

CA

CONCORD ACADEMY MAGAZINE

WINTER 2024

Whose Stories Get Told?

CA alums
share how
they create
entertainment



Inspired by true events, TH
is the story of Clemence Miller, a col



WINTER 2024

CONCORD ACADEMY

MAGAZINE

Editor

Heidi Koelz
*Senior Associate Director
of Communications*

Design

Aldeia
www.aldeia.design

Photography

Nicholas Pfofi
*Assistant Director of
Communications and Operations*

Editorial Board

Rob Munro
*Assistant Head for Academic
Program and Equity*

Heather Sullivan
*Director of Marketing and
Communications*

Sarah Yeh P'24 '27
*Associate Head for Teaching,
Learning, and Faculty*

Contact us:

Concord Academy Magazine
166 Main Street
Concord, MA 01742
(978) 402-2249
magazine@concordacademy.org

© 2024 Concord Academy

COVER ILLUSTRATION:

VALERIE CHIANG

Film and production stills from *Working: What We Do All Day*, *The Orange Story*, *Signature Move*, *Between the Silence*, and *Curses!*, courtesy of Caroline Suh, Eugene Sun Park, Ami Boghani, and DreamWorks *Curses!* on Apple TV+.

INSIDE FRONT COVER:

COLE AND KIERA PHOTOGRAPHY

INSIDE BACK COVER:

JAIDEN TRIPI

STAY IN TOUCH

Update your contact information with CA at
www.concordacademy.org/stay-connected.

FEATURES

18

Drama by Design

CA theater offers more than a typical high school experience



26

Whose Stories Get Told?

Caroline Suh '89,
Ami Boghani '99, and
Eugene Sun Park '96 share
how they create entertainment



MISSION

We are a community animated by love of learning, diverse and striving for equity, with common trust as our foundation.

Honoring each individual, we challenge and expand our understanding of ourselves and the world through purposeful collaboration and creative engagement.

We cultivate empathy, integrity, and responsibility to build a more just and sustainable future.

DEPARTMENTS

02

Opening Remarks

Letter from the head of school

03

Campus

Students, faculty, and campus events

16

The Big Picture

34

Centennial Campaign

The Centennial Campaign is close to the finish line

37

Alums

Imani Perry '90; Drew Gilpin Faust '64; Josh Reed-Diawuoh '09; Erika Bailey '90, P'26; and new board co-presidents Jen Burleigh '85 and Jennifer Pline P'13 '15

48

Creative Types

50

Then & Now

Community meals

52

End Space

Assistant Head for Student Life Grant Hightower P'26



A LETTER FROM HEAD OF SCHOOL **HENRY FAIRFAX**

TEAM GREEN,

Storytelling has always been central to the CA experience. When we shape our own narratives, when we include our challenges and triumphs and examine how our lives intersect, we're actively building community. At Concord Academy, sharing stories about what and how we're learning is one of the main ways we honor each individual.

I love that the CA community sees the value of storytelling as an educational tool. As generations of alums who have delivered and listened to senior chapels know, there's no better way to expand our understanding of ourselves and the world. I can personally attest to this. Standing at that hand-carved podium in the Elizabeth B. Hall Chapel to share my story has been both a vulnerable and powerful experience. I have been honored to listen to students and fellow educators who put themselves out there in the same way. This tradition has led to so many connections we might not have made otherwise.

The cover story in this magazine is about CA alums with careers as visual storytellers who cultivate empathy by creating movies and TV shows informed by a wide range of perspectives (page 26). Another feature pulls back the curtain on CA's theater program, with a close look at how we approach the stories we present on our campus stage (page 18).

In this issue you'll also learn how CA's mission is guiding my partnership with our new co-presidents of the Board of Trustees and our ongoing strategic planning process (page 46). As we near the finish line of the Centennial Campaign, we're watching the emergence of the new arts center and closing in on our goal to grow CA's endowment to support the teachers and students who will animate that space (page 34).

Concord Academy continues to host critical conversations. Students are organizing community action. Faculty are challenging their classes with projects whose impact extends beyond our campus. And our alums are inspiring us, just as CA inspired them.

The energy at CA is invigorating, and I'm excited to see the new levels of creativity and collaboration we'll reach as we continue to tell our stories together.

Go Green!
Henry

campus



The Shop Series, hosted by the Head of School's Office, continued in December 2023. Stylist Tiffanie Demby-Rouse visited campus to share expert tips on textured and curly hair while the MOBAR mobile barber-shop gave haircuts. This community event helped CA students look their best while they bonded over music, news, and sports, and admired one another's new curls and cuts.

Calculating Compassion

CA students explore data storytelling

Desiree Sheff's class Mathematics of Social Justice: Race and Gender in Sports analyzes the intricacies of striving for equity in athletics—and beyond.

“I wanted to create a course where students felt like they could learn statistical literacy and data storytelling through the lens of issues that might resonate with them as members of the community who carry the torch for social justice and equity,” says Sheff, who joined the Mathematics Department in 2021. “I want them to feel confident, when faced with a graph or a data table, that they can be proficient with the language necessary to communicate the important aspects of the findings.”

“I’ve never had a course quite like this,” says **Grace B. Kalere '24**, who took the class in the fall semester. The curriculum covers diverse topics such as policing bias, resistance and protest, judicial activism and justice, equity and opportunity, sportswashing and human rights, and sports media and social justice.

One of Grace’s earliest assignments involved analyzing a report of police warning citations and arrests in Oakland, Calif., using chi-square statistical tests. Other projects have included using regression to create models for income inequality in athletics and the general workforce, and calculating Gini indexes to measure wealth inequality and the economic impact of athletics tournaments in various countries.

“Des focuses on storytelling,” Grace says. “That’s what she really wants the students to be able to do. Having a narrative that accurately reflects the story the data is telling is key, as well as thinking about the characters and the setting.”

Students also incorporate qualitative data into their assignments. In one unique project, students researched the cultural impact of athlete advocates, including Muhammad Ali, Billie Jean King, and Naomi Osaka, and presented their findings.

To help students visualize the concept of social resistance, Sheff created a floor grid representing four distinct types: transformational, conformist, reactionary, and self-defeating. Students stood on the side of the



CA math teacher Desiree Sheff (center) responds to a comment from Grace Kalere '24 during her Mathematics of Social Justice class.

“I wanted to create a course where students could learn statistical literacy and data storytelling through the lens of ... social justice and equity.”

DESIREE SHEFF



grid they felt best aligned with each athlete advocate, substantiating their positions with thoughtful insights.

The Mathematics of Social Justice course also teaches CA students to translate numbers into action to support their community in meaningful ways.

Grace is passionate about applying the mathematical concepts he has learned as the president and founder of the new CA club Catalysts for Change, a Human Rights Watch Student Task Force chapter. Through the club, he networks with changemakers and political representatives and has organized on-campus events, including a voter registration drive. In the future, he hopes to pursue a career in public policy.

“The integration of real-world applications within the course sustains my engagement with the material,” Grace says. “It’s what makes it exciting to go to this class every day.” —*Vanessa De Zorzi*

Student Writers Make Headlines

Outstanding scholarship by Concord Academy students has recently been recognized in prominent publications and competitions. In their work, these students amplify an underrepresented perspective, examine a central concept in psychology, and consider historical context in advocating for green energy.

Ava Driggers '24 was inspired to continue developing an essay she originally completed for a history class two years ago. In analyzing the intersection of faith, gender, and leadership, she focused on the experiences of Black women engaged in magic and their translation into modern-day feminism. Her scholarly work “Magical Spirituality: A Source of Self-Empowerment for African-American Women” was published in *The Schola*, a competitive quarterly journal for high school students.



Abby Hu '26 participated in the John Locke Institute’s global essay contest and earned a commendation for her essay “Can Happiness Be Measured?” She delved into the complexities of defining and quantifying happiness, ultimately arguing against its measurability due to the intricate nature of human emotion.



William Kim '24 contributed an essay to the highly selective *Concord Review*, driven by his passion for environmentalism and desire to question and reshape the narrative around nuclear energy. In “‘Atoms for Peace’ to Three Mile Island,” he explores the consequences of anti-nuclearism in postwar America in hopes of starting a conversation.



LEARN MORE

Read their work at concordacademy.org/student-writers.

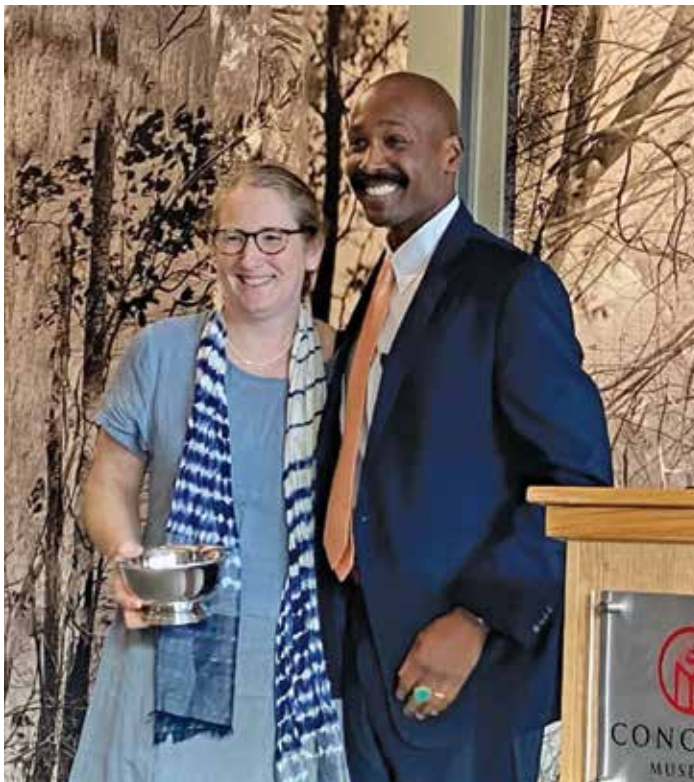
Public Historian

Concord Museum honors history teacher Kim Frederick

On October 26, the Concord Museum presented CA history teacher **Kim Frederick** with its 2023 Robert Gross Award. Named after historian Robert Gross, the award honors leaders who have made learning about Concord's history more dynamic and inclusive. Frederick was celebrated for her work as a dedicated educator, community learning advocate, and Concord250 Civic Engagement Committee member.

"This award is recognizing Kim's accomplishments as an educator, as a public historian, and as a very discerning scholar," said **Topi Dasgupta P'22 '25**, chair of CA's History Department, at the event.

Rob Munro, Concord Museum Board of Governors member and CA assistant head for academics and equity, added, "Kim has brought so much energy into learning about Concord's local history, not just to adults but to students who will be the next generation of history lovers and engaged citizens."



CA history teacher Kim Frederick at the award ceremony with Rob Munro.



Avi Cariens '25 (left) works with fellow students to prepare a winter box for on-campus planting.

SUSTAINABILITY SPOTLIGHT

ORGANIC ACTION FOR COMMUNITIES

Established in 2022 by **Avi Cariens '25** and **Jeffrey Bailey '25**, Organic Action for Communities (OAC) is a student-led council dedicated to constructing and sustaining a network of gardens throughout CA's campus. OAC strives to promote sustainability by developing infrastructure and facilitating educational programs.

"One of my favorite parts of the project is working with a team of people with similar interests and making changes around campus," Jeffrey says. "It's fun to be a part of the building process, from buying the wood to building the beds, getting the dirt, remediating weeds, planting, and beyond."

OAC has successfully cultivated six garden beds across campus. Three are pollinator gardens, featuring native plants from Concord and New England selected to attract bees, butterflies, and hummingbirds. Complementing these are three vegetable gardens, whose produce serves a dual purpose—contributing to wholesome meals for students and providing donations to the local community.

In addition to having a tangible impact on the community through its gardens, OAC places a strong emphasis on education. This past fall, the group organized a workshop on pickling, skillfully led by **Izzy Wood '25**, using cucumbers and herbs harvested from the campus gardens. Over the summer, Avi taught gardening to students ages 3 through 14 at CA Summer Camp. "What I enjoyed most about the experience of teaching was observing the curiosity and care each camper expressed for nature and the environment," Avi says. The campers actively participated in mulching, maintaining, and harvesting the gardens while learning about the prevention of invasive species.

OAC plans to restore the faculty garden by Munroe House—an endeavor that will expand CA's garden space and will align with the summer camp's botanical studies.

CLUB BLOCK

CA is home to over 100 unique clubs and affinity spaces. Students develop their own merchandise, which they sell at Club Expo in the fall to raise funds for their activities. Here's a sampling:



Women of Color Alliance (WoCA) SWEATSHIRT

An affinity space for female and gender-expansive students and faculty of color.



