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AGNES SCOTT

ALUMNAE MAGAZINE

Spring 1997

Writing And Writers At ASC



1972

1997

EDITOR'S NOTE

When bike trails are replaced by literary paths, the world expands and the journey within begins; there, as at ASC, the future replaces the past.

The love of words came to me rather late. Reading was a difficult task and I much preferred wheeling around the pine-lined streets of Atmore, Ala., on my bike to sitting inside and reading a book.

But I did enjoy hearing stories read aloud, especially on a late spring day at the close of the school year when the hot, heavy air rolled in through our Rachel Patterson Elementary School window and Mrs. Van Pelt lulled the sixth grade with the latest chapter of *The Yearling*.

Reading aloud or reciting verse was even harder for me—even more traumatic to me than sailing head-first over the handlebars of my bike.

Then Nell Harper Lee found her way into my life, or rather her book did. The author had actually arrived in my life about three or four years earlier, when I met her at Boo Boo and Edna McKinley's house. "Mary Alma," they said, "this is Nell Lee. She's a writer." As a nine-year-old I was wholly unimpressed with her and she reciprocated. I preferred the possibilities of the bug-thick backyard to chatting with some old writer in a front-room rocking chair.

A few short years later, I found myself reaching for Lee's *To Kill a Mockingbird*, hoping her words might somehow rescue me from the tangle of adolescence. For the first time, I preferred a book to biking. Lee's words awakened something inside me; I began to understand the depth and breadth of the human experience and marvelled at how it could be captured in ink on paper. Little did I know at that awakening that words would become my life.

BETTMANN ARCHIVE AND GARY NEEB PHOTO; MONTAGE BY NAOKI YAMASAKI



But my experience was not an exclusive one. Many have been awakened by the likes of Lee or J.D. Salinger. Many have been stirred by the host of writers who have crossed the stage or graced the classrooms at Agnes Scott through a quarter century of Writers' Festivals. In this edition of *AGNES SCOTT ALUMNAE MAGAZINE*, English Professor Linda Hubert '62 recounts the shaping of this powerful and historic "literary play" in "The Love of Words," page 19. Author and journalist Charles McNair continues the homage by harnessing the energy of last summer's literary

convergence, An International Celebration of Southern Literature, in "Another Gem in the Literary Crown," page 28. His story, like many a good Southern tale, is thick with wicker, magnolias, a breeze-swept porch and of course, a ghost.

Beyond the literary realm, we turn to three leading women's college presidents who discuss the past, present and future of American women's education in "On the Threshold of Tomorrow," page 6. From there we travel to the other side of the globe with Rachel Huffman '97, for a glimpse of world religions through her "India Journey," page 14. In a special supplement to the magazine, we take an introspective look at ourselves and our goals in the College's *Strategic Directions* report, remembering as Eudora Welty says, "The most daring journeys begin from within."

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By Mary Brown Bullock, Johnnetta Cole
and Ruth Simmons

Photography by Paul Obregón

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By Linda Hubert '62

Photography by Gary Meek

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Another Gem in the Literary Crown

By Charles McNair

Photography by Paul Obregón

The International Celebration of Southern Literature proved a great literary and cultural experience—a unique gathering.



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ON CAMPUS

Connecting to GALILEO, ASC endowment, life for the Presser dogwood, a new sculpture on campus, of human rights and Bullock in China.

LINKED TO THE UNIVERSE

With the help of GALILEO, Agnes Scott College has become the center of the universe—that is, the information universe.

GALILEO (Georgia Library Learning Online), a statewide project to enhance library services throughout the University System of Georgia, offers a world of research material through hundreds of computer terminals at 55 libraries within and outside the university system. In 1996, Agnes Scott was among the public and private academic libraries in Atlanta to become a part of the GALILEO system.

Funding for the first three years of the statewide linkup is provided by a grant from the Woodruff Foundation to the University Center in Georgia.

Librarians from across the state agree that GALILEO “levels the playing field” for students at all institutions of higher learning—large or small. Through GALILEO, all have access to the same



BRYAN HENORIX ILLUSTRATION

basic information. In addition to the full text of the *Encyclopedia Britannica*, GALILEO contains periodical indexes for a variety of subjects, newspaper abstracts from nearly 30 major daily newspapers and some of the most popular databases, including Business Dateline, ABI Inform, Current Contents and MLA Bibliography.

Other resources on GALILEO include access to the University System of Georgia library catalogs, state of Georgia government documents and Internet resources, such as

connections to the Library of Congress, Smithsonian Institution Libraries and U.S. Department of Education Resources.

Although GALILEO can be accessed from offices, dorm rooms or computer labs on campus, four computers at the center of the main computer cluster in McCain Library make access to the world of information quicker and easier.

■ *To launch your journey through GALILEO's world, point your web browser to <http://www.AgnesScott.edu/library/welcome.html>.*

ASC RANKS SECOND IN INVESTMENT RETURNS

With endowment assets in excess of \$328 million, Agnes Scott College ranks second nationally in return rate on investments and fourth in endowment per student, according to a National Association of College and University Business Officers (NACUBO).

With a return rate on investments of 33.2 percent, ASC was second to Emory University's 38.7 percent and well above the sector's 17.2 percent average rate of return.

Since 1985, the College's endowment value has grown from \$60 million to \$328 million as of June 30, 1996. Over the past five years, the rate of investment return has averaged 18.8 percent.

“Thanks to the growth of its endowment and its strategic position in Atlanta, Agnes Scott has the opportunity to provide national leadership in women's higher education. The century-old college is planning for significant

growth, including a comprehensive building program," said Agnes Scott College President Mary Brown Bullock '66.

Much of the fund's growth comes from significant holdings in Coca-Cola stock. Other factors include an aggressive investment policy (75 percent in equity stocks and 25 percent in fixed income instruments) and a low pay-out of 4 percent annually.

A 1954 bequest from former trustee and alumna Frances Winship Walters—often considered "the second founder of the College"—provided the College with two blocks of Coca-Cola stock valued at nearly \$2.5 million; that gift portfolio today has a market value of more than \$196 million.

"Our healthy endowment has enabled us to control tuition increases and, at the same time, support our plans for enrollment growth, new faculty positions, and the expansion and enrichment of our curriculum," Bullock explains.

The College's 1997 national rankings include a "Best Value" designation by *U.S. News and World Report* and "Best Buy" from *Money* magazine.

THE DOGWOOD LIVES ON

A fragile rim of bark encircles a delicate dogwood bowl the size of two cupped palms. The bowl rests atop a small pedestal inscribed "This bowl turned from the Presser Dogwood. Given to Agnes Scott College in memory of Sherry L. Ellington (B. A. 1984)."

Through this unique art, the College retains a portion of the Presser dogwood's beauty and a legacy to the love of learning.

The once-thriving tree lives not only in the memories of family and friends of the College, but also in the timeless form of art.

To create a memorial to his wife, Sherry, an Agnes Scott Return-To-College graduate who died of cancer in May 1995 at age 50, Douglas Ellington requested some of the wood from the Presser dogwood, the tree campus officials once spared by paying \$10,000 to relocate and restructure Presser Music Hall in 1940.

"Initially, I only wanted enough wood to turn a ball-point pen for our son Jeff," says Ellington.

Yet from the tree limb provided by Victoria Lambert, manager of campus services, Ellington commissioned the creation of four small bowls and pens to wood-turning artist Willard Baxter of the John C. Campbell Folk School in Brasstown, N.C.

