CHRISTMAS '86

As I write this Christmas greeting — the last I will have the privilege of writing as President of Hope — I have reflected with joy on the rewarding friendships and enriching associations I have had with so many of you. We have been bound together on our common purpose in the great educational endeavor we call Hope College. What a rich experience this has been!

But in this Christmas season, I am also reminded of that deeper unity we have because God has come to us in the person of Jesus the Messiah, to break the barriers that separate us from Him and each other, and to give us God's perspective on education and culture, life and death, and time and eternity.

As we celebrate Christ's coming and remember this unity, may we honor Him and have renewed enthusiasm to focus our energies on all that is noble and true, encourage and support one another, and strive together to make Hope College the great institution for which we all aspire.

Margaret joins me in sending our best wishes for a joyful celebration of Christmas and a year marked by rich experiences of fulfillment, joy and peace.

Gordon J. Van Wylen

Inside This Issue

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| Oh, what a season! Hope crowns four fall champions. |
| Artistic focus A close-up look at the arts division. |

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CAMPUS NOTES

RIDER HONORED: In recognition of his long leadership to the Hope College music department, a portrait of Dr. Morette Rider, former professor of music and academic dean, has been hung in the Wheeler Auditorium addition of the Nykerk Hall of Music. The portrait is a token of appreciation for his contributions to the music program, and his dedication to the musical education of his students.

PRAYERS FOR PEACE: In a mini-version of "Hands Across America," many Hope students and faculty banded together to form "Hands Across Hope," in the Pine Grove Auditorium, sponsored by the Joint Union of Catholic Students and the Ministry of Christ's People. "Hands Across Hope" included a rousing rendition of "We Are the World," and the passing of a lil candle. The event also raised money for the Hope College South African Scholarship Fund.

About the authors
Dr. Stephen Hemenway and Dr. James Heisler, the authors of our feature story on satire and strategy on page 14, are both past recipients of the Hope Outstanding Professor-Educator Award. Hemenway, a professor of English, and Heisler, an associate professor of economics and business administration, co-authored their tongue-in-cheek piece for a symposium on the integration of liberal arts disciplines at Hartwick College last April. Their paper was selected from works submitted from across the United States. Hemenway has been on the Hope faculty since 1972, and Heisler came to Hope in 1981.

Quote, Unquote is an eclectic sampling of things being said at or about Hope.

Dr. Stephen Hemenway returned to the podium for the class of 1981 as their reunion speaker during Homecoming weekend in October. Hemenway delivered the 1981 commencement address, and his thoughts for the five-year reunion were more witty couplets verses, a continuation of "But Where is the Syllabus for Living?"

"It's hard to believe more than five years have past since you shifted gears to "Living" fast,

Though letters and phones calls usually dwindle,

Weekends like this make friendships rekindle.

Yet none of you dwell on your Hope salad days,

You've moved on to taste life's varied entrées.

Recall my statement, "Paint the present with pride."

Now here's where you've grown, indeed multiplied,

As so many have played the groom or bride,

And now even have diapered babies by their side.

All have grown older, some grayer, some fatter,

Can you pinch an inch? Well, what does it matter?

You've earned new degrees, traveled afar.

Or honed newfound skills, or passed the state bar,

Or changed jobs eight times, or been called a star,

Or sunk deep in debt for that mortgage and car,

Or searched and found nothing but a battle scar.

Be proud that you're "Living," you're trying, and far.

For life's course is some sunshine followed by clouds.

You're all special grads standing out from the crowd."

NOTES

You've earned a substantial discount, has received 10% for a lump sum payment to the college. In recognition of your past, you've received a check for $1,000,000 based on an annual inflation rate of six percent. Organized through Prudential-Bache Investment firm, the cost of the program will fluctuate from year to year depending upon interest rate and inflation projections since the future student's investment is secured in U.S. Savings Bonds. "We have found grandparents have taken a tremendous interest in this program as an investment in the future of their grandchildren," said Workman. "To guarantee your four years of college at a cost more affordable to them, instead of when the child actually enters college, is a great return investment to them.

Hope has made a commitment to offer the repayment program for at least the next three years, and in 1987, it will be offered beginning March 1. For more information on the Hope College Alumni-Friends Tuition Program, write to: Hope College Business Office, DeWitt Center, Holland, MI 49423 or call (616) 392-5111, ext. 2005.

FACULTY REPRESENTATIVE: Dr. Jane Harrington '58, associate professor of English, has been elected to the Hope College Board of Trustees to serve a two-year term. Bach has been a member of the Hope faculty since 1975. She holds a master's degree from the University of Wisconsin and a doctorate from the University of Notre Dame.
The Campaign for Hope surpasses $26 million goal

The most ambitious fund-raising effort ever launched by Hope College, The Campaign for Hope has exceeded its $26 million goal six months before its official completion, Campaign co-chairpersons Max Boersma and Hugh DePree recently announced.

Gifts and pledges to The Campaign now total $27,400,000.

As the largest capital endeavor in Hope's history, (followed only by the very successful Build Hope of the early 1970s which raised nearly $1 million) The Campaign for Hope has not only increased endowment funds and capital improvements, it has also broadened the involvement of Hope's constituency.

"We held 21 regional events all across the country with personal appearances by President Van Wylen," said John Nordstrom, director of The Campaign for Hope. "Over 500 volunteers from these regions gave their time and support to advance the efforts of the Campaign. Plus, we had 25 students spend 40 nights on the phone calling over 15,000 alumni, parents, and friends."

The telephoning Nordstrom speaks of was the Capital-by-Phone drive of The Campaign for Hope, an effort to personally contact all alumni, parents, and friends, asking them not only for financial support, but also providing an opportunity for conversations on the Campaign's objectives and a chance to talk with a current student about present campus happenings.

"A wonderful benefit of the Campaign has been an overall renewed interest in the college," said DePree. "The levels of caring and support have been raised tremendously."

And people can easily see the changes happening. Part of the $14 million goal for endowment is represented by the photos of the contributors and student-recipients of 35 new endowed scholarships which decorate the office of John Greller, director of planned giving. The $12 million for capital development is evidenced in many ways all across campus. The second floor of the Gordon J. and Margaret D. Van Wylen library has been completed and the third is beginning to take shape. The Pake Science Center has an enlarged greenhouse and storage areas. The President's Home has undergone extensive renovation. And, the Maas Center, a much needed solution to a lack of space for student activities on campus, was dedicated on October 9th.

"It's so exciting to have some of the Campaign projects completed," said President Van Wylen. "The Maas Center is a wonderful addition to our campus facilities. It is already being used extensively."

The Campaign for Hope has been very personally rewarding for President Van Wylen, who postponed his plans for retirement two years ago at the request of the Board of Trustees with the beginning of the Campaign.

"I was here for the conclusion of Build Hope, but I wanted to stay and see this one all the way through," he said.

"We owe such a debt to Gordon," said DePree. "He is a marvelous president and a superb fund-raiser."

"What really made the Campaign a success is Hope's reputation. And Gordon has been an integral part of what Hope is," affirmed Boersma.

Both Boersma and DePree took the opportunity to congratulate the Hope College advancement staff.

"John Nordstrom, Bob DeYoung (vice president of college advancement) — I can't say enough about them," said Boersma. "And about everyone involved," added DePree. "It is really a marvelous surprise to know that so many people are behind us. Our students and graduates came through in a marvelous way.

"We started out well, right from the beginning," said Boersma. "We kept a steady pace throughout, and now we've made it."

The pledge that put the Campaign over the top was received by Capital-by-Phone participant, sophomore Kurt Bouman of Cape Elizabeth, Maine.

"We knew it was going to happen sometime soon," said Bouman, "and I just got lucky.

When I hung up the phone, Dave (Van Dyke, coordinator of Capital-by-Phone) and John Nordstrom and all the administrative staff started jumping around. Everyone was pretty excited."

"John called me right away," said DePree. "You can't hold good news like that back."

Capital-by-Phone has exceeded its $750,000 goal, too. Concluding on Nov. 30, this effort of the campaign totaled $903,514.

"Knowing that the Campaign will significantly exceed our goal is especially rewarding," said President Van Wylen.

"I didn't think it would come this early," admitted DePree.

According to Nordstrom, who will make the final Campaign report to the Board of Trustees at their May 1987 meeting, the Campaign is definitely not over. Its official conclusion won't come until June 30, 1987.

"Throughout the Campaign I have had a good deal of confidence in our alumni, friends, and other external agencies," said President Van Wylen. "The support has been remarkable, and for this, we continue to be grateful."

The Steering Committee for The Campaign for Hope included, seated from left to right, Gretchen Yetman '54 Vandenberg, Betty Roelofs '53 Miller, Theresa Staal '49, Margaret Slayter, Dorothy VerMeulen, Max Boersma '46, Hugh DePree '38, Geraldine Dekkhuizen '29, Arvella Schueller, standing, left to right, Carl VerBeek '57, Tom VerMeulen, James Cook '48, Peter Cook, James Cook '48, Peter Huitenga '60, Richard Krutzenga '52, David Myers, Victor Elmer, Jerry Weener '49, Leon Maas, Max DePree '48, Randall Dekker '47, Jerrell Redeker '46, Ekal Bays '37, Gordon Van Wylen. Missing from the photo are Willard DeGroot '39, T. James Hager, Terry Nagelhoorn '64, John Schrier '55, James Brooks, Marvin DeWitt, Richard Gantos '58, Ruth Peale, and Jon and Karen Hanson. James VerMeulen and Howard Slayter were integral parts of The Campaign for Hope until their deaths earlier this year.
CHRISTMAS VESPERS ON THE AIR

More than 70 radio stations have indicated they will rebroadcast the 1986 Christmas Vespers service during the holiday season. Contact the station in your area for the day and time.

FOUR

Georgina

Illinois

Indiana

Michigan

Minnesota

New Jersey

New York

Ohio

Virginia

Wisconsin

Academic Calendar

Fall Semester 1986

Friday, Dec. 12 - Last day of classes
Mon., Dec. 15-19 - Semester exams

Spring Semester 1987

Sunday, Jan. 11 - Residence halls open, Noon
Monday, Jan. 12 - Registration for new students, 1-4 p.m.

Tues., Jan. 13 - Classes begin, 8 a.m.

Friday, Feb. 18 - Winter recess ends, 8 a.m.

Thursday, March 15 - Critical Issues Symposium (classes not in session)

Friday, March 20 - Spring recess begins, 6 p.m.

Sunday, March 29, 30 - Residence halls open, Noon

Monday, March 30 - Spring recess ends, 8 a.m.

Friday, May 1 - May Day: Classes dismissed at 12:30 p.m.

Mon. - Fri., May 8-14 - Semester examinations

Sunday, May 10 - Baccalaureate and Commencement, Residence halls close, 7 p.m.

