

Winter 1989

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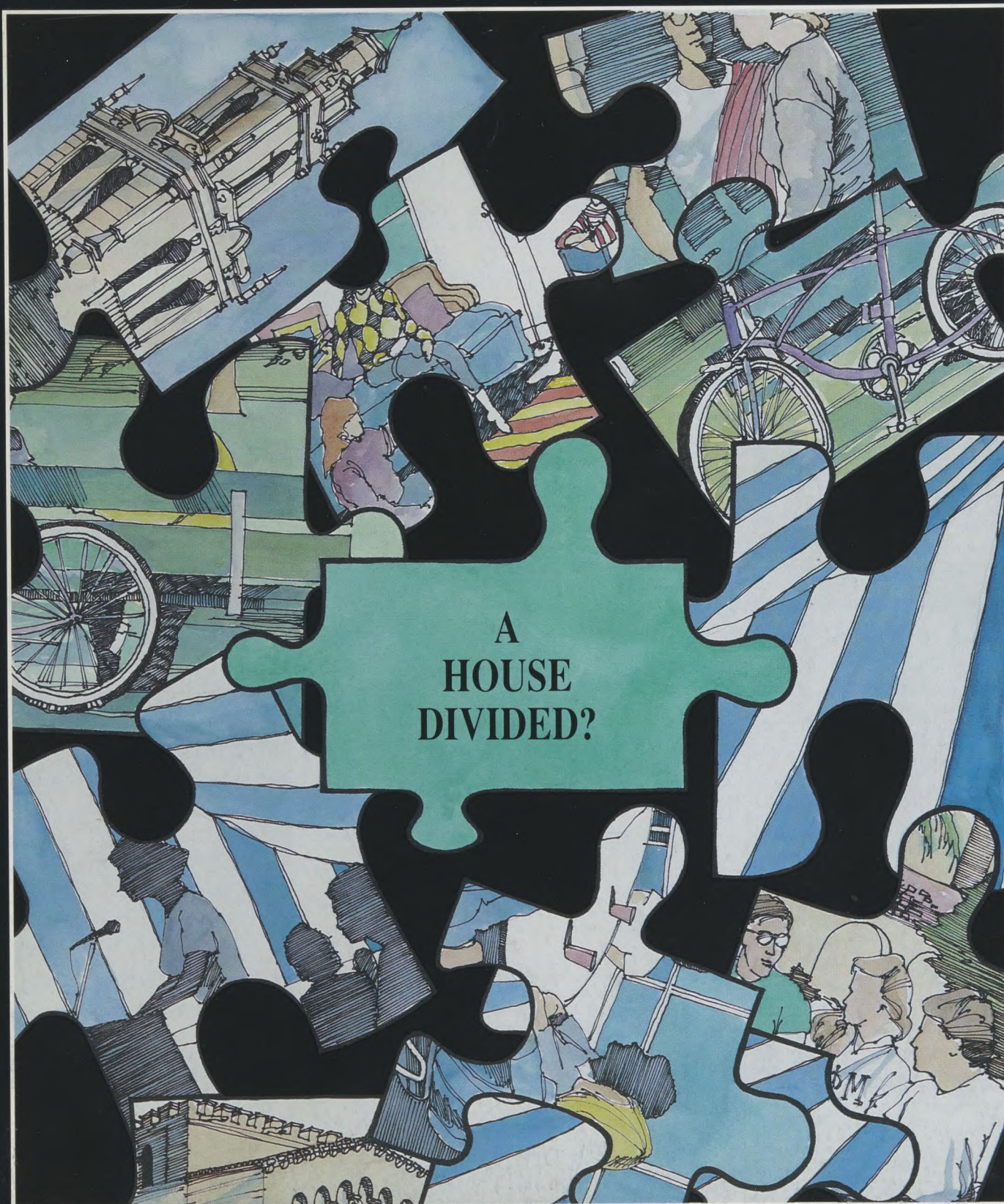
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ROLLINS

ALUMNI RECORD • WINTER 1989



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**VOLUME 66, NUMBER 4
WINTER 1989**

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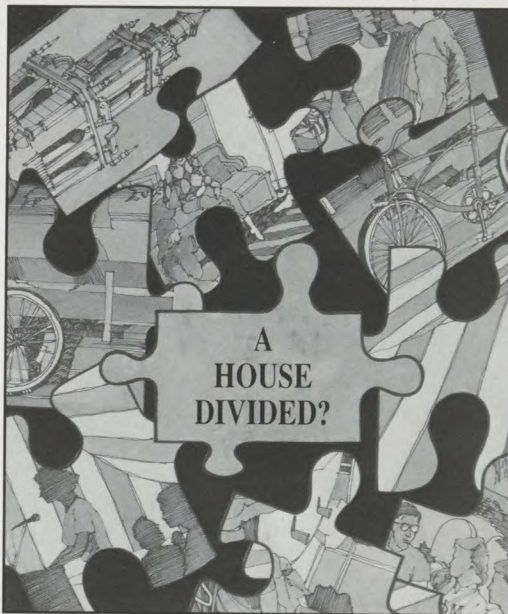


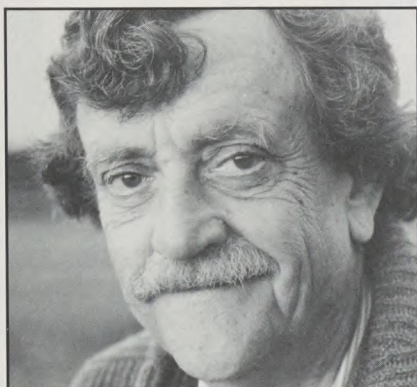
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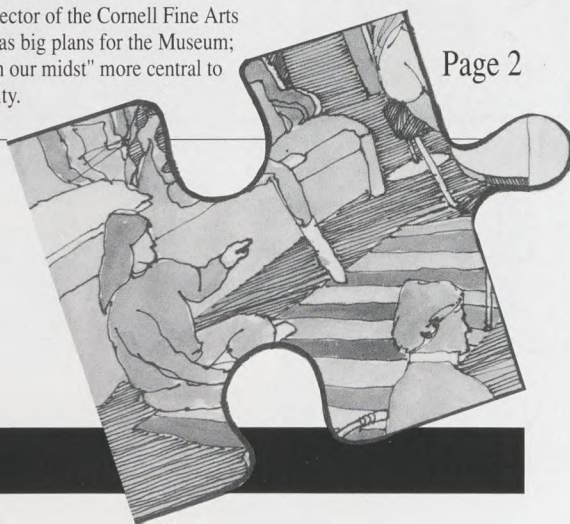




ILLUSTRATION BY BRIAN HODGES

THE ROLLINS SUMMIT

Forging a New Community

BY BOBBY DAVIS '82

On September 30, 1988, Rollins College did something courageous. In its own version of *glasnost*, the Rollins community met to examine, rigorously and in public, the social and institutional life of its students. President Seymour cancelled all classes, and students, faculty, staff, and administrators came together under a blue and white striped tent on the library lawn and in meeting places all over campus for a no-holds-barred discussion called the Summit. The atmosphere was festive and exciting, frank and at times confrontational as the College exposed its deficiencies and its dreams, to find ways of integrating and galvanizing its communal life. As the visiting president of Ohio Wesleyan University, Dr. David Warren, said in his address to the Rollins community, "There are a thousand institutions in this country that would not try what you are trying today, and you should congratulate yourselves."

The Summit exceeded all expectations. An estimated 96 faculty and 7-800 students convened to hear introductory remarks from President Thaddeus Seymour, Acting Dean of

the College Steve Neilson, Dean of Admissions David Erdmann, Director of Health Services and Personal Counseling Judy Provost, and Professor of Philosophy Hoyt Edge. Wide-eyed freshman Richard Lorenzo and seasoned senior Jane Isaacs also lent their perceptions of life at Rollins. Thus fortified, everyone broke up into individual sessions and spent the rest of the day discussing such issues as the physical setting and social atmosphere of dorm life, student governance and social organizations, faculty/student relations, alcohol and drug use, and dating and interpersonal relations. At lunch, everyone gathered on the lawn to hear a dramatic address by Dr. Warren, who five years ago initiated a radical program to revive Ohio Wesleyan's similarly confused and stagnant student life.

Though the issues leading up to the Summit have been present for a long time, the event came at an opportune moment. "With the position of Dean of the College in transition, we saw a chance to talk about some very upsetting and divisive issues without charging anyone with the administrative responsibility,"



ED MAILLES

"The Summit was students reclaiming the campus. It refocused us on the students as the reason we are here. There had been a feeling that students did not have full citizenship."

STEVE NEILSON

explained history professor Charlie Edmondson, Chairman of the Planning Committee that did much of the planning for the Summit. "Anyone who thinks all our problems can be laid at the door of any dean or president is woefully mistaken." And, as Steve Neilson said, "We've been working very hard for the last ten years on internal issues—improving academic standards and building up the faculty and the continuing education program—and doing a lot of physical building. Now it's time to shift focus to student life issues." Thus the goal of the Summit was for the College to meet as a community—as a family—to get out in the open the frustrations and hopes, the perceptions and misperceptions, the shortcomings and insights, without laying undue blame on any one person or group, in an atmosphere of encouragement and understanding.

But why have a Summit? In recent years, Rollins' public prestige has been at its highest since the 1930s. As David Erdmann pointed out, Rollins was named "a hot college on the climb" by *Time Magazine* in 1986 and was ranked among the nation's top colleges by *U.S. News and World Report* for the last three years. And the College won a string of grants from the National Endowment for the Humanities establishing a Master of Liberal Studies program, creating an undergraduate classics program, supporting the transformation of the School of Continuing Education into a rigorous program, and funding the construction of a beautiful new library. Also, thanks to generous gifts from alumni, Rollins has built an

impressive Social Sciences building and a large new tennis complex, and planning is underway for an expanded Field House and a new boat house. The admissions department has made impressive strides in enrolling minority students and in improving the academic quality of entering freshmen. Rollins even had its first Nobel laureate in 1988. Additions to the faculty have been generally excellent, and computer systems have been effectively integrated into the academic curriculum and the library. Add to all this the natural advantages of a beautiful campus and intimate social atmosphere, and one would expect that being a Rollins student would be very nearly idyllic.

So, what's wrong with Rollins College? An attrition rate that has hovered around 44 percent for the last decade, for one. (Attrition rates at many colleges Rollins compares itself to are less than 25 percent, and some are less than 10 percent.) And a very low percentage of alumni who give money to the College, for another. Rollins has a disturbing lack of school spirit and old-fashioned loyalty. These facts have forced a confrontation with some very persistent and deep-rooted problems with student social life. Student attitude surveys have revealed an unusually high regard for academics at Rollins, but general dissatisfaction with (and often specific grievances about) the quality of social life. And an unfortunately high percentage of the students who leave are the better academic students that the College prides itself on recruiting. As one student told English professor Roy Starling, "I believe I can get the education I came here for, but aspects of the social life here are unbearable, and I just have to

close my eyes to them in order to stay."

In his opening address, President Seymour identified three broad areas of concern. The first involves construction: how architecture and the use of physical space can affect campus life. The second is governance: changes in policies and regulations in such areas as alcohol use, curriculum, housing, the role of the Greek system. In this arena, the practical ramifications of the Summit will be worked out. Finally, and most fundamentally, social relations: "...our ability as a community to respect each other's individual rights, to respect each other's individuality, to reject absolutely sexism, racism, homophobia and be the sort of caring community we all deserve to be part of."

Though nearly every visitor to the campus is struck by its picturesque beauty, there is still room for improvement in the physical plant. Complaints about run-down and poorly designed dorms have cropped up persistently in student surveys. (Of course, student vandalism has something to do with that.) The Joint Committee of the Summit Planning and Campus Life Committees (henceforth known as the Joint Committee), established to analyze the Summit findings and recommend action, has proposed that new residence halls, preferably small (25 to 50 beds), be built as soon as possible. It has also recommended that the parking situation be studied, and that a board be created to study ways of renovating the lakefront area. Currently the lake is almost useless as a scenic and recreational area, with the view blocked by antiquated Rose Skillman Hall and the pool grandstand, and parking spaces bordering much of the waterfront. (Plans



ED MAILLES



ED MAILLES

for the new boat house do include beautification of a small area of lakefront.)

Perhaps the most important architectural change—one which best illustrates the intersection of social life and physical space—would be a new College Center. The current Student Center is defunct, and the Mills Center, which houses students services, does not really serve one of its planned functions as an informal gathering place for students. As Dr. Edmondson said, "We have no alternative gathering spot other than the classroom, the dorm room, and the library, and students seem to spend most of their time outside of class in their rooms." This would be a long-term project, and it would not magically transform social life, but it would provide a neutral place for people to get together and an alternative source of recreation.

There are other cosmetic changes which can satisfy many student desires and grievances. Every student, at one time or another, has complained about food in the Beanery, and the Joint Committee has recommended that food service operations be reviewed. A Consumer Board will also be established to review student complaints about staff services, as many students have complained about discourteous treatment by some staff. As senior Rick Juergens put it, "The students here get dumped on." According to Steve Neilson, a computer study center and all-night courtesy desk will be established in Elizabeth Hall and the College hopes to extend these services to other dorms in the future.

These changes can enrich student life at little emotional or social (though great

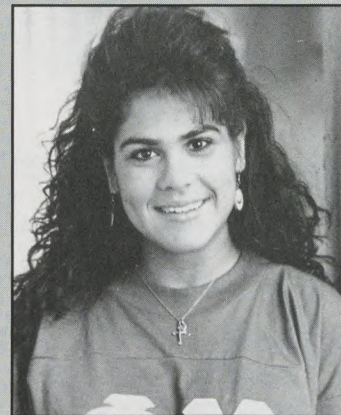
financial) cost. A more difficult task will be to create a strong institutional life. Almost every student organization at Rollins relies on a handful of individuals who must carry a disproportionate share of the workload, and there is little institutional continuity. As Neilson explained, "People assume leadership in organizations often without having held lower officerships, without knowing how to run a meeting or how to write a budget proposal. They're out there alone." These students feel burned out and unappreciated, and there is a general lack of coordination: groups often plan duplicate activities, and no one shows up to them.

The easy answer is student apathy. And while there is no lack of apathetic students at Rollins, that is an insufficient understanding of the problem. Any given freshman class will bring in 20 or 30 students who participated in their high school newspaper or yearbook, yet the editors at Rollins must twist arms to maintain even a small staff. Other special interest groups have also been weak, and alternative housing has provided few options. A great many students were active in extracurricular activities in high school, and there seems to be a strong desire to get involved in groups and contribute to the community (75% of the people in the Student Attitude Survey said Rollins needs more student organizations), yet the structures for channeling their energies are insufficient. "It's very happenstance on a year-to-year basis whether an organization, be it the newspaper or yearbook, a fraternity or the theater, will be effective and contribute to the community," said

Neilson. "But why should we expect more when we reinvent the wheel every year?"

To the extent that the administration can revive student organizations, Neilson said, "We can provide a structure of expectations, of advice, and develop a closer mentoring system with organizations. We can develop workshops to get students to identify their leadership interests earlier, on how to get members, how to do effective publicity—simple things that a students affairs staff is supposed to be doing. Since the Summit, we have created the position of Director of Student Activities, and that will be a key position."

The other primary student policy concern is alcohol, which was discussed at length at the Summit. At worst, this took the form of rather silly efforts of groups of students whose only contribution, no matter what issue under discussion, was to argue for the reinstatement of keg parties. At best, students and administrators grappled with the difficult problem of having alcohol on campus when only a few students are legally allowed to drink it. In the wake of the Summit, Dean Neilson had the good sense to suspend the absurd ban on kegs at parties (it was okay to have four cases of beer at a party, but no kegs). "Tapmasters," who are required to go through a training session, must be present at all events



PETER SCHREYER

"People didn't want to admit they were excited by the Summit. They can be very proud; they tell themselves they don't care about the social life here so they don't have to deal with it. But people really do care, and want to make a contribution."

TORI BONELLI '89

with kegs. The College has already created a Commission on Alcohol, chaired by Rollins alumnus and Winter Park attorney Michael Marlowe '65, which will examine alcohol use as part of a comprehensive program and policy.

The use of alcohol straddles the line of being an administrative question and a social problem in itself. Alcohol use came up at several of the individual group sessions, and the harsh words at the Alcohol and Drug discussion group made more than one participant "uncomfortable." Many students deny that alcohol abuse is even a problem, yet as Dr. Starling said, "Even in the first week of school they found a young girl passed out at one end of campus, and, an hour later, another girl passed out at the other end. It's hard for me to look at that and say there's not a problem." More disturbing yet (to many students as well as faculty) is the common attitude that alcohol must lubricate every social event, and even that there is almost no other purpose to go to a party than to get drunk. This problem is not exclusive to Rollins College, of course, but such powerful assumptions must be combated if the social life is to be enriched.

People have complained about "the social life" at Rollins seemingly forever, yet it is an amorphous problem that defies easy analysis or solution. The Student Attitude Survey points at some of the forces at work. Sixty-one percent



BEVERLY BROSIUS

"We finally got past our fear about our image. Rollins has had an image problem for a long time. We had to work very hard to improve our image, and one of the costs of that is that we are hesitant to be frank with each other in the presence of outsiders. So the Summit was a really important milestone."

CHARLEY EDMONDSON

of the respondents thought that substance abuse is a serious problem at Rollins. Forty-two percent said that racism is a problem, and even more said elitism is a problem. Forty-one percent said that "you can't be your own person" at Rollins, and seventy-two percent said there is social pressure to conform. Ninety



percent said that the school is clique-ridden. While all this sounds terrible, this litany of problems mirrors attitudes and pressures found in the larger culture, and in combination they have had a potent and demoralizing influence at Rollins. Yet it is the mission of an institution of higher learning to combat them, and the Summit is a first salvo in that battle.

Despite its small size and intimate atmosphere, there are many social barriers at Rollins. One of the simplest but most annoying is the reluctance of many students to say hello to each other when passing in public. This lack of basic courtesy drove me crazy as a student, and it was both amusing and amazing to hear students still complaining about it. Students spoke of being "Rollins-ized" very quickly; some students who are so bubbly and friendly during Orientation Week within a few short weeks stare in silence at erstwhile pals. One woman said, "Just the other day, a freshman

who had talked to me so much during Orientation week and had been great buddies with me for two weeks afterwards whizzed right by when I said 'hi.' I was so offended—and he had complained to me how in high school there were separations and he didn't like it." Another student told how, "I'll be in Beans, and I won't have salt and pepper on my table, and when I ask a neighboring table if I can borrow some, nobody will look up. It's as if I don't exist."

There is also what history professor Gary Williams called "the incivility that occurs in most dorms. It's a sort of radical individualism: I have my rights, and I've been working hard, and by God I'm gonna play hard, and if you don't like it, you can go to hell." No one should demand monk-like silence in the dorms, but to insist on the divine right of stereo-blasting is intolerable. Dr. Edge called it lack of respect for others, and the issue of respect is central to

THE SUMMIT



ED MAILLES

many of the social problems at Rollins. One type of disrespect is lack of self-respect, and Edge rightly pointed out that the amount of substance use and abuse on campus is some indication of a lack of purpose and self-respect.

Dr. Williams also sees "a lot of the wrong kind of raucousness at Rollins. I would say to students, 'I think you're very limited in your understanding of how to have fun.' I don't think most students have much of a sense of humor—there's no twinkle in their eye, there's not much playfulness." It is the difference between inspired but harmless pranks or intellectual playfulness and taking a pool table out of a fraternity house and throwing it in the lake, as one group of fraternity fun-lovers did several years ago. The dominant mode of countenance, as Judy Provost and other observers noted, is "cool." At Rollins, as with the rest of America, outward emotion, silliness, passion are often discouraged; blank faces

hidden behind sunglasses disguise the humanity beneath. One of the goals of the Summit was to encourage people to take risks, to express themselves with as much unselfconsciousness as possible. In the spirit of the event, as the long day of meetings came to a close, students agreed to take one small step in that direction: they made a pact to begin saying hello to one another.

Dominant American attitudes about work and play conspire at Rollins to create artificial separations. Just as the catch phrase in the business world is that one should "work hard and play hard," many students assume that academic and social activities are unrelated spheres of life. Social life is often seen as an escape from academic life; too many people assume that you cannot have fun in class, or discuss ideas from the classroom at a party. Many people complain that they find it difficult to get their peers to discuss anything but superficialities, and feel uncomfortable trying to interject intellectual concerns into casual conversation. And there is truly a fairly strong anti-intellectual atmosphere at Rollins.

Yet one of the surprising revelations (to me, anyway) of the Student Attitude Survey and in talking with students was how many wanted to see a richer intellectual life outside of class, yet believe no one else does. As Judy Provost described it, "This crazy cycle, it's like a computer feedback loop: we believe that the attitudes and feelings we have are ours alone and no one else holds them." It is as if many people with the same thoughts sit in glass booths, never communicating. One of the most important functions of the Summit was to encourage such people to "come out of the closet" and find each other. Junior Cathy Grant said, "I felt like I was one of the only people who are concerned about their studies and about life outside the campus, then I saw all those people involved. It was a great feeling to know that others felt the same way. I met three people in my group I'd love to be friends with and I never knew them before." Dr. Edmondson admitted, "A lot of us (faculty) stereotype students as only being interested in drinking and wanting to avoid any hard academic work, which is an exaggeration, and which makes it hard for them to break through to us sometimes." And Rick Juergens argued that the myth is mostly untrue. "Many times, I'll bring up Shakespeare or Wordsworth, and another will respond and discuss it with me. A lot of discussions go on in the lounges and dorm rooms of the College."

