Uncommon Evenings
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What the Camera Can't See
The Message in Terrorism

by Susan W. Allen

Moorhead Kennedy's wife, Louisa, is fond of saying, "One day, Mike Kennedy went to work in Iran, and when it was over, another Mike Kennedy came back. I like that one better."

As a result of spending 444 days as an Iranian hostage, Kennedy will agree that the man who went to Iran, and the man who returned, are profoundly and fundamentally different. "When you think you are about to die, it does change you," Kennedy said when he visited the College last February, as the third annual Paul Lamont Thompson lecturer.

Kennedy, who now serves as the executive director of the Council for International Understanding in New York, spent three days discussing his experiences, as well as Middle East terrorism. He made presentations to political science students at "K" and to high school students at a reception and dinner. On February 6, he concluded his visit with the lecture, "Middle East Terrorists: What Are They Trying to Tell Us?" A capacity crowd of over 500 came to Stetson Chapel to find out.

Kennedy's personal experience with terrorism had its beginning in September 1979 when he was placed on temporary assignment in Tehran. A member of the foreign service, Kennedy had been asked to served as economic counselor, the embassy's third-highest ranking official. One month later in November, the Iranian students stormed the embassy.

That student unrest would take form, in one way or another, came as no surprise to anyone at the embassy. According to Kennedy, the situation in Iran had grown tense following the United States' admission of the Shah for medical treatment, and those in the embassy suspected that something would happen.

Describing his own premonition in the days before the takeover, Kennedy says, "I remember that I had been invited to the home of Iranian friends. When I got there, I did all the wrong things, said all the wrong things—my 'social tuning' was all out of kilter. When I got back to the embassy, I said to myself, 'Kennedy, what's the matter with you?' I realized then that I thought I was going to be killed.'"
Notes from a visit with a former hostage

So great was the sense of imminent danger that it prompted one Marine to say on Thursday before the Sunday takeover, “Man, there’s going to be another Alamo.”

In Kennedy’s view, the embassy takeover was the result of two things: a desire to humiliate a nation Iran had come to alternately love and loathe, and a need to revitalize an internal revolution, which began in January and was losing its momentum.

At the time, Medhi Bazargan’s moderate government was opposed by the radicals, led by the Ayotollah Khomeni. “You see, their revolution was dying down,” Kennedy says, “and the radicals needed something to keep it going. A revolution, in and of itself, isn’t dangerous at the beginning; it becomes dangerous when it’s running out of gas.

“And when a revolution is running out of gas, for God’s sake, don’t give them anything to go on.

“We did that when we admitted the Shah for medical treatment. We played right into the hands of the radicals.” In Kennedy’s words, admitting the Shah proved to be the “great catalytic act.”

In the months following the takeover, Kennedy became one of the principal spokesmen for the hostages. During his confinement, he came to understand much about himself and the art of survival. He learned the importance of keeping busy and spent each morning during his captivity writing a book about his experience. (The completed book was confiscated on his release and has since been rewritten entirely; *Ayotollah in the Cathedral* will be published in June.) Kennedy also learned the importance of keeping up appearances, and now counsels: “Never, never, let yourself go.”

It was then that Kennedy says he learned humility. He explains, “One night at midnight, we were lying three to a bed when the lights went on and our senior guards told us to get up. Then they handcuffed us and told us to come with them. When we asked if we could take our toothbrushes, we were told, “No.” When we asked if we could take our razors, again, we were told, “No.”
"We concluded that where we were going, we were not going to need anything. "So I prepared, very consciously, to die, and I was determined to do it right." Kennedy continues, "I come from a privileged background. I'd gone to a good college; I'd paid off the mortgage; my kids were all going to good schools. All of a sudden, nothing mattered except how well I was going to die. Would I do it as well as the Marine who hadn't had my advantages?"

After being driven in the back of a van for over an hour, the group learned that they were simply being moved to different quarters. Eventually, the hostages came to realize they were not going to be killed at all and settled in to wait.

While Kennedy was discovering his own inner resources, he was also learning about the "love/hate" relationship he says exists between Iran and the United States.

Kennedy points out that American students study American history and American literature and American accomplishments. "We're not trying to study the results of someone else's culture—we don't have to study French biology and math; it's American. But these students had to study what was imported. They felt they were being turned into second class Americans, and they hated it. They admired our accomplishments and, at the same time, hated all that we had.

"If someone makes you feel inferior, you want to hit them. All over the world, our arrogance and our success creates this feeling and generates this reaction."

Throughout their ordeal, the process of negotiation continued. In addition to negotiating through diplomatic channels, a form of negotiation Kennedy calls "parallel diplomacy" was taking place through such organizations as the Red Cross and his wife Louisa's group, FLAG. (Louisa Kennedy was widely recognized in America as the leading spokesman for the hostage families.) While Kennedy acknowledges that this supplementary form can accomplish a great deal—the Red Cross, he says, caused no end of embarrassment to the Iranians when the hostages weren't taken out for exercise—he argues that it cannot take the place of negotiation by the governments.

The former hostage told his audiences repeatedly that in all hostage situations, it is essential to continue the negotiation process. Referring to the many plane hijackings in the Middle East, Kennedy says that refusing to negotiate solves no problems. "If the hijackers want food, you give them food; if they want gas, you give them gas." Eventually, Kennedy says, the "fatigue factor" enters in, and you tire them out.

He adds, "This doesn't mean you're knuckling under; it means you're trying to move from the unacceptable to the acceptable."

While these negotiations are taking place, Kennedy says that it is important to try to think as the terrorists think. He thinks that Henry Kissinger failed in this respect when he misinterpreted the demands of the Iranians. "Kissinger's assumption was that the declared objectives were the real objectives, when, in fact, there were a whole bundle of them. The terrorists' motive in taking hostages was not to
get the Shah back, but to humiliate us and to get their revolution going again."

In assessing the role of another "major player" in the negotiations, Kennedy said that the actions of President Carter were both right and wrong. Although Kennedy labels the ill-fated rescue attempt Carter's "worst mistake," he is convinced that he is alive today because Carter didn't "lose his cool." Kennedy says, "Carter's threat of retaliation saved all our lives."

In the long run, he feels that history will treat Carter very well. He points out that Reagan, who was critical of Carter's handling of the situation during the 1980 campaign, followed Carter's lead when faced with the TWA hijacking. "He's out-Cartered Carter," Kennedy says.

In addition to humiliating us and adding fuel to their revolution, Kennedy says that another objective was to attract attention to Iran. Five years after the takeover, Kennedy faced the former deputy minister of Iran on the program Nightline, via satellite. When Kennedy asked his former captor why the takeover had occurred, he was told, "When I was a student at Berkeley, no one knew where Iran was. Now, everyone knows."

Iran is not the only country that wants to be recognized by the United States, Kennedy adds. For that reason, he predicts that bombings of government buildings, airports, restaurants, shopping malls and schools will inevitably come to the United States.

"It is our very technology that makes us so vulnerable," he says. "It would be easy to separate a community from its water and electrical supplies. I'm told that last year, there were 98 separate attempts to poison the water in different communities."

Although we can strengthen our defense of airports and embassies, that won't stop terrorism, Kennedy says. Nor can we stop terrorism by military power. "You can't imagine the look of complete rapture that spread across the face of a young Iranian student who thought he was going to be shot by the Americans."

Beyond dealing with terrorist acts once they've occurred, Kennedy told his audiences that we must deal with the root causes of terrorism. The disadvantaged of the world, says Kennedy, have found a way to force us to see their misery. Terrorism is the way in which a relatively few people, using relatively crude weapons, can force the strongest nations on earth to pay attention to them. Terrorism is, he said, like the Colt .45 of the Old West, "the great equalizer."

He added that, as a nation, we remain terribly isolated from the rest of the world and that we must communicate with the people of other nations. Kennedy praised Kalamazoo College for its extensive commitment to foreign study and international studies on campus.

Another potentially powerful and under-used force for positive change is our churches, said Kennedy. "The churches of this country have a tremendous potential as adult learning centers." He feels that we should use them to learn more about the suffering in Africa and Southeast Asia or the problems in Central America and the Middle East. Only then, he says, can we begin to deal with terrorism.