May Term 1987

Monday, May 11 - Registration & payment of fees, 8:00-11 a.m.; DeWitt Lobby; Classes begin at 1 p.m.

Monday, May 25 - Classes not in session; Memorial Day

Friday, May 29 - May Term ends

June Term 1987

Monday, June 1 - Registration & payment of fees, 8:00-10 a.m.; DeWitt Lobby; Classes begin at 1 p.m.

Friday, June 19 - June Term ends

Summer Session 1987

Monday, June 22 - Registration & payment of fees, 8:00-10 a.m.; DeWitt Lobby; Classes begin at 1 p.m.

Friday, July 31 - Summer Session ends

Event

Cellist Marcy Rosen will be the third performer in the Young Artist Series on Tuesday, Jan. 20. The series, which began in 1985, has become a favorite among students and faculty.

The Arts

**Youth Music Series** - Thursday, Dec. 9, violist Maurice Sklar; Dimnt Memorial Chapel, 8 p.m.

**Faculty Recital** - Sunday, Jan. 18, oboist Gail Warmaar; Vincenzo Auditorium, 4 p.m.

**Young Artist Series** - Tuesday, Jan. 20, cellist Marcy Moser; Dimnt Memorial Chapel, 8 p.m.

**Senior Recital** - Friday, Jan. 23, soprano Betsy Buettner; Dimnt Memorial Chapel, 8 p.m.

**Faculty Chamber Music Concert** - Sunday, Jan. 25; Vincenzo Auditorium, 4 p.m.

**Faculty Recital** - Monday, Feb. 2, trumpeter Robert Thompson and organist Thomas Gouwen; Dimnt Memorial Chapel, 8 p.m.


**DePree Gallery Exhibits**

Jersey Student Show - durch Dec. 19
Williams-Demarrais/Concerts: Motives, Materials, Methods - Jan. 16 - Feb. 15
Linz Myers' Japanese Prints - Feb. 21 - March 29

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Linz Myers' Japanese Prints - Feb. 21 - March 29

Galery hours: Monday through Sunday, 10 a.m. to 9 p.m.; Sunday 1 to 9 p.m. Gallery talks can be scheduled by calling (616) 392-5111, ext. 3170

**Theatre**

**Bus Stop** - Dec. 5-6, 11-13 A heart-warming romance comedy focusing on a group of travelers stranded at a roadside diner by William Inge. DeWitt Theatre, 4 p.m.

**Rosenkranz and Guildenstern are Dead** - Feb. 20, 21, 25-28.

The play is considered one of the most important works of the 20th century. It is performed by Tim Stoppard. DeWitt Theatre, 8 p.m.

**The Mats** - April 24, 25, 29, 30, May 1, 2 A funny, gaggy, and revolting play by Jean Genet. DeWitt Theatre, 8 p.m.

Hope theatre tickets are available by calling (616) 392-1449 two weeks prior to the performance. Adults, $5; seniors, $4; students, $3. Ticket office located in the DeWitt Center lobby. Hours: 10 a.m. to 5 p.m. daily except Sunday.

**SEMINARS AND COLLOQUIA**

**Arts and Humanities Colloquia**

"Original Intent" in the Law by Prof. James Allan - Thursday, Jan. 21, Lubbers Hall, room 101, 3:15 p.m. 
**Triby by Theatre: American Yankees in C.G. Shaw's Court** by Prof. Stephen Hennessy - Phillips Hall, Orie Room, 6:45 p.m.

**Arts Symposiums** - Fridays, Cook Auditorium, DePree Art Gallery, 4:30 p.m. Visiting professors address their expertise in art. For more information, call the art department, (616) 392-5111, ext. 3170.

**Biological Seminars** - Fridays, Peale 050, 2:30 p.m. Seminars on a variety of topics are presented by visiting professionals. For details, contact the biology department, (616) 392-5111, ext. 3212.

**Chemistry Seminars** - Friday afternoon. Research seminars by academic and industrial scientists. For details, contact the chemistry department, (616) 392-5111, ext. 3213.

**Communication Colloquia** - Fridays, 3:30 p.m. Visiting professionals speak about different communication skills and media issues. For details, contact the communication department, (616) 392-5111, ext. 3080.

**Geology Seminars** - Fridays, 44, 3:30 p.m. Seminars on different topics in the earth sciences by visiting scientists. Normally twice a month. For details, contact the geology department, (616) 392-5111, ext. 3232.

**Mathematics Seminars** - Thursdays, VanderWier Hall, 3 p.m. seminars on advanced topics presented by visiting scientists, faculty, and students. For details, contact the math department, (616) 392-5111, ext. 3010.

**ALUMNI AND FRIENDS**

**Winter Happenings** - Saturday, Feb. 7
A full day of scheduled events planned for alumni, parents, and students. See ad on page 4 for more details.

**ADMISSIONS**

**For details about any admission events** contact the Admissions Office, Hope College, Holland, Mich. 49423, (616) 392-5111, ext. 2200.

**Visitation Days**

For prospective students, including transfers, high school juniors and seniors. Visitation days are planned to show students and their parents an actual day in the life of a Hope student. Ample opportunities to meet students, faculty and staff. 

Friday, Jan. 23

Friday, Feb. 10

Friday, March 13

Friday, April 10

**Chicago/Detroit Bus Trips** - Thursday - Saturday, Feb. 5-7
Chicago and Detroit area high school juniors and seniors will have an opportunity to visit campus and experience college life. Cost includes round trip transportation, housing with a current Hope student, meals, activity pass and entertainment.

**New York Bus Trip** - Thursday - Saturday, Feb. 5-7
Bus leaves from Wuppinger Falls, N.Y. and picks up riders along the New York Thruway. Students attend classes, academic seminars, and stay with current Hope students. Fee covers transportation, lodging and entertainment.

**Holland Area Program** - Thursday, April 9
This special program is geared for Holland area students who have applied for admission to Hope. The program will give students the opportunity to learn more about "the college in their own backyard."

**Pre-Medicine and Pre-Engineering Day** - Thursday, May 14
Special activities for high school juniors interested in becoming medical doctors or engineers.

**Exploitation '87** - Friday - Thursday, July 26 - Aug. 1
A "mini-college" experience for students who are juniors and seniors in high school for the fall of 1987.

**SPECIAL EVENTS**

**Welcome Week** - Monday - Friday, Jan. 26-30

**Keynote Address** - Tuesday, Jan. 27, Catherine Simpon, professor of English and dean of graduate school at Rutgers University; DeWitt Theatre, 11 a.m.

**Jazz Latin-USC** - Thursday, Jan. 29, Candace Anderson performs Michigan women's music Center Auditorium, 11 a.m.

**Women of the Cabaret** - Friday, Jan. 30, unique musical entertainment; DeWitt Theatre, 8 p.m.

**Critical Issues Symposium** - Thursday, March 15
A day-long, intensive study with guest lecturers speaking on South Africa.
Van Wylen lauded for effectiveness

A fter 14 years of dedicated service in bringing national recognition to Hope College, Dr. Gordon J. Van Wylen is now receiving the credit himself. In his final year as Hope’s chief executive officer, two prominent accolades were afforded the President within three weeks this October.

President Van Wylen will be one of the first recipients of an honorary doctorate from Meiji Gakuin University in Tokyo, Japan. He also was recently named one of 100 college presidents who are considered by their peers to be the most effective leaders in higher education in the country.

On Oct. 14, Meiji Gakuin Chancellor Nobumichi Hiraide and Provost Haruo Fukuda visited the Hope campus to make their surprise announcement that President Van Wylen and Edwin Reischauer, the “father of Japanese studies in the U.S.” and a former ambassador, will be the first recipients of honorary Doctor of Humane Letters degrees at Meiji Gakuin University in their 100-year history.

Since 1965, when the Japanese school started sending students to Hope, Meiji Gakuin and Hope have maintained a sister school relationship. In 1980, Hope became part of the two-way exchange program, sending students to Meiji Gakuin for a May Term seminar on contemporary Japan. When President Van Wylen travels to Tokyo next May, 15 Hope students in the program will attend the ceremony.

“Through this honorary degree, we want to bring attention to President Van Wylen’s commitment to international education and the ties between Hope College and Meiji Gakuin University,” said Fukuda, who was awarded an honorary degree from Hope in 1985. “And we also want to point out that these ties will be continuously strengthened year after year.”

As one of the nation’s 100 top college presidents, representing approximately three percent of the administrative officers of U.S. colleges and universities, President Van Wylen’s selection was the result of a study conducted by James C. Fisher, president- emeritus of the Council for Advancement and Support of Education and author of The Power of the Presidency; and Dr. Martha T. Tack, professor of educational administration and supervision at Bowling Green State University. Tack and Fisher collected their findings from 485 chief executives, higher education officials, and scholars who nominated the presidents in a survey. The study identified 100 presidents as the recipients of multiple nominations in the survey.

The study, entitled “The Effective College President,” identifies some common characteristics of the most effective college presidents as believing less in collegial relationships than do “typical” presidents, taking more risks, and relying on respect rather than popularity.

The study also indicates that the effective president works longer hours and does not speak spontaneously as does the “representative” president. On the other hand, however, effective presidents do not believe in organizational structure as strongly as other representative college presidents.

“I think those common characteristics reflect my own approach and thinking in regard to the presidency,” President Van Wylen affirmed. “I believe I’m a cautious risk-taker, though. The line between risk-taking and foolishness is rather thin, and I think I side with responsible risk-taking. But you must take risks to excel.”

Most importantly, though, Van Wylen mentioned that the personal dimension is essential to keep in mind as a college president.

“A college is a very people-oriented place,” he said, “Encouragement and inspiration are more important than structure and direction.”

Some other presidents included in the study were Dr. Kenneth Welles of Central College in Pella, Iowa, a 1948 Hope graduate and former business professor; and in Michigan, Dr. John DiBiaggio of Michigan State University, Dr. Norbert Hubly of Aquinas College in Grand Rapids, Sr. Mary Franceline of Madonna College in Livonia; and Dr. Harold Shapiro of the University of Michigan.

Let a Hope College “Winter Happening” warm up your day on Saturday, Feb. 7.

