

Summer 1987

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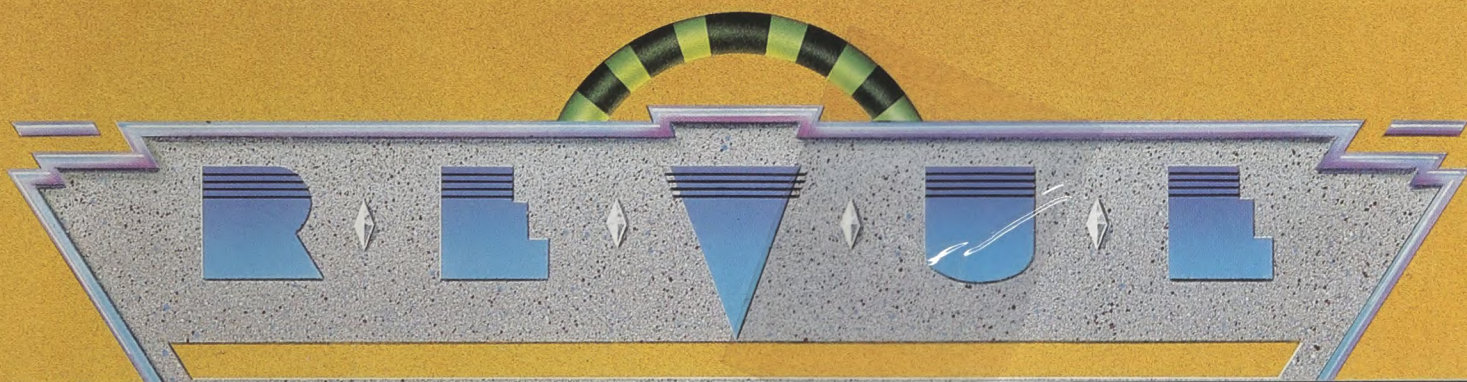
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ROLLINS

ALUMNI RECORD • SUMMER 1987

1987

Theater



**VOLUME 65, NUMBER 2
SUMMER 1987**

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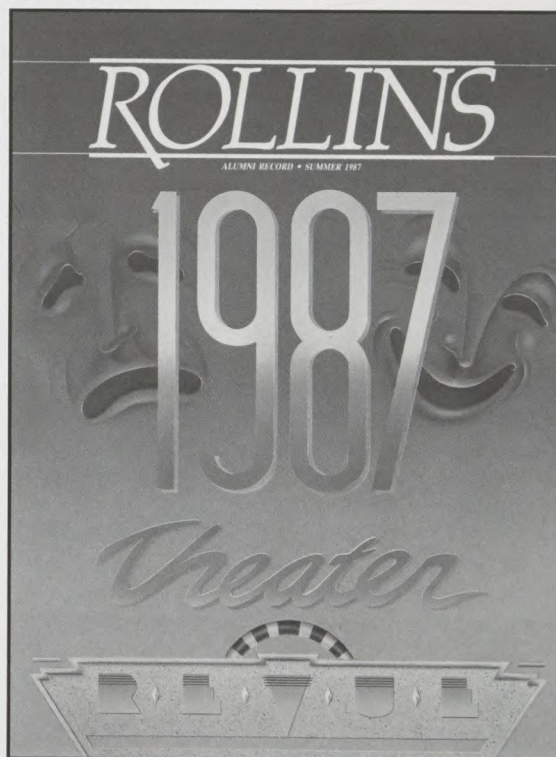
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ON THE COVER



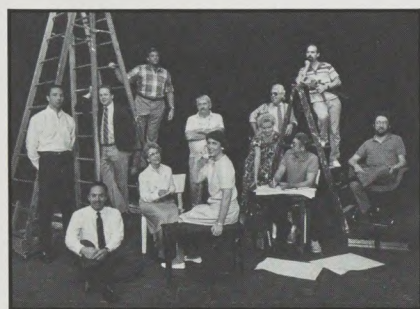
Cover art by Christian Mildh, concept by Phil Stanton '85.

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Photographer Alfred Stieglitz wrote, "Sight is a faculty, seeing an art." Of course, Stieglitz was writing about his own art form, but the wisdom of his words is equally compelling in the context of a theater arts program living within a liberal arts curriculum. The study of theater forces the learner to grapple with the opposing concepts of illusion and reality, of the concrete and the abstract, of the lasting and the ephemeral for the purpose of broadening vision by refining perceptions—a world of mirrors reflecting and projecting truth through fiction.

At Rollins, we attempt to guide our students toward an integration of knowledge and action through the exploration and communication of a broad interrelated body of learning. Students are taught by a faculty of scholars and artists, men and women academically and professionally active in their respective fields, who teach from a depth of knowledge, a rich theatrical tradition and a breadth of analytical and technical skills. By stimulating artistry and intellectual growth through the classic master-apprentice relationship, students are exposed to standards which will serve them the rest of their creative lives.

Today's student inherits a long and respected theatrical history. Central to this history, the jewel in the crown, is the beautiful Annie Russell Theatre. Built in 1932 for Annie Russell, an early 20th century star of the New York and London stage, the Annie Russell Theatre marked the beginning of educational theater in the state of Florida. Not satisfied merely with seniority, Rollins then pioneered the first program in the state with a major in theater and established a production program for both college and regional audiences. This link between the College and the community continues as a viable tradition. The sophistication and support of the community audience is not only gratifying but essential to the students in the ongoing development of their talents.

Talents which under scrutiny have fared very well in the "outside world." If a survey were taken of individual alumni, the names of Rollins theater graduates would be found in every sector of the performing arts. The success of theater arts graduates who have chosen and developed careers outside the field is no less impressive. The continuing strength and loyalty of our alumni, many of whom return, "once again," to work in the Annie Russell, play a role of immeasurable importance in the growth and success of future Rollins graduates.

Theater major Priscilla L. Parker graduated in 1942. That which followed was a long and successful career outside the theater; that which lasted was a deep and abiding loyalty to her college and her department. On her death in 1984, Priscilla Parker bequeathed \$900,000 to Rollins to be used exclusively for theater scholarships. With this money we can provide 14 students with four years half tuition scholarships. The ramifications of this bequest will go far beyond the significance it will hold for the rewarded students. It will afford the College and the Department the opportunity to attract qualified students from a much broader base than ever before. At a time when student aid is crucial for the continuity of study, the ability to recruit talented and academically strong students is essential.

I am very fortunate to be at Rollins at this particular time in its history. I spend many hours each day for the better part of a year with my students. I see them come in as children. I see them leave four years later, most of them remarkably changed. They exit as creative, responsible people, filled with the requisite hope and far more courage and conviction than I thought possible. They are in a class by themselves, and they amply set the stage for those who follow.

S. Joseph Nassif, Ph.D.
Chairman, Theater, Dance & Communication
Director, Annie Russell Theatre



PETER SCHREYER

JOE NASSIF

**Rollins theater director demands
nothing but the best from his students . . .
and gets it.**

BY CATHARINE ROGERS

The words that describe Joe Nassif are the same ones that pop up in descriptions of many other creative people. Words like dynamic, energetic, driven, demanding, perfectionist, artistic, organized, exuberant, disciplined and talented. Nassif is a professional in the true sense of the word. He is blessed with the talent to create, to see the big picture, and to transform the ordinary into his

vision of the extraordinary. He possesses the ability to teach and share his insights with others. He has the gift of being able to reach into the depths of someone and pull out the essence of a character that lies beneath the surface.

Professor Joseph Nassif joined the Annie Russell Theatre at Rollins in 1982 after several years of professional theater and academic experience. Nassif received

his BA from Grinnell College in 1960 and continued his studies at the Yale School of Drama, where he received his MFA in 1963. He went on to earn a Ph.D. from the University of Denver.

After his studies, he spent several years lecturing and directing at universities across the country and then left the academic setting for the business world. He joined Westinghouse Broadcasting Company and TV station KDKA in Pittsburgh as a producer/director of public affairs and daytime programming.

Working with actors on the stage had always been Nassif's first love, and he eventually returned to the theater as chairman of the Department of Theater and producer/director of the Pittsburgh Playhouse. In 1973, he became the first managing director of the Pittsburgh Ballet Theater, a professional ballet company now looked upon as one of the finest regional ballet companies in the country.

Nassif first visited Rollins in 1981 as a guest director for a special production of

child in Iowa. "My mother was relentless in her efforts to get her child on the stage, which is how I came to perform at every women's club function in town," he says.

Nassif was in a children's radio program for almost six years, from age eight to twelve. "I loved the radio shows," he remembers. "It was like 'let's pretend.' My first actual experience of theater was in a play called *Happy Time* by Samuel Taylor which was being produced by a community theater group in Iowa. That's where I got infected with theater."

Nassif recalls his early experiences as being ego trips. "There is a certain degree of nourishment you get from having people respond to you. I was always very skeptical of the theater. Though I loved it, I didn't want to be just another actor. I wanted to be more important than that—a producer, a king, an emperor . . . something more powerful!"

His fear of being just "another actor" may have led Nassif to the academic side of theater. "I knew after leaving Yale that I couldn't do what my colleagues were doing. They were going out into the professional world and starting as a nothing in a world where there was just as much competition as there is now. There were a thousand people out there knocking on the same doors, with better pictures and better "ins" for auditions than I had. I wasn't willing to go the 'starving artist' route, so I gave a quick look at academe and decided to try that."

Nassif believes strongly that the job at Rollins came at just the right time. "It was the perfect situation for me. It was a well-established theater, there was support, there was a wealth of talent—so I decided to give it a try. And I'm still here.

"In all honesty, I really don't think I had enough courage to go the professional route. I talk about it and recommend it, but I never got into it myself. Academe was much safer."

Nassif is a dedicated teacher who molds students into actors and helps them to realize their full potential. His idea of the perfect theater student is one who is strong academically and who can also bear the other rigors and responsibilities of being in the theater. These include rehearsing five hours a night, getting home and memorizing lines for another two hours, being ready to go back in for

"Our focus is to train students who have a professional vision, but to make sure they are well-grounded in a liberal arts education."

Murder in the Cathedral in the Knowles Memorial Chapel celebrating the Chapel's 50th anniversary. The following year he was invited to return to Rollins as Chairman of the Department of Theater Arts, Dance and Communication and Director of the Annie Russell Theatre, the position he holds today. His responsibilities include supervising the academic and production programs of the department.

For as long as he can remember, Nassif has been involved in theater in some way. Through his mother's encouragement, he launched what has turned out to be a lifetime career in theater when he was a



an early costume call the next day, and still graciously participating in a high school college day program or taking time to meet a couple of theater patrons backstage after the show. "It takes a mature individual to handle the academic and professional regimen required with this theater," says Nassif.

The philosophy of the department emphasizes training students to understand



BEVERLY BROSIUS

the professional theater, not necessarily to be a part of it. "I want a student coming here who has professional theater in their sights and goals. I'd be lying if I didn't say that. However, that actor or actress, designer or technician, will be richer as a professional having been through the liberal arts program. Our focus is to train students who have a professional vision, but to make sure they are well-grounded

in a liberal arts education."

Nassif's role as director is different from professors who teach English or political science. Teaching talent is a very intangible occupation. "You can't teach talent," says Nassif. "Talent is inherent. Talent is instinctive and it's in everyone. It's just in some people more than others.

"My job as head of this department is to find talent where it's dormant and

draw it out. There isn't much else we can do. We can't give 'talent transplants' or do cosmetic surgery. For those who have talent, if it's just under the surface waiting to come out, we can puncture and pull it. Many have talent but it's not disciplined or shaped or polished. So in a sense, there is a training. But there isn't a teaching of someone to be an actor; we are merely coaching the instinctive talents, drawing them out, pulling and shaping them."

Nassif's own discipline and drive rub off on his students. He's a perfectionist and very demanding. What the Annie Russell Theatre programs offer professionally minded students is exposure to the rigors of a professional setting, without really being in a professional theater setting. The students are in the midst of a liberal arts environment and experience the personal learning that goes along with it. And, according to Nassif, "They are also part of an exquisitely equipped theater that forces them into some very demanding responsibilities as an actor or a technician."

Just the protocol in the Annie is a perfect example of the professional orientation of the theater. "Absolutely professional procedures and conduct are maintained," says Nassif, "and with 18- and 19-year-olds, that's amazing in itself!"

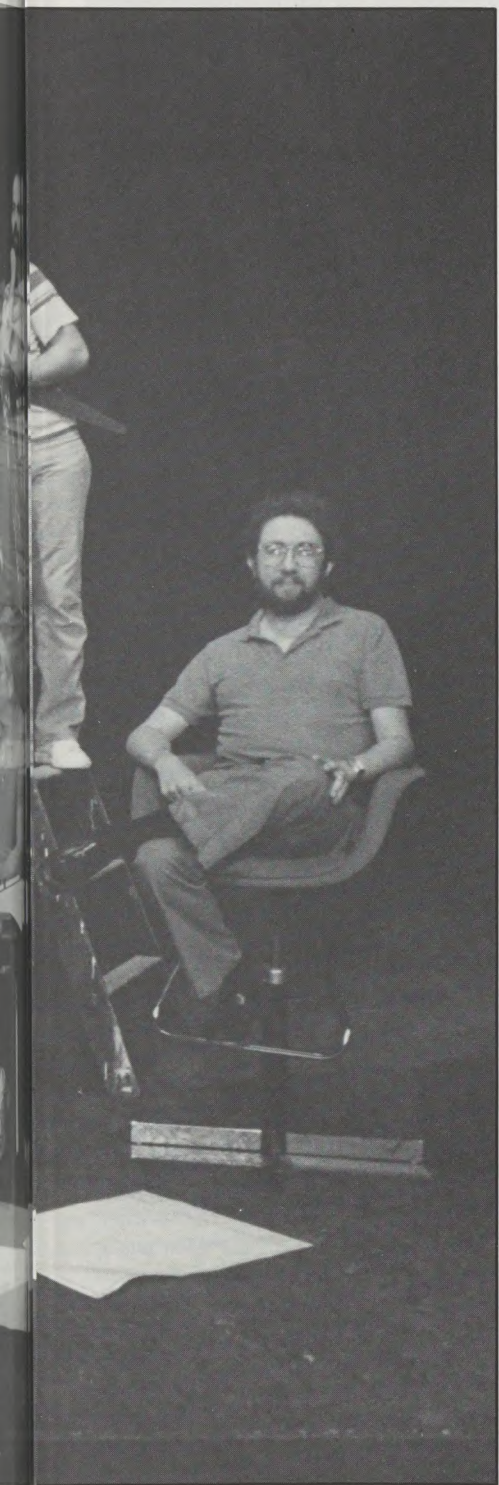
The professional procedures he is referring to are specific ways of doing things. He means that each technician follows a strict set of guidelines. He means that you aren't just an electrician; you are a master electrician. He means that when you are talking over a headset, you do not respond without a "thank you," and that there is a precise procedure that is required before you put make-up on somebody's face.

Nassif feels this discipline is of great value to the young people in his programs. "They are forced into discipline—theater discipline, yes, but it's personal as well. It's personal in that we teach them self-esteem, self-respect, and self-discovery. I believe that if a student never walks on a theater stage but comes through this program, the experience can bear values anywhere; be it a career in medicine or law or real estate, whatever." [E]

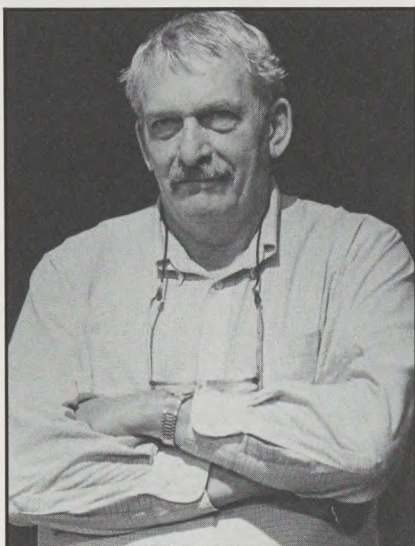
THE COMP



ANY:



PETER SCHREYER



Robert O. Juergens, Professor of Theater Arts, has been active in some form of theater since high school. A 1968 Ph.D. graduate of Yale, he came to Rollins in 1963. He served as director of the Annie Russell Theatre from 1965 to 1979 and is now the dramaturge, assessing and evaluating dramatic material for productions. Dr. Juergens has studied under Lee Strasberg, published many articles, played over 100 roles, and directed approximately 70 productions. Affectionately called "DJ" by his students, he currently teaches Acting II and Directing.

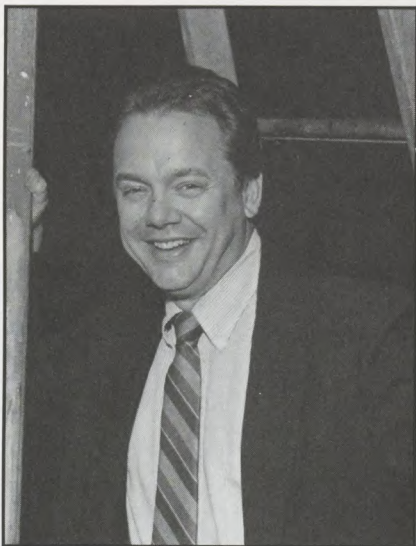


Charles A. Rodgers, Professor of Theater Arts, earned his Ph.D. from The Ohio State University. Rodgers, who came to Rollins in 1969, created the College's communication department, was the manager of Rollins' WPRK-FM from

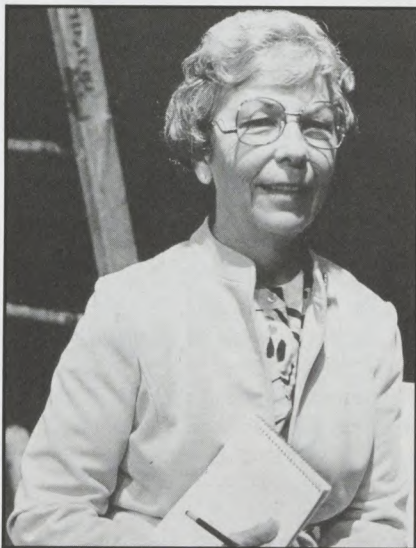
1969-1981, was the voice of the Tars basketball team for six years, and has served as chairman of both the communication and theater arts departments. He received the Arthur Vining Davis Award in 1974 and was selected by the students to give the commencement address to the graduating class of 1979. He was also named "Best Professor" in Lisa Birnbach's *College Book* in 1985. Dr. Rodgers' current activities include directing one major production at the Annie Russell Theatre each year, hosting a bi-weekly interview program on WPRK, advising students, and teaching a variety of theater and communication courses.



Anthony J. Mendez, Associate Professor of Theater Arts, first came to Rollins in 1969 as technical director and lighting designer. He left the College in 1972 to open Central Florida's first professional dinner theater, Once Upon A Stage, where he was vice president and managing director. After two years, Tony moved on, earning professional credits in film and television as well as legitimate theater. He returned to Rollins in 1982, bringing with him the benefits of an extensive professional career as director, producer, actor and technician. Tony is a member of the Society of Stage Directors and Choreographers, Actors Equity Association, Screen Actors Guild, The American Federation of Television and Radio Artists, and the United States Institute for Theatre Technology. He holds a B.A. from Lynchburg College, an M.A. from the University of Virginia, and an M.F.A. from Florida State University.



Steven S. Neilson, Professor of Theater Arts, received his M.A. at the University of Miami and came to Rollins in 1973. Steve is director of sales and promotion for the Annie Russell Theatre and enjoys teaching Introduction to Theater and Dramatic Literature and Theater Management. He was a recipient of the Arthur Vining Davis Award and is currently on sabbatical. He is also executive director of the Sharon Playhouse, a professional summer stock theater in northwest Connecticut.