Although Baxter never met Sherry, he "had the pleasure of talking to Douglas about his wife a number of times. Obviously, she was a very fine person and

The Presser dogwood, now ... and then (below).



GARY MEEK PHOTO

dedicated to Agnes Scott."

After cutting the wood into workable pieces, Baxter

mounted it on a woodturning lathe and shaped bowls with hand-held gouges, sanded them and covered them with finishing materials.

"Dogwood is very dense and turns with the lathe extremely well—very smoothly," says Baxter.

The largest bowl is on display at Agnes Scott in President Mary Brown Bullock's office, one went to Sherry Ellington's mother, Louise Laird, in Lake Havasu City, Ariz., and one to Sherry's ASC friend, Peggy Bynum '82, of Sandy Springs, Ga.

Jeff Ellington, the couple's 27-year-old son who lives in the Atlanta area, has the fourth bowl and a pen turned from Agnes Scott's Presser dogwood.

"Sherry was a devoted student who enjoyed learning for the sake of learning," says Douglas Ellington. "She loved Agnes Scott and its beautiful campus."

—Samantha Stavely '97

SCULPTURE IN HARMONY WITH ITS SITE

The common image of an artist at work is of a person confined to the interior of a studio privately contemplating life's intricacies with paint, chalk or pencil.

Maria Artemis '67, the Kirk Visiting Artist for 1995-96 at Agnes Scott, challenges that perception with her public sculptures. She is an artist whose professional activities reflect her interest in and involvement with art in and the public environment.

Artemis' most recent work, *Unknown Remembered Gate*, was unveiled in front of the Dana Fine Arts Building this fall and dedicated to President Mary Brown Bullock '66.

"Each piece [of artwork] is unique to its site. My ideas come from a growing dialogue between myself and the site's history as I research it and open myself to what the site has to offer my intuition and imagination," says Artemis. "It was a wonderful experience for me to create *Unknown Remembered Gate* because I could connect to the site intimately through my per-



Maria Artemis '67 and her recent work, displayed on campus: *Unknown Remembered Gate*.

sonal experience with the College."

Since 1994 Artemis has been awarded two Public Art Commissions for the city of Atlanta. The first, *A Memorial to Crime Victims and Public Safety Officers Who Die in the Line of Duty*, was completed in 1995 for the new Atlanta Detention Center Plaza.

The second site work, *Ex-Static*, was commissioned through the Corporation for Olympic Development in Atlanta for the Civic Center pedestrian spur. This work, completed in spring 1996, is located on West Peachtree and Pine streets and is constructed from aircraft parts, steel pipe and stainless steel cable.

Artemis has also served

on panels and symposia concerned with art in the public environment, including the Atlanta Mayor's Green Ribbon Committee, the Piedmont Park Design Advisory Committee and the Art of the Public Environment sponsored by the Georgia chapter of the American Society of Landscape Architects and *ARS NATURA Magazine*.

Artemis has received many awards for her work, including the Georgia Women in the Visual Arts Award in 1997; an Artist Project Grant for her solo exhibition, *Labyrinth*, in 1994 from the Atlanta Bureau of Cultural Affairs; and an Artist Grant from the Georgia Council for the Arts in 1993.

Her work has been exhibited and displayed in Italy and in numerous cities in the United States, including Atlanta and New York City.

Artemis received a B.A. in psychology from Agnes Scott College, an M.F.A. from the University of Georgia and an M.S. from the College of Architecture at the Georgia Institute of Technology.

Since 1992, she has been an adjunct professor at the Atlanta College of Art, where she teaches Visual Studies and Sculpture. She has also served as a Visiting Artist for architectural reviews in the Graduate School of Design at Harvard University and at the Georgia Institute of Technology.

AMNESTY CHAPTER FORMED

As students entered Buttrick Hall the week of March 10-17, they encountered a compelling display of black and white photographs, along with quotes from each person pictured. Closer inspection revealed these ordinary faces as those of inmates on death row.

Amnesty International of Agnes Scott College (AIASC) showcases such exhibits to increase student awareness of human rights issues at America's prisons.

Founded by co-presidents Rachel Huffman '97 and Nicole Sikora-Buttram '97 and faculty advisor and political science Assistant Professor Juan Allende, AIASC is part of a global, non-affiliated movement which advocates the principles expressed in the United Nations' 1948 Universal Declaration of Human Rights.

AIASC's first meeting was held in spring 1996, with 15 student members.

"The campus is ripe for an organization, whose ideals are relevant to those of a liberal arts education," says Sikora-Buttram.



Amnesty demonstrates at the School of the Americas

In addition to letter-writing and e-mail campaigns, members of AIASC have participated in death penalty demonstrations on the steps of the Georgia capitol and have travelled to Columbus, Ga., to protest at the School of the Americas, which Amnesty describes as a

"terrorists training ground."

The campus chapter has also sponsored such fundraisers as a T-shirt campaign and potluck petition drive and encouraged students to wear white ribbons in support of Human Rights Awareness Day.

—Sarah Chapman '00

ASC'S BULLOCK OBSERVES CHINA ELECTIONS

Agnes Scott President Mary Brown Bullock '66 was among a seven-person international delegation sent by The Carter Center at the invitation of the People's Republic to observe Chinese village elections in early March.

Bullock is recognized as an expert on China and has experience with setting up U.S.-China institutional relations. The delegation was led by Robert A. Pastor, a Carter Center Fellow.



CARTER CENTER PHOTO

The delegation evaluated elections in the provinces of Fujian and Hebei and held discussions with government officials in Beijing on the electoral process and other possible areas of cooperation.

The village elections are especially important with the death of leader Deng Xiaoping. "I came away impressed by the seriousness of the effort to introduce choice and political accountability at the village level in China," says President Bullock. "This does not necessarily mean that China is laying the foundation for democracy (in our sense) at the village or national level. It does mean that this is an area of significant political and economic complexity in a changing China."

While on the trip, Bullock visited her son Graham and initiated plans for an Agnes Scott faculty group's visit to China in June of this year.

Few foreign groups have had the opportunity to observe village elections in process, but The Carter Center has had experience in monitoring elections in 11 countries.

ON THE THRESHOLD OF TOMORROW

The Past, Present and Future of Women's Education

By MARY BROWN BULLOCK, JOHNETTA COLE, RUTH SIMMONS



Photography by PAUL OBREGÓN

Anticipation—"an electric energy field," said one participant—filled Gaines Auditorium in late winter. The subject was the past, present and future of women's education at the college level. Gathered to present their vision were the presidents of Spelman, Smith and Agnes Scott: "Together we are far more than our individual lives, our respective colleges," said ASC's Mary Brown Bullock '66. "Frankly, I can't imagine a more powerful women's network!" The more than 800 at the summit on women's education agreed. In an era of selfishness and self-centeredness, women's colleges have—the audience learned—an opportunity and a responsibility to offer hope and renewal and values to another generation of young women.



Agnes Scott's Mary Brown Bullock '66

REFLECTING ON THE PAST TEACHINGS

Global learning, communities of spiritual and intellectual mentors, and courage—that sums up a women's education for me.

Each of us has been asked to reflect on our lives, our colleges, and the role of women's colleges today. My own relationship to Agnes Scott College and women's higher education spans three generations and almost a century. My great-aunt Mary Thompson finished Agnes Scott in 1905, and joined other alumnae who served as missionaries in China.

