Depardieu

In Memory of David Diaz
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**In Honor of Helen PERLLMAN
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Andrea J. Elberger

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**In Honor of Nancy VOCHIS
Gabriel '43**
Marie G. Fochios

**In Honor of Marjorie
LANDSBERG Goldsmith '61**
Leslie Kreisman

In Memory of Judy Gruber '67
Myrna Breitbart

In Honor of Alan Grunberg '08
Diana McKeage

**In Honor of Terry, Sonal,
Diwakar, Will Nicole Timothy
Jahn Ye Bothra Gupta Xia Levy
Lee Golden, Victoria, Adrian,
Sherwin, Samson, Josh, Annie,
McLaughlin, Merrick, Chao,
Gupta, Chen, Davis, Huang, Alex,
Rebecca, Jeff, Kevin, Michael**
Diana McKeage

**In Memory of Gloria E.
HOOPER-Rasberry '49, Ph.D.**
Marlene Wertheim

In Honor of Claudia Justy '66
Rita Sherman

In Honor of Gloria Kagan
Vivian Ting

**In Memory of Anastasia
PAPALEXIS Kangos '41**
Kathryn Rehorn

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In Memory of Karen Kilbane
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In Memory of Irving Kizner
Judy Goldsmith
Laura A. Haight

In Honor of Joe Kubat
Josh Centor

**In Memory of Erika R. BERSON
Lange '84**
Kenneth S. Dinitz

**In Memory of Seung W Lee '95,
Pour One Out For Em Seung Min
Lee**

In Honor of Johanna Levy '06
Denise Soffel

**In Memory of my lovely and very
patient Spanish teacher, Maria
LoFrumento**
Debra Brand

In Memory of Karen Lombardi '76
Jade Chin

In Memory of Audre Lorde '51
Kerry Toner

**In Celebration of the 80th
birthday of Patricia BROOKS
Lunenfeld, '57**
Sheila Buitekant

In Memory of Howard N. Madris '84
Daniel Schiff

**In Honor of Josephine
Marchisotto '45**
Laura Marchisotto

In Honor of Ira E. Marienhoff
Kristina Boylan
Debra S. Peters
Chen Li Sung

In Memory of Lisa McLaughlin '84
Jeane Nikolai
Kathryn McDonnell

In Memory of Lucinda Nicol
Patricia Peterson

In Memory of Patricia F. Orna '84
Andrew Cheu

In Memory of Aaron Panken '81
Ian Olmsted

**In Honor of Marie ROACH
Pittman '41**
Pamela J. Roach

In Honor of Kelvin Poon '08
Diana McKeage

In Memory of Geri Prager
LaVerne Prager

In Honor of Pamela J. Roach '71
Caroline G. Harris

**In Honor of Women in
leadership from a young age!**
Lisa Rubin

In Honor of Francine Salzman
Adam F. McAnaney

**In Honor of AFS faculty advisor
who changed my life for good**
Lisa Treat

**In Honor of Helen and Stanley
Schnapp**
Lynn M. Schnapp

**In Memory of Jane Schwartz
Schultz**
Barbara G. Zane

In Honor of Michael Stratechuk
*- Thank you for the music, Mr.
Stratechuk :)*
Faith A. Pak

**In Memory of Irene Louise
ABDALLAH Tashji, Jan. '51**
Georgette Tashji

In Memory of Eric Tiedemann
Sara G. Weinstein
Lucian C. Chen

In Honor of Raymond Tsao '84
Matthew Brand
George Gatling
Frances Yee

In Memory of Chuck N. Tow
Jason Lee

In Honor of Lee Weinberg
Helene Hoenig

**In memory of 1979 classmates
Anna MAMATOS Axiomakaros
and Jane Dembner**
Cheryl HUDGINS Williams

**In Honor of Really Good
Memories**
Jennifer A. Wong

In Memory of Kuni Yavneh
Tenli Yavneh
Jade Chin

IN MEMORIAM

Mildred MUNDELL Harris, Jan. '40, was born in the Bronx, NY on April 25, 1922, daughter of Oscar and Birdie Mundell. She is preceded in death by her one true love and husband, Rubin Harris; her daughter; her son; and ten siblings.

Left to cherish her memory are her devoted daughter; her dedicated daughter-in-law; twelve adoring grandchildren; and eleven vivacious great-grandchildren. She was a loving wife, mother, grandmother, great grandmother, sister, aunt and friend. Her greatest joys in life came from family milestones, celebrations and gatherings.