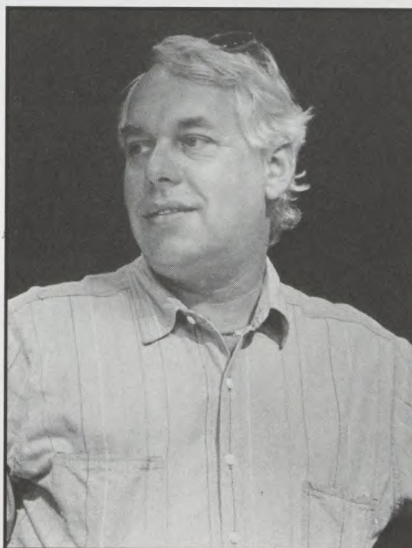


Dorothy Longendyke provides secretarial service for nine full-time faculty and five adjuncts as Executive Secretary for the Department of Theater, Dance and Communication, a position which she has held since 1973. She has a bachelor's degree from the University of Pittsburgh.

"I think a good teacher, after all is said and done, is one who cares. On looking back on the teachers I remember with great affection, they certainly cared about their subject. But it was more than just caring for the subject matter which endeared these teachers to me. It was their concern for students which made the difference. Great teachers care for people. I find it amazing how much the faculty at Rollins care."

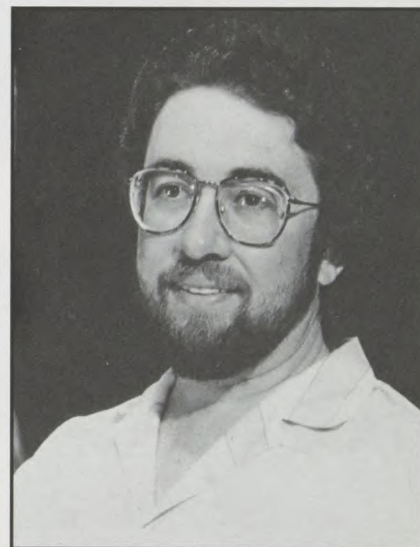
Steve Neilson

Dottie, who came to Rollins after running a family business for many years, plans to retire next year following 14 years of service to the College. She is looked upon as the one who kept the Department running smoothly through changes in chairmen, personnel and physical structure, and she will be greatly missed.



Dale F. Amlund, Professor of Theater Arts, has designed over 100 shows for the

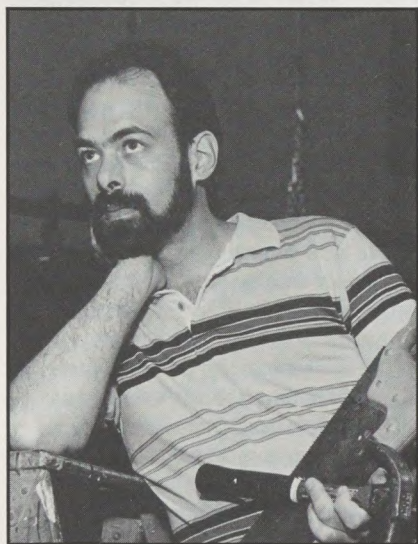
Annie Russell Theatre since coming to Rollins in 1966. Dale is a graduate of the Yale Drama School with an M.F.A. in scene and costume design. A member of the United Scenic Artists Union Local 829, New York, he has gained recognition as designer of restoration for the Grand Opera House, Wilmington, Delaware, and as a designer for television and opera. Since 1985, he has served as entertainment coordinator of the Winter Park Art Festival. Dale commands great respect from his faculty colleagues and students for his rigid insistence on artistic integrity. He is currently teaching Costume Design and Scenography and working on an outside project for Baseball and Boardwalk, a new Florida amusement park owned by Harcourt Brace Jovanovich, Inc.



Greg H. Gardner, Associate Professor of Speech Communication, joined the Rollins faculty in 1985 after serving as chair of the Division of Humanities and head of the Department of Speech Communication at McKendree College. Greg is now the director of communication for the Department of Theater, Dance and Communication and director of organizational communication for the School of Continuing Education. He serves as chair of the Division of Expressive Arts, public address announcer for Rollins College basketball, and a member of the Curriculum, Premanagement, Awards Council and Blue Ribbon committees. Greg teaches courses in interpersonal communication, public speaking, argumentation and debate, and the rhetoric of Western thought.

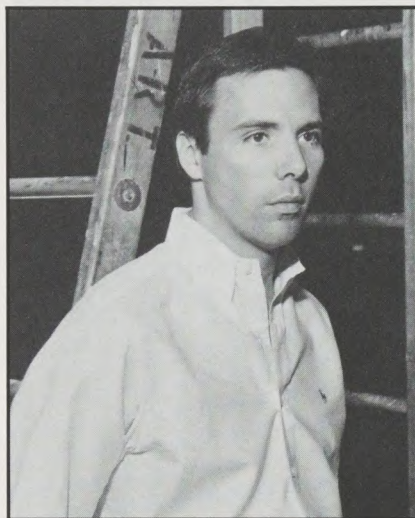


Cheryl Davis Eller came to Rollins in 1984 as box office manager. "Hawking tickets" was new to her, but theater wasn't. Cheryl previously worked at the State University of New York (SUNY) at Binghamton as dormitory director for seven years and as assistant costumer with the theater for four years. She was also a costume designer and consultant for the School of Ballet at the Roberson Arts and Sciences Center in Binghamton.



James A. Packard joined the Rollins staff this spring as assistant technical director and adjunct faculty member in the Department of Theater, Dance and Communication. He holds an M.F.A. in Design and Technical Theatre from the University of Iowa and a B.A. in Theatre and Communications from Westmar College. Jim, who worked previously at

Seminole Community College, came to Rollins with a well-rounded background, offering expertise in all areas of theater. He is currently teaching stagecraft and working on design for Annie Russell Theatre productions.



W. Robert Sherry, Assistant Professor of Dance, received his M.F.A. in Dance from Southern Methodist University and his undergraduate degree in business from Indiana University. He came to Rollins in 1984 and is currently director of the Rollins Dance Program. Bob's professional performing career includes work with Dance Kaleidoscope, Indiana's

"Teaching students to accept the pain as well as the joy of learning, to confront the self, to learn to respect and love the art they have chosen to learn, to develop self-discipline—this continues to be my first love. By guiding talent, effort and will, I wish to lead students to the threshold of their own experience which helps them realize their own potential for evolution."

Ruth Mesavage

professional modern dance ensemble, and performances with such celebrities as Mickey Rooney, Ruby Keeler, Florence Henderson, Alexis Smith, Bob Hope, and Joel Grey, whom he understudied in the national tour of "Pal Joey." Bob is currently president elect of the Board of Directors of the State Dance Association of Florida. In addition to teaching courses in dance history, notation and technique, he directs and choreographs musical productions and produces the Rollins Dance Series at the Annie Russell Theatre.

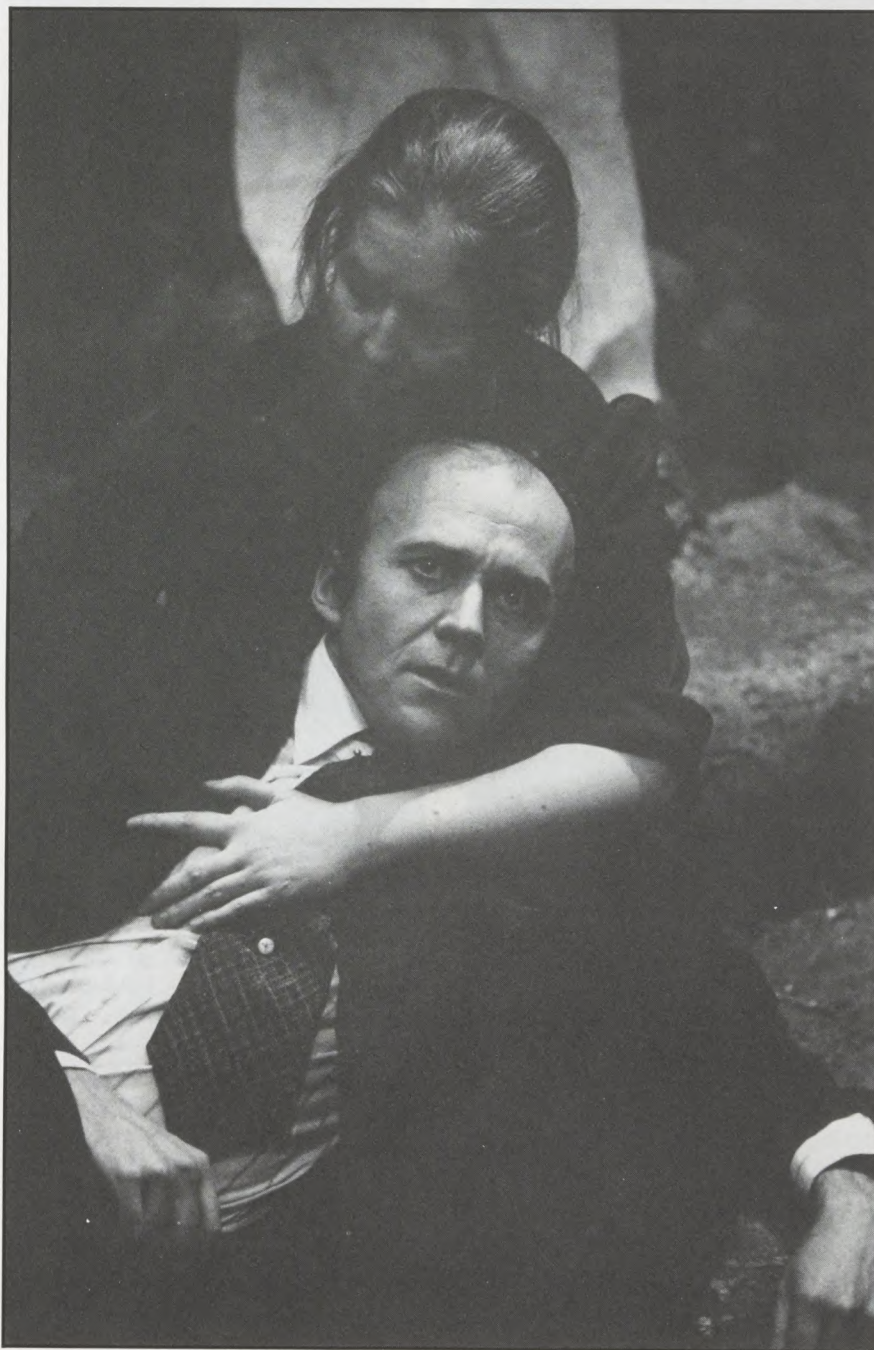
Cleo the Cat, the Annie Russell Theatre "mascot," made the Theatre her home in 1973 as a mere kitten. Through the years, she has made both planned and unplanned appearances on stage. Always a comfort in the Green Room to actors waiting to go on stage or to those needing someone to cry with, Cleo is a warm and furry part of the Annie tradition.



Ruth M. Mesavage, Associate Professor of French and Ballet, won her doctorate from Yale University, her master's from Hunter College, and her B.S. from the Julliard School. Ruth joined the Rollins faculty in 1981. She teaches ballet for the Department of Theater, Dance and Communication in addition to teaching French language, literature and civilization and the literature and civilization of Quebec.

I Am What I Wanted To Be When I Grew Up

BY BILL McNULTY '68



My interest in theater was sparked by my libido and my ego. When I was in high school, I was very shy and unknowledgeable about girls, and by the beginning of my senior year, I still hadn't done any serious dating. I was suffering mightily, so I made a rash decision: I joined the football team.

All the guys on the team, even the really repulsive ones, had girlfriends. Since I had never played a team sport before (and in fact, had no athletic background whatsoever), this was a total disaster. On the first day of practice, I took more physical abuse than the tackling dummy. I crawled off the gridiron and signed up to audition for the first play of the year.

Some of the artistic types had girlfriends, too. Miraculously, I was cast in the lead and soon I was dating the quarterback's ex-girlfriend, wearing a black turtleneck, and developing affectations.

Fortunately for me, that particular high school group was the most active in the state, and I continued to be cast in great roles all year. It was the most fun I'd ever had in my life. I became enormously popular—teachers, students, even football players thought I was a great guy. It was then that I decided that an acting career might not be such a bad idea.

I then went on to Rollins College and not only studied there, but, several years after graduating, taught there for two years. Having had the unique opportunity of seeing the school from both sides, I know it to be a place where students are treated with enormous care and concern. If a person has anything special to offer, it is recognized quickly and affectionately nurtured.

The theater program at Rollins has always been an ambitious one with many plays produced each year. From my freshman year to graduation, I acted constantly. I also built scenery, hung lights, directed, and wrote. Theater is a communal art, and I learned to appreciate the contributions made to it by everyone involved, off-stage and on.

All of that practical experience was important, but it would have meant little without a great teacher. I learned more

Bill McNulty as James Tyrone in O'Neil's *A Moon for the Misbegotten*.

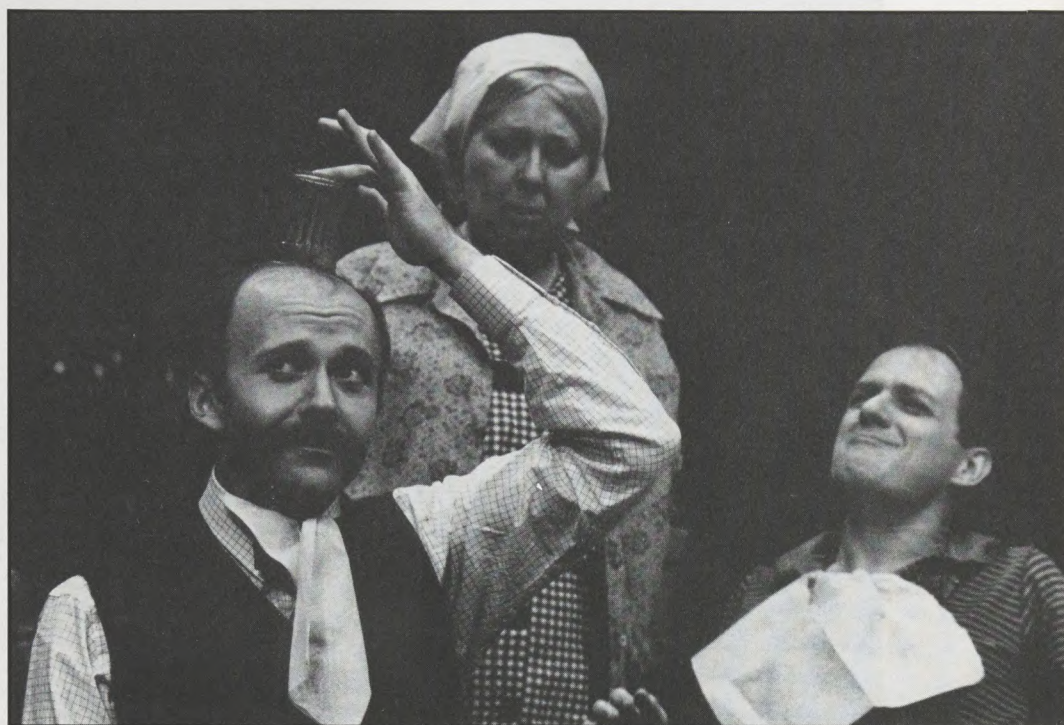
from Bob Juergens than I could have hoped for. He first taught me that I wasn't as good as I thought I was, and then taught me how I could someday be as good as I wanted to be. It was from him that I learned to regard acting as both a craft and an art, and to respect the theater and my place in it. I could go on and on about Bob, about how much he gave me and how much I love him. But suffice it to say that if it weren't for him, I don't think I would be acting professionally today or having such a wonderful time doing it.

After Rollins, I went on to grad school at the Penn State MFA program; then I taught acting for one year at Denver University and two years at Rollins. Immediately after that, I was hired as a resident actor with Actors Theater of Louisville. After six seasons in Louisville, I moved to New York and knocked around there for awhile, taking a variety of acting jobs in and out of the City. That continued for three years, and it was okay, but I didn't like the pressure—so now I'm back in Louisville.

Working in the theater world is both challenging and rewarding. Much is made of the difficulties actors endure and the sacrifices they must make, but I honestly don't feel I've had a hard time of it. I guess the toughest thing, for me, is the lack of financial security. I grew up in the lower middle class, so there was always a good deal of well-founded concern about money around my household and I still get a little edgy about it from time to time. Actors Theater is generally considered one of the best regional theaters in the country and I am a leading actor there, but my salary is, frankly, awful, and there are no fringe benefits or tenure.

The other side of the coin is brighter. I love this life. It is immensely challenging and stimulating. In the past year, for instance, I've played lead roles in *The Misanthrope*, *Educating Rita*, *Six Characters in Search of an Author*, *The Foreigner*, and *A Moon for the Misbegotten*. To play such a vast array of brilliantly written roles with a highly professional and talented company is a dream come true.

An actor explores the workings of the human mind and heart. If he does his job well, he not only enhances his own



McNulty as Charley in Larry Shue's *The Foreigner*, November 1986.

humanity, but that of his audience as well. Personal growth and a meaningful contribution to the community—not a bad way to make a living, eh?

Lest this is all beginning to sound unbearably artsy-fartsy, let me add that one of the main reasons I do this is that it's just plain fun. Laughter is unquestionably good for you, and there is a great deal of laughter around the theater. Even the most intense and serious rehearsals are interspersed with laughter. After a show, we stay up late, carousing and telling stories. The work we do is really a sophisticated version of a children's game of make-believe, and it delights the mind in the same way. Some roles are better than others, but most often I go to rehearsals and performances with the same enthusiasm and excitement I felt 23 years ago.

The greatest sense of fulfillment comes not from specific achievements along the way, but from the cumulative effect of a body of work and the ongoing experience of a life in art. I would like to add, however, that I think my three years of teaching were an extremely important phase of my life. I had no idea how deeply affecting it would be to participate

in the growth of other people in that way. I hope I did some good; I know I'm a much better person for having done it.

Quite by coincidence, Brant Van Hoffman, who was one of my students and who is also being featured in this issue of the *Alumni Record*, called me a few weeks ago. I hadn't heard from him in about five years, and neither of us had any idea that the other was being featured in the magazine. He wanted, among other things, to let me know he was doing well because he knew I'd be pleased, and to thank me for encouraging him and teaching him. It made me very proud; that is, as proud as one can be of contributing to the success of someone who insists on being called "Beezer."

As for the future, I plan to make lots of money and someday be interviewed by *People* magazine. Just kidding . . . I think. Recognition would be nice; money would be *very* nice. But the stress of commercial show business is, right now, more than I care to deal with, especially since the goals are essentially mercenary. Meanwhile, I am what I wanted to be when I grew up, and my goals are to get better at this, and to stay well enough to continue doing this for a long time. □



DON GATANIS '87

Rollins Made Me What I Am Today

(and if I were Rollins, I wouldn't necessarily be bragging)

BY JANIS HIRSCH '72

One day in November of 1967, I stepped off the school bus into a foot of slush. I was wearing penny loafers (Weejuns, I think) and knee socks (burgundy, to pick up the attractive ribbing in my attractive Villager sweater); when I pulled myself out of the melted snow, my feet alone weighed 80 pounds. I was not a happy camper.

Ten minutes after the slush incident, I sat thawing in the guidance counselor's

office looking at college brochures. I had already applied to my requisite five schools, all of which were in the Northeast. (A few Big Tens had caught my eye, but my mother had issued the edict "You can't go to college out of our time zone." This seemed perfectly reasonable—a lot of things seem reasonable when you're wearing a circle pin.)

And that's when I came upon the most embarrassing word in all of academia:

Florida. I'd never heard of Rollins. Hell, I'd never even heard of Hollins. But the college was small and it had a theater department and it was in the same time zone as Trenton, New Jersey. I applied, got in and counted the days till the term "cold snap" would mean you had to roll down your sleeves.

I wish for the purposes of this article my choice to enroll in Rollins had been a bit more deliberate. And I've been wracking my brain trying to come up with some inspirational message a Rollins professor or a friend or that sadistic campus cop with the 3,000-watt flashlight conveyed to me that made me what I am today. But one phrase I heard at Rollins did, in fact, change my life. Only it didn't change my life while I was there. I was well out of Winter Park before the phrase even had a chance to sink in.

Directly upon graduation, I went to work at the Coconut Grove Playhouse in Miami. I'd like to think I snagged the job because of my Rollins-learned theatrical expertise, but in truth, the producer owed my Uncle a major favor and I was it. However, once I was in the door, I observed and learned the way Dr. Bob Jeurgens urged me to, and I questioned and examined the way the late, great David Gawlikowski taught me to, and I embraced and enjoyed my work just like Bill Hardy did, and I never settled for anything less than my best, a lesson Tony Mendez shared with all of us at the Annie Russell Theatre.