A generation later, the second Mary—my mother, Mardia Hopper, born and raised in Korea—left Pyongyang and arrived at Agnes Scott as a first-year student. She was here during the tumultuous years of World War II.

A generation later, in 1962, I arrived home-schooled from Korea via high school in Japan—just before the civil rights movement and the Vietnam War convulsed the nation.

As I reflect on Agnes Scott and three generations of Marys, it is probably not surprising that I think first about global learning, about the tension in this century, in this College and in my own life between multicultural global awareness and traditional Western-oriented liberal learning.

As an almost-new college president

remembering my own student days, however, I think more about a community of mentors. And of the many traits, many values that our third millennium class shares with its predecessors, the one that stands out for me tonight is courage. *Global learning, communities of spiritual and intellectual mentors, and courage*—that sums up a women's education for me.

Agnes Scott is a community that celebrates and, yes, struggles with diversity. But I am convinced that as a women's college, with traditional and Return-To-College students of all ages, we may become a model of a new kind of American community that is learning how to live, and study, and play, and pray together.

For the 21st century graduates of women's colleges, understanding other world views is critical. The Fourth International Women's Conference in Beijing graphically reminded us that global issues are women's issues, that African and Asian women have something to share with us about family, about human rights, and about the quest for a good society.

A good women's society, a good women's college is comprised of communities of

mentors—faculty, staff, families, and other students. The word mentor comes from Greek mythology—Mentor was the “wise and faithful” counselor to Odysseus and Telemachus during their long journey after the fall of Troy in *The Odyssey*. Although a woman's transition from high school through college and on into the “real world” may not be as physically dangerous as Odysseus' route, it can be no less psychologically treacherous. Mentoring recognizes that women are on a journey and that we all need help along the way. For me, there were spiritual and intellectual mentors—faculty





Most U.S. colleges and universities are designed on a Western patriarchal model. If you could scrap the whole system and start over, how would you build a college today?

■ **Johnnetta Cole:** My colleague, Beverly Guy Sheftall, who chairs our Women's Studies Center at Spelman and who is the Anna Julia Cooper Professor of Women's Studies, talks about the three W's in American education—too much of it is Western, white, womanless.

Were I to begin from the beginning, it would not be a college that described only the experiences of womenfolk because I think to do so is not to describe the realities of womenfolk. To center our women students in their own realities, it is not necessary to divorce them totally from the realities of men. To center our students who are African-American in their realities, it is not necessary to rid their education completely of the experiences, the literature, the cultures of those who are not African-American.

So at the risk of being complicated, I think the college of the future is a place that is not about men's studies—because that is what has dominated higher education—nor is it only about women's studies, which has been the most important corrective device for womenfolk, nor is it just about African-American studies or Hispanic studies.

Somehow, complicated as it is, we've got to get to everybody's studies. That's my response.

■ **Ruth Simmons:** I think that's exactly right.

We would look pretty silly enriching ourselves and enriching our students to the detriment of this nation and to the detriment of the world.

I like the task force [model used] in Princeton University's Woodrow Wilson School. In these task forces, teams of students get together as peers with a faculty member who is there to answer questions, to guide, but not to do the work. The students are confronted with a problem, a societal problem, and they have to, in the course of a semester, solve it. They have to do the research necessary to bring new solutions to bear, but in the end, they don't have the luxury of saying, "I can't figure it out." They must solve it.

The product of the task force goes forward and often somebody makes use of it.

So if I had to construct a new college, I'm not sure that I wouldn't try as much of that kind of experience in it as possible.

■ **Mary Brown Bullock:** One point I would make is that we may be too hard on ourselves. I've spent most of my career outside the formal university structure in institutions that really are patriarchal and hierarchical. Having now been at Agnes Scott for a little over a year, I've been struck by how participatory a women's college is.

Yes, sometimes it takes a while as we talk about and wrestle with the problems of consensus governance, and yet there are some wonderful models within the college community, within academe. We have a message to those outside of academe—a message of participation, shared governance of communities coming together and deciding their future.

So I think the question is a little too harsh.

members such as Ben Kline, former professor of philosophy and dean of the faculty. He personified Agnes Scott's motto: "Add to your faith, virtue, and to virtue, knowledge."

Which leads me to courage. Courage is perceived as a kind of macho virtue that we don't talk about too much. But educating women and attending a women's college has always required a special kind of courage.

The founders of Agnes Scott, Spelman and Smith were men and women of courage, who bucked the prevailing educational status quo because they believed in the inherent potential of womanhood. Our graduates have been pioneers in all walks of life. They have tackled societal problems with a kind of quiet, persistent courage.

And today it is our students who must have courage—intellectual courage and personal courage. They have selected a women's institution because they are serious about discovering and acting on their deepest potential. They come from all walks of life. Many have come from the most difficult family circumstances, circumstances that reflect the many problems women face in American society. But we believe something very special can happen in their lives at a women's college.

A new sculpture on our campus by Maria Artemis '67, an Agnes Scott graduate, is titled *An Unknown Remembered Gate* (see page 4). It includes a "canopy (or symbolic shelter) of loosely woven wire cables, anchored by four polished wood poles, which floats over a stone path leading to a contemplative rock garden." Inscribed on the path are symbols of mathematics, astronomy, science, Greek and Hebrew words for wisdom, and verses of poetry. This path's symbols and words reflect our shared journeys, beginning with T.S. Eliot's "We cannot cease from exploration..." to Italo Calvino's "like a frail emergency bridge hung over an abyss..." to these final lines from Mary Oliver: "When it's over, I want to say—all my life I was a bride married to amazement."

That to me is what a women's college is all about.

Spelman College's Johnnetta Cole

LESSONS FOR FUTURE GENERATIONS

I came . . .
with a deep
belief in the
power of
educating girls
and women
to understand
more than
themselves,
to think,
and to act.

I want to tell a story. This is about an old woman who lived in a poor community. She had one desire: She wanted a guitar. Often in her prayers, she would slip in "If I could have a guitar, I'd be mighty happy."

The folk in her community decided to pool their meager resources and buy her a guitar. Can you imagine the look on her face when they presented the guitar to her? She stroked it, she kissed it, she embraced it. Then she placed her hands ever so correctly and struck a note.

The people clapped. She struck the note again. And again. And again. The folk were convinced her striking this single note would pass, and went to bed—only to hear, throughout the night, the same note. In the morning, they sent a delegation to speak with the old lady.

Respectfully the village leader said, "It has given us great joy to see you embrace your guitar, but we suggest that a guitar is capable of sounding many notes and we thought perhaps you would want to begin playing various ones."

The old lady replied, "I know. I've heard them going up and down the guitar playing

these notes. But I want you to know that what they're looking for, I've already found."

In a women's college, we've found the note.

As I thought of what it would be like to serve as president of a women's college, I remembered the woman who perhaps taught me the most about a liberal arts education for women. My Latin class teacher, Ms. Moss, gone to glory years ago, would pretend not to hear as every Latin class period we chanted, "*Latin, Latin, dead as can be; first it killed the Romans, now it's killing me.*"

But one day Ms. Moss decided not to turn her ear away; she explained that Latin helped us get outside ourselves, move beyond our own reality, come to understand another people and their way. Then she added, "Young girls, you are learning Latin because you will be young women and one day you will think as well as any young man. Latin will help you to do so."