"If we don't understand the resentment they hold for us, we're never going to understand terrorism. We have to resist all we can—we're in a war and we've got to fight. But at the same time, we have to recognize that we're in a war that military force can do little about."

"We have now reached a point where these people have found a way to make us pay attention. They've found a way to make us care, and it's time for us to rethink our way of dealing with them."

Susan W. Allen, director of public information, was Moorhead Kennedy's campus host during much of his three-day stay at Kalamazoo College.
Perspective
On a Season

by Andrew Reed

On a hot summer morning in July 1985, Terrie Beattie, coach of the "K" women's basketball team, sat in the College snack bar, sipping an orange juice and talking about her team's prospects for next season. "We'll be in the middle of the pack in the MIAA. With a few breaks, we could finish third. We won't be lower than fourth," she said, matter-of-factly. "The year after this we'll challenge for the league title."

Wait a minute, coach. Your team has never had a winning season and has never won more than one league game in a year. Last year was your best ever in the MIAA, with a 1-11 record which tied for sixth place in the seven-team league. You lost the team's big star, Ann Kullenberg, to graduation. You only have five returning letterwinners. How can you possibly predict that you'll have a team that will win that many games?

"It's not a prediction," Beattie said. "It will happen."

"We went into this year knowing we were the equal of other teams, compared to when I was a freshman, when we went into games wondering 'How bad are we gonna lose tonight?'"

—Jerry Allen

Several factors made Beattie optimistic heading into the season. First, while the group of returning upperclassmen was not large, it had good quality. Senior Jerry Allen had been a starting guard for three years and was one of the team's leading scorers as a freshman. Juniors Shamra VanWagoner and Malinda Baker were two-year starters at guard and center, respectively. And sophomore forward Cathy Nagy had been a second-team All-MIAA choice during her freshman year. A second reason was
that the freshmen coming in were the best group of recruits Kalamazoo College had ever had in women’s basketball. They included Laura Behling, an All-State forward/center from Lutheran North in Mount Clemens, MI; Kim Westbrook, an honorable mention All-State guard from Flint (MI) Central; forward Kim Kovich from Rochester, MI; and Cindy Mack, a guard/forward from Montague, MI. Finally, even though the previous year’s league record (1-11) hadn’t been stellar, the Hornets had been 6-2 against non-league opponents. The team was on the verge of a transformation.

"I've never had a losing record in anything."—Laura Behling

During early practices, the starting lineup began to take shape. Allen and VanWagoner would team up for the third consecutive year at guard, and Baker would play center. Nagy would start at one forward and Behling at the other. Westbrook and Mack would come off the bench at guard, and Kovich would be the first substitution up front. From the beginning, freshman Behling showed that she would be a team leader. She was doing everything one could ask of a player: shooting right-handed or left-handed from outside, rebounding inside, hitting soft 20-foot jumpers, dealing out assists, stealing the ball, blocking shots.

The season’s first game was at home against St. Mary’s (IN), a team “K” had never beaten. Kalamazoo fell behind immediately, and though staying close, trailed the entire game. In the game’s final seconds, Kalamazoo trailed by one point, and had the ball under its own hoop. Nagy threw it in to Behling, who fired up a 20-foot baseline jumper at the buzzer. Swish. Kalamazoo 58, St. Mary’s 57.

"At the beginning of the season, we knew we were a better team, but we didn’t know how much better. We were either winning big or losing big."
—Shamra VanWagoner

The team bus got lost on the way to the Manchester (IN) College tournament and finally arrived fifteen minutes before tip-off time. Playing without Allen, who was taking the Graduate Record Exams, they lost to the host
Behling scored 31 points. In the consolation game, "K" beat Indiana University Southeast 69-57. The first opponent after returning home was NAIA power Hillsdale. Kalamazoo lost 83-66.

"It wasn't really degrading (in past years) to be on the team, but people really didn't care how you did. Whereas this year, we were getting crowds."
—Jerry Allen

The Nazareth College tournament was held at Anderson Athletic Center. (Nazareth does not have a gym.) The Hornets beat Kalamazoo Valley 68-65, then beat St. Clair (ON) 83-47 in the championship game. A large crowd was on hand for both games. The wins raised the team record to 5-2. The MIAA season was next, and Kalamazoo's first opponent was defending league champion Alma College, ranked ninth nationally coming into the game.

"We could have beaten the league winners. That game determined a lot."
—Jerry Allen

"This year was different. The other coach had to coach."
—Shamra VanWagoner

From all appearances, the game should not have been close. Alma was 8-1, nationally ranked, and, like many other teams, had never been beaten by Kalamazoo. But the Hornets, with nothing to lose, played aggressively from the outset, pressing all over the court and forcing Alma into numerous turnovers. Behling had 18 points and Cathy Nagy 16. In the end, it was Alma 51, Kalamazoo 49, in a game decided by the last shot.

The team won its first league game several days later, beating Olivet 80-57 on the road. Nagy and Behling again led the team, Behling with 28 points and 16 rebounds, Nagy with 20 and 12. The team was beginning to gel.

"We have the talent. What we need is consistency. And we'll get it as we keep working together."
—Laura Behling

At this point in the season, everything seemed to be going the way of the Hornets. Both Behling and Nagy were among the top players in the nation in NCAA Division III, Behling in scoring and rebounding, Nagy in free throw shooting. The team was playing well as it headed into another league game, at Adrian.

"Adrian—that was a disgrace."
—Jerry Allen

What happened there revealed the team's inexperience. After "K" jumped out to a 20-9 lead, Adrian put on a full-court press. For the first eight minutes of the second half, Kalamazoo went scoreless, while Adrian put up 18 points. Adrian went on to win 69-54.

That loss seemed to affect the team psyche. In the next game, against Hope, the teams were even for the entire game until "K" turned the ball over three straight times in the closing two minutes and lost 75-67. A determined effort against NAIA Aquinas resulted in an 80-67 loss. Perhaps the low point of the season came in an 85-68 loss at Concordia, which left Kalamazoo with a 4-game losing streak.

"To see that other team on the bench, laughing ... I hate that."
—Shamra VanWagoner

The four losses dropped Kalamazoo's record to 6-7, the first time during the season that the
The team had been below .500. The league record stood at 1-3. The next game was at Albion. Behling and Nagy each had 23 points, and VanWagoner had a season-high 13 assists as Kalamazoo won, 85-73.

"(Compared to last year) . . . we've got more skill, but we don't have the experience."—Cathy Nagy

The win at Albion didn't cure team problems. In a game at Siena Heights, Baker fouled out and Behling, VanWagoner, Allen and Mack each had four fouls as Kalamazoo lost 74-67. Against Calvin, Behling set a school single-game scoring record with 34 points, but critical turnovers down the stretch dealt the team a 79-76 loss. The team had a long ride over icy roads to Alma, which stillsmarted over the earlier close game. Alma double- and triple-teamed Behling, holding her to 17, and won the game 71-45. The Hornets had now won only once in eight games.

"The confidence came from having confident people, both starting and on the bench."—Laura Behling

Despite the team's problems, it was apparent that at some point they would begin to win again. The point arrived in a home game with Olivet. Behling again scored 34, while Baker and Nagy each had 16 as the Hornets won 82-61. But would the winning be short-lived, as it had been with Albion earlier? Adrian was coming to town, and Adrian had shut "K" down earlier.
"It was a good feeling to know that we could beat these teams . . . it meant so much more to us, being upperclassmen . . . the Adrian game . . . I think that one was the most important of my whole college career." — Jerry Allen

Kalamazoo was unstoppable. Allen had five steals and nine rebounds, Behling had 23 points and 11 rebounds, and Nagy scored 17 points as Kalamazoo won 63-51.

It was at this point in the season that the media began to take notice of the team, especially Laura Behling. Behling's 23-plus points per game scoring average made her the top-scoring freshman in the nation, and that generated interest. Television stations WGVC and WUHQ did stories featuring Behling, Nagy, and coach Beattie. The Kalamazoo Gazette ran a full-length article on Behling, and several stories appeared in the Macomb Daily, Behling's hometown newspaper, and the Detroit News and Detroit Free Press.