I went on to a summer stock job (for the Queen of Burlesque, Ann Corio—my mother wished she'd issued an edict about working for strippers in tent theaters) and then to the *National Lampoon* in New York City. I moved into my first New York apartment; my downstairs neighbors were, purely coincidentally, Rollins alumni Scott Reiniger '71 and Mary Lou Gilbert '71.

I leaned on other Rollins friends, sometimes for support and sometimes because we'd had too many beers at a dive on West 4th Street in Greenwich Village. After the *Lampoon*, I went on to PBS where I was their national publicist. From PBS, I went to an international public relations agency where I was vice president, television. Shortly thereafter, a young publicist was hired: Debbie Hollister '77.

The whole time I was working at my day job, I was writing. For *The New*

York Times. For a parody of that paper called *Not The New York Times*. For magazines. For a movie star in desperate need of a ghost writer. Then, like a woman possessed, I started writing scripts. And that's when I realized I had it. I had what David Gawlikowski had been talking about for four years in that sweat box we affectionately called the Fred Stone Theater. It was just a phrase to me then, something to remember and work into essay questions. "The neural itch."

Like a woman possessed, I started writing scripts. That's when I realized I had it. I had what David Gawlikowski had been talking about for four years. It was just a phrase to me then, something to remember and work into essay questions. "The neural itch."

Gawlikowski said it was W.H. Auden who wrote of the neural itch. It was his (Gawlikowski's) belief that we all had it but some of us hadn't quite found a way to scratch it. It was an image I found intriguing—something so deep it actually made your nerves itch!—but that's all it was. An intriguing concept.

I had helped Jonathan Weiss, Rollins '73 get a job at the *Lampoon*, and he was now working on the TV series *Love, Sidney*. He took me to the show's Christmas party, introduced me to the producers, and encouraged me to send them those scripts I'd been writing at night and on weekends. I did. They hired me. I'd found a way to scratch the itch.

After *Love, Sidney*, I was offered a job as staff writer and then story editor of a

series called *Square Pegs*. I leapt at the chance (it was quite a leap considering *Love, Sidney* was shot in New York and *Square Pegs* was shot in Los Angeles. Those of you who know me are no doubt doubly impressed by my new-found leaping abilities).

Norman Lear then offered me a contract and I produced a series under his tutelage called *Double Trouble*. I started writing movies of the week (my last was called *Stranded* and it was the highest rated movie of the week of the season). I co-created a series called *Easy Street*. I've written episodes of everything from *Facts of Life* to *Aftermath*. I've written screenplays for Disney (again, if you remember, me, I hope you're impressed that I've cleaned up my act). A pilot I wrote and produced for Sandy Duncan just may be on NBC's fall schedule. I'm having a ball.

Imagine this: your back itches and no matter how you contort yourself, you can't get to it. You rip your sleeve, you pull your elbow out of the socket—nothing. Someone walks into the room. You back up to him and he starts scratching. Higher. Lower. Over to the left. Now higher. That's it!! *Perfect*.

I never would have had the courage to scratch it if it hadn't been for my favorite professor of all time, David Gawlikowski. I never would have had the strength to even try if it hadn't been for my Rollins friends—Maris Clement, Jonathan Weiss, Andy Arluck, Debby Greene, among others. And it seems like whenever I'm doubting myself, whenever I'm wondering why I wanted something more, I hear from old pals like Gretchen Rounsavaal or Debbie Hollister or I run into Karen Kreider and Scott Reiniger at a party or I see Richard Camp sitting behind me in Dodger Stadium and I remember. It has to do with happiness.

And happiness is really what Rollins was all about for me. No, it wasn't always there, but I never stopped looking for it. I never stopped scratching. I hope I never do.

PS. I was asked to send a picture of myself to accompany this article but crazy me, I didn't have an 8 × 10 glossy hanging around. Take my word for it—I look fine. ☐



Mr. Rogers' Neighborhood Keeps On Growing

BY KEITH HENDERSON

At a time when screaming and bashing "Gobots" and "super-heroes" are overrunning children's television, Fred Rogers remains a calm, quiet voice of humanity and reality.

Mr. Rogers' Neighborhood, for 30 years now a fixture on public television, may be parodied by Eddie Murphy and Johnny Carson. Adults may occasionally snicker at its innocence, simplicity, and easy (some might say plodding) pace. But millions of children continue to watch it faithfully—and millions of parents are grateful it's there to watch.

In the small, inconspicuous headquarters of Mr. Rogers' company, Family Communications Inc.—a suite of rooms in

the WQED building on Pittsburgh's Fifth Avenue—a file cabinet overflows with letters from Rogers fans of all ages.

One begins, "Hello . . . I am 22 years old. I have a son . . . who is 15 months old. I have known you as my friend from watching your show." The writer then relates how *Neighborhood* shows dealing with such subjects as childbearing, grief, and moving helped her through some trying experiences. Another letter, from a young teen-ager, tells how the "Neighborhood of Make-Believe," a regular feature on Rogers' show, inspired a successful classroom project.

Each message has the tone of someone writing to an old friend. And that, in

essence, is the appeal of Mr. Rogers. People young and old instinctively trust him. Relaxing in an armchair in his rather cramped office, he sums up the philosophy behind his TV show: "I set up to give the kids myself. If I were playing a part, that would be entirely different . . . If you're yourself in the presence of somebody else, that person can feel it's all right to be himself or herself."

That's true, in his view, whether the "somebody else" is the child sitting in front of the TV set or comedienne Joan Rivers acting as a TV host. When Mr. Rogers appeared on a late-night talk show with Ms. Rivers, he spoke and acted just

as he does in his *Neighborhood* segments. "I even sang one of my songs for her," he remembers. The usually brassy Rivers listened attentively. Later he heard that friends of the comedienne had written to tell her that "at last people could see the real you."

Being oneself can produce on-the-air moments that radically depart from TV orthodoxy. Breaking into his familiar disarming grin, Rogers recalls one such moment after a guest appearance on the *Neighborhood* by cellist Yo-Yo Ma. Mr. Ma had just finished playing a short piece. Rogers turned to his young viewers and said, "Sometimes when you hear something so wonderful, you just want to sit and be quiet for a moment." And that's exactly what he did—unheard-of behavior in the frantic, keep-the-eye-engaged world of TV.

What led this gentlest of TV hosts toward work with children? He ponders this one for a while. "I think it was because I never closed the door on childhood myself," he says. From his earliest days in the business, working as a gofer at NBC in the early '50s, he'd spend time off visiting places that serve children— orphanages, special schools, hospitals.

He still does that. Recently he attended a pageant at a local elementary school and stayed after it was over to watch some of the kindergarteners play. He overheard one little girl say to a friend, "Now you make the cookies because I'm making the hot chocolate." All they had, of course, were tinfoil pans, sand, tongue depressors—and imagination. It "struck me again," Rogers says, "how universal play is." Similar boys and girls in similar circumstances might have said the same thing a half-century ago.

So while the surroundings of childhood may have changed considerably—helped on by such phenomena as television and evolving patterns of family life—the needs of the heart and imagination remain constant, he observes. "Sure, some of the outward trappings of life are different, but you know very well what's important and what's basic."

What's basic, both on screen and off, to Rogers is helping individuals appreciate their worth. Illustrating this point, characteristically, by an anecdote, he remembers once telling his producer, Dorothy Daniels, that that day's efforts in the studio had resulted in "the worst program I've ever done!" Her reply: "Fred your



Fred Rogers is the voice of Daniel Striped Tiger and many other of the puppets that inhabit the *Neighborhood of Make-Believe* on the the PBS children's program *Mister Rogers' Neighborhood*.

worst is better than most people's best." The memory brings that soothing smile and the comment, "Isn't it wonderful to have people who support you?"

Whether the day's *Neighborhood* theme is the passing of someone you love or learning that winning is far from everything, Rogers' goal is to give children that same kind of support. At the heart of his work, he explains, "is an attitude about childhood—a respect for growing personality." Children seem to sense this, which is why they're willing to sit for 30 minutes and watch "someone feed fish and talk about life," as he puts it.

Many parents share that perception. "It's parents of young children, watching over their shoulders, who are the ones who seem to best understand what we're doing," says Rogers. As a father of two grown sons himself—James, 26, and John, 24—the responsibilities of parenthood are close to his heart. "What's needed most of all," he says, "is support for parents' innate desire to help their children grow."

He's written a book on this theme, "Mr. Rogers Talks With Parents," plans another to be called "Mr Rogers' Play

Book," and is strongly in favor of such societal changes as flexible work hours to allow parents to remain at home with their infants.

Rogers' own neighborhood is an eastern suburb of Pittsburgh where he lives with his wife, Joanne, a concert pianist. The two met while studying music at Rollins College in Winter Park, Fla. Like his wife, Rogers puts his musical background to solid use; he composes all the songs used on his show.

Looking back on his long career in television, and especially on the array of friendships generated by his show, Rogers comments quietly, "It's a fascinating life that I have."

And its rewards? "Just last night I went to the movies. A young man in line to get popcorn said, 'You really are Mr. Rogers, aren't you? I had some of my best hours with you as a kid.'"

That experience, he says without a hint of overstatement, left him nearly speechless with gratitude. [R]

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NOW APPEARING

BY DEBORAH HOLLISTER '77

“Hello.” Silence. “Hello, Buddy Ebsen’s agent gave me this number to call for information on Mr. Ebsen.” No one stopped me, so I rattled on. “You see, Mr. Ebsen graduated from Rollins College . . .”

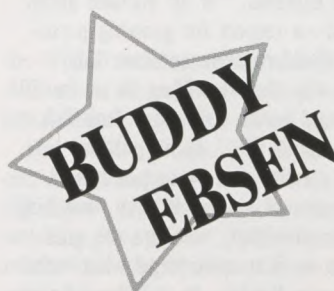
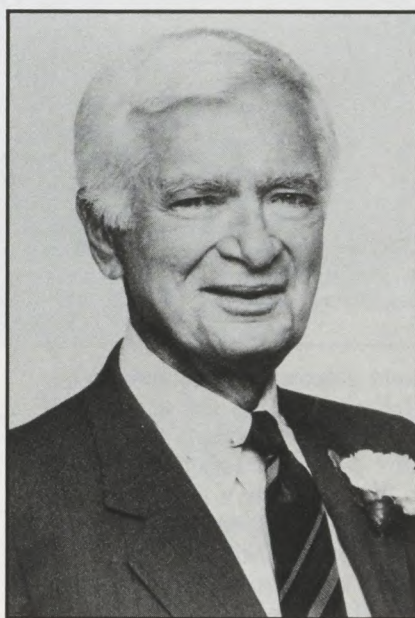
“Excuse me,” a deep, gentle voice interrupted me. “Mr. Ebsen did not actually graduate from Rollins. In fact, he only went there one year. But in that one year he sure learned a lot about theater!”

Enchanted by the smooth, relaxed drawl meandering through the phone line from Long Beach, California to midtown Manhattan, I asked slowly, “Is this Mr. Ebsen?”

Of course, that’s just who it was. Surrogate grandfather to many of us who grew up watching *The Beverly Hillbillies*, Buddy Ebsen is indeed the warm, gracious character he portrayed as Jed Clampet in that show, and as television sleuth Barnaby Jones in the series of the same name.

Buddy Ebsen is really a Florida boy, which explains where some of that warmth and easy-going style came from. Born Christian Ludolf Ebsen, Jr. in Belleville, Illinois in 1908, Buddy moved to Orlando with his family when he was 12. His father started a dance academy there, and the entire family learned to dance.

“I never really intended to be an entertainer,” says Buddy. “My goal in life was to become a doctor.” After completing a year of pre-med studies at the University of Florida, however, he decided to move back with his family in



Orlando and attend Rollins College, where he became a theater major.

“I just loved Rollins,” Buddy recalls. “It was a charming school. I was coached by a lovely lady named Dorthia Thomas who was in charge of the Theater Department and who had

been on Broadway. She influenced me a great deal.”

Buddy was and is a man with many interests. In spite of his relaxed manner, he seems intent on experiencing life to its fullest, and proved it at Rollins, where he participated in a number of activities. Coached by Charlie Chase, he rowed with Hamilton Holt on the first Rollins crew team.

“You have to have rhythm to row well. All my dance classes helped with that.”

Buddy played end on the freshman football team. He had many friends at Rollins, including Hugh McKean with whom he had attended high school.

But most of Buddy’s time at Rollins was spent in the theater. He frequently performed at the College’s playhouse, at that time located on the shore of Lake Virginia.

“I learned everything I could about theater in one year,” says Buddy. “Then I left Rollins and went straight to New York City to seek my fortune in show business.”

One rigorous year as a Rollins theater major and a letter from his roommate’s sister’s friend (a chorus boy in a show that was closing) were Buddy’s only credentials when he embarked on Broadway. But the impetuous Ebsen was determined to work in his field. He took a job as a soda jerk at Penn Station until he heard about tryouts for dancers in a musical called *Whoopie!* starring Eddie Cantor. He was hired for the chorus, and his sister Vilma joined him when the show went on the road. When *Whoopie!* closed, the two did a Vaudeville circuit

with a small troupe which included Martha Raye and Little Jackie Heller.

All of a sudden, Buddy was a long way from the Rollins playhouse by the lake. His momentum on Broadway continued through the '50s with roles in *Flying Colors*, *Ziegfeld Follies*, *Yokel Boy*, *Showboat*, and *Male Animal*.

Between Broadway shows he was all but idle. After appearing in *Flying Colors* in 1933, he and his sister were whisked out to Hollywood by MGM to begin a series of dancing roles in films in which he frequently starred with Eleanor Powell. Buddy's principal film credits include *Broadway Melody of 1935* with dancing partner sister Vilma, *Broadway Melody of 1938* with Judy Garland, *Born to Dance*, the Shirley Temple picture *Captain January*, *Banjo On My Knee*, *Lucky Star*, *Mail Order Bride*, and *Breakfast at Tiffany's*.

Never completely deserting live theater, Buddy played summer stock on the East Coast in *The Poor Nut*, a show in which Nancy Reagan apprenticed. After serving in the U.S. Coast Guard during World War II, he toured in *The Male Animal*, and in the early '50s, replaced Elliot Nugent in the same play at the Music Box Theatre on Broadway, with Martha Scott as his leading lady.

More recently, Buddy performed in Michigan summer stock theater performances of *Take Her She's Mine* and *Our Town*, and for the Newport Harbor Actors Theatre in *The Magnificent Yankee* and *Morning's at Seven*.

In addition to acting and dancing in Hollywood and on Broadway, Buddy has written three musicals: *Nine Bells*, *Turn to the Right*, and *Cabaret Dada*, a musical inspired by the Dada artistic revolt as a protest against World War I. A song from that show was selected for world-wide broadcasting in seven languages by the Voice of America. Along with several dramas, Ebsen has co-authored scripts for television. One, *Paradise Connection*, was produced by CBS as a movie of the week.

Most recently, Buddy starred as Grampa, a turn-of-the century Wyoming cattle farmer, in the two-hour television drama *Stone Fox* which aired March 30.

Now, at 79 years of age, Buddy Ebsen has come full circle. Only the scope of things is a little larger. Instead of cutting the tranquil waters of Lake Virginia with

a crewman's oars, he races his 37-foot catamaran Polynesian Concept in the Pacific Ocean. The Florida boy who performed barefoot at the playhouse by the lake is now a major Hollywood star who periodically returns to his alma mater to encourage and inspire young theater hopefuls. In 1980, Buddy was honored by Rollins with the Alumni Achievement Award for his outstanding achievements in the field of performing arts.

"Well, Mr. Ebsen, it's been fun reminiscing with you. Do you have anything else you'd like to say about Rollins?"

"Yes, I do. Someday, I'd like to go back to school there!" ☐



Critics called her an overnight success. With her two Tony nominations, an Obie and the Clarence Derwent Award as most promising new actress all within three years, it was difficult to argue with them. But Dana Ivey '63, currently starring in the critically

acclaimed off-Broadway show *Driving Miss Daisy*, has certainly paid her dues.

"I wasn't a youngster when I came to New York in 1977," says Dana, who is in her mid forties. "But I was still very naive. I had a great resume, lots of experience and I played leading roles all over Canada. I thought that would get me a job. I was wrong. I couldn't even get arrested on Broadway."

The Atlanta-born Dana Ivey (ironically, she plays an Atlanta woman in *Miss Daisy*) has hardly known life without theater. Her mother, Mary Nell Santa Croce, is an actress of renown in Atlanta, in fact, says Ivey, "the Queen of Atlanta theater." It's not surprising that at age six Dana began performing with the Children's Civic Theatre of Atlanta.

From then on, it seemed she was never off a stage. She acted throughout high school, and received a scholarship to attend Rollins College. Dana was attracted to Rollins' small, personal atmosphere. She felt she could immerse herself in her interests there, and receive personal attention. She accepted the invitation to attend, and found her intuition was right.

"I just adored going to school at Rollins," she says. "I learned a great deal in the theater department, especially studying under professor Arthur Wagner. It was a very fertile period for me in terms of self discovery. I was well-trained there."

After graduating from Rollins, Dana Ivey went to London for one year on a Fulbright grant to study at the London Academy of Music and Dramatic Arts. When she returned, she was offered small roles in a top notch Canadian theater company, and she went off to become a star with the Canadian Players in Toronto.

Like most highly trained actors, however, Dana Ivey dreamed of Broadway.

"I really wanted to work at Circle on the Square because they did a lot of classics and contemporary classics," she says of the Broadway theater. "I thought, this is where I belong because of my training. But I couldn't get in, nobody would see me. Without a friend's help, the casting people pay absolutely no attention to your resume. I'd been a leading lady in Canada and lots of other places but I couldn't get in the door to audition for things on Broadway." ►

Dana Ivey is a devoted artist. She put one foot in front of the other, and continued to work in her craft, hoping that sooner or later something would break. Then one night, Percy Grainger saw her performing a one-act play at the Art Theatre in SoHo. The next thing the actress knew, Grainger had arranged for her to audition at the Circle.

"Percy called me at 10:30 a.m. and said, 'You have an audition at noon.' So I took a cab. I was so poor. I had no money at all, and my unemployment was just about to run out. I wanted to arrive in style, but the cab got stuck in traffic and I ended up getting out and catching the subway."

It was important for Dana to get to this audition as fast as she could. She wasn't familiar with the play, *Present Laughter* by Noel Coward and starring George C. Scott, and she wanted to give herself time to read it over before her audition. She was familiar with Noel Coward's style, though. It was a special love of hers, and she had spent her whole life learning it.

"I read for the role of the wife in the play, and George C. Scott said, 'Now let's see you read the secretary, and read this other scene at the end of the play.' I had never read that scene at all. I didn't have a chance to look it over—I'd never, ever seen those words before. But I read it, and they laughed a lot, and I went out of there thinking I had read really well and thinking, 'I'll have to go buy a script.'"

The following morning Dana was about to leave the house to buy a script for *Present Laughter* when the producers called and offered her the part of the secretary. She was to begin at 10:00 a.m. the next day, just before her unemployment ran out.

So, it was in 1982 that Broadway "discovered" Dana Ivey. She received excellent reviews as George C. Scott's tart-tongued secretary in *Present Laughter*. And as is the way in show business, doors began to open everywhere for Dana Ivey.

"When you're in a Broadway show," Dana told *Drama-Logue* recently, "and when the New York show folk know who you are, it's like being part of the most wonderful, exclusive club in the world. That wonderful feeling of being accepted and acknowledged can't be beat."

Soon after *Present Laughter*, other parts in Broadway shows followed for Dana Ivey. She played a dotty housewife turned religious fanatic in *Quatermaine's Terms*, for which she won an Obie Award. Then came two Tony nominations, one for *Heartbreak House* with Rex Harrison, and the other for *Sunday in the Park with George*, both of which were televised on Showtime and PBS.

Dana's other Broadway credits include *Pack of Lies* and *Marriage of Figaro*. She also has two film credits, *Explorers* and *The Color Purple*.