A Winter Happening Schedule of Events

9:00 a.m. Registration
DeWitt Center Lounge
Hope-Geneva Bookstore open until 2 p.m.
Lower Level: DeWitt Center

9:30 a.m. Seminars
TECHNOLOGY AND TRAGEDY: THEOLOGICAL REFLECTIONS ON MEDICAL CARE
Dr. Allen Verhey, professor of religion
Herrick Room, Second Floor DeWitt Center

TAX REFORM ACT OF 1986: THE COMPLEXITIES SIMPLIFICATION
Dr. Robert Cline, associate professor of econ
Maus Center Conference Room

GALLERY TALK: A STUDY IN CONTRASTS OF MOTIVES, MATERIALS, AND METHODS
Prof. Delbert Michel, professor of art
DeFree Art Center Main Gallery

10:30 a.m. A RENDEZVOUS WITH HISTORY: REVOLUTIONS OF THE MIND AND SPIRIT
Our not-ready-for-prime-time-professors portray historically influential people through costume and dialogue.
Wichert Auditorium, Nykerk Hall

11:45 a.m. “STEPHEN FOSTER IN SONG AND STORY”
Return to the pre-Civil War period when one of the most beloved American composers made people sing.
Professors George and Roberta Kraft portray Stephen Foster and his wife, Jane
Maus Center Auditorium

12:30 p.m. Luncheon, $5.00 per person
Maus Center Auditorium

12:55 p.m. Men’s J.V. Basketball versus Alumni
Holland Civic Center

1:00 p.m. Men’s and Women’s Swimming versus Albion
Dow Center Kressge Natatorium

3:00 p.m. Men’s Varsity Basketball versus Adrian
Holland Civic Center

Halftime Slam Dunk Contest
Several alumni players will perform some dazzle-dazzle around the rim
Holland Civic Center

Postgame Hope College Jazz Ensemble Concert
Holland Civic Center
Oh, what a season! Four fall champions.

Is another All-Sports Trophy in the offing?

A MIAA Flying Dutchmen football championship with the first-ever bid to play in the NCAA Regional playoffs. Double MIAA championships for the men's and women's cross country teams—the 14th in 16 years for the men, the second in a row for the women plus a Great Lakes Regional crown and the second straight trip to the NCAA national championships. And, Hope's first golf championship since 1947.

Oh, what a record-setting fall season! Never before in the history of the MIAA has one school won four championships in one season. Propelled by these fall sports competitors, Hope College now has a large lead on the six other MIAA schools in the all-sports trophy race.

In other fall sports, Hope made some strong showings as the volleyball team finished second in the league, soccer third, and field hockey sixth.

FIRST-EVER NCAA BID

Never-say-die was the theme for this year's heart-stopping, stomach-wrenching football season. Only two broken plays kept the Flying Dutchmen from posting an undefeated record. But an overall 7-1-1 mark (4-0-1 in the league) was good enough to earn coach Ray Smith's gridiron a berth in the NCAA Regional playoffs versus perennial powerhouse and three-time national champion Augustana College of Rock Island, Ill. The Dutchmen ended the season ranked 11th in the nation.

In the first round of playoff action, the Dutchmen fell to Augustana, 34-10, in Holland Municipal Stadium. A fierce defensive attack and a quick rushing game by Viking running back, Brad Price, was tough for Hope to contain. Price ran for 261 yards, a playoff record.

Hope launched the 1986 campaign faced with the most challenging non-league schedule in school history and were picked to finish second in the MIAA pre-season coaches' poll. The prognosticators appeared to be right after the Dutchmen lost a rare home-season opener to Wittenburg College 23-20 on a fumble in the end zone as time ran out.

But a week later, Hope embarked on a seven game winning streak by topping DePauw 21-13 in a contest that would prove to be very important to NCAA playoff committee members.

In the season finale, the championship was on the line at Albion for the second straight year. In 1985, Hope lost a chance at a share of the league crown when they battled Albion to a scoreless tie in Holland.

In the span was nearly the same this year. Only this time Hope was in the driver's seat because the Dutchmen were unbeaten in league warfare while Albion needed a victory to force a co-championship.

What would be the odds of playing to a tie for the second year in a row? Well, it happened in the most dramatic style possible. After trading the lead three times, Albion owned what appeared to be a secure 29-23 victory with less than two minutes left to play, and Hope on their own 20-yard line. But the never-say-die Dutchmen covered those 80 yards in 89 seconds, culminated by a spectacular fourth-down scoring toss from senior quarterback Chris Mendels to sophomore tailback Joe Cossey with 04 to play.

This game could have easily been won by Hope's steady kicker, senior Doug Cooper who already had booted a school-record 10 field goals and 20 of 23 extra point conversions. But Cooper never got the chance as the snap from center failed to get to the holder before an on rushing Albion defense. A 29-29 tie! More than 4,000 fans watched in disbelief.

But Hope had its eighth outright MIAA crown under Smith, the most by any coach in league history. Adrian finished second and Albion third.

Were the chances of a NCAA berth for Hope gone, though? Hope had been battling with Denison College of Ohio for the fourth top poll spot in the region, and a tie looked like it had dashed Hope's chance at a NCAA playoff appearance.

But the virtue of Hope's tough schedule and the Flying Dutchmen win over DePauw were the clinchers. Denison had lost to the Tigers 20-0, so Hope got the bid to host Augustana.

In the nine weeks of regular season competition, Hope had six Players of the Week in senior tailback Todd Stewart of Grand Rapids, Mich.; Cossey of P Canville; junior defensive lineman Don Dahlquist of Cadillac, Mich.; Mendels of Grand Rapids; junior end Todd Ackerman of Parchment, Mich., and Cooper of Lansing.

The Flying Dutchmen also led the league in all three team offensive categories—yards rushing (256.6 yards per game), yards passing (218.4 ypg) and total offense (424.0 ypg) — the first time that has occurred in at least 25 years.

Other honors and record-setting performances went to:

Mendels—MIAA and team most valuable offensive player. This Dutchmen spark-plug set school records for pass completions (144) and percentage of pass completions (62%). Eighty of his completed passes were against league opponents which ties for third best in MIAA history.

Cooper — MIAA first team. He set a new league record for field goals with eight and led the MIAA in scoring with 37 points.

Dahlquist — All-MIAA first team and team most valuable defensive player.
All-Academic team and Allen C. Kinney award recipients.

Chase is an offensive guard who maintains a 3.8 grade point average as a chemistry major and played defensive tackle while achieving a 3.9 GPA with a double major in history and political science. The seniors become eligible for Academic All-American consideration in a program co-sponsored by the College Sports Information Directors of America and GTE.

As Kinney award recipients, the football coaching staff selected Chase and Stid on the basis of maximum overall contribution to the team.

As Kinney award recipients, the football coaching staff selected Chase and Stid on the basis of maximum overall contribution to the team.

FIRST ON THE LINKS

The last time Hope College won a golf championship, World War II was just over, and the campus was full of veterans returning on the G.I. Bill.

Nearly 40 years later, the Flying Dutchmen captured the league title with six consecutive league tournament victories under coach Doug Peterson. It was the first time since the tournament format began in 1978 that the same team has won every league tourney.

This year’s championship performance came in an impressive style as Hope finished 64 strokes ahead of runnerup Calvin. Peterson masterfully utilized the team’s depth this year by using eight players throughout the season.

The team was led by junior Brian Westveer of Grand Rapids, Mich., who was crowned the league’s most valuable golfer and top medallist with an average of 77.5 strokes per round.

Also elected to the All-MIAA first team were Lake, senior defensive lineman Dave Bolhuis of Hudsonville, Mich.; and junior defensive back Jeff Dawson of Flint, Mich.

TOPS ON THE RUN

Both Hope College cross country teams successfully defended their MIAA championship titles by remaining unbeaten in league competition.

The Hope teams, coached by William Vanderbilt, were tops in league dual meets and ran to first place finishes at the MIAA championship meet held at Adrian College.

Kevin Shoemaker of Kentwood, Mich., who was also voted the team’s most improved runner.

VOLLEYBALL SECOND

The Flying Dutch volleyball team improved their standings in the MIAA with a second place finish to defending league champions and national runners-up, Calvin College, who were coached by Hope graduate Karla Hoesch '77. Hope was 22-9 overall and 9-3 in the league under coach Donna Eaton.

Also elected to the All-MIAA cross country team were junior Kevin Cole of Jenison, Mich., for the second year; junior Randy Johnson of Grand Rapids, Mich., for the third year; and first-time recipient senior Sue Dood of Sodus, N.Y.

IN FOR THE KILL: Sophomore Sarah Smith (14) gets ready to spike the ball against Denison College at the Great Lakes Colleges Tournament which the Flying Dutch hosted and captured. Hope finished second in the MIAA to nationally-ranked Calvin College. DeeAnn Knoll (25) and Barb Gras (21) wait for Smith to make her move.

Osterbein, Senior Lindsey Dood, the team and MIAA’s most valuable runner for the third year in-a-row, qualified as an individual for the national meet, however, Dood became the first runner to win the MIAA championship meet race in three straight years since the early 1920s.

At the national meet held in Framonia, N.Y., the Flying Dutch finished 11th of 12 teams. Hope runners were Lake, 31st; freshman Julie Anne Darling of Sodus, N.Y., 65th; Barnes, 80th; Yvonne Dood, 90th; and sophomore Tauna Jancen, 100th. Hope’s men’s representative, Lindsey Dood finished 103rd.

Also elected to the All-MIAA cross country team were junior Kevin Cole of Jenison, Mich., for the second year; junior Randy Johnson of Grand Rapids, Mich., for the third year; and first-time recipient senior

GOING FOR THE GOAL: (14) Junior Jerry Nyman (right) led the Flying Dutchmen with 22 goals this soccer season, a new school record.

SOCCER RACE CLOSE

In the last weekend of MIAA season play, Hope College and Kalamazoo College clashed to determine the soccer champions since the Flying Dutchmen defeated the Hornets earlier in the season, giving K-College their first MIAA soccer defeat since 1984. But because of regular season game-tying situations, the loser of this championship contest would walk away with third place instead of second.

Unfortunately, the Flying Dutchmen ended up on the shorter end of the scoreboard, falling to the Hornets and finishing the season with a 9-2-1 league record (10-3-4 overall) under second-year coach Todd Kamstra.

Hope was one game behind Kalamazoo and one-half game behind Calvin College.

The individual scoring race ended in a tie between Peter Dewhirst of Kalamazoo and Hope junior forward Jerry Nyman of Kentwood, Mich. Both concluded the league season with 42 points. Dewhirst on 18 goals, two penalty kicks and two assists and Nyman on 17 goals, one penalty kick and six assists. Nyman also set a school season scoring record with 23 goals.

The talented Nyman shares All-MIAA first team honors with senior midfielder Paul Koeble of Rockfold, Ill. and senior fullback Kim Bursa of Sudbury, Mass.

Nyman was the team’s most valuable and sophomore David White of Lake Bluff, Ill. was voted the most improved.

FIELD HOCKEY REBUILDING

Junior Bobbie Whitehouse was elected to the All-MIAA first team for the first time in her field hockey career as she led the Flying Dutch with five goals and five assists in 11 games. Under coach Andrea Dahl, a young team recorded a 3-11-1 mark with a 3-5-1 record in the league.

