History Professor Interprets For State Visit of Tito

Michael Petrovich, associate professor of history at Hope, is settled back into his normal routine after literally exchanging words between two of the world's most powerful political leaders.

Petrovich, 44, was selected to be President Carter's interpreter during the March 5-9 state visit of Yugoslav President Marshall Tito.

A native of Yugoslavia and a former escort interpreter for the U.S. Department of State, Petrovich was selected after undergoing an evaluation in Washington, D.C.

None of the state department's present roster of escort interpreters "seemed up to this important task," according to Nora Lejins, chief of the language services division of the state department.

"The name of Dr. Michael Petrovich was recalled as being a superlative escort interpreter between 1961-66, before he engaged in academic pursuits," said Ms. Lejins.

"Dr. Petrovich clearly emerged as the best, both in interpreting ability and command of English and Serbo-Croatian," said Ms. Lejins following the evaluation in Washington.

Petrovich left for Washington on Feb. 26 for a week's briefing prior to Tito's arrival. He described the briefing schedule as "grueling," compounded by the fact that he had arrived in Washington with the flu. Evening meetings followed by lots of hand-washing, during which every effort was made to have Petrovich's language skills and provide information on protocol and foreign policy.

"An interpreter doesn't interpret words as much as he does the man; I guess you can say an interpreter is the speaker's alter ego," says Petrovich. "An interpreter needs more than a translation."
Experience as Interpreter 'Overpowering'

Tuesday, March 6, was the biggest day on Petrovich's agenda. An impressive White House lawn ceremony marked the formal opening of the 85-year-old Yugoslavian leader.

Following the lawn ceremony, Petrovich accompanied the two leaders and other diplomats to the Cabinet Room, where Carter and Tito had their first meeting. Petrovich sat next to Vice President Mondale.

"It was awesome to be in that room, surrounded by all the power and might of both countries. I was, of course, also aware that my real test was about to begin.

Petrovich's test began, however, with a delay. The man translator accompanying Tito began translating both presidents' words, although it had already been decided that Petrovich would translate from English to Serbo-Croatian and Tito's translations from Serbo-Croatian to English. After a few minutes, President Carter asked him if he knew the Serbo-Croatian word for peanuts. Petrovich told him it was 'koli-nik,' that was the only prior knowledge he was to receive of the speech.

"I had my government-issued ballpark pad with me. Interpreters usually write them down so they won't forget anything. But I decided that if I was going to be standing next to the President, both of us in formal tuxedos, it just wouldn't look elegant for me to be taking notes. So I decided to do without.

After the dinner, State Department interpreters told Petrovich they were very pleased with his performance.

On Thursday Tito and Carter met for their second meeting in the Cabinet Room.

"Throughout the week I gained a new respect for office of the Presidency: a new awareness of the tremendous pressure the President is under," Petrovich said.

Petrovich was also impressed by American diplomacy. "I was very aware of the political pressure the President expects of those around him. He conveys this feeling without words, but just by being there.

Petrovich was the last one to stay with Carter when Tito's plane departed from Andrews Air Force Base on Thursday.

"He told me to say 'Good job, thank you very much.' I considered that to be the supreme complement one could receive from the President of the United States. The Petrovich indicated that the experience was the pinnacle of his professional life.

"All of us spend our lives preparing, read and studying. Sometimes they are not enough, but that is the day and the moment that you have to make sure you have been preparing for it all your life."

In retrospect, Petrovich says his experience in Washington reinforced his belief in the importance of studying language and history and the benefits of foreign travel.
Launch One-on-One Health Dynamics Program

Most Americans are walking—or more correctly, string-pedal—while 90 percent of the adult American population believes that there are benefits to be gained from physical activity, only 10-15 percent of the same group is engaged in any regular physical exercise to really do them any good, according to a survey by the President’s Council on Physical Fitness and Sports.

An innovative program of health promotion and education to be launched this fall at Hope College hopes to alter those statistics among the Hope student population, both while they’re on campus and when they enter the larger world after graduation.

The program, now in the final planning stages, has already received a great deal of attention from the professional world of physical educators and health fitness experts even though it will not be implemented until next fall.

“We get letters every week from people who want to know what we’re up to here,” says Dr. Richard Peterson, newly named director of the Health Dynamics Program, funded by a generous grant from the W.K. Kellogg Foundation of Battle Creek, Mich. “What’s unusual about the new program?”

“Most college physical education programs have the same goals and objectives and are interested in developing the same things, the student could maximize strengths and shore up weaknesses,” says Peterson. “We want the program to enable students to feel the effects of regular exercise...”

“We want to increase the amount of quality time spent with a student. The new program emphasizes one-to-one encounters...”

“...activity is not only good, but it’s good enough that we should actually be doing it.”

What prompts a person involved in research and training Ph.D. candidate at a state university, to come to a small, liberal arts undergraduate college that’s just opening on a new program?

The challenge and the chance to apply ideas, theory and data to an actual working situation, says Dr. Richard A. Peterson, recently-appointed director of the Hope-Kellogg Health Dynamics Program.

Peterson came to Hope from the University of Northern Colorado where he was associate professor of exercise physiology, director of graduate studies in that field, and director of the University’s exercise physiology laboratory and Adult Cardiac Prevention Program.