Concord Academy Students in Action (CASA) SWEATSHIRT

Providing for those in need through community service and volunteerism.



Umoja TOTE

Umoja means "unity" in Swahili. The group is an affinity space for Black students on campus.

Jazz Club T-SHIRT

Musicians share tunes and join in jam sessions together.



Queer and Questioning (Q^2) T-SHIRT

A safe and welcoming affinity space for students to navigate their identities.

Ceramics Club

TOTE
Pottery
lovers
unite in
the studio.



Art Club

PENCIL CASE
Members learn new
creative skills.

Jewish Student Organization (JSO) T-SHIRT

An affinity space celebrating
Jewish culture and religion.

Concord Academy Kite Flying Club STICKER

Outdoor enthusiasts
share the joy of
flying kites.



LEARN MORE

See a full list of CA clubs at
concordacademy.org/clubs.

A WARM CA WELCOME

Concord Academy welcomed **419 students** in the 2023–24 school year. They come from across the U.S. and from countries including Canada, Indonesia, South Korea, Singapore, Thailand, the United Kingdom, Ukraine, and Vietnam. In addition, **22 new teachers**, health care professionals, performing arts instructors, and administrative staff members joined the campus community.

LEARN MORE

Read about CA's new faculty and staff at concordacademy.org/faculty-staff-2023.





Tastes of Home

The campus dining services team has been celebrating the CA community's many cuisines, inviting students to send in recipes for their favorite family dishes. Here's a small sample of what appeared on the Stu-Fac menu this fall:

Rabo

Oxtail stew with white rice

Yum Woon Sen

Spicy Thai mung bean noodle salad

Chinese Dumplings

Hot-and-Sour Soup

SPOKEN WORD

Inspiration from campus speakers

"I cross borders
because I believe
that is how you tell
the truth and honor
the authenticity of
who you are."

SERGIO TRONCOSO
Author

Read more at concordacademy.org/troncoso.

"A lot of times,
lawyers lose sight
of how to be good
storytellers."

LISA KAVANAUGH P'22 '25
Director of the Committee for Public Counsel Services
Innocence Program

Read more at concordacademy.org/wrongful-2023.

"If the Grand
Sac'hem had
accepted an
alliance with
France, we'd all
be speaking in
French right now,
not English."

THOMAS GREEN
Vice president of the Massachusetts-Ponkapoag
Tribal Council

Read more at concordacademy.org/ponkapoag.

ADAPTABILITY

Concord Academy students are adapting to an ever-changing world. Your gift to the Annual Fund helps CA develop and nurture the creativity, versatility, and resilience they'll need to succeed. You can champion CA's transformational education by "subscribing to CA" with a monthly or yearly recurring gift. It's an easy, convenient, and sustainable way to make a long-term investment in today's students.

It's easy to donate today:

Give online at
concordacademy.org/give



or mail a check to:
Concord Academy Annual Fund
166 Main Street
Concord, MA 01742

THANK YOU FOR YOUR SUPPORT!



VISUAL ARTS

ART SHOW

CA students' visual artwork from the fall 2023 semester lined the hallways of the Math and Arts Center this January.

1. Ceramic sculpture by **Abbie Deng '25**.

2. Acrylic painting by **May Zheng '26**.

3. Photograph by **Alec Nieuwenhuizen '24**.

4. Ceramic sculpture by **Olivia Shue '27**.

5. Ceramic sculpture by **Eddie Menard '26**.



6. Graphic design by **Adan de Waal '25**.

7. Ceramic bowl by **Nicole Orangi '26**.

8. Graphic design by **Ben Ansin '27**.

9. Acrylic painting by **Ava Driggers '24**.

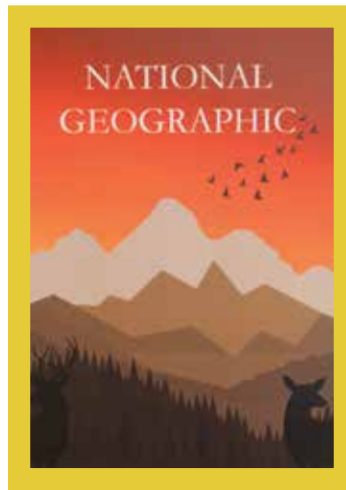
10. Watercolor painting by **Skylar Mead '25**.

11. Charcoal drawing by **Julia Milan '24**.





5



6

| CAMPUS |



7



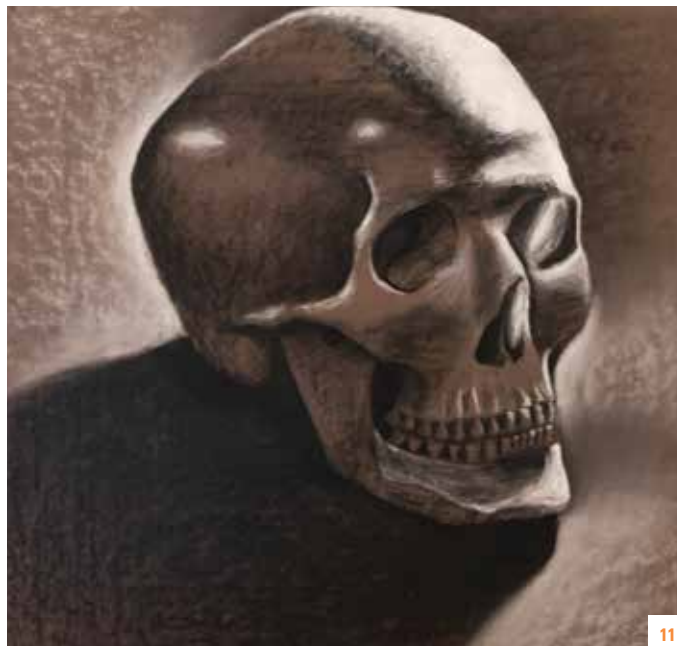
8



9



10



11



THE JOY OF MOVEMENT

Choreographed by dance faculty **Rika Okamoto** and **Alexander Brady**, the CA Dance Project's fall performance celebrated freedom of expression. CA dancers showcased diverse styles, including modern and ballet.

LEARN MORE

Go behind the scenes at concordacademy.org/dance-23.



ATHLETICS

Go Green!

CA athletic teams enjoyed a stellar season

With its second Eastern Independent League (EIL) championship in the past two seasons, **boys cross-country** is one of the many success stories of the fall. The **girls soccer** team enjoyed a breakthrough season, securing the program's first New England Preparatory School Athletic Council (NEPSAC) tournament berth. **Boys soccer** posted an undefeated league record for the first time in program history and secured yet another NEPSAC tournament berth. **Girls field hockey** came out of the gate strong by winning five of the first seven games, establishing itself as a program to contend with within the EIL.



LEARN MORE

Keep up to date at concordacademy.org/athletics.





Above: Cross-country coach Jon Waldron was named EIL coach of the year.

<<
CA cross-country athletes set 11 personal bests at the NEPSAC Division III championship.



HOW CAYAC ROLLS

Young alums from the classes of 2009 through 2023 gathered at Kings Boston Seaport in December to reconnect with CA faculty members and one another at a Concord Academy Young Alum Community (CAYAC) gathering.

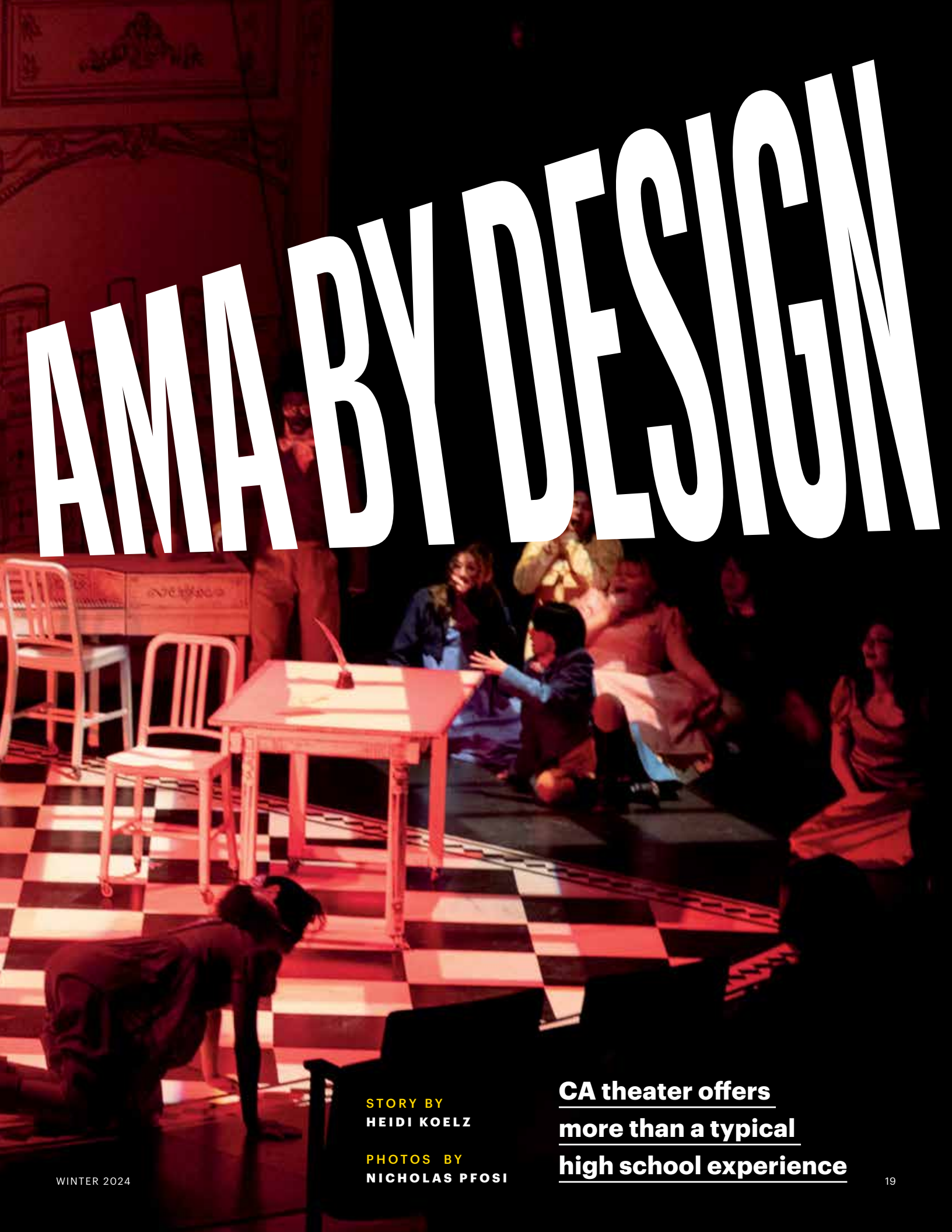






DR

A pivotal scene from CA's
November 2023 production
of *Sense and Sensibility*.



AMARY DESIGN

STORY BY
HEIDI KOELZ

PHOTOS BY
NICHOLAS PFOSI

CA theater offers
more than a typical
high school experience

F

For the 2023–24 theater season, CA’s Performing Arts Department is presenting fresh takes on British literary classics. In November, the fall mainstage production was a 2014 adaptation of *Sense and Sensibility* by Kate Hamill; faithful to Jane Austen’s first novel, it plays up the comedy. Next up in February is a musical adaptation of Shakespeare’s *Twelfth Night*. Both productions take lighthearted approaches to serious topics and celebrate the rich language of the originals. Developed within an ecosystem of integrated academic and extracurricular learning, they continue a long CA tradition of taking theater seriously.

“Art is meant to engage with what is going on in the world,” says **Michael Bennett**, head of the Performing Arts Department. “What I love about musical theater, in particular, is that it can offer fun and different ways into some heavy topics.”

Bennett’s course Gender and Sexuality in the Broadway Musical takes a long view of how this distinctly American art form reflects changing cultural values and ideals. His students learn about staging, costuming, set design, dramaturgy, and historical research. This fall, they began with Rodgers and Hammerstein’s 1943 musical *Oklahoma!*, examining the historical context of an influx of women into the workforce during World War II. Then they compared the original with director Daniel Fish’s 2019 revival, which Bennett says offered a “new lens of commentary on toxic masculinity, gun violence, and incel culture.”

