News from Hope College, Volume 18.3: December, 1986

Hope College

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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

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CAMPUS NOTES

RIDER HONORED: In recognition of his long leadership to the Hope College music department, a portrait of Dr. Moetin Ryder, former professor of music and academic dean from 1947-78, has been hung in the Weyers Auditorium addition of the Nykerk Hall of Music beside two other men instrumental in the growth of Hope's music program, Curtis Snow (1894-1936) and Robert Cavanaugh (1940-76).

"Indoing so, we pay tribute to his vision, talent, persistence, and patience in his work with us," said Jantina Holleman, professor of music since 1945. "Although selfless and unobtrusive, Morry was the "mover and shaker" for the music department in curriculum, community concerts, public relations, and teaching."

Rider recently returned to campus to conduct a special Alumni Symphonette concert during Homecoming on Oct. 12. In 1947, Ryder came to Hope as the director of instrumental music, and later, in 1953, he organized the Symphonette to serve as a counterpart to the college's touring vocal group, the Chapel Choir. The first tour taken by the Symphonette was to Canada and the East Coast in the spring of 1958. Since that time, the Symphonette has toured annually, playing in much of the continental United States, Canada, and on two occasions in Europe. The third European tour for the group and the Chapel Choir is scheduled for next May.

Rider was also the driving force in the development of the bachelor of music degree now offered by the college. In 1967, he became dean of academic affairs and held that post until 1975.

DISCOUNTING TUITION: Hope College Alumni-Friends Tuition Prepayment Program, which offers four years of college tuition at a substantial discount, has received a good deal of initial interest after its first year, according to Barry Werkman, business manager.

 Approximately 55 prospective students and their parents have made a commitment to the program, which children, grandchildren, dependents, nephews, and nieces of Hope alumni and friends are eligible on a first-come, first-serve basis since a limited number of openings are available for each class. Those openings are reserved for future students up to the age of 17, however, a majority of the students enrolled now won't be attending Hope until 1997 and after.

The program works in this way: for a parent who wishes to have their child attend Hope in, say, the year 2000, a lump sum payment to the college now of $10,395 would guarantee four years of tuition at the later date. That's a probable savings of over $50,000 based on an annual inflation rate of six percent.

Organized through Prudential-Bache Investment Fund, the cost of the program will fluctuate from year-to-year depending on 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 Werkman. "To guarantee four years of college at a cost more affordable to them, instead of when the child actually enters college, is a great return on investment to them."

Hope has made a commitment to offer the prepayment 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.

Since you shifted gears to "Living" fast,
Though letters and phones calls usually dwindle:
Weekends like this make friendships rekindle.
Yet none of you dwells on your Hope salad days.
You've moved on to taste life's varied entrees.
Recall my statement, "Paint the present with pride."
Now here's where you've grown, indeed multiplied.
As so many have played the grooms or the 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, or 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."
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 $11 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 giving 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 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 Peak 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 completion of Build Hope, but I wanted to stay and see this one all the way through," he said.

"We owe 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 (VanDyke, 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 Yontman '54 VanGelder, Betty Roelofs '53 Miller, Theresa Staal '49, Margaret Sluyter, Dorothy VerMeulen, Max Boersma '46, Hugh DePree '38, Geraldine Dukhuisen '25, Arvella Schallen, standing, left to right, Carl VerBeek '50, Peter Cook, James Cook '49, Peter Huisenga '60, Richard Krutzenga '52, David Myers, Victor Elmke, Jan Wagner '69, Leonard Maas, Max DePree '48, Randall Dekker '47, Jerald Redeker '56, Ekdal Boys '37, Gordon Van Wylen. Missing from the photo are Willard DeGroot '39, T. James Hager, Terry Nagelvoort '64, John Schrier '55, James Brooks, Marvin DeWitt, Richard Gantos '58, Ruth Peale, and Jon and Karen Hanson. James VerMeulen and Howard Sluyter 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 Vesper service during the holiday season. Contact the station in your area for the day and time.

FOUR

Friday, Monday, Summer

Monday, May

FOUR

Sunday, Friday

Tuesday, Jan.