Peterson was also involved in Colorado in volunteer activities to design programs of physical activity which emphasized health and fitness. He was ready to take on the task on a larger scale. He arrived on Hope’s campus last fall, and began to philosophically and programmatically develop the Health Dynamics Program.

Peterson, 35, stands 6’1” and weighs 180 pounds. He’s weighted at that figure ever since he was 18 years old. Surprisingly, he doesn’t appear slender. He looks—well, fit. He says that testing indicates that his body composition includes “an average amount” of fat tissue.

“...and that we can show empirically what changes the activity program has produced.”

“Our philosophy is to provide as wide a scope of activity alternatives as possible.”

“We want the program to enable students to feel the effects of regular exercise...”

“Our philosophy is to provide as wide a scope of activity alternatives as possible.”

We believe everyone should be able to engage in a form of physical activity which is enjoyable.”

Completion of the course marks the end of the required aspect of the Health Dynamics Program, but certainly not the culmination. “From them on, we want to foster in many different ways the promotion of an atmosphere on campus, an atmosphere that says activity is not only good, but it’s good enough that we should actually be doing it.”

Well-placed leaders in the dorms will be strong influences in achieving this goal. They’ll organize all sorts of activities on an informal basis and serve as models for their peers.

“We want a positive attitude toward health to develop in our students, not imposed on them. Indications are that this is the best way of ensuring that students will carry health-promoting habits with them when they settle into their adult lives. If they continue to be aware of what they eat, and make time for adequate physical activity, we’re convinced they’ll be healthier in the long run.”

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“How does he keep in shape? “I’m one of those guys that likes a lot of different kinds of activity. I do some running—not a lot, swimming, a lot of different games and sports.”

Philosophically, he says he’s a naturalist.” He and his family live on a 155 acre farm outside of Holland. They keep horses, dogs, chickens and—soon—pigs.

“Basically, everything that gets done out there, I do,” he says.

The Petersons grow virtually all their own food. “That way we know what goes into it.”

Fruits and vegetables are more central to their diet than is meat.

“We eat smaller portions of meat and have tried to get away from the idea that meat dominates the meal.”

Has he ever considered himself unfit? Just once, maybe, when after an operation he got up to 190 pounds.

“As a Christian, I feel one of a Christian’s responsibilities is to be a good steward of what’s been given. The body—the temple of the Holy Spirit—is such a gift as the life that goes on in it. We’re responsible for the stewardship of that gift.”
Urban Programs Focus on Inner-City Social Changes

The following story on urban programs is from the Philadelphia Urban Semester. The program is designed to provide students with opportunities to participate in internships and experiential learning opportunities in urban settings. The program is sponsored by the City of Philadelphia and offers a range of courses and activities that help students develop skills and knowledge in urban studies.

Living and working in a city, while exploring the host of urban issues—these are the opportunities available to Hope students through the Philadelphia Urban Semester. Sponsored by the City of Philadelphia and the City of Philadelphia’s Community Development Corporation, the program is designed to provide students with opportunities to participate in internships and experiential learning opportunities in urban settings.

The Philadelphia Urban Semester, in its 10th year of operation, emphasizes direct participation in the urban environment and challenges of the inner city. The educational emphasis is on involvement. Students intern four days each week with professionals in well-established programs that reflect the community.

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Everybody into the Pool! (Almost)

By Debbie Hall

The opening of the Dow Health and Physical Education Center last fall marks the beginning of a long-awaited on-campus swimming program.

Gordon Brewer, director of men's athletics, and William Vanderbil, chairman of the P.E. department, invited the faculty advisor for the swim club, "to be beautiful.

There is indeed potential beauty once one manages to untangle one's costueme from a protruding pipe and escape the tread of the drill. Even with scaffolding instead of water filling the pool, one can visualize swim meets with diving competitions, water ballet, and instructional classes.

The pool is the focal point of the main lobby and second floor. The pool is enclosed by a glass wall that overlooks the entire pool area.

These students less inclined to be spectators may take consolation in knowing that a variety swim team is a definite addition to Hope's interscholastic athletics for the 1978-79 season.

Several years ago, swimming enthusiasts joined forces and formed the Swim Club. Members of the club practice at the Holland Community Pool whenever community teams or pool members aren't using it, which means early morning (before class) or late evening workouts.

The competitive members of the club swim against other MIAA schools, but unofficially. With the addition of a varsity swim program, competitive swimmers will have regular, more convenient practice schedules.

Senior Eric Rollins has been the Swim Club student manager for the past four years, "I'm really glad to see it done," comments Rollins. "There are a lot of qualified swimmers here. It's a good feeling, to know that they'll have a place and time to develop.

As of mid March, a swim coach has not been hired. However, according to Vanderbil, the P.E. department is looking for someone to fill the position of both coach and aquatics director.

The swim team is only one aspect of the Dow Health and Physical Education Center. According to Brewer, the facility encompasses all dimensions of a liberal arts college, including athletic enjoyment, competition and complete physical fitness.

Brewer went on to explain that together with the food service and the addition of a required aerobics course for all incoming freshmen, the P.E. department wishes to create a greater awareness of proper diet and overall physical health.

Vanderbil says, "The key idea at a Christian liberal arts college is to be involved in the total development of a person. We see the physical dimension as being an important dimension of a developing human being. Plus, we're not only concerned with spectator sports, but active participation for anyone. Sports and recreation are beneficial and so, why not have them be beneficial for a far greater number of students?"