So I came to a special place called Spelman with a deep belief in the power of educating girls and women to understand more than themselves, to think, and to act.

I want to share two lessons that I have learned at Spelman. The first, learned in a way that is perhaps impossible outside a women's college, is that we womenfolk can and do hold up half the sky. Sexism shares with racism that it is such a pervasive force that its victims can come to believe its nonsense, its stereotypes, its destructive notions about themselves.

A women's college gives you that liberal arts education Ms. Moss talked about, but it also helps you get rid of any doubt about what you can do and who you can become. I look, for example, at our institution and see the ways in which our students enter fields that are traditionally identified as belonging to men. Being at Spelman shows me that women can do what they decide to do.

I am so convinced that womenfolk can do what they set out to do that I have a fear: One day I will return to campus and just as I pull through the gates, I will see crowds looking up to the top of Rockefeller Hall. The crowd will be staring at a group





Tell us about your mothers and how they might have influenced you and your styles of leadership.

of Spelman students who are flapping their arms, ready to jump off, because they are genuinely convinced they can fly.

The second and the last lesson that I want to share is hardly a new one. Of course, few lessons are really new discoveries. Lessons learned are more often merely a new perspective on an old idea, or a reaffirmation of a previous hunch.

My 10 years at Spelman have reaffirmed the commonalities and the differences among us womenfolk. When I pulled together some exciting ideas into a reader in women's studies called *All-American Women*, I challenged the fundamental idea that if you've seen one of us, you've seen us all.

We womenfolk share an enormous body of experience. We indeed may have shared visions, not only about ourselves and those that we love, but also about this world of ours. But Spelman College has reaffirmed for me that there is extraordinary diversity among women, particularly among African-American women.

Because Spelman is a historically black college for women, I have a chance to continue to learn the many ways that African-American women can see and believe and think and move and act.

This is a powerful lesson.

I believe deeply that if we womenfolk ever truly come to understand not only our commonalities, but also our differences, we would be the most important agents—the most effective agents—for positive social change. For until we can get men to start co-nurturing and co-parenting, women will continue to be the major socializers of our children.

Of course, not all of us become, or even wish to be, mothers; but for those of us who are, we are more likely than men to be the major influence in the lives of the next generation.

And so when we learn in these institutions called Agnes Scott, called Smith, called Spelman, a full appreciation of the diversity among ourselves and indeed among all of us humans—what a lesson we then pass on to the generations that will follow.

■ **Mary Brown Bullock:** My mother is in the audience. She has red hair and one thing about her is that when she feels strongly about something, she will say so. That's one thing that I hope I have learned from her.

Another is her wonderful sense of listening. I don't think I knew what in the world "active listening" was until I read about it in some psychology books, but now I know my mother is an "active listener." She draws you out and doesn't try to intervene and just hears your story.

And that's a wonderful trait.

■ **Johnnetta Cole:** My mom was a college English professor and registrar of a small, historically black college; later, she became the treasurer of our family's insurance business.

In thinking of all the things I learned from her, I inevitably go back to her message that I should "follow my passion." When I was struggling with the views of others about whether I should be an anthropologist—after all, how was I going to make a living doing that—it was my mom who said to me that more than making money, my goal had to be to make myself happy and to do something good for others. If my passion was anthropology and I could manage those things with it, I'd better follow it, she said.

It's perhaps the most often advice that I pass on to Spelman students: Follow your passion.

■ **Ruth Simmons:** I had very strong parents, but there's no question my mother influenced me more than any other single person. An extraordinary woman, she completed only eight years of schooling. She spent her life as a homemaker, rearing a large number of children, and being a devoted and subservient wife. After we moved to the city, she did "day's work," which—for those who are too young to remember that euphemism—is being a maid who worked in different homes on a day-by-day basis.

When I was young, I went with her on some of her jobs and as she went about her work, she would instruct me about walking with dignity and grace through life. She taught me, in this way she had, that what I was as a human being was much more important than anything else in my life. She taught me to have consideration and respect for other people and not to be consumed by my own selfish interests—I didn't succeed very well with that one, but that's what she tried to teach me.

The trustees of my college may think that I am responding to what they want me to do, but I'm not. I'm working as hard as I can to be the person my mother wanted me to be. So for me, my mother's influence was to teach me how to be a person.

When our students first come to Smith, some come without parents, some don't have the "right clothes," and they're self-conscious, they're uneasy; and I love to tell them, you know, the greatest person I've ever known was a maid and she taught me how to lead Smith College. It doesn't matter where you come from, it matters where you're going and how you're going to get there.

Smith College's Ruth Simmons

BEACONS OF HOPE FOR GENERATIONS TO COME

My simple premise is that the quality of life for all of us in the future is dependent on the quality of education and our capacity to place that education in the service of our communities.

The late Ernest Boyer offers a vision of the American college in the future. It's an institution that celebrates teaching and selectively supports research, while also taking special pride in its capacity to connect thought to action and theory to practice. This new American college would include clinics and youth centers, schools and governmental offices. Undergraduates would participate in field projects relating ideas to real life. Classrooms and laboratories would include clinics and youth centers, schools and governmental offices. Faculty members would build partnerships with practitioners, who would in turn come to campus as lecturers and student advisors.

This new kind of college is committed to improving, in a very intentional way, the human condition. And it may well be that this will in fact emerge as the new model of excellence in higher education in the future. It's a model that would enrich college campuses, renew communities, give new dignity and status to the scholarship of service. It's a model based on equity and justice and not on occasional acts of charity.

Today, about 6 percent of U.S. children—nearly 4 million—live in severely distressed neighborhoods. The poverty rate among them is three times worse than for other children. More than one in five American children lives in poverty, a ratio attributed to the number of families headed by single mothers, many of whom are undereducated and underqualified for sustaining jobs. The poverty rate for children living in female-headed households continues to be more than twice that of children in general.

Over the past 20 years, the number of children under six has grown by less than 10 percent, but the number of poor children under six has grown by 60 percent. Too many children are poor, sick, dying and growing up abused and neglected.

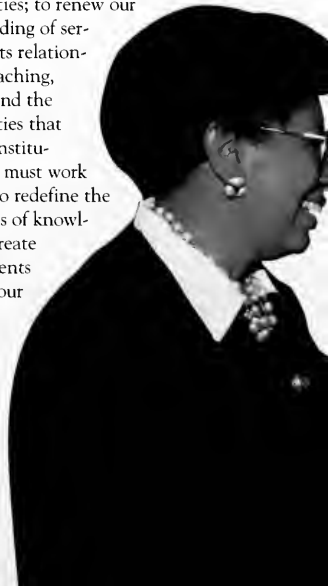
Every 30 seconds a baby is born into poverty in this country. Every four hours a child commits suicide. Every five seconds of the school day, a child drops out of public school. Every four minutes, a baby is born to

a teenage mother who already had a previous child. And every day 5,703 American teenagers are victimized by violent crime.

All too many of America's children and their families are in crisis.

My simple premise is that the quality of life for all of us depends on the quality of education and our capacity to place that education in the service of our communities. We are charged with educating and training society's citizens, with discovering and disseminating new knowledge, with monitoring, recording and analyzing the human condition, with encouraging and engendering human creativity and intellectual production through the arts, humanities, sciences and technology. We are charged with assisting in the search for solutions to pressing social problems.