FOUR

Christian Falls - WAFR-FM
Ironwood - WUPM
Whitmore - WQEM

ILLINOIS

Ava - WAXN-FM
Carlinville - WBBI-FM
Chicago - WBBM-FM
Dundee - WCWR-FM
Elmhurst - WSDK-FM
Kankakee - WOKC-FM
Lincoln - WLRA-FM

INDIANA

Elkhart - WFTN-AM
Fort Wayne - W2C-L-AM
Hammond - WYCA-FM
South Bend - WSND-FM
Savoy - W2WLV-FM
Salem - WSLM-AM/FM

IOWA

Des Moines - KDMX-AM
Mason City - KCMR
Sioux Center - KDSR-FM
Sioux City - KTCP

MICHIGAN

Alma - WYFC-FM
Alpena - W2AZ-FM
Benton Harbor - WHFB-FM

MINNESOTA

Charlottesville - WLCW-FM
Coldwater - W2WQ-AM
Detroit - WWJQ-FM
Dowagiac - W2W3-AM
Escanaba - W2BC-AM

FLORIDA

Madero - W2AM-AM

NEW JERSEY

Toms River - W2WOM-FM

NEW YORK

New York - WWJQ-FM

OHIO

Canton - W2W4-AM

OREGON

Eugene - W2WQ-FM

TENNESSEE

Nashville - W2WQ-FM

TEXAS

College Station - W2W5-AM

VIRGINIA

Richmond - W2W8-AM

WASHINGTON

Seattle - W2W9-AM

WISCONSIN

Wisconsin - W2W1-AM

ACADEMIC CALENDAR

Fall Semester 1986

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

Spring Semester 1987

Sunday, Jan. 11 - Residence halls open
Monday, Jan. 12 - Registration for new students, 2-4 p.m.
Tuesday, Jan. 13 - Classes begin, 8 a.m.
Friday, Jan. 16 - Winter recess begins, 6 a.m.
Wednesday, 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.

May Term 1987

Monday, May 11 - Registration & payment of fees, 8:30-11 a.m.
DeWitt Lobby; Classes begin at 1 p.m.
Monday, May 15 - Class not in session, Memorial Day
Friday, May 29 - May Term ends

June Term 1987

Monday, June 1 - Registration & payment of fees, 8:30-10 a.m.
DeWitt Lobby; Classes begin at 11 a.m.
Friday, June 19 - June Term ends

Summer Session 1987

Monday, June 22 - Registration & payment of fees, 8:30-10 a.m.
DeWitt Lobby; Classes begin at 11 a.m.
Friday, July 3 - Classes not in session - 4th of July holiday
Friday, July 31 - Summer Session ends

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Van Wylen lauded for effectiveness

After 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 was also 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 Genrota 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 1986. “And we also want to point out that these ties will be continually 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 L. Fisher, president-emeritus of the Council for Advancement and Support of Education and author of The Power of the Presidency; and Dr. Martha 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 being less risk-takers 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 Wellers 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 Hruby of Aquinas College in Grand Rapids; Sr. Mary Francine 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-Genoa 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

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

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

10:00 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.
Wichers 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
Maas Center Auditorium

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

1:00 p.m. Men’s J.V. Basketball versus Alumni
Holland Civic Center

1:55 p.m. Men’s and Women’s Swimming versus Albion
Dow Center Kresge Natatorium

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

Halftime Slam Dunk Contest
Several alumni players will perform some razzle-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.

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 gridders a berth in the NCAA Regional playoffs versus perennial powerhouse and three-time national champions, 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 Wittenberg 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.

The scenario 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 Pennfield; junior defensive lineman Don Dahlquist of Cadillac, Mich.; Mendels of Grand Rapids; junior end Todd Ackermann of Parchment, Mich.; and Cooper of Lansing.

The Flying Dutchmen also led the league in all three team offensive categories - yards rushing (208.6 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 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 tied for third best in MIAA history.
- Cooper - All-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 most valuable defensive player.
- He spearheaded a defense that limited opponents to only 95 rushing yards per game and was credited with 82 tackles, 40 of them solos.
- Ackermann - All-MIAA first team. He set a school season pass reception record with 45 catches.