Dutchmen Keep MIAA All-sports Lead

Hope continues to lead all the sports races of the Michigan Intercollegiate Athletic Association (MIAA) through the end of winter sports competition.

The Dutchmen jumped on a substantial lead in the all-sports race with a highly successful fall season, but lost some ground during winter action.

The all-sports award is presented to the MIAA school with the best cumulative performance in all sports during the year. Hope last won the honor in 1966-67.

This winter competition, Hope had 46 points, followed by Albion with 41, Calvin 39, Hope 38, and Olivet 27.

MEN'S BASKETBALL

Hope enjoyed its first winning season since 1970-71 as the Dutchmen posted an 11-0 record under first-year coach Glen Van Wieren.

Two of the team's victories were posted over Albion College (74-71 and 85-74) who subsequently went on to finish third in the NCAA Division III post-season national tournament.

Senior forward Jim Holwerda of Grand Rapids, Mich., was named most valuable player. Holwerda was named to the MIAA all-conference second team for the second year in a row. Also a football standout at end, Holwerda was an iron man in the Hope basketball program. He played in 87 consecutive varsity games, finishing his career as the 9th all-time leading Hope scorer.

Named co-captains for 78-79 were Scott Peterson, a junior from Wilmette, Ill., and Bruce VanderSchaaf, a junior from Westminster, Ill.

The jayvees posted an excellent 14-3 record as freshman Kevin Setsz of Niles, Mich., was selected most valuable player and freshman Paul Darson of Grand Rapids as most improved.

WRESTLING

Lacking personnel at some weight divisions, the wrestlers were wireless in MIAA dual meets and posted a 6-5 overall record.

Several of the losses were caused by points given up through forfeits. In head-to-head competition Hope outscored several of its opponents.

Senior Bart Rizzo of Plainview, Mich., was selected most valuable and most outstanding member of the team. The designation as outstanding was determined on the basis of points accumulated during the season while most valuable was awarded for contribution to the program.

Co-captains of the 78-79 team will be Paul Garneman, a junior from Montrose, N.Y., and Mike Sutter, a sophomore from Shelby, Mich.

Junior Cliff Nicholson of Grandville, Mich., was runner-up in the 190-pound division of the MIAA tournament.

CHEERLEADERS

Kathy Burton, a junior from Grand Rapids, Mich., was selected most valuable member of the cheerleading squad while Sam Aidala, a sophomore from Darien, Ill., and Chris Brauning, a freshman from Niles, Ohio, were selected most improved.

WOMEN'S BASKETBALL

The women struggled through a 4-19 season as coach Anne Irwin was unable to mount a consistent offensive attack.

Barb Geeting, a senior from Fremont, Mich., was named most valuable player while Pat Henry, a freshman from Rockford, Ill., was most improved.

Freshman Kay Van Der Eems of Hamilton, N.J., was chosen most valuable player on the women's jayvee team, while freshman Ann Miller of St. Petersburg, Fla., was selected most improved.
The sky is the color of dolphins.
On the ferry, we tip and sway—
A small boy running from side to side
To meet each crest of green wave.
Beside me, a woman
Like a fish tossed ashore
Blinks bright and frightened eyes,
Gropes for air.
Up front, two lovers wrangle in mock-anger,
Unmooring everything, glaring into each other.
The dolphins arc down to the sea.
Rain begins.

Jane Visser, a junior from Plymouth, Mich.

'Wooden Sneakers' Tells Holland's Stories

Have you ever wondered how stained glass was made? Alum!, do you find yourself occasionally remembering "Chuck the Barber," who expanded on life all the while he slipped your crewcut? Parents, do you know that Holland's Kress' Restaurants evolved from a truckers' diner, owned and operated by a Dutchman who at first couldn't even properly slice the hamburger buns?

These stories and stories involving other fascinating Holland-area residents are contained in issues of "Wooden Sneakers," a magazine produced by Hope College students enrolled in sections of the freshman English program. The sections are titled "Footnote Holland" and are taught by Charles A. Huttar, professor of English. Original model for the project was "Foxfire" magazine, which is published by students in Southern Appalachia and has spun off more than 80 similar publications in the U.S. and Canada. The "Footnote" books, anthologies of material from the magazine, have sold in the millions.

The uniqueness of Hope's magazine is reflected in its name: the students choose "Wooden Sneakers." According to Huttar, this title combines a respect for the Dutch heritage with an unconscious independence of spirit worthy of the college generation.

Students enrolled in "Footnote Holland" learn how interview techniques and then group themselves into teams of two or three members. Armed with their assignments, these teams go into the community and interview people who have unique stories to tell.

After the interviews, students write the first drafts of their stories. These are evaluated by the class and revised, usually several times. Finally, the class selects the best writing for inclusion in the magazine. Students also provide artwork or photography to illustrate the stories.

Students do all the proofreading and layout. At the end of the semester, they take on the task of directly selling the magazine or distributing it to various Holland stores.

"Basically, the course is all about writing, but it's not only about that. Students gain confidence because they've tackled something and seen it through to completion," Huttar says.

Some students produce better writing for "Wooden Sneakers" than for ordinary essay assignments.