Senior Kathy Chandler of Media, Penn., was voted to the MIAA second team and was chosen as the team’s most valuable player while sophomore Sue Broersma of Allendale, Mich., was selected the most improved player.
Sports preview

Winter season looks hopeful

MEN'S BASKETBALL
A young but experienced Flying Dutchmen basketball team is being called to regain the Michigan Intercollegiate Athletic Association (MIAA) title last year. The roster does not have one senior but each of the seven varsity returnees saw considerable action last year at Hope. The following season marked by higher expectations the squad put up an overall 11-9 record.

"We have the potential of being a good team in 88-89 and into the future," observes coach Glenn Van Wienen who is beginning his 10th season at the helm.


A year ago, the 6-foot-5 Marsman averaged 11.8 points a game and blocked a team-high 63 shots. The starting center is coming off a knee injury this past summer. Forward Vanderbilt, who was also a starting guard on the football team, averaged 10 points a game last year and led the squad in rebounds at 7.1 per contest. He was second in the MIAA in rebounding while Marsman was sixth.


WOMEN'S BASKETBALL

Coming off their best season in history, the Flying Dutch approach the 1986-87 campaign with optimism as coach Terri McFarland develops her team around six returning letterwinners.

Hope posted an 18-6 record against four-year colleges last season to end in a tie for second place in the MIAA. During the season the team put together winning streaks of six and seven games as they captured two tournament championships and for the first time ever, defeated Calvin twice in the same year.

Junior center Dee-An Knoll of Grand Rapids, Mich. and junior guard Sue Buikema of Hudsonville, Mich. are co-captains. Knoll is a three-sport standout at Hope. She was voted to the all-MIAA second team in basketball last year as the established school records in field goal shooting (58%) and total rebounds in a season (9.1 per game). She was sixth in the MIAA in scoring. Buikema averaged 10.2 points last year and led the team in assists with 153 in 24 games. She was second in the MIAA in assists.


MEN'S SWIMMING

After the team's most successful season ever in 1985-86, the Flying Dutchmen will defend their MIAA crown and seek to improve their standing among NCAA Division III teams.

Last year, coach John Patmore's Dutchmen dethroned perennial league power Kalamazoo College with a team that included only one senior. Nine school records were broken as Hope went undefeated in MIAA dual meets, ended the Hornets' 14-year hold on the league title by winning the conference meet, and finished 17th in the nation.

This year the team returns 15 letterwinners. They are led by all-American Rob Peel of Spring Lake, Mich. who over the last two seasons has been a NCAA medal winner in seven events. Last year, he was third in the nation in the 50-yard freestyle and fourth in both the 100-yard and 200-yard freestyle.

Peel holds MIAA records in all three of those events and during last year's conference championships meet, he earned gold medals in five events.

Other returning veterans include all-MIAA juniors Kirt VanOveren of Kentwood, Mich. and Dirk VanPutten of Holland, Mich. Senior Marcel Sales of Grand Rapids, Mich. was a member of the Hope 800-yard freestyle relay team that qualified for the national meet last year.


WOMEN'S SWIMMING

Hope College has dominated women's swimming in the MIAA by winning the last seven league championships, including last year's crown in the most convincing manner ever.

At the MIAA championship meet last year, the Flying Dutch won every relay race and took firsts in 10 out of 15 individual events. The team went on to finish sixth at the NCAA Division III national championship meet, the best ever by a MIAA team.

This year's team is led by sophomore Shelly Russell of Battle Creek, Mich. and junior Jennifer Straley of Flushing, Mich.

Last year, Russell was a medal winner in three individual races and on two relay teams at the NCAA meet. She finished third in the nation in the 500-yard freestyle and was seventh in the 200-yard freestyle. She was the conference champion in three events.

Straley, a two-time all-MIAA performer who was voted the league's most valuable swimmer last year, was sixth at the NCAA meet in the 100-yard and 200-yard freestyle and eighth in the 500-yard freestyle. A versatile swimmer, Straley was the conference champion in the 100-yard breaststroke and 200-yard butterfly.

Other returning all-MIAA honorees are sophomore Martha Camp of Birmingham, Mich. and junior diver Karla Koops of Holland, Mich.

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1986 Nykerk Night

The traditional evening of song, oration, and drama was won by the class of 1950 at this year's 51st annual Nykerk Cup competition. From left to right, the freshmen sang "The Theme from New York, New York," sophomore Buffy Wildnik spoke on "Tis a Gift to be Simple. Tis a Gift to be Free," and the sophomores performed a children's, and adult, favorite, "Winnie the Pooh." There was a split in traditional events this year as the sophomores won the Pull.
Second in a series
the
Fine & Performing Arts

Each issue of news from Hope College during this academic year will provide an up-to-date look at one of the four academic divisions at the college. This issue focuses on the performing and fine arts.

The following is taken from an interview with Dr. Elton Bruins, dean of the arts and humanities and professor of religion.

Over the past 20 years, the performing and fine arts division at Hope College has grown by proverbial leaps and bounds. Considering the early history of the arts department at Hope, the infancy of the division during the last two decades was a must since in Hope's golden days, the golden departments of art, dance, music, and theatre were virtual toddlers.

"For the Dutch immigrants who established the college, there was never any question about the value of education — having science for doctors and religion for the ministry," said Bruins. "But developing the arts here was a bit more difficult. The arts tend to be more controversial for religious and social reasons."

A music department didn't begin on campus until the late 1890s when John Nykerk, an English professor and dean of men, started teaching music and art. The first music department didn't perform until 1905. It was a Greek drama, and in typical Grecian order, only men could perform. Theatre, though, didn't gain substantial attention until much later when Metta Ross, a professor of English and history, founded Palette and Masque in 1939. Hope's first theatre organization. The conversion of the fourth floor of Luber Hall, then the science building, into a stage in 1947 led to the firm establishment of a theatre department.

After World War II, the art department boasted only one part-time professor. By the early 1960s, the art faculty grew to three.

And, as for dance, it was virtually nonexistent until 1965 when Maxine DeBruyn, associate professor of dance, began to teach classes in "creative movement."

"As we have broadened our horizons in the arts, we have grown and gained an appreciation for the vitality they can bring to life," Bruins added. "Time has obviously changed, and we have changed and adjusted along with them."

Today, Hope College is a cultural paradise for the West Michigan area with the number of plays, concerts, and exhibits that are offered during the school year and summer months. To think of the output from the four arts departments would mean the spouting off of a list like this: four plays during the academic months, four more plays by the Hope Summer Repertory Theatre from June to August, seven faculty chamber recitals plus dozens of other students and guest concerts sponsored by the music department, numerous Orchestra, Symphonette, Chapel Choir, Wind Ensemble, Jazz Band concerts, at least eight gallery exhibits a year, two of which are student-produced shows, and a major dance concert in the spring. The college also supports the Great Performance and Young Artists Series, a total of 11 events in music, dance, and theatre, as visiting professionals come to campus to not only perform for the Hope and area communities but also lecture and visit with students.

Accolades are starting to catch up with arts division achievements, too. A strong faculty and a commitment to artistic freedom are the reasons for such success. "There are few colleges our size who offer what we do in the arts," Bruins assured.

The establishment of a dance major in 1984 and the accreditation by the National Association of Schools of Dance the following year has been a big boost for the arts, rounding out the division so to speak. "Now all the departments stand together with good reputations, and one isn't the weaker brother," Bruins cited.

"It's our constant concern to enhance the cultural life of our students," said Bruins of his overall objective. "And not just arts students either. The four departments encourage all students to participate in electives in the arts. That's the liberal arts experience, and that's what keeps the classes full."

The core curriculum requires that all Hope students take six credit hours (two classes) in the fine and performing arts. To develop aesthetic sensibilities and awareness of the richness of the arts of the past and present, a student is not only introduced to the artistic reactions to others, but is also involved in the creative and performance process.

Part of the arts requirement (three hours) is designed to introduce students to masterpieces of one or more of the arts and to provide them with the background and skills important for an appreciative understanding of them. The other part of the requirement is designed to help students explore further by actively engaging in the creative and performing process.

Off-campus experiences are vital to the growth of student-artists. The New York Arts Semester, a program of the Great Lakes Colleges Association, is the main attraction for those wishing to live and work as interns with established artists and art institutions in the country's leading creative center. The art department also offers another off-campus opportunity entitled "The Art of England," a May term that allows students to travel to Britain, art gallery museums, and major architectural monuments.

Other major goals that Bruins has set are in student recruitment and promotion for the arts.

"To attract more outstanding arts students to Hope, we have begun to award distinguished artist scholarships. This year we have 20 scholarships strictly for the arts. The chairpersons of the departments decide who will receive them. And that's just one thing that will help bring talented students to Hope. Recruitment is an important goal if we are to remain competitive."

As for promotion, Bruins sees the college eventually instituting a position for an arts administrator. "We want to do a great deal for the Hope and Holland communities, so therefore we feel we could have a person who would strictly focus on arts promotion. We have so much to offer. Hope College really carries the torch of cultural life in this area, and while I would take care of academic concerns in the arts, this one person could focus primarily on promoting that which is so absolutely vital."

"In a sense," Bruins concludes, "the arts are the last pioneers on campus as far as growth of departments. And we couldn't have a good liberal arts college without strong departments of art, music, theatre, and dance."

ART
Faculty: Five full-time members
Number of majors in 1985-86: 20
Some signs of excellence: The Hope College art department is the only private liberal arts college in Michigan to be accredited by the National Association of Schools of Art and Design. The expanded gallery program has demonstrated excellence in a very ambitious exhibition schedule as students are regularly exposed to major works of art by DePree Center Art Gallery, one of the finest facilities in the country. A small liberal arts college, extra-curricular colloquia are held every Friday afternoon including talks with visiting artists, films, and discussions on pressing art-related topics.

DANCE
Faculty: Two full-time and two part-time members
Number of majors in 1985-86: 7
Some signs of excellence: The Hope College dance department is the only school in Michigan and one of few in the Midwest to be accredited by the National Association of Schools of Dance. The Dorothy Wiley Delong Endowed Chair of Dance is designated to bring guest performers, choreographers, and teachers to campus to speak with students; A balanced curriculum in theory, technique and dance forms (ballet, jazz, modern, and tap) allows students to develop a broad foundation and gradually specialize in one or two forms; or choose choreography or education in career development.

MUSIC
Faculty: 11 full-time members and 14 part-time members
Number of majors in 1985-86: 39
Some signs of excellence: The Hope College music department is fully accredited by the National Association of Schools of Music. Summer programs on the Hope campus by music faculty include the Joan Conway-Charles Auenheimer Summer Piano Camp, the Festival Piano Series, and the Gail Warriner Double Reed Camp. An active recital program produces seven faculty chamber concerts during the school year plus at least 10 student recitals; a wide range of performing ensembles — Symphony Orchestra, Symphonette, Wind Ensemble, Varsity Band, Jazz Ensemble, Chapel Choir, College Chorus, Collegium Musicum, and Open Workshop — permits any student to audition for the group of their choice.