Too many Rollins students feel the campus is clique-ridden and that one must join a group to have any kind of social life. Freshmen learn

the stereotypes about the various social groups with startling rapidity, and the mental barriers form quickly. Sophomore David Herman, who is part of the Community of Learners program, in which a faculty member and students take part in the same classes and meet regularly as an academic/social community, spoke of a heart-rending discussion three weeks into the fall term. "We're trying to keep together as a



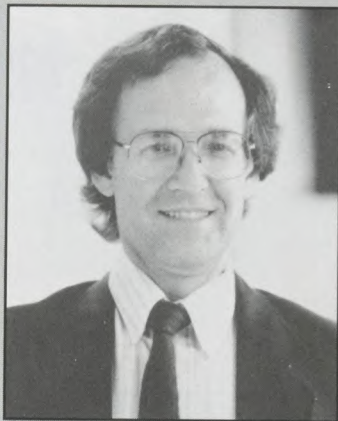
"You come here with all your leadership experiences, all this energy, and often you lose a sense of your own identity. If we each took the risk of showing our true beliefs and feelings, we'd be a dynamic community, more powerful than we are now."

JUDY PROVOST

community but we're having a lot of problems. We had a big talk about it, and the freshmen were really scared, hurting. The community was fragmenting apart; cliques were starting to form, and we were losing COL."

Understandably, and with some justice, the Greek system at Rollins is blamed for the divisiveness of college life. One of the first experiences of being divided up is during freshman rush. The pain of rejection can be particularly intense at a small school. Dr. Starling spoke for many when he said, "I've had to contend with freshmen women who didn't get into sororities, and it may be an individual problem on their part, but they're crushed and it hurts their self-esteem so much that they feel they'll always be looked upon at Rollins as losers. And a lot of those people transfer. I just don't like that sort of thing happening." In a college with weak social organizations as a whole, the Greeks have the best organization and deepest tradition, so Greeks have a disproportionately heavy influence on social life at Rollins. Like any group with a defined

character and identity, they cause divisions that are not necessarily harmful in themselves (though they certainly are at times) but serve as a lightning rod for resentment among non-Greeks. Much of this divisiveness in unconscious; the system works well for many students, and they have a hard time understanding that other students find it alienating, or that a group of students wearing their colors can be intimidating.



PETER SCHREYER

"We have a majority of students now who are committed to the values to Rollins College and to the liberal arts, and we need to keep our eyes on the prize. We need to destroy those old myths and in destroying those old myths, we can become a new and better place."
HOYT EDGE

It must be said, however, that Greek students are affected by the social environment as well. There have been attempts to reach out to other students and faculty that have been snubbed. According to one student, "We sent 200 invitations to the IFC reception, and only 12 faculty members showed up." Greeks showed tremendous support for the Summit, and have so far been open to dialogue and interaction among themselves and with other organizations. There has been more co-sponsoring of events since the Summit. The signs of improved interaction are encouraging.

Less-encouraging are the elitism and class snobbery that can be so infuriating at Rollins. Americans don't like to think in terms of class conflict, and Rollins is much more diverse than the "rich-kid school" it is commonly labeled as. But the fact remains that Rollins has its share of wealthy students whose attitudes and conspicuous consumption can be very intimidating to the non-wealthy. Many students fail to distinguish between luxury and necessity,

and are often startlingly unaware of and unconcerned about the realities of poorer people. One student said on the Attitude Survey that "too many students are here to drink beer and run dad's business, and too many don't give a damn about anything but themselves and their money." This is a stereotype, but such students do exist, and the number of students who noted that elitism is a problem attests to the kind of short-sightedness the College must try to change.

The most frequently noted problem, and the one of most concern to students, is "the dating problem." Even though many students have pin-up looks and lead active social lives at home, students have complained for at least the last ten years that "We don't date here." One very attractive, outgoing, and friendly senior told me she had been asked out on exactly one date at Rollins. Of course, some of those who complain the most can freeze the heart of the most avid suitor with a look at ten paces. And one can certainly have a great time and date frequently if one has the gumption. "But," as Hoyt Edge said, "in some sense, males and females on the same campus are not connecting." The kinds of barriers already discussed also have a demoralizing effect on male-female interaction. But there are other barriers specific to the way males and females think about each other.

One of the inevitable problems at a small school is lack of privacy. Rick Juergens put it best: "There are drawbacks to it and there are bonuses: the bonus is you know everybody, the drawback is everybody knows you." Rollins has a very sensitive grapevine, and many people feel very self-conscious about serious dating. One of the results, as sociology professor Lynda Glennon saw, is that there are "50 or 60 'official couples' a year, who are more limited than any married couple I've ever seen. People get very nosy if one appears at a social function without the other."

What makes the lack of privacy so deadly, however, is a sexist double-standard "more intensely rigid than anything I grew up with in the 1950s," Glennon said. And, Dr. Edmondson noted, "it is more difficult for a woman to talk about a sexist atmosphere at Rollins than it is for a minority student to talk about racism." Glennon said (and this was borne out in the student sessions) that a woman "can easily find herself branded with a scarlet letter. She may come here with all kinds of assumptions from magazines and the culture that it's the '80s, sexual experimentation is okay. But if she's not clued in to the double-standard, she can find herself talked about in very graphic terms and innuendoes will follow her across campus, until

she is literally driven off campus. Someone recently said it's not even the number of guys; if she sleeps with the wrong guy, she'll get a reputation. And a woman in one of my classes said that there are a couple of freshmen whose reputations are already ruined (three weeks into the fall term) and they'll probably have to leave." Yet it's still acceptable, and even desirable, for men to have numerous sexual encounters. And, explains Glennon, women often support the double-standard as intensely as males. "If she has more than three sexual episodes in a year, which is not an excessive number by any means, some women will say, 'What does she expect, sleeping with the whole school?'"

As a result, women can become very standoffish. "The guys perceive this as snobbishness, and feel they're not good enough," Glennon said. "They believe they have to spend a lot of money at a fancy restaurant to get anywhere. They get outraged, and very often act like the animals women expect them to be. It becomes a self-fulfilling prophecy." The men become victims of their own attitudes, and everyone closes themselves off to one another.

Yet there is a degree to which men are expected to "spend a lot of money at a fancy restaurant." "Nobody says anything," Glennon said, "but it's part of that 'generalized other' that people can feel without being able to point to anything specific. If a female goes out, when she gets back her sisters or friends will ask what she did, and it's okay if they went to La Belle Verriere or Park Plaza Gardens or Maison et Jardin, but if they went to Wings 'n' Curls, it's 'Oh.' It's not good enough. Women will often say, 'I'd love it if we just walked around the lake or walked up the street for some ice cream,' but once they go back to the house and fill everyone in on the details, many people seem to feel that unless he goes out on a limb financially, he's not quite to be taken seriously." Here is where class assumptions and sexist assumptions intersect.

Thus the dynamics of the social atmosphere can be rather depressing. Yet one of the ironic facts about life at Rollins that has come out of the attitude surveys and the Summit is how many people tend to feel the same way, but don't communicate it to each other. As Dr. Edge explained, social myths based in reality but which are only partial truths become perpetuated, until people see only those things which support the myth. Too many people confide privately that they would like to be more intellectual, that they would like to date more, then turn around and talk about superficialities or dismiss potential friends or romantic partners for fear of being thought a

THE SUMMIT

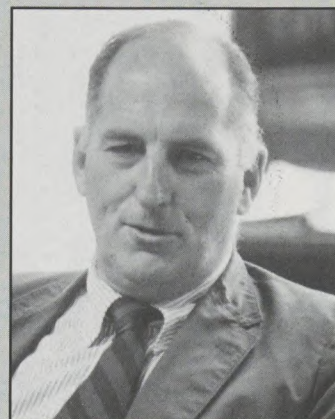
fool for taking a risk. The most important function of the Summit was to expose some of the prevalent attitudes, to focus on them and begin the process of discussion and debate that has been stifled so far.

Reactions to the Summit have been mixed. Some students say it has been forgotten already. Some have complained that some of the discussion sessions were poorly led and every suggestion from the most trivial to the most perceptive were treated with equal weight. Others believe there was too much focus on creature comfort issues instead of deeper problems. Yet nearly everyone has noted a new sense of buoyancy, a greater feeling of community, and a sense of excitement since the Summit. Steve Neilson said that in the residence halls incidences of alcohol violations, fighting, and damaging property have dropped sharply. Groups are behaving more responsibly and are co-sponsoring events more. New social groups such as the English Society, Psychology Club, and Biology Club were given momentum, as was Circle K, a service organization which had been defunct for several years. At its best, the

Summit inspired words such as these from Cathy Grant '90: "It was an unquestionable success. There will be no stopping the community, because that's what the Summit did for us: it created a community. Bringing us all together was the biggest risk the administration could take. Today will always remain one of my favorite memories of my life at Rollins. From this day forward, Rollins will be a new place."

The Summit was a brilliant start at becoming a new place. And the administration and faculty have committed themselves to keeping the momentum going and creating a more vigorous and fun social atmosphere. Indeed, faculty themselves were amazed by the strong turnout by their colleagues at the Summit. Several faculty and students suggested having another Summit, or at least some other ongoing communal events (like the annual National Colloquium initiated by Dr. Warren at Ohio Wesleyan) that would give shape to the energies touched off by the Summit.

But success lies ultimately with the students. Some seem to have the attitude that the grownups should come in and fix the problems,



"Like you, I love this place. I know I will never be more proud of this institution than I am today. Beginning with the things that are shaped this day, it is the new Rollins we are re-founding. Let's get to work."

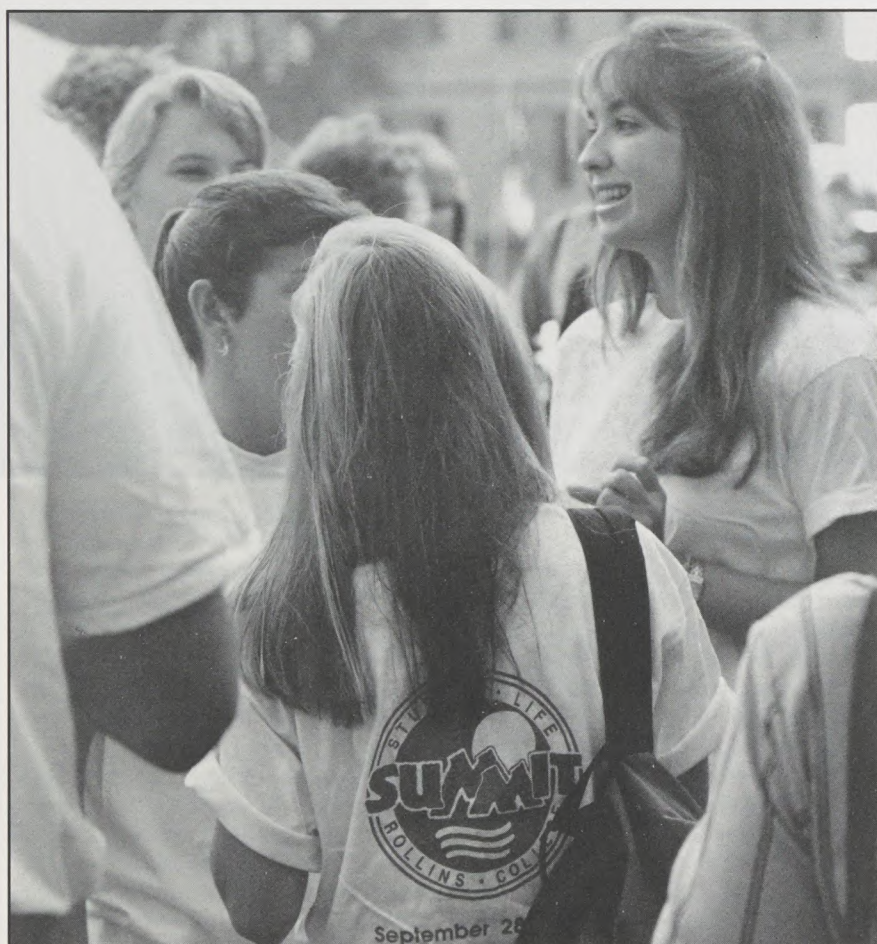
THADDEUS SEYMOUR

or even that the problems have already been fixed. Yet for the Summit to be a true success, it must spark an ongoing change in attitude and encourage students to take personal risks. Reviving and enlivening the social life will require students to risk the laughter and contempt of some of their peers, and sacrifice their own egos for the common good, even though they may graduate before some of the changes take full effect. But it can be done, and there are plenty of students like the one who told Dr. Starling, "I'm willing to stay here and do what it takes. If Ohio Wesleyan did it, we can do it."

Dr. Warren put the struggle Rollins is going through in broader perspective. "We're increasingly torn between the desire for personal expression on the one hand and the need for some kind of community order and structure and constraint. Between this kind of rugged self-reliance and this full participation in the life of the community we find ourselves struggling."

Working out ways of resolving this tension between the self and the whole is one of the greatest lessons Rollins can teach its students. The Summit is Rollins College's contribution to a larger drama taking place in America: the effort to forge a humane and happy community that is enriched by individual differences, yet does not succumb to the atomizing and ego-worshipping pressures all around us. ☐

Bobby Davis '82 is an associate editor for Zelo magazine.



ED MAILLES

AND SO IT GOES

An Interview With Kurt Vonnegut

BY JAY WERBA '86

One of America's most respected living authors, Vonnegut has published many best-sellers, including Player Piano, The Sirens Of Titan, Cat's Cradle, Slaughterhouse-Five, and most recently, Bluebeard.

Vonnegut was born in 1922 in Indianapolis, Indiana and had a happy childhood, by his own account, although it was interrupted by the Great Depression, which bankrupted his parents. He became interested in writing while attending Shortridge High School, where he became an editor of the Echo, one of the only daily high school papers in the nation at that time.

Not certain he wanted to attend college, Vonnegut planned on working as a full-time journalist right out of high school. His parents, however, had other plans for him. They convinced him to enroll in college and study something "practical," so he entered Cornell University in 1940 as a chemistry major. This was perhaps the luckiest break of his life, says Vonnegut, who seriously doubts he would have been a writer had he majored in English. "English majors as a rule have too much taste to stand the way they write when they're nineteen," he says. "An English student looks at what he or she has written and says,

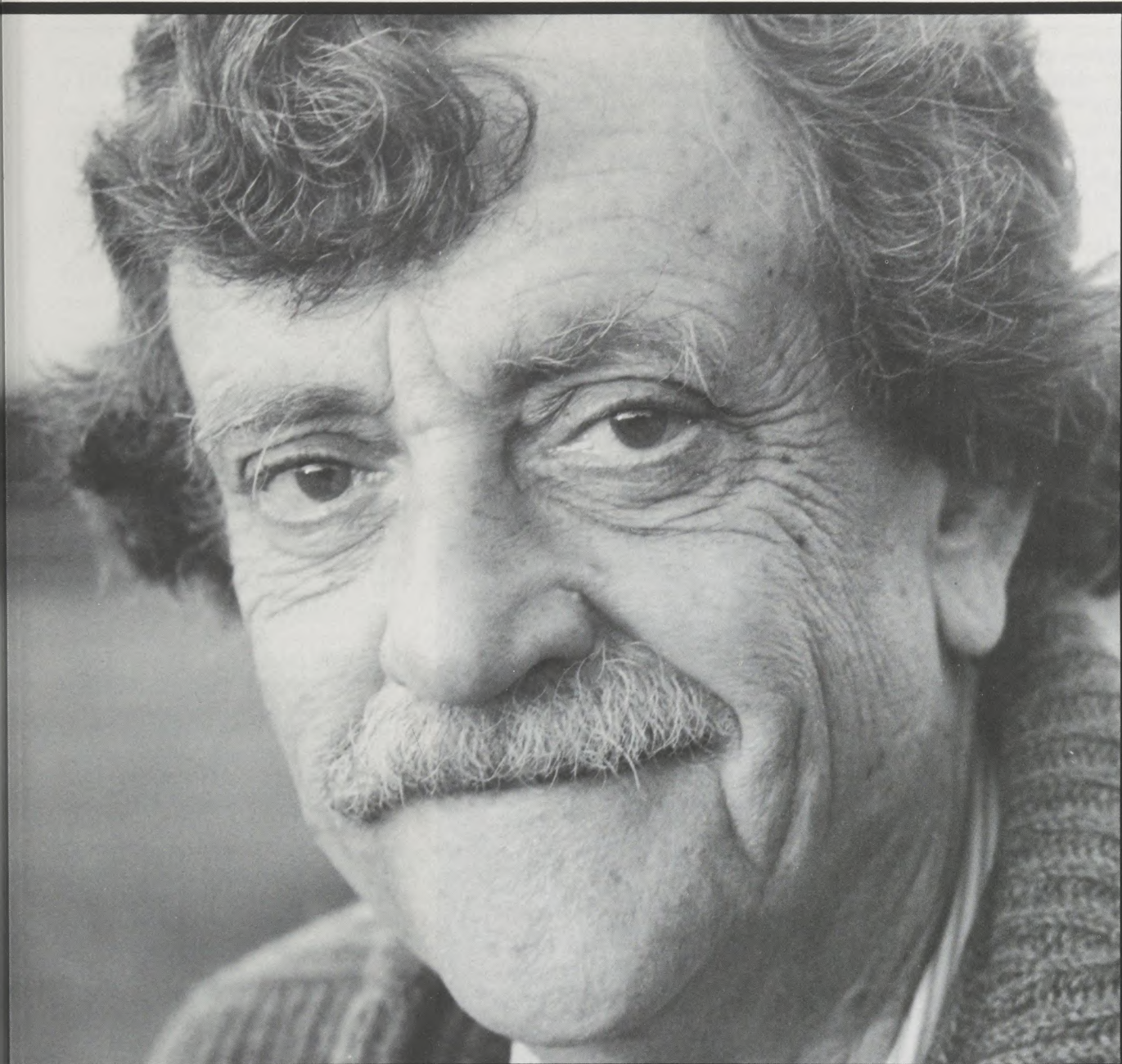
'Jesus, this is crap compared to what we're studying every day here.' I was in the chemistry department and there wasn't anybody there who knew anything about writing, so I didn't know what crap was. I just went on writing. I was very lucky that way."

Vonnegut's studies at Cornell were interrupted in 1942 when he was inducted into the army to fight in World War II. He was taken prisoner by the Germans in 1944 and narrowly escaped being incinerated during the allied incendiary bombing of Dresden, the worst fire-bombing of a city in history. This holocaust had a significant impact on Vonnegut's life and provided the inspiration for his best-known novel, Slaughterhouse-Five.

After the war, Vonnegut became a public relations writer for General Electric, where he became aware that machines and technology were slowly displacing humanity. This provided the framework for his first novel, Player Piano, published in 1952. Vonnegut still shuns any machine that sacrifices human worth and has continually turned down the offer of a free word processor from the Apple Corporation. "About using a word processor..." he says, "all these wonderful devices being put on the market have the

purpose of throwing people out of work. If I become up-to-date, if I become high-tech, I fire Carol Atkinson who's been typing my manuscripts all these years, and I'll be a truly modern man, won't I? And what the hell will she be? A bag lady, I think—a truly modern woman."

Vonnegut presently resides in the upper east side of Manhattan in a four-story townhouse that he shares with his second wife, photographer Jill Krementz. He continues to write on a full-time basis, intent on "poisoning the minds of today's youth with a little bit of humanity before television takes total control." He looks very much like a "gutshot iguana," and yes, he still smokes Pall Malls constantly.



PHOTOGRAPH © 1988 BY JILL KREMENTZ

JAY WERBA: More than forty million people in this country cannot read and write. That is more than the populations of East Germany and Poland combined. Why is America so illiterate?

KURT VONNEGUT: Well, we're not taught to be literate. I think it's the same reason a lot of people can't ice skate or play the french horn, or whatever—because nobody has taught them. But to pretend that literacy is an easy skill is foolishness. That is what our whole education consists of, really—learning how to read and write. That's how hard it is. You may take a little time out for math, or whatever, and then come back to reading and writing. And so, if

you want a literate society, you have to work terribly hard at it, because literacy is not an easy subject to teach.

People can't write now because they're not given any written work to do. One problem with the public schools is that the classes are too big. So I can't blame a teacher for saying, "No written work. I don't want to haul home fifty pounds of illiteracy every night, so instead, we'll have true and false exams tomorrow to see whether they understood the book."

JW: In Europe, it seems that the written word is so much more important. Everywhere in Europe, people are reading in cafes, in the subway...everywhere. They have television

too, but it doesn't seem to be their fireplace.

KV: Well, no, but they are in the midst of an extended family. We are a fragmented society, so we're almost all alone. One of the things about being an American is that you learn how to be alone, to not have many people around you.

I talked to a Swede one time about Swedish socialism. Let's just say, for example, there is a dirty old man in the park in Stockholm and he is annoying children. He's a little scary, he's drunk and he has exposed himself a few times, and his nose is running. What happens to him? Well, the cops take him and turn him over to the public health people, and the public health people put him in an apartment. It has a

bathroom—a toilet, and a wash basin and a shower—a little stove, and a little refrigerator. The guy doesn't take care of the place and it's disgusting as hell. The public health nurse comes in everyday and cleans it up. The last thing the Swede said to me was, 'Of course, we're all cousins.' "

JW: I know the concept of the extended family is very important to you. When a society is fragmented as we are in the United States, then people start acting broken—"like a fish flopping helplessly on a river bank," to use an example of yours. Is it a question of feeling connected verses feeling disconnected, where we're all a bunch of disconnected people, longing to be connected with as many others as possible?