"I often wonder if students do any work," Huttar notes. "Students are very much in control of the process.

"Good writing depends on a sense of audience as the student writes," Huttar points out that the "Wooden Sneakers" project also introduces students to the notion that not all useful information is in print.

"In some ways, 'Wooden Sneakers' is akin to the oral history projects a few Hope students have been involved in during recent years—students learn to gather information that's stored in a person's mind."

"Finally, 'Wooden Sneakers' has often re-emphasized both writers and their readers that 'everyone' has a story to tell, and thus has helped dispel some of society's prejudices.

The Holland community is amazedly rich in fascinating people," Huttar says. "We can't run out of material."

The magazine doesn't only focus on Holland's Dutch heritage. Huttar and his classes aim to include in each issue at least one story related to the city's Latino community.

The current winter, 1978, issue of "Wooden Sneakers" may be purchased by writing to Charles A. Huttar, English Department, Hope College, Holland, Mich. 49423. The mail order price is $4.25 per copy. The first issue of the magazine (spring, 1977) is still available and may be ordered with the current issue for a total cost of $12. Checks should be made out to Hope College.
Q. What are the defining features of your division?
A. If you look at particular activities of departments in our division, you can see how easy it would be to place them in different divisions. Art history and drama criticism might belong in the Humanities. Research in physical education could draw that department into Natural Sciences. Some aspects of dance and theatre, therapy and creative drama, for example, might argue for a place in Social Science. But we are together in this division because of a focus which is a distinctive of our departments—specifically, that we are not divided by faculty members who don't belong here at all. We have an extended responsibility which reaches out to students in other disciplines, drawing them into the "arts" experience as an essential part of their education. We hang on our efforts to emphasize in our programs. The first is to give solid training to students who want to be on that training in a variety of ways that they have completed their work in a liberal arts college. The second is to provide the campus with opportunities to participate in, to compare, to learn about, the ways in which man has given beauty and insight to life through art.

Q. What are your division's strengths?
A. The primary strength, I think, is the very high level of artistic achievement. People have known for years that the Chicopee Department is doing work that is of very high quality, and now that's being recognized more and more. The department is developing a strong national reputation, and we are steadily improving our reputation as well as our composition. We have a very strong faculty, and we have a lot of incoming students who are interested in the arts. We have a lot of opportunities for students to participate in the arts, both on and off campus.

Q. Do you foresee Hope ever offering a major in dance?
A. I would hope so. I think that in a time of financial crunch, when colleges don't have the extra money to experiment and expand, it's hard to say when it will happen. But I think that a strong financial investment in dance would produce large results in recruitment of students and expanded reputation.

Q. What are the expanded possibilities for dancers?
A. Well, there are people who go into dance therapy now. We have some students who are teaching in colleges and universities, and we have a few people who are working at professional dance schools. In addition to that, every school, such as our own, has passed laws saying there be a dance specialist employed by county to work with educational institutions—frequently they are people who must have experience in dance as well as music.

Q. What are the main emphases in the dance program at Hope?
A. We are not artists teaching in an academy but in a college setting, teaching serious students in our fields. We are not trying to change them in performance and studio training. But that's all they want from us, and they don't belong here at all. We have an extended responsibility which reaches out to students in other disciplines, drawing them into the "arts" experience as an essential part of their education. We hang on our efforts to emphasize in our programs. The first is to give solid training to students who want to be on that training in a variety of ways that they have completed their work in a liberal arts college. The second is to provide the campus with opportunities to participate in, to compare, to learn about, the ways in which man has given beauty and insight to life through art.

Q. What is your division's mission?
A. The primary mission is to provide students with a well-rounded education, with a focus on the arts. We want students to explore different forms of artistic expression and to develop a deep appreciation for the arts. We believe that the arts have the power to transform lives and to help students develop critical thinking skills.

Q. What is your vision for the future of the arts at Hope College?
A. I believe that the arts have the power to transform lives and to help students develop critical thinking skills. We want students to explore different forms of artistic expression and to develop a deep appreciation for the arts. We believe that the arts have the power to transform lives and to help students develop critical thinking skills.

Q. How do you see the arts as part of the liberal arts education at Hope College?
A. The arts are an essential part of the liberal arts education at Hope College. They provide a richness to the educational experience and help students develop a well-rounded perspective. The arts also provide a means for students to express themselves and to contribute to the community. We believe that the arts have the power to transform lives and to help students develop critical thinking skills.
The art department at Hope College is unique in offering students a variety of courses that span traditional disciplines like painting, sculpture, and printmaking, to contemporary and interdisciplinary approaches. The department encourages students to explore their creativity while developing critical thinking and problem-solving skills through a curriculum that includes both general education courses and advanced studio and theoretical studies.

Students have the opportunity to engage in numerous extracurricular activities through the Dance, Music, and Physical Education departments, which offer a range of classes, ensembles, and performance opportunities. The department also provides access to state-of-the-art facilities, including the Music and Dance Centers, which house musical instruments, rehearsal spaces, and performance venues.

The dance program at Hope College is renowned for its strong faculty and diverse offerings. The department offers a range of courses designed to expand students' knowledge of dance history, theory, and practice, as well as the opportunity to learn from visiting artists and mentors. Students can choose from classes that focus on dance technique, choreography, and performance, including instruction in tap, jazz, and contemporary styles.