Harris was truly an anomaly - living life to the fullest while enjoying a healthy, active lifestyle for 97 years. Her family has been blessed by the examples she set through her unwavering values and the way she carried herself. She has

left a legacy that will impact generations to come. As her late husband always said, "When they made Millie, they broke the mold."

In Harris' memory, please consider a donation to AdventHealth Hospice Care, 480 W. Central Parkway, Altamonte Springs, FL 32714, <https://www.adventhealth.com/hospice-care/adventhealth-hospice-care-central-florida> or to a charity of your choice.

Florence BUCH Hacker, Jan. '44, Ph.D., beloved wife of Alex Hacker, passed away on May 4, 2019 at Toronto General Hospital. Born and raised in New York City, with periods in and places as diverse as Riverside Drive and Hell's Kitchen, Hacker completed her post graduate studies at New York University, earning a doctorate in Physiology at a time when very few women were receiving PhDs. She worked as a researcher at Brookhaven National Laboratories and as a lecturer at Vassar College. As her children were growing up, she took a course in library sciences and then worked for over fifteen years at the Great Library at Osgoode Hall at York University in Toronto, Canada, where she was an invaluable source of assistance to many members of the legal profession.

After her retirement, she continued working part-time at an eminent Toronto law firm as the library manager. Hacker was an avid reader and fan of word games such as Scrab-



FLORENCE BUCH HACKER

ble and crossword puzzles. She also used to do beautiful needlework and bird-watching in her spare time. Up until very recently she viewed a different movie practically every night. She was a sweet, gentle soul who will be dearly missed by her family and friends. Memorial donations may be made to Multiple Sclerosis Society of Canada (416) 922-6065.



MILDRED MUNDELL HARRIS



GLORIA FUCHS THORNTON

Gloria FUCHS Thornton '44, age 92, died on December 26, 2018. Her life's journey was one of accomplishment and loving kindness. She touched the lives of all who knew her.

Thornton was born in New York City on November 13, 1926 to German parents who immigrated during World War I. She excelled in her studies and attended Hunter College, majoring in math and the sciences, as well as demonstrating proficiency in music and art. She later attended the University of Michigan Graduate School where she obtained a Master's degree in Chemistry. Thornton was one of the pioneering scientists to develop carbon 14 dating as a way of determining the age of archaeological artifacts. But when she met and married Clarence Thornton she became a homemaker exclusively and full time mom to her two children. She managed her leisure time well enough to squeeze in commitments as a Cub Scout Den mother, a homeroom mother, and active involvement with the school board.

In mid-life, Thornton returned to university to obtain her degree in Education followed by many successful years teaching preschool children while serving as the Director of Colts Neck Reformed Church Preschool. She was active in the Colts Neck Reformed Church, and later in life at the Applewood Retirement community. She was a first-class partner to her busy and accomplished husband, and a friend to many.

Thornton leaves behind her daughter and her son-in-law, her son and her daughter-in-law, four grandchildren, and two great grandchildren. In memory of this remarkable woman, contributions can be made to the Colts Neck Reformed Church in Colts Neck, New Jersey.

Benita Joan TALL Kaplan '48 died on September 14, 2019 at 89 years of age. Kaplan was born in New York City and lived there through her early employment as a science writer and editor of several scientific publications. Later, she was a freelance writer.

She married Dr. Walter Kaplan and managed his optometric practice in Gaithersburg, Maryland, for over forty years.

She was interested in art, the environment, travel, books, Native American issues, education, philanthropy, and civic affairs.

The couple is survived by friends and family. Should you wish to honor Kaplan's memory she supported, in particular, environmental organizations, Population Control, and Planned Parenthood. In lieu of a memorial service, she requested that you see a show, visit a museum, attend a ballet, or listen to some jazz and think of her.

Lisa KURCZ Barclay, Jan. '50, Ph.D., 86, of Charleston, South Carolina, widow of James Ralph Barclay, died on May 27, 2019.

Barclay was born June 18, 1932 in Vienna, Austria, daughter of the late Rudolf Kurcz and Maria Rixner Kurcz. She attended the University of Michigan where she met her loving husband Jim. She received both her Bachelor's and Master's degrees at the University of Michigan and then continued with an advanced degree from Stanford University.

Barclay continued her career as an associate professor at the University of Kentucky, where she taught for 22 years. She published many articles and authored one book on "Infant and Early Child Development" which was used as an educational text throughout the country. Upon retirement, she and her husband relocated to Charleston, South Carolina, a community they proudly called home for the past 28 years. Her later years found her active with several

organizations including the Creative Center for Retirement (CCR) as well as Dining for Women. Recently, she was a contributor of some delicious Viennese Recipes for *The Post and Courier*.