Education has a responsibility, an opportunity, to safeguard our civilization. And historically the American educational system, despite its flaws, has been both the envy of the world and the hope of a nation, because it was accessible to all citizens at all levels. Today we need to rethink and renew our understanding of our relationship to our communities; to renew our understanding of service and its relationship to teaching, research and the communities that host our institutions. We must work together to redefine the boundaries of knowledge, to create environments in which our children can learn. We have to be—especially women's colleges—strong and per-



sistent advocates for children and especially for the growing number of children who are without defenses in a challenging world.

What about girls in particular? We must ensure that young girls in elementary and high school maintain every academic option open to them for the longest possible time. Women must be educated today as if their very lives depended upon their education, because we now know for most of them they will. Each of our colleges will be among those who help decide the fate of young women in years to come. We must care for their hopes and dreams. It is their high aspirations that will have to sustain them through a lifetime of many challenges and much change.

I believe it is increasingly important for higher education to embrace a strong and enduring commitment to alleviate some of the social dilemmas that our world faces. Most of our institutions are working hard to develop new programs to achieve this.

I hope and feel very strongly that as women's colleges, we have to set the pace. We have to show the way.

We've got to take a stand for children. We've got to take a stand for families in

need. We have to reclaim our heritage as the nation's hope and the envy of the world.



How do your institutions serve the non-traditional student, and do you believe that women's colleges are especially suited to the nontraditional student?

■ **Mary Brown Bullock:** Agnes Scott's Return-To-College Program has been going on for about 20 years, probably accounting for 15 percent of our student body. What I hear from faculty and other students is how these women of all ages enrich the classes in which they participate. They bring life experiences and by their examples, their lives, their experiences, their sheer determination, they serve as models for younger students.

But we also need to take their needs more seriously. They come to our institutions at a turning point in their lives needing academic counseling, career counseling, better study and childcare facilities. We need more work on these at this institution.

But certainly, the nontraditional student is an essential part of the Agnes Scott community and probably will be a growing community here.

■ **Ruth Simmons:** There are so many kinds of students today, I'm not sure if there is such thing as a nontraditional student. I don't know what that is anymore.

If we're referring to students who enter college later in life, past the age when most women enroll, we offer an exciting option in our Ada Comstock [return to college] Program. Return-to-college students are highly motivated, and there is no mistaking the fact that our institution can make a significant contribution to them and to their families.

Not everyone comes to this program the same way. Some are high school drop outs. Some have had a child out of wedlock—they've been sidetracked by childrearing, but they still have the desire to do something with their lives and to do something for their children. It is important for us to reach out to all of these women. We've got to look for people's ability, we have to find out where they are, and we have to make education available to them. Education is the key to solving some of the problems we face.

■ **Johnnetta Cole:** In a way, I think every woman who goes to a women's college is a nontraditional student. She's not supposed to be there: What in the world makes her think that she can be an intellectual? So for women simply to enroll in schools like Spelman, Smith or Agnes Scott is to do a nontraditional thing.

Women's institutions are very powerful, very strong, very effective, but they are not perfect. At Spelman, we have a continuing education program, but we should do far more in terms of not only attracting, but also making comfortable and supporting women of many life circumstances, particularly those of different ages and family status. Spelman has primarily an 18-to-22-year-old student body, and although we do much to enrich the lives of these young women, their lives would be further enriched were they studying with women of many diverse and rich life experiences.

Our institutions are works in progress. We have found our "note," but there is so much more that we can and should do. We simply must get on with doing the work.



INDIA JOURNEY

On a Global Connections trip, Scotties explore the environmental context of great world religions, and discover that there is so much more to learn—about faith ...and themselves.

Photo-essay by Monika Nikore

Excerpts from the journal of Rachel Huffman '97



"THE GANDHI MEMORIAL (left) "WAS QUITE IMPRESSIVE. GANDHI KEPT HIS FINAL FAST THERE. A MONUMENT STOOD AT THE EXACT PLACE OF HIS MURDER."
ABOVE: RACHEL HUFFMAN AT THE SIKH TEMPLE IN DELHI.

A RIDE FOR DEAR LIFE

Rachel C. Huffman '97 grabbed one of her friends from the safe confines of the YMCA, gathered a handful of rupees, hailed a three-wheeled taxi and hurled herself into the chaotic traffic of Delhi. "I feel strangely adventurous, almost invincible, ready to try something new," she noted in her journal last January, on the first day of a Global Connections trip to India. As they coursed through the colorful mass of pedestrians, three-wheelers, cars, buses and bicycles, Huffman remembered, "Vicki and I held on for dear life."

A religious studies major from Baton Rouge, La., Huffman was one of 12 students to witness the burgeoning "village of India" on Agnes Scott's first Global Connections trip in January of 1996.

An extension of Agnes Scott's Global Awareness Program, Global Connections allows students to visit a foreign country and study a specific aspect of cultural life as an additional component of an existing course of study.

The India trip followed a semester of study in World Religions, taught by John Carey, professor and chair of the Department of Religious Studies.

Huffman: "I have so many questions that I'd never think to ask if we were studying India from a textbook rather than from experience. Gandhi believed in experiential learning—learning by doing and acting. So often this is a man's world in which to do and act—women are forced to compromise to just be. I hope this pilgrimage to India will let us do without inhibitions."



VICKI COUCH '98 (with video camera) AT ELLORA CAVES IN AURANGABAD



AT A GROUP GATHERING, A JAIN NU

ALWAYS ON THE GO

We're always on the go, being whisked from place to place in a bus that is so tall that we look down on everyone.

Huffman wondered if they were being perceived as imperialist Westerners as they travelled the streets.

The group journeyed to Delhi—city of temples, monasteries, churches, mosques; to Agra, Varanasi, down the Ganges River to Bombay (the Elephanta Caves), then on to Aurangabad (the Ajanta Caves and Ellora Caves).

They visited the University of Pune, SNDT Women's College, mingling with religious figures of other faiths, listening to a Jain nun, a Buddhist monk, Sikh and Baha'i



MELANIE HARDISON



SHOPPING IN ANRANGABAD



From culture shock to introspection, the group found
“it’s all about perspective.”

CHANTS IN HOLY SPACE: THE FACE MASK KEEPS HER FROM INHALING ANYTHING ORGANIC AND THUS DAMAGING ANY LIFE



EATING NORTH INDIAN CUISINE AT A RESTAURANT

holymen, delving into other’s beliefs, learning the singular and the universal of human existence and experience.

At the Gautam Hotel, two Muslim women, covered and veiled, swished past Huffman.

“The contrast between the Muslims and us reminded me of a story Monika [Nikore, the photographer] told. A traditional woman asked her, ‘What are you thinking?’ Monika replied, ‘How lucky I am to be able to live my life freely, and how unfortunate that you are bound to a family.’ The woman said, ‘That’s funny, because I was just thinking how lucky I am to have a grounding and how unfortunate you are to have to wander through life alone.’ It’s all about perspective.”