The next game was at Hope. Kalamazoo had not beaten Hope in women's basketball since it had become an MIAA sport in 1979. "K" won 75-67, but the price was high. With ten minutes to play, Behling suffered a severely sprained ankle, an injury that caused her to miss the rest of the season. Kalamazoo's record was 11-10, and with three games remaining, "K" had suddenly lost its leading scorer and rebounder.

"The thing now is that we have a bench." — Jerry Allen

The next opponent was Concordia, a team "K" had lost to earlier, and the woman on the spot was freshman forward Kim Kovich, Behling's designated replacement. She rose to the challenge, scoring 21 points and pulling down 17 rebounds as Kalamazoo won 75-53.

Perhaps the toughest part of the season was the last two games. A win in either would give "K" its first winning season ever in women's basketball, and assure the team of no worse than a .500 record in the league. It was not to be. Albion's defense held Kalamazoo to a deplorable 30% shooting from the field, and beat the Hornets 51-48. The shooting woes carried over into the last game at Calvin, as the team shot 32% from the field and lost 65-60.

One might say a lot of things about the 1985-86 Hornet women's basketball season. The 12-12 overall record was the best ever, as was the fourth-place finish in the MIAA. The 5-7 league record included the first-ever MIAA wins over Adrian, Hope, and Albion.

For the second time in her two-year career, Cathy Nagy was named to the All-MIAA second team, and Laura Behling became the first in team history to make the All-MIAA first team. Nagy was fifth in scoring and eighth in rebounding in the MIAA. Malinda Baker was ninth in the league in rebounds, and Shamra VanWagoner ranked eighth in assists. Behling was second in rebounding, and became the first freshman ever to lead the league in scoring. She was the twelfth-leading scorer in the nation (and the top freshman) in NCAA Division III.

The season record and final rankings of individual players are facts. It is also a fact that Terri Beattie, now looking toward her seventh season as head coach, has brought continuity and steady development to a program which, before Beattie, had never had a head coach for more than two seasons in a row.

Among the things the Hornets need to build along with their record is fan support. Last season only a few games attracted more than a handful of spectators. A team's competitive edge is a delicate balance of emotions, and as Cindy Mack says, "It's hard when nobody comes to your games." Even in attendance, though, the future looks promising: the final home games each attracted about 200 fans. That's hardly a capacity crowd, but like the season itself, it is a promising start.

Coach Beattie stands by her year-old prediction that the Hornets will challenge for next year's MIAA title. There is no reason to doubt her. All her preseason assessments in the past have been accurate.

Many talented women—women such as Marj Snyder '75, Becky Gray '81, and Ann Kullenberg '85—labored in a "building process" that for a long time didn't appear to be building very much. For all of them as well as for the eleven who wore the uniform this year, the corner has finally—really—been turned.

Andrew Reed is sports information director at Kalamazoo College. The article on page 6 is reprinted with the permission of the Kalamazoo Gazette.
Kalamazoo College Quarterly

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Above: President Breneman presents Stu Simpson with the Friends Award for outstanding service to Kalamazoo College, during the Tampa-St. Petersburg alumni meeting. Mr. Simpson was director of business affairs at the College during the administration of President Weimer K. Hicks.

Below: Charles Beightler '47 (right) talks with President Breneman at the Austin (TX) alumni meeting.

Left: On Saturday, Feb. 8, more than 100 alumni, friends, faculty, staff, and students watched as the Kalamazoo Kangaroos defeated Chicago 7-0 during "Kalamazoo College Night at the Roos." It was the first shutout in Roos' history. Kalamazoo alumnus Ron Creager '67 is the president of the Kangaroos, a professional indoor soccer team, which just completed its second season of operation.
Left: Miami Alumni Meeting (first row) Mrs. Douglas Braham, Jennifer Armstrong West '73, Lois Parks '26, Nancy Wolcott '61, Jane Parks, (second row) President Breneman, Roger Conklin '52, Douglas Braham '42, Janet VanHartesvelt '73, Judy Breneman, Ricki Lawrence, Susan Gilmore, (third row) Tom Braham '73, Mark VanHartesvelt '73, James Gilmore '51, Michael Boyle '65, and Gordon Bingham '64.

Below: Noble Field '37 with Judy and David Breneman at the Austin (TX) alumni meeting.

Left: Albuquerque, NM, Alumni Meeting George T. Baldwin '75, Kathleen Baldwin, Warren E. Taylor '47, Ann Druliner Taylor '45, President Breneman, Judy Breneman, Sarah VanDomelen '55, and Patricia A. Martin '60.

Below: Houston Alumni Meeting (seated) John Finerty '37, President Breneman, Margaret Glazener, Robert Glazener '66 (standing) Mr. & Mrs. John L. Moore, Penny Longhead '75, Stephen Longhead '75, Mrs. John Finerty, Linda Beal, Alexander Beal '80, Don Young '80, Barbara Young, Diane M. Vaughn '74, Lynn McClements Noel '67, and Florence Chisholm Bowman '49.
On the Quad

WARREN BOARD RESIGNS TIMOTHY LIGHT NEW PROVOST

Dr. Timothy Light, professor and chairman of East Asian languages and literature at Ohio State University, has been named provost of Kalamazoo College and professor of linguistics and Asian studies. Light will fill the vacancy created by the resignation of Dr. Warren L. Board, who has served as provost since 1978. Board has accepted the position of vice president for academic and student affairs at Elon College, NC, beginning July 1.

President David W. Breneman announced Light's appointment at the Feb. 7 meeting of the Board of Trustees. "We are enormously pleased and proud," he said, "to have Dr. Timothy Light join the College.

"Dr. Light is an experienced scholar, teacher, and administrator, and he brings important strengths to the College. He will be a strong academic leader and will help us strengthen our curriculum, particularly in the areas of general education and foreign study.

"His background will also be valuable as the College explores options for introducing Asian studies as part of our broad liberal arts program. All of us at the College are looking forward eagerly to his arrival," said Breneman.

Light was in Kalamazoo for the Board of Trustees meeting when the announcement was made. "I am deeply honored and humbled by having been asked to serve as provost," he said. "Kalamazoo College has an outstanding faculty and a long tradition of excellent teachers and scholarship."

His numerous awards include a grant from the National Endowment for the Humanities for research in the Toishan dialect of China (1977-79) and grants from the Geraldine R. Dodge Foundation to manage national workshops for high school teachers of Chinese. In 1980, he was given the University of Arizona Foundation Award for Excellence in Teaching, and in 1985, was named honorary professor of the Beijing Language Institute, People's Republic of China.

Light's professional service includes membership on the national committee on U.S.-China relations, on the editorial advisory board of "Language Learning and Communication," and on the Ohio Regional China Council. He is a consultant on the project on computerized Chinese Instruction, University of Arizona.

Light graduated magna cum laude from Yale University in 1960 and was elected to Phi Beta Kappa, Scholar of the House. He earned a master of divinity degree from Union Theological Seminary in 1965, a master of arts degree from Columbia University in 1966, and a PhD in linguistics from Cornell University in 1974.

As professor and provost, Timothy Light will continue the tradition of service at Kalamazoo College established by his father, Dr. Richard U. Light, who served as chairman of the Kalamazoo College Board of Trustees from 1953 until his retirement in 1974. During his two decades as board chairman, Richard U. Light oversaw financial, administrative, and curricular reorganization, the establishment of the foreign study program in 1958, and the establishment of the "K" Plan in 1961.

Dr. Timothy Light and his wife, Joy, are the parents of two daughters, Ann and Claire.

Light's appointment follows the resignation of Dr. Warren L. Board, who joined the College in 1973 and has served as provost since 1978. Board announced his resignation at the November 1985 meeting of the faculty.

"I began to weigh long-range professional and personal priorities seriously over three years ago," he said, "and decided then that it would soon be time for a change. I waited until now so that I could play a role in helping David Breneman move swiftly and decisively into our leadership. He has obviously completed that work.

"In this decision, as in everything else we do together, the president and I have worked closely and comfortably. He and I agreed on the date nearly a year ago, but we knew my announcement had to wait until we were closer to the transition itself."
"My time at 'K' has been full in every dimension," said Board. "But, I am ready for new challenges."