Bill Vanderlip - All-MIAA first team. The junior from Hamilton, Mich. broke the school career pass reception record with 86 catches.

Dan Stid and Tim Chase - Great Lakes MVP Chris Mendels
VLR Lindsey Dodd
Most Valuable Golfer Brian Westveer

NEWS FROM HOPE COLLEGE, DECEMBER 1986.
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 Stid 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.

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

**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 NCAA men's team golf title with six consecutive league tournament victories under coach Doug Peterson. It was the first time since the current tournament format began in 1978 that the same team has won every league tournament.

This year's championship performance started 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 Westervelt of Grand Rapids, Mich., who was crowned the league's most valuable golfer and top medalist with a lowest season average of 77.5 strokes per round.

Also elected to the All-MIAA first team was co-captain Quinn Smith, the only senior on the team, who had the highest score in the league this fall, averaging 80.5 strokes per round.

Sophomore Steve Knott of Niles, Mich., was voted the most improved player by his team.

In the season, Hope totaled 2,386 strokes, followed by Calvin 2,450 and Olivet 2,454.

**TOPS ON THE RUN**

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

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

The men were 6-0 and the women 4-0.

Calvin and Alma finished second and third in the men's standings while in the women's standings, Alma was second and Calvin third.

As hosts to the NCAA Division III Great Lakes Regional meet, Hope fared very well on their home turf of the Holland Country Club. The Flying Dutch qualified for the NCAA national meet by winning the regional crown as junior Sandra Lake of Holland, Mich., won individual honors.

Lake was named the team's most valuable runner and was also voted to the All-MIAA first team for the first time along with two-time recipient junior Dana Barness of Sinsbury, Conn. and first-time recipient freshman Yvonne Dood of East Lansing, Mich. Dood was also elected the team's most improved runner.

Also at the regionals, the Flying Dutchmen missed national meet qualification as a team by only three points as they placed third behind Ohio State and Case Western and were voted to the All-MIAA team for the first time. Senior Jill Vredevelt of Portage, Mich., was chosen for the second team.

Vandenberg also received team most valuable honors while sophomore Dianne Brown was selected as the most improved player.

**SOCCER RACE CLOSE**

In the last weekend of MIAA season play, Hope College and Kalamazoo College clashed to determine the soccer champions. 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 Kastren.

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 Nyanor of Kentwood, Mich. Both concluded the league season with 42 points, Dewhirst on 18 goals, two penalty kicks and two assists and Nyanor on 17 goals, one penalty kick and six assists.

Nyanor also set a school season scoring record with 23 goals.

The talented Nyanor starts All-MIAA first team honors with senior midfielder Paul Roe of Rockford, Ill. and senior fullback Jim Bursma of Sudbury, Mass.

Hope were voted the 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 against a sixth place finish in the MIAA. Under coach Andrea Dahl, a young team recorded a 3-11-1 mark with a 3-3-1 record in the league.

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

A young but experienced Flying Dutchmen basketball team will be seeking to regain the Michigan Intercollegiate Athletic Association (MIAA) title lost to arch-rival Calvin a year ago. The roster does not have one senior, but each of the seven varsity returnees saw considerable action last year as Hope finished second in the MIAA (8-4) and posted an overall 15-9 record.

"We have the potential of being a good team in 86-87 and into the future," observes coach Glenn Van Wieren 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 end on the football team, averaged 10 points a game last year and led the squad in rebounds at 7.2 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 enroute to finishing 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 DeeAnn 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 elected 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 Patnott's Dutchmen defeated 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 Peal 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. Peal holds MIAA records in all three of those events and during last year's conference championship meet, he earned gold medals in five events.

Other returning veterans include all-MIAA junior 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 100-yard butterfly.

Other returning all-MIAA honorees are sophomore Martha Camp of Birmingham, Mich. and junior diver Karla Koops of Holland, Mich.
Second in a series of articles on the Fine & Performing Arts

The Fine & Performing Arts: A Sphere of Creative Expression

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 establishment of the division during the last two decades was a must since in Hope's olden days, the golden departments of art, dance, music, and theatre were virtual toddlers.