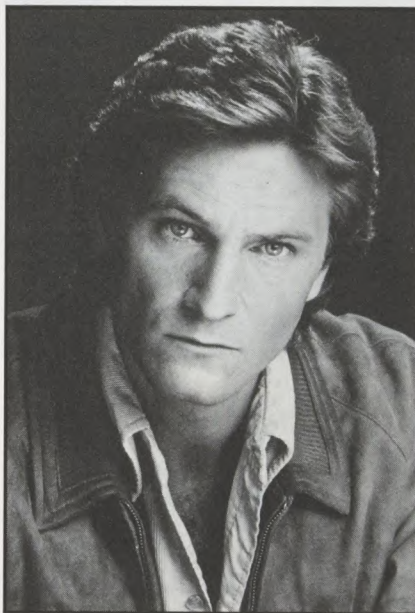
Then, in 1986, Dana Ivey decided to try television. "I had been working steadily for four years without a break. I decided to take a rest and take stock, maybe try TV. In the theater you work six nights a week and matinees, with one day off. You sleep late, don't go out to dinner with friends, no drinking, no big meals. You must constantly keep your energy harnessed for the evening."

No sooner said than done. Ivey landed a role as Loni Anderson's uppercrust

sister-in-law Eleanor Standard in the NBC television series *Easy Street*, which goes into reruns this summer. But, although she found the relatively easy-going Southern California television life a pleasant change of pace, Dana Ivey couldn't stay away from the New York theater scene.

Driving Miss Daisy, in which Ivey plays the title role, is the story of a crotchety, aged Southern lady, her black chauffeur, played by Morgan Freeman, and the endearing and sensitive relationship in which the two irrevocably allied Southerners reluctantly find themselves. The play opened at the Playwrights Horizons theater on April 15 and received rave reviews.

The road to success in the theater has been a long one for Dana Ivey, but persistence and dedication have finally brought her the recognition she deserves. "I've been in the theater all my life," says Ivey. "This is where my roots are and this is where I belong." R



**BRANT
VAN HOFFMAN**

"Hey, where's Beezer?"
"What's a Beezer?"

The ever-elusive, hilariously funny Beezer von Hoffmann '76 must be the only person in the history of Rollins College who made it through four years there with no one knowing his real name.

Everyone knew his talent, though. Beezer appeared in shows at the Annie Russell Theatre regularly during his years as a Rollins theater major. And, after a few beers at the Rollins Pub, he'd grab a mike and do a stand-up act, leaving his audience of Rollins students in stitches.

"I always wanted to be a comedian," says Beezer, sounding and looking remarkably like a blond Tony Curtis. "When I was a little kid, my teacher asked us to draw a picture of ourselves. I drew a man in tuxedo holding a microphone."

After graduating from Rollins, Beezer worked days as a talent booking agent. At night, he was engaged in the strenuous and often masochistic process of becoming a comedian. His training ground was The Improvisation, or "Hell's Ticket to Hollywood," as it says above the bar of New York's oldest comedy club.

Comics starting out at the Improv get last pick of their "spots," or the time

slot they perform in. Going on at 3 a.m. Wednesday night in front of an audience of three drunks was not unusual for Beezer in the beginning. But he had talent, determination and stamina. Within a couple years, Brant von Hoffmann (his real name finally revealed!) was given first choice, along with his friend Joe Piscapo, in the Comedians line-up—that is, provided Robin Williams or Robert Klein didn't show up and steal the show.

Talent scouts from the television networks, including scouts from The Johnny Carson Show, became interested in Brant's friendly, all-American style. He never used profanities. He dressed like the boy next door. Perfect, they said, for network TV. Also perfect, Brant found, for television commercials. In a city full of dark-haired people, his bond-haired, blue-eyed look was a precious commodity to television commercial casting directors, who frequently used him in network spots.

It was Brant's quick wit together with his male model good looks that propelled him from the dark, smoke-filled rooms of the Improv to Hollywood.

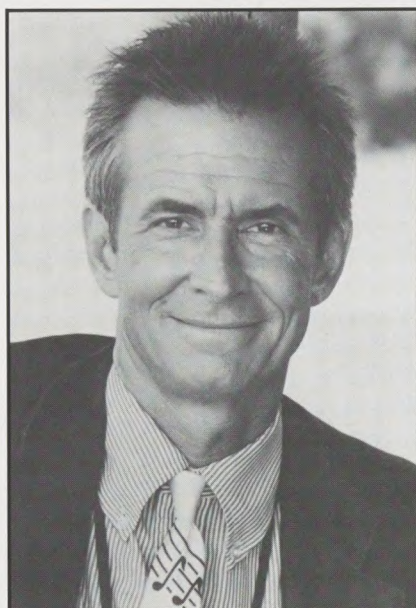
But Hollywood, he found, was not all it was cracked up to be. There were only a certain number of jobs available "in the business," and unlike in New York, an enormous number of bond-haired, blue-eyed actors around. In fact, it seemed *everyone* in Hollywood was in show business: taxi drivers were playwrights (or was it the other way around?), parking lot attendants were stunt men, waiters were movie stars.

It appeared to Brant that "making it" in Hollywood required the acquisition of a "straight" job, or one out of "the business." Straight jobs, however, were never of much interest to Beezer, who'd much rather sell a joke to Rodney Dangerfield for \$50.00 than bus tables at Hamburger Hamlet. Luckily, the young actor's comedic prowess enabled him to secure enough comedy club dates to keep himself well employed during his first few years "on the Coast." He performed regularly at the Improv West, the Laff Stop, and other comedy clubs there.

Brant's friendly and energetic personality made him a good show business politician. He always seemed to be in the right place at the right time with the right people. Softball games with network presidents, beach parties with agents, lunches with directors; each opportunity to

schmooze helped Brant move up one rung on Hollywood's ladder of success.

While Brant Van Hoffmann (a producer suggested he change von to Van because it sounded less Arian) may not be a household name, the 34-year-old actor has achieved a substantial amount of success in Hollywood. He has starred in two *Police Academy* movies, a western farce called *Rustler's Rhapsody*, and numerous network television series. He has written



ANTHONY PERKINS

Tony Perkins '54 was in school at Rollins College when he happened to read in *The New York Times* that MGM bought a play called *Years Ago* by Ruth Gorden. One summer in a little theater in Delaware, Tony had played the role of the boy in *Years Ago*.

The *Times* said MGM was going to make the play into a movie. Tony knew MGM had hundreds of actors under contract. But he got it in his head that the mammoth studio would consider him more seriously for the part of the boy in

several comedic screen plays, and is currently working on producing one.

Naturally, Beezer could not be reached for comment. His talent agency, William Morris, reports that "The Beeze," as he is affectionately known to friends, is starring in an adventure film called "Sacrifice," currently shooting in Sri Lanka.

Well, Beeze, your friends from Rollins are rootin' for you, wherever you are! ☐

their movie than they would their contract players. After all, he'd already done the role.

"It seems an absurd thing to think," says Tony. "But nevertheless, I did think it."

So the 18-year-old Tony Perkins, son of character actor Osgood Perkins who appeared in the 1932 version of *Scarface*, hitchhiked from Rollins College to Hollywood, California to present his case to "The Powers That Be" at MGM.

Somewhat astonished at Perkins' audacious presentation of himself, "The Powers That Be" were not as cooperative as the young actor had hoped. They did not grant Anthony Perkins a screen test. They did, however, give him an opportunity to appear as a foil for a young actress who was under contract to MGM. She was screen testing for the title role in *The Actress*, MGM's screen version of *Years Ago*. The test consisted primarily of shots of the back of Tony's head and glowing close-ups of the aspiring starlet.

"After I was in Hollywood for several weeks and saw how big and important the MGM studio was and how many people they had under contract," recalls Perkins, "it seemed to me no longer reasonable and logical that they would ever offer me the role." So Tony returned to Rollins to continue his studies.

"Six months later, to the day, I think, I received a very courteous letter from MGM saying, 'Please report for costume test.' I thought someone was kidding me. My part of the film was to be shot during the last part of December and the first part of January, which happened to fall exactly during Christmas vacation from college. So I sped up my work. I explained to my instructors, who really didn't believe me but thought that it was a hell of a good lie (no one had ever come up with anything like that before),





'Please, sir, can I have my final examinations a week early because I have to go to Hollywood to be in a movie . . .'

That was the beginning. Tony Perkins made his acting debut in *The Actress*, with Jean Simmons and Spencer Tracy, under the direction of George Cukor. Not a bad start. He decided he'd better go to New York to try his hand at this acting thing.

New York, it turned out, was a good decision. Perkins landed a role in Elia Kazan's Broadway production of *Tea and Sympathy*. The young actor was beginning to be noticed for his deeply sensitive characterizations. He was soon after cast as Gary Cooper's son in *Friendly Persuasion*, and as a disturbed baseball player in *Fear Strikes Out*. Other early films were Eugene O'Neill's *Desire Under the Elms*, *Green Mansions*, Thornton Wilder's *The Matchmaker*, and *Tall Story*, in which he co-starred with Jane Fonda in her film debut.

"I'm rather an off type for pictures," Tony explains. "I'm not really the standard anything. I wouldn't say that you could line up four or five other actors and say that I belong to their types. Of course, that has certain advantages and disadvantages."

One advantage was that Alfred Hitchcock was looking for an "off type" to star as the schizophrenic killer, Norman Bates, in his 1959 classic thriller, *Psycho*. He had Perkins in mind for the role, and even used the actor as bait to hook screenplay writer Joseph Stephano into participating in the controversial project.

"I told Hitchcock I couldn't really get involved with Norman, this man in his 40s who's a drunk and peeps through holes," said Stephano. "Hitchcock asked me, 'How would you feel if Norman were played by Anthony Perkins?' I said, 'Now you're talking.' I suddenly saw a tender, vulnerable young man you could feel incredibly sorry for."

Perkins himself became deeply involved in the character he was portraying in *Psycho*. Even Hitchcock was disarmed at Tony's obvious fascination for the project. The actor recalls, "Even as the first day proceeded, I could see Hitchcock wanted to know what I thought and what I wanted to do. I was really very surprised by this. I kind of tentatively made some small suggestions about something I might do, and he said, 'Do it.' It was my idea

that I should eat candy throughout the film. I thought it would be more interesting if the killer were a compulsive candy eater."

After *Psycho*, there was no stopping Tony Perkins. The actor went on to win Cannes International Film Festival's best actor award for his role with Ingrid Bergman in *Goodbye Again*. He starred in *Phaedra*, *Pretty Poison*, *Catch-22*, *The Life and Times of Judge Roy Bean*, *Play It As It Lays*, *Murder on the Orient Express*, *The Black Hole*, *Folks*, *Mahogany*, *Remember My Name*, in which he starred with his wife, Berry Berenson, *Double Negative*, and Ken Russell's *Crimes of Passion*.

Perkins' television credits include *Les Miserables* and *First You Cry* with Mary Tyler Moore. On stage, he starred in the Frank Loesser musical *Greenwillow*, for which Hitchcock granted him a week's hiatus from shooting *Psycho* because he wasn't needed for part of the shower scene. Additional stage credits include *Look Homeward Angel*, *Steambath*, which he also directed, *Equus*, and more recently, *Romantic Comedy*. He also collaborated with Stephen Sondheim on the screenplay for the complex suspense film *The Last of Sheila*.

In 1986, Tony Perkins brought Norman Bates back to life by directing and starring in *Psycho II*. Many critics felt this version was the most horrifyingly tantalizing of them all, a fact that had worried Universal Studio corporate folk at first.

"The nervier," laughs Perkins, "the better. I told the studio people, 'It's important that we be nervous about something.' If it's so ironed out, so ordinary, then the movie will just sit there. After all, it's not as if we were saying this is *Heidi Goes to Norway*. It's *Psycho*, and that's fair game for those who want to see a horror film.'"

Anthony Perkins spends much of the year in Colorado with his wife, actress Berry Berenson. Currently, he is starring in a film called *Napoleon and Josephine*, which is being shot throughout Europe. [R]



MAGGIE DELGADO

NBC costume designer Maggie Delgado '75 and her husband, actor/production manager Bill Sheppard '74, are quintessential New York theater folk. Their cheerful railroad-style apartment on Manhattan's Upper East Side quadruples as a home, studio for Maggie, office for Bill, and soon, a nursery (Maggie is expecting July 4).

Sunlight streams in the living room windows, bends around country-style antiques, through hanging plants, down the long hallway of the apartment to the kitchen. Tall books on costume design, folders of old photos, and magazines from around the world are neatly tucked into every nook and cranny of Maggie's studio, off the main hall. Down a bit is Bill's office, with bookshelves lined with plays and scripts, and several hundred American classics. Further down, Maggie, dressed in narrowly cut pants and an oversized button-down shirt, prepares black Chinese tea. The atmosphere is warm and homey.

"My job at *Another World* is very demanding," says Maggie, referring to her assignment at NBC's long-running soap opera. "We work so fast, a couple of

days in advance of each show, and shows tape five days a week. I'm out of the house at 7:30 in the morning and sometimes I'm not home until 9:30 at night." But the schedule's consistent, and it does allow her to spend time with Bill. When both of them were on the road doing theater after graduating from Rollins, they loved the creative work, but they rarely saw one another.

Maggie and Bill are used to spending a lot of time together. The couple met during a Rollins production of *Guys and Dolls* at the Annie Russell Theatre in 1973. Maggie, a freshman, was in the chorus and did wardrobe. Bill, a sophomore, played Harry the Horse and was on the paint crew. They began dating and were married in 1976, after they had both graduated.

"When we first finished school, Maggie and I were lucky to be able to work together," says Bill in a booming baritone. "I was cast in a production of *1776* that went on tour. We needed a wardrobe mistress. I, of course, knew one, and Maggie came on tour with us."

Relaxing in his chair, Bill scratches his blond head, rests his chin in his hand, and gazes at Maggie sitting cross-legged next to him. With her close-cropped hair, large brown eyes and smooth complexion, his Cuban-born wife looks scarcely older than a college girl.

Maggie began her studies at Rollins as an art major. Coming from Miami High in a class of 1400 students, she was attracted to Rollins' small, intimate environment where one could get personal attention. During her freshman year, Maggie was recruited by then associate theatre director David Gawlikowski, affectionately known to all as "Mr. G.," to do a Rollins show. The excitement of being on stage and the challenge of production work seduced Maggie immediately. She soon decided she wanted to marry her artistic abilities with her newfound passion for the theater.

"Theater majors at Rollins are required to participate in all aspects of production, from acting to set construction and lighting, to wardrobe," says Maggie. "I've always loved clothing, creating a look. Costume design is all about creating a look. When I did wardrobing for Rollins theater productions, I knew I had found my career."

Bill and Maggie came to New York

City from Florida in 1976 after Bill received his master's in theater management at the University of Miami. "The only thing harder about finding a job in New York is finding an apartment in New York," Bill quips. What Bill and Maggie did find in the Big Apple was a network of Rollins alumni who were working in the theater. The couple socialized with them and received a great deal of encouragement.

"We were all eating at Jimmy Ray's Restaurant in the theater district one night," Maggie recalls, "and I told Josie Caruso '71, who at that time was a Broadway show costume designer, that I needed a job." The next thing Maggie knew, she was making showgirl hats with Josie for *Hell's A Poppin*, a Broadway revival that starred Jerry Lewis.

From then on, Maggie added one Broadway production after another to her resume. She worked on *The Leader of the Pack*, *Frankenstein*, *The Blackstone Magic Show*, and *The Rocky Horror Picture Show*'s national tour, to name a few. Then came the silver screen. In 1984, Maggie was hired for one week to assist celebrated costume designer Milana Canonero on the feature film *Cotton Club*. One week turned into six months and more movie projects.

"I love working on films," Maggie says. "Every day is a new challenge. I worked with a very artistic and creative production crew on *Cotton Club*. We dressed 250 people a day in 1920s period clothes, from the underwear out. Every detail had to be perfect. If an extra had been seen standing in a corner wearing a Casio wrist watch, the entire credibility of the film would have been ruined."

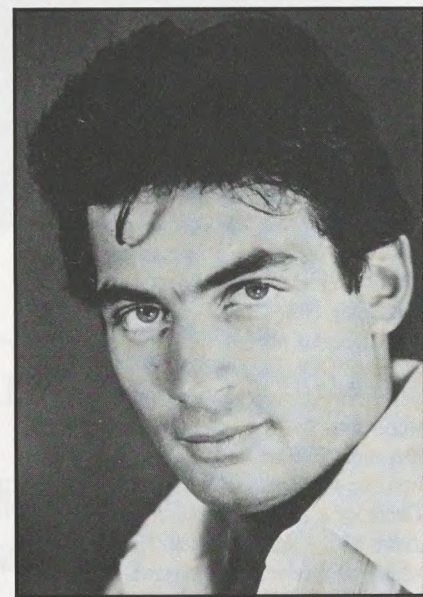
Just when the erratic schedules of Maggie's movie work and Bill's stage management had become almost too much for them, Maggie received a call from *Another World*. They needed a costume designer and she had been recommended for the job. Maggie jumped at the opportunity. She was interested in working in television and working regular hours in the City (*Another World* tapes in Brooklyn) appealed to her.

Maggie has found daytime T.V. very exciting because the characters are largely created through the clothes they wear. Several weeks before an episode tapes, Maggie receives a writer's breakdown, which is a synopsis of the script of an

episode. From the breakdown, she gets ideas for costumes and begins doing research on the look she wants to create. Then she attends production meetings, where everyone reviews the actual script and discusses what the look will be.

"Last week we were in Singapore on the show," Maggie explains. "Not really, but we created Singapore in the studio. I did research several weeks in advance, and then went shopping for clothes with an Oriental flair. It was really quite creative."

Maggie and Bill enjoy putting their creativity to work at home as well. The juxtaposition of a vase of flowers, the original sketches of costume designs on a hallway wall, a homemade quilt in soft pastels creates a feeling of New York eclecticism and expression that is theater . . . and is the Sheppards'. ®



**FREDDIE
CARANGELO**

Everyone on campus knew Freddie. You could hardly miss him. In a sea of blond-haired, top-sider-wearing, tennis racquet-bearing Rollins students, Freddie's black leather jacket,

snug-fitting blue jeans, and doberman pinscher named Ace set him apart from the crowd.

It was more than Freddie's distinctive image, however, that made people do a double-take. If there is one word to describe the dark-skinned, muscle-bound Freddie Carangelo, it is "charisma."

Freddie's charisma, along with his acting and athletic abilities, made the director of ABC-TV's prime time adventure series *Spencer for Hire* pick the young actor out of a crowd of extras to become the show's stuntman and a principal villain.

"At first I tried not to be noticed," says Carangelo. The 31-year-old actor wanted to work as often as possible on the show, which shoots in Boston's North End, where Freddie grew up. "As an extra, I would have been in trouble if the director noticed me in too many scenes. They don't want to see the same face on every street corner, especially in the same episode. So, I grew a mustache to change my look. They didn't recognize me, and I kept on working."

Freddie managed to keep a low profile on the *Spencer* set until one day director Virgil Vogel couldn't help noticing him. He called Freddie in to read for the principal role of Burge, a hitman on last season's episode "She Loves Me, She Loves Me Not." It was a good break for Freddie, who needed videotape of himself to present to agents.

Freddie Carangelo's entree to Hollywood may be as a television stuntman. But most Rollins theater-goers know him best for his theatrical performances in *Death of a Salesman* and *Romeo and Juliet* at the Annie Russell Theatre, for which he received rave reviews.

"At first I couldn't get cast in a Rollins play," says Carangelo '77, who came to Rollins as a communications major on an athletic scholarship for soccer. "So I worked hard in the theater department my whole junior year. Then they gave me a non-speaking role in *Bacchae* as a spear-holder, and I did athletic stunts."

Finally, in his senior year, Freddie surprised everyone with a touching and what he describes as "emotionally draining" performance as Biff in *Death of a Salesman*. Dr. Bob Juergens of the theater department played his father.

"I'm a very emotional actor. I

approach everything emotionally, not intellectually. I ran the gamut of emotions in one night in *Salesman*. The father and son relationship in that show is very intense."

But it was Freddie's role as Romeo in *Romeo and Juliet* that sent the Rollins campus buzzing with theater talk. No one could believe this macho street kid from Boston could do Shakespeare.