The music department at Hope College is committed to educating students in a broad range of musical disciplines, from performance to composition, theory, and research. The department offers a variety of courses that cater to students with different interests and career goals, including music education, music business, and music therapy. The music department also provides opportunities for students to engage in performance ensembles, as well as participate in the annual musical and choral programs.

The physical education program at Hope College offers a range of courses designed to enhance students' physical fitness, health, and wellness. The program emphasizes the development of motor skills and the importance of active participation in physical activity. Students have access to state-of-the-art facilities, including the DeVette Fieldhouse and the DeVette Pool, which provide opportunities for both individual and group physical activity.
maximizing the use of our facilities" through one-act plays, major productions, and a summer repertory theatre. One of the functions of the summer theatre is to provide a laboratory for Hope theatre students, giving opportunity for a full-time theatre experience, and enabling them to work with students from other institutions. Membership in the summer theatre company is through audition. An apprentice program offers interested high school and college-age students practical exposure to working theatre.

Ralph says the department is currently looking at the curriculum to insure that it meets students' needs.

"We strive to remain sensitive to current and changes in theatre practice, while avoiding fads. It's easy for an institution to become insular."

"Our challenge is to constantly monitor our academic program to prepare students for graduate school and for a variety of professions."

Theatre majors "tend to keep their options open and be realistic," Ralph says. "Teaching and arts management are current popular career choices."

The ideal goal is to get into regional repertory theatres and that's where you can develop skills. But most theatre students also have some other goals to fall back on."

Briar Symphony there. Before 1968, it was the Denver Businessman's Orchestra.

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Student Brings New York Pop Art Exhibit to Campus

"People say they don't understand Pop art. But often they don't understand because they've never really been exposed to it. And Pop isn't always meant to be understood, sometimes it's just meant to be seen." says Mary Braun, a senior from Holland, Mich., who is bringing to Hope a show of Pop art prints on loan from a prominent New York gallery.

Although Briars says her program is a "no particular or exclusive affection for Pop, she's bringing the show to Hope because she feels it's valuable for the students to be exposed to the style."

"Often in survey courses, you're at the end of the semester by the time you get to that one interesting segment."

The show, titled "The 60's in the 70's," will contain works of the forefathers of the original Pop movement who remain present in the New York art world today. The show appearance to coincide with the 30th anniversary of the Pop art movement. The show is a collection of works that are representative of the different styles and artists from earlier in their careers to a current standpoint, Braun says.

Included will be prints by Jasper Johns, Robert Rauschenberg, Frank Stella and Andy Warhol (including his well-known Marilyn Monroe and Soup Cans prints).

Also on display will be some of the old masters, new acquisitions of the art department. The show is an outgrowth of the team's experience last semester when they were exposed to the Grek Lakes College Association New York Program and worked as an apprentice at Castelli Graphics Gallery.

All the prints in the show are on loan from Castelli's, which has been at the forefront of the promotion of Pop. Braun says that her program has been able to "finagle" the full gallery of gallery operations, "from doing the dishes to handing a show."

"A Castelli's is a fast lesson in current art history to really be familiar with our artists' works. I learned by doing invoices, inventory, packed boxes for shipping, and eventually accompanied the sale of a $12,000 print to a Swiss collector."

Among Briars' "immensurable New York experiences as a visit to Rauschenberg's home, a four-story converted orphanage complete with a chapel and an Egyptian mummy. She also worked alongside Jasper Johns while hanging a show. He has a reputation for solemnity, but managed a smile when Briar complimented his taste in books, which she was reading at the time."

Briars is interested in a career in gallery management. She decided to try to stage a show that's "for myself to see if I could do it on this scale."

Briars has handled all aspects of organizing the show, including obtaining funding, selecting the works, and publicizing the event. She will hang the show when it arrives, which may prove to be among her larger tasks: a show of works by Bob and Roberta Flies down the morning of the 9th and Mary's show must be up by the same afternoon.

Briars is majoring in both art and business administration. She admits that the combination is a bit unusual.

"Most artists aren't managers. They have little concept of how the two fields are so closely related in the promotion of their work."

"As for me," she adds with characteristic assurance, "I'm a business major because I'm good at it. I'm an art major because I like it."
Renowned Conductor Directs Symphonette

On February 21 the world's most famous female-symphony conductor tapped the Hope Symphonette orchestra to attention. For the following hour, Dr. Antonia Brico provided Hope students with insights into her remarkable character and talent as she put the ensemble through some demanding musical pieces. The Symphonette's selection—they adopted her.

Dr. Brico rehearsed selected movements of Mendelssohn's "Italian" Symphony No. 4 in preparation for the Symphonette's upcoming spring tour to the West. (See page 2)

Dr. Brico, 73, is a graduate of the University of California-Berkeley. She made her debut as a conductor in Europe with the Berlin Philharmonic, and soon thereafter conducted at the Hollywood Bowl. She then returned to Europe, where she studied with the great Karl Muck for six years. Britain's renowned composer Jan Sibelius opened doors for her in his country, and she also conducted in many other parts of Europe.

Dr. Brico became well-known in America after one of her former piano students, popular singer Judy Collins, made a documentary film on Brico's life and her struggle to overcome the barriers of sex, which prevented access to many major orchestras.