THEATRE
Faculty: Six full-time members
Number of majors in 1985-86: Nine
Some signs of excellence: The depth of the theatre curriculum at Hope is evidenced in 36 different courses offered on a regular basis with strength in the areas of theatre history, criticism, voice, and movement. The theatre faculty is also strong in the design areas as there are three members specializing in stage, lighting, and costume design. The department is a full participating member of the American College Theatre Festival and has been selected to go to regional and national festivals out of competition with other colleges and universities. Most recently, the Hope production of "Tea and Sympathy" was selected to perform at the Kennedy Center in Washington, D.C. in 1983.
Four classrooms

Richard Smith, associate professor of theatre and chairperson of the department

by Eva D. Folkert

On the surface, the classroom situation seems to be fairly basic. The professor teaches, students listen, and the subject is the common ground in between. But the process of transferring a professor's thoughts into the students' understanding is not basic. This is because of the academic divisions, a classroom from each department will be featured, highlighting different styles of teaching and some subjects within the division.

And, five, six, seven, eight. Stretch forward, one, two. Reach down, three, four. That's it, Jodi. Pull back, five, six. And keep your arms straight. Shift, seven, eight. It's beneficial to be slightly forward when you do that. And, one, two.

Linda Graham eases through the rows of dancers in her "Jazz I" class, giving, in rhythmic sing-song fashion, commands between numerical counts. Her fingers snap habitually to a mellow jazz tune, and her voice has a gentle persuasive tone.

Graham's steps are ballet-like; toe-heel instead of heel-toe and turned out in a dancer's first position. As she weaves through the rows of dancers, chanting her counting-song command, she makes minor adjustments in her students stretching techniques. Although this routine is choreographed and lasts about 20 minutes, it's merely a warm-up session for a more fast-paced, performance-style dance that will follow later in the class period. Right now, the students are going through corrective exercises - noses to knees and the sort - and practicing French plies and relevés to the bar in front of the studio mirror.

Drawing imaginary lines between body parts, Graham illustrates the correct positions for arms, feet, shoulders, hips, knees - the dancer's tools of grace and balance. "There should be this gorgeous line down the side of your body," she says. "So make sure that line is parallel. Don't let it fall into the crease of your hip." She lets her side collapse to exaggerate the incorrect form.

Graham is good at creating mental imagery to "catch the dancers' heads, giving a certain correlate, something that stick with the students." Mostly, she makes her dancers imagine they are food.

"It's like you're a piece of cheese. Stretch your flow and stretch a little bit when you're let go, you snap and your changes in position are dynamic." Or, "You want to be toast, not a English muffin. You want to be straight and, static, like a toast. If you're an English muffin, you've got eyes to dance.""

After the thorough array of warm-up exercises, Graham begins her students on a peppy momba song. Now, the dancers have to be quick learners. When Graham introduces a new combination to her class, she counts out the eight steps in slow-motion only once, then asks her dancers to repeat it with her.

"Okay, a couple of things before we go through the whole thing. Your arms have to move in a somewhat, well, Spanish way, and the left hand basically feel like the moving over the top of your head." There's that imagery again. "Be precise in your movement because dynamic changes are vital.

The dancers glide diagonally across the studio, keeping the quick tempo to Graham's "go, move, move, down, reach, keep your eyes up." She talks to them through the mirror, not face-to-face, so she can watch their synchronization to her own movement.

The comradery is pleasant, even when the slim, dark-framed instructor shows her class a grand plié which is a left-foot- toe-ripping, right foot-up-by-the-shoulder move that will be part of the routine.

That looks like it will hurt," jokes one student.

"Dance gives a sense of mental wellbeing," she says, "because there is a different atmosphere in this classroom like no other. It's kinetic, I guess. I tell my students to leave there troubles outside this studio door when they walk in. There's only room for dance in here; for concentrating on certain things you have control over at the moment.

When a student comes to dance, the dance should become a part of them, kind of like an artist who owns his work. The space is their canvas, the floor their partner, the movement their medium, and their bodies their instrument."

One final lifting analogy.

..."Although the name may imply science fiction, "Time Stands Still" is certainly not Stephen-Spielberg-fantasy, commercial-applied film. None of the movies shown in Richard Smith's "Art of the Cinema" class really are. The movies in this course are selected to offer an introduction into the international film industry few-Hope

TEN

Russell Floyd, assistant professor of music
**Rooms in the arts**

mood," a student answers. "And since it's got so much to do with political uprisings, maybe the darkness was kind of implying that these characters were trying to fool the government."

"Yeah, I agree," Smith replies with exuberance over the student's own interpretation. "In a sense, the film is dark because of its theme, and its viewpoint. Those guys were lurking around shadows, kind of like it's their camouflage, hiding their deeds from the government, keeping things secret. It's like the film is saying, 'You can't see much, so you'd better listen closely.'"

So, ultimately, the students are getting exposure to different cultures, too. Travel through film is the easiest and fastest way to fly. And that's another reason why foreign films are prominent in Smith's "Art of the Cinema."

"They offer a terrific way for us to gain new insights," he says. "They tend to make us less narrow-minded and more sympathetic to other world views and situations."

Opening the doors to the Nykerk Hall of Music is like opening a music box that plays more than one tune. The resonances of tickled ivories, sonor clarinet, and soaring sopranos stream from several practice rooms, making Nykerk's halls vibrate slightly from so much activity.

But even the interior music box has a tune that's a bit louder than the others. At 2:30 p.m. three days a week, it comes from Snow Auditorium, and when its doors are opened, a blast of "Fanfare, Choral, and Fugue" blares from Rusty Floyd's "Wind Ensemble."

From the swirling sound of a piccolo to the brash thunder of the timpani, the 45-piece ensemble utilizes the concept of one player per part. More simply, as Floyd puts it, the Wind Ensemble is a "scaled-down band."

Still, their sound is big and bold and impressive. You can hear that through the doors.

"Okay, let's look at measure 30," Floyd says, stepping his group by holding the elegant flow of his conducting arms. "In between—As you're high up in the air, but a few of you are off pitch. And everybody—Watch me. I'm not only giving you a beat, but I'm showing you how to interpret the piece."

The conductor and his ensemble begin again, and more melodic fanfare blends from oboe and reeds alike. Tapping toes to the beat abroad and mouths silently whisper "one, two, three, four; two, two, three, four..." as some musicians wait for their chance to chime in.

And Floyd is by no means a mellow conductor. He paces, the platform, and his hands move with such decisive intention to the music that they look like they should speak. He's a joy to watch as much as the ensemble is to hear.

"I just get really excited about what I do," Floyd says of his work. "I'm not trying to put on a show. It's just part of me."

His discerning ear stops the group again after a few more measures. Something is amiss in the trumpet section.

"I have to have you all be very confident on beats four and five. Come to the forte angrily. Listen. It's like this. Bum bumbum bumbum."

Instead of picking up every instrument to play what the notes and beat should sound like, Floyd sing-speaks to his group. For the brass sections, he talks, "bum, bums," for the wind sections, he uses softer "la de da de." Sometimes he even makes the students put down their instruments and play their parts like he does—by speaking it. The objective of the technique is easy to see; Floyd is making his students feel the rhythm of the piece through the spoken word which then is curiously, but effectively, translated as the musical note.

Only fourteen practices separate each concert so rehearsal time is precious commodity. The ensemble typically plays four pieces, and Floyd gives them a good balance between slow and fast works of varied challenges. "I'm always trying to help them grow technically and musically," he says of his selections.

"For every concert, this group really pulls together. It's an inspiring team effort, and it's exciting to see the looks on their faces after a performance. I enjoy that process of building up and pushing the students toward—by good as well as the best. I love what I do and if I've inspired them to do their best in music, then that's all the thanks I'll ever need."

A metal plate, acid baths, asphaltum, aqua-tint, an etcher, burner, and printing press. When students create art in Bruce McCombs' "Printmaking" class, their tools of the trade are totally unlike any artistic instruments they've ever used before. No paintbrushes, no paint, no pencils. And, not only is the medium so completely different, but the artist has to remember that the finished product will eventually turn out backwards.

"Printmaking is a tough art form to grasp at first," says McCombs of his specialty. "It's not like drawing where everyone is familiar with a pencil and pad. And, in drawing, you can be done in a couple days. Printmaking, on the other hand, is a long, complicated process that uses an unfamiliar technique and takes weeks to finish."

A student begins with a metal plate covered with a protective coating. After etching the image in the plate, through the coating, the artist then places the plate in the acid bath for two to four hours. Whatever is etched becomes deeply embedded in the plate. The protective coating keeps the rest of the plate from melting away.

After the bath, aqua-tint is melted on the plate to eventually create gray-tones. The burner makes bright white-tones. Asphaltum blocks out untouched areas in the acid bath. And, the printing press of course, produces the reversed print, but only after several more steps of etching, burning, melting aqua-tint, and giving acid baths. Sounds complicated. Sounds time-consuming. Sounds like it would be easier to stick with a pencil and pad. But printmaking offers the opportunity of exploring and experimenting with this special new technique.

"Once we get past the steps of the technique, my way of teaching art tends to be tutorial," says McCombs of his teaching style. "Some people would say that that isn't efficient, but I'd rather work individually with the students. I don't feel art should always have to be a group show-and-tell. Students know what other students in the class are doing. Group critique, to me, can sometimes be the equivalent of having your students take a test and then writing all the grades and names on the board afterward."

"The production of art is private, anti-social, non-communal. It really is," he adds, confirming his beliefs in individualistic work. "In a way, 'art class' is contradictory, like giving a fish a bath."

The laid-back art professor leaves the content imagery up to the student; he only critiques and makes suggestions on how the image can be enhanced.

"I like what you've done here," McCombs says, encouraging a student who has just put a preliminary print of a dancing lady on the wall to stretch it. "But it looks like she's just floating there. You need to fill in the background. You have several options. You can make it black or add a setting like this." He draws some suggestions in festive flavor on the print.

The "black hurdle" is the biggest challenge McCombs must help his students over. Young printmaking artists tend to fall into the low-contrast, gray trap. So, McCombs brings them out of it by acclimating them to longer acid baths for black tones and more burning for whiter accents.

By the end of the semester, McCombs says, students have assimilated this tough technique, becoming less fearful, less intimidated. Even of the acid bath.
Round table with the arts

by Julie G. Ridl '82

What is it like for faculty to teach and do the arts on a liberal arts campus? News from Hope College wanted to know, so we conducted round table discussions with members from each of the four arts disciplines. The conversations centered on the value of the arts in education and the influence Hope's Christian mission has on that process.

