

## Transcript – Class of 1964 50<sup>th</sup> Reunion

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Interviewer: Wendy Korwin

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### Track 1

Wendy Korwin: [00:00:00] It's Saturday, May 24th, 2014. My name is Wendy Korwin. I'm the Pembroke Center archivist, and I'm here with the following members of the class of 1964.

Susan Sinykin Benjamin: I'm Susan Benjamin, Susan Sinykin Benjamin. I majored in art history after coming from a public high school in Minneapolis, and it opened up a lot of new worlds to me, especially having Bill Jordy as a professor. And it's fun to be back here.

Ingrid Winther Scobie: I'm Ingrid Winther Scobie. My major was American civilization, and I also did honors work in constitutional history with Peter McGraw, which made a big impression on me because of the opportunities he offered to his students. I'm very grateful to be here. Thank you.

Rhoda Nagin Rudick: Hi, I'm Rhoda Nagin [00:01:00] Rudick, and my major was math, and professionally I headed up a learning services division in a computer systems integration firm most of my life. And personally, I live in New York City. I'm married. I have three children and two grandchildren from my first marriage, and now six children and eight grandchildren.

Berit Spant Muh: I'm Berit Spant Muh. I grew up in New York. I was also a math major, but also did mathematical economics, except for the thesis. I didn't have to do it in math, so I just stuck with math. And I stayed pretty much with numbers most of my life after I got an MBA. I'm now still a chief financial officer for a stock brokerage firm. And I think Brown was really a good, eye-opening experience in a lot of ways, and Pembroke. I have two daughters, one who

was in the class of '94, so she's here for her twentieth reunion, [00:02:00] and my other daughter is a doctor in Durham, who has three little children.

Mara Gailitis Koppel: My name's Mara Gailitis Koppel. I majored in English lit. My parents were going to cut me off if I majored in painting or creative writing, but words have been my life. I've been primarily involved with education in the arts. My husband and I now live in Providence, which is so fabulous. We moved here after a life mainly in New York and Chicago. I have three writers in the family, both children and my husband. And I'm very happy to be here.

Susan Rosenfeld: My name is Susan Rosenfeld. I grew up in suburban New York City. I loved history. When I came to Brown, I knew I was interested in American history and became an American civilization [00:03:00] concentrator. I got a master's at Brown as well, and eventually a Ph.D. in history. Brown meant a great deal to me on many different levels, but again, for history, I have had what I think was a really great career, interesting career, with the federal government as an archivist and historian. And I'm glad to be here.

Anne Welsh Acheson: My name is Anne Welsh Acheson. I was an anthropology major at Brown. I was interested in anthropology when I came in, and they had just created the major. I thought I was going to be a professional anthropologist all my life, and went and got a Ph.D. in anthropology and taught for a number of years, and then migrated into more applied work. [00:03:00] I worked in mental health and research and ended up in management, and I've now migrated back into academia, where I work in a policy center, and I also do editorial work. I edit a journal there. Just kind of coming full cycle because I did some writing for the newspaper and the yearbook when I was at Brown so things have kind of cycled around. I live in Maine. I'm married to another anthropologist. Between us, there are seven children. He had four before he married me, and then we had three, and two of the three went to Brown, and they loved it as much as I did.

Linda Mason Aminof: I'm Linda Mason Aminof. Brown, to me, was an incredible experience. I come from a small town in New York state, Middletown. I flunked English comp. I'd been writing for the newspaper that summer, [00:05:00] and that was a real eye-opener, but because of

it, and in various other courses, I learned how to work hard. When I left here, I felt that I could do anything. I mean, not tight-rope walk, but the rest of it. I spent 47 years at CBS News. I started at the bottom and went to the top. I've been retired a year and it's been great. I have two daughters. My younger daughter came to Brown and had a wonderful experience as well.

Susan Bloch Minker: I'm Susan Bloch Minker. I grew up in New York, came to Brown by a series of coincidences. I majored in English literature, but ended up, eight years later, going to medical school, becoming a radiologist, moving to Tucson, Arizona, meeting my second husband, and working as a radiologist until I retired and we moved to California. He died five years ago, and I now split my time between central coast of [00:06:00] California and San Francisco, and my main life now is my two standard poodles.

WK: Well, thank you all. A number of you mentioned where you grew up, and I'm curious to go back even before you came here to ask you what drew you specifically to Pembroke College.

MGK: I'd like to start with that if I may. I did not mention where I grew up. I was born in Latvia in 1942, and then my family and I were refugees in Germany. We were bombed – Nazis were as close to me as Rhoda and we were bombed by the Americans. We eventually made it to Newport, Rhode Island, because my father was a physician and had been conscripted by the Germans to a [00:07:00] road gang, met a physician from Providence who also happened to be a trustee of Brown at a medical conference, and he, along with a Unitarian church, helped us get here. The night we arrived in New York, we drove to Providence, we drove up the hill, and I remember this so clearly. Brown was on the right, of course coming up Waterman and it was pointed out to us, to me, and my father told me, "Well, that's where you're going to go to school." So it did come to pass.

IWS: Do you want us to say our name each time, or not necessarily? Okay. I grew up in Bloomington, Indiana, and my dad was a history professor, and his specialty was western American history. [00:08:00] Every summer, we went west for him to do research, and when it came time for me to apply to college, I applied to three west coast, California schools, and to Brown. I think two things made me decide to come to Brown, because I knew that all the places

that I applied were good places. One was my dad seemed to know all these historians in every place I applied, and I didn't want anybody to know that – I didn't want that association. I wanted to be clean and fresh of – separated from him. Although he did know Barnaby Keeney, but that didn't affect my life here. Secondly, I had a wonderful Pembroke interview, and I remember the Pembroker who interviewed me, I remember looking at her yearbooks, and they were very engaging, and I thought, I like the way those people look. Nothing like something arbitrary. [00:09:00] And I liked the idea of going to a women's college, but I was relieved that it was connected to a men's college, because I had never dated much in high school, and I didn't want to be caught a long way away from where I might find people to date. So that's my little story.

WK: Go ahead.

RNR: Hi. I came to Brown because I wanted to be at a prestigious school near a big city. I wanted to be a math major, and the catalog with math courses at Brown looked great. It was a bright, sunshiny day when I had the interview and saw the campus, and a great interview with Dean Tonks. It was my first choice, and I really was hoping I got in, and very grateful I did.

SSB: I think I wanted to be someplace that wasn't the Midwest. [00:10:00] I wanted a totally different experience. My uncle and aunt went to Harvard and Radcliffe, and they thought this was a good school for me. I didn't kind of know. I remember arriving here, and there was a hurricane. Do you remember that? Terrified, think I'd ever been in a hurricane? And I wanted the ex – I wanted to live. I mean that's kind of – I wanted a social life, I wanted an intellectual life, and it was kind of like I landed at Oz. It was wonderful.