A resident of Denver, Dr. Brico is the permanent conductor of what is now called the Brico Symphony there. Before 1968, it was the Denver Businessmen's Orchestra.

Alan Bedell, assistant professor of German, renewed his acquaintance with Dr. Brico during her short visit to Hope. Bedell, while a graduate student in Denver, was a member of a chorus that sang Beethoven's Ninth on Deutch under Dr. Brico's baton.

Her parents encouraged the Symphonette to play the Mendelssohn work up to tempo, despite agast looks when she initially suggested the possibility. She told students to "have courage" in difficult sections of the work, and also admonished a few members to stop chewing gum out of rhythm.

Dressed in a tailored gray suit and an Alpaca ski sweater, Dr. Brico revealed that she had been born in the Netherlands of Dutch and Italian parents, making her "mixed pickles." She said she had long looked forward to visiting Holland to buy some Dutch souvenirs and visit a Dutch bakery.

Brico promised the Symphonette she would come back in seven days. I don't do tours in Denver, providing she is not on tour herself.

"Dr. Brico's visit gave the Symphonette the opportunity to play under the direction of a world-renowned musician," says Dr. Robert Ristema, professor of music and conductor of the Symphonette whom Dr. Brico referred to as "your Pappi" during her visit.

Hope, they say, they have actually learned during that hour.

Renowned Symphony Director Directs Hope Students

Student Directed Play is a Hope First

When Life with Father opened on the DeWitt Center main stage on Feb. 23, a little more history was made by the theatre department at Hope College. The comedy, based on short stories by Clarence Day, was the first main season production at Hope to be directed by a student.

In many ways, Life with Father was a learning experience for everyone involved, including the Hope faculty members not directly involved this time. But perhaps no one learned as much as Susan Moore. The young woman who made it all happen last year the Theatre Council chose her as the first student to direct the main body of plays in the 1977-78 season.

What did the senior theatre major from Grandville, Mich. learn as director?

"I learned that I have much, much more to learn. And I learned that I have to work at keeping a cast together."

Moored came to Hope after having served as an apprentice in the Hope Summer Repertory Theatre after her graduation from high school in 1974. Throughout the last four years, she had been involved in varied aspects of Hope theatre—as an actor, assistant director, play manager.

"I enjoy acting," she says. "I love exploring and developing a character. But I find that once I've done that and after I've played that character for seven days, I can't do any more with it and I'm ready to move on.

"The thing I like about directing is that you work on the total picture. You can pick out the 'moments', the scenes in which life is recreated, and capture them on stage, in much the same way that a painter captures moments and puts them on canvas."

The experienced director of "one-act," "plays produced on the stage in DeWitt's basement, found several differences between directing drawings and directing plays.

"I never had to deal with such a script before," she says, "still a little incredulous."

"Previously, I had to think about two characters, now I had to be concerned with 16. And I had never had to confront such a big stage that is so open and has some problem diagonals."

Also, in the back of my mind was always the thought that people would be paying $3 to see the play. I would hate for them to be disappointed.

Moored read and re-read Life with Father all last summer. In the fall, the technical meetings began to wash over me, how what for her were the most important aspects of the director's role. Among the interesting choices, Moore made was the decision to change the time setting of the play to 1904 instead of the 1880's called for in the original text.

"I wanted a softer line of costume, and by 1904, the period was easier to see," she explains.

Also the student director chose to employ thrust stage. "Life with Father is a play about human relationships. It's warm and loving. To me, the play demanded that the audience be close, involved in the action, rather than placing the wall of the proscenium arch between them and the lives on stage.

What's the most important thing about directing? Staying organized, says Moore. "It's rude not to let the actors know what's expected of them."

Where do you go from the director's chair of a major Hope theatre production? Back to studio theatre, and with no sense of break down, Moore says. "You have to much more freedom in the studio theatre. In educational theatre you don't have to concern yourself with an audience—you do what you do for the end product."

Career plans? They're open and varied at this point. She says she'd like to reach, become a theatre producer, go into filmmaking, or develop some biblical "moments" for either the stage or screen.

"Theatre is something you can commit yourself to, something that enables you to grow in depth," she concludes.
Professor Makes Big Noise on Art Front

Bruce McCombs, assistant professor of art at Hope College, is a man who keeps a low profile.

In a crowd of his peers, he might easily be overlooked. He is slight, blond, wears glasses, looks much younger than his 34 years and could pass for a student.

On campus, he is described as “quiet,” but McCombs is making a noise in art circles. He has won 60 awards for his prints, which have been exhibited in more than 80 competitive shows, and he has been invited to exhibit internationally.

Recently, he had an etching, “Five After Four,” purchased for the permanent collections in the Library of Congress, after it was exhibited in National Print Exhibition in Washington, D.C.

All of this, McCombs takes in stride.

“The important thing is to keep working,” he said. “Of course, one wants to be successful, but in the case of most artists, the primary need is to be creative.”

He graduated from the Institute of Arts in his hometown of Cleveland with a bachelor of fine arts degree, then went to Tulane University for his MFA degree and was appointed to the staff of Muskegon (Mich) College in 1968.

He taught for a year there and joined the Hope College faculty. In 1968, McCombs won a $1,000 purchase prize in the American Graphics Annual Exhibition and the medal of honor from the Painters and Sculptors Society of the New Jersey State Museum.