KV: I think that's one reason it's possible to build a very vulnerable political following in a hurry. There are so many lonesome people. Someone can present a simple idea, such as, "Without question, abortion is murder, right? You understand that it's murder. How can anyone say it's anything but murder?" And you say, "Okay, I understand that." You really plug into it and go to meetings and start picketing and all that. You can put together a hell of a coalition.

Look at Charles Manson. He was able to pick up these attractive, quite bright girls on the side of the road and they became part of his gang.

That's why so many religious organizations are so successful and popular—because people are so goddamned lonesome. There are people building enormous churches. These people are most successful in California because most Californians arrived there with just their own families, with no relatives there, with no reason to be there except it's supposed to be warm and there is opportunity there.

I would think that Florida would be coming close to it with so many new arrivals here who don't know anybody.

JW: Evidently—a thousand people pour into Central Florida every day.

KV: The Baptists are certainly getting a lot of them. I have one daughter who was extremely lonely for a while and floating around. The Baptists got her for a while—the total immersion of people.

My first wife, who wrote a book, also was born again. She sort of invented religion. She usually went beyond what any preacher recommended. There was so much excitement about the whole thing. She became an Episcopalian, and the Eucharist was a really,

really big event for her.

Then she got into transcendental meditation and she got more out of it than Maharishi or anybody else in the history of the movement. When she meditated and submerged, all sorts of good things happened to her that didn't happen to anybody else.

JW: Do you see it as possible to achieve a sense of personal well-being through the folk society?

KV: It can make you feel a little bit better. I think life in any case is quite arduous and unpleasant. In the front of *Bluebeard*, I quoted my son, from a letter he wrote to me. He wrote, "We are here to help each other get through this thing, whatever it is"—and I think that needs to be done.

We are a fragmented society. One of the things about being an American is that you learn how to be alone. I think that's one reason it's possible to build a very vulnerable political following in a hurry. There are so many lonesome people.

JW: You wrote quite extensively of your large extended family and your immediate family all meeting at the huge house on Cape Cod in your book *Palm Sunday*.

KV: I have a lot of kids. I adopted three and I had three of my own. I just adopted another one, a six-year-old. The grownups have all settled in Massachusetts near each other because they still like each other. They look after each other's kids.

It's very common for kids not to like their parents and for parents not to like their kids. It's just an unfortunate combination of personalities. In an extended society, this is easily adjusted:

It's, "To hell with it. I like Uncle Charlie a

whole lot better than I like you."

"Okay, go live with Uncle Charlie, see if I give a damn."

So you go down 300 yards and talk to Aunt Sue and Uncle Charlie. "Okay, you can stay here, that's alright."

Take the wife who's being beaten up. She can go to another relative. You don't call the cops.

JW: You have written that the interview process is a form of barbaric savagery. Its purpose, you purport, is to speed things up when it is a writer's job to draw forth ideas slowly and carefully.

Is the contract system, whereby you have to produce a certain number of books in a certain amount of time, also a form of barbaric savagery?

KV: Well, in a free enterprise economy, all kinds of things are strange. People do all kinds of strange things to stay afloat financially. I owe books. I have accepted money for books that don't exist so I have to make them exist.

JW: Would you consider yourself a part of the last of a breed—that of the full-time novelist?

KV: Well, nobody your age is going to do it, that's for sure. Young writers today are doing what the Europeans do. You teach, you do a little travel writing, you write for radio and for TV.

Writing as a job can be a little strange. Each time you finish a book, it's as though you've lost a job and have to take a new one. Unless you write the same book over and over again, or write about the same problem over and over again, each book is like a brand new job.

You can't compare one undertaking with another because some subjects will be loaded with all sorts of booby traps from your past—for instance, your feelings toward your father, your mother, your brother or whatever—while others may not be mine fields. So it all depends on what subject you pick.

When advising young writers, I tell them, "Forget writing about your father—you can't do it. Come on, you're going to waste away the next 20 years if you try."

JW: Do you ever consider not writing or will you write until the day you die?

KV: I will write until I die for economic reasons, I think, and just because I'm middle class and you're supposed to work if you're middle class.

But I was on the *Cornell Sun* at Cornell University, the daily paper, and it had its anniversary a few years back. They asked me

to come up and speak and so I wrote to a bunch of guys who had been on the *Sun* with me when I was a student. The thing was, they had all retired. I mean Christ, I had to write to the Virgin Islands and to Maine and to the agreeable places all over the world. They'd all retired. I appeared to be the only one who was still working.

JW: I know that you are very concerned with censorship in America. Your best-selling book *Slaughterhouse-Five* has been banned throughout the country, including New York, and was even incinerated in North Dakota. Do you have any idea what specifically it was that people found so offensive and dangerous with this book?

KV: There is a list of banned books and its origins aren't clear. Someone said it came out of Cincinnati, but one clue is that it came out in about 1972 or 1973. This is a list of books that should not be accessible to children—books like *Catcher In The Rye*, *Soul On Ice*, and the list goes on and on. And it's really good news because one thing it seems to argue is that there hasn't been a dirty book published since 1972.

Good people, the same kind of people I was in the army with, want to do something to help their kids—so they run for a school committee, by God. So what do I know? I want to help and all that, but help arrives in the mail. Are these books in your library? Is this what's making kids crazy? Is this what's making the kids get pregnant? Is this what's making the kids smoke dope? Because *Slaughterhouse-Five* was on that list and remains on that list, it is continually being banned somewhere.

With censorship, people really enjoy the power involved. It's just a really neat kick to ban this or that book that you haven't even read or ban this person or that person. It's not that people are truly afraid of these books, they're just proud of their power and they love to exercise it very loudly every opportunity they get.

JW: In your book *Galapagos*, you opened with a statement by Anne Frank that goes, "In spite of everything, I still believe people are really good at heart." You have personally dealt with suicide, divorce, depression, schizophrenia, alcoholism, and the largest firebombing of a city in the history of the planet. Despite everything that you have seen, do you still feel that people are good at heart?

KV: Yes, I do feel that. There are lunatics who are very dangerous people. One thing that's wrong in this country right now is people simply aren't given the permission to be

compassionate. People need permission from their leaders to do this or do that and there's nobody going around saying, "It's alright, you can care about those less fortunate than yourselves, you can try to help them." People need permission to behave well.

Hitler withdrew that permission from the Germans. The people who were merciful were operating against the best interests of the state.

JW: In your first book, *Player Piano*, human beings became so utterly dependent on machines that they became useless and miserable. With so much emphasis placed on machines, you asked, "What are human beings for, anyway?" It seems that more and more, machines are rendering humans useless, doing jobs more efficiently and cheaply, never bitching, never striking, never calling in sick, etc. As this happens and as human labor is needed less and less, I ask you, what are human beings really for?

KV: Well, we're here to take care of each other, as far as I know. There are certain biological imperatives which you perceive as you grow up: to reproduce and to care for the young. So nature declares some pretty strong intentions and it's pretty hard to go beyond that.

But then we have this idea of serving God,

which is a pretty ludicrous idea. It's the same problem as, what do you give a man who already has everything for Christmas? What on Earth could we ever give God that he couldn't easily have for himself or already has for himself? So it keeps turning back on caring for each other, not only caring for our children, but for our old.

JW: I am curious about how you portray scientists as sort of "amoral dabblers." For example, in *Player Piano*, the brilliant engineer Baer was asked if perhaps they weren't doing something wrong in the name of progress. For years, Baer has been inventing and tooling and diddling, and his answer is, "Gee, I never thought about it before. Perhaps we are."

KV: (laughs) There really was such a guy.

JW: Or Felix Hoenniker, in *Cat's Cradle*, who helped invent the atom bomb. He would just play with whatever was in front of him, so they stuck the atomic bomb plans in front of him and he played with it for awhile and presto—atomic bomb. When you worked at GE, was this your common experience with scientists and engineers?

KV: Well, that's what they were like back then. The absent-minded scientist has pretty much



PATRICK ANDRES

vanished. The nuclear physicists have gotten quite worried about what's happening with the planet and they're miles ahead of the politicians.

JW: What kind of stimuli did working at GE provide for your writing?

KV: GE was a beautiful company when I worked for it. I was a publicity man and the news that was coming out of GE was generally interesting. We would get out stories and newspapers would print them because the products were so diverse. It was an exciting time in technology too because the Second World War had ended, finally, and we were starting to make products for peace. A whole lot of pent-up creativity was being turned loose, so I wasn't bored by it at all.

I would wander around these huge buildings where they were making generators and great big motors and it was romantic as can be. There was a lot of noise. There were a lot of highly skilled people. It was great. I liked the whole damned thing.

I still have very romantic feelings about industry. There is a GE alumni association—I was their man of the year a few years ago. They tend to look after each other, and the general feeling is that GE is not the company it used to be at all. When I heard that GE had dumped a whole bunch of PCB into the Hudson River, I thought, "Boy, that's not the GE I worked for"—they were very self-conscious about being good neighbors.

JW: There are so many primary characters that you have used repeatedly in your books: the rich benefactor Elliot Rosewater, Rabo Karabekian, Dwayne Hoover, etc. But the character who particularly fascinates me is Kilgore Trout, the poor science fiction writer who constantly ends up being bashed around by events created by you. Was Trout modeled after a particular person, as was Baer?

KV: He was Theodore Sturgeon, a very good science fiction writer who is dead now. For a while, he got paid nothing for what he did. He wound up quite prosperous writing stuff for television and movies. But when I knew him, he had moved to Cape Cod and was living in an almost unheated shack on the beach.

I'd call him up and say, "Hey, come to supper." No, he didn't have time, he was writing.

"I'll come up there and we'll take a walk on the beach." No, he didn't have time. He never had time, having to write thousands of words a day for which he was getting paid a half-cent apiece. He looked terrible.

Finally, I did get him over to my house. I

didn't know him very well and he was a skeleton at that time, taking very bad care of himself. He was talking about how he used to be a gymnast and then, without warning, he did a standing somersault....He didn't make it all the way over. So he was in really terrible shape then, and it made me think about how unappreciated and underpaid science fiction writers were. That's where I got the idea.

JW: Was it just a stroke of luck that you're getting paid for what you do? Was it just luck that your first novel was published? Is it all a roll of the dice?

With censorship, people really enjoy the power involved. It's not that people are truly afraid of these [censored] books, they're just proud of their power and they love to exercise it very loudly every opportunity they get.

KV: I think so. If you are really a writer, you can't control it. No matter how broke you are, or how much somebody else wants a certain sort of story that they will pay you well for, you can't always deliver. You can only deliver what is going to come out of you. And so sure, it's just a lottery.

The process of creating our culture is like a World War I attack where one hundred thousand people go over the top at 6:03 in the morning—there will be bodies stacked everywhere and hardly anybody will get through.

JW: How does living in New York compare to living in Cape Cod? Does New York City really charge you up?

KV: It was discouraging living on Cape Cod because there was nobody in my trade—and

everybody likes to talk shop. Lawyers love to talk to lawyers, teachers to teachers, and so on, and I had no one to talk to.

In New York, there are lots of people in the arts. You can talk to painters, poets, composers—and that's exciting. It makes me feel as though I belong to a family.

On Cape Cod, people don't know what to say to me.

JW: "Oh God, there's the writer."

KV: "Have you read his book?"..."No."

JW: One theme that runs through all of your work is our dependence on the omnipotent machine-god that will make all of our problems go away. For example, human beings came up with the nuclear nightmare, so now, suddenly, here's Star Wars to save us. We've hopelessly polluted the planet, so now we're going out into space to find nice new planets to mess up.

KV: For a trillion dollars.

JW: The more we invest, the deeper we sink in the mire. The only way we can solve our ills, it seems to me, is through common sense and through decency and thought. Do you think this can happen?

KV: It won't happen.

JW: Is this planet doomed to die?

KV: Yes, it's all over. I will tell you, it's all over.

JW: Should I continue making children?

KV: No.

And so it goes. ☐

Jay Werba '86 interviewed Kurt Vonnegut when the author was on campus this fall as a guest speaker for the Rollins College Lecture Series. Werba lives and works as a free-lance writer in Winter Park, Florida. He wishes to thank John Eggert '84 for first poisoning his mind with the Vonnegut novel Breakfast Of Champions when he was a young and impressionable freshman in 1982.



Dreams of a New York debut came true for playwright Bill Leavengood '82 as *Dreams of the Afternoon* opened before an enthusiastic crowd of Rollins alumni and staff. Afterwards, the Rollins audience joined Bill and the alumni cast on stage for a toast to a successful performance and lasting friendships.

Sharing the Spotlight

*Bill Leavengood and the Annie Russell Theatre
Debut in New York*

BY DEBORAH HOLLISTER '77

It's a rainy Thursday night in July. New Yorkers, tourists, and bridge-and-tunnel people (suburbanites) crowd Broadway's Theater Row. With Andrew Lloyd Webber's mega-hits *The Phantom of the Opera*, *Cats*, and *Starlight Express*, David Mamet's *Speed the Plow*, David Henry Hwang's *M. Butterfly*, and Boublin and Schonberg's *Les Miserables*, they have a lot to entertain them.

Nothing quite beats the excitement, though, of attending an Off Off Broadway debut. Before the show begins, there's a feeling of anxious anticipation about seeing something no one else has seen before. There's the promise of new talent, the feeling that you are actually discovering a new playwright, a new director, a new star. You feel very much a part of the artistic process, as if you are somehow



responsible for the production's success or demise.

The desire to be part of someone's beginning has inspired over 70 Rollins alumni, friends of alumni, and Rollins staff to crowd the little Sanford Meisner Theater on 11th Avenue near 23rd Street this rainy evening to

witness the debut of one of their own: award-winning playwright Wm. S. Leavengood '82, whose work is being produced in New York for the first time with tonight's Off Off Broadway production of *Dreams of the Afternoon*.

But Bill Leavengood is not the only one making his debut at the Sanford Meisner this evening. For *Dreams*, which is being produced as an Equity showcase, is giving Rollins College's Annie Russell Theatre its chance to do something it has wanted to do for a long time: extend its support beyond the Rollins campus and showcase the talents of its alumni in New York.

"The Annie Russell has never before done anything in New York," says Joe Nassif, the Theatre's director. "Bill stayed in contact with

continued on page 17

WM. S. LEAVENGOOD, PLAYWRIGHT

BY DEBORAH HOLLISTER '77

He looks like the boy next door, a Luke Skywalker type: blond, energetic, apple pie. But behind Bill Leavengood's All-American facade there lies a playwright with a fascination for the bizarre the likes of which the Annie Russell Theatre has never seen.

"I have a black sense of humor," says Bill, whose work is characterized by cynicism and a touch of the macabre. "I wrote a play about a psychologist, his gay lover, and a disembodied head. People said, 'That's really sick, isn't it?' I said, 'No, it's just interesting!'"

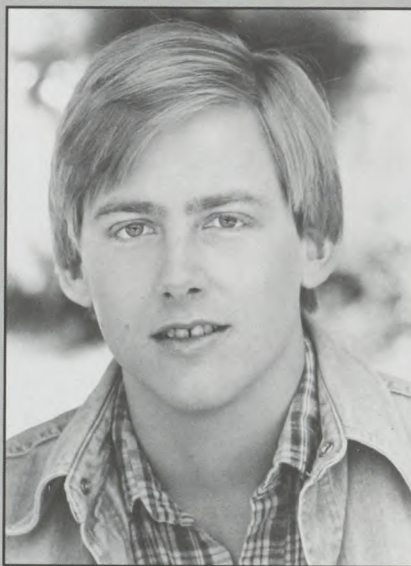
Bill is referring to *The Head*, a comic horror he wrote in 1983, a year after he graduated as a theater major from Rollins. Now, the native Floridian, who writes under the name of Wm. S. Leavengood, is holed up in New York, pursuing his career as a playwright.

"Instead of writing about you, me, and the neighbors," says Bill, sitting on the edge of a double bed which takes up most of the space in his Upper West Side studio apartment, "I'll set a play in a little bar off the road somewhere in North Carolina. There'll be a weightlifter, a fat Jewish businessman, his younger, gentile wife, and their Down's syndrome son. I like to work with lots of different characters, to deal with five peoples' minds on stage at one time."

The youngest of seven children, Bill says that his family has been a rich source of material for his plays. "They have a fabulous array of personalities," he says. "It's like someone created them for my benefit. They say the youngest in the family knows everyone best."

Bill began writing short stories when he was 10 and dominated the literary magazine in prep school. At 17, his perceptions of the world began to change. He was inspired by the bleakness of playwright Edward Albee, whose characters struggle toward understanding while wrestling with their delusions. "I started questioning people's motivations," Bill remembers. "I saw how imperfect we really are."

A five-month stint at Florida State University, where Bill first went to major in theater, only fueled his newfound criticism. "I was going crazy there," he recounts. "I had a



lot of hostility toward the people. I went from the small, supportive environment of my prep school to a huge campus, and a theater department that was very impersonal and cliquish. I was afraid I'd have to wait until I was a senior to get cast in anything.

"Then I talked to my high school guidance counselor, who said, 'What about Rollins College? It's in Winter Park next to Orlando. They're supposed to have a very good theater department.' That's all it took to get me to Rollins. I was miserable where I was."

Upon arriving at Rollins in 1979 as a second semester freshman, Bill was immediately cast in *The Lady From Maxim's*, a farce by Georges Feydeau. The play was directed by Dr. Robert Juergens, who strongly influenced Bill throughout his years at Rollins. "There were four small parts in the show, and I played all four of them," Bill remembers. "It wasn't the greatest show, but I thought it was the best thing I'd ever done."

From then on, he immersed himself in any resource Rollins had that could help him develop his writing. "I took a number of philosophy courses," he recalls. "Hoyt Edge was very inspirational to me. He was so excited about life. He wasn't negative. He could perceive man's situation but not leave

you grim and glum. I also took every writing course the school offered. Still, it was my acting experience that strengthened my writing the most."

Bill was prolific at Rollins. As a junior he wrote *The Welcome Home*, a satire about a family waiting for their prodigal son to return home from college. And for his senior thesis he submitted *The Winter of Youth*, a full-length play about the psychological cruelty between a mother and son that later won him first place in the Central Florida Civic Theatre Playwriting Competition.

The English Department granted him the Howard Fox Literary Prize for most promising writer for his children's musical *Ocean Deep*, which takes place underwater.

Bill feels the purest piece of entertainment he has produced is a farce called *The Cat Clause*, co-written with Rollins classmate James Bamberg '81, about a woman who has 100,000 cats and plans to leave them in her will to the person who is nicest to her. At the request of Rollins theater students, the play was produced on campus at the Fred Stone Theatre in 1985.

"There were very creative people around me at Rollins," says Bill. "They nurtured my mental and spiritual growth tremendously. The people were the most important thing to me at Rollins."

Last year Bill called on Rollins to support his production of *Dreams of the Afternoon*, a comedy drama in which delusion clashes violently with reality in a bizarre household on the seedier side of Hollywood. "I had just rewritten the play and I felt it was ready to be seen," says Bill, who wrote *Dreams* in 1983 after living in Hollywood for seven months with a brother who was acting in the soap opera *The Young and the Restless*. "I wanted to produce the play in New York as an Equity showcase, but I knew I needed help."

So when he was home for Christmas, Bill discussed the project with Rollins Theater Director Joe Nassif, who said he'd consider having the Annie Russell Theatre help produce the show if it had a Rollins director and an alumni cast. Bill agreed to this, and the show

was produced last summer as an Off Off Broadway Equity showcase, starring six Rollins graduates.

"Rollins had never done this before," says Bill. "D.J. (Dr. Juergens) came up to New York several times to advise me on the production. Jim Packard, Rollins' technical director, came up to be our set and lighting director. They even gave me a set which they built down at Rollins and assembled here."

Now, Bill Leavengood is well on his way to success in a career that most writers don't make a celebrated mark in until they're well beyond his 28 years. The young playwright has already written 26 plays, won awards for three of them, and had 12 of them produced.

With a partner, Bill started his own children's company, The New England Touring Theater, which is based in New York and performs over 800 school shows a year. Bill, who writes plays for the company while his partner manages the business end, says the venture is profitable enough to support him while he continues to work on his other plays.

And his comic dramas, with their offbeat, irreverent style, have already earned the attention of such Broadway notables as Pulitzer Prize winner Lanford Wilson (*Talley's Folly*, *Burn This*) and the prestigious Circle Repertory Company. This spring, Circle Rep will produce Bill's comedy drama *Florida Crackers*, written in 1985. Set in the late 1970s, the play explores how sun and drugs shape a summer on the beach for three brothers. John Bishop, Circle's resident director, will direct the play and Tony Award-winning designer John Lee Beatty will design the set.

This past fall, The Director's Company produced Bill's *Spacehunter*, a one-act comedy about an arrogant yuppie trying to find an apartment in New York City.

"I try to fix myself and other people through my plays," Bill reflects. "I play it out through the characters, by having them come to grips with what they're hiding, what they're afraid of. And I encourage people to take risks, not to stay in situations just because they're afraid to make a change."

Bill looks over at a wooden desk in a corner by a window that supports his personal computer. Next to it, wire baskets stacked tall overflow with bound plays and television scripts.

"My agent is encouraging me to write for television," he explains. Then, smiling, "He wants me to be ready when it hits." ☐

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us, continuing to send us his scripts after he graduated. He is very talented and a hard worker. He has already written a number of plays and won awards for some of them. But he was feeling restless in New York. He talked to me about it and said he just had to take one of his plays and do it, showcase it. I said, 'Good. Maybe the Annie Russell can help you.'"