They also looked at shifting notions of marriage and relationships in Stephen Sondheim’s *Company*, first produced in 1970, and director Marianne Elliott’s 2018 revival, which changed the gender identity of several characters. “It’s fascinating to see because it doesn’t read as weird at all today,”





Clockwise from bottom left: CA theater teacher Shelley Bolman P'27 works with Sophie Laurence '24 (left) and Aviva Jeffrey '24 in his Theater 3 class. Ola Oladitan '24 and Lira Schwab '26 perform in *Sense and Sensibility*. Professional dialect coach Erika Bailey '90, P'26 works with Avery Kunchala '24. Jessica Cloutier-Plasse demonstrates for her Fundamentals of Production Design class how to work with trash bags to model costume designs. Cloutier-Plasse reviews a student's ground plan for a stage set. Inset: a completed costume design made from plastic trash bags and white duct tape.



Bennett says. That's notable, he adds, because gender- and color-conscious casting is increasingly a challenge of nuance: "Amplifying certain dynamics can be really interesting, but so often there can be unintended consequences if it's not fully thought through."

Bennett says, "The beauty of theater is that every time you remount something, you take this frozen text and make new artistic choices."

The approach theater teacher **Shelley Bolman P'27** takes to programming a season has shifted year by year. "Since I've been at CA, we've centered stories from people of color and women playwrights, and we've actually been moving away from





the classics a bit more, because they can be rife with prejudices that make them unproduceable,” he says. At the same time, he selects plays that offer as many students as possible opportunities to participate.

There’s tension in that dual goal, Bolman says: “The classics have tons of roles and big casts, and contemporary theater, being less well-funded, tends to involve smaller plays.” Even so, he adds, “We’re looking for things that feel contemporary, or that address contemporary issues so that they’re resonant. We want to find as many parallels as possible between the experiences we’re seeing on stage and real life.”

Last spring Bolman invited Regine Vital, a Boston-based theater artist and educator, to CA to guest direct the year’s fall mainstage. *Sense and Sensibility* was her choice because, she says, “Jane Austen speaks to teenagers quite clearly.”

Nearly all the Boston-area professional theater artists who worked on *Sense and Sensibility* were women, including scenic, lighting, costume,

and props designers, as well as dialect coach **Erika Bailey ’90, P’26** (page 45). Three CA faculty members—production manager **Deanna Stuart**, sound designer **Nate Tucker**, and technical director **James Williston**—completed the roster.

“It’s great for these kids to get a sense for what the work entails, what it looks like to do this professionally,” Vital says. “The discipline you need to have to be in the theater is also good life practice. Whether you’re an actor or a designer or on the crew, you’re being asked to hold a lot of things at once. There’s so much critical thinking, involving your full body and your emotions. Exercising those muscles is



important—for school, for any kind of work. For CA to approach student theater in such a professional way is important.”

Micah St. George '25 was the stage manager for *Sense and Sensibility*, as he had been for two Dance Project productions and, in 2022, for *The Cradle Will Rock*, under guest director Sarah Shin. He has also gotten into lighting design at CA. Fascinated by the “color and technology and wildness” of a Blue Man Group performance he attended as a kindergartener, he has devoted himself to learning technical theater. At CA, he says, “James and Deanna have been great about letting me create my own path for what I want to learn and explore.”



Left: The cast of the CA mainstage production *Pippin* in February 2023.

Top to bottom: A scale model stage set for *The Phantom Tollbooth* by Aviva Jeffrey '24. CA educators James Williston and Deanna Stuart work with students including Micah St. George '25 (second from left). Ever Bauta '25 drafts a ground plan for a stage set for Fundamentals of Production Design.



Micah says he has benefited from working alongside professionals: “It’s not just being on the sidelines watching. It’s like four years of professional theater experience right here in your high school.”

What he loves most is the camaraderie within the tech crew. “It always surprises me just how close we get by the end of a show,” he says. “We don’t have understudies like the actors do. If someone goes down, we have to step in. We’re collaborating, creating a family.”

Now Micah is helping other students step up, embracing an unofficial role as mentor to the tech crew. “I was taught how to do these things by people who are so passionate about what they do, and now I’m trying to pass that on to new tech people,” he says. “It’s really fulfilling.”

Technical theater is also included in CA’s curriculum. For the past nine years, visual and performing arts teacher **Jessica Cloutier-Plasse** has offered a class called Fundamentals of Production Design. Students who enroll tend to participate in tech crew as well, and if they’re interested in designing a show in their senior year, she guides them through meeting the requirements. “It’s more structured than people think,” she says.

Her project-based class usually focuses on costume, scenery, and lighting design, though she might substitute sound or makeup design. “Having a small class means I can tailor the course to what students are interested in, or if something starts becoming an interest during the semester, we can stay on it longer and go deeper,” Cloutier-Plasse says.

Fundamentals of Production Design students learn how to read a script as a designer. “You need to understand context and foreshadowing and metaphor deeply because you need to visualize what’s being said,” she says. “You can’t present a design concept without being rooted in the text.”

In addition to script analysis and historical research, Cloutier-Plasse discusses color and imagery—including awareness of stereotypes and differing connotations across cultural contexts. Her students learn to storyboard scenes and translate two-dimensional ground plans into three-dimensional scale models of sets. At every step, she emphasizes intentionality: “A non-choice is still a choice.”

She also stresses that production design is inherently collaborative. “Design is a visual

conversation with the audience,” she says, one that develops through interaction with a director and other designers. “Theater is magic because of all of this hidden conversation. When we’re not doing our jobs, you notice us, but when we are, it’s seamless.”

This November in the fiber arts studio, Cloutier-Plasse’s students could be found sculpting costumes for Mary Poppins and George and Winifred Banks from black plastic trash bags and white duct tape. The bags were slick and smooth, and Cloutier-Plasse showed them how to alter the texture, back the material with tape to cut scalloped edging, and fold it to create knife pleats and fox pleats.

The materials were forgiving—the students appreciated the ability to take risks and make mistakes. Cloutier-Plasse encouraged them to approach the construction sculpturally, to problem-solve. “No problem,” she said when one student got stuck, pulling another bag from the roll. “That’s why they’re trash bags—nothing is precious.”

CA students who have a strong interest in theater can pursue it in great depth, both in and out of the classroom. That was part of what drew **Aviva Jeffrey ’24** and **Sophie Laurence ’24** to the school. Both have gained experience with technical theater as well as acting and directing. This fall, they took Fundamentals of Production Design during the school day while they served as assistant directors for *Sense and Sensibility* in the evenings. They also performed in the play.

Sophie recalls a time when she stepped in during *Sense and Sensibility* rehearsals when the cast was flagging. During the third run-through, energy was low. She asked the actors, including Aviva, who was in the scene, to make it as ridiculous and over-the-top as they could. “This cast took that and ran with it, and when we finished that scene, everyone was so happy,” Sophie says.

“Regine treated us with so much respect,” Aviva says. “From the perspective of someone who hopes to be directing soon, I want to learn to do that.”

“She made rehearsals fun,” Sophie adds. “She didn’t hold herself above us, and that was great to learn from. We definitely don’t want to bring in a sense of superiority as directors.”

Aviva and Sophie also took Bolman’s Theater 3 class last semester. Because they were the only students in the class, they got a jump on



preparing for Directors’ Workshop, for which they will co-direct John Cariani’s *Almost, Maine*, a full-length show composed of nine short plays, this spring.

In Theater 3 in December, they rehearsed monologues from different plays on the Performing Arts Center stage, each sharing reactions while Bolman observed and offered questions and suggestions. In Aviva’s monologue, her character recalls her many childhood pets being run over.

“If you have clear images in your mind, it will be horrifyingly funny,” Bolman told her. “You’ll make us laugh and cry at the same time.”

He pointed out an opportunity for discovery. “It feels like a big beat, after that mess on

Above: CA students rehearse for *Sense and Sensibility* in the Performing Arts Center.

Right: *Sense and Sensibility* guest director, Boston theater professional Regine Vital.



the road: ‘Here, I learned something,’” he told Aviva. “Whatever that moment is about, remember and relive that realization. We always like to see the moment of discovery onstage.”

Bolman says opportunities to engage so deeply with students are rare at other schools: “It’s like an upper-level college course—it’s really a capstone experience.”

“Shelley is such a great teacher,” Aviva says. “He’s so flexible.”

“And supportive,” Sophie adds. “The CA theater program has a reputation for taking itself seriously because we put on high-level shows, but it doesn’t feel like the people are taking themselves too seriously. In all the theater I’ve done here, even if it’s been very intense, we’ve had a goofy, fun-loving environment.”

“At the same time, we hold each other to high standards,” Aviva says. “It all speaks to the respect and agency we’re given.”

Sophie says, “It’s common trust. They know we’ll commit to the process because we love it.”

Now with Bolman directing, CA students are rehearsing for *Twelfth Night*. He says this 2018 adaptation by Kwame Kwei-Armah and Shaina Taub “has a contemporary feel but still retains the Shakespearean text and story.” It takes place on an island intended to be a welcoming, multicultural world. That’s reflected in the music—a mix of Motown, New Orleans jazz, 1980s pop, and more traditional Broadway fare.

In this tale of love and mistaken identity, Bolman says, “Shakespeare has a lot to say about the fluidity of gender roles, about who we love and why we love them. It’s very relevant today.”

He looks forward to the completion of the Centennial Arts Center (page 34), which will offer tremendous flexibility for staging, including allowing for theater in the round. With catwalks and a scene shop, among other purpose-built amenities, the value for technical theater students will be immense.

“It will make it easier to keep learning on our feet, collaboratively,” Bolman says. “In that new space, there will be opportunities that right now we can’t even envision.” 🦋

LEARN MORE

Read about Regine Vital’s approach to directing *Sense and Sensibility* at CA at concordacademy.org/sense-and-sensibility.



Scene:

two kids, Pandora and Ru
y, o p t ad
ghtful

eaning and conn
ring experience

E YEAR BETWEEN

(END)

FPS:
25

16:45:37.08

180°

SCENE

TAKE

Inspired by true events, TH
is the story of Clemence Miller, a co

Whose Stories Get Told?

CA alums share
how they create
entertainment

STORY BY
HEIDI KOELZ

OPENING
ILLUSTRATION BY
VALERIE CHIANG

There's no shortage of movies and shows out today from filmmakers who trace their careers back to Concord Academy. We caught up with three storytellers working in film and television to ask about their recent projects and why diverse representation matters in their work.

Caroline Suh '89 makes documentary films and series about people we don't often hear from onscreen. **Ami Boghani '99** focuses on developing authentic, multifaceted characters.

Eugene Sun Park '96 produces narrative films that celebrate women, people of color, people with disabilities, and LGBTQ+ communities. All three underscore the importance of a variety of perspectives, backgrounds, and life experiences—both onscreen and among the creative professionals who shape what we watch.

Caroline Suh '89

“The projects I develop come out of wanting to understand something for myself,” says **Caroline Suh '89**, a New York-based director and producer of documentary films and TV series. “I’m not a journalist. I’m aware that everything I do is slanted by my own experience, and my point of view is limited.” Seeking to understand different perspectives has been the driving force behind her work.

Suh considers herself an “old-school documentary fan,” recalling the *cinéma vérité* classics she first saw in **Chris Rowe’s** class as a CA student. “To this day, one of my favorite things is to go watch a movie at an art-house theater in the middle of the day when everyone else is working,” she says.

Rowe’s students also made experimental films on Super 8 cameras. “I didn’t realize then that that’s what I wanted to do, but it was one of my fondest memories from high school,” Suh says. “CA gave me such a great foundation for figuring out what appealed to me and for finding my voice.”

She attended Columbia University, where she continued to take film courses, and worked as a copy editor for *Harper’s Bazaar* before earning a master’s degree in urban planning from Columbia’s School for Urban Planning and Preservation. Then she began interning at a PBS station in New York. “I started at the bottom, taking out the garbage, and I worked my way up,” she says.

The first film Suh directed, *Frontrunners*, about a student government election at New York’s Stuyvesant High School, came out in 2008. “It was my first time being able to do something the way I wanted, and I thought the people in it were incredible,” she says.

Afterward, she began producing films. “I always wanted to direct, but the industry was not necessarily set up for me to do that, or maybe I wasn’t aggressive enough,” she says. But she seized her chances and carved out a career.

Suh directed and produced the 2016 docuseries *The 4%: Film’s Gender Problem*, which grapples with sexism in the industry. “Working on that project, I learned about implicit bias and realized how much I’ve internalized, how it colors how I think of myself and my limitations,” she says. While making *4%*, Suh says, she realized that because everyone has blind spots, “you really want a lot of different people working on films.”