SBM: I wanted to get out of Queens, New York desperately. When you went to a New York public high school, you could only apply to three private colleges and a public school, so I knew I was going to get into Queens College, but I'd been rejected at Cornell, and I was rejected at Douglass College in Rutgers University, and I was just – well, what [00:11:00] am I going to do? I hadn't applied to the third school yet, and I ran into my old boyfriend in the halls of Newtown High School, and I said, "Gare" – and we hadn't talked. We'd had a fight. I said, "Gary, what's up?" and he said, "Oh" – he's English – he says, "I'm going to my interview with Brown

tomorrow.” I said, “Oh, that’s amazing. I’m going for my interview at Pembroke tomorrow.” And I wasn’t. I called up Pembroke. I said, “Can I come for an interview?” and they said sure. And I got there, and I don’t even remember who interviewed me, but I was sitting there, I was so nervous, I went like this on her desk, and up came a thing of dust, and she’s going, “Where’s your application?” I said, “I haven’t sent it in yet.” Anyway, it was the most bizarre thing. I ended up getting into Pembroke. He didn’t get into Brown. He went to Ohio State, and we broke up at Thanksgiving. It was, like I said, it [00:12:00] was a coincidence, but I’m very happy I ended up here.

SR: My father went to Harvard and always wanted his daughters to go to Radcliffe, and our high school in, I don’t know how many years, 20 years or something, had only sent one person to Radcliffe and one person to Pembroke. So he started me looking at colleges, literally, in the eighth grade, so that I would have the proper high school curriculum. He took me to New England to visit schools, and I went to Harvard, I went to Brandeis. Harvard was big. I don’t really remember too much about Brandeis. I walked onto the Pembroke campus, and it was home. I know other people who’ve had the same reaction that it just looked like college should look like. And [00:13:00] I got in on early decision, which was fantastic. I’ve never regretted it for a moment.

AWA: Well, like Susan, I went to a New York public high school and was also limited to three applications at a public school. I went to a competitive high school, which you had to take a test to get into, so they were very careful about our applications, because they wanted people to get into schools and they wanted everybody to apply to like a reach, a middle school, and a – what do you call it?

SBM: Easy.

AWA: Easy school. And I didn’t do that. I applied to Radcliffe, which I didn’t get into, Pembroke, and Oberlin. They told me, “Well, if you don’t get into these schools, we’re not going to do another application for you, because you’re not following our advice.” I did get into Oberlin, and I did get into Pembroke. I think, for me, it was [00:14:00] the academic strength of

Brown, combined with the atmosphere of Pembroke that really made the decision for me. That and it offered the kinds of majors that I was interested in. I was, as I mentioned earlier, interested in anthropology, but I was also toying with pre-med and doing maybe something like human biology, and I was very impressed with the interdisciplinary majors that Brown, even then, had, which were relatively unusual at that time. They also had the small classes, the IC – IC? IC classes, which really appealed because you got a chance to have a small seminar experience as a freshman. So I think those were really the deciding factors for me.

LMA: I came from, as I say, a small town. No one ever went to Pembroke. My cousin did, and her husband, and so they showed me around, and it was a nice place. I also applied to Radcliffe, was on the waiting list. [00:15:00] University of Pennsylvania was my dad's school. He really wanted me to go there, and I got in there, but I chose Pembroke because it was a separate women's school that had classes with men. But I didn't really know very much.

BSM: I also grew up in New York City, and a New York City public school, and I applied – initially, I always thought I was going to go to Barnard. I had applied there early, and then they said, “Well, you really ought to have a second application somewhere.” Okay. A lot of my classmates would go to Barnard, but nobody had ever really gone much to either Radcliffe or Pembroke. Friend of our family was an engineer who had graduated from the Brown Engineering School. He knew that I liked math. He said, “You've got to check it out.” I never came to campus before I arrived freshman year. I was interviewed in New York. And again, was a very good interviewing experience, through someone in the New York club or whatever it was or how they organized it. I thought, this sounds interesting. But I got into both Barnard and here, and my mother said, “You've got a chance to go away. [00:16:00] Why don't you do something different?” I didn't realize the classes were coed until I arrived, because at Barnard, it's very structured and you had to take the first two years at Barnard before you could go into Columbia. I was very grateful, because most of my friends who were science-oriented dropped out of sciences because they were so frustrated with the Columbia curriculum and restrictions, and so I was really happy, so I thought it was a great experience. It was a good, but serendipitous, turn of choice.

WK: I was curious about what the coordinate colleges meant to you all, for those who knew that's what you were entering into, and how that might have played into your decisions.

SBM: It was the best of both worlds, because one reason I chose Pembroke, in a one-day decision, was – but it was on my list of final choice of [00:17:00] school – was because it didn't have sororities. It was very important to me to go to a school without sororities. The fact that Brown had fraternities was a negative, and remained a negative. I never liked that whole scene that went on at Brown with the fraternities, but we didn't really have to deal with that. So that was a major thing. But the classes were all at Brown, meaning that we were getting the same education. There was no division. It was an egalitarian system.

WK: Why was the lack of – the no sororities so important? To anyone.

MGK: I think that I agree with Susan about sororities. In my experience, not much good comes from this almost clubby atmosphere, where you're forced to adhere [00:18:00] to certain social strictures, and there's a lot of peer pressure. I heard that Brown didn't have sororities because someone had been disappointed about – in the '20s or '30s, and unfortunately took her life. I don't know if this is a (inaudible). So I just love the freedom of being friends with whoever. I fell into a group of Brown boys who did belong to a fraternity, and I felt that this really cut down on my array of people that I could encounter, because I ended up pretty much, this is it. So I think it was a tremendous plus. [00:19:00]

BSM: I wouldn't apply to any schools that had sororities either, which is why I was debating where else I applied at that point. I think it just gives you an openness to everybody. It's a distraction to have that extra – so here, you could get involved with social activities that you had an affinity for, and you could switch from semester to semester. You didn't have the buttonholing and the pigeonholing and the you have to dress a certain way, look a certain way, do certain things, suck up to certain people, whatever it took, involved with a sorority culture. I really had no interest in going to a school that had one.

SR: Sororities were irrelevant to me. Not to my folks. They were pleased that I didn't care about joining a sorority. As I said, I got in on early decision, so I didn't apply to any other schools. But what I found, and this will go through all the four years, having our own administration was a tremendous [00:20:00] plus, and I think about actually our graduation, when they had everybody in alphabetical order, because we each got our individual diplomas at graduation. For the men, someone was checking off, are you so-and-so, are you so-and-so? And Dean Tonks was – just looked at their face and said, “Oh yeah, there's so-and-so, there's so-and-so.” She knew everybody. And I think we got to know, at least by sight, most of the people in our class.

RNR: Although I didn't realize the implications, truly, of having a separate women's school in a larger university until I got here. And although I didn't want anything to do with sororities, it wouldn't stop me from going someplace I wanted to go. But I did know that I liked the idea that this [00:21:00] was a comfortable-sized school, and that there was some grouping together, like 250 women. It was a manageable kind of number to get to know people, and not just be lost in some huge university. But once I got here, I loved that we had our own separate activities and the opportunity to do something that you might not be able to do in a coed school.