"For the Dutch immigrants who established the school, 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 cultural reasons.

A music department didn't begin on campus until the late 1890s when John Nykerk, an English professor and dean of men, started developing the "music school."

The first play wasn't performed until 1905. It was a Greek drama, and in typical Greek order, only men could perform. Theatre, though, really 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 Lubber Halls, 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 learning and expression," Bruins added. "Times have 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, and 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 sponsors the National Talent 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 boon 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 the classes fill."

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 artists in established 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 British museums and art galleries.

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

"To attract more outstanding artists to Hope, we have been awarded 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 like to 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."
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. In this section of our series on the academic divisions, a classroom from each department will be featured, highlighting different styles of teaching and some subjects within the divisions.

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-heel and turned out in a dancer's first position. As she weaves through the rows of dancers, chanting her counting-command song, 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 constructive exercises — noses to knees and the sort — and practicing French pliés 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 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 correlation, one that sticks with the students." Mostly, she makes her dancers imagine they are food.

"Presume your whole body is a piece of taffy. You stretch and flow but when you're let go, you snap and your changes in position are dynamic." Or, "You want to be toast, not an English muffin. You want to be straight and static, like toast. If you're an English muffin, you'll get clotheslined in a dance."

After the thorough array of warm-up exercises, Graham begins her students on a peppyumba 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 you're having 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 commander is pleasant, even when the slim, faint-framed instructor shows her class a grand plié which is a left-foot-heel-tipping, 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 keep their 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 partners, 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 no Stephen-Spielberg-fantasy, commercial-appel. It is purely a 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 students have ever had the chance to explore before — complete with infamous subtitles. And, it's not that Smith has a fetish for foreign films. In fact, one-third of the flicks shown are American-made. It's just that he feels his students can easily watch any American movie outside of class, be it at the theatre, on HBO, or roll a videotape recorder. The theatre professor, who has been teaching "Art of the Cinema" for 11 years now, bases his film selection on experimental production techniques and content unicity as well as their appeal to social and political issues.

"Looking at films like this is also a new way to investigate any kind of liberal arts concentration — history, communication, psychology, sociology, and so on," says Smith. "I ask my students, 'What can you identify with in this film? How do you bring in different aspects of life?' And, of course, we see and study how movies are technically put together, but I stress that this is not a film-making course; it's a film-appreciation course."

Smith chose "Time Stands Still," a Hungarian movie made in 1981, as an example of unique editing style. (The 15 films for the semester are carefully selected to suit the topics of study — screenwriting, directing, acting, cinematography, and styles of different prominent directors.) The week-long process of examining "Time Stands Still" begins with an overview in Monday's class.

"The movie starts with a 1956 newsreel of an unsuccessful attempt to overthrow the Hungarian government," Smith says of the content. "Many people who were involved fled to the West, and this story is about a family whose father left because of his involvement, and how that family survives during the tumultuous years that follow."

When the movie leaves the newsreel, the film dissolves from black and white to color.

"Now it's 1963, and the son of this family have become involved in college campus demonstrations against the government. Like their father before them, they begin to assert their desire to live in a more liberalized environment which the government won't allow. Pretty heavy stuff, huh?" he says as his eyebrows and hands also "talk" together with the inflection of his voice. He teaches in a special animated way, a seemingly unintentional style of acting.

As for the editing, Smith reveals that the students have to pay attention to the transitions this film makes through this historical time period — shot-to-shot, scene-to-scene, image-to-image, sound-to-sound. Since the film editor is responsible for assembling all the footage, he or she becomes involved in selecting — the process of knowing what scenes get dropped on the editing room floor and what footage gets put in the 'can.'

On Tuesday, it's movie time. For these students, studying a film is not unlike an English student studying a novel. It becomes an evaluation of settings, themes, characters, and judging camera angles like they would a metaphor. However, the great option of a book is the ability to turn back to a moment that was significant in plot and style. With a film, the viewer doesn't have the luxury of shuffling. "Hey, wait. I didn't catch that. Roll it back so I can see it again." For "Art of the Cinema" students, there must be immense concentration on the moment.