DIRECTOR/ PRODUCER:

Sorry/
Not Sorry

Working:
What We Do
All Day

Blackpink:
Light Up
the Sky

Salt Fat
Acid Heat

The 4%:
Film's
Gender
Problem

Frontrunners

Cooked

She credits filmmaker Alex Gibney with giving her the chance to direct and produce some prominent documentary series for Netflix, including *Cooked* (2016) with journalist Michael Pollan and *Salt Fat Acid Heat* (2018) with Samin Nosrat, who had become renowned for her cookbook of the same name. When Suh first met Nosrat, the Iranian American chef hadn’t appeared on television before. “We approached it like an art project, which is how I like to try to approach everything I do,” Suh says.

Her throughline has been “featuring people you don’t normally hear from or see in a certain way,” she says. In Nosrat, Suh recognized an adventurous person—a capable chef who was comfortable outdoors, who could butcher meat and build fires. “Since Julia Child, a lot of the female chefs you’d see on TV would be on this kitchen set and wearing a lot of makeup,” Suh says. “We wanted to capture her naturalism.” She filmed Nosrat in Italy, Japan, and Mexico, as well as in the chef’s home kitchen in California, alongside her Iranian mother.

After those food-focused series, Suh was ready for a change. “I don’t like to do anything twice,” she says. “I never want to know exactly what a documentary’s going to be like. I try to incorporate something new with every project.”

Directing the 2020 documentary *Blackpink: Light Up the Sky*, she took a deep dive into K-pop. Blackpink, a South Korean girl group that skyrocketed to fame, wasn’t well known when she began the film. “While I was



FORMER PRESIDENT BARACK OBAMA
NARRATES + INTERVIEWS

...e find meaning and
...n through work,
...periences and
...former President
...ama visits people in
...mes and workplaces,
...wing them at all levels,
...service jobs to the
...ative suite.

researching, I noticed they would all be interviewed together, so none of them got to speak in depth,” Suh says. “They were portrayed as kind of giggly, sweet dolls, and I wanted to let them talk at length and humanize them.”

She had a similar motivation while directing *Working: What We Do All Day*. The four-part 2023 Netflix series examines what labor is like today for people from different socioeconomic strata in America. Former President Barack Obama narrates and interviews the subjects, who hold jobs ranging from service roles to executive positions. Suh spent around four years working with him, from the project’s early development through its completion. “It was a life-changing

experience,” she says. “I learned more about the world and people than I ever had before.”

Something Obama said to her early on caught her ear: that when he meets people, he finds them luminous. “As someone who is maybe a little bit cynical, I didn’t really believe it,” Suh says. “But as the project went on, I started to understand, because people have so much to say if you just ask them. People are so generous about letting you into their lives.”

The latest film Suh directed and produced, last year’s *Sorry/Not Sorry*, focuses on the women who accused comedian Louis C.K. of sexual harassment in the wake of the #MeToo movement. Suh says she had been a big fan of his and took up the project to better understand the social dynamics that allowed him to return to the stage so quickly. “The film really isn’t about him—it’s about the women, and it’s about the audience,” she says. “It’s

<<

Caroline Suh ’89 on the set of *Working: What We Do All Day*. **Behind:** In a still from the series, former President Obama accompanies one of its subjects through a supermarket.

Below: Suh’s *Blackpink: Light Up the Sky* presents the K-pop singers with complexity.



“
**People have so
much to say if you
just ask them.”**

about how you decide what you feel comfortable continuing to support.”

For her next project, Suh hopes to develop a narrative film about inequality, poverty, and homelessness. “It was eye-opening for me to learn about inequality in the way that I did on *Working*,” she says. “As I get older, I realize how little of a safety net everyone has.”

Whose Stories Get Told?



Ami Boghani '99

WRITER:

Curses!

Alma's Way

The Reluctant Fundamentalist

CO-PRODUCER:

The Reluctant Fundamentalist

“I learned how to be an American teenager through movies and TV,” says L.A.-based writer **Ami Boghani '99**. “But I don’t yearn for the time when 50 million people tuned in to watch the same thing, because in that world there was no room for my voice.”

Growing up in the 1990s in Acton, Mass., a child of Indian immigrants, Boghani idolized shows such as *Friends* and *Saved by the Bell*. With her father—“a big film nerd,” she says—she watched ’80s science fiction, art-house fare, and a slew of Stanley Kubrick and Satyajit Ray films.

<<

Ami Boghani '99. Inset: Pandora, one of the teen characters on *Curses!*

>>

Right above: On the set of *The Reluctant Fundamentalist*.

Right below: A scene from *Curses!*, a series from DreamWorks Animation.

She remembers the moment she first glimpsed the possibility of a career in film and TV. She was in 10th grade at Concord Academy. Her teacher **Chris Rowe** taught her how to shoot and edit 8mm films and showed the class movies by Terrence Malick and Jean-Luc Godard. But it was the Beastie Boys’ low-budget video for “Sabotage” that did it.

“It was so cool—I thought it looked like something I could make,” she says. “It clicked for me that making films and videos was something a person could do for a living.”

The following year, Boghani took another class with Rowe, as well as photography classes with **Cynthia Katz**, and decided what she wanted to do with her life. Her advisor, **José De Jesús**, steered her toward Wesleyan University for its film program. “If not for CA and the people who told me this was possible for me, I would never have gone into the business,” she says.

Boghani learned a great deal about filmmaking in college, but when trying to find a job after graduating, she says, she came up hard against “industry gatekeeping.” She had moved to New York and started working on film sets when she remembered having attended a talk by Mira Nair, director of *Salaam Bombay!*, one of Boghani’s favorite movies, when she was promoting her 2001 film *Monsoon Wedding*. Nair had spoken about splitting her time between filming in India and working in Uganda and South Africa. “It was rare to be a woman of color in the field,” Boghani says. “I never saw a clear path forward in college, then I thought, ‘Oh, she’s from India, doing



incredible work—maybe this is where I fit in.”

From a film festival’s mailing list, Boghani learned about an opening as Nair’s assistant at Mirabai Films; she applied and got the position. “It was a dream come true at that point in my life,” Boghani says.

It was 2004, and Nair had recently started Maisha Film Lab, a training program for East African filmmakers. In her first year with Nair, Boghani assisted on the set of *The Namesake*, then in the summer accompanied Nair to East Africa. For the next eight years, she coordinated a program that supported filmmakers from Uganda, Kenya, Tanzania, and Rwanda, helping with filming, supplying equipment and editing software, and arranging movie screenings.

Boghani also co-wrote and co-produced Nair’s 2012 narrative film *The Reluctant Fundamentalist*, based on Mohsin Hamid’s Booker Prize-nominated novel. The story follows a suspect in a kidnapping, a Pakistani professor who once chased success on Wall Street but has returned home, bruised from how he was treated in the United States after 9/11. They filmed in Atlanta, New York, Delhi, Istanbul, and Lahore, Pakistan. “I was with Mira from the moment she optioned the book to the moment the DVD was released, so for me, it was like grad school,” Boghani says.

After that, she felt she was ready to focus on writing her own projects. “Back then, it didn’t seem there was a



way to be both Indian and American in Hollywood,” she says. “But it’s getting easier, which is amazing. I don’t feel as much pressure to choose between one culture and the other.”

The more writers can create from their own perspectives, the better, Boghani says. “Mine is not the South Asian American experience,” Boghani says. “There can be pressure to ‘get it right,’ but I think if you write characters who feel real, who are complex, then that’s just who they are. You can’t represent a whole population in one story, because we’re not a monolith.”

Boghani entered her element developing stories for young adult and middle-grade audiences. She co-authored *The Never Ever Handbook* for Soman Chainani’s *School for Good and Evil* series and has ghostwritten a Nancy Drew book. She wrote episodes for *Alma’s Way*, an animated series about a precocious Puerto Rican girl from the Bronx, for Fred Rogers Productions. Then she got a position in the writers’ room for the DreamWorks Animation show *Curses!*, which began streaming on Apple TV+ this fall.

In creating characters, Boghani focuses on making space for diversity and nuance. On *Curses!*, she says she hit her stride. “When you work in a creative field it can take a while to find

“To be in environments that are inclusive, with other writers of color, feels new and exciting.”

your voice,” she says. “Now I’m trusting my instincts.”

Creators and executive producers Jeff Dixon and Jim Cooper pitched this adventure series as gateway horror (spooky but not gory). *Curses!* begins with an archaeologist, Alex Vanderhoven, turning to stone. A family curse is to blame; to lift it, in each episode his two kids and wife have to return an artifact Vanderhoven’s great-great-grandfather had stolen. Though that ancestor was a white colonialist, the present-day family is interracial, and the plots involve learning about diverse civilizations and navigating cultural appropriation and repatriation. “It’s like a reverse Indiana Jones,” Boghani says.

With international storytelling, teenage kids, and a chic mom in her 40s who is both a scholar and adventurer, “it ticked all of the boxes for me,” she says. “I want justice for moms in kids’ television because sometimes those characters end up being banal, and now I’m a mom and I’m extremely silly and, you know, we have personalities.”

After her stint on *Curses!*, DreamWorks hired her full-time as a TV development writer. Boghani thrives on collaboration, particularly in writers’ rooms. “You get access to this huge set of ideas and perspectives,” she says. “You all work together to make something. And to be in environments that are inclusive, with other writers of color, feels new and exciting for me. Creatives are weathering a tough time in the film industry right now, but I hope we can keep moving forward in terms of representation instead of trying to recreate what was popular in the past.”

Eugene Sun Park '96

Producer **Eugene Sun Park '96** has some unusual advice for aspiring filmmakers: “Don’t study film.”

Park followed a circuitous path to founding his nonprofit production company, Full Spectrum Features, which promotes equity in the independent film industry by supporting the work of diverse filmmakers. Its award-winning films champion the perspectives of women, people of color, people with disabilities, and LGBTQ+ communities. “We need stories that celebrate the complexity of intersectionality,” Park says.

Signature Move, the company’s first feature film, from 2017, is about a closeted Muslim Pakistani lesbian who takes up lucha libre wrestling after she falls in love with a Mexican American bookstore owner. *Harper’s Bazaar* recently listed it as one of the 25 best lesbian films of all time. The company’s 2022 dramedy *The Year Between* tackles mental illness, with A-list actors Steve Buscemi and J. Smith-Cameron adding levity. *Desire Lines*, which won the NEXT Special Jury Award in January at the Sundance Film Festival—the company’s first foray into hybrid documentary—follows a transgender Iranian American learning about his sexuality through his archival research.

Park’s filmmaking journey began at CA, though he didn’t take a single film course. He had grown up in what he

describes as a homogenous town in New Jersey, but as a boarding student—with Jordanian, Indian, German, Persian, and Indonesian friends—being part of a diverse community became paramount for him. He also fell in love with literature and writing, and he remembers in particular studying the transcendentalists with **Phil McFarland P’80 ’84**. “The analysis, close reading, and writing in my classes impressed upon me that literature is both enjoyable and a very serious enterprise,” Park says.

In his senior year, CA English teacher **Heyden White Rostow ’67, P’08** changed Park’s life. Bowing to parental pressure to pursue a STEM career, Park had applied early to MIT. “It hadn’t occurred to me to ask a humanities teacher for a letter,” he says. When Rostow heard his plans, she told his college counselor that he shouldn’t ignore his talent for writing. An unsolicited letter of recommendation from her accompanied his applications.

Park attended the University of Pennsylvania, initially majoring in finance and later switching to English. He recalled Rostow’s confidence in him. “It was validating that she had thought I could build a life around writing and storytelling,” he says. “At the time, I thought her insistence on lauding my writing abilities was crazy, but it stuck with me.”

After college, Park moved to Los Angeles. He worked for a couple of years as a producer’s assistant but became disillusioned with Hollywood’s commercialism and lack of genuine interest in diverse representation. So he returned to school to study philosophy, earning a master’s degree from California State University in L.A. before enrolling in a Ph.D. program at Indiana University. After five years there,



PRODUCER:

Desire Lines

Another Happy Day

The Year Between

Brujos

Make Out Party

I Am Not Broken

Signature Move

The Orange Story

<< The 2022 Full Spectrum Features film *The Year Between* offers a distinctive perspective on mental illness. Alex Heller (left) directs and performs in this comic drama inspired by true events, which follows a college sophomore who moves back home to the Illinois suburbs after being diagnosed with bipolar disorder.



“ We need stories that celebrate the complexity of intersectionality.”

he says, he felt stymied by the field’s refusal to discuss race and gender and its exclusion of the Eastern philosophical tradition. He left.

“I was overeducated and unemployed,” he says. But he had been writing fiction, creative nonfiction, and screenplays. He decided to go into film, paying little heed to how things are typically done. “Not knowing what I was doing served me well in an industry that’s broken from top to bottom,” he says.

He set up Full Spectrum Features in 2015 as a nonprofit. “Apparently you don’t do that when you make narrative films,” Park says. But he trusted his business analysis of cinema in the United States, where he says making an independent film can often cost 30 times the revenue it generates.