Dr. Board also pledged to the faculty that his remaining tenure as provost would not be an unproductive "lame duck" period. He told them that he and the president were firmly committed to maintaining the momentum for progress through the transition.

Warren L. Board came to Kalamazoo College in July 1973 as assistant provost. He was awarded a College-sponsored leave during 1977-78 to complete his PhD dissertation at Syracuse University. In June 1978, he became provost of Kalamazoo College.

Board serves as a member of the board of directors of the Great Lakes Colleges Association (GLCA), a twelve-member consortium of outstanding liberal arts colleges in Michigan, Ohio, and Indiana. He is also a member of the GLCA budget committee, and is chairman of the dean's committee. He is a former member of the Eastern Michigan University Board of Regents. He is a past member (1979-85) and past vice-chairman (1981-83) of the Michigan Association of Governing Boards.

Warren L. Board has also served in various capacities on the WMUK-FM (public radio) Community Advisory Board, the Kalamazoo County Private Industry Council, the Kalamazoo Consortium for Higher Education, and Kalamazoo 2000, a community long-range planning study.

In his new post, Board will be the second-ranking administrator at Elon College. Elon is located near Burlington, NC, in the Greensboro, Durham, Chapel Hill "triangle." Founded in 1889, Elon is a private, coeducational, comprehensive liberal arts college. It enrolls 2800 students, and offers 33 undergraduate majors and two graduate degrees.

KALAMAZOO COLLEGE INAUGURATES ATHLETIC HALL OF FAME

An athletic hall of fame has been established at Kalamazoo College to honor the accomplishments of alumni, former coaches, and others who have been closely associated with "K" athletics. The first group of honorees will be inducted at Homecoming, Oct. 18.

All alumni inductees must have been students in good standing while at the College, but graduation from "K" is not a requirement for induction. Alumni may be inducted no sooner than five years after graduation or departure from the College; coaches and others associated with athletics are eligible five years after retirement or departure from the College.

Individuals may be inducted posthumously, and there is no fixed number of inductees.

According to Dana A. Holton, director of alumni relations, the number of inductees in the first year will probably be larger than in typical subsequent years. "The response to the hall of fame has been gratifying," said Holton. "We have received dozens of nominations for alumni from every generation, and it will be very difficult to determine whom to include among the charter inductees."

Kalamazoo College has a long tradition of athletic excellence. Kalamazoo is a member of the Michigan Intercollegiate Athletic Association (MIAA), founded 1888, the nation's oldest collegiate athletic conference. Kalamazoo joined the MIAA in 1896 and won the league titles in football and baseball each of its first three years in the conference. The College has won more MIAA titles than any other school and the MIAA All-Sports Award 13 times in the 47-year history of the award.

Eleven "K" scholar-athletes have been awarded prestigious NCAA postgraduate scholarships, more than any other MIAA school. Individual "K" athletes have won national championships in their sports six times, and more than 50 have been named All-American.

A selection committee is reviewing all nominations based on the strength of the nominating statement. The committee is composed of two representatives from the athletic department, Robert L. Kent and Marilyn A. Maurer; two representatives of the alumni "K" Club, Mark A. Jackson '75 and Kimberly Jo Sullivan '80; one representative of the alumni awards committee, J. Rodney Wilson '60; and one representative-at-large, Donald C. Fleisch, professor of political science. The selection committee members each serve two-year terms, with half of the committee membership changing each year. The director of alumni relations, Holton, and the sports information director, Andrew Reed, are permanent non-voting members of the selection committee.

The choices of the selection committee must pass approval of the Alumni Association Executive Board.

The first induction ceremony is tentatively scheduled to be held at the alumni Homecoming dinner in Anderson Athletic Center, Saturday evening, Oct. 18. Inductees will receive a plaque commemorating their induction. A similar plaque will be placed on permanent display in a portion of the Anderson Athletic Center lobby designated as the hall of fame.

Nominations will be accepted on a continuous basis. Each nomination should contain as much specific information as possible about the athletic accomplishments of the nominee, since nominations are judged on the strength of the nominating statement. Nominations should be sent to the Alumni Relations Office, Kalamazoo College, Kalamazoo, MI 49007-3295.

NOTABLES

DR. WEN CHAO CHEN, executive director of the College's L. Lee Stryker Center, has been elected chairman of a statewide citizen's committee aimed at examining ways to improve the court system in Michigan. Dr. Chen was appointed to the committee by Michigan Supreme Court Justice Patricia Boyle.

A book of 22 short stories, by DR. BETTY G. LANCE, professor of Romance languages and literature, was released in January in San Jose, Costa Rica. The book, Hoy Hacen Corro Las Ardillas (Today the Squirrels Are Holding a Pow-Wow), is available in Dr. Lance's native Costa Rica and in the Kalamazoo College Book Store.

DICK RAKLOVITS, a nine-year member of the Hornet football coaching staff, has retired from coaching. Coach Raklovits, the defensive coordinator, led the defense to a top 10 national ranking in 1978.

DR. JAN TOBOCHNIK, assistant professor of physics and computer science, has received a series of grants from the Petroleum Research Corporation of the American Chemical Society, the Research Corporation, the Na-
Today Science Foundation, and the Cornell Theory Center. The grants will help establish a research program and a powerful graphics (computer) workstation. The funds will also support student research and access to supercomputers.

BRANT L. POPE, who joined the faculty in 1984, has been named chairman of the department of theatre and communication arts and director of the Festival Playhouse, replacing MICHAEL L. MCPHERSON, who left the College at the end of fall quarter. Mr. Pope received his BA from the University of Minnesota, his MA from the University of Connecticut, and his MFA from the Asolo Conservatory, Florida State University.

DR. RICHARD J. COOK, professor of chemistry, has been elected vice chairman of the Michigan Toxic Substance Control Commission. Dr. Cook was appointed to the commission by Gov. James Blanchard in April 1985.

The Michigan Board of Education has appointed DR. DAVID M. BORUS, director of admissions, to the Advisory Council of the Bureau of Post-Secondary Education, Michigan Department of Education.

DR. JOSHUA MUVUMBA, assistant professor of political science since 1982, left the College at the end of winter quarter to return to his native Uganda. Dr. Muvumba and his family were forced to flee Uganda during the reign of dictator Idi Amin Dada.

DR. CONRAD HILBERRY, professor of English, was awarded an honorary doctor of letters by Marietta College. Dr. Hilberry delivered the college's annual Scholars/Founders' Day lecture, Feb. 13.

ROBERT D. DEWEY '47, dean of the chapel, was named president of the National Association of College and University Chaplains at the association's annual meeting, Feb. 23-26, in Xavier Center, NJ.

FIRST MINORITY REPORT ISSUED

The first issue of The Minority Report of Kalamazoo College was released in December 1985. The report was prepared by Dr. Sandra E. Greene '74, assistant professor of history and assistant dean for minority affairs.

A major concern of the report involves recruitment of minority faculty. The College has four minority faculty, out of the total of approximately 80 members.

"This (recruiting minority faculty)," says the report, "is something that is important not only to the minority students in their need for role models and educators who are grappling with the same issues with which they are concerned, it is also important to the majority of white students, who need to see successful blacks in all kinds of roles." The report added that white students also need to be sensitized to minority concerns so as to be better prepared to handle and benefit from the variety of experiences and relationships they will encounter beyond their home environment and Kalamazoo College.

Among improvements of the previous year (1985), the report noted the official recognition of and backing for Black History Month and the celebration of Dr. Martin Luther King Jr.'s birthday. As part of the Black History Month activities, black professionals were invited into the classroom by various professors to speak on their particular areas of interest; the Smithsonian poster exhibit, "Black Women: Achievements Against All Odds," was acquired and put on permanent display; and a major address was delivered by the Hon. Dennis Archer, first black president of the Michigan Bar Association and recently appointed justice of the Michigan Supreme Court.

A new position, assistant dean for minority affairs, was created in student services to assist with the counseling of minority students and to encourage as a priority the inclusion of minority content in the curriculum, in faculty and advisory workshops, and in other areas of the College.

The report also cited plans to actively seek funds for twelve tuition scholarships for minority applicants, based on need and/or merit, and to seek funding for a minority recruitment officer to work in admissions.