In Wednesday's class, the students bring that concentration to an open discussion — what they thought about the editing, about the characters, about the content, about anything they want to talk about.

"Why is there such a dark, low contrast format to his film?" Smith asks his class.

"Well, it certainly made for a gloomy
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 feel 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 themes, 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, sonorous clarinets, and soaring sopranos stream from several practice rooms, making Nykerk's halls vibrate slightly from so much activity.

But 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." The performer of"Wind Ensemble" is composed.

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, stopping his group by halting the elegant flow of his conducting arms. "I'm not saying you're too high up in the air here, but a few of you are off pitch. And everybody—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 melodious fanfare blends from flute and oboe alike. Tapping toes to the beat abound and mouths silently whisper "one, two, three, four; two, three, four..." as some musicians wait for their chance to chim 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 a part of me."

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

"Trumpets—you have to be very confident on beats four and five. Come to the forte angrily. Listen. It's like this. Bum bum bum bum." Instead of picking up every instrument to play what the notes and beat should sound like, Floyd sings to them to his group. For the brass sections, he tells them, "bum bums;" for the wind sections, he uses softer "la de da dees."

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 excellence as good as they can be. 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 unlike any artistic instruments they've ever used before. No paintbrushes, no paint, no pens. And, not only is the medium so completely different, but the artist has to remember that the finished product will eventually turn backwarkds.

"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."

Linda Graham, assistant professor of dance

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 onto 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-consum ing. 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 is inefficient, 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 names and grades on the board afterward.

"The production of art is private, anti-social, anti-communal. It really is," he adds, confirming his beliefs in individualistic art 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 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 accentuating their more colorful and more burnishing for winter 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 a road one day and stopped to pick some olives off the trees. They rubbed the olives in their hands, removing the chaff to make a sort of chewing gum. Some Pharisees, who always seemed to be lurking behind trees and bushes, jumped out and said, 'Ah! Why are you working on the Sabbath?'

George Ralph, professor of theatre, lobbed 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 conversation during the Sabbath. That questioning, that anti-rigidity 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 as many different answers as number of responses. They all agree that art is investigative; art asks questions. But questioning has been less than precise commodity in a society bent toward formulas. That's the message that students get in their undergraduate through 12th grade education and bring with them to college.

"Students haven't had many (art) experiences in high school, they probably 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 introduction for them at all.

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

"How frightening that 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. And it's something you can enter to give you an answer that you file away so that it can be useful in very practical terms."

Many students who enter into the arts, and many audience members as well, have an ill-informed, but popular notion that art exists as entertainment, not as a challenge. "Some people are disturbed by work, and that's okay because I think that art has the same with foment reaction," says sculptor Bill Mayer, associate professor of art, whose recent "Natural Forces" exhibit in the DePree Center Art Gallery posed some difficult social questions on the threats of nuclear war.

"There is a misconstrued notion that art is warm fuzzies, or that it's only a nice thing to be hung over the mantelpiece," says art historian John Wilson, associate professor of art. "Art is about the new," adds art historian John Wilson, associate professor of art. "At its best, it's always pushing beyond the frontier. It's always going out a step further. That's a challenge and a threat to people who come to it, or this school, with the expectation of having exists valued confirmed and only that. That's part of the college's job, but there is this other side, and that's what gives people the shakes, I think."

The arts faculty don't make "the shakes" their goal, but they do see them as the means to a goal. They're interested in pulling their students beyond the shakes into a real appreciation for the arts' different forms.

"One of the problems that we've encountered is simply the lack of understanding of what art is, and some of us think that that's partly our fault in not taking enough time to explain," says Ralph. "Too often you hang a painting, or display a piece of sculpture, or produce a play, and the people who view the art make the assumption that you are telling them how they ought to live. So, if we have a character in a play who drinks a glass of beer, the assumption is that we are saying, 'You should go and do these things.' Art does not do that. Art does not come close to doing that. Art should reveal to us aspects of reality, and one aspect of reality is that people do behave in certain ways."