Jesus and his disciples were walking along one day and stopped to pick some grains of wheat. They rubbed the wheat in their hands, removing the chaff to make a sort of chewing gum. And some Pharisees, who always seemed to be lurking behind trees and bushes, jumped out and said, 'Aha! Why are you working on the Sabbath?'

Gerry Ralph, professor of theatre, links the Biblical incident into an already active discussion on the value of arts in higher education. The room falls silent. "That act of picking up the grain and rubbing off the chaff raised a question about that particular corporation during the Sabbath. That questioning, that anti-nativity which Jesus represented in his ministry, is perhaps what the arts are all about."

Ask the 45 members of the arts division what art is "all about," and you get at least double the number of responses. They'll all agree that art is investigative; art asks questions. But questioning has been a less than precious commodity in a society bent toward solutions. That's the message that students get in their kindergarten through 12th grade education and bring with them to college.

"Students haven't had many art experiences in high school, they possibly haven't had it in their family situation, and if they come from a small town, it's not happening in their community," says Richard Smith, associate professor of theatre and chairperson of the department. "They're like foreigners to art; there's been no inroad for them at all.

This whole mentality of getting the right prerequisites to get the right job — people don't want to take the chance on their own opinion or take the risk on their own insight. And art really relies on that."

"How frightening that a student for a student, for anybody, when it's not even a question of the right answer, but no answer at all," says Ralph. "Art raising questions is very difficult for people to appreciate. It's very unsettling. You're always saying you can't answer it, but give you an answer that you feel away so that it can be useful in very practical terms."

The faculty is unified and clear, though, about the role that Christianity plays in the arts at Hope.

Stuart Sharp, professor of music, says that placing art in a Christian context is largely "the role of the perceiver of the work of art. A person's challenge as a beholder and as a primary participant in the aesthetic experience is to process, in a mature way, what he or she sees and make some judgments relative to where a person is as a human being, philosophically, theologically."

Christianity is the foundation of art having a similar influence as 'every artist has a point of view which affects the way they do their art,' insists Ralph. "My own particular point of view happens to be informed by my Christianity, that's important to me. Adherence to a Christian perspective ought to be a factor in being a free scholar, in the same way a scholar in the past.

"It should say to us that we are not afraid of looking at any aspect of reality."

"Mayer adds, "Fats answers in art, in life, and faith don't work. If there is a perspective that I enforce, it is integrity."

According to Joyce Morrison, associate professor of music, "The whole atmosphere at Hope has become more cosmopolitan within the past eight or 10 years. I think it's a challenge and I think it relaxes us to the point that we can be a little bit more open, a little bit more investigative, perceptive." Wilson says, "At its best this school can be a place where we open other viewpoints, where you hone your Christian values with regard for the rest of the world. It isn't a threat that you open yourself up to the differences."

"The very process of making artistic judgments, according to Wilson, is a model for ethical behavior. "If you're doing your art well, it is a model for good ethics. It's not inappropriate that we use terms such as 'rightness of form.' There's an ethical implication to it. That idea of balance and harmony becomes a model of behavior."

Wilson draws an analogy from his many trips to the Netherlands last year as the curator of "The Refined Image: Aspects of Dutch Realist Painting" which appeared in the DePree Gallery.

"One of the best parts of the Dutch tradition is that there's no place, geographically, more open than the Netherlands to every influence that could possibly corrupt it. Yet, the people maintain their sense of history, their inner character as much as any country does. They don't close themselves off, but allow themselves to be enriched by other cultures. Wilson insists it takes a lot more energy to do that than it does to build walls."

"Energy is one of the specialties of the dance department. Maxine deBruyn, associate professor of dance and chairperson of the department, and Linda Graham, assistant professor of dance, approach everything they do in dance terms. Their conversation is an improvisational duet, each phrase playing off the last."

"DeBruyn: My dance students apply what they have learned about space and about energy and time to whatever field they want to work in.

Graham: Dancers are always stretching"

DeBruyn: "Always fighting their limits"

Graham: "Always growing"

DeBruyn: "They make the association with the outer world. Dancers have to know how to improvise and carry it."

Graham: "Dancers take risks, they find the thin line of balance between control and freedom, and that's where they live."

The theme is the same in all of the departments: The good of the arts in life, in the job market, it is that makes people more adaptable, more capable of change.

Peter Schakel, professor of English and chairperson of the department, sees change in the past trend to move away from the arts disciplines as major course studies. "We lost numbers in majors in the early 70s, yes, but people have come back to say, 'I like it. The heck with practicality. I'm going to do what I like. They're back part out of boredom, partly out of a degree of cynicism about the practical life of area."

Schakel says he has watched his students see younger students who moved into more 'career-oriented' professions. "The job market has been just as tough for the vocationally-oriented student as everyone else."

"More and more corporations are looking for people with creativity," says Sharp. "They're looking for variety in backgrounds."

"The arts are unique in the creative dimension," continues Sharp, "not that there's not creativity in all fields. We don't have a corner on it by any means, but the aesthetic process, because of its unique blending of the objective and subjective dimensions, brings about a kind of mental activity that's quite different."

"One can make a strong statement for the significance of this kind of education that awakens man and woman to making things that are beautiful, bringing something into the world that's newly created, that's never existed before."
Recitals rich in teacher, student education

by Greg Olgers '87

A recent faculty recital at Hope, a near-capacity crowd filled Wickers Auditorium of Nykerk Hall, just like Joan Conway, professor of music, had hoped. Friends of the Hope College arts left only a few seats empty as professors Robert Thompson, on the trumpet, and Norene Walters, at the organ, opened the faculty concert with the lively, Baroque "Sinfonia to "Il Giardino di Amore" by Alessandro Scarlatti.

The Hope music faculty has been performing in recitals at the college for more than 20 years now. Called the "Music Faculty Sunday Recital," the faculty recital program gives music professors the opportunity to test theory of their field by performing; maybe akin to what research is to scientists. For Hope's students and Holland area residents, the programs provide an excellent chance to hear expertly performed chamber music.

"The recitals have been traditional in the department for decades," said Stuart Sharp, chairperson of the music department. Conway, who has been at Hope since 1969, presently serves as the faculty recital coordinator - a post she's held for the past 16 years.

Prior to the advent of each performing season, typically during the summer, the music faculty joins together and compiles lists of the pieces they would enjoy playing in the series during the upcoming year. The lists are then submitted to Conway, who selects the works that will eventually be used. Ultimately, each recital features four to six pieces. This year there are seven recitals, a total of 32 works played in all.

"Generally," observes Sharp, "there's an attempt at a kind of complementary diversity including vocal and instrumental ensembles.

And, additionally, the works played may range from 17th Century Baroque pieces to 20th Century contemporary compositions.

Chamber music itself typically involves two to four players per piece. A chamber piece might be written for brass, string or wood instruments, as well as a piano or harpsichord. As the term "chamber" implies, the music is designed for a smaller setting. It is not typically played in a large hall.

"Chamber music is a more intimate form of expression," explains Sharp. So, the faculty opts to play their concerts in Wickers' relative, personal capacity instead of the overloading capacity of a place like Dimnent Memorial Chapel.

Although, the faculty performance pieces are designed for three to four musicians, the music department has started to include solo concerts in the series as well, according to Conway. The first solo recital was performed two years ago.

Besides providing musical learning and entertainment to those in the Hope and Holland communities, the recitals are important as a means of giving faculty members an opportunity to hone their skills as performing musicians. Prof. Sharp comments that the recitals "keep the performance spark alive" in the department.

"Generally, music faculty are expected to perform as part of what they do," he adds.

Of Hope's 25 music faculty, 11 are full-time professors and 14 teach part-time. Often - particularly in the case of the part-time lecturers - the recital represents a valuable chance to perform in a professional setting.

Charles Aschbrenner, a Hope professor of music since 1963, attests to the difficulty of maintaining a full-time teaching schedule while staying active as a performer.

"But the recital program creates the possibility of performing as much as you want, or can, or are able to," Aschbrenner adds.

"I could be that performing concerts is to the field of music as publication and research are to the humanities and sciences.

"It's very comparable, but in a different way," Aschbrenner notes. "In participating in faculty recitals, the faculty are doing recitative art instead of original research," Aschbrenner explains.

And, essential to that recreation is an understanding of the work and its composer. Conway relates faculty performance on stage to faculty performance in the classroom. "I find I teach better when I'm performing," she observes.

Conway, a pianist, recalls a hand injury that she experienced some years ago. Unable to play, she could only explain and discuss in the classroom. Her effectiveness as an instructor, she feels, was correspondingly affected. She adds, "As a performer, you relate in a different way to the problems your students are having."

Aschbrenner echoes the sentiment: "Performing yourself, you're always solving musical and technical problems. Subsequently, educators have more insights and can help students solve their problems."

The recitals are a boon to students in other ways as well, though.

"I typically attend as many recitals as possible," says senior Sara DeRoo of Zeeland, Mich., a piano performance major. "I think they're wonderful. It shows me that my professors are still working on their talents too. It would mean nothing if I didn't know that my teachers weren't still students also, because I think that in order to be a good teacher, you still have to study yourself. And it's nice to know they're still practicing and working just like I am."

"The recitals are neat because I can see a lot of the things being done that I learn in my own lessons," DeRoo continues. "It's wonderful to see the things they are teaching being performed as well, a kind of finished product."

"It also introduces students to chamber music," Conway states, "and the whole idea of playing ensemble music with other talented people. It also lets them see their teachers as active performers."

Finally, Hope's faculty recital program is unique in the breadth of its scope. According to Conway, "it's a pretty prestigious series really, because most schools (Hope's) size can't put on such a program."

Sharp observes that "few schools our size have a program like ours, one that has been continuously presented over the years and involves all of the faculty." This year, the seven scheduled programs are the largest number ever.

Among the reasons that the program is made possible at Hope are the availability of the college's facilities for practicing and performing and, more importantly, the quality of Hope's faculty.

"We have a performing faculty," notes Aschbrenner, "and a very good one.

The recital tradition has been an integral part of faculty and student development for some time on the Hope campus. "It's good to be a model for the students," Conway concludes, "and I think that affects the quality of students we graduate."
Satire and strategy: A modest proposal for profit

by Stephen Hemenway and James Heisler

It is a melancholy object to those of us in the humanities and social sciences when we view the hordes of corporate managers unfamiliar with the works of the world's greatest authors, and as how witty we shall be informed that the decision-making process within profit settings. Modestly, we propose to demonstrate, by explanation, example and elaboration, how one such satiric masterpiece, Jonathan Swift's A Modest Proposal written in 1729, can effectively use the ridiculous in order to underline the essential in the field of economic planning.