His approach opened doors to new funding sources. When he applied for a grant through a fiscal sponsor, a New York-based nonprofit, the National Park Service gave him a six-figure sum for one of his first films, the 2016 narrative short *The Orange Story*. Since then, grants totaling \$2.5 million have supported seven of the company’s feature films and dozens of short films and episodic content.

Park takes issue with foundations that fund only documentaries. “Are they invested in funding a genre or in social impact?” he asks. He’s adamant that narrative films are one of the best ways to cultivate empathy across differences.

The Orange Story follows a grocer in Portland, Ore., who is forced to sell



NOTES
HYBRID
DOCUMENTARY

NEXT
SPECIAL
JURY
AWARD



[synopsis] An Iranian American trans man back in time to an archive to understand sexuality. He encounters his past and presents himself during an erotic journey of self-discovery.

his store as the internment of Japanese Americans begins during World War II. While producing this film, Park was struck by how this history of forcible incarceration is “not holding space in the American psyche as central to U.S. history,” he says. “It’s treated as though it’s in the margin.”

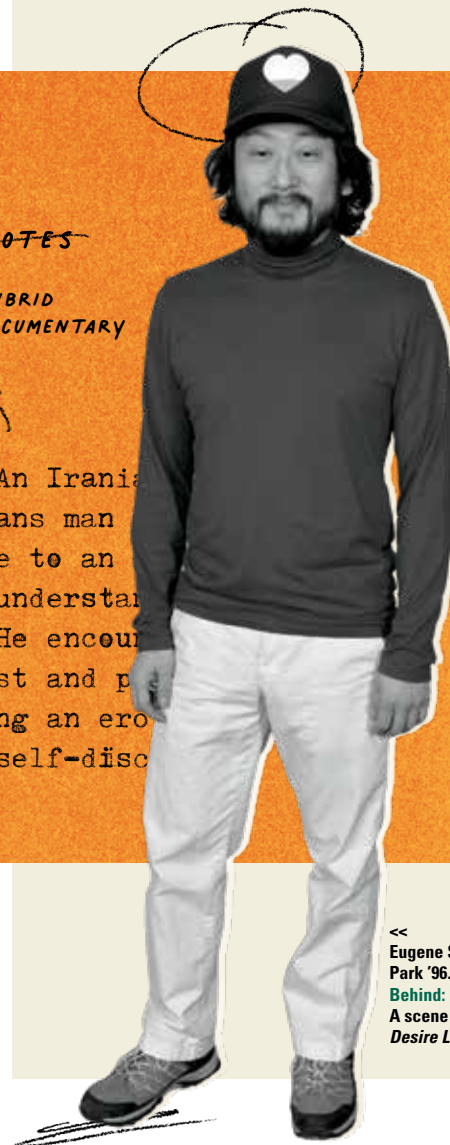
That’s not for lack of access to facts, Park says, but rather because “it happened to people perceived as foreigners.” With this film, he wanted audiences to care about one Japanese American man’s sudden loss of home and livelihood. Because many more people watch narrative films than documentaries, he calls it a “Trojan horse approach.”

For Park, who gets to tell stories is as important as whose stories get told. “There are limitations on what you can responsibly and authentically share beyond your lived experience,” he says. It’s why he loves the flexibility of his role as a producer, which allows him to interact with a wide range of filmmakers: As of 2023, 91% of Full Spectrum Features’ directors have been women and 75% have been people of color;

55% of its actors in speaking roles have represented LGBTQ+ perspectives.

The Chicago-based company also runs Community Storytellers, a program that connects local residents with professional filmmakers who translate their stories into short films. Much of the staff is Latinx, and the program runs ads on Telemundo. “People who tell stories in narrative films often come from privilege,” Park says. “We’re missing a lot of important perspectives in American cinema when only trust-fund kids get to pursue independent filmmaking.”

If this ethos resonates today at CA, perhaps it’s because that’s where Park’s foundational belief in the power of fiction developed. “It’s where I learned to take stories seriously,” he says. 🦋



<< Eugene Sun Park '96.
Behind:
A scene from *Desire Lines*.

THE CONCORD ACADEMY CENTENNIAL CAMPAIGN

How Do You Envision CA's Future?

This is the opportunity to leave a transformative legacy

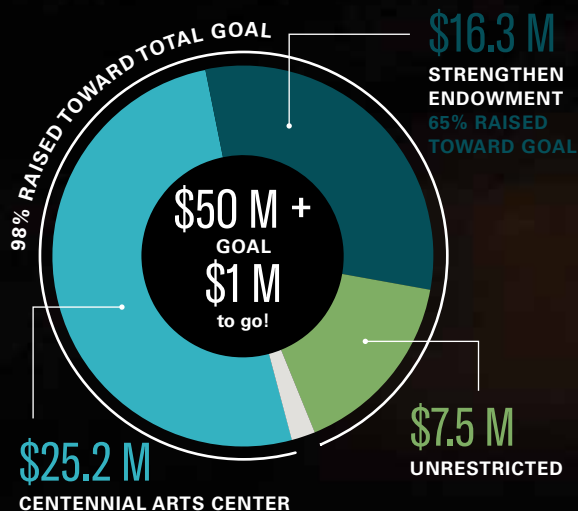
The Concord Academy Centennial Campaign is in its home stretch. Support from hundreds of CA community members has helped us surpass our goal of raising more than \$25 million for the Centennial Arts Center. There's still time to make a lasting impact by growing CA's endowment. It's the key to fully activating CA's mission, now and into the next century.

CAMPAIGN PROGRESS

As of February 1, 2024, over 220 donors have given \$49 million toward CA's goal of raising more than \$50 million. In this final phase of the campaign, every contribution to the endowment will support CA's people and program—for the long run.

OUR STUDENTS SAY IT BEST

At a September 29, 2023, groundbreaking ceremony for the campus community, student leaders articulated how the new building will shape CA's culture of collaboration and creativity for generations to come. They set an example by looking beyond their own experience to CA's impact in the world.



We share a passion for interdisciplinary arts, deeply rooted in the CA community. ... We stand with immense pride on the cusp of a new era for the arts at CA and commend the school's unwavering commitment to nurturing every individual's artistic passion.

NICK BRADY '24, Student Arts Council Member



This new place is going to give us all an opportunity to do more than we ever imagined. It will serve as not just a hub for the arts but also for other subjects. Students can record podcasts for English and history projects. We can record videos for film and language classes. ... We're thinking big. Matter of fact, we're thinking huge.

OLA OLADITAN '24, Student Arts Council Member

We all play a role in paying it forward. ... Each class contributes something unique to the legacy of CA, ensuring that future students can enjoy all that this community can offer.

JESSIE MA '24,
Student Head of School

”

ACT NOW

Your endowment gift will benefit generations of CA students. To learn more and add your support, visit

[**concordacademy.org/campaign**](https://concordacademy.org/campaign)

Continuing Generosity

A growing number of CA community members are recognizing and responding to the need to both support the day-to-day student experience and invest in Concord Academy's future. Their far-sighted contributions affirm the power of a CA education for its students today as well as in the years to come. These valued donors have made it a priority to contribute both to CA's Annual Fund and to the Centennial Campaign.

NANCY SCHOEFFLER '69

From the moment she started at Concord Academy as a sophomore, **Nancy Schoeffler '69** was grateful for every opportunity she received. "I was a scholarship student, and I was lucky to have the opportunity to attend such a joyful school," she says. Today, Schoeffler is a loyal supporter of the CA Annual Fund and is proud of the school's evolution.

After CA, Schoeffler attended Bryn Mawr College, then spent a few years as a self-described "vagabond" before embarking on a career in journalism. She worked for the *Times-Picayune/States-Item* in New Orleans and became the opinion editor of the *San Diego Tribune*, then of the *San Diego Union-Tribune*. After moving back East, Schoeffler spent 25 years in Hartford, Conn., editing pieces for nearly every section of the *Hartford Courant* as well as serving as editor of its monthly *Hartford Magazine*. In 1999 she and her colleagues won a Pulitzer Prize for breaking news coverage. Today, she is the executive editor of *Dartmouth Alumni Magazine* and lives in Vermont with her husband, Scott Frew.

While in Connecticut, Schoeffler rekindled relationships with several CA classmates, two of whom asked her to serve as co-class secretary. She has enjoyed this role ever since, connecting with classmates she didn't know well and catching up with friends. Recently, Schoeffler and her class gave to the Concord Academy Centennial Campaign, to name the Lucy Eddy Fox and Class of '69 Pollinator Meadow in memory of **Lucy Eddy Fox '69**. "Concord was instrumental to my becoming who I am," she says. "I'm confident that my gifts are being used wisely, and I continue to feel gratitude every day."



SUSAN AND BILL ADAMS P'98

Susan and Bill Adams P'98 had a remarkable combined 78-year teaching career at Concord Academy. In retirement, they remain close to the school by attending performances, sporting events, and reunions, and they're also steadfast supporters of the CA Annual Fund and the Concord Academy Centennial Campaign. "We feel a loyalty to Concord," Susan says. "I had a job I wanted to go to every day, and I loved my work there."

Susan brought a fresh perspective and enthusiasm to CA in 1972, following her graduate education. Teaching German, she was inspired by CA's small classes and her students' boundless curiosity and eagerness to learn. Two years later, after completing his Ph.D. in abstract algebra, Bill joined her on CA's faculty. He taught math and computer science, finding fulfillment in a school where students and faculty worked harmoniously and core values made everyone feel welcome and accepted.

Bill retired in 2011 and Susan in 2013. Now Bill is an avid pingpong and doubles tennis player and creates mathematically inspired pieces of string art, and Susan volunteers with her church and plays in five chamber music groups. But their hearts are never far from CA. "Walking by campus, you can still feel the energy," Susan says.

They appreciate CA's commitment to diversity, its emphasis on a well-rounded educational foundation, and its talent for blending existing facilities with new ones. "We support good education," Bill says, "and CA certainly falls in that category. It will always have a warm place in my heart."



Leave your mark.

Cultivating faculty excellence. Creating equitable pathways for students. Catalyzing new cross-disciplinary initiatives. Ensuring institutional stability.

By remembering CA in your estate plans, you can make an enduring investment in a transformational education and every life it touches. Join the Heartwood Society, experience financial and tax benefits for you and your family, and leave a legacy of support well into CA's next century.

LEARN ABOUT PLANNED GIVING:

Contact Shep Shepard at (978) 402-2258 or shep_shepard@concordacademy.org.





Stephanie Wong '13

*Fins
at Sharky's*

alums

CONNECTING CA ALUMS

Let's Dream Big

What lies ahead for Concord Academy? With new school leadership stoking our fires and a strategic planning process underway (page 46), I'm excited to look to our future.

My fellow alums, I invite you to reflect on your CA experience. What essential qualities of this school influenced who you have become? What steps can you envision CA taking to build a more just and sustainable society? How might you get involved?

I'd love to hear your thoughts at ca_alum@concordacademy.org, whether they're blue-sky ideas or memories that might seem ordinary. As an elementary school principal, I don't take for granted the everyday interactions that nurture community: opportunities to calm an anxious student or encourage a teacher, to question my understanding and learn from other perspectives, and to keep getting better at extending grace to myself and others.

Recognizing our common humanity—learning who others are, celebrating their differences, and choosing to live in community—is the ethos Concord Academy cultivates. That's why I see CA poised to lead in a world that desperately needs more ways of honoring each individual and fostering common trust.

I feel fortunate to connect regularly with many generous people whose lives CA has touched. Did you know the Alum Association leadership is made up of more than two dozen volunteers? That's in addition to countless more individuals who support CA's regional alum networks, admissions and community and equity work, and class secretary program, to name just some of our efforts.

We have so many ways to engage. Check out concordacademy.org/stay-connected. Will you take part in our Common Read this spring of *The Other Wes Moore*? Alums will discuss the book over Zoom in February, with more opportunities in the spring. We'd also love to see you at our Reunion and Alum Weekend, June 7–9.

Our community is what we make of it. Let's dream big and remember that the little things are important. We're all in this together.

Trelane Clark '92, P'22

Alum Association President

CONCORD ACADEMY ALUM ASSOCIATION

Everyone who attended Concord Academy is automatically a member of the Alum Association, which fosters lifelong connections between Concord Academy and its extended community. The association facilitates meaningful opportunities to preserve and promote a love of learning, service to others, and a commitment to diverse perspectives and backgrounds. Through involvement in the life of the school, within the community, and through service to the greater world, the association strives to renew and affirm the core values instilled while at CA.