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 preacher of the work of art. A person's challenge as a believer 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 a person as a human being, philosophically, theologically."

"Christianity in the beginning of art has 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 free for the artist as it ought to free any scholar in exploration. It should say to us that we are not afraid of looking at any aspect of reality."

"Mayer adds, "Pat answers in art, 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 much 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 bit more open, a bit more investigative, perhaps."

Wilson says, "At its best this school can be a place where we open to other viewpoints, where you hone your Christian values with regard for the rest of the world. It's not 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 idea 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 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, is that it makes people more adaptable, more capable of change.

Peter Schakel, professor of English and chairperson of the department, sees change in the past tend 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 hook with practicality. I'm going to do what I like. They're back partly out of boredom, partly out of a degree of cynicism about the 'practical' areas of life."

Schakel says he has watched his students see older 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."

TENYE NEWS FROM HOPE COLLEGE, DECEMBER 1986
Recitals rich in teacher, student education

by Greg Olgers '87

At a recent faculty recital at Hope, a near-capacity crowd filled Wichers 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 II 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 Musicales,” the faculty recital program gives music professors the opportunity to test the 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 through 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 woodwind instrumentalists, 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 Wichers' relative, personable confinement instead of the overwhelming 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 still 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.

It could be said 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 creative 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.”

NEWS FROM HOPE COLLEGE, DECEMBER 1986

HARMONIOUS ACCORD: Professors Laura Floyd, Norene Walters, and Robert Thompson, left to right, rehearse “Let the Bright Seraphin” from Handel's Samson for an upcoming recital. This year's seven faculty recitals are the most ever performed in one year and feature a wide range of contemporary and early works.
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 sharpest satirists and of those witty words which might be born to 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.

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 advocating 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-cheek wit inspired only laughter or shock and failed to turn 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 swiftness with which the reader, upon reflection, realizes we are discussing exactly the same 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 more costly to produce there have been several major effects, the first of which has been that Americans have bought more foreign-made goods and fewer domestically-produced goods, a sorry situation which has led to the transferal 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 abominable 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 uncontrollable 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 if we are to be competitive in 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 subject to the most cruel of authoritarian regimes, are willing to come to America in order to escape the abject lives that they have been forced to endure. The only way to attract workers from these places is to provide them with better wages and working conditions.

Eugene Hasenfus, horne, and saving our government 100 million dollars in aid and another 500 million dollars in propaganda and social programs, we ought to employ a modest proposal: to allow a limited number of workers to come to America at their own cost. By returning to the principles which guided America’s original robber barons in revolutionizing industry in this nation, we shall once again reign supreme economically without interference from the masses.

These refugees, already accustomed to famine and torture, will quickly adapt to the 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 untrained 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 offer the American laborer a more modest life, his/her energy will be directed toward increasing his/her productivity and prevention of waste and theft. With this proposal, we shall provide a “demonstration effect” resulting in current American workers accepting much lower wages as well.

Fifthly, increased profitability will stimulate investment, reinventing the entire process, and the United States will once again return to its rightful position as 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 suffer and psychological setbacks will be forcing us to compete with the desperate immigrants. This we freely own and admit as a principal design of our proposal. Let no one, in naïve or misguided secular humanism, suggest such a notion for the sake of profit-sharing or incompletely understood influence of workers on a firm’s performance, or reduction of waste in middle management, or elimination of excessively high executive salaries, or guaranteed lifetime employment, or seniority wage increases unrelated to productivity or better conditions for workers within firms to facilitate best use of technology, or adoption of leading-edge foreign technology which purports to be better than ours.

We repeat: let no one talk to us of these or like expedients till he/she has “at least, a glimpse of how that this be possible and not only be borne heartily and sincerely attempt to put them into practice.” (Swift)

And, as to ourselves, we are not so violently bent upon our own opinions as to wishing to be thought of as...
TAKING TIME OUT: With the Notre Dame Cathedral filling the background in typical Parisian majesty, Sarah Koeppe '77 takes a break during the shooting of Milan Kundera's new film, "The Unbearable Lightness of Being." Koeppe will be in Paris until January working as the production assistant on the internationally cast movie.