That was last January. In March, the Annie Russell decided to contribute \$5,000 as well as a set, lights, technical director, and set designer to Bill. In April, Rollins students began building a set on campus and theater professor Dr. Robert Juergens visited New York to act as Bill's advisor. In May, Bill began holding auditions for *Dreams*. And in July, Rollins' technical director Jim Packard came up to help with the production.

Meanwhile, the ambitious young playwright, whose talent and tenacity had already won him the attention of the prestigious Circle Repertory Company, was busy in a role he hadn't played before: that of producer.

"I sent letters to all my parents' friends asking for money to produce *Dreams*," said Bill. "I felt uncomfortable about doing it at first, but I was amazed at how supportive they were. By June I had raised \$2500!"

And so Bill, supported by a hard-working and enthusiastic cast of Rollins alumni, including Evan Press '83, Joe Adams '81, Anita Adsit '85, Susan Diggans '83, John Tarnow '83, and Gil Vega '81, and the Annie Russell staff, opens tonight with a comedy drama that the audience of Rollins alumni and friends is not likely to forget.

"Tonight we're sharing a beginning..." says

Rollins President Thaddeus Seymour, addressing the packed house. "Rollins College has this great opportunity to help Bill Leavengood, a talented and ambitious playwright, have his New York theater debut. That's, after all, what Rollins is all about: giving support to our own."

The seats slope steeply downward in the little theater. The audience is anxious and attentive. The sound of a single air conditioner all but drowns out informal speeches by Joe Nassif and Bill Leavengood, who express their thanks to Rollins and the Friends of the Annie Russell for supporting *Dreams'* debut. The atmosphere is warm and friendly.

Now *Dreams of the Afternoon*, which Bill wrote after a seven-month visit to Los Angeles

where he stayed with his brother, unfolds:

The set is the living room of a small apartment in a dilapidated Hollywood fourplex. The plaster walls are cracked and patched. The furniture is make-shift and second-hand.

Tell, a young actor full of confidence and drive but low on funds, arrives in Hollywood and decides to seek out an old college friend with the hope of finding a place to stay while he "finds an agent." Played by Stan Albers, who currently has a role in *All My Children*, Tell is attractive, egotistical, and naive.

He finds his friend, Ned (Evan Press '83), living among a group of bizarre social outcasts crammed into a two-bedroom apartment in a transient neighborhood near Hollywood. Carl (Jonathan Baker) provides the shelter and keeps the order. He is happy to have Tell join the family. Ned, a disheveled and often vicious comedian, wishes Tell had never come there.



(l-r) Bill Leavengood '82 and cast member Joe Adams '82 share a few laughs with Annie Russell Theatre Director Joe Nassif and Rollins President Thaddeus Seymour. The Annie Russell Theatre contributed to the success of Bill's *Dreams of the Afternoon* by providing assistance with direction and technical direction.



The cast of *Dreams of the Afternoon* (l-r, seated) Christopher Shaw, Stan Albers, Evan Press '83, Susan Diggans '83, Anita Adsit '85, Joe Adams '82; (back) Joe Leavengood, Lynn Sager, Jonathan Baker, and John Tarnow '83. Missing from photo: Gil Vega '81.

Through various strange encounters, Tell is introduced to other tenants of the small apartment: Sierra (Susan Diggans '83), a nude dancer who deludes herself into believing she is an actress ("She'd hump Elmer Fudd for a part in a cartoon," says Ned in one of his biting one-liners); Ralph (Christopher Shaw), a religious fanatic who is actually a traumatized sadomasochist; and Misty (Anita Adsit '85), a deranged, abused child who thinks she is a witch. Misty's incantations are a continuous source of irritation to burly neighbor Ed, played by John Tarnow '83, and to the police (Cop #1 is played by Gil Vega '81).

Frank, Ned's quiet and grim roommate, is played by Bill Leavengood's real-life brother, Joseph Leavengood, who actually lives in Los

Angeles and has a principal role in *The Young and the Restless*. Joe Adams '82 is Alex, a worried little man who lives upstairs and knows everything that goes on anytime, anywhere in the building. Alex's character is really the most humorous and at the same time the most pathetic in his insatiable desire to please. At one point, Alex tells Misty in all sincerity, "There's a dead cat in the garbage out back, if you want it." She rushes out.

Until Tell's arrival, the houseful of misfits have been living as a dysfunctional family, each person supporting the delusions of another. Tell brings with him a sense of normality and reality, and intrudes on the others' delusions, upsetting the dysfunctional system of the household.

As each person is forced to look at their reality, some frightening truths are uncovered. Misty is capable of murder. Sierra is not much more than a whore. Carl is psychotic. Ralph...well, who knows. And Ned, who is probably the most real of the entire bunch, is a lonely little boy looking for Mommy in girly magazines.

Tell is also stripped of his own delusions about fame, Hollywood, and himself. He realizes he is just one of many attractive male actors with mediocre talent trying to make it in Hollywood.

As a member of the audience, one can't help but feel that each one of these characters represents an aspect of himself: Carl, the controller; Sierra, the seductress; Misty, the

SHARING THE SPOTLIGHT



(l-r) Stan Albers, Jonathan Baker, Christopher Shaw, Joe Leavengood, and Evan Press '83.

DOUG GOODMAN



(l-r) Stan Albers and Susan Diggins '83.

DOUG GOODMAN



Evan Press '83 and Joe Adams '82.

DOUG GOODMAN

wildly funny one-liners, and also suffer with them as the shells of their fantasies are broken and painful truths rush in.

A champagne reception follows enthusiastic applause, cheers, whistles, and multiple curtain calls. The cast, the show's director, David Grant Munnell, and author Bill Leavengood join a host of Rollins professors and staff members and the entire audience in the theater's now crowded lobby.

Dr. Juergens, Professor Charlie Rogers, and Joe Nassif huddle for a few moments while they share their reviews of the play. Professor Bob Sherry makes his way through the crowd to congratulate Bill and his cast. Polly '85 and Thadddeus Seymour '83A discuss the production with alumni. Alumni Association Director Susan Geisler '68 helps Mrs. Morris of

the Rollins College Club of New York serve champagne and Perrier.

"It's been a terrific evening," says Dr. Seymour, beaming. "Dreams is a phenomenal play, and Bill Leavengood is an outstanding talent."

A highlight of the reception comes when the photographer suggests an alumni group photo onstage with Bill and the *Dreams* cast. As they position themselves on the set, several alums comment on the overwhelming feeling of comradery the production sparked in them.

"I am not aware of any other college or university that follows its theater graduates through to the professional stage," says Joe Nassif. "If there is a talented graduate who has a creative idea, be it a play, a one-person show, or a design, that we think reflects special talent; if that idea is financially feasible; and if the project can be scheduled during the summer, we at the Annie Russell will support that alum by contributing money, time, and alumni support, to the best of our ability."

Newly endowed with the Priscilla L. Parker Theatre Scholarship, the largest theater scholarship program in the country, the Annie Russell Theatre is reaching out by offering scholarships not only to its undergraduate theater majors, but also to graduates of the Rollins theater program to help them achieve their professional goals.

"Bill Leavengood is a neat guy," says Joe Nassif. "He's gentle, sensitive, intelligent. He's receptive to criticism. He works beautifully with the cast, which is first-rate and hard-working. The response from alumni is terrific. There's no doubt about it...*Dreams of the Afternoon* is a hit!" ☐

Deborah Hollister graduated from Rollins in 1977 with a degree in communications and arts management. After working as a Rollins admissions counselor for two years, she moved to New York City to begin a career in public relations. Since then she has promoted television shows, celebrities, and film companies in New York and Los Angeles. Currently, she is president of Hollister Associates, a small public relations company located in New York City which specializes in corporate image-building. The firm's clients include investment banks, oil companies, and arts organizations.

victim-turned-perpetrator; Ned, the shame-filled comic; Ralph, the fanatic; Frank, the scapegoat; Alex, the lost child; Tell, the witness.

The most successful aspect of *Dreams* is that the audience is allowed to laugh wholeheartedly at, and with, the characters and their



During the summer of 1988, over 2,800 people from Winter Park, Central Florida, adjacent states, and even other countries of the world visited the Cornell Fine Arts Museum, which has come to be recognized as one of the finest college museums in the Southeast. During Orientation Week on the Rollins College campus, however, only ten of the 443 freshman students visited that same museum. Last year, of the almost 1,800 Rollins students, a very small percentage regularly visited the three galleries that make up the Museum.

Dr. Arthur R. Blumenthal plans to change all that.

Blumenthal, appointed Director of the Cornell Fine Arts Museum in August, 1988, admits to being enchanted with the possibilities of the Museum, to being unexpectedly delighted with the Museum's permanent collection, and to being challenged by the historic indifference of Rollins students to the jewel in their midst.

"Students pass by these doors every day, yet many of them have never stepped inside. Some make the effort once a year when their art-major friends are included in the Senior Art Show in May."

Eyes gleaming with a genuine zest for the task before him Blumenthal quotes figures

from the Museum's guest book, the Cornell Board of Visitors' reports, the Friends of Cornell meeting minutes. What such records seem to indicate is that the outside community appreciates the College's handsome facility and artistic offerings much more than those who share the 65-acre campus as a matter of daily routine.

"We have tremendous community interest, but I want to enlarge, expand community interest *inside* the College as well. I want alumni, both here and away, to be frequent visitors, to support the Museum, to write to us about it. I want the staff and their families, the spouses of our Friends and Visitors groups, and

"One ought, each day at least...
to see a fine painting..."

—Goethe

Reflections in an Educated Eye: The Visually 'Literate' Student

BY CONNIE KAKAVECOS RIGGS

And where better to start? asks Blumenthal. "This is a wonderful opportunity for these students. The College has a fine collection and a fine facility. In fact, to talk in general terms, it is one of the finest collections in Central Florida, and within a radius of 90 miles or so, there really isn't another collection as fine or as large as this."

Blumenthal adds that the only museum in the area that "outdoes the Cornell—and by a lot, of course—is the Ringling Museum in Sarasota. I am happy to say that, in the past, we have had special affiliate status with that museum."

In fact, the Cornell Fine Arts Museum has loaned treasures from its collection to the Ringling Museum for exhibition, some for an extended time.

To increase Museum visits by students, Blumenthal has a grand design already in the works. He asked to be part of the planned programming during Orientation Week, speaking briefly to freshman students. During the first week of classes, he visited every scheduled art class, introducing himself and making a pitch that outlined the museum's resources as an exciting opportunity in the study of art. Student publications, including the *Sandspur* newspaper, will carry articles about the Museum throughout the academic year. The College radio station, WPRK-FM 91.5, will feature Blumenthal in a weekly talk show

which will spotlight visual arts events in Central Florida, particularly on campuses, and interviews with local and visiting artists and art historians. But his energetic commitment doesn't end there.

"I hope to attend student-sponsored events so that students will know me as an active part of their education, not just as the man in the suit at the door of that building at the bottom of Holt Avenue."

Enlarging the sphere of influence of the Cornell Fine Arts Museum also includes Blumenthal's plan to teach a seminar each year. Six to eight students will have the opportunity of an intense experience in Museum Studies, visiting museums and making field trips in the region. They will find out what it's like to work in a museum, to put together an exhibition, to do research for an exhibit, and there will be laboratory sessions involving preparation for the Museum's scheduled exhibitions.

"I hope that the Cornell Fine Arts Museum can become an integral part of the student's education—but again, I am not speaking just of the art student. And I want to induce not only students but also the faculty and staff to use this place. I want them to feel comfortable coming here. I want the faculty to use our collection to support classroom work—history courses, for example."

As for the community both inside and outside, Blumenthal wants them to feel not just

certainly the College faculty to consider the Cornell Fine Arts Museum a lively part of their existence.

"But most of all, I want to increase attendance among students. This is an important part of their patrimony—an inherited right, if you will. This collection is a valuable resource in their education, and I want them to know about it. As a part of their being educated people, they should look at art and get in the habit of it. Whether they are art students or not makes no difference. I want the science majors here, the business majors, the philosophy majors. They are our future collectors, trustees, patrons, visitors. They have got to start *here*."

BEVERLY BROSIUS



This oil painting by the Baroque master Francesco de Mura (1696-1782) was done in Naples around 1750. It shows the Virgin Mary visiting her cousin Elizabeth at the gates of the city. Given to Rollins in 1952 by George H. Sullivan.

THEODORE FLAGG



Jonas Lie, an American of the "Ash Can School," painted this impression of Lower Broadway in New York around 1912. Along with John Sloan and others, Lie created a new type of American cityscape. Given in 1957 by the James B. Thomas family.

THEODORE FLAGG

welcome, but encouraged to share the artistic wealth of the Museum. Visiting the Cornell Fine Arts Museum could well be an anticipated family outing, if he has his way. "And there is no charge for admission; that should make it additionally inviting."

According to Blumenthal, the Museum—in its permanent collection and scheduled traveling exhibitions—offers visual arts events enough that "you should visit here at least once a month."

To make good on that promise to the campus and to the community, the 1988-89 year opened with what proved to be an immensely popular summer show, "Director's Choice," which presented Blumenthal's favorite works from the Cornell permanent collection. Perhaps no one was more delighted than the director at what he discovered in the Museum's storerooms: "It was a little like inheriting your grandmother's attic and not knowing what was up there."

What he found, says Blumenthal, was an extraordinarily rich collection of paintings and prints from the Renaissance to the 19th century. Two Spanish Renaissance sculptural reliefs of four Apostles, for example, have rarely been exhibited in the past.

"I had just been in New York, looking at the Hispanic Society's collections; when I found these two 16th-century reliefs in the Cornell collection—two of many that comprised the retable from which these came—my mouth dropped open. How wonderful! Carved in wood and painted in tempera and gold leaf are four of the Apostles: James, Simon, Andrew, and Philip. We hung them above head height for the show so that the viewer could get the feeling of their original position as part of an altarpiece."

About 130 works of the College's almost 2,000-piece permanent collection were displayed during "Director's Choice." Included were works by Italian, French, Dutch, and Flemish artists with names both famous and not. Nineteenth- and early twentieth-century artists included Sir Thomas Lawrence, Thomas Sully, John F. Kensett, William Merritt Chase, Arthur B. Davies, Childe Hassam, and Anna Mary Robertson, better known as Grandma Moses.

"She didn't have a lot of materials, but you just gave her a board, and she'd knock out a painting for you. Somebody gave her this particular piece of masonite, and she painted 'Out on the Lake' and gave it to us."

Blumenthal's "favorite work in the whole collection" was a gift to the College in 1952 by George H. Sullivan. A large painting of "The Visitation" (c.1750) is by Italian Baroque artist Francesco de Mura (1696-1782), a student of Solimena from Naples. At the city gates, two

pregnant women, the Virgin Mary and her cousin, St. Elizabeth, are greeting each other as Joseph and a bevy of townspeople look on. Floating angels decorate a scene made dramatically theatrical by the light focused on the two women.

"This would be a welcome addition to any museum," observes Arthur Blumenthal with a smile, "... even the Metropolitan Museum of Art in New York."

The director knows whereof he speaks. With a bachelor's degree in art education from Kent State University, and both a master's in art history and a doctorate in fine arts from New York University, Blumenthal began a career that has provided him with the experience and education that brought him to Rollins College. As a Ford Foundation Fellow, he became a museum intern at the Metropolitan Museum of Art in New York. He served subsequently as Curator of the Elvehjem Museum of Art at the University of Wisconsin, Curator of Art for the Hood Museum of Art at Dartmouth College, and most recently, as director of the Art Gallery at the University of Maryland.

The urge to share whatever he has learned has directed him into somewhat surprising tangential activities. He was, for a year, managing editor of "A Shift in the Wind," the world's largest circulation newspaper on ending hunger, which is published by The Hunger Project. Once settled in his new Central Florida home, Blumenthal wasted no time in volunteering his time to an Orlando organization that serves meals to the hungry and in becoming leader of The Hunger Project of Orlando.

If "Director's Choice" was an exciting adventure for Blumenthal, it was an eye-opener even for the regular visitor to the Museum. More than one stood open-mouthed just inside the door then walked, almost unbelieving, from gallery to gallery. "It's just like New York!" became a common refrain, and the awe in their hushed voices was contagious. Many of them returned again and again before the exhibition was taken down in October.

With the help of Richard Colvin, exhibition designer and curatorial assistant, Blumenthal had rearranged the Museum into a subtly-lit, thoughtfully assembled, professionally hung, and thoroughly provocative series of art experiences. The McKean Gallery, with artfully spaced dividers, grouped modern works by graphic artists Karel Appel, Red Grooms, and Audrey Flack with contemporary metal-sculptor Dorothy Gillespie's mammoth "Rain Dancer's Dream." Just around the corner rested a pair of exquisite iridescent vases executed by Louis Comfort Tiffany in imitation of old Roman glass and, beyond that, a large



Under the influence of Monet and the Impressionists, Childe Hassam painted this landscape of the New Jersey Palisades from Yonkers in 1896. Given by Laura and Sigurd Hersloff in 1957, it is the single most valuable work in the collection.

personification of "Innocence" by the French academician William-Adolphe Bouguereau. A neighbor to the audience-pleasing Bouguereau was the oil-on-canvas portrait of a beautiful Russian princess; dated 1798, it was painted by Marie-Louise-Elisabeth Vigée-Lebrun, painter to the French court and confidante of Marie Antoinette.

"They were ready to guillotine Vigée-Lebrun along with other court favorites, but she fled for her life and ended up in Russia. Her paintings there were much smaller than the life-size portraits she did in France. Still, she was somewhat of a wonder—a woman painter and one of the most famous artists of her time."

Blumenthal's gallery talks accompanying "Director's Choice" were full of such interesting tidbits—the sort of fascinating, personal notes calculated to stick in the mind and make an exhibition memorable for neophytes and the more educated viewer alike. One such hour-long talk was attended by a class of community college students, a large coterie of the Winter Park "regulars," a sprinkling of faculty from the two colleges, several Rollins administrators, and two children who stood, fingers in mouth, alternately entranced by Blumenthal's witty asides, the laughter they provoked, and the beauty to which he was

introducing the crowd. The director's highest compensation for his time and knowledge may well have been the whispered exchange between the two girls: "Now, aren't you glad you came!" and "Uh huh!"

Active in the affairs of Cornell Fine Arts Museum is the Friends of Cornell, an organization founded in 1979 to support the educational, cultural, and social activities of the Museum. Numbering now about 300 members, the group also participates in an active docents program. The Friends sponsor at least one exhibition a year and enhance the Museum's collection through contributions made toward conservation or new acquisitions.

Two recent acquisitions to the collection were made in honor of former Cornell Fine Arts Museum Director Joan Wavell, who was the driving force in gaining accreditation of the Cornell by the American Association of Museums in 1982. "Girl Reading," a 1944 watercolor and ink drawing by American Reginald Marsh was purchased by the Friends of Cornell, and "New Jersey Seascapes (Atlantic City)," c.1890, a work of luminist William Trost Richards, was the gift of a former member of the Cornell's Board of Visitors, Samuel Lawrence, and his wife, Marion.



The famous American social realist painter Reginald Marsh painted this watercolor sketch of a girl reading on a New York subway in 1944. Through funds provided to the Cornell Fine Arts Museum by the Friends of the Cornell, this work was purchased in 1988.

According to the American Association of Museums, out of more than 5,000 museums in the country, only 496 were accredited by the Association at that time, and Cornell was only the second to be so honored in Central Florida. "Accreditation" is granted by the AAM when "a museum is an organized and permanent non-profit institution, essentially educational or aesthetic in purpose, with professional staff, which owns and utilizes tangible objects, cares for them, and exhibits them to the public on some regular schedule and uses its resources to obtain stated goals."

What is the most valuable work in the collection? Possibly, "if you talk in monetary terms," Childe Hassam's painting of the New Jersey Palisades. An exquisite impressionist work by an American, it is also one of those four or five works most frequently requested to be loaned for exhibition. Hudson River School's John Kensett's scene of the English Lake Country is certainly of a quality that could be put in the Metropolitan Museum of Art. The 1480 tempera-on-wood panel painting of the "Madonna and Child Enthroned" by Florentine artist Cosimo Rosselli is a treasure. His was not a big name, perhaps, but he was well known enough to paint—along with Botticelli and some other great artists—the walls of the Sistine Chapel of St. Peter's.

Two or three of the works in the "Director's Choice" exhibition are from the magnificent Kress Collection. In the 1930s, Samuel Kress, five-and-dime entrepreneur, magnate, and avid art collector, gave his collection of about 5,000 Italian Renaissance works to the U.S. Government, and the best of those pieces became the nucleus of the National Gallery of Art, which opened in 1941. A second rank of works—smaller works or those by artists of lesser note—were parceled out to colleges and universities and smaller art museums.

"We were fortunate that, even before there was a Cornell Museum, before there was a gallery on the campus, Rollins was given several of these paintings from the Kress Collection."

"People want us to keep their favorites up, but we don't have a permanent gallery," says Blumenthal, "and things must come down to make way for the next show."

And what lies ahead this year for Cornell and its staff? The eclectic and ambitious schedule of exhibitions continued the year with the works of English-born Florida sculptor, J. Geoffrey Naylor through November. Jointly organized by Rollins College and the University of Florida Art Gallery, the show brought to the Museum twenty-seven reliefs and menhirs of one of the southeast's major

sculptors. Following the Naylor exhibition was a show of contemporary Japanese printmakers, and the winter/spring schedule includes W.P.A. masters of the 1930s, a photographer of the South: Frank Hunter, and the Rollins Senior Art Show, all augmented by continuing showings of portions of the Cornell's own permanent collection. Seasonal art and recent gifts are featured in an extensive selection from the collection to be exhibited from December 6 through January 22. Sir John Lavery's "Portrait of Pavlova," recently acquired and returned from conservation, will be included, along with religious paintings for the holiday season.