IWS: I don't remember that the fact that we didn't have sororities was an issue for me. I had been acquainted, sort of marginally, with sororities and fraternities at Indiana University, because that's where I grew up, and I knew older people who went into the sororities and so on, so I was aware of the sorority system. But as far as being [00:22:00] a coordinate school, I began to appreciate it even more when I – I eventually became a professor of American women's history and learned a lot about women's education in the 1880s and the 1890s and how that transpired, and the different schools and their setups, and I remember thinking, I wouldn't have wanted to be at Barnard, or I wouldn't have wanted to be at Radcliffe, because I wanted to be where men were, and women. But my first year was in Miller Hall, and it wasn't like a sorority, but it certainly was a bonding group. Was anybody else in Miller Hall? You were. That's right. I learned to smoke there. I remember. I remember who taught me, and I remember getting cheers from the dining room. That was all pretty exciting. That wouldn't have happened in a coed group, I don't think. Not quite the same way. I remember knitting, and [00:23:00] just feeling this bond of women, and that bond of women around me has been important to me my entire life.

LMA: I agree, it was very supportive. You felt free to say anything, and people listened. We learned from each other a lot. Also, there was bridge.

MGK: I remember there seemed to be the same bridge game from first week of freshman year through graduation. I'm sure every lounge had one. The ash trays were always overflowing. When did these women ever go to class? They were all very smart, obviously, because – I was happy I never learned to play bridge. Cards are not my thing. I did knit myself an exam sweater at the end, instead of studying. I just had to do something. I had it for many years. [00:24:00] It was really curious. The smoking was – you know. I'm surprised this is something that was encouraged. I remember, freshman year, there was a woman in the dining hall who was very surprised that we weren't served wine with dinner. She said, well, she's so used to wine with dinner. What kind of a school is this?

AWA: I don't remember being all that clear on the distinction between a coordinate and a coed school. I just knew I didn't want to go to a women's college.

F: Yeah, me too.

AWA: But I didn't really realize what coordinate meant, exactly, until I was here. I think I'm very glad that I did come to a coordinate school rather than totally coed, even though a small coed school might have had [00:25:00] somewhat of the same atmosphere at that time, because women did live separately. Even in coed schools, it might have had somewhat of a Pembroke-like atmosphere. I think the point you made about having separate administration did make a difference having the gym and all the activities that were available that wouldn't be at a coed school.

BSM: And we had the opportunity – you had the *Pembroke Record* and you had the *Brown Daily Herald*, so you could do things on this campus, or you could – but we had Dance Club here, and then Sock & Buskin, so you could do both whenever you chose to. There wasn't the same restriction, and it was really what your muse of the moment inspired, and you were able to just

move from one to the other. Oh, about the cigarettes, I've never been a smoker, but I know at the *Brown Daily Herald*, we would get packs of cigarettes delivered all the time to give free out on campus, and they'd have all these little packs, and they'd put them in the dining [00:26:00] room, everywhere, like four in a pack or something, to get people addicted. It was really amazing. Because they would put ads in the *Brown Daily Herald* and in the *Pembroke Record*, and then deliver all these cartons and cartons of cigarettes, and a lot of people would just go down and pick up free cigarettes.

SSB: We're lucky we're alive, aren't we?

BSM: Yeah.

WK: So a number of you did writing. I'm curious, given the freedom of not having sororities, what kinds of activities did you find yourselves drawn to?

SSB: We were both class officers, weren't we?

IWS: I think I was.

SSB: I think I was.

IWS: I think senior year I was (overlapping dialogue; inaudible).

SSB: Yeah, yeah, yeah.

IWS: That's true.

RNR: Berit and I were –

BSM: We were class officers. I was on the controversial judicial court. Remember the Honor Court that got disbanded partway through, and it was a whole big – you know? The kill the

parietal rules group versus you're the sort of the stooges of the administration. [00:27:00] It got a little testy for a while. Yeah, and there were a lot of things in there. That was kind of funny. It was sort of a parallel student government, because you had the Honor Court, and then you had the other student government association items as well. Rhoda was on. I was involved with both of those for a while. Go ahead.

RNR: And I remember heading up the Christmas breakfast one year, and I really enjoyed coordinating all that. I've since seen that I'm good at that party planning.

F: Important skill.

SBM: I was in Sock & Buskin. I was an absolutely terrible actress, but I loved the theater. I still love the theater. I remember I played the queen of Spain in a play, and I had such a bad New York accent. I had this line, "Sir, I count myself most fortunate to meet you here thus unexpectedly." Jim Barnhill made me say it, "Sir, I count myself [00:28:00] most fortunate to meet you here thus unexpected-leh." I had to just cut off the "ly," because if I came down on "ly," it just came out like that. I loved theater so much.

IWS: Well, I have a lot to say about my activities. They were really important to me, and I won't talk too long now. During Freshman Week, I ran into this senior from Indiana, and he was big and seemed to know his way around, as seniors do. He took me to coffee, and I remember being panicked because I'd never had coffee before. I of course didn't know that you could have something else if you went to coffee. So I had coffee, and we conversed, and he said, "Would you like to be on the Faunce House Board of Governors?" and I said, "What is that?" "Well, there are two Pembrokers and four Brown men, and you stay on all four years." I thought that sounded really great, so I was asked to [00:29:00] come on the board. What I learned, and then it had a huge effect on many of the things I did after Brown, was I learned to organize something by myself, without committee after committee after committee. So I remember being in charge of Majors Week, and I remember Joan Baez. That was my first event with Faunce House.

F: Fun.

IWS: I got to introduce her. I still would like to write to her, say, “Remember me? I introduced you 50 years ago.” But I haven’t done that yet. But I did a variety of things, and then I had opportunity to chair Father/Daughter Weekend our senior year. I remember getting artists to do invitations, and we had three or four block prints that were used. [00:30:00] I still have these. I remember my father wasn’t going to come, and my mother said, “Oscar, essentially your daughter is in charge of this weekend, and you must go.” And he had a wonderful time. So yeah, it was extremely important to me. And I dated one of the people on the board for three years, and my close friends were on the board. The people on the board were close friends, in addition to other people. So that was my experience.

MGK: I was not much of a joiner. I couldn’t sing, I couldn’t act. Maybe I can. I don’t know, I’ve never tried. I wasn’t good at sports. Do you remember those dreadful uniforms with the skirts? But I wrote for the *Pembroke Record* and *Brown Daily Herald*. [00:31:00] I remember reviewing Marshall McLuhan’s reading that we did Freshman Week, and John F. Kennedy’s speech, campaign speech, in front of the Biltmore. I remember describing the Biltmore as a large, open book. I thought that was pretty good. I just sort of, I suppose, hung around and observed people so I could write. And I think this is – I’ve passed this on to both of my children, who wrote for the *New York Times*, and my daughter is a writer of books. Anyway, it’s what I still enjoy doing. I’ll make notes on all of you after this is over.

BSM: Can we bring up – the worst experience [00:32:00] I had the beginning of freshman year. I was a dancer. Before I came here, I danced through high school with the New York City Ballet Company, which is one of the reasons I wanted to go to Barnard. But then it was like, Mr. B., Balanchine, said, “No, you go to college. You’ve got to quit.” So I thought, okay, that frees me up to come here. So I wanted to go to the Dance Club, and they had tryouts for different levels or something. At the same time, you’re supposed to sign up for gym, and I was never an athlete, any kind of athletic thing. You had to take so many team sports and personal sports. So what I end up with is women’s field hockey with Bessie Rudd. Now, I’d never seen a hockey stick, and out there were all these kids who went to prep schools. I mean, New York City, you don’t play field hockey, you know? So she kept me on one of the wings, because I could do least damage

there. It was horrible. So I remember that, and that was very early on. It was like the [00:33:00] first week or so, when they're getting you in all the classes. I remember that. That was my first really unusual challenge.