Casting off

Koeppe 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 miniscule 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 gripper, 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 Koeppe, Assistant casting director.

As the assistant to casting director Diane Crittenden, Koeppe, 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-Ashik-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 to four months, Koeppe 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 atmosphere casting," 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, never had real clothes on. So we clothed them, bussed them and flew them to Belize, to unclothe them and put them in tents."

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

The creative end of casting may involve employing a Panamanian tribe to act as extras, being an actor’s reader 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 phraseology, 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 Koeppe. She admits she’s really not a "deak person," just tolerating the time she must spend in the office.

"Mosquito Coast" was not Koeppe’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 Koeppe 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 "The 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 now 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 Koeppe’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, Koeppe 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, Koeppe became an administrative intern and, later, an administrative assistant for one of the country’s most prestigious regional theatres, Actor’s Theatre of Louisville. 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 can 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, who was casting "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 "backyard," it took cameo appearances as "little nurse Koeppe" in "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 going through life="

My great parents, I could give my mother whatever I wanted when I got on the soap because then she could say to her friends, ‘Sarah is fulfilling people’s dreams as a nurse on television.’ You see, everything else I did, people didn’t understand. They don’t know what a stage manager or production assistant does. I’d 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 Oklahoma-native tried to downplay her success in this highly-competitive theatre game, 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 that right place and gives 150 percent at that 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, 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 doesn’t 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.
News and information for class notes, marriages, births, advanced degrees, and deaths are compiled for news. The alumni association will no longer accept manuscripts for the Office of Public Relations. The deadline for the next issue is Jan. 13.

Paul Brouder '83 is a representative delegate for Hope College at the inauguration of the new president of Mount Union College in Alliance, Ohio.

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Judith County Livermore Marilyn Rathbun David Kieffer Michigan Christian School Larry Koops

NEWS FROM HOPE COLLEGE,

Judith County Livermore Marilyn Rathbun David Kieffer Michigan Christian School Larry Koops

Where this all leads in terms of practical applications for those engaged in liberal arts tradition at Hope? Perhaps they will promote interdisciplinary cooperation and approaches to learning inside and outside the classroom. Perhaps we will recognize the next thing we read an article such as this whether they have been modestly instructed or immodestly hoodwinked.

Timothy Hartman '76 is a supervisor of salaries, and heads personnel planning and training for Ford Motor Co. in Watton Hills, Mich. Debra D. Helmick '77, a sales manager in the design dept., Herman Miller, Inc. of Zeeland, Mich.

James Dimit '76, Jones is a quality control technician for Fein Lap in Frankfort, Ind.

Judith Kanner '76 is a physical for Lawrence Livermore National Laboratory in Livermore, Calif. Randall Cremer '76, a senior scientist for Napsystems in San Marco, Calif.

Dale Kofler '76 is a chemical engineer for Decatur Chemical Corp. in Decatur, Ill.

John Klunder '76 is a senior geologist for Exxon Co. USA in Houston, Tex.

Marcie Scott '76 Koedery is a missionary in Morisk, Japan.

Larry Koeps '76 is a vice president for Old Kent Financial Corp. in Naperville, Ill.

Kathleen Curtis '76, is working toward a master's degree in chemical psychology at Western Michigan University in Kalamazoo, Mich.

Nancy Lambrich '76 is working toward a Ph.D. in exercise science/motor control at the University of Michigan in Ann Arbor.

Craig Lammons '76 has a private practice as a clinical psychologist in Spokane, Wash.

Petra W. L. '76 is a teacher at the St. Cloud Public Schools in St. Cloud, Minn.

Robert Lees '76 is a vice president for Universal Forest Products in Clarksburg, Md.

Lloyd Leman '76 is a physician for Newton Family Practice in Maizek, Mich.

Janet Lovelace '76 is a staff computer analyst for Macy's in Des Moines, Iowa.

Raymond Lokers '76 is a teacher for Forest Hills (Mich.) public schools.

Augusta McDonald '76 is a teacher for Byers Center (Mich.) public schools.

Jeffrey Maddan '76 is a financial analyst for Connoh Chemical in Houston, Tex.