Barclay is survived by her younger sister, daughter, three sons, nine grandchildren, three great grandchildren, and two nephews. Local Memorials may be made to Grace Church Cathedral, 98 Wentworth Street, Charleston, SC 29401 or alternatively in recognition of her dedication to advancement of education, an endowed scholarship fund. The "Lisa K Barclay Family Studies Scholarship in Human Environmental Sciences" has been established. Gifts / donations to this fund can be mailed to: University of Kentucky, College of Agriculture, Food and Environment, Office of Philanthropy and Alumni, c/o Tressa Neal, 1451 University Drive, Lexington, KY 40522.



LISA KURCZ BARCLAY

Zena SERIL Carp '55, 81, beloved wife of 61 years of Alan Carp, passed away on Friday, September 20, 2019 at Hartford Hospital with family by her side. Born December 16, 1937 in New York, she was the daughter of Nathan Seril and Sarah Wedeen.

Carp graduated from Ohio State University. She was the membership director of the Greater Hartford Jewish Community Center for many years and she also enjoyed positions in numerous retail shops. She was known for her love of cooking and entertaining. She had a passion for Broadway shows; was a voracious reader;

**WE HAVE ALSO BEEN
NOTIFIED OF THE
PASSING OF:**

Doris GOLDBLUM Faerber '35,
on 10/3/2015

Alice SCHWARTZ Ellis '37,
on 6/26/2019

Lucy BURBANK Pomeroy '40,
in November 2016

Claire SANDMAN Mauser '42,
in March 2018

Phyllis SCHWARTZ Farber, Jan. '47,
on 10/25/2018

Esther Durant, Jan. '49,
on 9/17/2019

Jill Becker '60,
on 8/23/2019

Daisy HILSE Dwyer '63,
on 2/26/2013

enjoyed the weekly activities of completing the Sunday *New York Times* crossword puzzle (in ink) and playing Mahjong with her many friends. She always looked forward to the next travel destination and just last year took a European cruise with a lifelong friend.

Her greatest joy was her family. In addition to her husband, she leaves behind two daughters; three grandchildren; and two sisters, both of New York. She was predeceased by one of her sisters. Carp was also the second cousin of HCHS alumna **Dona SEROTA-Teschner '79**. In lieu of flowers, donations may be made to a charity of one's choice. May her memory be a source of strength and a blessing.

Elizabeth LANDAU Kolman '59, died peacefully on September 9, 2019. Elizabeth was born in New York City on November 1, 1941 to Sidney and Janice Landau. She graduated from New York University. After a decade in adult education working for the City of New York, she returned to school to obtain degrees in clinical social work and psychotherapy. Dedicated to her work, she maintained a successful private practice for over 30 years in Rockland County before retiring in 2015. Kolman was predeceased by her beloved husband Laurence Kolman and by a sister. She is survived by her sister Sybil Landau; two daughters, two step-children, and six grandchildren. Kolman is also survived by her devoted companion Jerry Reiter, who brought great joy to her over the last three years. With her dry humor and keen mind, her hobbies included traveling, voracious reading, theatre, and matching wits with friends over a good card game. Memorial contributions may be made in memory of Kolman to WNYC or a charity of your choice.

Marilyn BURGER Fitzgerald '60 passed away on February 12, 2019. Born on October 28, 1942. Marilyn is predeceased by her beloved husband John, her sister, and her parents Sigmund and Sadie Burger. She is survived by two loving nephews, a great-niece, and great-nephew. Fitzgerald also leaves behind a multitude of friends and family in the Bahamas and Florida where she spent many years between.

Fitzgerald graduated from CUNY and went on to begin a career with commercial airlines which afforded her opportunities to travel and diligently keep in touch with various family and friends who lived all over; something that was very important to her throughout her life.

While on vacation in the Bahamas, Fitzgerald met her husband John and was married in 1969. They lived in various locations in the Bahamas and South Florida before finally settling in Exuma, Bahamas; John's birthplace. She loved the islands' history, its people and culture. Marilyn loved to dance and promoted native Bahamian dance culture; her favorite being the 'Rake n' Scrape'.

She lived in Exuma, Bahamas for many years, even long after her husband's death, and loved the island. Fitzgerald was known as a force of nature, she was outgoing and gregarious, loved theater, dancing, singing and valued new experiences and spending time with family and friends. She will be missed by all who loved her.