TOGETHER

CA is close to completing the most ambitious campaign in its history—a chance to improve our campus and enhance our program to meet the needs of today's students and adapt as education evolves.

We invite you to support the Centennial Campaign alongside your Annual Fund gift. Donors who make both an Annual Fund and a Centennial Campaign gift by June 30, 2024, will be recognized in the Centennial Arts Center.



It's easy to donate today:

Give online at
concordacademy.org/give

or mail a check—please indicate how to split your gift between the Annual Fund and the campaign:

Concord Academy
166 Main Street
Concord, MA 01742



THANK YOU FOR YOUR SUPPORT!

MACARTHUR FELLOW

Envisioning the Beloved Community

Imani Perry '90 is honored with a MacArthur Fellowship

Interdisciplinary scholar and writer **Imani Perry '90** was named a 2023 MacArthur Fellow this fall for giving fresh context to history and the cultural expressions forged by Black Americans in the face of injustice. The MacArthur Foundation awards this prestigious honor each year to a small number of individuals who show exceptional creativity in their work and the prospect for still more in the future.

Perry's writing and scholarship span a range of disciplines, including law, literature, history, philosophy, and popular culture. She has written about the contemporary embrace and transcendence of racial inequality, the concept of patriarchy, the Black national anthem, and the playwright Lorraine Hansberry, among other subjects.

Her most recent book, *South to America: A Journey Below the Mason-Dixon to Understand the Soul of a Nation*, which won the 2022 National Book Award for nonfiction, combines history, travelogue, and memoir to examine the South's centrality in defining American culture.

The October 4, 2023, MacArthur Foundation announcement celebrated her illumination of "rich, dynamic, and often overlooked facets of historical and contemporary culture" and the "insightful connections between individual experiences, complex social obstacles, and emergent cultural expressions" in her "expansive and provocative body of work."

"I'm always trying to write in a way that pushes us toward a deeper both recognition of others and reckoning with our history, so that we might actually not replicate injustice," Perry said in a video the MacArthur Foundation released. She added that her interests "coalesce behind this vision of beloved community, deep human, mutual recognition, and care for the planet and its people."

Perry is a Carol K. Pforzheimer Professor at the Harvard Radcliffe Institute, and the Henry A. Morss, Jr., and Elisabeth W. Morss Professor of Studies of Women, Gender, and Sexuality and of African and African American Studies and co-founder of the Black Teacher Archive at Harvard University. She previously served as the Hughes-Rogers Professor of African American Studies at Princeton University and before that as a professor of law with Rutgers University School of Law. She is a contributing writer at *The Atlantic*.

Perry has been a Concord Academy trustee since 2019 and was CA's 2021 Commencement speaker.

"To me, the most ethical approach that one can take as an intellectual, as an artist, as a scholar, is actually thinking about life from the margins," Perry said in the MacArthur Foundation video. "At the same time, I consider my work to be an invitation to everyone who is open to encountering lives different than their own and finding something of meaning in them."





History Is About Choices

A new memoir by Drew Gilpin Faust '64 invites us to get into “necessary trouble”

When U.S. Rep. John Lewis, a legendary civil rights activist, addressed graduates at Harvard’s 2018 commencement, he turned to **Drew Gilpin Faust ‘64** and thanked her for her leadership, for “getting into trouble, necessary trouble, to lead this university,” and for using her office to “move Harvard toward a more all-inclusive community.” It was Faust’s final commencement as Harvard’s first female president, a role she had held since 2007.

“Necessary trouble” was a phrase Lewis, who died in 2020, used often to describe the good kind of trouble brave, compassionate people make for the sake of justice. He gave his blessing for Faust to use the phrase as the title for her deeply engaging new memoir, *Necessary Trouble: Growing Up at Midcentury* (page 48).

This coming-of-age story, her seventh book, ends long before Faust’s successful tenure at Harvard. The memoir covers the years from her childhood on a Virginia farm to her graduation from Bryn Mawr in 1968. It was a privileged upbringing, accompanied by the expectation that she would become a Southern belle. “I was urged to lower my voice, not to speak ‘like a fishwife,’ to soften my insistence, not to be so bossy, to defer more to others,” she writes.

The “necessary trouble” started early, as Catharine Drew Gilpin rebelled against such strictures and found herself at odds with a mother who had curtailed her own aspirations in favor of

becoming what the era demanded of an “ideal” wife and mother.

With her keen historian’s eye, Faust blends her personal struggles to grow into the woman she wants to become with her young self’s growing awareness of the broader issues that came to define postwar America. “History is about choices and what those choices looked like to one girl trying to become a person during two decades of rapid transformation and powerful reaction in American life,” she writes in her prologue. “It was a time when new possibilities opened doors and paths my mother and grandmothers could not have imagined ... a time when ideas and even movements were emerging to challenge assumptions about race, gender, and privilege ... a time that inaugurated many of the changes—and divisions—we grapple with still.”

“Drewdie” Gilpin arrived at Concord Academy in 1960, a few days before her 13th birthday. She was drawn to the school in part, she says, because she’d been told the punishment for lateness was chopping wood, a practice she saw as both useful and effective. Welcomed warmly by her fellow boarders and by teachers who flouted the societal rules imposed on women, she enjoyed being at “a school where girls were what mattered, and where their intellects were reinforced and rewarded.”

As was true for so many students of that time, Headmistress **Elizabeth B. Hall P’85** exerted a strong influence on Faust during her years at CA. “I admired her for being ‘simply true,’” she writes. “It was hard to imagine what she could not do. She took us seriously, urged us to think about Big Questions, and recruited us into a moral strenuousness intended to be the basis for a considered life. She was a combination of Socrates and General Patton.”

The chapter Faust devotes to her Concord Academy experience offers insight into the social and academic life of the school during the start of a transformational decade. “In fundamental ways, Concord was a bubble,” she writes. “A bubble for white Anglo-Saxon Protestants. A bubble in which men were scarce and women ruled. But we could hardly hide from the world and the accelerating changes and crises all around us. The school urged that sense of responsibility on us, and the state of the world made it seem imperative.”

Faust had brought a strong sense of social responsibility with her; at the age of 9, she had



Dear Mrs Hall,
could you please
talk about revolutions
on Friday.
On Wednesday
could you talk
about life.
Thank you

written a letter to President Eisenhower expressing her dismay at racial segregation. Her CA years only served to bolster her sense of justice and became a launching pad for her early activism. She chronicles a summer trip to Eastern Europe between her junior and senior years at Concord, and another through the southern states shortly after her graduation at age 16. These travels raised her awareness of global issues and persistent social injustices.

Notably, while a freshman at Bryn Mawr, Faust chose to leave her classes behind for “four momentous days” in 1965 to participate in the historic march from Selma to Montgomery, Ala., led by Martin Luther King Jr. That choice got her into trouble with her English professor, who wrote a scathing critique of her hastily drafted essay handed in by a friend during her absence.

But that was necessary trouble, the kind Faust would continue to engage in as a distinguished scholar and university president, the kind she remembers Mrs. Hall endorsing when the much-admired “Head Mischief” would tell students, “Function in adversity. Finish in style.”

— Lucille Stott

Left: Drew Gilpin Faust '64.

Above: A note from a Concord Academy student to Headmistress Elizabeth B. Hall, which Faust reproduced in her memoir. “When Mrs. Hall asked what subjects we would like her to address in her chapel and assembly talks, this was one response,” she wrote.

Homegrown Entrepreneur

Josh Reed-Diawuoh '09 has launched a snack company with a social mission



For **Josh Reed-Diawuoh '09**, GRIA Food Co. is a true labor of love, one that combines his appreciation for food, his business savvy, and his personal ties to West Africa. Just a few years since its inception, his thriving direct-to-consumer snack brand features six different flavors of roasted cashews, all using sustainable African crops.

While traveling to Ghana annually for the past several years, Reed-Diawuoh established ties with business owners, farmers, friends, and family, which sparked his desire to create a symbiotic relationship with local farmers. At home in Boston, where he grew up, he had noticed the lack of African food products on the shelves and grew curious about how he could change that. He wanted to develop a delicious snack-worthy product while creating opportunities for local farmers that would ensure maximum profits would return to local communities.

With rising support for small businesses, ethical farming, and fair trade products, Reed-Diawuoh knew there was a market for the type of brand he was envisioning. It was important to him to find farming operations with fair labor practices, where farmers were paid a premium and had autonomy over the distribution of their percentage of profit back into their farming and operations.

After careful research about possible products, cashews became the clear winner because of their shelf stability and consistent quality, and the opportunity to support food manufacturing in West Africa. He tested cashews from several suppliers and finally decided to partner with producers in Benin, Togo, and Burkina Faso.

Then, he took his time developing a variety of flavors in his own kitchen (including cinnamon sugar, salted rosemary, and spicy garlic), testing for quality and consistency.

He enlisted the help of friends and family as he fine-tuned each flavor, perfecting his starting lineup, which he started selling in 2020. As the business grew, he began to outgrow his home test kitchen, so he applied for the Commonwealth Kitchen's Ready to Launch 14-week incubation program in Dorchester, Mass., in spring 2022. There, he learned about licensing, permits, marketing, and food safety, and he had access to the test kitchen for production. He is now a member of the Commonwealth Kitchen community, operating out of its kitchen and benefiting from working alongside a diverse group of fellow business owners and entrepreneurs.

Reed-Diawuoh attended Concord Academy as a day student, and he credits the school with sparking his interest in social justice. "CA was an opportunity to broaden my view of the world," he says, "to delve into history, to explore creative writing, to take painting and drawing classes, to try and fail at a lot of things I would've never considered doing, to meet people from different places and build deep friendships. It was a time where I started really reflecting on and finding my identity as a Ghanaian American."

After CA he attended Tufts University and became fascinated by politics and government. That led him to graduate school at the MIT Sloan School of Management, where he learned about finance, accounting, operations, and sales, gaining the tools and resources he needed to found GRIA in 2019, while still a student. At MIT, he researched sustainably sourced and shelf-stable produce, ethical labor practices, and branding and marketing. By the time he graduated in 2020, he was ready to launch his business. After three years of running it part time, in September 2023 he was ready to quit his day job and go all in on GRIA.



Reed-Diawuoh still runs all elements of GRIA himself, including recipe testing, development, distribution, branding, and sales. Over the summer, he began selling at a farmers market at Harvard University. "It was great to meet customers and start to see demand for the product pick up," he says. "Getting immediate feedback from hundreds of people on a weekly basis really helped me refine some of my recipes and get the proportions and roasting conditions right."

He's looking forward to increasing production and unit sales within the next year, but for now he wants to keep the business small. He's focusing on quality control—GRIA recently became a Fairtrade America partner—and selling his product locally, with hopes of expanding his catalog to include new flavors, snacks, and products in the near future. You can find GRIA Food Co. products at select local markets, on the shelves at the new Dorchester Food Co-op, and at GRIAfoodco.com.

— Xana Turner-Owens '10

An earlier version of this story was first published in the winter 2022 issue of Edible Boston.

WELCOME, NEW TRUSTEES

Four new members have been elected to the Concord Academy Board of Trustees. They began serving in the 2023–24 academic year.



Charles E. Carter Jr. is the CEO and head of school at Beacon Academy in Boston. Before joining Beacon, he was a founding member of the leadership team for Project Evident, a national organization focused on helping not-for-profit organizations and philanthropic foundations harness the power of evidence to achieve greater impact. He also co-created and led Talent Accelerator, a virtual learning program for practitioners and leaders, and designed and piloted the Data & Evidence Equity Guide, a tool to integrate diversity, equity, and inclusion principles into evidence-building. Prior to that, he served as deputy director and chief strategy officer at the Center on the Developing Child at Harvard University, where he created a learning strategy and built the capacity of individuals, organizations, and systems to drive and scale innovation.

Carter is a trustee of the Foundation for MetroWest and was formerly a member of the National Evaluation Advisory Committee of the Robert Wood Johnson Foundation. He has been an adjunct faculty member at Boston College School of Social Work and a guest lecturer at Harvard Graduate School of Education and Simmons University's graduate schools of management and social work. He earned his master's degree in social work from the University of North Carolina at Chapel Hill and his Ph.D. in social work from Boston College.

Jane Du P'15 '16 '23 served as an executive of the Chinese food and beverage company Hangzhou Wahaha Group for almost 20 years and has been awarded many honors, such as "Top Ten Outstanding Youths" in Hangzhou and "National Outstanding Female Entrepreneur" in China. In 2010, she established the 3Js Investment Group, focusing on investments in innovative technologies and products in the biomedical and consumer goods markets.