The economic base of Swift's a modus operandi: "For Preventing the Children of Poor People in Ireland, from Being a Burden to Their Parents or Country, and for Making Them Beneficial to the Public," is the classic parody of economic and social schemes which fail to address the real problems. Swift, at that time the Anglican Dean of St. Patrick's Cathedral in Dublin, was so outraged by the greed of English landlords who kept the Irish populace in brutal poverty, he penned an outrageous proposal ostensibly devoted to the selling and eating of most one-year-old Irish children as a practical and patriotic way to alleviate poverty. "I grant," declared Swift, "this food will be somewhat dear, and therefore very proper for landlords, who, as they have already devoured most of the parents, seem to have the best title to the children." Swift's ironic intention was to suggest something so stupid and inhumane that readers would be forced to argue for more sensible solutions.

Unfortunately, Swift's tongue-in-check wit inspired only laughter and shock and failed to persuade the economic power-brokers of his day. Since that time, however, the writing of modest proposals on innumerable topics has flourished. Satirists from Art Buchwald to creative collegians have argued, for surgically removing trigger fingers at birth as a means of gun control, for using the aged as fuel, and for dyeing everyone the color purple to end prejudice based on skin color.

Writing a modest proposal can be a very effective learning and teaching exercise. The_MODEST PROPOSAL_ is a compelling reason for management personnel to study this document and mimic its form and style, especially in situations where people are not listening to sensible solutions. Our original "modest proposal" will now illustrate the technique. The "real proposals," buried but still directed towards the end of the essay, are essential in that they offer the reader genuine ways to address the problem which is being treated so ridiculously by the writer. "Sometimes a person has to go a very long distance out of his way to come back a short distance correctly," says Jerry to Peter in Edward Albee's The Zoo Story. Hence, one should watch carefully the roundabout methodology of our modest proposal, especially ours: for Preventing Rising Labor Costs from Destroying the International Competitiveness of American Firms and for Increasing Their Profitability.

The United States is increasingly at a competitive disadvantage with the rest of the world, and, in spite of our technological advances, which are superior to those used anywhere else on the globe, most goods are still more costly to produce here than elsewhere; even with the greater capital intensity, which adds to the productivity of American workers, the labor cost per unit of output is virtually the highest in the world. As the United States has become increasingly competitive, there have been several major events, the first of which has been the Americans have bought more foreign-made goods and fewer domestically-produced goods, a situation which has led to the transfer of profits and wages to companies operated in other countries.

Additionally, fewer American-made products are being sold abroad, resulting in the further reduction of opportunities for employment and profit in our economy and leading to increased pressure for tariffs and other restrictive trade measures. Other attempts to deal with this unambitious crisis have failed as unions have taken all gains away from owners through higher wages procured at the "bargaining table"; indeed, such gains have been realized because unions have held the free enterprise system hostage with their almost uncontrollably powerful economic power.

The only way the United States can effectively deal with this problem is to return to its economic and philosophical roots in a competitive market economy and to be completely in the product markets. It is obvious that there has to be competition in factor markets; however, in the U.S., the only factor market not competitive is the labor market. Coddled, overpaid, overcompensated, unionized laborers in America have so eroded the international competitiveness of American firms that they must be replaced.

Current immigration laws unfairly limit the number of workers who would be willing to work at substantially lower wages; indeed, many individuals throughout the world, living in abject poverty and subjected to political repression from right-wing dictatorships, left-wing Marxist pseudo-states, and fanatically fundamentalist theocracies, would welcome the opportunity to sell their souls and bodies to work in the land of the brave and free.

We have even been in touch with Lee Iacocca, in this year of the centennial of the dedication of the Statue of Liberty, to garner his support in urging businessmen to initiate a major restructuring of the immigration system in order to bring the poor, tired, huddled masses of Haiti, Vietnam, Ethiopia, Mexico, Poland, the Philippines, Iraq, Nicaragua, South Africa, etc., to our shores and to provide once again the same kind of cheap, disposable labor which originally brought prosperity to America's coffers. Iacocca declared: "The Lady of Liberty stands tall to remind us of where we came from and who we are, and maybe where we should be going." By returning to the principles which guided America's original robber barons in revolutionizing industry in this nation, we shall once again reclaim supreme economically without interference from the masses.

These refugees, already accustomed to famine and torture, will quickly adapt to turn-of-the-century sweat-shop techniques where only the fittest will survive. Many of the immigrants will arrive from Third World countries where American firms, with unrivaled expertise, have been exploiting them for decades with barbaric working conditions and paltry compensation. Used to subsistence wages, these immigrants will think they are striking it rich when they receive much less than the current U.S. minimum wage.

They will already understand that verbal threat and corporal punishment are appropriate techniques of control and recognize their dependence upon the whims of their employers. Control in the workplace will not be limited to the employment procedures; instead, methods can be determined on the basis of their cost effectiveness rather than on consideration of such foolish notions as "worker welfare."

Superfluous fringe benefits presently enjoyed by American laborers will have to be tossed by the wayside. This melting pot of consumable refugees can live comfortably in company housing - ten cents erected on factory grounds. Men and women can be housed separately, as it is done so effectively in South Africa, in dormitories which will have time for 12-hour work days and seven-day work weeks. Flex time, dining rooms, day care, rest rooms, and parking lots will become obsolete. Indeed the multiplicity of languages, nationalities, and religions will serve

Eugene Hasenfus home, and saving our government 100 million dollars in aid and another 500 million dollars in propaganda and Calvino political ploying workers.

Importing tons of refugee workers is really the only viable solution to the economic impasse generated by greedy union members who have gutted our competitiveness in worldwide business, and the economic advantage of our proposed arrangement is that, making such low-paid labor available to domestic firms will enable such businesses to sell their products at much lower prices at home and abroad.

Secondly, by paying workers less, rather than their contribution to their firm's revenue, the profit margin of domestic firms will rise dramatically.

Thirdly, funds for pension plans will hardly be necessary as fewer workers will live long enough to retire and collect them.

Fourthly, imported workers will have a "demonstration effect" resulting in current American workers accepting much lower wages as well.

Fifthly, increased profitability will stimulate investment, reinforce the entire process, and the United States will once again return to its rightful position as the economic leader of the world.

We can think of no one objection that will possibly be raised against this proposal, unless it should be suggested that current American laborers will sue their employers for being forced to compete with the desperate immigrants. This we freely admit and it is a principal design of our proposal. Let no one, in naivete or misguided secular humanism, suggest such stupid remedies as profit-sharing, or income-related measures, or unionizing, or other collective gains.

We do not even consider that there will be sure retributions for this proposal. We do not even think that there will be a 12-hour work day and seven-day work week. Flex time, dining rooms, day-care, rest rooms, and parking lots will become obsolete. Indeed the multiplicity of languages, nationalities, and religions will serve

Continued on page 19
Koepp collects credentials

by Eva D. Folkert

When a movie-theatre's lights come up and the after-the-fact credits begin to roll up the screen, you leave your seats, right? Well, after "Mosquito Coast," a newly-released feature film with Harrison Ford, hold onto your popcorn-and-soda-pop-spattered cushions.

Too often the people who work behind the silver screen's scenes are overlooked. Those back-stage people are recognized only when the screen turns black, and names, appearing in minuscule white type, flip by with such rapidity that a speed-reading course could hardly help with its completion.

The names are numerous; their titles sometimes foreign and obscure — key grip, gaffer, executive, and associate this and that.

But after "Mosquito Coast," pay close attention to one of those rushing names. It was directly responsible for helping decide which actors and actresses played whom. It will read:

Sarah Koepp, assistant casting director.

As the assistant to casting director Diane Crittenden, Koepe, a 1977 Hope grad, helped screen-test and hire all of the principal players in the movie, except Ford whom director Peter Weir choose before the casting directors were hired. (Australian Weir and leading-man Ford were the successful team behind last year's cop-and-Amish-box-office hit, "Witness.")

"Mosquito Coast" is Weir's new film based on Paul Theroux's novel of one man's idea of utopian living on a Central American coastline. Filmed in Belize, Central America, it documents a New Englander's decision to take his family to the jungles of Honduras.

The casting process for a feature film usually takes three or four months, Koepe says, which besides filling roles for major and minor speaking parts, also includes those infamous cattle-calls for location extras and crowd-casting.

"Mosquito Coast," for example, needed various tribes of native Indians for a marquee scene. She explains, "In one instance, we negotiated with the Panamanian government to cast a tribe from their country and paid their salaries into the tribal organization. These people had never seen television or films, never heard radio, or had real clothes on. So we clothed them, bussed them and flew them to Belize, to unclothed them and put them in tents."

"If there is one general rule-of-thumb in casting, it is that you begin with talent, then it becomes matters of money, looks, and chemistry with other actors," Koepe insists.

The creative end of casting may involve employing a Panamanian tribe to act as extras, being an actor's reading partner for a scene during a screen-test, and finding, through the many possibilities of personnel, that this particular 13-year-old is the right boy to play the part of the son. The business administrative side of casting includes salary negotiations, contract phrasing, and spending anywhere from eight to 10 hours a day on the phone with actors and actresses across the country.

It's a good thing casting offers creative incentive for the liking-to-be-in-the-thick-of-things Koepe. She admits she's really not a "deak person," just tolerating the time she must spend in the office. "Mosquito Coast" was not Koepe's first assistant casting job, however, it was her debut in credit acknowledgement. ("Credits are very political things. They're not just tossed out to anyone; they're part of your contract.")

She has also helped pick the players, in varying degrees, for "Santa Claus the Movie," "Out of Africa," "Howard the Duck," "Nine-and-a-Half Weeks," "Police Academy III," television's "Space the Mini-Series," and Bette Midler's upcoming "Outrageous Fortune" as well as several Broadway plays including, "The Three Musketeers."

Now, life's work after "Mosquito Coast" has put Koepe right where she wants to be — smack-dab in the middle of film production. On-location in Paris since September for the filming of Milan Kundera's "Unbearable Lightness of Being," she has shifted roles and titles — sort of. Although the casting-Koeppe assisted again with the mostly European cast, making contacts from her office in New York City with actors and actresses in Rome, Amsterdam, Munich, London, and Paris, she is production-assistant-Koeppe for director Philip Kaufman ("The Right Stuff," and executive producer Saul Zaentz ("Mosquito Coast" and "Amadeus"), working as a liaison between the cast and administrative staff. Behind-the-scenes arrangements are Koepe's specialty. Claiming she came to Hope with no intention of pursuing theatre as a profession (which is clearly obvious by her diversity of academic interests — physical education and theatre majors, a dance minor, and a teaching certificate in a science composite), it took her two years to decide there was nothing wrong with majoring in something she had previously only enjoyed as an extracurricular activity. And I decided it didn't necessarily have to be the art of acting either.