"I grew up in the North End," says Freddie, whose voice is a cross between Spencer Tracy's and Edward G. Robinson's. "I was an A student. I went to prep school and college on scholarship. But I grew up speaking a gutteral English, and I had trouble with Shakespearean English. So to do Romeo, I broke the whole play down and tape-recorded myself speaking every single line until I got rid of my accent."

After graduating from Rollins, Freddie went out to Los Angeles for a brief stay. He decided life on "The Coast" was not for him. He then went to New York City, where he got a variety of acting jobs. But the small roles he managed to secure—a kidnapper on *One Life to Live*, a crazy man in the stage version of *One Flew Over the Cuckoo's Nest*, an FBI agent on *Miller's Court*—did not satisfy Freddie. He started a video business in 1980, set up an office on 46th Street and Broadway, and made some of the first MTV videos. Then in 1985, Freddie's father, Ferdinand Carangelo, Sr., who battles muscular dystrophy and a respiratory ailment, fell ill. Freddie left New York City to return home to Boston to be with his family.

In Boston, Freddie Carangelo is a star. His work on *Spencer for Hire* as well as a recent publicity campaign he did for *The Boston Herald* for which he portrayed a character called "Mr. Wingo" make Freddie easily recognizable in the streets and other public places of that city.

"I was in Logan Airport several weeks ago," Freddie recounts. "All of a sudden I hear little kids screaming, 'Look, Mommy, there's Mr. Wingo.' Next thing I knew, I was surrounded!"

Even before his recent television work, Freddie was a local hero. When he was a boy, he worked with his father to fight for recreational facilities and scholarships for disadvantaged kids. The two Carangelos, Ferdinand Jr. (Freddie) and

Ferdinand Sr., helped raise funds in the Northeastern Regional Muscular Dystrophy Telethon.

In fact, Freddie Carangelo will do just about anything to help a good cause. This past April he was asked by the American Cancer Society to join Boston's most eligible bachelors in a fund-raiser in which he would be auctioned off to the highest female bidder. Before he accepted the offer, Freddie consulted his girlfriend of eight years, and his father.

"My girlfriend said 'No way!'" Freddie says with a smile. "My dad said, 'Well, it's for cancer.' So I did it. Seventeen girls bid on me. I was sold for almost \$1,000!"

Although Freddie has an apartment in New York City, he still considers Boston his home.

"I see a lot of potential here for actors," says Freddie, who teaches acting to North End kids for free. "This city is a natural for movie-makers. We've got ethnic communities here, and there's an authenticity to Boston. A lot of historic drama can be tapped."

Freddie, with his father's help, opened The North End Theater Company, a neighborhood playhouse geared toward heightening public awareness of theater arts in Boston. And this summer the young Carangelo will work with the mayor's office on the "Concerts on the Common" program.

As for the more distant future, Freddie foresees giving Los Angeles another try. "I also wouldn't mind teaching an acting class at Rollins," says Freddie, who swears he'd do anything for his alma mater. "You know, those kids should learn how to act in front of a camera. They never know what the future may have in store for them!" R

Deborah Hollister graduated from Rollins College 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 the entertainment industry. She has since promoted television shows, celebrities, and film companies in New York and Los Angeles. Currently, Deborah is working as a free-lance writer and publicist in Manhattan.



PETER SCHREYER

Mom, Mussolini and Mr. Goodwrench

Claudia Park '88 sheds some light on the "dark" side of the theater

To most people, backstage is unfamiliar territory—a world of darkness; a world of foreign objects like flies, scrims, catwalks, beams, pulleys and trap doors; a world where invisible people create magic by moving scenery and flipping switches.

These invisible people—the pullers of levers, ringers of phones, callers of cues—are seldom known by the audience. In fact, the only way you can know that they are doing their job is by not noticing them. Yet their role is as vital to the success of a performance as that

of the lead actors. Actors and directors have learned to trust them implicitly, and to respect them as the people who make the show run.

Claudia Park, a junior theater major, is one of those you rarely see—that is, unless you're an actor, director, or crew member. When the curtain goes up, she is everywhere except in view of the audience. Claudia ventured out of the shadows long enough to give us some insight on the "dark" side of the theater.

Q: Why does someone choose to become involved with the "invisible" side of the theater?

A: Hmmm . . . probably a subconscious fear of being visible. Seriously, I myself have never had an interest in acting, but I've always loved the theater. I just naturally gravitated toward backstage work. Later came the realization that the probability of getting a job is much higher for technicians.

What does a technical theater person do?

That's like asking what a doctor does . . . it depends on what kind of doctor you're talking about. The average college technician will work in several different areas during the four years and then will usually lean toward a particular area. A true "techie" should have knowledge of lights, rigging and construction. I have worked in electrics, construction, costumes . . . just about everything except make-up, which I'd probably be useless in. Personally, I prefer lighting and electrics. They practically had to drag me into the shop—the very concept of lumber is still a mystery to me. I admire anyone who can build *anything*.

You have served as stage manager for many Annie Russell productions. What are the responsibilities of the SM?

The stage manager is the absolute authority over actors and crew heads once the director has done his job. All activities concerning the production and its operation are ultimately the SM's responsibility. That is, all lighting, sound cues, scene shifts, curtains are supervised by him or her. In addition, the SM has to be an instantaneous troubleshooter because things can go wrong so quickly and unexpectedly. Equipment failure, injuries to cast or crew—anything that can affect the performance must be dealt with immediately. The SM is a combination disciplinarian, psychologist, mother, babysitter and Mr. Fix-it. I like to refer to myself as "Mom, Mussolini and Mr. Goodwrench."

Do you ever find it difficult dealing with actors?

At times. Once you get to know the actors—become aware of their temperaments, quirks, anxieties—you can adjust your approach accordingly. With actors I don't know, I just keep my mouth shut

and try to absorb what they're like so I'll have a clue about the best way to deal with them.

As a performance approaches, actors tend to lose all common sense. I don't mean this in a derogatory way. Most become necessarily wrapped up in their purpose and tend to rely on the SM for everything from giving them their calls to finding light bulbs for their dressing room.

Does the way you do your job change with different directors?

Definitely. Like actors, directors have definite personalities. Since I know the directors here at Rollins, I know what to expect. With Dr. Nassif, I have to be incredibly organized and careful and give much attention to detail. I carry those traits into working for other directors, but the attitude changes with each. Dr. Juergens is very laid-back and tends to take things as they come. Tomas MacAnna, our guest director during Winter Term, was *very* laid-back, to the point that it drove me crazy at times! He

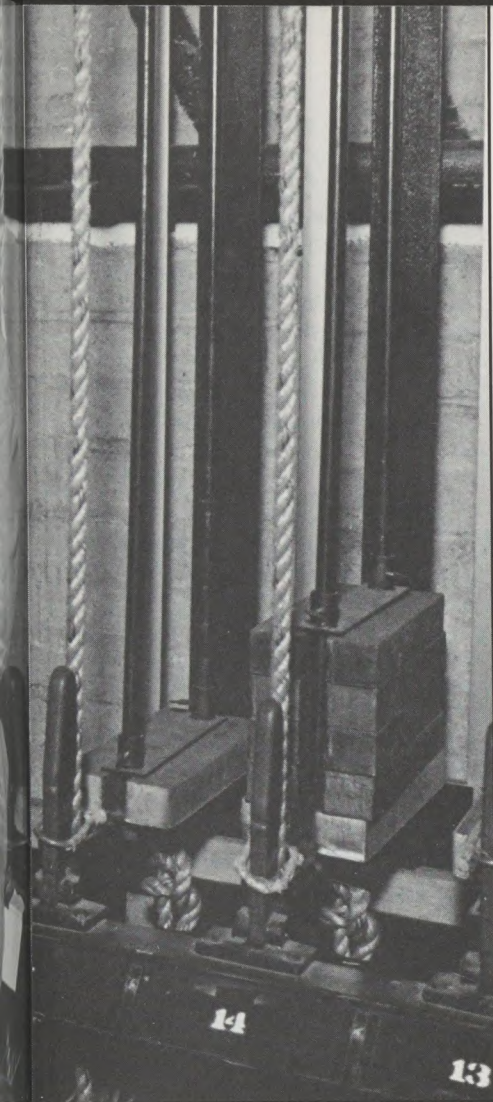
was a very wonderful and witty man, and he seemed quite content to let me run things for him and make decisions that I was not used to making. MacAnna called me "hyper-organized"—and he was right, I admit it! That comes from working for Dr. Nassif. I work best under what I call the "Nassif System"—even if he *does* call me at 8:00 a.m. to give me notes. He figures that if he's up, everyone else should be, too!

What were your best and worst experiences as stage manager for the Annie Russell Theatre?

The best is a toss-up between my first show, *And a Nightingale Sang*, and *Oedipus Rex*. *Oedipus* was gratifying because I had to overcome so many unforeseen problems, including actor injuries and then my own (I broke my thumb an hour before curtain opening night). It was a visually beautiful show and it turned out so much better than I expected.

The worst? No comment . . . I've still





PETER SCHREYER

Technicians are practical realists. They see through the artsy concept of a show to the real needs of getting something accomplished or built. Whereas the techs are fully aware of the tedious hours of rehearsal the actors must put in, I don't think most actors realize what a long and difficult process it is to get a set designed, built and perfected to its opening night condition. There is naturally competition between the two groups as to what matters the most or who works the hardest. Inevitably, in the end, I always pull out my best argument: "Oh yeah? Who stands the best change of employment?"

Directors supposedly have the "grand plan" or concept. They would rather act it themselves. They're never satisfied and always see room for improvement.

Designers are an entirely different breed. They are idealists. I think they must dream in color. They describe the things they want with sounds and gestures . . . English is definitely a second language to them.

Techies? They're the ones who have to carry out what the directors and designers want and translate the "oohs" and "aahs" into two-by-fours and bolts. Every piece of clothing they own is ripped or covered with paint. They would much rather read a ground plan than their homework assignment!

What's on the horizon for Claudia Park? Where to from Rollins, and what about long-term goals?

After Rollins, I'll probably head to grad school for an MFA in technical production. As for long-term . . . I'm hoping not to burn out! I'd love to tour while I'm young and can take it. I have no burning desire for New York and all that. The regional theater circuit offers a lot of opportunities. They tend to be more concerned with the art of theater than with the economics of it.

How has Rollins helped prepare you for a career in stage management?

Because there is always a shortage of technicians here, I've gotten to do a lot more than I would have at a large university. The structure of crews and crew heads working under a faculty technical director allows students to assume a great deal of responsibility. A smaller department tends to be more unified. That's not

to say we don't have our problems. There are problems inherent in any theater department—politics, egos, availability of crew members, etc. I don't think you'd find a theater department in the country that doesn't have these problems.

The Annie Russell has gotten its work out of me, but I've gotten just as much, if not more, back. Tony Mendez, who's technical director of the Annie Russell, has worked very closely with me since my sophomore year. He believes in students getting a hand in everything. He's not only my professor; he's also my mentor and friend. The individual attention I have received at Rollins has been invaluable.

How does the audience know if the technical crew is doing a good job?

Believe me, if a light cue goes awry, or a backstage noise is heard, or a phone doesn't ring, or a doorbell doesn't sound, the audience knows it. If an audience doesn't remember anything about a performance but the acting and what the show meant for them, then the techies have done their job, and done it well.

For an actor, the rewards of a good performance are obvious. What do you find rewarding about "behind-the-scenes" work?

The satisfaction I get from calling a good show is incredible . . . probably similar to that experienced by the actor who gives a good performance. The only difference is that I don't get to bow. To the audience, I'm a name on the program. Countless times people will approach me after a show and say, "And what did you do on this show, dear?" Sometimes it's hard not to snap back, "Who, me? I just ran the damn thing!" ^R

Claudia recently learned that her independent study proposal to work as technical director of "The Real Thing" next Winter Term has been accepted. This will make her the first Rollins student in 15 years to serve as technical director of an Annie Russell Theatre regular season production. This summer, Claudia will be working as assistant stage manager at the Sharon Playhouse, a professional summer stock theater in northwest Connecticut. She will be joined by Rollins professor Steve Neilson, who is Executive Director of the Playhouse.

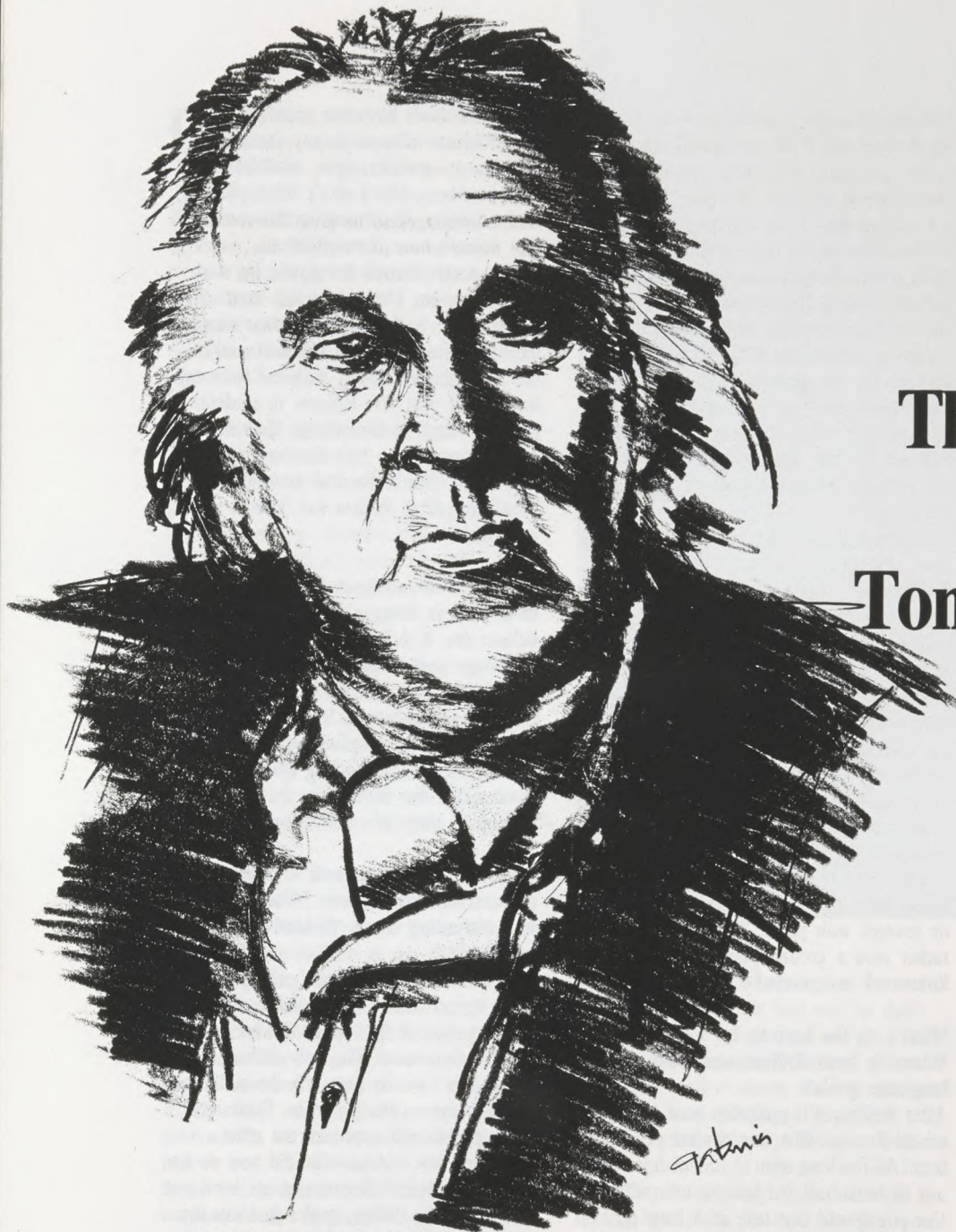
got another year in the department!

What are the qualities of a good stage manager?

Number one is patience. Others include organization, diplomacy, reliability, common sense, flexibility, concern, and good communication skills . . . and being able to do fifteen things at once doesn't hurt! That isn't to say I fulfill all those requirements. No one is perfect, and patience is especially difficult. Theater work is very tedious and time-consuming. your patience is continuously being tested. On the other hand, I'm *always* on time!

How would you compare "techies" to the other people involved in the theater?

There are some actors I wouldn't want anywhere near the shop, and some technicians who should never approach a stage. Despite the fact that we are a liberal arts theater, there is most definitely a division. Performers and techies are two very different types of people. (I'm sure I'll catch flack for saying this, but it's true!)



The Importance of Being Tomas MacAnna

BY LYNNE ANDERSON

One of the intentions of Winter Term is to offer students and faculty an opportunity to concentrate intensely on a single learning/teaching experience. Winter Term is also a time during which Rollins invites scholars and other professionals to teach as visiting professors, thereby adding richness and diversity to the College's curriculum.

This year, the theater department was fortunate to have Tomas MacAnna of the Abbey Theatre in Dublin, Ireland as guest director/designer of The Importance of Being Earnest by Oscar Wilde. MacAnna also taught a Winter Term course on Irish theater.

On February 3, MacAnna spoke on "Documentary Theater" to an enthusiastic audience in the Olin Library Tower Study. He spotlighted the Federal Theatre, America's only attempt at a truly national theater. Directed by Hallie Flanagan, the Federal Theatre was part of Franklin D. Roosevelt's Depression recovery program. During its short, controversial existence, thousands people all over America who had never before seen a play experienced live theater for the first time. MacAnna believes the Federal Theatre and its "living newspapers" deserve more emphasis in the teaching of American history.

Q: This year marks 40 years you have been associated with Dublin's famous Abbey Theatre as director of Gaelic plays, playwright, designer, artistic director and member of the Board. How has the Abbey, one of this century's greatest theaters, changed during that time?

A: I joined the Abbey Theatre in June of 1947. Has the Abbey changed during that time? It certainly has. You see, the original Abbey was a small theater founded by William Butler Yeats and the Fay brothers. They were the "rude mechanicals" of the theater—the actors, managers, producers without whom the Abbey wouldn't have been possible. It was stipulated by Annie Horniman, who put up the money for the Abbey, that the theater must be very small and simple. The theater was indeed a very simple place and intimate place. It seated about 520 people. If you whispered on that stage it could be heard in every

part of the house. The intimate style of acting that has been a hallmark of the Abbey began there.

Unfortunately, the old Abbey burned down in 1951. Ironically, the last words spoken on its stage were, "*Keep the Home Fires Burning*"—the final song in Sean O'Casey's *The Plough and the Stars*.

We spent the next 15 years at the Queen's Theatre where we were, you might say, marking time. We did a lot of new plays at this old fashioned theater, which was almost as intimate as the Abbey.

In 1966, the Irish government built us the new Abbey Theatre, which is considerably larger than the old Abbey. It seats 640 people. The stage, we have found to our dismay, is far too large for the intimate playing for which the old Abbey was known. But we have a smaller theatre downstairs, the Peacock Theatre, where we do new plays and experimental work. In the new Abbey the acting style has changed to a great extent, and we have also extended our repertory.

It was always a matter of discussion whether the Abbey should stick to the Irish plays that it was founded to represent or should go for an international repertory, as well. When I became artistic director, I managed to get the Board of Directors to agree to have an international repertory to include the European and American classics together with our own classics. So we have now a repertory much more representative of a national theater.

The history of the Abbey Theatre is sometimes described as battle-scarred. Plays such as Synge's *The Playboy of the Western World* and O'Casey's *The Plough and the Stars* and others provoked rioting and storms of protest. How much of early controversy remains in more recent years?

The Abbey has always been in controversy and continues to be in controversy. I was present on the stage in 1950 when we were performing a play called *Design for a Headstone* by Seamus Byrne. Some remarks of a character called Ruckions caused a riot. Also, in 1970 I wrote and directed a Revue in the Peacock Theatre which was a satirical commentary on the state of Ireland at that time, Northern Ireland and Southern

Ireland. It caused a riot on the first night. But on all these occasions the Abbey company carried on and played right through the disturbances.

The Abbey is a very human institution in the sense that it has its good times and its bad times. Sometimes audiences fill the house and sometimes they don't. This last year has been a bad year for us. We seem somehow to have lost our audience, and there is another theater in Dublin which has gained an audience because of its enthusiastic managing director.