JESSICA OWENS (second from left), JENNY HATFIELD (middle), AND SARA MARTIN (right) MEET STUDENTS AT UNIVERSITY OF PUNE. MAIN PHOTO: BAHAY LOTUS TEMPLE, OUTSIDE OF DELHI

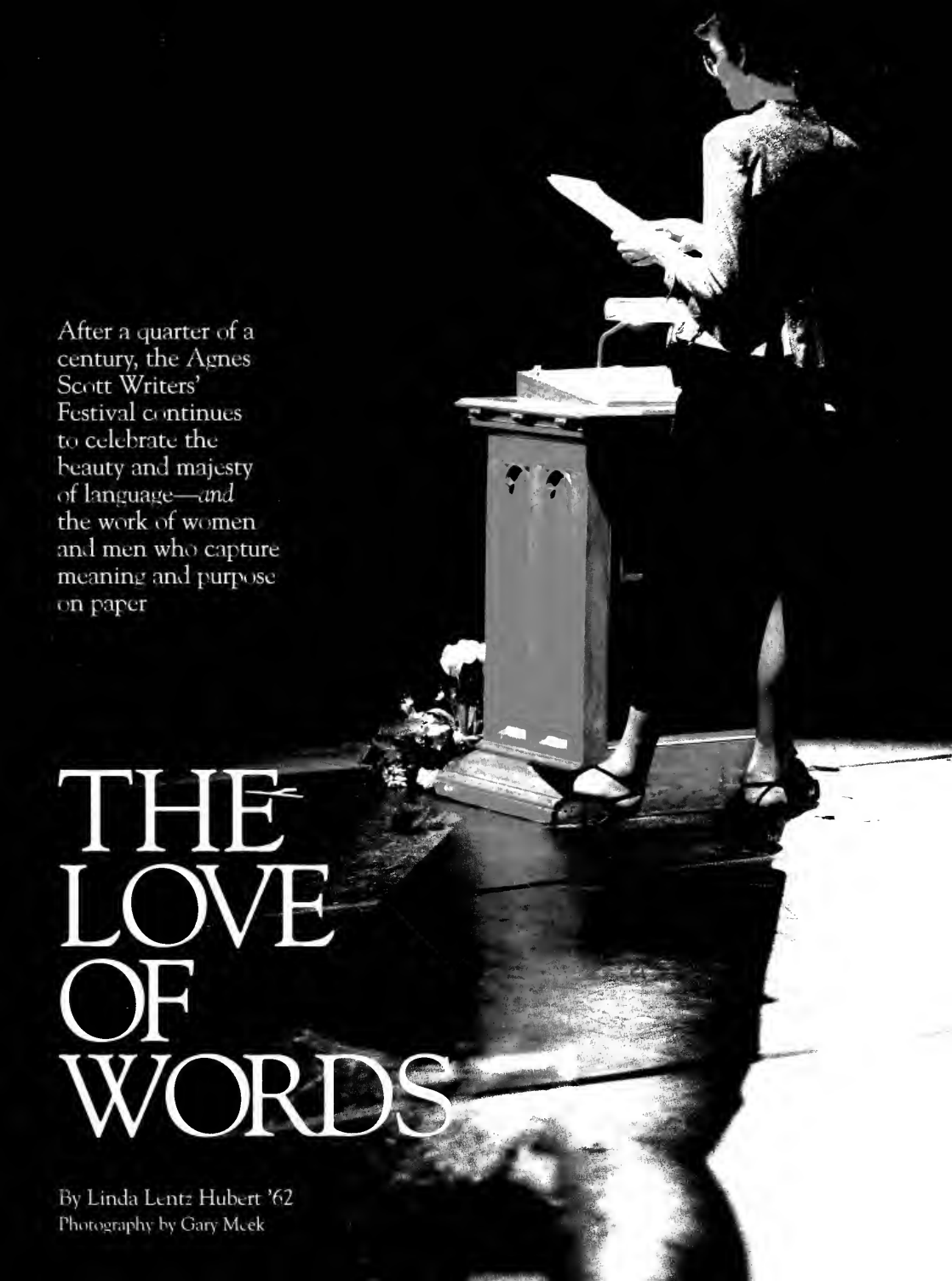
From ancient to modern, India captured the students' minds and imaginations.

THE JOURNEY CONTINUES

The poverty of India was frightful. The beauty of India inspiring. The days were full. And meaningful.

"I am learning that change must occur within a person's heart and mind and soul in order for that person to affect the wider scope of society. In this way, each of us has the power and may be empowered to create change in the world. If one can learn inner peace, then she can teach outer peace by example ..."

I have so much to digest from this trip, and am constantly contemplating the implications of it...."



After a quarter of a century, the Agnes Scott Writers' Festival continues to celebrate the beauty and majesty of language—and the work of women and men who capture meaning and purpose on paper

THE LOVE OF WORDS

By Linda Lentz Hubert '62
Photography by Gary Meeke

The impact of the Writers' Festival events upon young writers—as well as old faculty members—can last a lifetime.

Perhaps because it has been so much a part of the life of the College—and indeed of the region—the annual Agnes Scott Writers' Festival seems to Agnes Scott oldtimers like me to have existed forever. Surprisingly, that is not so, though its roots reach deep into the foundations of a college which honors the well-written word and where close ties to special writers seem all but taken for granted.

Born of the myriad literary influences that have enlivened and enriched Agnes Scott from its earliest days, the Writers' Festival was fleshed out in its present form in 1972. It is now a quarter of a century old and, unlike some of its fans, growing better with age.

Although the excitement on campus reaches its brief apotheosis during two tightly-scheduled days in late March or early April, the impact of the festival events upon young writers—as well as old faculty members—can last a lifetime. The distinguished participants of this annual spring ritual release an energizing magic upon the campus and community. Storytellers as distinctive as Eudora Welty and Gloria Naylor, poets as admired as Howard Nemerov and Gwendolyn Brooks, playwrights as celebrated as Alfred Uhry and Marsha Norman '69, influential essayists like Philip Lopate and Melissa Faye Greene—such as these join with their eager, and as yet unproved, student counterparts to affirm each other's voices and celebrate a collective joy in the word.

The talents of May Sarton, Marion Montgomery and Michael Mott enriched the first festival. The silver anniversary event this April was enhanced by Jane Smiley, Pulitzer-Prize winning author of *A Thousand Acres*; versatile Atlanta author Pearl Cleage; Katha Pollitt, known for her incisive commentary; and Agnes Scott alumna poet, Rashidah Ahmad '92.

Joy in the Word

Because literature has always provided common ground for Agnes Scott students, the ample audiences at readings and lectures are not constituted only of



English majors, nor limited to first-year students who proffer battered texts for the living subjects of their semester's literature study to autograph. This shared regard for letters provides one historical reason for the campus-wide enthusiasm that greets the Agnes Scott Writers' Festival of today.

A second reason is an enterprising faculty, which began in the early decades of the century to attract literary luminaries to this tiny Decatur college.

Harriet Monroe was invited to speak at Agnes Scott in 1921; her magazine, *Poetry*, regarded as the voice of contemporary verse in English, had published the unknown T.S. Eliot poem, "The Love Song of J. Alfred Prufrock" just a few years before. Vachel Lindsay, another of those poets indebted to

75 1976 1977 1978

PREVIOUS PAGE: AUTHOR JANE SMILEY CAST A FORMIDABLE LITERARY SHADOW ON THIS YEAR'S FESTIVAL. LEFT: A SPOTLIGHT BATHES SPEAKER PEARL CLEAGE. BELOW: JORIE GRAHAM, CHARLES JOHNSON, MEMYE TUCKER '56, JUDITH ORTIZ COFER AT PANEL DISCUSSION. BOTTOM: ROBERT FROST IS INTERVIEWED DURING AN EARLY VISIT TO CAMPUS.