Kalamazoo College's minority student population has increased substantially over the past few years, says the report. In 1982, two black students were admitted as freshmen, compared with 13 admitted in 1985. Total minority enrollment in the freshman class was 9 percent of the class; 4 percent of the class were black students.

"We hope these figures will improve substantially," says Greene, "as more attention is given to the area of minority recruitment and retention."

Dr. Greene said that interested alumni can help in several ways. They may contribute to the President's Scholarship Fund for Outstanding Minority Students, and they may refer prospective minority students to the College. Recommendations for effective speakers on minority issues and suggestions for additional programs which the College might consider are also invited.

ANNUAL FUND NEARS RECORD GOAL

As of the end of March, the 1985-86 Annual Fund was 13 percent ahead of the total at the same time last year. According to Tucky Walker, director of development, with a strong finish, the 1985-86 Annual Fund should meet the record goal of $800,000 by the end of the College year, June 30.

Walker said that factors contributing to this year's increase were class agent letters, student volunteer phone calls, a challenge from the trustees to the members of the Class of 1985, ambitious class gift efforts by the 50th Reunion Class of 1936 and the 60th Reunion Class of 1926, and a generous challenge grant from the W. E. Upjohn Company to encourage increased alumni participation.

Despite the improvement over last year, Walker remains cautious, noting that a significant percentage of the annual total is received each June. "It's good to be ahead of where we were last year," she says, "but that doesn't guarantee what the total will be June 30. We still need many new donors and new dollars to achieve our goal and to meet the needs of the College."

MEN'S BASKETBALL

Senior Will Lynch led the MIAA in scoring and freshman Steve Tuin led
the league in rebounding to highlight the 1985–86 season for the Hornets. This is the fifth time in the past ten seasons that Kalamazoo has had the league’s leading scorer. Tuin is the first freshman from any school to lead the MIAA in rebounding.

The Hornets, who were 0–12 in league contests last year, improved to 3–9 in the MIAA this season. Only four of those losses were by more than 10 points, and two of those four were to nationally ranked Calvin College, which won this year’s MIAA title. The Hornets were 7–17 overall.

Another highlight of the season was a thrilling double-overtime victory over arch-rival Hope College. The Hornets lost in overtime 87–80 in their first game against the Dutchmen, in Holland. In the rematch, at Anderson Athletic Center, the Hornets came from behind to tie the contest at the end of regulation play and again at the end of the first overtime period. Senior Kurt Brubaker scored 10 of the Hornets’ 14 pts. in the second overtime, as “K” captured an 81–77 victory. It was Kalamazoo’s first win over Hope since 1981.

Will E. Lynch Jr., from Honor, MI, was selected as the Hornets’ MVP and was named to the All-MIAA first team. Kurt W. Brubaker, from Osceola, IN, was selected as the most improved member of the team. Brubaker and Lynch were the only two seniors on this year’s squad. In addition to leading in rebounds, Steve Tuin, from Delton, MI, was the Hornets’ second leading scorer.

**RAY STEFFEN TO RETIRE IN 1987**

Raymond B. Steffen, head coach of the Kalamazoo College men’s basketball team for 31 years, will retire at the conclusion of the 1986–87 season. Steffen, who announced his retirement plans March 18, has a longer continuous coaching tenure than any other college basketball coach in Michigan.

"We have been fortunate to have the services of Ray Steffen for more than three decades, and we are excited for him as he looks forward to his final year of coaching and beyond," said President David W. Breneman. "We also look forward to finding a replacement for Coach Steffen who can build on the tradition of excellence in athletics of which Ray has been a part for so many years."
Ray Steffen played college basketball at Michigan State University, where he was team MVP in 1951. He first coached at Buchanan (MI) High School (1951–55), compiling a 56-23 overall record and leading his team to the state finals in 1955. At Kalamazoo, his coaching record is 350-330. His teams have twice shared the MIAA title, tying with Hope in both 1962 and 1967. His 1962 team was 18-4, the best record in over 40 years.

Steffen also has had extensive coaching experience outside of basketball. He has served as head baseball coach at Kalamazoo (1955-77), as assistant football coach (1955-66), and as coach of the golf team since 1977.

The College has already begun a search for Steffen's successor.

MEN'S SWIMMING

Kalamazoo's dominance of men's swimming in the MIAA has been temporarily interrupted. Kalamazoo was defeated in MIAA dual meet competition by Hope, 67-46, ending a string of consecutive dual meet victories in the league at 98, dating all the way back to 1972. Hope completed its upset of the perennial champs by taking first at the league meet by a score of 486-478. This is Hope's first MIAA title in men's swimming; Kalamazoo finished second.

Junior Rick Howrey, of Ann Arbor, MI, was selected team MVP and chosen to the All-MIAA team. Senior Jim Walker, Grand Blanc, MI, was named to the All-MIAA team and won All American honors at the NCAA Division III national championships. Others named to the All-league team were Junior Rick Browne, sophomore Dan Schissel, and freshman Rich Soltis. Freshman Michael Lunney, of Danville, KY, was selected as the team's most improved swimmer.

Albion won the first MIAA title in men's swimming in 1971. Kalamazoo followed with 14 consecutive league championships, the second longest unbroken string on MIAA titles by one school in any sport—second only, of course, to Kalamazoo's 47 consecutive titles in men's tennis.

WOMEN'S SWIMMING

Led by seniors Gloria Granger and Suzy Coykendall and sophomore Erin O'Brien, the women's swimming and diving team finished fourth in the MIAA. The Hornets were 2-3 in MIAA dual meets and 4-4 overall.

Granger, from Diamondbale, MI, was selected as the team's MVP and was named to the All-MIAA team. Coykendall, from Southfield, MI, and O'Brien, from Trenton, MI, were also named to the All-MIAA team. Karen Stretcher, from Bristol, CT, was selected as the most valuable freshman. Sharing honors as "most improved" were Elizabeth Haselden, Claudine Dubois, Diane Hudson, and Kim Bargwell.

Kalamazoo won the first MIAA title in women's swimming in 1979. Hope College, this year's champion, has won the title every year since.

CHEN TO LEAD SECOND TOUR OF CHINA

The success of last October's "Grand Tour of China" and continued interest in the tour has prompted the College to sponsor a second trip. The 1986 China tour will depart Oct. 10 and return Nov. 1, and will again be led by Dr. Wen Chao Chen.

Tokyo, Japan, is the first stop on the tour, followed by visits to seven cities in the People's Republic of China: Beijing (Peking), Xian, Luoyang, Kaifeng, Nanjing, Hangzhou, and Shanghai. The tour concludes with a two-day stop in Hong Kong. Among the many sites visited will be the Great Wall, Ming Tombs, and Forbidden City.

The cost of the 20-day trip, including transportation, meals, lodging, and admission fees to all attractions on the tour will be approximately $3,800/person.

For more information, contact the Alumni Relations Office, Kalamazoo College, Kalamazoo, MI 49007. Telephone (616) 383-8527.

Participants in the first tour were Leanne Boes, Bruce and Martha Moffett, Jack and Louise Northam, Ward Davis, William and Janet Burt, Charles and Marg Hoffman, Henry and Rosemary Williams, Robert and Sarah Davis, Robert and Bernice Woodhams, and Les and Jeanne Svendsen.

Participants on the first China tour, Oct. 1985

and Mary Greiner, Marvin and Martha Miner, Earl and Ahme Quist, Virginia Morton, Harry and Jane Raperly, Jack and Mary Gilman, Vincent and Mary Schumacher, Robert and Dorothy
ENDURING QUALITY

It was in a classroom at Kalamazoo College that artist Marcia Wood '55 became interested in architecture. Now, 30 years later, she is combining that interest with the enduring quality of landforms. The result is large scale, outdoor sculptures that are appearing prominently in the Kalamazoo area.

"Procession," one of Wood's most recent sculptures, was moved to the Kalamazoo Art Center courtyard in January after being part of her show "Recent Work," held in the art center. Weighing more than two tons, the sculpture stands over 10 ft. tall and is 16 ft. long.

"Falling Water Arch," fabricated at the same time as "Procession," was installed in front of Kalamazoo's public utilities building in December. The 15-foot stainless steel structure was chosen over 20 other entries in a contest sponsored by the public utilities department and the arts commission. It, too, is a combination of landform and architecture but also portrays the fluidity and lively character of water.