Du is also a promoter and charitable donor who is passionate about innovative and international education. She founded Hangzhou Wahaha Bilingual School and Hangzhou Wahaha International School in China, and New England Innovation Academy near Boston. She is a founding donor and honorary trustee of Westlake University, China. She is the parent of three CA graduates, Jacky '15, Jessie '16, and Jerry '23. She also served as a co-chair of CA's Centennial Campaign.

Brendan Largay P'23 '25 '27 has been head of school at Belmont Day School in Belmont, Mass., since 2016. He has been a member of the board of the Association of Independent Schools in New England since 2018 and has served as a trustee of the Elementary School Heads Association since 2019. Largay was a member of Concord Academy's Head of School Search Committee from 2021 to 2022.

At Belmont Day, Largay led the creation of the school's new mission and strategic plan. His work to establish a creative and responsive plan for dealing with the COVID-19 pandemic was instrumental in successfully supporting the needs of the school's students, families, and faculty. With a deep commitment to diversity, equity, and inclusion, he established the school's first DEI leadership position in 2019. Prior to joining the Belmont Day community, he was head of middle school at the Meadowbrook School in Weston, Mass. Largay earned a B.A. in English and drama at Connecticut College and an M.Ed. in educational administration at the Lynch School of Education at Boston College.

Rose "Podie" Peabody Lynch '67 has over 30 years of brand management experience in the health, beauty, and fashion industries. She served as a chief operating officer for over 13 years: as president of Danskin, chief operating officer of LeRoi Princeton, and SVP general manager of merchandising for Victoria's Secret Fragrance, a division of Victoria's Secret. She currently serves as a director on the corporate boards of Steve Madden, the publicly traded fashion shoe company, and General American Investors Company, an NYSE closed-end fund. She recently stepped down after 10 years as president of her Princeton class and currently serves on the board of directors of the Princeton Varsity Club. She is also a member of the Women and Foreign Policy Program Advisory Council at the Council on Foreign Relations.

Lynch previously served as a trustee for Concord Academy from 2015 to 2021. She has served as a non-trustee member of CA's Audit and Investment Committees since 2021 and co-chairs Strategic Planning Committee. Lynch is a graduate of Princeton University and received her MBA from Harvard Business School.

LEARN MORE

Read about all of CA's trustees at concordacademy.org/board-of-trustees.

For Love of Language

Dialect coach Erika Bailey '90, P'26 connects with CA students

Erika Bailey '90, P'26 has always loved reading Shakespeare and classic novels. In her conservatory theater training, she says, “the voice classes about language structures and images, how to make language come alive and how to learn unfamiliar accents—those were all things I loved.”

Bailey works with professional actors as the head of voice and speech at the American Repertory Theater (A.R.T.) at Harvard, with undergraduates as a lecturer at the university, and with individuals as a public speaking coach. She says she grew up a “theater kid” in Cambridge, Mass., and found her niche as a junior at Concord Academy, when she performed the title role in *Antigone*. “I felt thrilled to be able to stand on the stage and tell that story,” Bailey says. “That was this pivot point in my Concord career. It’s when I found my space.”

The following year, during *Romeo and Juliet*, director **Kevin Jennings**, then a history teacher at CA, introduced her to Stanislavski’s objectives in acting. “I have such a clear memory of him explaining this pivotal concept in theater technique,” she says.

Her English courses also made an impression. “**Perdita Connolly’s** Shakespeare’s Sisters class on women’s literature changed my worldview,” Bailey says. She remembers reading *Macbeth* in another class—in particular, a line spoken by Macduff after his family is slaughtered: “What, all my pretty chickens and their dam/At one fell swoop?”—and feeling “gutted by how it was written.”

This deep engagement with language shaped Bailey’s theater career. She gained acting experience at Williams College, then landed some parts in New York before earning a MFA at Brandeis. Bailey later completed a master’s in voice studies at the Royal Central School of Speech and Drama in London. The following year, while interning as a voice teacher at Juilliard, she says she experienced a “magical transition from being an actor knocking on doors” to being in demand for her vocal work. She then coached at regional theaters across the country and on Broadway before

moving back to the Boston area to teach voice in the A.R.T. graduate program.

Concord Academy is the only high school where Bailey has lent her expertise to student productions. She was a dialect coach for *Gross Indecency: The Three Trials of Oscar Wilde* in January 2022 and *Sense and Sensibility* in November 2023 (page 18). For both, she helped students contextualize history through embodied experience—learning how modulating accents could help characters “marry up” and how varying pitch can convey excitement or scorn.

“I hope that playing with accents got them thinking about how people in those eras could make their voices part of their arsenal in pursuit of higher social standing,” she says.

Bailey has relished returning to CA as a professional and a parent, getting to know her twins’ friends on stage. “These moments in life that circle back feel so gratifying,” she says.



Meet CA's New Board Co-Presidents

Jen Burleigh '85 and Jennifer Pline P'13 '15 take the helm

When they were asked to step into a joint leadership role as co-presidents of Concord Academy's Board of Trustees, **Jen Burleigh '85** and **Jennifer Pline P'13 '15** promised theirs would be a true partnership—they would speak with one voice. Since they assumed this role in summer 2023, they have met every week to stay in alignment.

"We started out with a high degree of love and trust," Pline says. "When the idea was proposed, it was really easy to say yes."

Burleigh adds that while the co-presidency model is new for CA, "it's a very CA approach." She and Pline developed an ease with collaboration while serving CA as trustees over the past decade, including through the challenges of the pandemic and a head of school transition.

"Jen and Jennifer are phenomenal leaders, thinkers, and stewards of CA's mission," says **John Grossman P'17 '19 '26**, vice president of the Board. "Either alone would no doubt be an excellent Board president, but they complement each other so well, with offsetting strengths and 'growing edges,' that they truly embody the aphorism of the whole being greater than the sum of the parts. What's more, they operate that way, providing the Board with united, considered, and strong leadership."

Burleigh and Pline are partnering with Head of School **Henry Fairfax** to ensure that CA fulfills its mission and pursues a strategic course. "In Henry, we have a leader willing to think outside the box," Burleigh says. "He's a flexible thinker who is able to take on new ideas."

And Fairfax, in turn, says he appreciates their "advice and counsel, deep appreciation for CA's culture, and understanding of the incredible opportunity and responsibility we have to extend our influence beyond our campus."

Burleigh, an attorney, became a trustee in 2015. With a focus on Board composition

and demographics, she previously chaired the Committee on Trustees and co-chaired the Head of School Search Committee. "Of all the many wonderful institutions I've been involved with, CA has had the greatest impact on my life," she says. "This school formed who I am and how I approach things. When I meet other CA alums out in the world, I have confidence that they'll be kind and decent and thoughtful, and I hear over and over from other alums this same idea: 'I got something at CA I couldn't have gotten anywhere else, and it's central to my life.'"

Pline joined the Board in 2013. An investment executive, at CA she has served as treasurer, chair of the Finance Committee, and a member of the Audit and Investment Committee and West Campus Steering Committee, as well as the trustee representative in CA's 2017–18 New England Association of Schools and Colleges accreditation process. She says witnessing her daughters' transformative experiences at CA was powerful: "What motivates me is thinking about how to bring that to as many people as we can. I love that CA is so focused on bringing in as diverse a student body as possible, across all dimensions."

As Concord Academy enters its second century, the co-presidents are looking ahead with great excitement. "We're both personally committed to the Centennial Campaign," Pline says. "CA is my top philanthropic priority."

When she gives tours to prospective families, Pline shows them the science and residential houses the community has invested in during recent years and explains how the new Centennial Arts Center, now under construction, will transform CA's campus. "This will allow us to do so many things we can't even imagine yet," she says.

Considerable excitement is also building about CA's strategic planning. With a committee of trustees, administrators, and faculty, Burleigh and Pline



Jen Burleigh '85 (left) and
Jennifer Pline P'13 '15.

“The skills CA students are learning—thinking critically and compassionately—are so needed right now.”

JEN BURLEIGH '85

“If we don’t think about the next 100 years, we won’t dream big enough.”

JENNIFER PLINE P'13 '15

will gather input from all constituencies about what the school should focus on in both the near and distant future. “The next three to five years is a more reasonable time frame,” Pline says, “but if we don’t think about the next 100 years, we won’t dream big enough.”

Burleigh stresses how important the process is for CA. “It’s essential to make sure our community feels heard and takes part in setting our direction,” she says.

“We really want to hear different opinions,” Pline adds. “It’s sometimes a dissenting view that causes you to look at something slightly differently, and often to come to a better conclusion.”

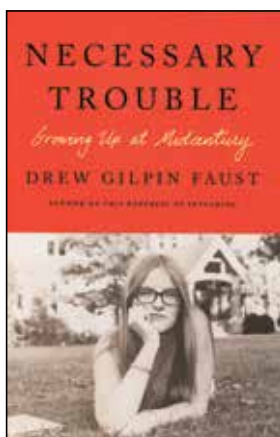
Burleigh and Pline envision a bright future for CA. As Pline says, the school’s “essence has not changed in 100 years, and yet we’re adapting—in our physical campus, our educational approaches, and how we think about the role of this school in the world.”

“The skills CA students are learning—thinking critically and compassionately—are so needed right now,” Burleigh says. “The education students are getting at CA is going to help transform the world.”

CreativeTypes

CALLING ALL CREATIVE TYPES: Have you published a book or released a film or an album within the past year? Please contact martha_kennedy@concordacademy.org, and consider donating a copy to the J. Josephine Tucker Library's CA alum collection.

BOOKS

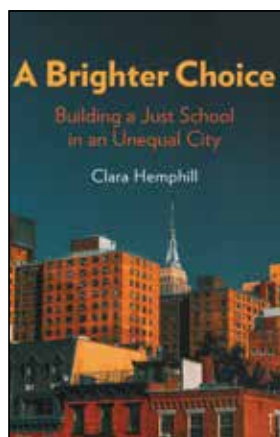


*Necessary Trouble:
Growing Up at
Midcentury*

Drew Gilpin Faust '64

*Farrar, Straus and Giroux,
2023*

In her first memoir, Faust recounts academic and personal influences from her childhood in Virginia through her college years. Of particular interest to the CA community, she shares her story of coming to Concord as a 13-year-old boarding student, which set her on the path to becoming the renowned historian she is today (page 40).

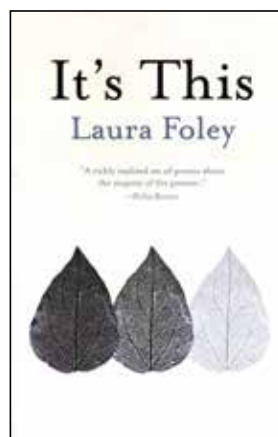


*A Brighter Choice:
Building a Just School
in an Unequal City*

Clara Hemphill '71

Teachers College Press, 2023

A journalist and parent advocate, Hemphill spent three years visiting a public school in the rapidly gentrifying Bedford-Stuyvesant neighborhood in Brooklyn, N.Y. She examines how, counter to the typical course of affluent white families either avoiding local schools or pushing aside the needs of longtime residents, a group of mostly Black parents took a different approach to bring about greater equity.

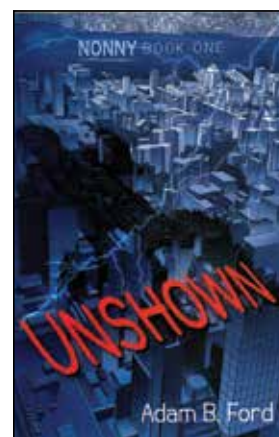


It's This

Laura Foley '75

Fernwood Press, 2023

Joys, sorrows, and reflections of lived experience fill this poetry collection. Foley invites the reader into moments of losing oneself in nature and “the world of tiny shifting things.” From observing tidal pools on a high school field trip to experiencing the wonder of a grandchild dipping her toes into the onrush of waves, Foley’s poems revel in earthly delights.



*Unshown: Nonny
Book One*

*Unfound: Nonny
Book Two*

Adam Ford '83

H Bar Press, 2023

In Ford’s new series, ordinary people develop innate talents ranging from telekinesis to levitation. While her own talent lies dormant, 14-year-old Paley witnesses a murder outside the city library, an event that sets her on an investigative journey that exposes government exploitation of those with superpowers.