SSB: My high school was state hockey champions, and when I got here, [Deena Obis?], my roommate, and I were in an emergency double in Andrews Hall. It was this big instead of this big. I walked in the room and I saw a hockey stick on the bed, and I thought, I'm rooming with somebody who plays hockey? I didn't know field hockey. I didn't know field hockey was a sport. And we roomed together three years.

BSM: Bessie Rudd was national chairman or something. She was head of the US Women's Field Hockey Association. She was like way up there. So she took it extremely seriously.

MGK: She was formidable. I mean, scary. I was told that I couldn't graduate unless I fulfilled these phys. Ed. requirements, [00:34:00] and I couldn't stand field sports or any kind of team sport. I ended up taking fencing, which I found really delightful. I don't think anyone else was doing it besides – I can't remember who the other person was – and ice skating. So that was pretty much it for me.

SR: I went to a suburban New York high school where we did play field hockey. I thought I was pretty good, so I thought, I'm going to go try out for the team. Well, if I played more than a minute, I would have been totally black and blue all over, because what we called field hockey was nothing like the – as you say, girls who'd been at prep school, or I think in the Philadelphia area it was a very big thing. Absolutely no comparison.

AWA: One of [00:35:00] the things I really liked about the multitude of activities I did here – and I didn't realize how many I'd done until I filled out that questionnaire, and I started thinking, I really did a lot more here than I remembered. In high school, we were always encouraged to do activities to sort of build your resume, and I think kids still kind of do that today, to make yourself more competitive.

LMA: More so.

AWA: It's more so now. And here, I could just choose and do what I wanted. I was able to do a sport. I was on the volleyball team. We didn't really have teams, because there wasn't really women's varsity sports. They were clubs. And they were pretty serious, but they were still called clubs. We would go around with the volleyball club and play other women's schools around in the area. I sang in the Glee Club in high school.

F: [00:36:00] I did that, too.

AWA: Which was not competitive. I came here, and I tried out, and I can't read music, but I could sort of sing okay when you played the piano. I got into the freshman – remember, we had a freshmen Glee Club? I got in with the proviso that you have to learn to read music by the end of the year. Well, sophomore year came, and they had a big attrition in the main Glee Club, so they took the entire freshmen and put us all up, and we had a different conductor. We had Erich Kunzel.

F: The best.

AWA: And he never knew that I didn't read music, and the previous conductor never tested me, so I went through three or four years here without reading music, and I've continued to do this. I was in chapel choir in grad school. I've been singing, and I still don't read music. I can follow, but I don't sight-read.

SSB: We were so lucky to be able to sing under him. [00:37:00] Years past, we would – my husband and I live in Highland Park, north of Chicago. Ravinia is the summer home of Chicago Symphony, and Erich would come and conduct. I remember going up to him after a concert and I said, "Do you remember when we were in Bowdoin" – he was conducting Porgy and Bess – I said, "That we sang Porgy and Bess?" He looked at me like this. Just fell out of the sky. What is she talking about? Then you could kind of see him scrolling back and remembering. That is

really an experience I treasure from being here, because he was amazing. All I could do was carry a tune.

LMA: Well, yeah. That was the one thing I did, because my roommate, [Kathy Cyrus?], and Carol Melhorn, who lived next door, they joined, so I joined. They had perfect pitch. I didn't know what perfect pitch was. Anyhow, I sort of mumbled along, and it was wonderful. I didn't do a lot of extracurricular stuff. I knew what I wanted to do. I was going to be a reporter. And so I wrote things for my hometown [00:38:00] newspaper, where I had worked, and I hooked up with the *Providence Journal*. I was the editor of my high school paper, so I was a little snooty. I wanted to be professional. One of the things I did, I went on a Freedom Ride and wrote for the journal and my hometown paper. So my life was kind of pointed in that kind of direction. Summers, I would do really interesting – well, I worked for the paper. One summer, I traveled in Europe and wrote. The third summer, I was on the experiment and went to Poland and Russia and wrote. Then, my final year, I had an internship at the *Providence Journal* for the summer. But as I think some of you know, Kennedy was shot our senior year, and it changed my mind. It made me know that television news is what I wanted, the immediacy of it. So I guess I came and I missed some of these things, because I was so directed. I was in International Relations, and of course that related to everything I was interested in. I did my thesis – I spent the summer in Poland, as I said, did my thesis on it. [00:39:00] Dr. [Jarofsky?] was an amazing, amazing professor. As I said, every week we would exchange things, and he was shocked I didn't read Russian. Well, it's in French. Okay. After I decided I'd have to go to graduate school, because I knew nothing about television, film, and all that, and I told him, and he said, "Ms. Mason. Ms. Mason, but –" he thought I was going on to graduate school. I see now, mine was very different from you guys.

WK: Academically, what were some of the key points or achievements, or challenges, for you all while you were enrolled as students?

BSM: One of the things is, every time, every semester, they would do the rankings of the dorms, and the Pembroke dorms were always at the top, and typically the lowest Pembroke dorm was still higher than the highest male living facility, [00:40:00] so we got a lot of grief. We were the

curve-breakers. Every time you'd walk into a class – someone reminded me of that the other day when I saw them over at the reception.

SR: I had only one professor. Remember, at this time, I only had one female professor, I think, [Barbara Malowsky?]. Taught in Milton. So we didn't have, depending on what field we were in, the role models that, today, everybody seems to need one that's just like them. I had one professor who was only at Brown our freshman year, and then he moved to another school, sociology, and became rather well-known in sociology. I wrote what I felt was a good exam, and I really studied hard. That's the way I spent most of my four years, was studying. I came to him afterwards. I got a C. I said, "I don't understand. Can you explain to me why I got this grade? Because it expressed what I thought I knew." He looked at me and he said, "You Pembroke's, you're just trying to keep men out of medical school," and would not help me.

F: Oh my God, that's terrible.

SR: Only time I ever got anything remotely like that.

BSM: I had a very similar experience in economics.

F: You did?

BSM: My first name is B-E-R-I-T. Most people read it "Bert." I was in math and economics; they figured I'm a guy. We have a midterm exam. Guy gets up, the professor, and he's reading good answers. He reads this one from Bert, and had an A on it or something. He asks who you are, and go claim your paper, and he takes his pen, makes it a C, and says, "I never give women A's. [00:42:00] They can't understand economics."

F: Wow.

BSM: Actually, I went to the head of the department, who graded my exams after that.

SSB: Oh, I'm going to tell you opposite, because I discovered the history of art. I knew I loved things beautiful. I knew I loved architecture. As a little kid, other little girls are drawing dolls and women, and I'm drawing floor plans. This is kind of (inaudible) but I didn't know this could be somewhere or be something, and then I discovered the history of art and I discovered Jordy. Here was somebody that he had faith in that I could do it, and if I had a paper to write – I remember I was writing a paper on Dutch architecture, and he went to Harvard, and he pulled out these issues of [Wenigen?] for me to use. I thought, this is incredible. It was just so important to me to instill [00:43:00] courage that I could do something with this material, and subsequently, I'm an architectural historian, and I've written books. I actually kind of did something. I think a lot of it was because of having a professor that really cared, and lots of people had the same story about him, because he was just an incredible person.