"We must increase the audience and the body of support, not just the number of visitors. I recognize that as both a challenge and an opportunity. The College has made a commitment in hiring me to direct the program. I am excited about that. I can sense the same excitement in the administration and in the community. There is a lot of work to be done."

The considerable work to be done is shared by Blumenthal with his staff. Eldora Peoples Dolive, long-time College employee, is administrative assistant and registrar for the Museum; Richard Colvin, on the Museum staff for the past six years, is exhibition designer and curatorial assistant. Carmen Thibodeau acts as education consultant, membership director, clerical staff, and tour guide. Currently, Terry Levy, freshman from Puerto Rico, who has worked in art galleries previously, is a student assistant. Another is Andres Abril, a freshman of Cuban descent, who is a Rollins basketball player. Blumenthal outlines his own role as director, curator, teacher, and general factotum. In addition to his duties at the Museum, he hopes to continue to jury art shows, write scholarly articles, lecture, teach courses, act in an Annie Russell Theatre production, and further the end of hunger, through The Hunger Project.

Arthur Blumenthal is a practical man. It is obvious in the gentle way in which he shepherds his gallery talk devotees through Cornell: "Some of you will be standing with a painting behind you. Please don't back into it, and if you have an umbrella, be particularly careful about stabbing one of the works of art."

For those who attend art shows and competitions, only to disagree with the selection of prize winners, he has some practical advice.

"Somehow, we think in our conceit that our opinions in the realm of art really matter. There are those folks who doggedly repeat, 'I don't know art, but I know what I like.' It doesn't matter. All I can say is, *educate* the eye. Train the eye to look, and after you look, to look

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Mrs. Graham Granger
Mrs. Cecil W. Gray
Nellie S. Grieshaber
Dr. & Mrs. John H. Gross '42
(Gertrude Musselwhite '44)
Lucille H. Gunn
Mrs. C. Reed Guthridge
Ruth M. Haggerty
Mr. & Mrs. Everett B. Hales
Dr. & Mrs. Wayne D. Hales
Mrs. Ray Hallows
Mrs. Joseph Halverson
Dr. & Mrs. John Hamilton
Lucille S. Hamiter
Mary E. Hardy
Col. & Mrs. Paul H. Harris
(Gail DeForest '46)
Dr. & Mrs. William J. Hartley
Mrs. Herbert H. Harwood
Mr. & Mrs. John G. Heiland
Jacqueline Van Vliet Hill
Mr. & Mrs. Oscar E. Howard
Sara Harbottle Howden '35
Frank M. Hubbard '41
Mr. & Mrs. John Hubbs '69
Mr. & Mrs. L. T. Hughes
Mr. & Mrs. George N. Jahn
Cecilia L. Johnson
Dorothy M. Johnson
Mr. & Mrs. Kenneth Johnson
Nancy Neide Johnson '50
Mr. & Mrs. Neal H. Johnson
Mr. & Mrs. Vernon F. Johnson
Col. & Mrs. Harold I. Jones
Mr. & Mrs. Jenner G. Jones, Jr.
Mr. & Mrs. Thad B. Jones
Mr. & Mrs. Oscar W. Kaalstad
Mr. & Mrs. Paul Kelley
Mr. & Mrs. Thomas B. Keys
Mr. & Mrs. John Richard Kirchner

In Memoriam Betty Hopkins Sherman '76

Betty Sherman, former chairman of the Board of Visitors of the George and Harriet Cornell Fine Arts Museum, died on September 25, 1988. Under her leadership, the Museum mounted outstanding exhibitions during the College's centennial year and celebrated its tenth anniversary. During her tenure, an extensive review of the permanent collection was conducted, the number of exhibition-related lectures increased, and a long-range planning study was initiated.

Sherman also served on the task force that studied the feasibility of a capital campaign for Rollins. She was closely identified with the Crummer Graduate School of Business, from which she received her MBA in 1976 and where she established the Betty Hopkins Sherman Scholarship in memory of her parents.

President Seymour expressed the sorrow of the Rollins community when he said, "We have lost a dear and generous friend. Betty Sherman gave herself to Rollins and to the Cornell Museum with characteristic enthusiasm, and she has provided an example to inspire is all. We will really miss her."

Mrs. Raymond L. Kirk
Mrs. J. G. Klumb
Mrs. Kenneth H. Kraft, Sr.
Mrs. Stephen L. Krivian
Dr. & Mrs. Jack C. Lane
Col. & Mrs. George E. Larsen
Dr. Marianna M. La Rue
Mrs. Ralph C. Lasbury
Mr. & Mrs. J. B. Lea
Dr. & Mrs. Robert S. Lemon, Jr.
Mr. & Mrs. Robert S. Lemon, Sr.
Marjorie Lenaghan
Mr. & Mrs. Harvey Lerman
R. Barry Lewis
Ardis Liesendahl
Mr. & Mrs. Harold R. Livendahl
Mr. C. Earl Link
Col. & Mrs. Thomas U. Lineham
Mr. & Mrs. J. William Loving
Mrs. Mason H. Lucas
Mr. & Mrs. Edwin H. MacArthur
Mrs. William MacKinnon
Mrs. John J. Mahoney
Mr. & Mrs. Reavis N. Manking
Mr. & Mrs. Louis Marino
Mr. & Mrs. James W. Markel
Mrs. Irwin H. Markuson
Dr. Francis Martin, Jr.

Mrs. Russell H. Matthias
Mrs. Thomas McCool
Mr. & Mrs. Ralph M. McDermid
Mr. & Mrs. Andrew McEachron
Dr. & Mrs. Hugh McKean '30
Mr. & Mrs. W. W. McNew
Mr. & Mrs. Berne M. Mead, Jr.
Mrs. J. B. Meichelbeck
Mrs. Charles Mendell, Jr.
Mr. & Mrs. David R. Merrill
Emily R. Merrill
Mr. & Mrs. Henry R. Merrill
Mr. & Mrs. H. E. Miller
Mrs. H. Preston Miller
Mr. & Mrs. Robert A. Miller
Sally S. Miller
Mr. & Mrs. T. William Miller '33
(Elinor Estes '33)
Winifred Gallagher Miller '85
Mr. & Mrs. Kyle B. Mitchell
Dr. & Mrs. Lee Mitchell
Mr. & Mrs. John F. Morris
Mr. & Mrs. Kenneth Murrah
Mr. & Mrs. Arthur E. Murton
Mary Muth
Dr. & Mrs. S. Joseph Nassif
Mrs. W. Butler Neide
Nancy Evans Newcomb
Dr. & Mrs. Gilbert W. Noble
Mrs. Lawrence E. Norem
Mr. & Mrs. Charles F. O'Brien
Mrs. Dennis E. O'Donnell
Ruth C. Orwick
Mr. & Mrs. John T. Pattillo
Mary C. Perham
Mr. & Mrs. Edwin Pettet
Mrs. Marvin A. Pfander
Mrs. J. L. Pflug
H. Lee Pharr
Mrs. E. S. Phillips
Sandra B. Phillips
Marjory McMichael Pickard '30
Mrs. Earl S. Piper
Mrs. William H. Pitcher
Mr. & Mrs. Ross Pollock
Mr. & Mrs. J. Dudley Pope
Lt. Col. & Mrs. James R. Pullin
Edith G. Quimby
Phyllis Harris Ramey '77
Mrs. Walter G. Ramsay
Elfreda Winant Ramsey '35
Mr. & Mrs. William Rausch
Lillian M. Rawlings
Dr. & Mrs. Roger D. Ray '62
Mr. & Mrs. W. Phil Reece
Mr. & Mrs. Phillip Reed '44
(Jessie McCreery '45)
Mr. & Mrs. Robert S. Reed
Mrs. Thomas Reed
Mr. & Mrs. Richard S. Rhodes '63
(Linda Schmidt '66)
Mrs. Joseph Robinson
Mrs. Glenn Rohrbach
Mr. & Mrs. L. Leon Ruff
Mr. & Mrs. Paul R. Russell
Mr. & Mrs. John St. John
Mrs. Leroy H. Sample
Bessie Graham Sapp '36
Mr. & Mrs. James D. Saurman
Mr. & Mrs. Albert A. Savill
Mrs. M. F. Schroeder
Jesse Schultz

Mr. & Mrs. Merritt C. Schwenk
Mrs. Howard W. Seibert
Dr. & Mrs. Thaddeus Seymour
(Polly Gnagy '85)
Mrs. D. Ervin Sheets
Col. & Mrs. Harvey E. Sheppard
Dr. & Mrs. Paul H. Sherman
(Betty Hopkins '76)
Lamar T. Simmons '47
Annette Simpson
Mrs. Hawley S. Simpson
Mrs. William E. Skilton
Katharine Barnes Sloan '24
Mrs. Warren R. Smith
Mrs. Henry J. Sommer
Mr. & Mrs. Arthur H. Stafford '32
Mr. & Mrs. Elton E. Staples
Kathryn F. Stein
Lt. Col. & Mrs. Stanley Stevens
Mr. & Mrs. Donald R. Stoffel
Mr. & Mrs. William T. Stout
Mr. & Mrs. Bruce Strickler
Mr. & Mrs. Lee M. Stritzinger
Mr. & Mrs. Clayton M. Swain
Mrs. John Sweetland
Mr. & Mrs. M. Righton Swicegood
Mrs. Alden Sypher
Mrs. Paul Talmey
Mr. & Mrs. John K. Taylor
Mr. & Mrs. Joseph Terranova
Mr. & Mrs. Henry K. Thomas
Mrs. Kenneth H. Thomas
Mrs. James B. Thompson
Loison P. Tingley
Mrs. Wilson G. Todd
Capt. & Mrs. Walter W. Tolson
Mr. & Mrs. M. L. Topper
Mr. & Mrs. Vincent Turner
Mrs. Arthur B. Tuttle
Dorothy T. Van Ardsdale
Mr. & Mrs. C. Hoyt Van Buren '49
(Patricia Furey '49)
Col. & Mrs. Oliver W. van den Berg
Mr. & Mrs. Byron J. Villwock
Mrs. Guy Vitale
Lydia Voorhees
Mr. & Mrs. John G. Wagner
Janet Walker
Lewis E. Walkup
Sidney C. Ward
Mrs. Paul Weesner
Helen B. Weishar
Mr. & Mrs. Max A. Weissenburger '44
Mr. & Mrs. Bruce Welch
Mr. & Mrs. Carl L. Weyand
Mrs. Robert Whitney
Cmdr. & Mrs. Homer C. Whittaker
Helen L. Whittle
Mrs. Howard L. Wiley
Jenny Williams
Mr. & Mrs. Robbie Williams
Mrs. Kenelm Winslow
Mr. & Mrs. Hildreth Winton
Mr. & Mrs. Joseph Wittenstein
Mr. & Mrs. J. Bailey Wolforth
Mr. & Mrs. Helmut E. Worbs
Mr. & Mrs. William E. Worcester
Mr. & Mrs. Leon Worley
Mr. & Mrs. Reuben S. Wykle
Hope A. Yeuell
Mr. & Mrs. Ernest Zoller '29
Anonymous (1)

ALL IN THE FAMILY

In the spring of 1990, Director Arthur Blumenthal plans to mount a "family" show at the Cornell Fine Arts Museum. The special exhibition will be composed of art works from the private collections of Rollins College alumni and friends.

"And I do use the term 'friends' in the broadest sense of the word," Blumenthal says. "I would hope that parents, grandparents, nieces and nephews, cousins and children of Rollins alumni representing every section of the country will be willing to loan us significant art from their collections. I will certainly welcome loans from Winter Park, Orlando, and Central Florida friends who visit the galleries—from all the friends who contribute to the College's well-being in so many ways." He is hoping that *Alumni Record* readers will pass along the appeal to friends who do not have access to the magazine, and he will be carrying that appeal to friends and neighbors through his talks and lectures during the coming year.

The *Alumni and Friends Collection* is expected to include between 100 and 150 works of art from all periods of time up to the present, to be on loan to the Cornell for the six to eight weeks of the show's run, with a week at either end for packing and shipping.

Blumenthal is looking for works of museum quality, excellent works by artists of nationally-recognized reputation. He is anxious to consider sculpture, paintings, drawings, prints and photographs. "And if someone has an 18th-century silver collection, I'd be interested in that, too. Or, if someone out there has a single exquisite Corot or a collection of decorative arts or Roman glass or American 19th- or 20th-century paintings, I'll be pleased to consider any and all of them. It is an opportunity to gather an impressive body of works that would otherwise never come together in one place."

Collectors who are willing to loan recognized works for the exhibition are encouraged to send information to Blumenthal, including artist, title, description, dimensions, and a history of the work. If it has been exhibited previously, indicate where and when, and a photograph—even a snapshot—would be helpful. For those who are uncertain about their treasures or who have a question, Blumenthal would welcome a phone call, and when possible and appropriate, he will arrange his travel schedule to make a visit to view the

work. He assures collectors that the Cornell is fully-accredited by the American Association of Museums and that all works will be fully covered by College insurance. Works of art loaned for the exhibition will be picked up personally by the Cornell Fine Arts Museum staff or packed and shipped by professional handlers at the Museum's expense, to be returned just as carefully and promptly at the close of the exhibition.

The exhibition catalogue, professionally designed and prepared with scholarly responsibility, will be fully illustrated in both color and black-and-white. Written and researched by Blumenthal with the help of the Museum staff and student assistants, it will be a very special souvenir for the lender.

"The catalogue entries will include a history of the work, its provenance, title, medium, conservation records, and what scholars think of the attribution," says the director, "and of course, we will be sensitive to the wishes of the lender in every respect. If an individual wishes to remain anonymous, that can certainly be arranged."

The special difficulty of mounting such an exhibition, says Blumenthal, is getting around the country to see everything. "I want to include as much as possible in the show, but of course, we are limited by the space available in our three galleries. It will take 12 to 18 months to make all the arrangements, but I'm already looking forward to an exciting—no—a *spectacular* exhibition!"

"I am not making an appeal for gifts; but I would never discount that pleasant possibility. We will be seeking funding, however, for the costs of the exhibition, probably from the Florida Arts Council, the Alumni Association, and private sources. If there are art devotees who do not have art works to loan but who wish to support this once-in-a-lifetime exhibition, we would welcome their help."

Blumenthal has every reason to expect success. In 1970, as a 25-year-old Curator at the University of Wisconsin, he mounted such an alumni exhibition as his inaugural effort for the Elvehjem Museum of Art. He remembers the year of preparation as a particularly rewarding time: "It was thrilling to see it come together. We had about 200 works in the show, and if I were to characterize the experience, I'd say the process was of the utmost importance. It's a great way to meet alumni and friends. And it makes a splendid splash as a show!"

Alumni and friends interested in participating in *The Alumni and Friends Collection* exhibition may call Blumenthal at the Cornell Fine Arts Museum, 407/646-2526, or write to him at Campus Box 2765, Rollins College, Winter Park, FL 32789. [R]

continued from page 24

again and again. Every piece of art has something of interest to offer. The 'I don't like it' retort is usually a response made after a too-quick, uneducated glance. If you disagree with jurors, directors, teachers, remember that they have trained eyes. You could do worse than study that to which they award the blue ribbons. Even so, you don't have to like it. But try to see what they have found different, interesting, excellent."

For his immediate goals, Blumenthal aims to make the Museum easily recognizable. In the archway of the loggia's main entrance, a banner, emblazoned with the Museum's name, "will be readable from the top of the hill." A standing marquee outside the Museum will identify the current exhibitions and coming attractions. Posters, gallery talks, and other publications and events will accompany each exhibition.

Under Blumenthal's benign hand, the office areas of the Cornell have bloomed. In his own space, works from the permanent collection—a large, lush floral by an anonymous 18th-century Dutch painter, a serene seascape, and a Tiffany style lamp—reflect Blumenthal's personal taste. He has encouraged the Museum staff, likewise, to "choose what they admire and create surroundings that support them in their work." The small tower room will soon be available for meetings of 6-8 people, functioning also as a library for special books. And for his "want list," the director projects such practical needs as a new lighting system, new roof, and harmonious carpeting.

"This is a crucial year for the Cornell. We need to point up the possibilities of what impact we can have on the student, to get faculty and staff talking about us, to get support. If we are successful in that, we can get grant money and patrons, and the momentum will begin to build."

But more than anything else, Blumenthal is firm about his long-term goals at the Cornell Fine Arts Museum. "I want to establish professionalism here. I want this Museum and those of us who work here to contribute to the quality of the visual arts in Central Florida in a major way. We are interested in the bigger picture, in transforming the student's idea of art. My largest hope is that Rollins students, after four years here, leave with some sense of what art is, some sense of the best masters. These paintings cannot speak to you. They are not a book. As visual images, they are non-verbal, but they communicate with us on another level. That's what I want to inculcate in the Rollins student...visual literacy." [R]

Connie Riggs is assistant to the President of Rollins College.

Rollins named one of America's best colleges

For the third year in a row, Rollins College has been ranked among the nation's best institutions of higher education, according to a poll conducted by *U.S. News & World Report*. The ranking, published in the Oct. 10 issue of the national news magazine, lists Rollins as number 10 among the nation's comprehensive colleges and universities. Approximately 400 institutions were eligible for the commendation.

The ranking, according to the magazine, is based on student and faculty strength. Factors include the percentage of freshmen in the top 25 percent of their high school class, the number of full-time professors with doctorates, the per-student instructional budget, faculty salaries, and student-to-faculty ratio.

"The ranking reflects a strong institutional commitment to academic quality," said David G. Erdmann, Dean of Admissions and Financial Aid. "Our academic profile has improved significantly in the last five years. In 1983, we received 1,733 applications for a freshman class of approximately 400 students. This year, we received 2,510 applications for about the same number of places."

"Our acceptance rate has dropped from 68 percent to 48 percent," Erdmann said, "placing us among the nation's most selective colleges. At the same time, SAT scores of entering students have increased almost 60 points. The current student body has 12 National Merit Finalists, and 54 percent of this year's entering freshmen finished in the top one-fifth of their high school graduating class."

Erdmann noted that 92 percent of the Rollins faculty hold the Ph.D. or highest degree in their field. The average class size is 15, and the student-faculty ratio is 12 to 1.



In an effort to increase the diversity of its student body, Rollins recruited 65 minority students and 13 international students from its most recent applicant pool.

Rollins' listing as a comprehensive college takes into consideration all of the institution's schools and programs, according to President Thaddeus Seymour. These include the undergraduate college, the Roy E. Crummer Graduate School of Business, the Hamilton Holt School, the graduate program in Education and Human Development, and the Brevard Campus. Combined enrollment of all programs totals nearly 4,000 students.

Rollins first gained the *U.S. News & World Report* recognition during its Centennial observance in 1985. [R]

Edmondson wins NEH grant

Dr. Charles Edmondson, Professor of History at Rollins College, has been awarded a \$53,000 grant from the National Endowment for the Humanities to direct a summer seminar for secondary school teachers in 1989. A group of 15 teachers will be selected from high schools across the country to participate in the seminar.

The seminar, entitled "The Russian Revolution in Memoir Histories," will examine the Russian Revolution through the personal memoirs of Alexander Kerensky, N. N. Sukhanova, Victor Chernow, John Reed, and Leon Trotsky, all participants in the Revolution. Seminar participants will compare the views of the memoirists with the findings of modern scholars.

Edmondson has been on the Rollins faculty since 1970. He teaches courses in history of the Soviet Union, China, and Europe. [R]

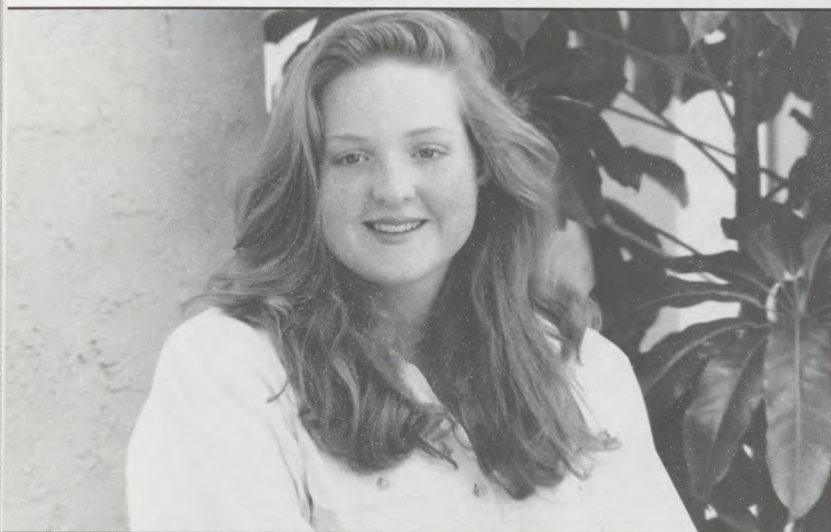
Rollins broadens educational base in Brevard County

On January 1, Rollins College will significantly enhance its services to Brevard County residents with the opening of the new Rockledge Center in Rockledge, FL. The site will offer the convenience of a centralized location and expanded services. It will be an addition to the existing educational programs at the Patrick Air Force Base Center, Palm Bay High School, and the Kennedy Space Center. Facilities will include classroom and office space, a computer lab, library, science lab, and bookstore.