In his early years of printmaking, he covered a variety of subjects, but in 1971 he began a series of automobile views.

“I did a few old automobile prints, but began to do prints of cars like the Duesenberg and the Peerless,” said McCombs. “When I got tired of doing those, I switched to World War I fighter planes and airships, like the blimps and dirigibles.”

From these, he went to street scenes of the turn of the century.

“Funny thing about my prints,” said McCombs. “They are always imaginary scenes, but everyone thinks he can identify the places.”

“In my recent print Five After Four, a critic wrote that it was Times Square as I thought it might have looked.”

It is this imaginary association which challenges the viewer.

“It is easy to imagine a German ace looking over machine guns in an Albatross. Or someone walking along a small town street in search of an ice cream parlor.”

Whatever the content, it is the right formula for McCombs.

It has led to invitations to the 5th British International in Krakow, Poland, the International Biella of Prints in Biella, Italy, and the XI International Biennial of Graphic Art in Lubiana, Yugoslavia.

His prints hang in the Whitney Museum of Modern Art, the Springfield Museum and he is represented in Hawaii, and other regional museums in the United States as well as private and corporate collections.

He lives in a newly remodeled studio-home in Holland and spends most of his time away from teaching making prints.

He is married and his wife Linda, 34, acts as his business manager. An accomplished printmaker herself, she feels “one artist in the family is enough.”

He does his printing himself because he feels he does it best.

“There was a time when I did a lot of drawings,” said McCombs. “Now I only make prints.”

There he does directly on the plate, without preliminary sketches.

Asked if that doesn’t mean he has to be pretty sure of what he intends to come up with, he smiles and says:

“You might say that.”

Whatever he comes up with seems to suit his audiences.
Business Students Learn Close-up From Steel Company Executive

Reprinted from Republic Reports, Number 4, 1977. Used with permission.

They were bright, articulate and extremely interested in what a steel company president had to say about the story behind the recent headlines. They wanted to know more about steel plants being permanently shut down, forcing thousands out of work, the charges of foreign imports flooding the market, and the red ink appearing on the books of several steelmaking firms.

From the moment he walked under the gate arch and accessed the Hope College campus on a Monday in mid-September, Bill Delaney was immersed in a dialogue about steel and business, arguing with students and faculty, answering their questions until late in the day.

The one-day program formally began when almost 250 students from economics and business classes poured into DeLancey Auditorium.

These attending were curious about having a steel executive explain the current state of the industry, what role environmental concerns play in business, and how government regulations in general affect the daily job of making steel.

But, they were curiously to know what talents and opportunities were necessary to pursue a career in business, the stories and courses that would best prepare them for these future roles and the specific fields in which they might be interested.

During the morning session, Mr. Delaney summarized his thoughts on business management, when he said, "The business executive can achieve results only through other people. This is the essence of management which is perhaps one of the most demanding and challenging of all forms of human endeavor. To achieve success, the executive must lead, inspire, instruct and encourage those who work for him."

"Furthermore, he must know enough about the vast number of people and which people work in order to be able to set goals and evaluate products. Most important, he must be able to develop others with talents and motivation to extend themselves to reach these goals.

In talking about the personal satisfaction that one gains from a career in business, he said, "It is really something that comes with the sense of an accomplishment. The work that is done is just as important as the salary. Those who are successful in business are those who are able to take pride in their work and feel that they are contributing to society."

"BoF is not a typical steel mill. We have a culture where employees are treated with respect and are encouraged to be creative and innovative. The company strives to provide a safe and healthy working environment for all employees."

"We are committed to developing our people and ensuring that they have the opportunity to grow and advance within the company. We believe that by investing in our people, we can create a strong and successful organization."
Bernard J. Malter, 59, continues to serve as minister of calling and Bible teacher at First Reformed Church of Hamilton, Mich.

Regina Born, 59, recently served as student director of the Virginia Academy for the Arts in Richmond, Va. She had served as the church's music director for many years.

Helen Zander '28 has retired in Schenectady, N.Y.

J. Coity Ryan [redacted] '31 was recently honored with the presentation of a Halcyon. She is a retired professor of English at the University of California, Los Angeles, where she taught for over 30 years. She is also a member of the University of California Alumni Association.

Antilles.

John '32 and Jose DeLaIta '31 Wyman have both received honors for their service in the Virgin Islands. John has been honored for his work in education, while Jose has been recognized for his contributions to the field of economics.

Marjorie Van Wijk '46 writes a column for the Virgin Islands Daily News, where she shares her thoughts on local events and issues.

The Rev. William Hills [redacted] '49, Hope College chaplain, will speak at the 100th anniversary celebration for the college's chapel. He will speak on the history and significance of the chapel.

Clarice Kenmore '52 is a professor of history at Hope College, where she has taught for over 20 years. She is also the author of several books on the history of the Netherlands.

Cranesville Free son, the son of Calvin T. DeVries '28, is a member of the Hope College hockey team.

The Rev. Dr. Helen T. Krug '50, professor of religious studies and history at Hope College, will speak on the history of religious studies at Hope College.