BSM: They were very isolated incidents. I had a case where I had a chemistry lab, and I was dating a guy who was a year ahead of us, and we studied in the Pembroke library, which was somewhere in one of these areas here. It was bad weather, and he volunteered to bring my chem. lab book back to the chemistry lab and turn it in, because he was in a dorm – or a fraternity house. And the weasel copied my whole thing, because we'd done all the tests and everything else. I get called on the carpet. They claimed I had copied him. [00:44:00] I said, "How about look at the other pages in the book, and you'll see who got the A's and who got the failures, and maybe you can figure this one." Those were the only two really bad things, but it was like, women can't know chemistry; he's a guy, therefore he's got to do it. But those are the only two bad times. You laugh at them now, but it was like –

F: Yeah, it wasn't funny.

BSM: It wasn't funny. I also never saw the guy again. It's like, you know, you're gone.

MGK: I had a creative writing teacher – my experience with him has really stayed with me my entire life. His name was John Hawkes. I don't know if any of you know of him. He taught here for many years. He sadly died, probably too early. I took two classes with him. He wore a three-piece suit, and he had gone to Harvard. Of course, he smoked. I saw pictures of him later, and

he'd grown his hair, he wore a cape. It was great, and I'm sorry I [00:45:00] didn't know him then. I was very insecure about my writing. Creative writing is so personal, and it doesn't take much to discourage one. I thought, what am I doing in this class? I'm not going to be able to do it. And for some reason, he really liked my writing, and it was just unbelievable to me. I remember there were Brown boys in the class. There's one in particular, and he just didn't get it. He said, "Well, what's so good about it? Why don't you like my writing?" He just said, "Well, you need to read it more carefully," or, "If you can't tell, then you don't belong in this class." He made us read our writing out loud in class, which was excruciating, of course. He was an experimental [00:46:00] writer. I've actually been re-reading his work. It's really weird. It was very important to me.

LMA: I had an experience. I was in this upper-class course on Russian literature, and I handed in a paper and I got a C-minus, and then it said, "See me." Otherwise, I would have just thought – so I went to see Dr. [Brud?] and he said, "What are you trying to say here?" And I told him. He said, "That's not what you said." He said, "Go back and write it again." It was one of the best lessons I ever had. The next paper, I got a B-plus. I mean, on Dostoevsky, *Crime and Punishment*, which is so overanalyzed. That, and failing the English proficiency test – and then getting a C at the end of the semester, so I had to take it for the next semester, but I aced the exam – it really gave me the basics to go out and fight in the world.

RNR: One thing that I really [00:47:00] valued, and has made a profound difference in my life, is that I really learned to love music here. I loved the music appreciation courses, and then I had a friend, Sylvia Wasserstrom, who used to play piano duets every evening at ten o'clock in the basement of Andrews Hall, where they had those practice rooms. We would reward ourselves after an evening of studying by playing piano duets together, and to this day, we still do. We get together and play duets. That experience really made a difference in my life. And a second thing that happened was I was taking a psychology course and doing some kind of an experiment, and afterwards, I had really done a good job in writing this up, and this professor [00:48:00] kept giving me so much recognition for the original creative thinking, and going above and beyond and whatever what was expected, that it really kind of gave me the confidence to think, gee, I can do that kind of work in general. It was really a very positive experience for me.

AWA: I had something similar, but it wasn't with any one individual person. I was in a small major that was a new major, and they were very happy to get people. They were trying to recruit people. I think, Ingrid, you mentioned that somebody tried to recruit you for anthropology. But I think there were only, in our graduating class, men and women, 16 anthropology majors our senior year, and there were only three faculty, and they were young. So they involved the undergraduates to a much greater extent than would normally happen. They didn't have a graduate [00:49:00] program yet. So I was so impressed that I got invited to a party at a faculty member's house, and granted it was only myself – I was a junior – and Gina [Mottnick?], who I think was here last year. She was the senior. So we were the token students, because it was kind of a faculty party. But Gina and I were both sort of like, what do we do? What do we say? But everybody was very welcoming. Academically, it was extremely encouraging. They were very supportive of people who wanted to go on to grad school, and helped us a lot in our application process and helping us figure out where would be good to go. Frankly, I think my undergraduate coursework at Brown was way better than my graduate coursework at Cornell. The faculty involvement was much better. The actual [00:50:00] content of the courses was much better. The standards were at least as good as what I got in grad school. So I really gained something from being in a small major at a place like Brown.

SSB: I think we learned from each other. That's a big deal. We're talking about the wonderful professors we've had, but I think that was an important part of our education. Like, we're having fun talking and sharing experiences. I think that that was really pivotal.

BSM: I think small groups helped, because it was rather revolutionary to have those interdisciplinary courses, the IC courses, as a freshman. In so many other schools, you were stuck in a classroom, a lecture, with three, four hundred kids, and now you were able to – even if you had a bigger lecture, you had breakout sessions that were useful. They weren't just doing problem sets. They were doing something that was useful in terms of discussion to bring home the material to you. A lot of other [00:51:00] schools really didn't have that kind of small group support, which is so – our whole classroom was only 200-and-some-odd people. The intimacy of

it really does help your thought process, your ability to maybe trust the people you're discussing things with. You're not dealing with anonymous people.

MGK: You also can't get away with anything.

BSM: For sure.

MGK: As you said, it was very intimate. I walk through the Brown campus a couple times a week, and it just seems so vast to me. This really became clear at the campus dance last night. It's so different. They used to call out the classes, and then you'd come out dancing class by class, and now that's not possible anymore. I know growth is necessary, but I think something's been lost, too. [00:52:00] I'm sure they wouldn't allow someone to keep a duck in the bathtub of the house mother. They don't even have house mothers anymore. Someone gave me a duck for Easter my sophomore year, and I lived in Brown House with Susie, and the house mother didn't use her bathtub, and she said, "Oh, yeah, just leave your duck in there."

F: That was fun living there.

F: (overlapping dialogue; inaudible) small house, too.

F: It was fun.

MGK: And the duck would follow me down Brown Street, and people probably thought I was crazy. But this was, you know, so what?