Since 1974, at the end of her freshman year, Koepe has continually had a job in some "back-stage" capacity. That year she began what would be a 10-summer stint with the Hope Summer Repertory Theatre, filling several bills as an apprentice actress, house manager, ticket office manager, costume assistant, production stage manager, and for her last five seasons, as the production manager.

In 1978, after graduation and during her winter hiatus away from HSRT, Koepe became an administrative intern and, later, an administrative assistant for one of the country's most prestigious regional theatres, the University of Louisville Theatre. In 1979, she moved again, continuing to establish her behind-the-scenes reputation, and became the stage manager, director of the internship program and casting coordinator for Virginia Stage Company in Norfolk.

Finally, having had enough of migrant theatre travel between Holland in the summer and elsewhere in the winter, Koeppe decided to settle down in New York City. That's also when she made her full-move to casting — a move that wasn't exactly planned.

By the fate of the gods, luck of the beginner, purely by chance — as it only be in New York City — Koeppe met an intern whom she had helped out several years earlier, on a city street. She had explained she just arrived and was looking for work. The gentleman told her of his friend Mary Jo Slater, the casting director for the upcoming play, "One Life to Live," and knowing Slater's assistant had just quit, he recommended she try for the job. After arranging a Saturday morning interview, she was at work at Slater's office on Monday as the casting assistant for the soap and any other independent projects Slater took on.

But surprisingly enough (and maybe not-so-surprisingly), after many years of significant and major work in the "back-stage," it took cameo appearances as "little nurse Koeppe," "One Life" for the casting specialist to be considered a success in the eyes of many people.

"My parents have been extremely supportive of my career. The most encouraging people you could imagine. But it was sort of like a great gift. I could give my mother when I go on the soap because then she could say to her friends, 'Sarah is fulfilling people's dreams as a nurse on television.' Yes, everything else I did, people didn't understand. They don't know what a stage manager or production assistant does. I'd just get the feeling that people kept thinking, 'Those things are nice but when are we going to see her on TV?'

In a humble manner, the amiable Oklahoman-native tries to downplay her success by highly-praising theatre games, quoting the old adage, that's she's "only been in the right place at the right time."

While it may be that she's been in the right place at the right time, she knows what to do in the right place and gives 100 percent at the right time, making the most of her opportunities. And, in Koeppe's case, it's also not being afraid of getting a foot caught in the door while slipping it into a crack. Some people can be in the right place at the right time and never even know it.

"I've been so fortunate. Just go from one job to the next, with whatever may come my way. My problem is that I don't know what I want to do when I grow up. I like to do so many different things, just like when I was in school. So I take jobs as they come. I know that does offer a lot of security. I mean, I don't get benefits like company life insurance."

She laughs, not really caring if she does or not. The constant flow of work is insurance enough. J
class notes

News and information for class notes, marriages, births, advanced degrees, and deaths compiled for newsmakers and notable alumni. For the complete list of the Office of Public Relations. The deadline for the next issue is Jan. 13.

Dave Meuw ’64 completed his family practice internship/residency in June at Weaverville School, N.C. He now is general practice at Bishop Hall Health Center in Robinsville, N.C.

Karen Wadz ’64 graduated from United States Air Force Academy in May, was ordained Deacon, and is now in the Western New Mexico Conference of the UMC. She has been appointed to the Methodist Church in Robinsville, N.C.

Mark Sway ’64 is a director of Dataport’s new Imaging Systems Department in Washington, D.C.. He also is a vice president of photonic systems and electronic products for the company.

Bruce Pray ’65 is a vice president with Etablissment Assurance Co. in New York City.

Wayne Van Kampen ’67 has been appointed chief executive officer for the Bethesda Hospital Association.

Daniel Kuegg ’68 was honored by the Michigan Alumni of the Club of Chicago with the Club of Dedication award.

Dian Kuegg ’68 has been elected president of the Alumni Association of America. He is also the president of the Detroit chapter of the Board of the Detroit chapter.

Ann Kuegg ’67 has been appointed chief executive officer for the Bethesda Hospital Association in Detroit.

Diane Kuegg ’68 has been appointed assistant director of professional care and education at Bethesda since 1976.

Jane Kuegg ’69 has been named executive director of the New York City Association of Clubs.

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FACULTY POSITIONS FOR 1987-88

BIOLOGY: Microbiologist/molecular biologist. Ph.D. required, post-doctoral experience preferred. Teaching responsibilities include general introductory biology, introductory microbiology, and appropriate upper-level course. Will be expected to develop a vigorous grant-supported research program involving undergraduates. (James Gentile)

CHEMISTRY: Environmental chemist. Assistant professor preferred. Ph.D. required, post-doctoral experience preferred. Will be expected to develop a vigorous grant-supported research program in physical or biological chemistry involving undergraduates. (Rodney Boyer)

COMMUNICATION: Candidates should have strong background in contemporary communication theory. Primary responsibilities include teaching introductory communication courses. Organizational communication and contemporary communication courses required. (Joseph MacDoniel)

ECONOMICS: One-year, non-tenure-track position. Ph.D. or Ph.D. candidate preferred. Teaching load will be 12 hours per semester, including “Principles of Economics.” Other courses to be determined by department’s needs. Ph.D. required. (Daniel Paul)

SECONDARY EDUCATION: Three-year term appointment with possibility of renewal. Major responsibility will be to teach methodology at the secondary level. Both educational professional training and experience in teaching at the secondary or middle school level are required. Doctorate preferred. (Daniel Paul)

GEOPOLITICS: Ph.D. or M.A. with substantial specialization in political science or history. Responsibilities will include teaching the history of philosophy, ancient and modern. (Arthur Jentz)

PHYSICS: Ph.D. required. Primarily responsible for a modern physics course, in addition to other courses assigned by the department. (James Gentile)

MATHEMATICS: Ph.D. required. Ability to teach advanced undergraduate courses required. Research and scholarly activity involving undergraduates strongly encouraged. (John Stoughton)

MUSIC: Voice instructor. Training in the performance of choral and solo repertoire required. Bachelor’s degree in voice or equivalent required. Experience with at least one secondary teaching area such as voice, piano or choral conducting. Doctorate and experience preferred. (Stuart Sharp)

NURSING: The Hope- Calvin Department of Nursing welcomes applications for teaching positions. Master’s degree in nursing required, including clinical preparation, and two years clinical experience. (William)
Helpful tools for the Hope-bound student!

If you know of a high school student that would be interested in Hope College there are many helpful publications available. The new 1986-87 Hope catalog will provide you with all the information you'll need for Hope fact-finding. If you prefer an outsider's view, we recommend any number of nationally respected Guides that include the Hope story.

A new video, produced to introduce Hope to interested students, is also available on loan. It is suitable for any home VHS cassette player.

To obtain a catalog and/or to borrow the new admissions video, please write: Hope College, Office of Public Relations, DeWitt Center, Holland, Mich. 49423 or call: (616) 392-5111, ext. 2030.
Thanks, Guy!  
One day in his sophomore year at Hope College...  
If you’re ever in the news, mention Hope. It can work wonders.

Rival Fund-Raisers in House Offer a Contrast of Old-Fashioned, Newfangled Political Ways

By Dennis Jackson

Washington—As Congressmen and women around the country are gearing up for the next election cycle, two rival fund-raising campaigns have emerged that offer a striking contrast of old-fashioned, door-to-door campaigning and newfangled, computer-assisted strategies.

The campaigns are being waged by two candidates in the House of Representatives, both of whom are running in the same district: Mr. Van Der Veen, a veteran Republican, and Mr. Smith, a freshman Democrat.

Mr. Van Der Veen, who has been in Congress for 20 years, has a traditional, grassroots approach to fund-raising. He and his staff are going door-to-door, knocking on every household in the district, to ask for contributions.

Mr. Smith, on the other hand, has embraced the latest in computer technology to run his campaign. He has a website where supporters can make contributions online, and he uses social media to reach out to potential voters.

Despite the difference in approaches, both candidates are taking the election seriously and are working hard to win the support of the voters in their district.

Mr. Van Der Veen has a long history of political service, having served in Congress for two decades. He is well known in his district and has a strong following.

Mr. Smith, however, is a relative newcomer to politics. He is running as a Democrat and is trying to establish himself as a viable candidate in the district.

Regardless of their different methods, both candidates are hoping to clean up the House of Representatives and bring about change.

The election is scheduled for later this year, and voters are expected to make their choices based on the candidates' records, positions on issues, and the effectiveness of their campaigns.

Position Available: Advancement Officer

Hope College has a position for a person with writing and verbal skills, who enjoys teaching and meeting a variety of friends of the college. A background in marketing and fundraising is helpful. The salary is competitive.

Send resume and letter of introduction to: John F. Nordstrom Director, Development, Hope College, Holland, MI 49423

Deaths

Arthur DeFauw '54 died Sunday, Sept. 14, 1986, in Holland, Mich. DeFauw owned and operated a barber shop in Holland. Later, he graduated from the Hope College Business School and worked in the retail industry for many years.

The funeral service was held at Hope College, and interment was at the Hope College Cemetery.

William Hiltz '29 died Saturday, Nov. 1, 1980, in Michigan. Hiltz was a native of the Netherlands and had attended Hope College.

The funeral service was held at Hope College, and interment was at the Hope College Cemetery.

The family requests that in lieu of flowers, contributions be made to the Hope College Foundation.
What is the difference between my contribution to the Annual Fund and The Campaign for Hope?
The Annual Fund and The Campaign for Hope each meet different needs. The Annual Fund supports ongoing programs at Hope College. The Campaign for Hope supports capital improvements and the endowment.

How much should I contribute to the Annual Fund?
We hope EVERYONE will give as generously as possible. Remember, just as your expenses have gone up, so have ours. Please consider increasing your previous gift by at least 10 percent. And if you work for a matching gift company, your gift to Hope College could double.

When should I give to the Annual Fund?
We hope that you give now and every year, helping to continue the tradition of an outstanding alumni giving record. Annual Fund '87 ends June 30, 1987. Gifts received after that date are credited to next year's fund.

What is the goal for the 1987 Annual Fund Drive?
The 1987 Annual Fund goal is $800,000. Your contribution to the Annual Fund will make a difference and provide that margin of excellence which characterizes a Hope College education!

This year's Annual Fund campaign will be a great challenge with The Campaign for Hope still in progress. The $800,000 goal is the largest Annual Fund goal ever set. Your gift to the Annual Fund has a direct impact on students, providing the quality resources that keep Hope among America's best colleges. A tremendous incentive exists this year. The Tax Reform Act of 1986 presents an opportunity for you to take advantage of giving to Hope College before December 31. Non-donors and small and large donors can all benefit.

Send your gift today!