We had an excellent artistic director who succeeded me in 1979, Mr. Joe Dowling, but he resigned early last year over differences mostly having to do with the financial situation of the theater. Indeed, we have always had financial difficulties. With his going, the critics seized the opportunity to cause every variety of controversy they could think of and they gave us a very bad mauling. But this is normal, because the Abbey is an institution, and one thing that is not forgiven you in Ireland is survival. We have survived since 1904, and if you survive in Ireland, you are bound to be controversial.

You have expressed an interest in "documentary" theatre. Would you give some examples of what you mean by this?

We haven't done very many documentary plays at the Abbey. We have produced one or two. We did, for instance, a documentary called *The Plebians Rehearse the Uprising* by Gunther Grass which is about Brecht and The Berliner Ensemble at the time of the uprising in East Berlin in 1953. Just before I left at the end of the year, we put on a play called *Execution* by Ulrich O'Connor. This play was a documentary about the execution of four political prisoners back in 1923 at the time of the Civil War. It was quite a sensation in the sense that audiences who came to see it had never been inside a theater before. They were older people, people interested in politics, so we opened up for them a whole new idea of national theater.

I'm afraid television has taken over that aspect of drama. As one looks back to the time of Peter Weiss, of Brecht, of the documentaries of the Federal Theatre project here in the United States, one has the feeling that the documentary is now a

part of theater history. Although one never knows. It may arise again under another guise.

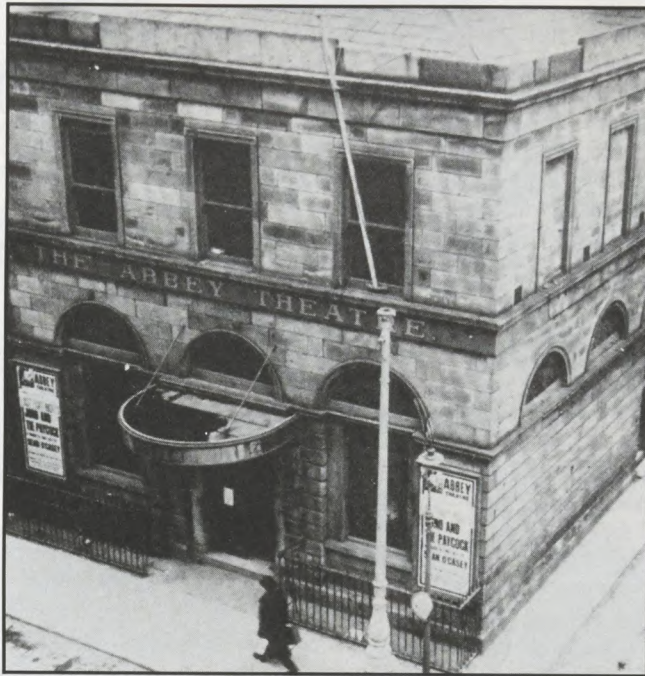
There continues to be great interest in the preservation of "native" languages in places such as Ireland, Wales, the Basque country. You have directed Gaelic plays at the Abbey. What importance do you attach to the preservation of early languages and dialects?

I started off directing Gaelic plays at the Abbey. The founders of the Abbey mentioned that they would "present in Dublin certain Celtic and Irish plays." I think Lady Gregory meant Celtic in the sense that the plays could be from Scotland and Wales as well as from Ireland. So I think it was in Yeats and Gregory's minds that we would and should participate in the Irish language movement. In fact, one of the actor/founders, Frank Fay, wrote that the only way you could have a proper national theater was by having plays in the national language.

But at that particular time, owing to the educational policy of the British, the Irish language had almost disappeared. It was revived by a very fine man of letters, a professor of Trinity College, Douglas Hyde, who later became president of Ireland.

Strangely enough, the Abbey Theatre, with native actors, became possible when an Irish play *Casadh an tSugani* (*The Twisting of the Rope*) was produced by the Irish Literary Theatre, the forerunner of the Abbey. It was in the Irish language and was presented by talented young players directed by one of the Abbey founders, William Fay. The policy of the Abbey since that time has been to produce plays in Irish. For instance, if a playwright living in the Gaeltacht (areas of Ireland where Irish is the vernacular), writes a play, the National Theatre is fully equipped with Irish-speaking actors to give that play as fine a production as is given to plays in the English language. We don't regard Irish plays as propaganda. We don't put on Irish Plays just to promote the Irish language. We put on plays in Irish as works of art, as plays of high artistic standards, and that is the important thing. I believe it is most important that we maintain this policy.

Although the Irish language had almost disappeared, it is Ireland's national language, its first language. Indeed, it



The Old Abbey Theatre



The New Abbey Theatre, 1966

seems to me that any revolution in both the technique and the idea of theater will come eventually in the Irish language theater.

You have expressed considerable interest in America's Federal Theatre project which, like the Abbey, experienced so much controversy and opposition. How did you learn about the Federal Theatre and why do you continue to be interested in it?

I learned of the Federal Theatre project by reading what I always think of as a sort of Bible of the theater, Mordecai Gorelik's *New Theatres for Old*. When I came to Carleton College as a visiting professor of drama in 1969, I made sure to get all the works that were written about the project, most notably Hallie Flanagan's fine book, *Arena*. I saw in the project what could have been the beginnings of a marvelous idea for America's national theater. Unfortunately, the bureaucrats knocked it down. The work that was done then and the idea that actors and theaters should be subsidized by the state—at once very novel and very, very laudable—unfortunately came to an end. It seems to me that eventually something of the same nature will happen again because I think the state must subsidize theater. Not so much that

theater will die if it isn't subsidized—the theater has a tremendous ability to survive all sorts of disasters. Nevertheless, it is unfortunate that the Federal Theatre project wasn't allowed to blossom into what could have been a national theater for America today.

You have been a guest producer, director, designer and lecturer at a number of American colleges and universities. How do you view the role of academic theaters in the history of American theater?

I think the colleges of America, such as Rollins College, which is a small college but one that is very vibrant with live and significant theater, and the theater faculties of many universities have done an enormous amount of good in the sense that theater is recognized as an art form that should be part of the general education process. As well as adding to the audiences that will eventually come to see live plays, theater departments train young people for the professional stage.

It's most important that young people have the opportunity to go to a college or university and emerge fully knowledgeable in lighting, set design, directing plays, and of course, in acting. We are only starting this process in Dublin. Trinity College has started courses in the academic and prac-

tical art of theater, and I think the idea will grow. The problem we have in Ireland is that theater there is an overcrowded profession with only three professional companies. So, how does one find work for all the extra players leaving college every year with the interest and the desire to make theater their vocation?

America has found a way in that as well as having professional theaters in main cities, there is also a very vibrant college world of theater which is of a very high standard in production and presentation. This, I think, adds greatly to the general awareness of theater in America.

To use a contemporary expression, "You've done it all" in the theater. You have written, designed, directed and produced dramas in many parts of the world. How do you regard the relative importance of the different aspects of theater?

I have written, designed and directed all kinds of plays. I should explain that I joined the Abbey first as a designer and painter because I felt that was the best thing I could do at the time. I was 19 years of age.

I did, however, wish to direct plays. In 1947, I began directing plays in Irish language at the Abbey. I also eventually became designer there and recently it has

been my habit to design the plays I direct, though not always.

I think the most important thing in theater is the actor. Common sense tells you that you don't have a theater without an actor. Theater is basically an actor standing on a stage with something to convey to an audience. Good directing is to ensure that the actor achieves perfection in that communication. And the set designer, his or her job is to provide a framework in which the actor can work.

I often think that the Abbey's ideal of theater lies in this: if the audience leaves the theater talking about how wonderful the setting or directing or acting was, it is a flawed production. If the audience leaves talking about the play they have seen, we have succeeded; the play as a play is what we have conveyed to the audience. For that reason, traditionally in the Abbey, on our posters we never have star billing. You never see the name of a star actor above the title of the play. Recently, we added the cast on our posters, but mostly it is a company of players whose business it is to put a representation of an author's play fully before an audience.

MGM used to have a motto, "The Art is to conceal art." That, I think, is also the motto of the Abbey Theatre.

Do you regard it as something of a disgrace that other than our short-lived Federal Theatre, America has no national theater comparable to the Abbey, the Old Vic, Stratford and the Comedie Francais, etc.?

What has happened in America, as far as I can make out, is that while you haven't got a national theater as such, (and indeed that might prove to be a faraway dream because there are so many nationalities represented in America), you have many excellent community and regional theaters. In Minneapolis, for instance, the Guthrie. Not only is it the regional theater of Minnesota, but it has stimulated the art of the theater, so much so that there are now many small community theaters in that vicinity, all thriving. Also, one thinks of the Mark Taper Forum in Los Angeles, the Kennedy Center in Washington, and there is also the Lincoln Center in New York. It seems to me they serve their states as theaters, and a laudable ambition would be to have such theaters in every state of the Union. That

would be a realization of a national theater in America. From time to time, the best productions of these state theaters could be presented at a central theater in Washington, New York, and other state capitals.

Your production of Brendan Behan's *Borstal Boy* won the Tony Award as Broadway's Best Play of 1970. Do you believe Broadway theater has changed since then?

Broadway theater is theater as merchandise, the wonderful world of entertainment. I think where Broadway has scored magnificently is with the American musical, which is America's contribution, a magnificent contribution, to 20th century theater. If you examine the American musical, you can compare it to the ancient Greek theater with its choruses, with its songs, and sometimes with a Deus-ex-Machina coming down at the end to solve all problems.

I think Broadway will always be Broadway—most times magnificent, sometimes not so good, sometimes terrible. Theater has the good and the bad; it's a very human institution. Every year you read Broadway is finished, that the "Great White Way" is much too expensive. But like a patient who refuses to die and continues to thwart his doctors, it is still here. Regardless of the opinion of its critics, it continues to wend its way with sometimes magnificent and sometimes not-so-magnificent shows.

After all, when an actor says, "I have played on Broadway," that can be regarded as the peak of his career, the crowning of his profession. And when a playwright says, "My play won a Tony Award on Broadway," that is something to put down in big black letters and underline in red ink. Broadway is the center of the theater world. Some marvelous things happen there, and some awful things, but that is because theater will always be a very human art, prone to error but also prone to tremendous success.

One remembers an Irish Bishop in olden times inviting some actors to perform a medieval morality play in his church. He said that they would always find a welcome in the hearts of the people "because their merchandise is delight." That, I think, sums up the art of theater, whether on Broadway, or in Orlando, or in London, or in Dublin.

What impact do you see films, radio, and television having on the "legitimate" theater? Do you think live drama will survive the electronic media?

Radio, film, television—their impact is only momentary. Do people sit at home with their television sets instead of going to the theater? I don't think so.

Live drama has survived the electronic media. The smaller theaters and the smaller cinemas, too, seem to be part of that survival. Plays now are being performed in smaller more intimate theaters, but there is no question in my mind that live theater will continue to survive—because people desire to come together, almost as a ritual. More and more, one regards theater as a necessity, not a luxury, in our Western civilization.

Do you have some clairvoyant notion of what the theater of the future will be like?

The theater of the future? I haven't the remotest idea of what it will be like. But my experience tells me that the theater, despite experimentation, despite all the "isms"—expressionism, surrealism, naturalism—despite having theater-in-the-round, theater of the absurd, and indeed, despite the obscurity the theater has had to go through in the 20th century, the theater will go back to Aristotle. We will go back to his basic thesis—that is, "characters in action," plays with beginnings, middles and ends telling a story of conflict between human hopes and fears. I think theater will survive so long as the human element is reflected on our stages. One remembers Shakespeare, who wrote about "holding a mirror up to nature." It can be a distorting mirror. As long as theater shows the mirror of life, theater will certainly survive. [R]

Lynne Anderson is reference librarian at The Olin Library, Rollins College. She holds a BA in Theatre and Speech from the University of Tulsa and an MA in Theatre from Smith College. Lynne studied theater in England under a Fulbright Fellowship and, through the Laban Art of Movement Studio, has taught, produced, directed and designed plays in college theater.

DOLLARS & SENSE

“Tuition will be \$6,500 a year or 30% of your adjusted gross income, whichever is more,” quipped the admissions officer in a *New Yorker* cartoon. Far-fetched as this may seem, families facing college charges are keenly aware of the inexorable rise in educational costs. At Rollins, tuition (not counting room and board) will be \$9,754 next year. Dartmouth’s will be \$12,475 and that of Stanford, \$11,880. Public institutions, too, have been forced by rising academic salaries, expanding technology, spiraling book costs and growing financial aid programs to increase their charges and are also energetically seeking private contributions.

The Tax Reform Act of 1986 has negated the value of such popular planning devices as the Clifford Trust and Spousal Remainder Trust and reduced the advantage of placing assets in a child’s name. The unearned income over \$1,000 of a child under 14 is now taxed at the parents’ bracket, instead of the child’s lower one. Even so, prudent planners should still begin saving for college as early as possible. A number of techniques remain which shelter assets until a child reaches college age.

Investment Vehicles

Under prior legislation, high-yielding investments were recommended for children’s accounts because the income was partly or fully sheltered. They may still be the preferred choice for children over 14 as well as for youngsters under 14 who have less than \$1,000 a year of investment income.

But for children under 14 with larger amounts of investment income, other strategies are now urged. For children very close to 14, it may be as simple as buying a Treasury bill or CD that does not mature until the child reaches age 14. Interest will not be taxed until the instrument matures.

For children under 14, many tax advisers have been suggesting U.S. Savings Bonds EE Series. Taxes on the interest can be deferred until the bond is cashed in. The guaranteed rate on savings bonds is 6% if the bonds are held at least five

PAYING FOR COLLEGE

Post Tax Reform Strategies

BY THE
TAXWISE GIVING COMMITTEE

years. The actual yield may be greater if market interest rates go higher. The rate is adjusted every six months at 85% of what five-year Treasury notes yield. EE Savings Bonds are sold at a discount and their interest is exempt from both state and local income taxes.

Other recommended investments are municipal bonds which pay tax-exempt interest, growth stocks which are likely to appreciate in value but pay little or no dividends, and zero coupon bonds. These last bonds are bought at a deep discount. Although they earn phantom income each year, it is low during the early years of the bond. They can be timed so that the child is over 14 before the imputed interest reaches a substantial amount.

Life Insurance

Some families are buying high cash value life insurance such as universal life or variable life for the benefit of children. Because life insurance still retains its favored tax shelter status, the increase in the cash value is tax-exempt. When the tuition bill is due, the family can borrow yearly against the policy to pay it. A good strategy is for the parent to buy the policy insuring his or her life with the child (or a trust or custodianship for the child) as beneficiary. The death of the parent would provide the policy proceeds income tax-free for the child’s education. Or the policy might be bought by the parent insuring the child.

Term Unitrust

This plan provides tax relief for families

with charitable inclinations. The trust can be established as late as when a child or grandchild goes to college with the remainder passing to Rollins or another favorite charity after graduation. The income helps to fund the student’s education, provides a charitable deduction in the year the trust is created, and allows the donor to make a satisfying contribution to a good cause.

Although the value of the income interest is a taxable gift, the annual gift tax exclusion can be used to reduce or eliminate the gift tax. As with all trust distributions, the child pays tax at his or her rate. If the donor dies before the termination of the trust, the value of the remainder interest is not included in his or her estate for tax purposes.

Innovative Plans

Some colleges and universities are offering plans which permit families to prepay four years of tuition, room and board for protection against inevitable increases while the student is enrolled. Others provide “tuition futures” which let parents buy their newborns or toddlers four years of college at a deep discount. Such plans should be examined carefully in view of the limited experience with their operations. Still other institutions provide loans at attractive interest rates aimed at middle and high income parents who do not qualify for scholarship assistance.

Scholarships

Although most financial aid is need-based, some educational institutions also offer merit grants to students who are particularly gifted academically, in athletics or in music or acting. Under the new tax law, the tax-free status of scholarships still applies to amounts required for tuition and course related fees, books, supplies, and equipment. But additional amounts, such as for room, board and incidental expenses, are taxable. Non-degree candidates lose the limited tax exemption they had under the old law. The new provisions apply only to scholarships granted on or after August 17, 1986.

Gifts

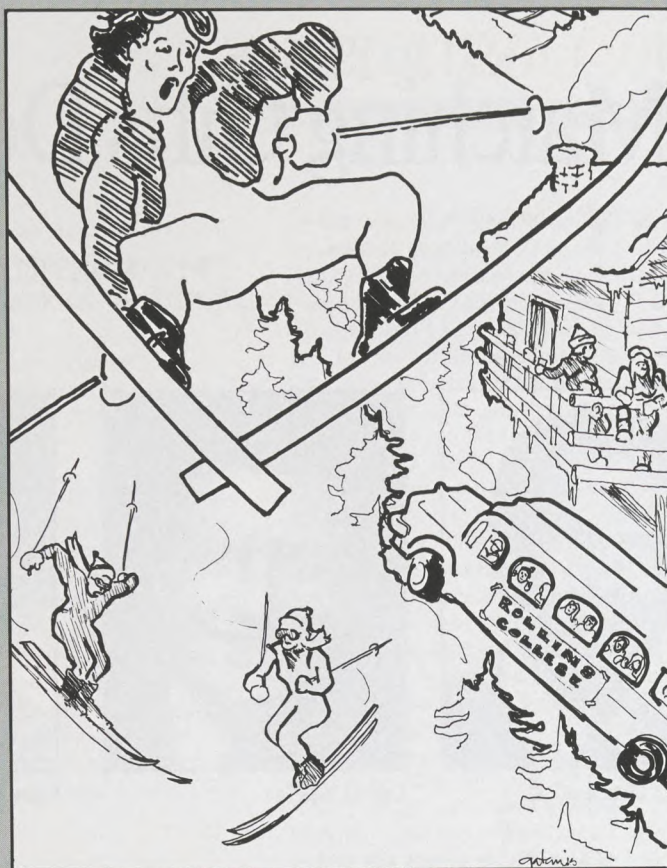
If a grandparent, other relative or friend is willing to finance a child's college education, tuition can be paid directly to the educational organization on behalf of the student without being subject to any gift tax or using up any of the donor's \$10,000 annual gift tax exclusion. Such payments do not qualify for a charitable deduction, though, because they are designated for the benefit of a particular student rather than being given to a general scholarship fund.

Since the tax benefits of transferring assets to younger children have been sharply curtailed, parents need to re-evaluate whether to give as much in the future, particularly if they are concerned about the prospect that the child will have the legal access to the money upon becoming an adult. Trust arrangements can be made that will assure that the money is used for the intended purpose. Each parent can transfer up to \$10,000 a year to a child (a couple can give a total of \$20,000 a year to each child) without incurring a gift tax. In addition to paying educational costs, such gifts reduce the parents' taxable estates.

Despite rising costs, most families believe that higher education is a good investment. Careful planning makes it an achievable goal.

The Taxwise Giving Committee welcomes inquiries from alumni, parents and other friends who would like to benefit a favorite student and Rollins through a term unitrust. Please write to us at Campus Box 2724, Rollins College, Winter Park, Florida 32789 or call 305-646-2606. [®]

Taxwise Giving Committee: Angus S. Barlow '69, C.P.A.; Marion Haddad Brown '73, C.P.A.; 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, C.P.A.; Harold A. Ward, III, Trustee and Attorney; M. Elizabeth Brothers, Associate Vice President.



SNOWBREAK '87

Breckenridge, Colorado
December 16-23, 1987

THIRD ANNUAL ROLLINS SKI TRIP FOR ALUMNI
AND STUDENTS

COST: \$600 PER PERSON

Includes round trip air fare, 7 nights condominium lodging, deluxe accommodations including fireplace and jacuzzi, 6 days lift tickets, plus GREAT COMPANY!

If you are interested in joining the Rollins group in December for a fun-tastic week in the snow, fill in the form below and mail it as soon as possible to Mark Freeman '76, or contact Mark at (305) 646-2210.

SNOWBREAK '87

Yes, I'd like further information on Snowbreak '87.

Name _____ Class _____

Address _____

Phone _____

Mail to: Mark Freeman, Campus Box 2637, Rollins College,
Winter Park, Florida 32789.