"The new facility will make Rollins' programs more accessible for all Brevard residents," said Dean Richard Miller, who took over the administration of Rollins' Brevard campus late last spring. Under his leadership, Rollins has begun the process of expanding its services and strengthening existing programs.

"Last year we had 5,700 course registrations, and we expect that number to increase as this area grows," Miller said. "We are near capacity at Patrick Air Force Base, so the addition of Rockledge Center will give us the ability to accommodate more students."

Rollins has operated programs at Patrick since 1951. Courses are offered primarily in the evening and cater to students ranging in age from 17 to 78. The curriculum currently includes majors in accounting, business administration, computer information systems, computer science, English, history, humanities, politics, and psychology. A variety of non-credit programs will be offered after the Rockledge Center opens. [R]



Katherine Backes '92

MLS Program accepting applications

The Master of Liberal Studies Degree Program at Rollins College is now accepting applications for the 1989 Fall Semester. A maximum of 25 students will be selected in March to enter the part-time graduate evening program in September, 1989. Rollins' MLS is the first graduate liberal arts degree to be offered in the State of Florida. To obtain a program prospectus and application, please contact the Hamilton Holt School, Campus Box 2725, Rollins College, Winter Park, FL 32789; (407)646-2232. [R]

Rollins awards first Hamilton Holt Scholarship

Rollins freshman Katherine Backes of Brooklyn, CT, who graduated in June from the Woodstock Academy, Woodstock, CT, is the College's first recipient of the Hamilton Holt Scholarship.

The Holt Scholarship was established in Rollins' centennial year, 1985, to honor the memory of Hamilton Holt, who served the College as president from 1925 to 1949. The \$3000 grant, which is renewable annually, is designated for a student admitted to Rollins

from the Woodstock Academy. Dr. Holt spent each summer in Woodstock at the Holt Family Homestead, where he held a picnic annually for the Rollins Family.

Backes graduated in the top 10 percent of her high school class. While at Woodstock Academy, she helped establish the *Centaurian* newspaper, was a photographer for the yearbook, a member of the National Honor Society, and a member of the women's softball team. At Rollins, she is also a member of the women's softball team and a writer for the *Sandspur*. [R]

Holt School news

Fifty-nine scholarships awarded to Holt School students

The Rollins College Hamilton Holt School, which offers evening studies programs to the Central Florida community, has awarded 59 scholarships to minorities and other students enrolled in the Holt School. Twenty-two full-time scholarships and 57 partial scholarships totalling \$40,800 were awarded for the 1988-89 academic year.

Twenty-three percent of the awards will assist minority students at the Holt School, thanks to a generous donation from Barnett Bank of Central Florida

and Condev Corporation. Barnett supported nine full scholarship awards to minorities.

Scholarship awards were also donated by other area businesses and individuals interested in higher education, including duPont Centre Charitable Foundation, International Assets Corporation, Jewett Orthopaedic Clinic, Pioneer Savings Bank, Vistana Resorts, and Winderweede, Haines, Ward & Woodman, P.A.

"Nationally, few colleges or universities recognize the financial needs of adult students," says Robert Miller, Ph.D., Dean of the Hamilton Holt School. "We're pleased to be one of the few institutions in the U.S. offering this support to part-time college students."

Students were selected for scholarships on the basis of academic performance and promise, personal qualities, and financial need. Applicants already enrolled in the Holt School were required to have a minimum 2.8 GPA. The Holt School offers an A.A. and B.A. degree program to part-time students as well as a Master of Liberal Studies Degree. The scholarship program is ongoing, and applications for

1989-90 will be accepted in the spring.

Dyer joins Organizational Behavior faculty

Paul Dyer, 33, has been named visiting instructor for Organizational Behavior in the Hamilton Holt School. Originally from Oklahoma, Dyer is completing the comprehensive examinations for his Ph.D. in Industrial Psychology at the University of Tulsa and hopes to complete his dissertation next spring.

Among the courses Dyer will be teaching this year are "Introduction to Psychology," "Experimental Psychology," and a senior seminar in "Selection," a new industrial psychology course that deals with the methodology of selecting employees for organizational entry as well as for promotion and training within organizations. "This course will train managers at all levels to be better consumers in terms of the selection process," says Dyer.

According to Dyer, the Holt School's Organizational Behavior program, which is one of only two such evening programs in the U.S., offers a unique opportunity to learn about the "people side of business." [R]



Hamilton Holt School minority scholarship recipients (l-r): Maria Mulroe, Dudley E. Rogers, Osei Bonsu, Rosalind Hamilton, Levi Dixon, Bebe Majeed, Regine Severe, and Su Moi Wong Frame.

You can pack more pleasure into your philanthropy and multiply its benefits to you and the recipients if you earn a high grade on this test.

Q: How do I know which charities are legitimate?

A: If the appeal is from your college, church or synagogue, or a local institution, you already know a good deal about it or can easily find out. To help you evaluate appeals from unfamiliar organizations, the Better Business Bureau and other services publish reliable information. Charities are graded on the basis of public accountability, use of funds, solicitations and informational materials, fund-raising practices, and governance. Do not make a pledge to an unknown charity over the telephone. If you are interested, ask for written material you can review.

Q: Is it best to make charitable gifts at the end of the year?

A: Not necessarily. True, some people are uncertain about finances until December, but for most of us an ongoing program of gift-giving works best. This enables us to take advantage of market upturns whenever they occur and to work contributions into our budgets throughout the year.

Q: Do charities prefer gifts of cash?

A: Contributions in the form of long-term, appreciated securities are equally welcome if they are readily marketable (listed on a major exchange). (Also, do not overlook the possibility of gifts funded in appreciated real estate, works of art, books, coins, and other tangible personal property.) When you donate long-term, appreciated securities *directly* to the tax-exempt organization, you can deduct the current market value rather than what you paid and avoid the tax on the gain that you would incur if you sold the stock yourself. But if you have a loss, it is better to sell the securities and donate the proceeds to charity. That way you can deduct both the loss and the charitable gift on your income tax.

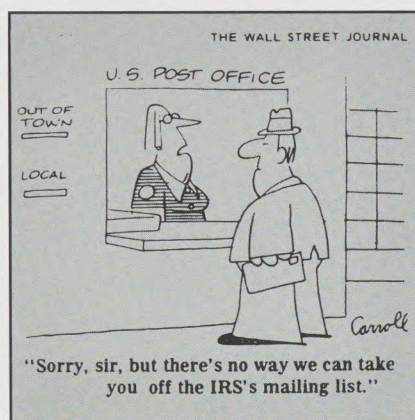
Q: Is it true that the holding period for long-term treatment has changed?

A: Yes—it is now 12 months and a day for stock purchased after December 31, 1987. Attention to the holding period is important because there is no tax advantage in donating short-term property.

Charity Begins With Homework

How well do you score on this charitable giving quiz?

BY THE TAXWISE GIVING COMMITTEE



Q: How do I proceed if I am planning a gift other than cash or stock?

A: It is always appreciated if you call beforehand and inquire if the charity wants and needs the gift you have in mind. For example, most art museums have space limitations and collection constraints, so they have acquisition committees that pass on potential donations. Even if a contribution cannot be accepted, the charity may be able to suggest another recipient that would be happy to have it.

Q: How do I determine the deduction for a gift of tangible property?

A: With valuable artwork, books, coins, real estate, etc., you should obtain an appraisal from an expert appraiser as near to the time of the gift as possible. If you do not know of a qualified person, the charity may be able to suggest some names. The charitable recipient will provide a receipt describing the gift, but IRS regulations do not permit the charity to value it. That is your responsibility as donor, as is paying the tax-deductible appraisal fee.

Q: What about restricted gifts?

A: Unrestricted gifts are the most helpful of all because of their flexibility. Restricted gifts can be equally beneficial if they are designated for an area central to the organization's program (for example, faculty support, financial aid to students, or books for the library in the case of an educational institution). It is best to state your wishes as a preference or request to be honored if possible. This gives the charity added flexibility and assures that your gift will always be of benefit. We have all heard horror stories of contributions with so many strings attached that they are of little or no benefit.

Q: How can I reduce the number of appeals I receive?

A: In the case of Rollins and other organizations that accept pledges for an annual giving campaign, make a contribution or pledge in response to the first appeal and then you are "off the hook" for the rest of that fund-raising year. With charities that send appeals every few weeks regardless of your responses, you might consider making a gift just once a year, say in January, and then discarding other letters until the anniversary month rolls around again. (Mass mailing programs are not able to take individual giving patterns into account, so it usually does no good to ask for special treatment.) You are under no obligation to send a gift if unsolicited merchandise is sent to you, nor need you return it. If you have no interest in an organization, ask to be removed from the mailing list.

Q: How do I handle deductions for benefits or recognition gifts received when I make a contribution?

A: According to a recent IRS directive, charities that have fund-raising events or provide donors with premiums of measurable value are required to inform contributors of the dollar value of the amenities. That amount is subtracted from the total donation and the balance is the deductible portion. This has been a murky area and IRS has now issued explicit guidelines to assist charities in making this disclosure to their donors.

Q: How is a gift of stock valued?

A: The deduction is the mean between the high and low on the day you hand-deliver the securities to the recipient, mail the stock (the postmark establishes the date), or give written instructions to a broker or trust officer to contact the charity immediately for its

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Volunteers Rally for The Rollins Fund

In the final year of Rollins College's first successful capital campaign, the most important single item on the agenda is the attainment of the \$1.5 million Rollins Fund goal for 1988-89.

Recognizing the necessity of involving many more volunteers to help contact fellow alumni and parents, the Director of Annual Giving, Sandy Phillips, recruited volunteers for the first 10 Regional Rollins Fund Committees and greatly expanded the already successful Parents Committee.

A mailing of personal letters to over 800 alumni donors in cities with the highest numbers of alumni resulted in 75 positive responses and the beginnings of a national network of alumni Rollins Fund Committees. The "job description" is fairly simple and straightforward. Alumni are asked to call 10 fellow alumni in their area, enlisting their support of The Rollins Fund. And, if a regional phonathon is scheduled in their area, they are asked to help recruit other callers.

The Rollins Alumni Association is supporting this effort. At their fall meeting, the Board of Directors set forth a resolution endorsing the \$695,000 alumni portion of the Rollins Fund goal as well as the goal of reaching 40% alumni participation by the end of the fiscal year (May 31, 1989). Furthermore, the Board agreed that any funds raised over and above the alumni goal would be used to support scholarship assistance for students from middle income families who find it most difficult to finance a Rollins education.

The Parents Committee, which has increased in size from 50 members in 1985-86 to this year's 105 members, continues to be a shining example of what an enthusiastic, dedicated group of volunteers can accomplish. With The Rollins Fund as its focus, the Committee has succeeded in increasing the dollars raised in the parent constituency from \$93,000 in 1984-85 to a smashing total of \$234,525 last year. This year's Parents Committee is being led by Parent Trustee and Committee Chairman E. Peter Krulewitch and Vice Chairs Mr. and Mrs. Richard Q. Armstrong.

As Rollins College continues to climb to the top of the charts as a nationally recognized liberal arts college, the importance of volunteer involvement in fund-raising becomes more and more critical. The goals for The Rollins Fund will increase by \$300,000 annually in the next three post-campaign years. To successfully reach these goals, the network of alumni and parent volunteers must increase accordingly.

If *your* name is not on the list of volunteers and you would like to help, please contact Sandra B. Phillips, Director of Annual Giving, Campus Box 2646, Rollins College, Winter Park, FL 32789, or call her at (407)646-2221.



Danielle Dauod-Lares '86 and Al Fontova '86, Tampa.



At the Boston phonathon, Maryann Moriarity Vierra '85 and Patrick Harrington '86 put their phones together in an attempt to connect two classmates in a "conference" call.

Alumni Committees

ATLANTA

Elizabeth F. Bleke '85
Jeannie Britt Daves '66
Ray Fannon '82
Robert & Dianne (Manning) Gundeck '64, '65
Nancy C. Miller '72
Suanne Stiner-Ellis '71
Sue Anne Mitchell Wallace '66

BOSTON

Pamela Sisson Atkinson '73
Mary Ellen Berlo '87
Peter F. Carleton '84
James & Laurie (Gordon) Carney '65, '66
Lisa P. Carpenter '81
Linda M. Chiodo '80
Edmond DiRuzza '82
Patrick J. Harrington '86
Susan L. Johnson '78
Sharon Goff Lucas '81
Allene B. Martin '87
Lisa A. Mrlik '84
Kim Richards '86
Peter & Nancy (Fry) Sholley '50
Linn Terry Spalding '74
Roger & Maryann (Moriarty) Vierra '85

WASHINGTON, D.C.

Dana L. Ballinger '84
Thomas M. Brightman '65
Alice Berastegui Cochran '53
S. Christopher Costa '71
Vincent J. Covello '50
Christine Burke Czech '74

NEW YORK

William "Chuck" Allen '60
J. Stephen Anderson '63
Jonathan L. Buchman '88
Edward Dunn '87
Beth-Ann Fine '87
Kristin Gross '87
Pamela Dixon Harris '68
Barbara Lewis Harrison '76
Michael P. Hoffman '87
Robin Kaplan '87
Charles "Ted" Lawson '66
David "Spike" McClure '81
Randall M. Perry '87
Jonathan F. Spitalny '87
Eleanor Walker '51
Pamela S. Weiss '85
Jody Matusoff Zitsman '77

PALM BEACH

Sandra E. Brown '86
Susan Martin Campbell '75
Trudy A. Colombine '80
Gordon S. Hahn '57
Nan McHenry '76
Nancy Hubsmith Malan '77

PHILADELPHIA

David Apgar '80
Nancy Taggart Davis '66
John "Squire" Galbreath '83
Ken Jacobs '87
Ian McNeill '70
Ruth Lynn Whittaker Phillips '62
Marc Shapiro '87



SANDY PHILLIPS

Kim Richards '86 takes time out from her busy schedule at Harvard Law School to call classmates on behalf of The Rollins Fund.



SANDY PHILLIPS

Tom Sacha '67 and Ross Fleishmann '55 chat with Alumni Association board member Bert Martin '72 at the Tampa phonathon.

TAMPA

David A. Bowman '57
Danielle Daoud-Lares '86
Janice C. Farnsworth '65
Ross A. Fleischmann '55
Al Fontova '86
Cindy Garner '79
Jacqueline Peebles Gause '84
Sydney Burt Goodwin '60
Malhar S. Gore '86
S. Talley Herbster '87
Mimi Allen Hernandez '69
Michael E. Korens '84
Lynn Bacigalupi Korsan '78
Sylvia Kuta Lyrly '67
Marejane Moses '81
Tom Sacha '67
Amy Grieve Sage '87
Jennifer Sutton '87
A. Randall Taylor '76
Evelyn Cook Walsh '68
Barbara Ward '87
William Wegner '76
Barbara Neal Ziems '55

HARTFORD

Sharon J. Downey '87
Sara Kettler '85
Dean B. Kilbourne '84
Scott A. Rosner '84
Barbara A. Spencer '54
Dagmara L. Ziedenbergs '86

JACKSONVILLE

Bert Emerson '55
Ronald D. Morrisseau '64
Michael & Marcia (Welsh) Davis '77,
'76
Susanne D. Sewell '79

MIAMI

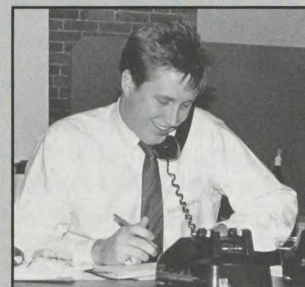
Debbie Packer '85
Marc Strauss '82
Susan I. Toth '85

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Mr. & Mrs. Richard Q. Armstrong,
Greenwich, CT, *Vice Chairs*
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Greenville, SC
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Ocean Ridge, FL
Mr. Basil S. Yanakakis,
Coral Gables, FL



SANDY PHILLIPS

Patrick Harrington '86, Boston.

ASSOCIATION NEWS

Alumni Association pledges to assist middle income students

by Bert Martin '72

The Rollins College Alumni Association has accepted a new challenge this year: to help The Rollins Fund to surpass its \$695,000 alumni goal and contribute the difference toward scholarships. All funds raised over and above the goal will be used to fund scholarships for a group of students with great, unfulfilled need: middle income students. There are many outstanding students from middle income families who have met the College's admission standards, but who, according to the formula used for determining financial aid, have no "demonstrated financial need." We are losing these promising students to other colleges because they cannot afford Rollins, and because other institutions are offering them financial assistance.

Rollins, like other small, private liberal arts colleges, is an expensive school to attend. Tuition this year, with room and board, is over \$14,500. Rollins offers both "merit" scholarships, which reward either excellence in academics or outstanding performance in athletics, and scholarships based on financial need, which require the student's family to meet certain financial criteria related to annual earnings and net worth. The earnings cap for financial assistance is \$50,000, so a family earning between \$50,000 and \$100,000 today falls into a zone where assistance based on need is not available and salary alone cannot offset the steep tuition and other expenses. A before-tax income of \$100,000 does not go far when one considers other factors such as the number of other children in college.

This situation results in a large gap between the students who can

realistically afford to come to Rollins—those from very wealthy families who can afford the tuition—and those who qualify for need and receive assistance to make up the difference. Middle income students are left "out in the cold"—they simply cannot afford to come to Rollins without some help, and currently there is no money available to fund scholarships for them.

This year's admissions report indicates the seriousness of the situation. Of the students accepted for admission this fall who applied for financial aid, 78 could show no demonstrated need. Of those 78, 59 had family incomes of less than \$100,000 before taxes. Because there was no financial assistance available, 45 chose to go elsewhere to college, many taking advantage of merit aid that was offered to them at other institutions. These students were ranked very high by the admissions staff. They were high school leaders with good grades and SAT scores and an outstanding list of extracurricular interests to their credit. They would have offered a lot to Rollins.

Through its fund-raising efforts, the Alumni Association is hoping to help these students who want very much to attend Rollins but are "caught in the middle." These academically-qualified students, because they do not qualify for financial aid, are losing the opportunity to attend Rollins. And Rollins is losing some very gifted students.

We want to help students like Cynthia Starsmeare '89

At their September meeting, the Alumni Board of Directors had the opportunity to visit with Cynthia Starsmeare '89, an outstanding senior who has "made a difference" at Rollins. Cindy maintains a 3.5 grade point average as an economics major. She is a resident adviser in Ward Hall, Chapel Deacon, and vice

president of the Student Government Association, and she served as chairman of this year's Freshman Orientation program. Cindy has been honored as an Algernon Sydney Sullivan Scholar and is a member of ODK. In addition to her academic endeavors and time-consuming campus activities, she works 20 hours a week in order to pay some of her college expenses.

Attending Rollins has been a financial hardship for Cindy and her family. Although Cindy graduated from high school in the top 14% of her class and ranked number 51 of 351 seniors, her academic record was not superlative enough to merit an academic scholarship. And, based on the formulas used to determine financial need, her family did not qualify for financial aid. Yet, in fact, Cindy's family could not afford to send her to Rollins without considerable sacrifice. The sacrifice is not over. Following

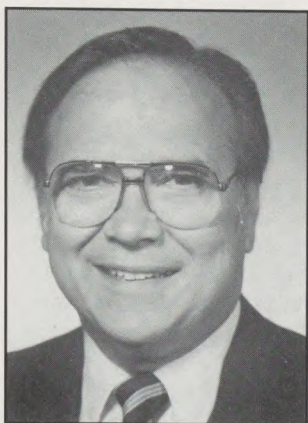
graduation, Cindy will face substantial debt due to the student loans which were essential to meeting her expenses.

Cynthia Starsmeare is a good example of the kind of student the Alumni Association would like to honor with a scholarship. She is a bright, involved young woman who has given much to her college. She and her family have worked extremely hard for the last four years because of her strong belief that Rollins was right for her. Those feelings were certainly on target. The Alumni Board of Directors wants to ensure that other students like Cindy have the opportunity to attend Rollins, as the college of their choice, without the enormous sacrifice that the Starsmeare family has had to endure. Please consider making a generous gift to The Rollins Fund this year. Help Rollins become a reality for another student like Cindy who can "make a difference." ☐



Cynthia Starsmeare '89

PETER SCUREYER



President's Update

by Norm Gross '56

The primary focus of the Rollins College Alumni Association this year is The Rollins Fund. We are committed to ensuring that The Rollins Fund not only reaches its \$695,000 goal, but surpasses that goal by \$20,000—a surplus that will be earmarked for a four-year \$5,000 scholarship for a middle income student. It is our hope that additional monies toward scholarships will be raised each year to attract the type of students who have traditionally been Rollins leaders. This winter, the Alumni Board will assist the fund-raising effort by hosting "Rollins Alumni Star Night," an evening phonathon during which past and present alumni leaders will call their fellow alumni. The "stars" intend to make it difficult for their friends to say no!

In October, 50 Rollins Fund and Reunion volunteers met on campus for a fund- and friend-raising workshop. Alumni and parents began the task of soliciting annual fund donations as well as inviting class members back for the April 6-9 Reunion. The projects are well on their way, and if you have not yet heard from a classmate, you will soon.

Alumni clubs across the country are having a busy year. The Atlanta group, led by Chris Domijan '78, enjoyed a Mexican Fiesta at the home of Pippa Boyd

Seichrist '85. Patrick Harrington '86, who chairs the Boston Club, held an organizational meeting in October, and his steering committee is planning a winter black-tie event, the annual May Red Sox game, and a summer Newport party.