The College's "high regard for letters" and its enterprising faculty are given credit for the festival's success and longevity.

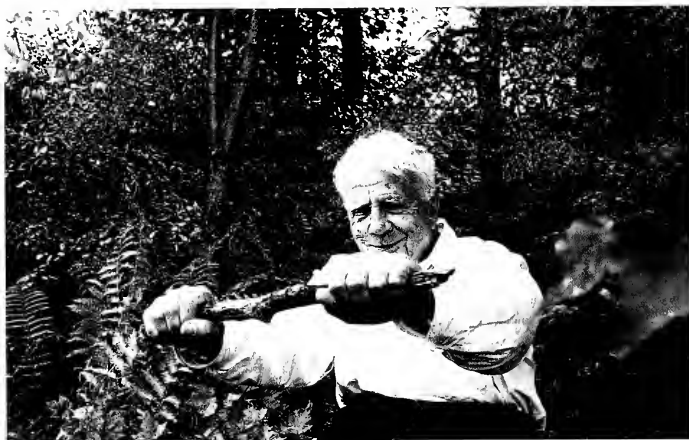
Monroe's publication, visited the College in 1922, followed by Thornton Wilder, Louis Untermeyer, Edna St. Vincent Millay, Carl Sandburg and Andre Maurois in the 1930s. Pearl Buck, Randall Jarrell and Katherine Anne Porter came a little later.

And still later, Mark Van Doren, C.P. Snow, Archibald MacLeish and Peter Taylor.

Professors Ellen Douglas Leyburn and Janef Preston collaborated in the 1950s and '60s to bring writers to campus in what Professor Emerita Margaret Pepper-

1979 1980 1981 19

dene thinks of as an early avatar of the present festival. The poet John Ciardi came at their invitation—as did a shy and not yet famous Flannery O'Connor in 1961. May Sarton's first appointment as writer in residence occurred in the early sixties. When Sarton returned a decade later, she shared her sixtieth birthday and the launching of the newly-configured Writers' Festival with the campus. The new festival was featured with the statewide competition for student



FROST IN HIS NEW ENGLAND GARDEN. FOR MANY YEARS, THE GREAT POET WAS ONE OF THE FESTIVAL'S MOST PROMINENT PARTICIPANTS. RIGHT: PEARL CLEAGE TALKS ABOUT HER CRAFT IN A CLASSROOM DISCUSSION

writers that defines it today.

Professor Bo Ball, himself a prize-winning short story writer, shaped the original student contest and has consistently directed the competition, assisted by poetry-teacher Associate Professor Steve Guthrie and other faculty in recent years. The eminent writers constitute a panel of judges for the monetary awards made to the winners of the student contest. They select from texts already honored by their inclusion in the *Writers' Festival Magazine*, an annual publication of the English department.

Students appropriate the visiting writers once the special guests hit campus: they eat breakfast with Richard Eberhart, lunch with





Maxine Kumin, dinner with Tillie Olsen. They enjoy helping the faculty transport the writers to and from the airport, often so that they can have another private word with Charles Johnson or Carolyn Forché or Robert Coover. Some have dodged awkward petitions of the occasional undisciplined guest—like the not uncommon request for a trip to a nearby package store, served up by more than one writer who has earned almost as much fame for liquor consumption as for deathless prose or poetry.

The Memories Live On

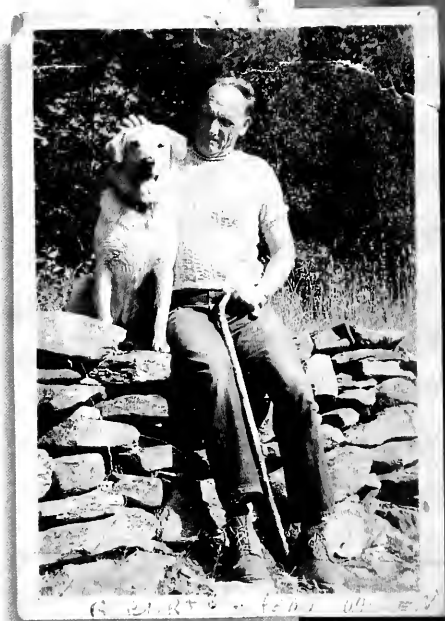
Most of our visiting writers are remembered solely for their generous commitments of time and counsel to students and for readings that engage the minds and hearts of enthusiastic audiences. However, a few left legacies that we savor now as favorite anecdotes, although some of the living moments were trying. If I still react with perverse pride to the memory of Gwendolyn Brooks' complaint that I drove "like a New York taxi driver," I have suffered sustained humiliation at the recollection of Margaret Atwood's droll response to an overly enthusiastic introduction: "Thank you. You make me sound as if I had sprung wholly formed from the head of Zeus!"

One of our most notorious "struggles-with-great-writers" stories took place in 1971, the year before the formal festival began. For all she tried during a pre-lecture dinner, Professor Jane Pepperdene could not get the great poet W. H. Auden to down the coffee that she ordered from one waiter as fast as he waved martinis from another.

Removed to Gaines for the lecture, Auden proved irascible. He defied the efforts of Professor Jack Nelson to hold him by the coattails backstage until the appointed hour of 8:15 p.m. At shortly after 8:10, the two of them flew out from the wings, Jack having to run round Auden to make what could be little more than a "Tonight Show" introduction. ("Heeere's AUDEN!!") Spilling his armload of books across the stage, Auden leaned on the podium, causing the several papers he still clutched to crackle into the microphone. Apparently convinced that an agent of sabotage had

W.H. Auden, lubricated with more martinis than coffee, proved an irascible speaker. He flew onto the stage before his cue to little more than a "Tonight Show" introduction—"Heeere's AUDEN!!"

1986 1987 1988



ROBERT PENN WARREN SPOKE AT AN EARLY FESTIVAL. CENTER: WRITER RASHIDAH AHMAD '92 GIVES A HUG AT THIS YEAR'S EVENT. RIGHT: EUDORA WELTY, ONE OF THE MOST TREASURED REPEAT GUESTS, CAME FIRST TO THE COLLEGE DURING THE LEYBURN, PRESTON YEARS.

corrupted the sound system, he protested the very static he continued to create—and never seemed to understand that he was the author of his own distractions.

The boozy English accent over a spitting microphone meant an unintelligible first half. Someone must have worked wonders—or at least succeeded with the coffee—during a welcome break, for the intermission brought an amazing recovery. The wit and wonder of Auden's glorious language was fully articulate in his remarkable reading from that point on—and at its close, the overflow audience, sprawled in the aisles as well as filling every seat, leapt as one to its feet.

Another flirtation with near disaster occurred a few years later with the visit of Kentucky writer and founder of the *New York Review of Books*, Elizabeth Hardwick. Our excessive hospitality and miscommunication almost did her in when I instructed a colleague that she wished bourbon on the rocks for an aperitif. His hand was heavy—the graceful lady had wanted only a splash of bourbon and much water in her drink. Truly sabotaged, she giggled quite a lot and danced about the stage in Dana—before taking hold of her wits ... and her spirits—and delivering a charming, instructive talk.

She liked Agnes Scott well enough to

1989



1990

1991

festival on this occasion, Uhry was presented in conjunction with a campus-wide celebration in Gaines Chapel, complete with faculty conscripted into an academic march.