Paula KLEIN Engel '66 passed away in July 2019. She leaves behind her husband, Zvi Engel, two daughters and their husbands, and three granddaughters. Engel earned a Bachelor of Arts from Brooklyn College; a Master of Arts from Herzliya Hebrew Teachers' Institute and a Master of Science from Yeshiva University. She was an elementary school teacher in a number of private and public schools for more than 40 years. She was also involved with several religious and civic organizations throughout her life.

Judith Perlstein '68, of Cambridge, Massachusetts passed away on October 10, 2018, from metastatic pancreatic cancer. For many years she was Associate Director of Field Education and Lecturer at Boston University School of Social Work. Beloved wife of Frederick Levy, devoted mother and stepmother, dear sister, and loving aunt. Remembrances may be made to The Welcome Project, 530 Mystic Ave., Somerville, MA 02145 www.welcomeproject.org or to Gentle Giant Rowing Club, 182 Upland Rd., Cambridge, MA 02140 www.gentlegiantrowing.org.

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MEMBERSHIP

Dues fund our **support of the alumni** community which includes producing *AlumNotes*, Reunion, networking and other events, and fundraising for the School.

CIRCLE ONE

Levels	Benefits	1 Year	5 Year
BASIC	Annual subscription to <i>AlumNotes</i> . Discounted admission and early registration to Reunion and other programs throughout the year.	\$45	\$225
DUAL	Same benefits as above for two family members at the same address	\$75	\$375
SENIOR	Same benefits as above for the class of 1975 and earlier	\$30	\$150
JUNIOR	Same benefits as above for the class of 2015–2018	\$35	\$185
NEW GRADS	Same benefits as Basic for the class of 2019	FREE!	\$140
PREMIUM	Same benefits as above plus your choice of a free gift below.	\$100	\$500

CONTRIBUTIONS

Gifts to the 2019-20 Annual Fund **support Hunter College High School's** academic and extracurricular enrichment programs. Gifts are tax-deductible to the extent allowed by law, and, if this is your Milestone Reunion year, will be counted towards your class gift. Please check one:

DONORS	HONOR ROLL OF GIVING	PURPLE SOCIETY
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☐ This is my Milestone Reunion Year. Please count this towards my Class Gift

REUNION REGISTRATION

Guests are charged the same rate as the registrant unless the guest is also an HCHS Alum. In that instance, guests are charged the Member, Senior, Non-Member rate that is applicable to them.

All Class Reunion.	Cost	Quantity	Optional Activities (free with admission)	Quantity
<input type="checkbox"/> Member	\$55		Student lead tour of the school (9:00-10:30)	
<input type="checkbox"/> Senior	\$60		Softball game & Picnic in Central Park (2:30 - 5)	
<input type="checkbox"/> Non-Member	\$65		Tour of the school (3:15 - 4 / 4:30 - 5:15)	

ANNUAL MEETING PROXY

I am unable to attend the Annual Meeting of Members on June 6 but hereby appoint Claudia Justy, Raymond Tsao, Fredrick Yee and Peggy Blumenthal, acting as the Officers of the HCHSAA, Inc., as my proxy to attend the Annual Meeting or any continuation or adjournment thereof, with full power to vote and act for me and in my name, place and stead, the same manner, to the same extent, and with the same effect as though I were personally present at said meeting.

_____ Initial ☐ I am a member of the HCHSAA

MERCHANDISE

Cost includes postage and handling. Please circle your choices

Quan.	Item	Size	Mems/Non Mems	Quan.	Item	Mems/Non Mems	Subtotal.
	Cotton T-shirt, Black	S- M- L- XL-XXL	\$13/\$18		Water bottle, Metal	\$15/\$20	\$
	Cotton T-shirt, Purple	S- M- L- XL-XXL	\$15/\$18		Water bottle, Plastic	\$15/\$20	\$
	Baseball Cap		\$15/ \$20		Cotton Apron	\$20/\$25	\$
	Canvas Tote	Small	\$20/\$25		Notebook	\$15/\$20	\$
	Canvas Tote	Large	\$30 - Not available as a member benefit		Sweater Bear	\$15/\$20	\$
	Reuseable Tote		\$5/\$8		Pennant	\$2/\$3	\$

☐ THIS IS MY FREE PREMIUM MEMBERSHIP BENEFIT -OR- MERCHANDISE SUBTOTAL \$ _____

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