Jeanne Soeters '76 is a math teacher for students with learning disabilities for the East Grand Rapids (Mich.) public schools.

Michael Mackiewicz '76 is a senior analyst in field marketing for American Airlines in M. Prospert, Ill.

Mary McAuliffe is a marketing communications manager for United Bank of Michigan in Grand Rapids, Mich.

James Miller '76 is the president of Miller Travel, Inc. in Houston, Tex.

William Moreau '76 is a marketing assistant coordinator at Hope College in Holland, Mich. in 1986.

George Morgan '76 is a quality manager for Herman Miller Inc. in Grand Rapids, Mich.

Richard Mortiz '76 is an attorney for Voorhees Gas & Oil Co, Inc. in Grand Rapids, Mich.

Chad White '76 is the marketing director of the Hall School for Boys in Lake Forest, Ill. in 1986.

Gary Niewmaja '76 is a systems analyst for Harwoot Inc. in Holland, Mich.

Carol A. O'Brien '76 is the departmental special project in Research in Grand Rapids, Mich., specializing in social abuse assessment and treatment. Carol is also working toward a master's degree in social work at Grand Valley State College.

Nancy Bennett '76 is an owner/page manager of The Toy Stop in Holland, Mich. in 1986.

James Thomas '76 is a teacher and advertising coordinator for Community Education in Holland, West Ottawa, and Saugatuck (Mich.) public schools.

Sarah Hutchison '76 is a self-employed cottage garden owner/manager of The Toy Stop, Inc. in Grand Rapids, Mich. in 1986.

George Morgan '76 is a systems analyst for Harwoot Inc. in Holland, Mich.

Carter A. O'Brien '76 is the departmental special project in Research in Grand Rapids, Mich., specializing in social abuse assessment and treatment. Carter is also working toward a master's degree in social work at Grand Valley State College.

Tina Bennett '76 is a page manager of The Toy Stop in Holland, Mich. in 1986.

Avis Thomas '76 is a teacher and advertising coordinator for Community Education in Holland, West Ottawa, and Saugatuck (Mich.) public schools.

John Niewmaja '76 is the marketing director of the Hall School for Boys in Lake Forest, Ill. in 1986.

Gary Niewmaja '76 is a systems analyst for Harwoot Inc. in Holland, Mich.

Carol A. O'Brien '76 is the departmental special project in Research in Grand Rapids, Mich., specializing in social abuse assessment and treatment. Carol is also working toward a master's degree in social work at Grand Valley State College.

Nancy Hallenbeck '76 is a fifth grade teacher for the Grand (Mich.) public schools.

Karl E. S. '76 is a president and legal counsel for Bank of America in San Francisco, Calif. in 1986.

Susan Ricketson '76 is a manager of computer operations and personnel/payroll departments at C.I. Commerce Co. in Dearborn, Mich. in 1986.

Michael Riscito '76 is the manager of legislative affairs for the Florida Department of Revenue in Tallahassee, Fla.

Mary Lutz '76 is a science teacher for Rising City (Neb.) High School.

Gretchen Guldalfer '76 is a science teacher for Rising City (Neb.) High School.

Gregory Simes '76 is a systems architect in IBM in New York.

Liane Singh '76 is a graphic artist for the University of Hawaii at Hilo.

Beth Whitefield '76 is a postdoctoral research associate in the chemistry department at the University of Notre Dame in 1986.

Brian Whitefield '76 is a postdoctoral research associate in the chemistry department at the University of Notre Dame in 1986.

Douglas Bowers '76 is the director of distribution and service for Herman Miller Inc. in Zeeland, Mich. in 1986.

Leslie Doscher '76 is a junior high English teacher for the St. Paul (Minn.) public schools.

Larry Blair '76 is a science teacher for Rising City (Neb.) High School.

Gretchen Guldalfer '76 is a science teacher for Rising City (Neb.) High School.

Gregory Simes '76 is a systems architect in IBM in New York.

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NEWS FROM HOPE COLLEGE, DECEMBER 1986

NINETEEN
ANNUAL FUND '87: NOT A TRIVIAL PURSUIT

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.

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