Matching Gifts Double Support

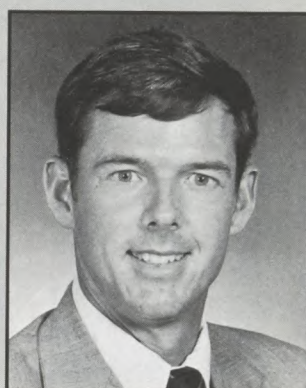
BY SANDRA PHILLIPS,
DIRECTOR OF ANNUAL GIVING



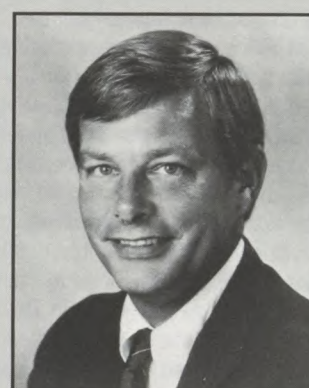
R. Michael Strickland '72



Charles Rice '64



Bruce M. Keir '75



William R. Myers '69

Matching gift programs are one of the ways corporations across the United States support higher education. At Rollins, matching gifts increase the impact of the dollars donated by alumni, parents and friends who are employees of companies that belong to the matching gift program. Over 1,000 companies nationwide participate in matching gift programs which provide from one-to-one to as much as three-to-one matches on gifts contributed by their employees.

The dollars raised through matching gifts make a tremendous impact on year-end totals. For example, the 1986-87 Rollins Fund was boosted over \$102,400 from matching funds contributed by 300 donors.

Barnett Bank of Central Florida is one of the newest matching gift companies for Rollins. Although the program has been in effect less than a year (it started in July 1986), the money contributed by the match portion has been over \$6,000. Nineteen Barnett Bank employees in branches throughout Florida contributed to the Rollins Fund and their total support, with matching gift component, was \$12,000.

Several of Barnett Bank's top directors are alumni and major supporters of Rollins. They contribute both money and a generous amount of time as volunteers in a number of leadership positions. Charles Rice '64, Chairman, President and CEO of Barnett Banks of Florida, Inc., serves as a member of the Board of Trustees. R. Michael Strickland '72 takes time from his duties as President of Barnett Bank of Palm Beach County to serve as a Trustee and as National Chairman of the capital campaign. Bruce M. Keir '75, President of Barnett Bank of St. Lucie County, and William R. Myers '69, President of Barnett Bank of Manatee County, are both generous supporters of the Rollins Fund. In addition to their voluntary leadership roles, their generous contributions to the Rollins Fund are doubled by the bank's matching gift program.

Another company that supports Rollins through the matching gift program is Martin Marietta Corporation. The impact of each employee's gift is matched on a two-to-one basis. The \$3,732 contributed in 1986-87 by 25 Martin Marietta employees made an \$11,202 impact on the Rollins Fund.

International Business Machines Corporation (IBM) is another two-to-one matching gift company. Last year, 14 IBM contributors pledged over \$14,000. With the match, their gifts tripled to \$42,000.

The support from matching gift companies makes an important difference in the annual giving totals each year. As the Rollins Fund goal increases each year (the goal for 1986-87 was \$1.3 million, for 1987-88 it is \$1.5 million), matching gift companies are more vital than ever. Sandy Phillips, Director of Annual Giving, encourages donors to check with their place of employment to see if their gifts qualify for a match. "If your company is in the matching gift program, it's as simple as signing a form and your gift is doubled or tripled," says Phillips. "The impact of your gift on the Rollins Fund will be much greater at no cost to you. Member companies in the matching gift program are proud of the gifts their employees make to higher education and are pleased to support their efforts. By all means, take advantage of this program if it's available to you." R

UPDATE

24 **Dorothy Darrow** reports that she is retiring. Dorothy, who earned her library degree at Columbia University, taught at the University of Miami and served as state president of the PED sisterhood.

35 **Sara Harbottle Howden**, former dean of women at Rollins, was recently honored with the Summit Award at the Women's Resource Center "Salute to Women" dinner.

40 **Buddy Lowe** has retired from a coaching career in which he led more high school baseball teams to more victories than any other coach in Florida. Buddy has been inducted into the Florida Athletic Coaches Association's Hall of Fame.

42 **Dick Kelly** wishes to thank **Frank Grundler**, **Aldine Baker McCorkle**, **Carrow Tolson**, **Pat Pritchard Finley**, **Bill Gordon '51**, **Bob Matthews '40**, **Wes Hausman**, **Matt Ely '40**, **John Giantonio '41**, **Marelle Haley Simmons** and **Ed Levy Whittner '40** for "pitching in" during Alumni Reunion Weekend activities in March.

51 **Elaine Rounds Budd** was nominated for the 1986 Edgar Allan Poe Award for her critical/biographical book *Mistresses of Murder*, which was reviewed in the Winter 1986 issue of the *Rollins Alumni Record*.

52 **Nancy Flavell** recently retired and is now living in DuQuoin, IL.

54 **Ethel Deikmann Dunn**, a Sovietologist, is a contributing editor to the *Station Relay*, a publication which presents facts about daily life in the Soviet Union.

60 **Eleanor Ginader Berry** and her husband have retired and are about to open their own store in Tennessee.

61 **Jane Boldizar**, Coordinator at Huntington Gardens, worked on several soap operas and prime time shows recently and is now hard at work on her second screenplay.

61 **Patricia Mapes Anderson** is working as a travel consultant and living in Mayer, MN.

64 We extend our sympathy to **F. Duane Ackerman** on the death of his wife, Janice, in August 1986.

67 Our apologies to **Gloria Giles Van Trump**, who was mistakenly reported as deceased in the Spring 1987 issue of the *Rollins Alumni Record*. It was Gloria's husband who passed away in August 1986.

70 **James Herbert Humphreys, Jr.**, President of Marine Archaeological Research (MAR), recently led a successful expedition to the northern Bahamas, where the remains of a 17th century Spanish galleon were discovered.

71 **Howie Barrow** is a noted instructor of golf at the Complete Golf School at Seascape Resort and Conference Center in Destin, FL. **Margot Tralford Waller** is living in Belleville, Ontario.

72 **Damaris Clement** won a Grammy Award for Best Opera Recording on February 24, 1987. Damaris was a soloist on the album *Candide*, directed by Leonard Bernstein. **Janette Hopkins Taylor** lost her husband, Richard, in June 1986. **Nancy Morgan Kribs (SCE)** has just joined the Sarasota office of Schlott, Inc. Realtors.

73 **Nancy E. Nicholson** is currently an account executive at Goodwin, Knob, and Co., Chicago, IL.

74 **Adis Vila** has been busy this year calling members of the Class of '74 in an effort to get them motivated for their 15th reunion (scheduled for the Spring of '89) and to solicit class gifts for Rollins. She sends the following news of her classmates: "**John Bandy** married his high school sweetheart, Lyn, and the two had their first son, John Robert, 14 months ago. John is presently plant manager at one of Milliken's chemical divisions. He offered to call **Frank Beaudet**, **Jean Christensen** and **Molly Bucher**. C'mon John,

we want some news! **Chris Bantivoglio Burke** is married to an attorney. Chris and I talked old times over a few drinks at the Willard Hotel and Chris offered to call about 30 of our classmates. I know we'll hear lots of news from her. Each class has its entrepreneurs—Chris is one of ours. I'm not sure she's used her master's in urban planning very much, but she's been very successful in real estate in Virginia. **Diane Bissett**, still brooding over the Cleveland Browns' loss to the Denver Broncos, is helping run the Bissett Steel Co. She offered to contact some of her Phi Mu sisters, including **Abbey Sheeran Hill**, **Barbara "BJ" Baker Russell**, **Mary Ann Geiger Soldo** and **Leslie Bearce Crosby**. Diane's goal is to get *all* the Phi Mus back for our 15th reunion. **Lonnie Butler** is practicing law in Ft. Lauderdale. I hope **Ken** and **Liz Eubank Crawley** received the message I left on their recorder. The Crawleys are among the most consistent givers in our class. My hat is off to them. While I did not reach **Mary Sandstrom Dacierno**, I *did* talk to the babysitter, who told me that Mary and husband John have been married for 10 years and have 3 children, Lisa (9), Jay (6) and Eric (1½). **Barbara Daniel** married Tom Fabringer and gave birth about 2 months ago to Daniel, their first. Barbara has been teaching in the Apopka area but is taking time off to enjoy the baby. Tom is in the nursery business. **Jeffrey Fischer** would not tell me much about himself! He is the general manager of La Touraine Coffee Co., lives in New Jersey, heard recently that **John Shapiro** and his wife had a baby girl, Rachel, and offered to try to reach **Bill Happel**. Jeff is another very consistent and generous giver to Rollins. **Mary Gleason** has changed her name to Alice O'Donnell. She has been married since 1975 to David Watson, an auditor for CBS (Twilight Zone). Alice credits **Barbara Postell** with inspiring her to take a modeling course—which led to her career as an image consultant in Hollywood. Alice offered to call **Tim Brown**, **Barbara Postell**, **Bill Sheppard** and **Jonathan Weiss**. I had a nice chat with **Patricia Gray Coats'** mother. Pat married John Coats 11 years ago after receiving her BA from Knoxville and her master's from Auburn University. The Coats have a daughter, Patricia Lynne (7), and a son, Michael (2). **Patty Lindsey Harris** and her doctor husband David lived in Bethesda, MD—close enough to DC that I was able to spend time with them and enjoy their children Lauren (5) and Dave (1½). At the end of last summer, David was transferred to Emory University for an advanced program in

Vila named Department of Administration Secretary



Adis Maria Vila '74 was recently appointed Secretary of the Florida Department of Administration by Florida's Governor Bob Martinez. She assumed her new position on April 13, 1987.

"The Department of Administration plays a major role in the efficient operation of state government, and I am delighted to be able to place it in the hands of someone with such an impressive background," Martinez said in making the announcement of Vila's appointment.

Vila was formerly director of the Office of Mexico and Caribbean Basin for the U.S. Department of Commerce in

Washington, D.C., where she formulated and implemented U.S. international economic, trade, commercial and investment policies and programs dealing with Mexico, Central America and the Caribbean.

As head of Administration, she will be responsible for formulating policy on labor cost containment; collective bargaining; and hiring, recruiting and training programs; as well as employee benefit and pension plans. In addition, she will oversee service to veterans throughout Florida and administer the pilot child care center for children of state employees.

"Governor Martinez said he came to Tallahassee to 'make a difference,' and it is my goal that we in the Department of Administration play a significant part in that difference," Vila said. "The Department's motto is 'helping government serve Florida'; I plan to emphasize the element of service in everything we do."

Vila, 33, has served as special assistant to the Assistant Secretary of State for Inter-American Affairs and as a White House Fellow in the Office of Public Liaison. After graduating from Rollins, she earned her law degree from the University of Florida College of Law. A native of Guines, Cuba, she is fluent in English, Spanish and French. R

ophthalmology. Back in her home state of Georgia for a year's stay, Patty is missing being a pharmacist but is keeping busy with Lauren's gymnastics and keeping Dave from sitting on his new brother, Andy (6 mos). **Woody Hawkins** is teaching, free-lancing, still performing as an oboist with the Florida Symphony Orchestra, traveling a lot, scuba diving, and yes . . . he is single and a good catch! Woody keeps in touch with **Maurice Harris**, who after his army tour remained in Germany working for the U.S. government. Woody offered to call **Marsha Lawton**. I caught **Ann Weltmer Hoff** in the middle of Amy (3) and Rachel's (1½) bath. Ann teaches in Huntington Beach . . . and she is another of those regular givers of whom we are proud! **Theda James** is practicing law with the State of Florida's Department of Legal Affairs. Her son GJ is now 4. **Jane Isensee Kahn** has twin daughters, Meghan and Mollie (9), and a son,

Robbie (3). She and husband Gary returned home to Iowa after completing their schooling. Jane, in fact, completed her BA in English at the University of Iowa. Another Class of '74 entrepreneur is **Steven Kaldenberg**, who 9 years ago bought Bethany Express Inc., a short-haul distribution line, and who has worked 20-hour days 7 days a week ever since . . . that is, until selling the business recently (no doubt for a profit). Now this president and CEO is looking around for a new mountain to conquer. He plans to stay in Kansas City. Steve said he would drop **Peter Summers** a note. While conducting a seminar, I ran into **Meridy Lippoldt**, whom I saw often when we were in Switzerland years ago. She recently joined the State Department as a foreign service officer serving as first tour officer at the U.S. Embassy in Mexico City. **Melanie Bateman Sellers** and her husband Wynn have two daughters—Melissa is in preschool and

Stephanie is right behind her. Melanie is a candidate for membership in the SREA (Society of Real Estate Appraisers). She is hard at work trying to meet the requirements of earning 20 credits, passing two exams, and completing two years in appraisal work. **Anna Santilli** lives in Deland, FL, where she is in the travel business and very active in music. And then there were those of you I was unable to reach: **Nancy Epstein**, **Suellen Fagin**, **Bill Fonde**, **Eugene Ford**, **Laurie Fornabai** (left message with her mother), **Gerry Gaffney**, **Ed Gonczy**, **Joel Greenspan** and **Laura Carpenter Marlowe** (about to be shipped out—she and her husband are in the Navy). Others, we've lost track of entirely . . . like **Doris Jenkins**, who is supposedly living in metropolitan DC and practicing law. Where are you, Doris? My prayers are with **Susan Heller**, who is in Tucson, AZ recovering from cancer. I thoroughly enjoyed chatting with each of you. To all of you who volunteered to help with our reunion—thanks! To those of you who would like to volunteer, or have stories to tell, I'd love to hear from you, as would the College. Also, thanks to all of you who pledged a gift to Rollins, and special thanks to Chris and Diane for doing much, much more than their fair share." **Adis**: We at Rollins thank you for all your work on this project and congratulate you on your appointment as Florida's new Department of Administration secretary.

75 John Ourisman, President of Ourisman Chevrolet in Midland, MI, was recognized at the Northwood Institute's 16th annual Dealer Education Award Breakfast for his contributions to education. **Stan Rubini** has been named plant manager of Dana Corporation's Formsprag Division Plant in Warren, MI. He, his wife **Janie (Downing)** '76, and their two daughters have moved to Rochester Hills, MI. **Stephen Gabbard** has joined Mead Imaging as Preps Lab Manager. **Alan Boone** and wife **Cindy Connery** '79 have a new daughter, Leighanne Connery, born January 26, 1987.

76 Andrea Jasica has been appointed manager of the new mortgage loan department at the National Commerce Bank in Winter Park. **Randy Taylor** and wife Patti have a new daughter, Lauren Francis, born December 20, 1986. Randy is now territory manager for the state of Florida for Medtronic/Andover Medical Cardiological Supplies. **James Liakos** has been named vice president of the Southern Division of 375 Spirits Company and is now living in Palm Harbor, FL.

77 Regina Andres is employed in personnel administration at Chapman College, Orange, CA. **CPT Richard L. McCabe** (SCE) was presented an Air Assault Badge upon his graduation from the U.S. Army's Air Assault School, Ft. Campbell, KY. He is deputy chief for the Training Division at the U.S. Army Garrison. **Mike Davino** is an assistant controller for Lightolier, Inc. in Secausus, NJ. He and his wife are expecting their second child. **Janice Buckey Cain** and husband Kelly had their second child, daughter Caroline, in January 1987.

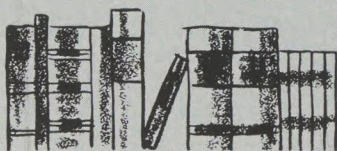
78 David and Deborah Thomsen Wiley '81 had their first child, Carolyn Ann, on April 28, 1986. **Leslie Joy Aufzien** married Peter Levine on January 18, 1987. **Peggy Murray Cacciabeve** and husband **Charlie** had their third child, Keith, on October 10, 1986. He joins sisters Katie and Kyla. **Dottie Dyess Burns** is now a marketing analyst for Lincoln National Life Insurance Co. Her second child, Anna Moriah, was born December 18, 1986. **Susan Slugg Sugrue** and husband Bill announce the birth of daughter Sara Joy on December 8, 1986. Susan is a financial analyst for Sidewinder Missile, Foreign Military Sales, Arlington, VA.

BOOK-A-YEAR

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One of the most enduring and rewarding traditions of Rollins College is the endowment of a book fund, in perpetuity, in memory of or in honor of a relative or friend. An appropriate bookplate is placed in each volume purchased.

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79 Rick and Martha Makarius Burgess had a son, Rick Jr., on October 23, 1986. Rick, an attorney, founded an office in Ft. Lauderdale in February 1986. Martha is vice president of Hospice Hundred, a fund-raising arm of Hospice Care. **Bernard Benson**, owner of Electronic Warehouse, Inc. in Huntington Beach, CA, just celebrated the second anniversary of his store opening. **Dale Schlather** recently began his new job as director of financial services at Cushman Realty Corp. in LA. **Nancy J. McCormick** (SEHD) received the gavel as the new president of the American Mental Health Counselors Association at their national convention in April. **Phil Wertz**, who works for *Penthouse* magazine, recently hosted his annual Rollins get-together on the shores of Lake Michigan. In attendance were **Chip Irish** '78 and his new bride, **Ralph Carson** '80, production video whiz kid **Mike McDonald** '81, and **Ann Hallberg** '80. Other visitors to Chicago in the Fall of '86 included **Mary Dowling** '81, now a high-powered ad executive for *Reader's Digest*, **Shauna Heffernan** '83, and **Matthew Aldredge** '83, all from New York City.

80 Kathy Williams became Kathy Jones and is living in Murfreesboro, TN. **Kate Ballantyne** is a muffin-maker and caterer in New York City. Kate reports that she attended **Jane Somberg's** Memorial Day weekend wedding, at which **Ann Hallberg** was the maid of honor. **Sally Fithian**, now Sally Eddy, was unable to attend the ceremony as she was awaiting the arrival of her new baby. **John Atwell**, who is currently pursuing his MBA at Rice University, and **Larry Horan** '82 are stock market investors in Houston, where they frequently socialize with **Jan Phillips** '81 and **Lois Sawtelle** '81. **Todd Goldberg** lives in Atlanta and travels around the world as a sportscaster. **Duffy Brush** and his wife Alison also travel world-wide. They live in Belgium. **Claudia Manking Hafich** still lives in Winter Park and is working for a British company. **Russell Harris** was relocated from Winter Park to New York City, where he lives with **Gil Vega** '81. Russell, Gil and **Evan Griffith** '81 all work at a prominent law firm in New York. They recently enjoyed a visit from **Mindy Lougee**, who lives in L.A. **Chris Campbell** is married and working on Wall Street. **Belinda Maughan** is now Belinda Foxworth. **Steve Gooch** married Anne S. Weatherbee in March 1987 and is currently working for Cannondale Corporation. **Pamela Tabor** has left government work to become a regional sales representative for Rexnord Data Systems, Inc. in Alexandria, VA. **Scuppy Gordon Kern** and husband Jeffrey had their first child, son Clayton Gordon, on February 11, 1987. Scuppy reports that her Rollins

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friends **Sheila Peck Pettie** '79, **Martha Glover Perry** '78, **Dana Kindel Advocaat** '78 and **Adam Mahr** '81 are all in touch in New York City. **Rick Hall** and wife **Betsy Emery** '83 had a son, Tyler Allen, on December 23, 1986. They currently reside in Columbia, MD, where Rick is manager of International Business Development at Martin Marietta and Betsy is a free-lance graphic artist and photographer. **Isabel DePhillips** is a marketing officer with the Bank of Delaware and husband Henry is in his first year of residency at the Medical Center of Delaware.

81 **Susan Saxton Smith** and husband **Dudley** announce the birth of their first child, Elizabeth Saxton, on February 1, 1987. **Don Freeman** (PAFB) was transferred to Harris Corporation Broadcast Division in Quincy, IL where he was promoted to director of management information systems.