"My work seems to be based in two sources of ideas—nature and architecture," says Wood. "Finding a sculptural metaphor that brings these interests together is probably the basic theme that will continue to run through my work as an artist."

It was during the '70s that Wood's original passion for painting turned into a love for sculpture. While she notes that painting is an abstract art form that can't be felt, sculpture satisfies her interest in tangible art.

"I began using a modeling paste to build up a low relief on the surface of a painting," says Wood. "Standing back from the work, I realized I wanted something much more three dimensional in a physical sense."

Along with the interest in creating "touchable" art, the challenge in her sculpture has been to harmonize the sculpture with its environment. "Standing Together," her first large scale piece, standing 12 ft. tall, is located in the center of Detroit's renovated Washington Blvd. area. It is said to suggest Stonehenge, complementing the Renaissance movement of downtown Detroit.

"Prospect," the piece located outside the Light Fine Arts Building at "K", is what Wood calls her most complex piece and is also her favorite.

"There are many openings in the sculpture so that one can see through it, bringing space into the structure," says Wood. "It is designed on a scale so that one can walk through the sculpture, under it. It's that kind of 'getting into' the sculpture I have been interested in."

Perhaps this sculpture suggests the variety of things offered at the College and the intertwining of the lives and ideas that are present there.

Marcia Wood has been a member of the "K" faculty since 1965. When not teaching, she still enjoys painting, particularly with water colors. However, since paintings are kept in a closed, supervised environment, they lack the enduring quality of the ancient figures portrayed in her sculpture. These figures reveal history, even though fractured and disfigured and showing the scars of time.

"I'm very interested in how forms survive," says Wood. "Perhaps that's another metaphor for human existence—survival."

Wood most recently exhibited 24 pieces at the Krasl Art Center in St. Joseph, MI. She also presented a slide-lecture program there.
What the Camera Can't See

by Sandra S. Hillring

From the thousands of facts I learned at Kalamazoo in biology and all my later work in biology illustration, I am more than ever impressed with the variation in nature. There is so much beauty in this world, starting with the tiniest flower or weed at your doorstep. If we look very closely, we see the infinite beauty, faithfully reproduced by nature in each species, whether it's a flower or insect or any form of plant and animal life. —Elsie Herbold Froeschner '35.

If anyone can bring out the detailed beauty of an insect, a skull, or a human heart, it's Elsie (Herbold) Froeschner '35. As a scientific illustrator, Elsie's work has taken her to many places in the United States and Europe. She has drawn a wide variety of subjects including ancient Peruvian skulls, a heart anomaly, and hundreds of insects, animals, and plants.

"For me, being a scientific illustrator means portraying objects of our natural world with the greatest possible accuracy," says Elsie.

The word illustrator comes from the Latin word *illustrare*, to enlighten. A scientific illustrator uses paintings and drawings to depict or reconstruct animate and inanimate objects, both internally and externally. The artist can draw a cross section of the structure of a volcano, a diagram of flower parts, or create new maps—things a camera cannot do. Though some of the drawings may not be appealing to the public for living rooms or kitchens, they are invaluable to scientists and doctors as illustrations for their research, and they appear widely in text books, magazines, classroom charts, and museums.

Kalamazoo College gave Elsie the opportunity to combine her artistic talents with the field of biology. She started drawing at age ten during Saturday morning classes at the Art Institute of Chicago and continued through high school. However, it was not until she worked with Kathryn Hodgman, Kalamazoo College's former art history professor, and Dr. Frances Diebold, then head of the biology department, that the two disciplines came together. Kathryn Hodgman's husband, Dr. Albert Hodgman, Kalamazoo surgeon, arranged for Elsie to observe various operations during her senior year.

Science at "K" also came alive when former Professor of Botany Dr. William Praeger told the class of his visits to Hugo de Vries, eminent geneticist, and also shared stories of his uncle's correspondence with Charles Darwin. These experiences were helpful later when she earned her MS in zoology from the University of Michigan.

It was during her years at graduate school that Elsie began to publish professional drawings. The first dealt with forest insects, then came...
illustrations of ring-neck snakes. She earned thirty-five cents an hour for these drawings, but says that it was the experience, not the money, that counted. She then went on to produce drawings for Field Guide to Lower Aquarium Animals by Dr. Edward Boardman at the Cranbrook Institute of Science.

Her PhD was threatened by the scarcity of money during the Depression days, so Elsie accepted a job teaching zoology at Sweet Briar College in Virginia. Later, she joined the University of Missouri as scientific illustrator in seven departments including the medical school.

There she was in the midst of an artist’s dream, one for which she was well prepared. She illustrated writings in zoology, botany, entomology, geology, and archaeology. She also drew class charts and research illustrations for the medical school. Her work was widely published.

During this time, Elsie met her husband, Richard C. Froeschner, in the entomology department. She had been called upon to draw a piece of ox throat tissue which was inflamed by the larval stage of the Ox Warble Fly. She soon decided to join Richard on his project of constructing a manual of the true Bugs (Hemiptera) of Missouri. They collected the insects together, then Richard studied and named them, and Elsie drew them.

“Gas was cheap in '38 and '39—ten cents a gallon!” says Elsie. “With a Model ‘A’ Ford, two nets and minimal equipment, we began the undertaking.” Elsie and Richard were married in the fall of 1940, and their project became a series of five publications issued by the University of Notre Dame.

One of Elsie’s most fascinating drawings is that of a heart anomaly. While studying the dissection of an abnormally large human heart, a pathologist at the University of Missouri Medical School discovered its peculiar inner structure. The heart was twice normal size and came from a woman who had been stabbed twice at age 25. She did not die during the incident, but instead developed two extra flaps of tissue which stemmed the bleeding in the heart. The nature of the cuts made photography impossible; therefore, Elsie was called upon to draw the heart. The woman had lived her life as an invalid, and the thin scars of the stab wound could still be seen 50 years later.

Elsie and Richard moved to St. Louis during World War II where Elsie became associated with the Missouri Botanical Garden, and Richard went to serve in the war. Very little money was spent for publications during the war, but botanical illustration on the Flora of Panama continued. When Richard returned, they began to work together again, with him as head curator and her as a volunteer illustrator at the St. Louis Museum of Science.

Joint efforts continued as Elsie did nearly 400 pen and ink drawings for her husband’s master's and doctoral theses at Iowa State University. At this time, they were also busy raising two daughters, Ellen and Kay.

In 1963, Richard joined the research staff of the Smithsonian Natural History Museum in Washington, DC. Several years later, she, too, began to work full time at the Smithsonian.

Elsie’s drawings were exhibited at Kalamazoo College in 1962 when she was invited to the College’s first Achievement Day. She was chosen as one of Kalamazoo’s outstanding women graduates and came to the campus to exchange ideas with undergraduates. Dr. Frances Diebold introduced her that day saying: “Elsie Herbold Froeschner's life exemplifies all of this—that knowing is fun, that studying is fun, and that people, all people, are important.”

In 1970, the Guild of Natural Science Illustrators was formed at the Smithsonian Natural History Museum in Washington, DC, and Elsie was one of the 25 charter members. She became the second president of the organization in 1972. Today there are hundreds of members with chapters across the United States.
"In my opinion," says Elsie, "the organization has helped to improve the general qualities of scientific illustration by showing what characterizes good work and by having exhibitions throughout the country."

The most recent Guild exhibition Elsie took part in was at the National Academy of Sciences in Washington, DC, in the fall of 1985. She contributed three pictures, two of which showed the trephination of ancient Peruvian Indian skulls.

Trephination is the earliest known form of surgery, involving cutting or scraping a circular hole through the skull. The operation was widely practiced among pre-literate people and is still used today in a much more sophisticated form for relieving intra-cranial pressure and removing brain tumors. In spite of primitive operating techniques, some ancient people actually survived the operation. One picture depicting the skull of an elderly man proved this, shown by the smooth, healed edges of the cut bone. To the contrary, death was the fate of many who underwent the surgery. A 22-year-old male died within several weeks of the operation due to a massive infection, shown by a dark area around the hole. "Fascinating is the fact that in the young man's skull, reddish brown blood was still evident after these hundreds of years," says Elsie.