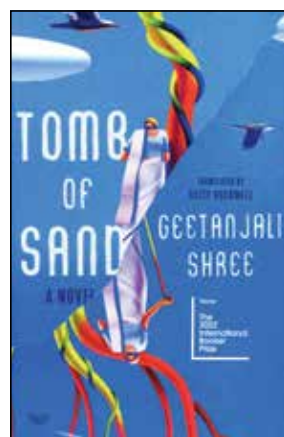
FILM

Angola Do You Hear Us? Voices from a Plantation Prison

Catherine Gund '83, producer

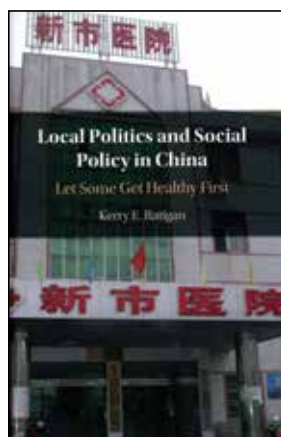
MTV Documentary Films, 2022

This Oscar-shortlisted documentary tells the story of what happened when playwright Liza Jessie Peterson's solo show about mass incarceration was shut down mid-performance at the Louisiana State Penitentiary.

*Tomb of Sand*

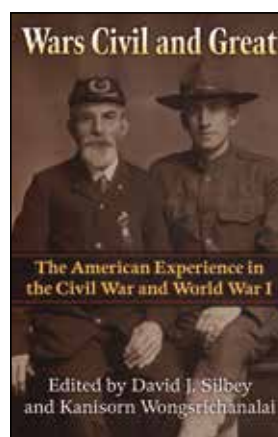
Geetanjali Shree, translated by **Daisy Rockwell '87**
HarperVia, 2023

This 2022 International Booker Prize-winning novel crosses literal and figurative borders. Following months of crippling grief, an 80-year-old widow undergoes a transformation with the assistance of a magical cane. With her daughter, she retraces the journey taken during the partition of India, forever changing how the family perceives itself.

*Local Politics and Social Policy in China: Let Some Get Healthy First*

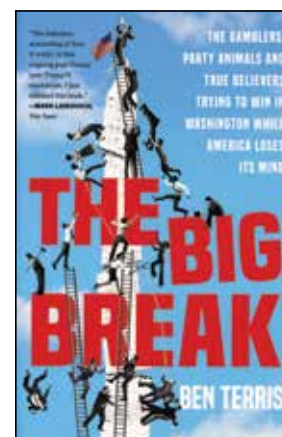
Kerry Ratigan '97
Cambridge University Press, 2022

Curiosity about the health care her husband received in Beijing in the early 2000s led Ratigan to pursue graduate research on health care in rural China. Here she examines several distinct approaches to governing in coastal and inland provinces, showing how local politics and priorities can undermine central policy.

*Wars Civil and Great: The American Experience in the Civil War and World War I*

David J. Silbey and **Kanisorn Wongsrichanalai '99**, editors
University Press of Kansas, 2023

This essay collection juxtaposes two military conflicts that have defined America. Examining the parallels between the Civil War and World War I—fought only 50 years apart but culturally distinct in popular memory—contributors consider the wars' influence on medicine, Black Americans, and the modernization of the United States.

*The Big Break: The Gamblers, Party Animals and True Believers Trying to Win in Washington While America Loses Its Mind*

Ben Terris '04
Twelve, 2023

What's really going on amid the chaos in the nation's capital? To make sense of the inner workings of post-Trump Washington, Terris digs deep, mining stories from a new era of opportunists and speculators who are betting on politics and hoping for their own big breaks.

Then &

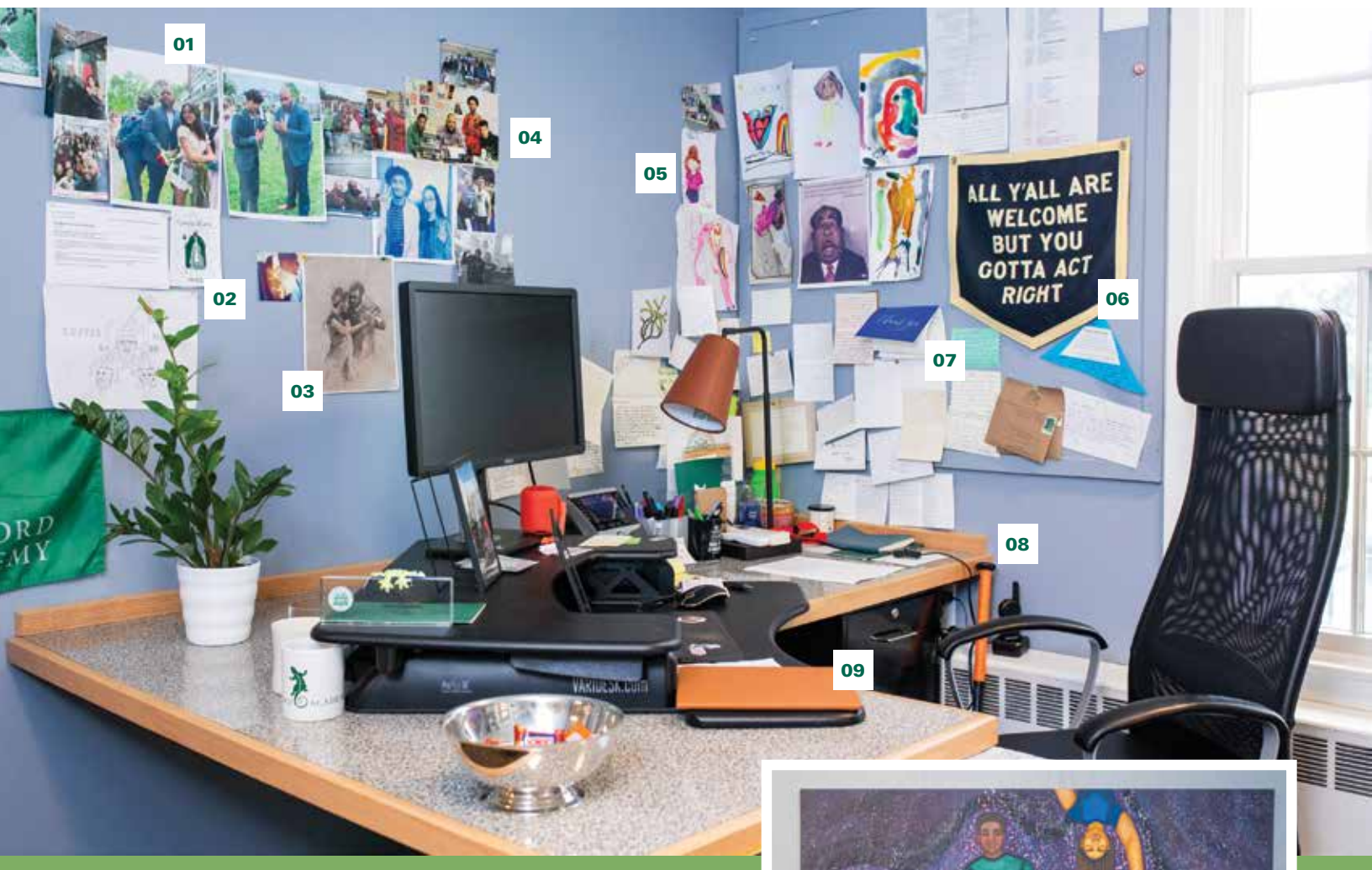


COMMUNITY MEALS

THEN: Students in the Haines House dining hall, prior to the construction of Russell Robb Hall, which was completed in spring 1960. Center left to right: **Sarah “Janie” Lanigan Gaitskill ‘61**, **Chrissy Griffith Heyworth ‘61**, and **Deb Metcalf Dresser ‘61**.



NOW: Meals still bring the CA community together. Last year, **Gigi McIntosh '23** and **Nia Adams '23** proposed a new annual event: The Cookout, which took place in May 2023, celebrated food, music, and dance from the Black diaspora. The CA campus community embraced a summertime tradition integral to the Black experience, and students, families, faculty, and staff connected over food from local Black-owned restaurants.



GRANT HIGHTOWER P'26, ASSISTANT HEAD FOR STUDENT LIFE

01. Commencement photo: With Community and Equity co-heads **Gio Clark '22** and **Kiran Bhat '22**.

02. Coffee House banner design: St. Grant! This proposal didn't make the cut, but I thought it was pretty creative.

03. Dancing sketch: From when I met my wife. I've hung this up at every job I've had. It keeps me conscious I'm a husband and a father too.

04. Photos: Kids I've worked with over the years, including my Diverse American Voices class at Wellesley High School—we'd have great conversations about world events.

05. Artwork: By my kids.

06. Banner: My wife found it, and it's generally the way I feel about things. I tell our students, "I want you here, but do your best to be your best." I want to be welcoming, but I'm going to keep them safe.

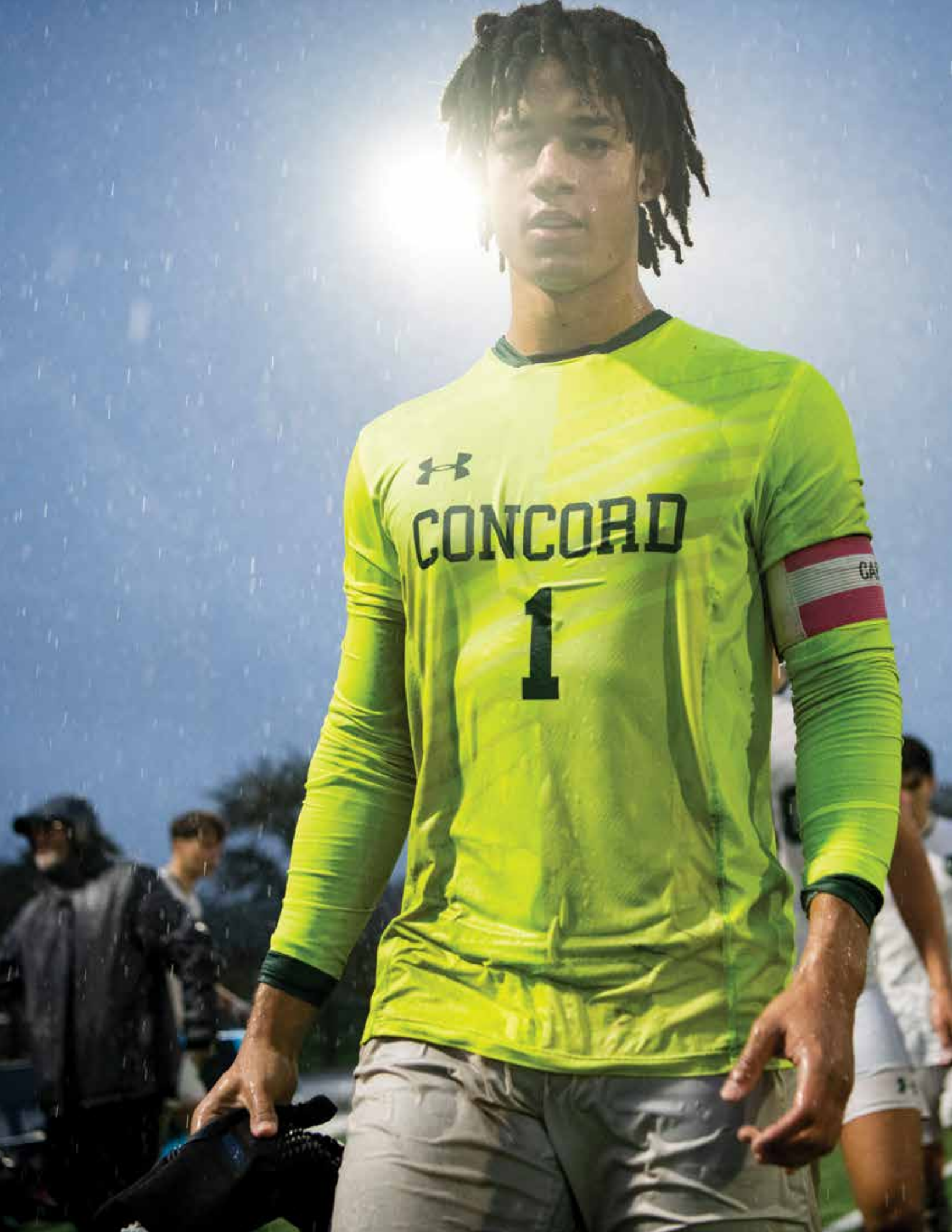
07. Handwritten notes: It's worth keeping the people who care enough to share their thoughts close to you.

08. Baseball bat: I usually have some miscellaneous items people leave around the school.

09. reMarkable folio: This little tablet helps me stay organized.



10. Painting: This portrait of the kids from our METCO room was a senior project by a Wellesley ABC alum, Mariana Perez, who made it a gift to me. It's one of the most important things I've picked up in my life; I've brought it with me everywhere.





166 Main Street
Concord, MA 01742

Address Service Requested

Non-Profit Org
U.S. Postage
PAID
N. Reading, MA
Permit #211