In September, members of the Central Florida Alumni Club heard Arnold Wettstein, Dean of the Knowles Memorial Chapel, speak on ethics—a teaser for the January 14 Alumni College "Ethics, Where to Draw the Line?" The event was planned by Club chair Craig Crimmings '81 and his committee as the first in a series of luncheons at the Citrus Club in downtown Orlando. The Central Florida Club also hosted, along with the Environmental Studies Department, the first of three breakfasts focusing on the environment—a follow-up to last year's Alumni College, "Florida's Future," which examined the state's economy and environment. Thanks to the generosity of David Lord '69, Orlando area alumni will attend the Citrus Bowl on New Year's Day.

Among the many events being planned by John Faber '75 and his committee for Ft. Lauderdale's Gold Coast Club are a family picnic and Christmas party at the home of Mary Cheryl Fuller Hargrove '70. Indiana alumni will meet with President Thad Seymour '82A and Walt Kuhn '82 in December at historic Union Station in downtown Indianapolis. And in Tampa, the new Performing Arts Center will be the site of the Sun Coast Club's first event of the year. Alumni and parents will be invited to attend the "Nutcracker" ballet with a light supper following. Danielle Lares '86 heads the west coast club.

The New York Club, chaired by Ingrid Olson '85, sponsored a night at the U. S. Open Tennis Championship and, at the other end of the spectrum, a special

viewing of the Edgar Degas exhibit at the Metropolitan Museum of Art. Both events were well-attended by alumni and parents.

On the volunteer front, alumni throughout the country have participated in college fairs, receptions for prospective students, and regional phonathons, in addition to the Rollins Fund and Reunion activities.

Events are in the planning stages for the Washington, D.C. Club, led by Melanie Tammen '83, and the Philadelphia Club, led by Mitz Carr '87. Under the leadership of Candy Newkirk '87, the alumni of the Hamilton Holt School are also planning several events for the year.

The Alumni Association is going into the birthday cake business! We will be sending a mailing out to current parents, offering to present students with birthday cakes. We will make a little money from this project, but more important, students will visit the Alumni House and get to know more about the Alumni Association. We will also be sponsoring the sale of Rollins watches. The Association will receive \$25.00 for each Seiko watch sold, and all money received will be used for alumni programming. ☐

Second Annual Alumni College to focus on ethics

Consider trading scandals, the Iran-Contra affair, unsubstantiated advertising claims, influence peddling, questionable practices by real estate developers, half-truths in political advertisements—the list could go on and on. Every time you open the newspaper or watch the nightly news, there is a report of another ethical dilemma in business, government, or the media. Ethical questions face us every day, and we are all influenced by the ethical decisions

made by our elected officials and industry leaders.

"Ethics: Where to Draw the Line?" is the theme of the second annual Alumni College, sponsored by the Rollins College Alumni Association, to be held January 14 on the Rollins campus. The day-long program will explore ethical questions facing us today, focusing in particular on ethical choices in business, government, and the media.

The program will begin with a keynote address by attorney and dedicated public servant Whitney North Seymour, who has been in the spotlight recently for his role as the independent prosecutor for Presidential aide Michael Deaver. Seymour will share his strong feelings about ethics in government today.

A panel discussion will follow featuring distinguished leaders in the fields of business, government, and the media, including Donald Stone, Vice Chairman of the New York Stock Exchange; Gene Poll, Executive Vice President of the public relations firm Day-Anderson-Yutzy; Si Sidle, Spokesperson for Martin Marietta; Jane Healy, Pulitzer Prize-winning reporter for *The Orlando Sentinel*; and Reuben Askew, former Governor and attorney. Dr. Daniel DeNicola, Rollins College Provost and Vice President for Academic Affairs, will moderate the discussion on ethics.

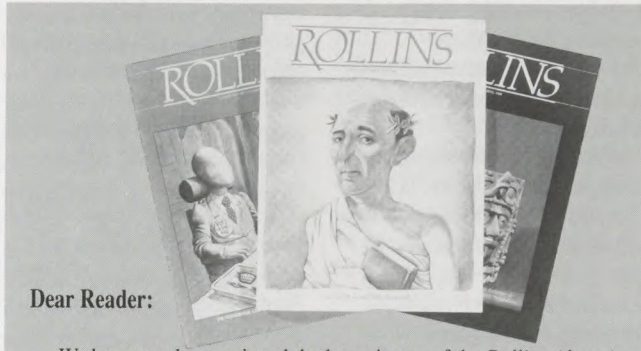
Alumni College participants will enjoy a box picnic lunch highlighted by a speech by noted Winter Park businessman Philip Crosby, founder of Philip Crosby & Associates and expert on quality in the workplace.

In the afternoon, participants will break into smaller focus groups to discuss ethical questions pertaining to a particular industry or share ideas about specific ethical dilemmas posed by Rollins faculty

members who will serve as moderators. A wine and cheese reception will wrap up the day's program and give participants an opportunity to visit and share ideas.

Last year's Alumni College,

which looked at environmental and economic issues, was a tremendous success. The nearly 300 people from throughout Central Florida who attended all agreed that it was well worth giving up a Saturday for.



Dear Reader:

We hope you have enjoyed the latest issues of the *Rollins Alumni Record*. We're working hard to produce an alumni magazine of the quality you would expect from Rollins College—a visually inviting publication that provides lively and provocative features by faculty, staff, and alumni while effectively communicating news of the College, the Alumni Association, and your fellow classmates.

Unfortunately, higher quality, coupled with inflation, has meant higher production costs, and we are faced with the prospect of having to "tighten our belt." For this reason we ask you to consider a voluntary subscription to the *Rollins Alumni Record*. Your tax-deductible donation will help us maintain the level of quality that we have worked hard to achieve.

Please consider giving us your support. And remember...this is *your* magazine, and we want your feedback. Do you like what you see? How can we do better? Any suggestions on feature topics or profile subjects? Please let us know how we're doing!

Sincerely,
MARY WETZEL WISMAR '76
Editor

ROLLINS ALUMNI RECORD

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Winter Park, FL 32789.

Do you know a Rollins alum who is eligible for the Athletic Achievement Award?

We're looking for the names of Rollins alumni (graduates or non-graduates) who have excelled in a sport since leaving Rollins. Past recipients of the Athletic Achievement Award include Pete Dye '50, Bill Muncy '53, Boyd Coffie '59, Paul Harris '45, and Hollis Stacy '76. Please send your nominations to: Alumni House, Campus Box 2736, Rollins College, Winter Park, FL 32789. ☐

Adventure in canoeing

It was truly an "adventure in canoeing" for 23 members of the Central Florida Club, who, sporting their "Foxy" sunglasses (compliments Rollins Alumni Association), gathered on a picture-perfect Florida Saturday for a leisurely (?) paddle down the Withlacoochee River. Margo Hannifin '81 and her partner Michelle Figueroa '81 won the "Good Sports" award for their time spent getting "up close and personal" with the Florida foliage along the riverbanks—all of which they took with good nature.

Professor Joe Siry, head of the Environmental Studies Department, accompanied the group to share his knowledge of Florida wildlife and vegetation. There were many interesting sightings: numerous turtles were seen sunning themselves on fallen logs; a blue heron was spotted by Betty Lang '42 and her son, Rick; and Mike '69 and Donna Brodie Regan '68 caught a glimpse of an alligator. Also on the list were a hawk, a redheaded woodpecker, and several ibises.

The alumni adventurers were led by David Barth of Florida Pack and Paddle, who provided canoeing instructions and equipment, kept the group from getting lost, and served a gourmet lunch complete with tablecloths and classical music. At the end of the run, the veteran canoeists, including (in addition to those listed above) Steve and Deborah Arnold '78, Monika Fortmueller '85 and guest Ethel, Rosemary Hubble '88, Bonnie and Steve Nelson '67, Pam and Jim Sunshine '66, Mona and Ed Thomas, Dennis Varel '79, Max Varel '80, and Alumni staff members Sally Combs '67 and Mary Prime, shared a champagne toast to a successful adventure. ☐



Central Florida alumni adventurers tackle the Withlacoochee River.

UPDATE



Sidney Lanier '49 leads Dottie Aubinoe Griffith '48 and William R. Shelton '48 in their wedding vows. Sam Burchers '49 also participated in the ceremony.

30 Virginia Stelle joined Clementine "Peanuts" Hall Kastendieck last April at a luncheon at the Poly Prep Day School in Brooklyn at which Peanuts' husband, Dr. Miles M. Kastendieck, received an award for his many years of distinguished service as a professor at the school.

34 Dr. Thomas Lawton and wife Annabelle celebrated their 50th wedding anniversary at the Orlando Country Club in June.

39 Frederick "Jeff" Liberman retired in 1983 after 40 years as an engineer and engineering manager in the aerospace industry, primarily spent working on space engines for Rockwell International. Since then he has been doing volunteer computer-programming of bibliographies of special library collections at the Northridge campus of California State University. He also stays busy at home in his woodshop and garden and on his computer. He and wife Doris (whom he married in 1942) have traveled extensively worldwide and hope to make it to Rollins for the Class of '39's 50th reunion in April.

45 Herbert "Bud" Wilkie, who retired in 1985, reports that he and wife Marjorie settled in their new home on Vancouver Island as "landed immigrants" in 1987. One son, a graduate of the Webb Institute of Naval Archaeology, is with Lockheed Missiles & Space; another, a graduate of the University of California-Santa Barbara, is an accountant with a savings and loan bank. Their daughter, a graduate of Rensselaer Polytechnic Institute, is a lieutenant with the Naval Oceanographic Institute in Indonesia and Singapore.

48 Dottie Aubinoe Griffith and William R. Shelton were married in a ceremony performed by Sidney Lanier '49 and Sam Burchers '49 at the home of Dottie's mother in Bethesda, MD. Attendants included Dottie's children Holly '78 and Tod '78 and Bill's son Dana '72.

50 Edwin P. Granberry, Jr. has transferred from Pratt & Whitney Aircraft in West Palm Beach, FL to Chemical Systems in San Jose, CA. Both groups are divisions of United Technologies Corp. of Hartford, CT. Chemical Systems is a major supplier to the Department of Defense of rocket motors and high energy propellants for programs including the Titan/Minuteman missile system. Ed's responsibilities include Environmental Engineering, Occupational Health Services, Systems Safety Engineering, Explosives Safety, Industrial Safety Engineering, and Fire Protection Services.

51 L. D. and Norma Jean Thaggard Bochette report that son Liston was recently inducted into the Florida Track and Field Hall of Fame.

58 Jacques Mitchell sends news that son Jack IV was married in Philadelphia in October. Aside from his real estate business, Jacques holds several volunteer positions, including real estate advisor for the Episcopal Diocese of New York and board member for the National Institute for Music Theater at the Kennedy Center in Washington, DC. He and 15 other board members, including Roberta Peters, Leontyne Price, and Hal Prince, raise 25% of the funds given to serious singers,

composers, and conductors. He would like to hear from any alumni interested in this work. Jacques wrote the lyrics to a song which was recently published in *20th Century American Songbook* (19). Despite all his work, he has managed to find time for a little fishing in Wyoming, Vermont, and Alaska.

60 William M. Schaefer has been named to the board of the Trooper Foundation, a non-profit corporation dedicated to improving police services in New York State. Bill, a world-class equestrian with three world championship titles, has been president of WMS Enterprises, Inc. in Loudonville, NY since 1972.

69 Jack Myers, a 15-year veteran of the Disney organization, has been appointed director of regional and international marketing for Walt Disney Attractions.

70 Gaby Forster reports from Quito, Ecuador that she is enjoying her work as manager of Cimera.

71 R. Randolph Lyon, Alumni Trustee and former Alumni Association president, recently accepted a position with a major Australian real estate development organization. Randy, wife Andrea (Boissy) '73, and their two sons have relocated to Kauai, Hawaii, where Randy has assumed his duties as Director of Residential Operations for Princeville Corporation. The company owns 10,000 acres which Randy will develop over the next 10 years.



"Far from thy walls"—Class of '38 and Class of '92 meet on Mt. Blanc: Incoming freshman Kerry Beverly of St. Davids, PA had a chance to find out what Rollins was really like during a chance meeting with George Waddell '38 on a group hike last summer. Talk of Rollins continued over passes in and out of the Alps of France, Italy, and Switzerland.



Alumni took the courts by storm at the Senior Women's Tennis Classic, Les Grandes Dames Tournament: (l-r, front) Coach Emerita Ginny Mack, Nancy Corse Reed '55, Wendy Overton '69, Mary Ann Plante '55, and Toni Lowell '74; (back) Jerry Faulkner Townsend '54, Rollins Coach Bev Buckley '75, Mona Schallau Guerrant '72, Margie Cooper '72, Marie Perkins Lloyd '54, and Dodo Bundy Cheney '45.

72 Jane Roeder is a labor negotiator for municipal unions.

74 Adis Vila, Secretary of the Florida Department of Administration, participated in a program on "Privatization" in Windsor, England sponsored by the 21st Century Fund in July and was guest speaker at the Rotary District Conference in Indialantic, FL in October. George Whipple and wife Joan welcomed their third daughter, Kelly Elizabeth, on May 13, 1988. She joins Clare (5) and Kathleen (3).

75 Maggie Delgado has been nominated for an Emmy Award for her costume design for the daytime soap opera *Another World*.

76 Frances Shannon Allison and husband Robert announce the birth of their first child, Lauren Frances, on July 7, 1988.

77 Artist Susan Stanley and her husband, sculptor David Kalan, live in Old Saybrook, CT with children Hannah (4) and Walker (2). They maintain studios on their property and exhibit regularly in New York, Boston, and New England. Susan returns to Hobe Sound to visit her family in the winter and would love to get together with any Rollins friends in the area.

78 Micheline Leuken and her family have moved to Virginia Beach, VA due to her husband's transfer to Norfolk, VA. Karen Todman is executive vice president of The Rainbow Guild, a support group of the Amie Karen Center for the Treatment of Children with Cancer at the Cedars-Sinai Medical Center.

80 Kevin Petry and wife Kristin are proud parents of daughter Jillian May, born August 13, 1988. The Petrys now live in Northern

Virginia. Pitt and Elinor Lynn Warner announce the birth of son Charles Edward on March 14, 1988. Carole Kennedy married William Peter Shea on September 17, 1988 in Oyster Bay, Long Island. Carole is a wine consultant and sales rep in New York for Peerless Importers, and her husband is a Northeast regional sales manager for Communication Channels, Inc., a New York publishing company.

81 Bill Ray and his wife Peggy welcomed son William Travis on August 2, 1988. Bill and Peggy were married in the Knowles Memorial Chapel on July 18, 1987. In attendance were Pat Crowell '77, Scott Lyden '80, Baxter Bode '83, and the entire Rollins crew team. Al Weiss (MBA) has

been named vice president of finance and planning for Disney resorts. Lisa Strauss married Roger Prince on October 3, 1987 in Portland, ME. A host of Rollins alumni were in attendance, including bridesmaids Sharon Goff Lucas, Lisa Parker Carpenter, Christy Cave Karwatt, Carole Kennedy '80, Tracy Reed '80, and Valerie Wieand '80; groomsmen Peter "Sponge" Arnold '78, Dave "Little Sponge" Arnold '79, and Kevin Crowley '78; Steve Karwatt '82, Wayne Gibbs '78, Stephen "Botz" Bottomly '79, Dawn Timmeney '83, Linda Chiodo '80, Bob and Linda Iorio '78, and Lisa's Sig Ep Big Brother Tom Ferme, who married her younger sister K. J. Strauss in the Knowles Memorial Chapel in April, 1986. The Princes are settled in Portland, where Lisa teaches at the state school for the deaf. Gina Benjamin is cheffing in NYC while launching her new invention: a sweatshirt with a changeable velcro marquee. She's gotten a lot of support for her new venture and reports that business looks great. Rhonda Jenks Molesphini and husband Anthony welcomed son Anthony John, Jr. in September, 1988. Alan Kurth reports from Englewood, NJ that he and wife Sandra have a son, Andrew, born in June, 1988. Alan is working as a corporate insurance broker for Marsh and McGlennon. Steve Todd married Robin Betts in 1985 and is enjoying his new job in medical sales at Smith, Kline, and Beckman in Pennsylvania. Renee Cook is living in Port Washington, NY, where she has started her own company, Goody, Goody, which markets novelty items for children's parties. Cynthia Nill is happy in her job as a CPA for Publisher's Clearinghouse in Port Washington, NY. She swears that people really do win those giveaways! Laura Bleckner Wallace and husband Doug are enjoying their 2-year-old daughter, Ericka. Mary Dowling is loving NYC and her advertising sales position with *Reader's Digest*. Kathryn Whitney is finishing up her master's in education at Harvard University.

82 Stacy Portner-Ritter and husband Greg announce the birth of their first child, son Matthew Glenn, on July 16, 1988. Jeffrey Giguere has moved from Jacksonville, FL to Providence, RI to take on a new job as an associate in the law firm of Adler, Pollock & Sheehan. Clare Deeks Sharp received an MS in contract and acquisition management from Florida Institute of Technology, Melbourne in 1985. Clare is married to professional golfer Danny Sharp and keeps busy traveling with him on the Pro Tour and caring for daughter Kelly Ann, born February 27, 1988. They traveled on the Canadian Tour last year and, after attending the October 15 wedding of Rita Perini at which Clare was matron of honor, left for the 1988-89 Australian Tour. After three years of working at the North Carolina Outward Bound School, Kim Prine has entered law school at the University of Florida. Teri Maidhof married Ken Mulligan on November 20, 1984. Their first child, son Nate, was born "with curly hair and big blue eyes" on April 10, 1987, and baby #2 was due to arrive on the scene in late October, 1988. The Mulligans live in Salt Lake City, where Ken is an account executive with Gould CSD and Teri is an actress/model doing commercials, TV

ATTENTION CLASS OF '74

Make plans now for your
15th Anniversary Bash
APRIL 6-9, 1989

Bring the family—babysitting will be arranged. Relive those good ol' days at Rollins with former classmates and faculty

For further information, call Sally Combs, Alumni House, (407)646-2267

Special Note: Anna M. Santilli '74, travel agent with Travel Express, Deltona, FL, will be happy to make any travel arrangements for the class. Toll free numbers: In Florida, 1-800-330-1953; Out-of-State, 1-800-233-9573. Anna is working on special rates for airfare and rental cars and suggests making your reservations early since April is peak tourist season in Florida.

mini-series, and printwork. **April Gustetter**, who is now in her 6th year as a free-lance commercial artist, has been named editor of *Winter Park Magazine*, a publication of the Winter Park Chamber of Commerce. April has created her own line of greeting cards which is on the shelves at Sincerely Yours, Mary, a card and gift shop in Maitland.

83 **Tragg Pinkham** is planning a January 21, 1989 wedding to Jane Elizabeth Conner in Atlanta, GA. Tragg is working as conference coordinator for Reach Out Ministries. **Gregg Jaffray** is with the Securities Exchange Commission in Washington, DC and would like to get together with DC alumni. **James '82** and **Beth Arena DeFalco** welcomed their second child, Lindsey Elizabeth, on July 1, 1988. Son Jimmy is now 2. James is experiencing great success with his advertising agency, DeFalco Advertising, Inc., established in July, 1986. **William B. Smith, Jr. (SCE)** has been promoted to account supervisor on the Stouffer Hotels and Resorts account at Wyse Advertising, Cleveland, OH.

84 **Barney "Jay" '83** and **Pamela McDonald Rickman** announce the birth of daughter Amber Nicole on September 2, 1988. **Lucius G. Briggs II** married Alexandra Wells Smith on September 10, 1988 in Westport, CT. He is a sales manager for the Combined Group Insurance Companies in Milford, CT. **Kitty Kaminski-Keys** and husband Mike welcomed a son, Patrick Michael, on August 16, 1988. Kitty sends a special hello to **Carinne '84** and **Lisa '83**, and best wishes to **Tammy '83** and Mike. **Eddie Sultan** and wife Helen, both employed with the accounting firm of Peat, Marwick, Main, & Co., have moved into their new home in Emerald Hills of Hollywood, FL.

85 **Kerrie O'Brien Ballentine** and husband Bruce have a son, Wesley Macaulay, born April 7, 1988. Kerrie and Bruce report that they recently visited with **Meredith Christian '86** and **Libby Baker '86**—"We want all Phi Zetas to come North for a reunion zero style! Where is **Terri Parker '86?**" **Michele Krebs** and **Mark Handelman** were married on August 14, 1988 and are currently living in Manhattan, NY. Attending the wedding



(l-r) *Married to the Mob* producer Bill Todman '78, Karen Klein Todman '78, and Chris Domijan '78 at a charity screening of the movie.

were **Jennifer Walsh** and **Lee Cannady**, married August 27, 1988, **Dedrick** and **Toni Smith Owens**, married April 9, 1988, and **Kenny Feldman** and **Jo Ann Newman**, married December 18, 1988. **Barbara Ann Hewitt** is planning a February, 1989 wedding to William Joseph Christy. Barbara is employed by Southeast Bank, N.A. as a private banking officer, and Bill is a sales trainer for Ethicon Inc., a surgical subsidiary of Johnson & Johnson.

86 **Deborah Lee Milon** and **Peter Basil Zies** '87 were married on May 28, 1988 in the Knowles Memorial Chapel. Among their many Rollins friends in attendance were maid of honor **Kim Young '87** and best man **Tom McDonnell '87**. The couple currently lives in New Orleans, LA, where Pete is attending Tulane Law School and Debbie is attending Tulane Graduate School. **Hope Ann Read** and **Michael Del Ponte** were married in August, 1988 in Fairfield, CT and are now living in Madison, WI. **Claudia Park '88** was maid of honor. **Kevin Smith** was married this past summer and is currently pursuing a doctorate in marine physics at the University of Miami. **J. Andrew Richards** is working on his master's in directing at the University of Virginia. **Lynn Warmack** is working for Eaton Vance Distributors, Inc. in Boston and sharing an apartment with **Susan Gurtis**. **Mark D. Jaspersen** (CR), a special loan officer with NCB National Bank of Florida, has been promoted to an officer with the bank. **Julie Hope Oling** has been appointed director of student development at North Georgia College in Dahlonega, GA.