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I am job hunting and would like to have the following want ad appear in the next Hope College publication:

**Want advertisement**

**I am looking for:***

**Job Type:**

**Location:**

**Salary:**

**Experience:**

**Qualifications:**

**Education:**

**Benefits:**

**Contact Information:**

**Email:**

**Phone:**

**Address:**

**Website:**

**Additional Details:**

**Closing Date:**

**Submit Application:**

**Deadline:**

**Application Process:**

If you are interested in the position, please submit your application by [email address] by [deadline].
Wind Energy Today

by L. Ward Slager

Within the past few years the push for pollution control and the realization that fossil fuel reserves are only a finite energy resource has spawned a group of alternate energy industries. One of these fledgling industries is the wind industry. In reality it is not new but the renaissance of an industry that extended back to the 1100's and suffered a severe setback from fossil fuels and oil and gas in the 1930's and 40's.

The present wind industry has its roots in the designs of the late 60's and early 70's. Many of the people involved in the "back to nature" movement of that time realized that they did need such higher forms of energy as electricity. They were able to get it in an inexpensive and non-poluting form by resurrecting many of the old wind electric generators produced by such companies as Jacobs Wind Electric, Windcharger, Danlile, and Paris-Dunite. These generators had lain idle in farmyards for many years but due to simplicity and ruggedness of their design were put back into service easily.

Many of the "Mother Earth" sentiment, such as a non-polluting lifestyle, are now slowly becoming societal values. These values along with the various energy "crises" that are occurring are behind the development of the wind industry from small garage-investor-oriented businesses into larger mass consumer-oriented concerns. This shaft is a necessary one and is being achieved by the infusion of money from the federal Department of Energy into the research and development labs of businesses and universities around the country. Such companies as Lockheed, Grumman Aerospace, and Rockwell International are designing, building, and testing large (100 foot to 300 foot) diameter wind generators to be used either individually or in groups as an electric utility for small towns and villages. These machines will be of two types. They will be either a conventionally styled two-bladed rotor or the unconventional "one better" Darrieus rotor. If the large machines currently being tested prove themselves, they will find wide application and could number as many as 100,000 to 100,000 installed units by the year 2000, according to General Electric study.

Smaller, less well-known, companies such as Wind Energy Systems and Technologies, Windworks, Zephyr Wind Dynamo, Dakota Wind and Sun, and Natural Power, and numerous universities are working on small (6 foot to 40 foot) diameter machines to meet the growing market for supplementary power systems in vacation homes, rural homes, remote fire stations and oil rigs, offshore buoys, and agricultural irrigation. Another large market is developing in the "Third World" countries. Most of these machines are conventionally styled two or three bladed machines with either AC or DC generators. The study referred to in the previous paragraph also concluded that in North America as many as 9 million small machines could be implemented by the year 2000.

With the above background one can wonder why wind electric generators are not springing up throughout the country-side, helping to alleviate the current energy problems. Although there are many factors, the main reasons that this is not happening presently are economic. (One factor to keep in mind while reading this is that even with implementation of 300,000 large and 9 million small machines only 5 to 8% of the projected U.S. electrical demand in the year 2000 could be met by wind. The energy "crisis" will not be solved by any one source.)

The government money which is an imperious necessity needed by the wind industry has its shortcomings. The research and production of large machines which might be quickly done in the private sector is now slowed by the government's role in the R and D program. Private business finds it advantageous, understandably, to let the government provide all the money for R and D even if it does take years longer to complete the program and even though large machines are presently economically feasible (costs to consumer would run 3 to 5 cents per kilowatt-hour).

The economics of small wind machines takes on several other dimensions. First, big businesses would rather not get involved with small wind machines because of the large amount of capital and labor it would take to produce and market the 100 to 200 small machines needed to match the profits of selling one large machine. Secondly, the present small businesses are highly competitive and capital poor and many of the advantages that are made on design and production are not shared. This has the effect of slowing the whole industry down. Finally, in most areas where electrical energy is available for under 6 cents per kWh, consumers are not willing to look as much as a 15 year payback on their investment in the wind machine even if this is still much less than the 20 to 40 year system lifespan. Thus the lack of large enough and competitive market is impeding the progress of the small wind systems industry.

What then is the immediate future of wind as an alternate energy source? Large scale wind systems will not begin making an impact for at least five and possibly ten years. At that time, they will be installed at the most favorable sites and will be integrated with existing utility grids as primary supplementary systems.

Small systems are now being produced, sold, and installed in limited quantities. As inflation and dwindling resources drive up the price of electrical power the market will improve enough so that by the year 1985 there may be as many as 100,000 small machines in operation. This amount of production will reduce prices as production lines are put into operation, which will also improve the economical feasibility of wind for the average consumer.

In conclusion, the following facts are given as a guide to the individual who is considering the use of a wind system for his energy needs. The wind industry has been progressing rapidly in the past several years but is still a young industry. Many of the problems involved in using a wind system have not been completely worked out. Details such as maintenance, economic analysis of a particular installation and legal analysis of the aesthetic, wind rights, and utility interface considerations will be up to the individual consumer to work out. Help in these details is available from the American Wind Energy Association which is working with state and federal government-recognized organizations that is promoting business ethics and consumer education in the wind industry. Most importantly, the average consumer should read the many materials (most available through AWEA) currently in print on wind energy and talk with people who presently have systems installed in order to gain experience with wind as an alternate energy source.