IWS: I had two professors who had a profound impact on my learning here and on the future. One of them was James Hedges, who taught a famous, or infamous, American history course. It was a survey, but it was done at the junior level. I didn't have a very stellar [00:53:00] academic record my first two years at Brown. I think I got one A by the time I was a second-semester sophomore. I had done well in high school, so not succeeding here made me feel really inadequate. In that class, which I just really loved, he gave – and I feel uncomfortable bragging,

but I'm going to say it anyway. There was one Brown man and one Pembroke who got the As in the class, one A, and I got the A. It was huge, because I felt like, oh, this is what I'm good at. I eventually went to graduate school in American history and got my Ph.D., and all the things he taught me were things that I could apply in graduate school. [00:54:00] He also told me he thought I would make a good lawyer, and my parents said, "No, no, no." They said, "No, no, no" to art major, and then they said, "No, no, no" to becoming a lawyer, and I dutifully went along with them. But that was important, and then Peter McGraw was really important, who taught constitutional law. I remember he would bring at least one, if not two, Supreme Court justices. Do you remember, Susan? I think William O. Douglas was here, and I think there was one other, and because –

SR: Chaffee? (overlapping dialogue; inaudible) Ryan Chaffee, not the governor. (overlapping dialogue; inaudible)

IWS: It was pretty exciting to actually sit at a small little lunch [00:55:00] with a justice of the Supreme Court. And writing my thesis was a miserable experience, really miserable, but I did it, and I had never done anything like that. By the time I eventually wrote a Ph.D. dissertation, which was even more miserable – I mean, it goes on and on, right? But that grounding in research and writing was so useful to me. But I have to say that I had one negative experience with Peter, because we had to write a decision. We were given a case history, and then we had to write a decision, and I got an F. Here I was, this little, perky, good student, and I just remember being stunned. You know, I got an F. I went and talked to him, and by this time I knew him really well, and he said, "Well, it just wasn't very good." I was like, "Oh. [00:56:00] Oh. Is this going to affect my grade?" "Well, I don't know. It depends on how well you do on other things." I've never forgotten that either. I don't remember these ice courses you're talking about.

F: Interdisciplinary courses.

F: IC.

BSM: It would be like, I don't know, music and science and all. It was usually topical, and they would (overlapping dialogue; inaudible).

IWS: I didn't know about that.

BSM: Identification and something of ideas. ICI. (overlapping dialogue; inaudible)

SSB: We could choose one or two. I remember I had David Krause for The Nature of Tragedy. That's a lifetime sport, seeing this wonderful theater and thinking about it from what I learned in that course. It was so good.

AWA: I had a wonderful one freshman year called The City and History, and I've kept the books from that still. We read Lewis Mumford, about that thick, [00:57:00] and several others, and we read a lot. It was, I believe, taught by a sociologist. That was probably, bar none, one of the best courses I've ever had in my life.

F: Yeah, this was for me, too.

SBM: You could take IC courses in lieu of science courses. I took an IC course in classics and got credit for physics. When I decided to go to medical school, I had to take physics, and when I became a radiologist, I really had to try to understand physics, which –

IWS: I feel left out. I didn't get to do that.

AWA: It was a requirement.

F: I don't remember that either. (overlapping dialogue; inaudible)

SR: I took a course that was – the whole semester was based around *Walden* and *Moby Dick*, and I remember – I'm not going to remember the name of the professor, and I should, [00:58:00] because I did a three-page paper on God and Ahab that was a big rage in literary circles at that

time, and I ended up writing about a 100-page master's thesis on the same topic. And when I re-read the three-page paper, I just said exactly the same thing.

F: Expanded on it somewhat.

SR: For years, I used to read *Moby Dick* every year, and then I had children and went back to school and I stopped. I'm going to start again.

MGK: Well, Susan, I have been reading *Moby Dick* – after *Julie & Julia*, that movie came out, I thought, this is really neat. I would like to do this, but on something else, not cooking. So I decided *Moby Dick*; I'm going to read it out loud. So every night after dinner, when we lived in Chicago, I would break out Melville [00:59:00] and read it aloud, and then my husband, who's sitting over there, and I would ponder certain passages, and I would take notes. But then he wrote two books in between, so we're almost done, but it's just a wonderful exercise. Reading aloud is quite different from reading to oneself. You just get so much more out of it. So try it.

SSB: I read aloud when I write, because to me, if it doesn't make sense, then it's probably bad writing.

MCK: Our son is still at the Times, and I taught him and his sister, who was there, this, that the test of a good sentence is just read it aloud and see how it sounds, how it tastes, how it feels.

SSB: I feel strongly about that.

WK: It appears so many of you went on [01:00:00] to graduate and professional degrees after your time at Brown, and I really wanted to ask what kinds of career guidance you received here, or what it is you came in with about your careers, and how you ended up with your twists and turns.

SSB: Mine was circuitous, but I ultimately ended up as an architectural historian, but with a business in historic preservation, which is just something – people say to me, “Are you going to

retire?” and I say, “Retire from what?” I write National Register nominations. Every time it’s a new experience whether it’s a district or a building. There are people who work with me, and we just finished a National Register nomination for Chicago’s park and boulevard system. Yeah. It took [01:01:00] me into the trenches, and I mean literally into the trenches in some neighborhoods. It’s like learning every day. In talking to your husband last night about – we discovered we had an archivist in common, Jack Treanor. He’s the archivist for the archdiocese in Chicago. Sure, I know Jack. I feel very lucky, and I really feel as if the things that I’ve alluded to before about Jordy, it kind of launched me and gave me courage. I’ve done other things in the history of architecture. I wrote two books with an architect, Stuart Cohen, one on – *North Shore of Chicago: Houses of the Lakefront Suburbs*, and *Great Houses of Chicago*. I feel very lucky. I don’t want to retire, because what would I do?

SBM: I had a funny experience [01:02:00] senior year, because it seemed to me all my Pembroke buddy colleagues were either getting married or going to graduate school after, and I was sort of tired of going to school after 12 years, and pleasing my mother by getting into Phi Beta Kappa and being a good student. So I was desperate to do something different, but I was thinking I had to do something that would please my academically-oriented mother. So I went into the guidance counseling office, and I said, “I think I’d like to get a Fulbright to England and do more English literature.” The guy says, “You don’t know what you’re talking about. You have to be doing graduate work in some aspect of – some special aspect. You have to be at the British Library or wherever to do it.” I said, “Oh, okay.” I was ready to mope out, because now my [01:03:00] idea was crushed. He said, “Ah, but we have this Fulbright to India. Just got this thing about there is a teaching Fulbright to India.” So he just hands me this thing, and I sort of go moping off with it, and I ran into Ed Kaplan, who’s at our reunion, and I said, “Ed –” and he said, “India, you would love India.” He gave me a stack of books about India. I started reading everything I could read about India. So by the end of the year, if I hadn’t gotten a Fulbright to India, I would have joined the Peace Corps, because that would have been the alternative way to go. But going to India for a year really changed my life in many ways. It was just another crazy little experience that happened.

RNR: When I left Brown, I went to graduate school at Wharton and I got a master's in operations [01:04:00] research and statistics, and then I also went to NYU Business School in computer applications and information systems. But I think that the background that I got at Brown really gave me the feeling of confidence that I could do whatever it was that needed to get done, and I taught music to two-year-olds for about 15 years while my kids were growing up. Then it was after they were older and too old to need a mother, whatever, that I went back to the career in computers. I think just surviving as a Math major at Brown just gave me the confidence to feel that I could tackle whatever it was, and I much preferred my undergraduate experience here to any graduate courses.