82 **Chris Russo** recently moved to New York City to become a sports announcer with WMCA 570 AM radio station. **Chris O'Donnell** is getting a "mountain high" as manager of "Governor's Park," a trendy Denver restaurant. **Larry Kahn** is living in Boston, where he produces the Gene Burns radio show. **Pam Simmons** married **Denny Ullo** '84 on June 21, 1986 in the Knowles Memorial Chapel. Included in the wedding party were **Jennifer Murray**, **Lisa Long**, **Kerry Scherer Steel** '83, **Gary Ullo** '81, **Jim Kerner** '83, and **Gary Koettters** '83. Other alumni in attendance were **Karen Hollinger** '83, **Sue Bremer** '85, **Maryann Moriarty** '85, **Marti Whitworth**, **Cheryl Willey** '81, **Kelly Dixon** '83, **Mark Buehler** '80, **Chris Eurlon** '83, **Bruce Geise**, '82 **Gary Hayes** '86, **Roger Vierra** '83, **Jeff Purvis** '83, and **Tom Klusman** '76. Dr. and Mrs. Gordie Howell, coach Hugh Beasley and Rev. John Langfitt were also present at the event. The Ullos reside in St. Louis, where Pam is an air transport specialist and Denny is a salesman with Leon Lewis and Sons Co. **Lisa Tumarkin** was awarded a PhD in microbiology from the School of Medicine, Georgetown University, on February 18, 1987. She is now at LaJolla (CA) Cancer Research Institute on an NIH Post-Doctoral Fellowship.

83 **Kyle Axt** married **Edward Bloom** on October 11, 1986 and is currently employed as an administrative assistant at Merrill Lynch. **Elizabeth Robinson** was recently featured in an *Indianapolis Star* article which focused on her new business, Ebell Ink, where she markets handpainted knit clothing. **Jerome Webb** (PAFB) was commissioned a second lieutenant in the U.S. Air Force upon graduation from Officer Training School at

Lackland Air Force Base, TX. **Kenneth Peters** has formed Investigative and Security Specialists, Inc. and serves as president of the Jacksonville-based firm. **Berry Leigh Reinheimer** and husband **Bob** announce the birth of son **Matthew Wood** on October 19, 1986. **Allen Schaffner** recently married **Johanna McCarthy** '84 in County Limerick, Ireland. They now live in Jackson, MS, where Johanna is assistant director of Coastal Training Inst. and Allen is operations manager for Schaffner Manufacturing Co. **Bernard Harden** (SCE) was promoted to safety and insurance administrator at the state headquarters of United Telephone in Altamonte Springs, FL.

84 **Diane Sawyer** received her MBA from USC in May 1986 and now works as an accountant for Arthur Young and Co. in Los Angeles. **Raycliff Cronin** announces her engagement to **Richard Hansen**. They both reside in Wellesley Hills, MA, where Raycliff is a claims adjuster and Richard is an actuary with National Life Assurance Co. **Alexis Payn** received an MA in Education of the Deaf from Gallaudette University in Washington, DC and is now a teacher of the deaf in Virginia. **Krista Lane Silar** received her doctorate from the Wake Forest University School of Law in May and will clerk for two years for a federal magistrate in El Paso, TX. **John Wright** has been appointed manager of operations and safety at Owensboro Grain Co. **Joanne Andrews** is scheduled to marry **Joe Pagonakis** in July. She is a program manager at a residence for the mentally retarded in Pocano, OH.

85 **Brenda Tamburo** is currently pursuing an MBA at Rutgers Graduate School in Philadelphia while working as a sales-marketing consultant for the BIC Corporation. **John A. Cohenour** has a new job as a manufacturing engineer at Lockheed-GA. **Kate Laire** is due to graduate from the Baltimore Culinary School in September and works in a restaurant making pastries and desserts. **Lisa Oetjen**, daughter of **Leroy H. Oetjen** '58, married **Steve Shakelford** on August 30, 1986. Attending the wedding were **Sara Kettler**, **Pam Meary**, **Debbie Packer**, **Nancy Cotton**, **David Vick** '84, **Kim Richardson** '86, **Mark Peres**, and **Donna Rollins** '86. Lisa is currently involved with the Junior League of Orlando and is a business consultant for Leslie Ann Stamper Collections. **Erica Staffeld** is engaged to **Brook Kincaid** of Zanesville, OH and is planning a Summer 1988 wedding. She is currently working as a lab technician. **Elizabeth Olson** has been promoted from biologist to microbiologist at the Orange County Environmental Protection Department.

86 **Daniel Bertrand** (PAFB), **Allen Treco** (PAFB) and **Robert Huston** (PAFB) were all commissioned second lieutenants in the U.S. Air Force upon graduation from Officer Training School at Lackland Air Force Base, TX. Allen also graduated from the U.S. Air Force Administrative Management Officer Course at Keesler Air Force Base, MS. **Lori Hauber** is currently employed as manager of Crownsoft Computer Systems, Inc. in Doylestown, PA. **Emily O'Leary** is now an account executive for the newly opened Peabody Hotel in Orlando. **Carolina Mejia** married **Michael B. Hamilton** of Melbourne, Australia on February 14, 1987 in the Knowles Memorial Chapel. They reside in Australia.

88 **Lane DeNicola** has entered the U.S. Air Force.

In Memoriam

Nancy K. Brown '29, date unknown.

Jean Ruth Jackson Gano '33, January 22, 1987.

Hazel Steuer Johnson '33, January 13, 1987.

Richard Henry Lee '37, February 1, 1987.

Mary Gulnac Houghton '38, April 12, 1987.

Patricia Van Schoiack Redlick '41, December 19, 1986.

Richard C. Gisell '67 (SEHD), November 20, 1986.

In Memoriam PETER H. BONNELL

Dr. Peter H. Bonnell, Professor Emeritus of Russian and German, died on March 16, 1987 at age 69 following a long bout with cancer.

Dr. Bonnell taught German and Russian at Rollins from 1964 until his retirement last spring. He served Rollins as a member of many committees, vice president of the faculty, chairman of the Foreign Language Department, and chairman of the Presidential Search Committee which was instrumental in bringing former Rollins president Jack Critchfield to the College.

Born in Austria, Bonnell earned degrees from the London School of Economics and Political Science and the University of California at Berkeley, where he was elected to the honor society Phi Beta Kappa. He received his Ph.D. in Slavic Languages and Literature, specializing in Russian literature, from Harvard University in 1962.

Dr. Bonnell is survived by his son, Rolf, who will be a senior at Rollins this fall.

Having been friends with many of Rollins' theater troupe over the past few years, I'm happy to report on the careers of some of our aspiring young theater alumni. This is a light-hearted piece as well as a factual one. It includes only those graduates for whom I have reliable information and who present particularly rich material for satire. I mean to slight no one by their absence here.



THEATER BEAT

BY BOBBY DAVIS '82

We will begin with St. Petersburg's **Bill Leavengood '82**—an avid pool player, football hound, and smoker, and Rollins' most prolific playwright. His play *Winter of Youth*, a black comedy about the relationship between a bright but disturbed young man and his mother, was nearly picked up by an important NY producer, but the man had a stroke and the project fell through. He almost had another play produced, but that too fell through. *Winter of Youth* very nearly got a good review from the *Orlando Sentinel* when it was produced at the Civic Theatre after winning a play writing contest. Bill also won another contest at Florida International University and had his work produced there. He is currently collaborating with an accomplished musician/playwright on a would-be Broadway musical and has already gotten some financial backing. When not writing for himself, Bill's main activity has been writing and acting in the New England Touring Children's Theater. He adapts traditional children's and fairy tales and also writes new plays, which are then produced by his partner. Bill's rollicking wit and natural buffoonery perfectly suit him for the world of children's theater.

Some may recall **Anthony Gruppuso '83** on the Rollins stage. Some may not. But Anthony has confounded his critics and found work in New York doing commercials and as a "professional cartoon." He is a regular at showcases and theater parties.

Cindy Miller '83 (a.k.a. Cynthia Vance), Bill Leavengood's favorite flower of Texas, also has made the pilgrimage to New York. After distinguishing herself in grad school at the Dallas Performing Arts Center, she went on to the City and recently landed a two-year contract for a role in *One Life to Live*. She will play Vicki, a washed-up actress turned scheming career woman.

Two belles of the Annie Russell, **Anita Adsit '85** and **Carrie Barton '85**, have begun the slow process of distinguishing themselves in the theater world. Though neither has sunk to the depths that Evan Press has, both have toiled at a number of bizarre or dull jobs to get by. Once a walrus at Sea World, Anita went on to apprentice at the Actors Theater of Louisville and spent several months at the Ensemble Studio Theater in the Catskills. Carrie, a passionate defender of freedom, was chosen to dance in the Liberty Weekend festivities. She has been an extra, and recently took part in a comic video written by Bill Leavengood. She currently can be seen at The Comic Strip. Both women were held up in broad daylight at a McDonald's one day. Seeking a theater career certainly has its pitfalls.

Jason Opsahl '84, the only person other than Evan Press who has not had to wait tables at some point, has gotten several lucrative jobs, though at intervals which leave him plenty of time to be a couch potato. He traveled in the U.S. and to Israel with Pittsburgh's Civic Light Opera and did a musical at the Walnut Street Theater in Philadelphia. He is currently doing *High Spirit*, a musical version of Noel Coward's *Blithe Spirit*, in Metuchen, NJ. It is, he says, "the most horrible thing I've ever been in." But the show must go on.

Those who remember **Charles Powell '83** recall his wonderful singing voice and lousy poker playing. Charles has sung at several nightclubs and has worked since

November at the Paul Robeson Theater in Brooklyn. He has a lead role in *Oh, Oh, Obesity*, a comedy that has run three years, though no one seems to know why. He is the only thin person in it. Always a source of mirth, he also works part-time as a singing telegram. He once had to dress up as the Yellow Pages.

Several alums have taken a theatrical vow of poverty and work with the Tropical Theater Company in Orlando. The Tropical aims to provide high quality, often avant garde theater to an area which has few theatrical alternatives to the old standbys. The primary artistic and organizational force behind this group is **Peg O'Keef '81**. Peg is a Leesburg, FL native, a graduate of the Ohio State master's program, and a longtime admirer of Bill Leavengood. After surviving freezing cold, ex-Rollins prof Firman Brown, and a stint rooming with Spike McClure and Van Ackerman, she came back to Florida dedicated to invigorating the theater scene here. She is a member of Tropical's Artistic Board, has directed Tennessee Williams' *Camino Real*, and is currently directing and acting in Jane Martin's *Talking With*. For money, this human dynamo produced human resources materials for Assessment Designs, Inc. (ADI), teaches theater classes on an adjunct basis at Valencia Community College, and is currently putting together a film production company with Rollins alums **Tom Nowicki '78** and **Cyd Stoll '83**.

Beth Cunningham '83 is another of the Tropical's waifs. She also works at ADI role playing in human resource exercises. She has been in *Cloud Nine* and *The Woolgatherers* and currently has a part in *Talking With*. Peg describes her as "always looking for motivation" in her characters and says "she brings a nice thoughtful quality" to her acting. Beth plans to leave soon for New York, however, to seek fame, fortune, and Bill Leavengood.

Rhonda Viveney '82, Rollins' shortest theater graduate, sells theater lighting for an industrial lighting firm by day and directs at the Tropical by night. One of Bill Leavengood's party favorites, this mistress of the dark directed *Winter of Youth* at the Civic and *Cloud Nine* at the Tropical. Critics have described her directorial skills as "masterful," "forceful," and "inspirational." Evan

Press, however, always the detractor, found her work on *Cloud Nine* "incoherent" and "somehow lacking in those qualities we have come to associate with stage direction." Whatever, Rhonda works hard. When not directing, she enjoys paddleball, yodeling, and breaking pottery.

We now come to **Morgan Smith '83**, another force in the Orlando theater scene and Bill Leavengood's choice as "peppiest" Rollins grad. She has worked the past three years for SAK theater, touring Renaissance fairs in the U.S. and Europe. At present she is taking a leadership role in SAK's University of Mirth, a comedy college. She and some of her SAK colleagues are also getting together the Orlando Theater Project, which will organize "audience participatory hoo-has." Perhaps most amazingly, Morgan has finally learned how to get to rehearsal on time!

Van Ackerman '81 does not live in Orlando or New York but is doing great anyway. The proud owner of an MFA degree from Ohio State, where he honed his craft under Firman Brown, Van now tours with a children's theater company in Ohio. He also got great reviews as a lead in *The Normal Heart*, a powerful play about a man dying of AIDS. Voted "Man with the Most Prominent Ribcage" by a jury of his peers, he looked much better with the mustache he recently shaved off.

Another Ohio State graduate has made good in New York. Saxophonist, historian, raconteur, sports aficionado, and master of purple prose, **David Lee "Spike" McClure '81** is a man who does it all. Thanks to his mother and Prof. Jack Lane, Spike has overcome severe personality defects to stand out as one of the City's up and coming stars. Nearly ten years after his nude scene in the Annie Russell's *Equus* galvanized hordes of student radicals willing to lay down their lives for artistic freedom and thrilled a generation of women, David landed a lead role in a Broadway musical directed by 100-year-old George Abbott. Mr. Abbott wrote and directed *Gypsies and Dolls* and his career stretches back to the 1920s, but directing Spike is no doubt the highlight of his career. They are preparing the show in Cleveland, where David has done summer stock the past three years. "Just think," commented Rhonda

Viveney, "all those years he annoyed us with those old-time characters and their goofy accents, and it finally paid off." Indeed.

Joe Adams '82, who roomed with Spike for awhile, is Rollins' second shortest graduate. After performing at Sarasota's Asolo Theater, Joe brought his unfailing good humor, infectious laugh, and strong work ethic to the Big City, and boy, has he needed it. Joe's strong resemblance to the star of *Eraserhead* has proven no obstacle to getting acting work, while diligent wage slavery at various restaurants and hotels has kept him in the black. He has even found time to visit Mexico and France. Joe had a speaking part in a suspense film last year, and he has had other small acting jobs for which he was perfectly suited.

Walt Disney Corporation has claimed the services of **Chris Gasti '83** and (at times) **John Kavanaugh '83**. Formerly a member of Kids of the Kingdom, Chris has been performing on tour for Disney, dancing, singing, and smiling across the world. At last report he was a "dancing flamingo," in which capacity he was able to upstage even Mickey. Chris just returned from a sojourn to Japan, and has been reunited as a musical team with John Kavanaugh in L.A. John, one of the most talented musicians ever to attend Rollins, has been commissioned to write musical revues for Disney through the company he works for. He also plays in organ stores to tempt the not so musically inclined into pretending they are, and tickles the keys for a nightclub in Pasadena. Bill Leavengood and James Bamberg both wish he would further collaborate with them on musical projects.

Those who remember **Patrick Maguire '81** dancing the night away at Fred Stone parties will be pleased to note that he has done two national commercials. He also was a lead dancer in the film version of *Best Little Whorehouse in Texas*, appearing in the famous lockerroom scene. A devoted bodybuilder, his muscles have been known to terrify women and small children.

Winter Park's **David Pearson '78** parlayed a pseudo-English accent and marvelous artistic talent into a career as a costume designer for the Met. David designed costumes in one production for Franco Zeffirelli (director of *Romeo and Juliet*). But the hustle and bustle of the

big city wore on David's delicate sensibilities and he has retired to pastoral seclusion in a small Vermont town, where he sells his own paintings and meditates in lordly repose.

What can one say about **Evan Press '83**? What can't one? A man whose existence is so chaotic the simplest tasks become major productions, Evan has found the perfect milieu in New York. "I have a serious eating problem, a serious gambling problem, and a serious allergy problem," he once moaned in despair, yet this irrepressible whirlwind has gotten regular acting work. A former member of the Williamstown summer theater and Circle in the Square, Evan's advanced training has led him to develop acting theories which have brought him beyond the merely annoying to the insufferable, and which prevent him from enjoying any actor who is not Robert DeNiro or Dustin Hoffman. He has been an extra in several soap operas he is too embarrassed to identify, and could be seen in the breakdance classic *Krush Groove*. To supplement his income, he has had a series of strange jobs, such as giving out sports scores, working in a toy store (where he took full advantage of employee discounts), and playing the Easter Bunny in sweltering spring heat.

Evan has recently taken on **Tom Stearns '87**, one of the most madcap human beings ever, as his personal manager. "I can help him," Tom announced upon his arrival in New York. It is a mountainous task, but Tom will be up to it. Tom is best remembered at Rollins for his onstage performances in *Twelfth Night* and *Waiting for Godot*, and offstage performances as "the sandpiper" and "nude descending a staircase." New York may not withstand his onslaught.

And what ever became of **George Norby '82**, alias "Zeke the Roller Skating Clown?" Stay tuned for further details. ☐

Bobby Davis '82 has a master's in history from the University of Connecticut and currently is an associate editor of Zelo magazine. His vituperative tongue is notorious and should not reflect badly on anyone mentioned here. Bill Leavengood is currently writing a play on Bobby's life entitled The Wobbler Cometh.

GARY HART AND THE CONSTITUTION

BY RICHARD E. FOGLESONG

It is ironic that Gary Hart's campaign collapsed in the year of our Constitutional bicentennial. The governmental framework established in the Constitution and the intense scrutiny of Hart's personal life are very much related.

The main goal of our founding fathers was to design a government that would guarantee individual liberty, in particular the liberty to own property unmolested by government. They feared too much democracy—lest the propertyless majority deprive economic elites of their economic liberty. As a result, the Constitution created numerous obstacles to popular rule: women and slaves are denied the vote, property qualifications for voting were condoned, only one chamber (the House of Representatives) was popularly elected, the Electoral College prevented direct election of the President, the separation of powers among the three branches of government impeded popular majorities from gaining control of the government, and the creation of winner-take-all congressional districts (rather than districts having multiple representation) deterred the organization of third and fourth parties representing a wider range of opinion.

It was not with the Constitution of 1787, but afterwards in the nineteenth century, that our governmental system began evolving toward democratic rule. That evolution brought the removal of the first three—but not all—of the institutional restraints listed above. Yet as noted political scientist Robert Dahl has observed, Americans reflexively equate our governmental framework with democracy, failing to recognize the founders' fear of popular rule. The governmental arrangements they created and the political

thinking supporting that system limit the range of political debate in America to variations on the theme of free-market capitalism.

What has this to do with Gary Hart? In America, we focus on the personal lives of politicians, especially presidential candidates, because the political-economic alternatives being debated are so limited. Indeed, one might propound the rule that the narrower the range of ideological debate in a society, the more intense the scrutiny of candidates' personal lives. Further, the narrower the ideological differences in a particular electoral contest, the greater the attention to politicians' personal foibles.

Consider that in England the choice between the Conservatives and the Labour Party is between market-based capitalism and social democracy. In France, the choice is more sharply drawn: parties representing capitalism and socialism dominate the political order. In Italy, the electoral choice stretches from neo-fascism to communism. In Germany, capitalism, social democracy, and the ecological politics of the "Greens" all vie for voters' allegiance.

It is hard to imagine the same attention to politicians' personal lives in these other democratic societies. There, elections turn on much bigger issues. Press reports on "other women" and the like would be seen as a diversion from more important concerns.

Who is to blame for the limited ideological debate in America that shifts attention to candidates' personal lives? Much of the blame lies with our founders, who designed a system that protected the liberty of property owners against the feared tyranny of democracy. Yet we are,

in the end, not obliged to maintain the institutional arrangements and political thinking of our forefathers. Demonstrably, we have changed some features of their system, notably by extending the vote and creating direct election of the Senate.

Part of the blame lies with political candidates who offer voters such a limited menu of choice. In fairness, though, politicians can counter that ideas from outside a narrow spectrum of thought are typed as "radical" and disregarded.

Blame can also be attributed to the news media for feeding the public's prurient interest in politicians' lives behind the shadows. Yet the media can justifiably maintain that candidates may offer nothing more exciting to write about, and that the public's interest in such matters should not be second-guessed.

Finally, a large share of the blame lies with the public itself. Americans may ask for "new ideas" but are often uncomfortable with ideas from outside a narrow political consensus—a consensus centering on commitment to market processes and what we deceptively term "free enterprise." We mistakenly think that economic arrangements our founding fathers sought to protect from democracy are the very essence of democracy. The result is a democracy that too often focuses on personalities rather than policies. R

*Richard E. Foglesong is an associate professor of politics at Rollins College. His book *Planning the Capitalist City* was recently published by Princeton University Press.*

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Interior of the Annie Russell Theatre