In 1968, Richard's work took them throughout Europe, with Elsie illustrating the insect specimens of his study. They began at the British Museum in London and went on to the Royal Museum in Stockholm, Sweden; to the Zoology Museum in Helsinki, Finland; to the University Museum in Copenhagen; then to various science museums in Munich, Germany; Vienna, Austria; Genoa, Italy; Madrid, Spain; Paris, France; Brussels, Belgium; Leiden, Netherlands; and back to finish the work at the British Museum.

It is hard for Elsie to pick a favorite illustration from the hundreds she has done. While those subjects that deal with three-dimensional problems such as the heart, skulls, beetles, seed pods, archeological artifacts, and shells are among her favorites, working through the intricate design patterns and the jig-saw network of hundreds of cells in a lacebug's wing are equally interesting in a different way.

"Every drawing presents a challenge to solve," she says.

To bring about a balance in her art, Elsie also enjoys water color and oil painting. Many of these works have been exhibited as well, and some have won prizes. Subjects vary widely and include landscapes, seascapes, flowers, portraits, figures, and her favorite, sea captains.

"Unlike scientific illustration where one must draw with accuracy those objects the scientist uses in his research, in recreational art I can do whatever my mind leads me to and in whatever technique I want," she says.

It has also become a tradition for Elsie to design and draw her own Christmas cards. She again combines her interests by portraying animals and nature on these cards, along with the ever-present Lady Beetle, which is a symbol of good luck dating back to the Middle Ages. She is now teaching oil painting and has taught both privately and at several schools. She finds teaching rewarding in that the teacher learns too.

Probably the most important thing Elsie has learned has been the value of combining efforts with her husband on projects throughout the years. Their common interests have not only enhanced their careers, but also their relationship. In Richard's paper recently published in the Proceedings of the Entomological Society of Washington titled "Elsiella, a New Genus for Ebora plana Walker 1867," Richard's dedication reads: "This genus is named for my wife, Elsie Herbold Froeschner, whose more than 40 years of companionship, knowledge of science, artistic abilities, and sympathetic understanding of systematic entomology have made my life and my works better than they could have been without her."

"And to think the basis for this most interesting career was created at 'K' College," says Elsie. "I am deeply grateful."

Sandra S. Hillring is a writer in the public relations office.
At my more histrionic moments—of which there were many—my mother called me Sarah Bernhardt. A friend now shortens that to Sarah B. when wishing to point out that I am turning the mundane into High Drama. Brant Pope said it differently. Shortly after he joined our theatre department two years ago, he eyed me and said, “You’re an actress type. That means you tend to magnify experience. I gotta put you in a play.”


It had to be winter quarter, when I am, at least nominally, “off campus.” So a full year ago, Brant announced to me that the ’86 winter production would be Wendy Wasserstein’s Uncommon Women and Others. Right up my alley as women’s studies coordinator with a special interest in women’s education, it is an episodic memory play which begins and ends with a 1978 reunion of five Mt. Holyoke graduates. Within this frame is a study of college women at a moment of personal and cultural transition in the tumultuous early ’70s. The five are joined, in the past, by three other comrades—and by their indomitable and hopelessly gracious housemother. Guess whom I was to play?

ACT ONE: Opening Scenes

Nearly 30 women showed up to vie for eight parts, and I sat and watched them read and reread, in different pairings, for nearly three hours. My first concrete sense of the play came as clear choices began to emerge, certain actresses more than others showing, in their physical presence and general energy, a rightness for certain roles. The casting was one of the great strengths of the production; the play “looked” right and also gave a diversity of students, in terms of age and experience, a chance at eight great roles.

For the first week we met in the theatre seminar room in comfortable chairs around a long table, reading through the play and discussing it. I was surprised to find myself in, for me, an unusual context: a group of women students whom, with one exception, I hardly knew. I saw immediately that my primary problem was going to be learning to shut up. Here was a classroom in which I was not the teacher.

The potential for controversy in this play was considerable. Its language is more graphic than any I have heard on the Balch Playhouse stage in my time at Kalamazoo. (All of us shared tactics for preparing our parents.) But even more problematic is the play’s honesty in opening up a hidden world—the world of women together, full of intensity and ambiguity, convoluted competitiveness, and, of course, terrific ambivalence about men, the adored and resented authority figures who pervade the play despite their physical absence.

I went home one night in despair. “I can’t bear it,” I thought. “Jerry Falwell will be on the phone to President Breneman, along with about 200 outraged parents, and once again I’ll have to confront charges that an honest portrayal of women considering their place in a man’s world is anti-male.” Could we com-
municate the great warmth, humor, and love of the play without diluting its anger and incisiveness? Would the play's real point be clear—the strength these women give each other?

Our first assignment was to create an autobiography of our characters. My character, Mrs. Plumm, is nearly sixty-five, slightly dotty, an anachronistic figure of ridicule. I had a basic affinity with her role as housemother, but that was all. Having realized with a jolt one night that the characters are graduating in 1972, the year of my own graduation from college, I was impeded in my search for Mrs. Plumm by the fact that I identified more strongly with her "girls" than with her. As Brant stressed that the characters do not exist apart from the actresses portraying them, I realized that I must go beyond understanding or even liking Mrs. Plumm to becoming her.

The next morning, I hit the typewriter and astonished myself: three typewritten pages of Mrs. Plumm. Seizing, in true English teacher style, various hints she drops in her three appearances, I suddenly saw an inner life for her and a degree of conflict about her role that linked her not only to the other uncommon women in the play, but to Gail Griffin. When I realized that the title includes Mrs. Plumm, I began to feel admiration and loyalty.

That night, taking turns reading our autobiographies, we began to enter the world of the play, to think of our characters as "I" instead of "she," and to see ourselves as a group engaged in a mission. Introducing our characters to each other, we became collaborators, creating a living play from the skeleton of the script. I began to consider the limitations of the English professor's perspective on drama.

This perspective was all but shattered when Brant, that very night, began to introduce into our discussions the central concept of the Stanislavsky method of acting, to which he is religiously devoted: the concept of objective. When I teach a text, the questions I ask are, "What is the character saying?" and "What does it mean, thematically?" For a director or actor, these are all but irrelevant. I remember my genuine shock as Brant said, "Until you have become the character and have a clear objective, the lines mean nothing. They are empty word symbols.

Telling me that words are empty is like telling a priest there is no God. And yet, as he demonstrated by having one of the lines repeated with a different intention each time, the truth of this heresy was obvious.

This exercise endlessly fascinated me. Clearly, for an actress, the questions must be, "What is the character doing?" and "What does she want?" In every line, in every scene, in the larger play itself, each character must have an objective for which she fights. A scene thus becomes not a static occasion for the expression of feelings and ideas, but a dynamic exchange of energy with something always at stake. What is it, Brant would ask us a million times in the ensuing weeks, that your character is fighting for?

Asked Mrs. Plumm's objective in these terms, I fumbled with ideas of how she wished to be seen and to think of herself. But I was only halfway there, for objective has something to do with what you want to do to others—provoke them, heal them, elicit some response.

As I considered this idea, Brant helped me out. Mrs. Plumm's objective, he announced, is literally to save her girls' lives, to impart to them the dignity, sense of tradition, and respect for ritual that has brought her through her own hours of boredom and frustration. As he spoke, I thought quickly back over my eight years at "K", seeing my insecure and self-demeaning self in my students, especially the young women, and wishing to give them something to see them through to self-respect, self-awareness, and, yes, dignity. At that moment, Mrs. Plumm and I looked right into each other's eyes, as in a mirror.

During that first week, Brant strove to address the students' ignorance of the play's context. He and I spent one deliciously nostalgic hour explaining what it meant to go to college in the late '60s and early '70s. I felt a familiar pity for these students, deprived of that time of upheaval and discovery.

When nobody in the cast could explain a reference to "the Cambodian strike," Brant and I exchanged a glance of despair. I spoke of how the new consciousness begotten by the women's movement began to filter into my life as I graduated. As we identified for them such relics as Leonard Cohen's "Suzanne," The Feminine Mystique, and Germaine Greer, my mind wandered back to my college days, to the music from dorm windows on spring evenings, the sense of constant challenge in the air. One night Caroline Keeney, our assistant to the dean of the chapel and a Smith alumna, came and talked about the experience of a women's college—the safety, the encouragement, the strength drawn from a tradition of accomplished women.