88 **Susan Clary** is an editorial assistant for the Tampa Bureau of the *St. Petersburg Times*, one of the nation's top 10 newspapers. Susan says she is enjoying the Tampa nightlife with **Bonnie Walters** and **Laura Wasawicz '85**. **Georgia Sattelle** and **Steve Hovdesven '81** were married on St. Simon's Island, GA in September, 1988 and are now living in Orlando. On hand for the wedding were **Ken Averett '89**, **Lisa Olson '90**, **Jill Gable '90**, **Alice Smetheram**, **Claudia Park**, **Shea Donnally**, **Marian Hose**, **Clay Marquart '80**, **Craig "Tex" Hood '81**, **Jesse Wolfe '89**, and **Julie Ashby '88**. **Nancy Hower** is attending the Juilliard School in NYC. **Marian Hose** worked for the Santa Fe Opera last summer and is now working in the costume department at Juilliard. **Aidan Garrity** worked for the Sharon Playhouse in Sharon, CT this summer and is now attending the Manhattan Conservatory. **Eddie P. Bowz** is enrolled in New York University's graduate school for acting. **Claudia Park** is now a member of the Actor's Equity Assoc. and is working at the Coconut Grove Playhouse in Coconut Grove, FL. **Alice Smetheram** was assistant producer of The Orlando Theatre Project's *A Christmas Carol*.

IN MEMORIAM

Elmer R. Puddington '54, June 29, 1988.
Merle Weldon '66, July 11, 1988.
Edwin P. Granberry, Irving Bacheller Professor Emeritus of Creative Writing, December 5, 1988.

In Memoriam

PAUL F. DOUGLASS

Paul F. Douglass, Professor Emeritus of Political Science and former director of the Center for Practical Politics at Rollins College, died August 7, 1988.

Douglass had a distinguished career in government, journalism, and education. He graduated from Wesleyan University, held a Ph.D. from the University of Cincinnati, studied at the University of Chicago and the University of Berlin, and was awarded an LL.D. by Wesleyan.

Prior to joining the Rollins faculty in 1956 as professor of government, Douglass served as president of The American University, Washington, D.C. (1941-52), was adviser to the President and the Minister of Foreign Affairs of Korea (1952-56), and served terms in both houses of the Vermont Legislature. He was also recognized for his achievements as correspondent, editor, attorney, minister, and author. He had numerous publications in the fields of history, government, communication, and education to his credit.

Douglass retired from the Rollins faculty in 1971 and was awarded the Rollins Decoration of Honor for distinguished achievement in 1973. ☐

DONALD W. HILL

Donald W. Hill, Professor of Economics, died September 26, 1988.

A member of the Rollins staff since 1958, Hill served as assistant professor of economics (1958-59), associate professor (1962-65), dean of administrative affairs (1965-66), dean of the College (1966-71), professor of economics (1966-88), and acting dean of the Roy E. Crummer School of Finance and Business Administration (1978-79). He was instrumental in organizing the business studies program at Rollins and led the faculty committee which created the innovative "hourglass curriculum" in the 1960s.

Hill, who worked for American Telephone and Telegraph before coming to Rollins, held a B.S. degree from Bucknell University, an M.S. from Cornell University, and a Ph.D. from The American University, Washington, D.C. In 1964 he was awarded a Ford Foundation Fellowship for a continuing research project in macroeconomic theory at Duke University, and in 1965 he held a fellowship at Case Institute of Technology. His published works include articles and case studies in labor and marketing economics. ☐

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CHARITY BEGINS WITH HOMEWORK from page 29

instructions. (If there are more shares in the certificate than you wish to donate, include directions in your covering letter to the charity as to the number of shares being given and the number you want returned to you in a new certificate.) If you institute the transfer yourself or have your broker do it, the charitable recipient cannot value the stock until the change is made on the corporation's books, usually three to six weeks. This delay may cause you to miss the end of the calendar year or to be too late for a campaign deadline.

Q: Can life insurance be used for a charitable gift?

A: This is an excellent vehicle that is often overlooked. Policies already in force that are no longer needed for family protection can be used or a new policy can be taken out for the benefit of a tax-exempt organization. If you make the charity the owner and irrevocable beneficiary of the policy, there is an immediate tax deduction for the present value and any future premiums you pay are tax-deductible. The recommended procedure is to deliver the policy to the charity, then make cash donations to enable the charity to pay the premiums. That way you have a gift receipt for your records. Charities can also be named as beneficiaries of group insurance policies, but if your employer pays the premiums, you do not receive a tax deduction during your lifetime.

Q: How does a life income gift work?

A: Rollins and many other charities offer programs that can be funded with cash, appreciated securities, real estate, or other tangible personal property. The donated funds are invested and income paid to you or other beneficiaries for life. There is an immediate income tax deduction, all or a portion of the tax on the gains is avoided, assets are removed from your taxable estate, and a steady stream of income is generated, sometimes all or partly non-taxable. You can choose between a fixed income starting now or at a future time or a fluctuating return that can provide a hedge against inflation. Life income plans can also be activated by will, providing a secure income for heirs, often without management fees and resulting in tax savings for your estate. These are irrevocable gifts. The principal can never be returned to you, but the charity is obligated to pay income to you or designated beneficiaries.

Q: Is it better to make a life income gift or leave the money in my will?

A: If you are in a position to forego use of principal during your lifetime, a life income gift will offer an immediate income tax benefit as well as remove assets from your taxable estate. With a bequest, only the latter would be true. Also, a life income gift funded with long-term, appreciated property that is producing little or no income can actually increase spendable income now. The charity can sell the property without generating a capital gains tax and invest the entire proceeds for higher income. If you sold the assets yourself, you would have to pay tax and the investible funds would be reduced by that amount. A life income gift also gives you the satisfaction of making a significant contribution while you are still here, whereas the will would not provide that benefit. Whether you choose a life income gift or a bequest in your will, the charity does not have access to the funds until after the death of the last beneficiary.

Q: Is it possible to give away my house and still live in it?

A: The property is deeded to the charity of your choice retaining life tenancy for yourself and perhaps your spouse as well. You receive an immediate income tax deduction based on the value of the property and your life expectancy and that of any other life tenants. You continue to live in the house as before and are responsible for maintenance and other expenses. After the death of the life tenants, the charity can take immediate possession and dispose of the property as you have directed. It has been removed from your taxable estate and will not have to go through probate. Or instead of giving the entire property, you may prefer to deed an undivided interest in a percentage of it. Then when the property is sold, the charity receives its share and you get a charitable deduction, albeit a smaller one.

Editor's Note: Rollins offers a number of life income and other giving programs suitable for a variety of age groups. You may obtain further information about any of the plans mentioned in this article by writing to the Taxwise Giving Committee, Rollins College, Campus Box 2724, Winter Park, FL 32789, or telephoning (407)646-2606. ☐

Taxwise Giving Committee: Angus S. Barlow '69, CPA; Marion Haddad Brown '73, CPA; Christopher Clanton '68, Trust Officer; Sara Harbottle Howden '35, Civic Worker; Warren C. Hume '39, Trustee and Business Executive; Allan E. Keen '70, Real Estate Investor and Developer; Michael Marlowe '65, Attorney; Robert F. Stonerock '41, CPA; Harold A. Ward, III, Trustee and Attorney; Elizabeth Brothers, Associate Vice President.

Residential Houses: An Alternative to the Greeks

BY CHARLES ROCK

The following proposal by Dr. Charles Rock, Associate Professor of Economics, for an alternative to the Greek system at Rollins was submitted to the student publication the Rollins Pulse for consideration by the students.

Given that Rollins is currently addressing important issues of social life, I would like to make a provocative contribution to the debate. My purpose is not to condemn, but to criticize constructively. I hope this letter will help promote discussion on constructing a better, more fulfilling social environment at Rollins—one that can better serve all students.

The Greek system is an important influence on both social and academic life at Rollins. Obviously, there are good and bad effects. Once created, a system of fraternities and sororities develops momentum of its own. It may continue to exist well beyond the point when its costs begin to outweigh its benefits for the students and the college. I believe that this is now the case at Rollins. Bluntly, there are, in my opinion, good reasons for abolishing the Greek system at Rollins. Moreover, it is easy to imagine an alternative system which would retain the benefits of the Greek system while reducing its negative aspects.

The negative effects of Greeks at Rollins:

I believe that, on balance, fraternities and sororities make Rollins a less attractive place for students, staff, faculty, and all others who make up the larger Rollins "community." I am not saying that the Greek organizations are not positive for their members. I argue that their existence prevents us from looking for alternatives—better ways of organizing social life on campus.

I believe our Greek organizations cause

Rollins to fall short of its potential in the following ways (I am aware that my characterizations may be oversimplified—I do this to make my points stronger):

- They exclude people who would like to join them, and exclusion is often arbitrary. Decisions on pledges may depend on social class and family background. Many students believe that wealth, race, religious affiliation, and other personal or family characteristics are criteria for selection or rejection. How does this affect those rejected individuals who would like to be part of group activities? Are they really unworthy? Of what?

- They segregate members by setting them apart from people who either are rejected or do not wish to join them. This "included vs excluded" division creates artificial obstacles to social interaction across campus.

- They collect people with the same prejudices into a clique. Prejudices are reinforced, infrequently challenged.

- Members become stereotyped by which Greek organization they belong to and often have difficulty making friends outside of their organization. Other students perceive all members of a fraternity or sorority as a certain "type."

- They engage in demeaning initiation practices for new pledges. Some contravene the spirit of the no-hazing policy.

- They emphasize a party-oriented hedonism which contributes to the creation of an anti-intellectual attitude among students. Self-indulgence and artificial self-incapacitation are promoted as a way of life. There seems to be inter-Greek competition to become the most excessive in single-minded pursuit of this lifestyle.

- Many good students transfer out of Rollins because of the social scene dominated by fraternities and sororities. These departing students identify the lack of social life outside

the Greek system as a major defect of Rollins. Does studying have to subject one to teasing and ridicule?

- They provide academic advantage to members—with their house files of previous exams, papers, etc. Collective enrollment in courses helps create a dependent and lackadaisical attitude among some members about coursework and class attendance, since brothers or sisters can be relied on to provide help.

- A large amount of student time is consumed in the annual rush. Officers and rush chairpersons seem to effectively subordinate academics to this selection process.

- The sexual segregation of fraternities and sororities reinforces sexual stereotypes for both men and women.

The positive effects of Greeks at Rollins:

- Internally, they are generally democratic with all members having a relatively equal voice in making decisions. They provide a group of students with the opportunity to practice self-governance in a relatively autonomous way.

- They engage in work projects and organize other activities which benefit Rollins and the outside community.

- They are often beneficial to students for whom belonging to an identifiable group is important. Students within a smaller group get to know one another very well, and the friendships created may endure for a long time after leaving Rollins.

- They sponsor diverse activities which provide opportunities to socialize, party, and learn.

- They provide natural divisions for intramural sports, social events, and elections.

- Alumni may remain "closer" to their alma mater due to the bonds forged in Greek organizations. This can be beneficial to Rollins

in fund-raising and other forms of institutional support.

An alternative to the Greek system:

To help generate constructive discussion about the merits and demerits of the Greek system, I would like to describe a possible replacement for it. This proposed arrangement would create associated groups of students. I believe that most of the advantages of the Greek system would be retained while most disadvantages would be eliminated.

- There would be several "residential houses," each with approximately the same number of members the average Greek association has now. (For example, there could be 15 to 20 of these "houses" with some 50 to 90 members each.)

- The total existing dormitory space would be divided up into these 15 to 20 areas which would be designated as the proprietary living space for members of each "residential house." In this way, each "house" would have an identifiable location where "house" activities could take place.

- Members of each house (those who choose this option) would live together in the dormitory area reserved for their own house. The residential houses could be co-ed, insofar as current facilities allow. Individual students would retain the option to live in unisex dormitories. Also, no one would be forced to live within the designated dormitory space of their own house. Alternative dormitory space would be reserved for students who prefer to live among students from different houses rather than in their designated house. Off-campus housing would also remain as an option.

- Each house would have a budget (perhaps from a portion of the student fee) and would elect officers and hold meetings to allocate this money. The spending of this money could be completely unrestricted, or it could have some restrictions to ensure that the students voting against the majority have at least some opportunity to spend some money on their preferred activities.

- Individual students could decide whether or not to be active participants in house governance. No one would be required to actively participate, although one incentive to be active would lie in the desire to influence decisions about allocating the house's budget. In any case, each house member would retain the presumptive right to participate in any and

all house social activities.

- Every sophomore, junior, and senior would be a voting member of his or her house. At the end of the first year at Rollins, each freshman would be randomly (e.g., by computer) selected for membership in a residential house and automatically assigned to that house.

- To help promote close friendships among students in the same class (and to make the integration of sophomores into the house easier), each first-year student would be allowed to choose one, two, three, or four other freshmen for joint placement in a house at selection time.

- Priority for housing within the area designated to the house would go to seniors first, then juniors, etc. Grades could be an additional means of deciding priority lists for housing selection.

- All alumni would be designated as unofficial members of specific houses. Fraternity and sorority alumni have had a specific place to gather during past reunions. With the new system, all alumni (including fraternity and sorority alumni) would have a place to gather with current students.

- Individuals with very serious incompatibility could petition to be transferred (randomly) to another house.

A schematic explanation of the alternative system:

This is one variation of the general model. Some might argue for bringing freshmen into the system earlier (e.g., at the beginning of the second semester).

Freshmen would be unaffiliated until the end of freshman year, when they would be randomly computer-selected (individually or in small groups of 2, 3, 4) and made new members of the various residential "houses."

All sophomores, juniors, and seniors would be members of a residential house. Freshmen would be allowed to participate in certain activities sponsored by any house.

Each residential house would receive a subsidy for activities, democratically elect officers/steering committee, allocate funds, and self-govern in other areas.

Each house would elect one member to an All-College Council of Residential Houses, which would set broad policy guidelines for individual houses and for the system as a whole. The Council would negotiate with the administration on behalf of the residential houses and students and would administer various all-College events and activities...a

substitute or supplement to the regular student governance bodies?

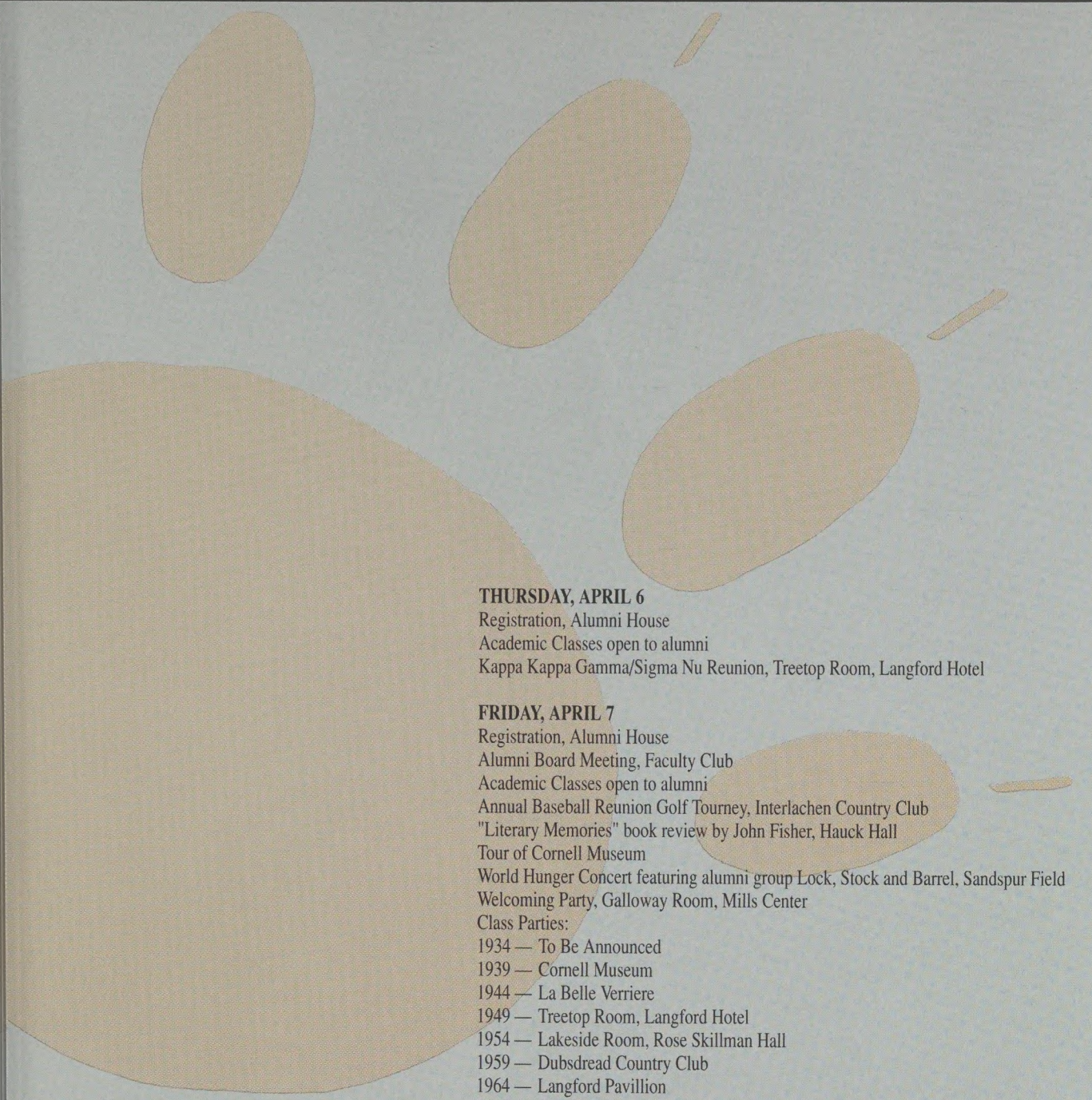
Conclusion: Where now?

I believe this is a workable alternative to the existing Greek system. It is not untried. Other small liberal arts colleges have created analogous systems; I was a student (long ago!) at two of them. One has had a somewhat similar system since the mid-1960s; there, most of the residential houses are co-ed. The second has a similar system, with new students entering a specific residential house at the beginning of the freshman year. Each system allowed me to integrate myself at my own speed into the activities of the residential house I belonged to. It brought me into contact with people I was unlikely to meet in a simple fraternity system.

This proposed alternative to the Greeks is inclusive; no one is left out. It does not force anyone to participate; each student would individually determine his or her level of participation. People would have a better chance to know and live with "different" types of students and learn practical lessons in tolerance of these differences. There would still be small groups of students—maintaining the opportunity for forming the intimate friendships which are so rewarding in life.

Playing hard is a Rollins tradition. I believe that the alternative system described here would contribute to making Rollins a place where students would continue to work at playing hard, but also would work at studying hard and creating a more active and fulfilling intellectual life outside the classroom. I think we all would benefit from this change—students, staff, faculty, and especially those students who are excluded now.

If I were asked to make a proposal (after this letter, he says such a thing!) regarding student life at Rollins, I would recommend that a special committee be appointed to evaluate the current Greek system and investigate alternative systems such as the one proposed here. The committee ought to be made up of students (both Greeks and non-Greeks), faculty, and administrators, with the majority being students, since the Greeks have major impact on students' lives at Rollins. Students ought to be the key participants in designing any new system. [R]



FOX DAZE REUNION '89 APRIL 6-9

THURSDAY, APRIL 6

Registration, Alumni House

Academic Classes open to alumni

Kappa Kappa Gamma/Sigma Nu Reunion, Treetop Room, Langford Hotel

FRIDAY, APRIL 7

Registration, Alumni House

Alumni Board Meeting, Faculty Club

Academic Classes open to alumni

Annual Baseball Reunion Golf Tourney, Interlachen Country Club

"Literary Memories" book review by John Fisher, Hauck Hall

Tour of Cornell Museum

World Hunger Concert featuring alumni group Lock, Stock and Barrel, Sandspur Field

Welcoming Party, Galloway Room, Mills Center

Class Parties:

1934 — To Be Announced

1939 — Cornell Museum

1944 — La Belle Verriere

1949 — Treetop Room, Langford Hotel

1954 — Lakeside Room, Rose Skillman Hall

1959 — Dubsdread Country Club

1964 — Langford Pavillion

1969 — Interlachen Country Club

1974 — French House

1979 — Student Center

1984 — Rogers Room, Keene Hall

SATURDAY, APRIL 8

Sports Hall of Fame Breakfast, Rose Skillman Hall

Annual Baseball Reunion game and picnic, Alford Stadium

Annual Meeting and Awards Luncheon, Rose Skillman Hall

"Gala '49ers Concert" featuring performances by Olga Llano Kuehl '49, Martha

Barksdale Wright '49, and other alumni, Rogers Room, Keene Hall

Dinner, Rosie O'Grady's

SUNDAY, APRIL 9

Memorial Chapel Service and Parade of Reunion Classes, Knowles Chapel

Pioneer Luncheon, Rogers Room, Keene Hall

"Rollins Remembered," Knowles Chapel Classroom

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DOUG GOODMAN

Playwright Bill Leavengood '82 and Technical Director Jim Packard share the spotlight with the cast of *Dreams of the Afternoon*, produced in New York. See story page 15.