BSM: [01:05:00] Yeah, I was in the same field as Rhoda. I went to Columbia Business School, and I wanted to get an MBA in operations research, and they didn't have one, so I became the guinea pig for the program. So I'd take courses in graduate faculty math and everywhere else, and it was really fun. I don't remember a whole lot of counseling or encouragement here. We sort of discussed, "What are you going to do?" and I did it. I had much more counseling in that at Columbia. But at the same time, there were only six women and a thousand men at Columbia, so I never really had a sense of sort of gender difference, you do it, you don't do it. There were a fair number of guys in our math classes, and women in there, but it really sort of didn't matter most of the time. I had those couple negative experiences, but for the most part it didn't matter. You never had a sense that there were limitations on you, so you could go on and do what you want. When I got to Columbia and I spoke to them ahead of time, they said, "Oh, we're trying to develop this program. [01:06:00] You're perfect." So they sent me all around the university, and it was fun. I think the good thing was that we really had enough nurturing support, and fighting your way through the math major, which wasn't the easiest, gave you the sense that you could do what you want to do.

IWS: I think, in addition to – well, I always – and I still verbalize that I learned how to integrate material and analyze material at Brown. But another thing I learned, and that was in the American civ. seminar, and it was how to integrate material from different disciplines along one topic, which was an American subject. When I was in graduate school, and then when I began publishing as an historian, it was totally comfortable for me to go – and logical – to go to

Sociology and see what's been written about this, to see what political science had written about that, and to know what to do with [01:07:00] that discipline's information. I learned that at Brown. There is just no question. Yeah, I'm really grateful. That's all.

AWA: One thing that I didn't learn within my major was what to do with it if I didn't go into academia. anthropology as a discipline, at that time, was just beginning to start to do applied work, which grew a lot after the mid-'60s. But basically, if you went for a Ph.D. in anthropology, you went and taught Anthropology at a college. When I found myself in a situation where that was not an option, I was a little bit at sea, and I had to start to disassemble my skill set and say, what am I going to do with this skill set? [01:08:00] But I didn't really learn that here, because it wasn't really an issue. It was, okay, if you're going into anthropology, you go to grad school, or you just go do something else that isn't anthropology. That's what we advise students now. Anthropology is a good major, even if you don't go to graduate school, but what you really need is a way of thinking about things and a set of skills where you can take that disciplinary perspective. I took statistics again. I had taken it in grad school, but I didn't use it, so when I found myself looking for other things to do, I started taking computer science. I took about four computer programming courses. I took statistics. All of those things have really stood me in good stead, and I've used the anthropology, but in a very applied [01:09:00] sort of way, along with a lot of other things. But that was not something I really had to pick up at Brown, or did pick up here. It was later.

MGK: I was quite directionless when I graduated from Pembroke. My parents really pressured me to go to graduate school, but I said, "If I don't really know what I'm going to do, it seems like such a waste." Eventually, I saw an ad – I lived in California for a short time, and did some writing, and I had some really terrible jobs, and then went back east to New York, and one day I saw an ad for – it was during a teacher strike. Albert Shanker was the head of the [01:10:00] union, and they needed substitute teachers, and I got a job – I was a teacher for fifth grade in Spanish Harlem, which had driven its male teacher to a nervous breakdown. These kids were all bigger than I was. I would go home every day in tears, and I got them to the point where I could take them on the subway, by myself, to the Botanical Gardens and the Bronx Zoo, and I still remember them to this day. They had my phone number. They'd call me up in the middle of the

night, and tell them, “Why aren’t you asleep? There’s school tomorrow.” Take one boy rowing in Central Park. He’d never been to the park. But I did get a master’s in education from the teacher’s college, and I took a lot of classes at Columbia in anthropology, which actually helped me with the urban anthropological experience, [01:11:00] which I found in New York, or New York’s poorer areas. It was just a real education for me to see what real life there was like, and it left me with a lifelong interest in bettering people’s lives through education, especially through reading and writing.

SBM: Can we take a one-minute break and refill our water glasses?

WK: Absolutely.

F: We have about, what, 10 more minutes? (background conversation)

WK: [01:14:00] What are some of the things about life at Pembroke that were unique?

RNR: Ridiculous. (overlapping dialogue; inaudible) Some of the things I remember are Sherry Hour, and Ms. [O’Donohoe?] in Metcalf Hall, and white gloves, and the salt and pepper had to be passed together. They were buddies. We learned how to open windows and how to get in and out of cars (overlapping dialogue; inaudible). Then we had to be in by ten o’clock, but there were 10 nights or something like that a month, or some number of times, you could get in at 12:30, and you had to sign out. Then I remember the other thing. Boys were allowed in the dorm if there was [01:15:00] a majority vote to have an open house on a Sunday, and the door (overlapping dialogue; inaudible). It had to be wide enough to have two or three fists or something. Then I remember we had two payphones for the entire dorm. (overlapping dialogue; inaudible) Yeah, exactly.

SSB: Do you remember when there was a fire in the switchboard?

MGK: I remember trying to get an extra sheet. Do you remember how you'd get one clean sheet a week? If you hid both sheets – if you left one out and you hid the other one, then they'd leave you two clean sheets, and this was like a big deal.

RNR: Do you remember the time they defrosted the chicken too fast or something and everybody got diarrhea?

SR: It was turkey. It was turkey.

IWS: Do you remember train wreck? (overlapping dialogue; inaudible) [01:16:00] I'm glad they put it up, because I always went out.

MGK: What about the Proustian aroma of powdered eggs? And that coffee with the slick on it. You could just – I mean –

SR: Well, Brown used Boraxo for years and years after we had – it was that powder instead of soap. (overlapping dialogue; inaudible) I came back to campus a number of times over the years, and they continued to use it for a long time. I don't know how they had skin.

BSM: If we went to a party on the Brown campus or any kind of reception, we had to wear a hat and gloves, and we could not wear slacks to class. (overlapping dialogue; inaudible) Unless it was freezing.

RNR: One snow day, we were allowed to wear slacks.

BSM: I was in Dance Club, so I'd wear my tights, and I'd wear them under my skirt, and then you'd get to class and you'd pull them up, because you froze. It was crazy.

SR: A lot of times when it snowed, people would wear slacks [01:17:00] on the Brown campus.

MGK: I don't ever remember slacks, but –

SR: If we wore Bermuda shorts on Thayer Street, we'd have to wear a trench coat over it, or some kind of a coat over it. But the hat and gloves was not our class. It was earlier classes where you had to have them on the Brown campus, but we wore hats and gloves.

BSM: Yeah, I vaguely remember, but the hats in those days devolved to, like, a bow, or a bow with a little veil. (overlapping dialogue; inaudible) But I remember the receptions freshman year, because I had to go get a couple (overlapping dialogue; inaudible).

SR: We wore gloves. Yeah.

BSM: But only on fancier receptions at Brown.

MGK: Do you remember Ms. O'Donohoe's department classes? She would teach us how to sit in a chair, and then sort of put your feet sideways. Any of us doing it? And the knees had to be together, and you'd sort of pull your skirt down a little, and you know. [01:18:00]

RNR: Ms. O'Donohoe was dating the same guy that I was, and he asked me to campus dance, not her. Danny [Kiley?]. I never forgot that, freshman year.

IWS: I remember a rule at Brown, that if you were to be in a bedroom, you had to have one leg out (overlapping; dialogue).

RNR: Oh, right, yes. Yeah, three of your four legs on the couch in the –

IWS: On the floor. Yeah, that was interesting.