Another night I talked about Mt. Holyoke's place in the history of women's education as the first institution for the collegiate education of
women. I also defined the paradox inherent in such schools from the start, clearly present in Wasserstein’s day as well: the conflict between traditional ladyhood and uncommon womanhood, which all the characters, Mrs. Plumm included, feel deeply. As I spoke, I heard Mrs. Plumm’s voice, the voice of tradition and history, and smiled to myself.

Often that week, when Brant called for a break midway through our three-hour sessions, nobody left the room; the intense discussion went on unabated, nine women coming to know each other through the medium of nine characters. The bonding I was witnessing, I realized, was precisely what the play is about.

ACT TWO:
Fighting For Something

We moved up onto the thrust stage of the Balch Playhouse. We generally rehearsed three hours a night, five nights a week. We often began with warm-ups, vocal and physical, ranging from dancing wildly, to reciting litanies of vocal calisthenics, to massaging each others’ shoulders. One wonderful night we lay onstage in total darkness and slowly drew ourselves upright, discovering the link between relaxation and energy.

Warm-ups always ended with a rousing game of Zip Zap Zog, a ritual performed in a circle with the intention of focusing physical and vocal energy and eye contact, as well as charging up the batteries. The first night we played, I was “out” in thirty seconds.

I began to think about what I knew would be my major problem as an actress—moving around that stage with decision and energy after a life of sedentary cerebration. This aspect of acting entailed awful vulnerability for me. It was exactly like my old childhood nightmare of waking up in the schoolyard stark naked.

At a meeting in Ohio, I spoke about the play to a friend from Earlham College who revealed that she had graduated from Mt. Holyoke with Wendy Wasserstein and recalled all the originals. Mrs. Plumm, it turned out, was no generic housemother-figure but a real live eccentric who, among other things, was renowned for appearing in public less than sober. I seized that tidbit with relish, confident that Brant’s sense of comic possibilities would persuade him to allow me to do one of the monologues—where Mrs. Plumm addresses the visitors on Father-Daughter Weekend—slightly drunk. I practiced at home with a wine glass full of water, and the next night it delighted Brant and the cast, so it stayed, becoming for me the highlight of my time onstage.

*Uncommon Women*’s episodic structure gave us only a fuzzy sense of the whole. On January 30, we did a full first run of the play, with books. I remember feeling something of what a photographer must feel, watching a negative begin to develop from darkness. During the next week we left our books behind. It was like leaving port, exciting and scary—that terrible vulnerability again. I marvelled at the students, with much longer parts than mine, and felt a new respect for those who manage to pass courses while spending days learning lines and nights rehearsing.

While I wasn’t required at every rehearsal, I never missed. Observing was as fascinating as participating. Having formerly been privy only to the finished product of an art form I relish, I was now able to see the process behind it. My mind raced. Watching Brant slowly, carefully deepen each scene, drawing out its complexities and hidden energy, was magical.

Often his tactic was questions, forcing an actress to choose and commit. Sometimes he would throw himself into the action, leaping onstage during a tense scene.

I remember the hush when some direction of his would bring a scene to a level of tension or pathos we hadn’t seen before; the roar of laughter when he or one of us inserted something comic; the rush of energy from all of us when an actress made a choice on her own.
that clinched a scene.

Brant's objective was constant: to make every statement, exchange, and movement on that stage a positive one. Even if the energy was angry or hurt, it had to be directed toward a positive goal, something the character wants from the situation. Our confusion, our mess-ups, our failed experiments were inconsequential; the only enemy, for Brant, was lack of positive energy. "Don't play the problem, don't play the end of the scene, stop giving me 'The Long and Winding Road'! This play is not entitled Uncommon Nerdlets and Others!"

A very physical person, rarely at rest himself, he invented and reinvented endless physical activity to enliven the play, charge the stage with energy, balance the talkiness, wonderfully enhance the comedy or poignancy of a scene. I was constantly learning, with astonishment, how little of a dramatic production has to do with its text, that which in my world is so fundamental, so sacrosanct.

My appreciation for theatre as a classroom expanded exponentially. So often Brant's discussions with an actress of a difficult scene required her to confront elements of her own humanity that were uncomfortable or unknown to her, especially as a woman. Both of us were struck by how much more easily some of the students opted for passive suffering onstage rather than active defiance or anger.

On the edge of my seat, I watched—and often, at Brant's suggestion, joined—these one-on-one tutorials, recognizing a much larger drama than the one Wasserstein had written. My admiration grew for the students' gameness in submitting to the vulnerability of theatre, to its demand that one be willing to make a fool of oneself for director, cast, and audience. I ached with regret to think how good this would have been for me at age 20.

I found myself playing several roles apart from Mrs. Plumm. As an older woman with a longer perspective on female development, drawn from life and from study, I was constantly learning, with astonishment, how little of a dramatic production has to do with its text, that which in my world is so fundamental, so sacrosanct.

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with everything male—indeed, my entire education trained me to empathize with male heroes in books by male authors. Yet men are left so sadly ignorant of the other half of human experience that they have trouble seeing themselves in a female character. As Brant acknowledged repeatedly, this play was an education for him in a unique sense.

ACT THREE: The Short Run and the Long Run

And I thought we had a play here! The introduction of props, costumes, lights, and sound brought several new levels of Byzantine complexity to the enterprise. Suddenly, our lives depended on a whole crew of people. Tech rehearsals, so stressful for the crew, were marvelous for me, seeing for the first time what the play would look like to an audience.

The week before the opening takes shape, in memory, as a narrow tunnel, at the end of which was 8 p.m., Thursday, February 27. My days funnelled toward the playhouse, the outside world fading. There were special scene rehearsals scheduled into every waking hour, with some rehearsals running until 1 a.m.

On Monday night, I watched a mirror in horror as the deft application of lines and shadows showed me what my next 20 years will look like. And on Tuesday night, our last rehearsal before full dress, I won Zip Zap Zog.

Wednesday's dress rehearsal was done in front of a small audience. It was not an especially successful run, and Brant's talk afterwards had three distinct phases: first, the bad news; then a pep talk about opening night; and then a gift to each of us—he cited something he loved in each performance.

On opening night the make-up room was full of streamers. There were flowers everywhere, from parents, boyfriends, and dorm buddies. There were cards, candy, presents from everyone in the cast and crew to everyone else in the cast and crew. A battery of curling irons sizzled, the air filled with face powder.

Through monitors came the sounds of the house, first music, then what sounded like hoards of people, and then what sounded like hoards of people, first music, and the Long Run. We had delighted crowds who stayed for questions afterward and a few, outraged or just disappointed, who left at intermission. We had some young women who said they laughed and cried and saw their lives in the play. Now that's a scene I'd like to see again.

I think of the weeks before the show. But another is that as I stood in the vom' watching each performance, knowing nearly every scene by heart, I saw it as the audience never would. In each scene lay buried moments of discovery, despair, inspiration, frustration, and pride from the preceding six weeks. For me, the product was second to the process.

We played to a full house each night. We had delighted crowds who stayed for questions afterward and a few, outraged or just disappointed, who left at intermission. We had some young women who said they laughed and cried and saw their whole lives on our stage. One colleague told me she found herself regretting slightly that this secret world was so exposed to public view.

Other members of the faculty have asked how it was to be a part of a student theatre production. Most seem surprised when I speak of it as "faculty development." I often wonder if the experience would have been available to me at one of the big, hot-shot universities where I had once planned to teach.

When I see other members of the cast in the snack bar now, it is a reunion, like the one that begins and ends the play. I fantasize about another reunion, ten years from now, when the cast has been out in the world and knows what Wendy Wasserstein knew when she wrote the play. Now that's a scene I'd like to direct. Theatre, after all, isn't about theatre . . .

Dr. Gail B. Griffin, associate professor of English, serves as coordinator of women's studies at Kalamazoo College, and is chair of the women's studies committee of the Great Lakes Colleges Association (GLCA).
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