SR: I worked on the switchboard. I mean, that is such an ancient idea. I'm from New York, and – notice I say “New York.” I learned that at school, at Brown. Instead of “New Yawk.” I'd go to the switch, plug in on the switchboard, and I would say, “You have a cawler.” [01:19:00] They

said, “A cawler?” No, it’s not a cawler, it’s caller, or something. You know, you’re from the Midwest. Anyway, I was criticized for that.

SSB: Yeah, and I’ve taken a lot of heat about Minnesota.

BSM: And everybody had a bell code, 1-2-1. You had a bell code, and then you had to run down

–

SR: The bell code was in Metcalf.

BSM: Metcalf and Miller. (overlapping dialogue; inaudible)

SR: I was in West Andrews. [Lou Weber?] and I, my freshman and sophomore year roommate, we were in West Andrews for four years. I think we were the only ones who did that. We had a lottery for what rooms you got to be in, and most of the sophomores were going to be in these palaces. I remember we were sunning ourselves on the Metcalf terrace, and I think I pulled something like 25, and so Lou was already up there, [01:20:00] and I said, “What number did you get?” “Four.” So we were in West Andrews.

AWA: I was going to say, socially, I think we were in a kind of a swing class, ours and maybe the next couple ones after, because when we arrived as freshman, you had basically people who were products of the ’50s. There were a lot of institutions that were dying, but we didn’t know that, because we were freshman. But a lot of these prescribed social things, like you’re going to the reception at the president’s house, and you have to wear the hat and gloves. There was – was it [Scut?] Week? Was that what it was called?

F: Yes.

AWA: It was sort of a remnant of hazing, and the juniors did it to the freshmen. The juniors were assigned a certain [01:21:00] number of freshmen, and they could run us around, and we had to wear our beanies. It was a real kind of a relic. By the time we were seniors, a lot of that stuff was

really starting to go. Things really got loosened up after we left. But I do remember Scut Week, because it kind of coincided with the elections. The election was a really big thing for us, even though we couldn't vote. I don't remember if the whole freshman class had to learn this song or if it was just our group, but we had to learn a song that went to the tune of "Happy Days Are Here Again," and it was about Nixon and Kennedy. "Freshmen of the world, unite. All you have to do is fight. Is it Jack or is it Dick who's right? Freshmen, this is up to you." I think it may have been just my particular junior roommate. Her group [01:22:00] learned this. But I was thinking about that, because, in some ways, our years were bracketed by Kennedy. We came in with all the hope –

F: And the disillusionment of (overlapping dialogue; inaudible).

AWA: – the excitement. New, young president. He started the Peace Corps. A lot of people, I remember, being very interested in the Peace Corps, even if they didn't necessarily go in, but it was – suddenly, this was a really viable thing to do. Then, of course, our senior year, we had the assassination. I feel like our four years were bracketed by the Kennedy years.

SBM: And I'm sure everyone remembers exactly where they were.

MGK: I was doing laundry on Thayer Street, and I heard about it. I came out, and there was not a sound on the street. It was just like a vacuum. Just absolutely incredible. I do want to mention one thing before we end, just on the composition [01:23:00] of our class when I look through the book. There was one Asian girl, Elaine Louie who is still at the Times. I see her occasionally when I visit my son. Not one African American, although I read that there was one, but she wasn't in the book. I never saw her, so I don't know where she was.

SR: She was African.

MGK: She was African. (overlapping dialogue; inaudible) Where was she?

SR: She objected to the parietal rules or something, and she never came back. I don't know if she was even there the whole year. I remember her name, though.

MGK: So things have really changed for the better now. That's completely been turned on its head. Also, we all remember mixers. I'm sure. I wonder if they still have those. I guess they don't need them, because it's all so mixed.

SBM: [01:24:00] What did people feel when Pembroke ceased to exist? Did you have any mixed feelings about it?

LMA: I was sad.

MGK: Not really.

BSM: Mildly sad. I mean, things had evolved at that point to such a degree that it wasn't like a cliff, it was just an evolution.

AWA: I felt good about one thing, and that was that more women could come to Brown, because at Pembroke, we were limited in the size of how many women could be here. I remember at the time the evolution was happening, a lot of the older male alumni were really objecting to this, because it meant that women were going to be taking slots that would have previously gone to men.

SR: Which is, I think, a very good thing that Brown did. They just increased the number of women. But when my daughter, Debbie, went to Brown, she started, I guess, like '81 – I'm trying to think. She would have been in the class of '86, but actually graduated [01:25:00] in '87. Was in a coed dorm. She had more TAs teaching her than what we had. The sections that I remember in history and literature, those were taught by professors, assistant professors, although the TAs she had were very good, and went on to have careers themselves. She had a very good experience at Brown, but it had already changed tremendously. I think we did lose something. I remember, Brown started a couple of sororities at one point. I don't know if they

still exist. I don't think they do. I remember seeing the letter in the Brown Alumni Monthly, saying, "We didn't need sororities; we had Pembroke." [01:26:00]

RNR: One other thing that was going on at the time, also, in addition to the Kennedy years, was the Civil Rights Movement and our involvement with the college, Tuska – Tugaloo?

SR: Tougaloo.

RNR: Tougaloo. Wasn't there some singing group, like the Chattertocks or somebody, that didn't sing down South because of some segregation thing or something? There was something going on with that our freshmen year. I think another thing that I really take from the experience is the lifelong friends that you make. Also, my son went here and loved it, and the carrying on of the experience and whatever. I think so many of us who have children that did come here feel very fortunate to carry on that tradition.

MGK: It's one of the top schools in the country now. I don't think I could get in now.

F: I don't think I could either. [01:27:00]

SR: I'm surprised I got in when I got in.

F: Me too.

SBM: I actually interview candidates from my little area in central coast of California, because I'm the only one who volunteered to do it, and there aren't that many of us in the area. But it's such a strange experience to be talking to these young people about Brown, because it's not the same school. But I try to pretend I know what I'm talking about. I emphasize the strong academics, because I'm sure that has continued.

RNR: Did you find also that so many people have a sense of wanting to do something to make a difference and to give back and whatever, and to use their education for that purpose? I'd noticed that in interviewing candidates, that –

MGK: That's the emphasis on the humanities. Even if you majored in economics or math or one of the sciences, I think the [01:28:00] strong bedrock of this humanistic tradition just permeates everything.

WK: Well, thank you all for taking the time out of your reunion weekend and sharing your memories and connecting them to today.

Multiple speakers: Thank you.

RNR: This was really great. (overlapping dialogue; inaudible)

F: I remembered things I haven't thought of in a long time.

SBM: Now when they turn the camera off, we'll really get down to it.

SR: I completely – and I wrote my biography – completely forgot about Glee Club, and singing in the choir. Possibly because I can't sing anymore. Erich Kunzel. I mean, that was (overlapping dialogue; inaudible) and the Christmas Story, which was televised. When I was a senior and no longer in the group, they brought people [01:29:00] back because they wanted to have a large group.

F: I have a record of that.

SR: I have a record, or I had a record. It's a 33 RPM (overlapping dialogue; inaudible)

MGK: Does anybody remember sliding down the hill in the snow on trays?

F: Oh, yes!

RNR: My goodness, I forgot about that. (overlapping dialogue; inaudible)

- END -