The Atlanta born and raised playwright pleased the enormous audience with stories of his trials as a Jewish boy in a Protestant neighborhood, and, to our amused delight, recalled singing “Onward Christian Soldiers” in enthusiastic abandon with the Atlanta Boy Choir.

Fresh from an Academy Awards ceremony where the film version of his Pulitzer-Prize-winning play *Driving Miss Daisy* received an Oscar, Uhry gave us an on-site sense of his outrageous excitement at receiving this award. He also confided the tension attached to the obligation to thank every living soul who had ever influenced the project. He particularly lamented his heart-felt failure on that occasion to thank the sixth grade teacher who had fired his interest in books and writing. He said he wished for a way to make it up to her.

I was just behind him in the platform party as we marched out of Gaines. About two-thirds of the way down the aisle, I saw him divert to greet a small white-haired lady who had oddly stepped into the path of the formal procession. We clustered and

Despite—or because of?—the guests’ flirtations with disaster, the festival’s reputation has grown.

help us negotiate a visit from her former husband, Robert Lowell, one of the few American poets of considerable note who never made it to the campus. He died in 1977, the year we planned his participation in the festival, of a heart attack in a taxi cab on the way to Elizabeth’s New York apartment.

Driving Mr. Uhry

Alfred Uhry’s visit during Agnes Scott’s Centennial provided a moment of high satisfaction for me as a teacher. At the request of the Alumnae Association, whose weekend activities converged with those of the



BETTMANN ARCHIVE

1992 1993 1994

regrouped to exit—but only after he had caught her in a bear hug. After seeing the notices of her famous student's participation in the Writers' Festival, Mrs. Harrison of Highland Avenue School had determined to attend his reading. That day—on behalf of all who teach—she thrilled to public accolades that are rare for the teacher; her resplendent face confirmed the power of unexpected tribute.

Pages from ASC's Book

Writerly events—seminars, symposia, celebrations, festivals, workshops and various other excuses for bringing practicing writers to campuses around the country—have proliferated in recent years. Agnes Scott's festival, however, has the distinction of

being among the oldest and best known in this part of the country—and, as many a distinguished guest has noted, among the most pleasurable and worthwhile.

Gracious colleagues at local institutions claim that the College long since set standards for hospitality and substance that they have emulated with younger programs. Sometimes, like conference organizers at Emory who followed our lead for three years running with invitations to poets Rita Dove, Sharon Olds and Jorie Graham, they took a page from our guest book as well.

For funding, we depend on the kindness of friends. The generosity of alumna and former Agnes Scott Professor Eleanor Newman Hutchens '40 makes possible the prizes in fiction and poetry for which Agnes Scott students compete with college and university students throughout Georgia.

Another more recent alumna and current M.A.T. student, Eulalie Drury '92, began a few years ago to contribute resources for a new prize in non-fiction. The will of the late Margret Trotter, an enthusiastic supporter of the developing festival while she was teaching at Agnes Scott, contained a festival bequest which has saved us from red ink more than once. Grants from the Southern Arts Federation have helped a time or two. And ever since Wallace Alston struggled to find money for that first

occasion in 1972, the presidents of the College have funded the festival at levels not flush but sufficient.

The generosity of the writers themselves has often made the difference: Many have come more for love than for money. The honorarium for Robert Penn Warren, who came as our 1973 participant with George Garrett, was scandalously low given his eminence. Knowing our strictures, he would have it no

other way.

Remarkable Friendships

Most remarkable of the friendships—discounting that extraordinary love affair of 20 years between the College and Robert Frost, of course—have



Alumnae Books

The literary legacy of Agnes Scott College far exceeds the 25 years of the Writers' Festival and last summer's "International Celebration of Southern Literature." The exact number of works written or edited by Agnes Scott alumnae will never be known, but more than 300 titles are in the collection of McCain Library, and nearly 100 more are in the archives and in the alumnae office. The latest group of alumnae penning works:

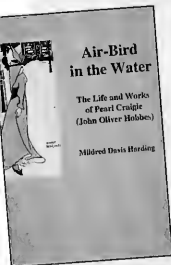
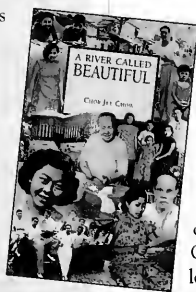
■ **Chor Jee Chow '54**, author of *A River Called Beautiful*, writes an autobiographical sketch of her childhood and life in Singapore. Publisher: Landmark Books 1997, 216 pages.

■ **Kathryn Helgesen Fuller '82** writes *At the Picture Show: Small Town Audiences and the Creation of Movie Fan Culture* and contributes Chapter 2, "Movie-Made Social Science: The Enterprise of the Payne Fund Studies Researchers," to the book *Children and the Movies: Media Influence and the Payne Fund Controversy*. Publisher: Cambridge University Press 1996, 414 pages.

■ **Mildred Davis Harding '38** is the author of *Air-Bird in the Water: The Life and Works of Pearl Craigie* (John Oliver Hobbes.) It is an historical, analytical and biographical look at the American-born English author Pearl Craigie. Publisher: Associated

University Presses 1996, 535 pages.

■ **Harriet Stovall Kelley '55** displays her poetry in *The ArctAngel and Other Cold Poems*. Publisher: HaSk 1996, 27 pages.



1995 1996 1997



been relationships with repeat visitors like Richard Wilbur and Josephine Jacobsen. Wilbur proved susceptible to Professor Emerita Jane Pepperdene's persuasive charms—and we to his—on some five occasions. A good friend of President Marvin Perry, Jacobsen was invited to participate in his inauguration. She returned in 1975 to the festival; her talk "One Poet's Poetry" was so affecting that the College supported its publication. Poet, short story writer and essayist, this extraordinary woman came five additional times, gracing our festival last in 1992.

Eudora Welty, one of our most treasured repeat guests, came first to the College during the Leyburn and Preston years. Some time later she became friends with Eleanor Hutchens on shipboard en route to England; neither likes to fly. That friendship—and one that developed with Jane Pepperdene—no doubt promoted her interest in Agnes Scott. She came enough times to the College that we felt we shared a special relationship with the quietly humorous and modestly self-deprecating writer. What a blessing to have Eudora seated on your campus lawn—munching a sandwich from a white box and sharing her wit and wisdom affably with those seated around her! She came last to Agnes Scott as a tribute to Professor Pepperdene upon her retirement in 1985.

Distinguished poet Michael Harper visited first in 1988. He came again most recently as Laney Visiting Professor of Creative Writing in the spring of 1995, when he simultaneously participated in his second festival. Steve Guthrie, who studied at Brown University where Harper teaches, was responsible for this fruitful connection.

Memye Curtis Tucker '56 has been still another recurrent participant. Alumna, poet, playwright, editor and teacher, Memye has gracefully moderated an interactive panel of festival participants on numerous occasions. She was the inevitable inaugural choice as Distinguished Alumna Writer in 1993.

At 25, the Writers' Festival has now been around long enough for student competitors like Greg Johnson to return as distinguished participants. There's no small pleasure in that recycling! And if you have been at the College, as I have, during part or all of the last four decades, you have a residual satisfaction in gazing at several shelves of valued volumes—autographed by the authors of these books, who are also the creators of some of your own best memories.

Linda Lentz Hubert '62 is a professor of English at Agnes Scott.

AUTHORS MAXINE KUMIN (above) AND CHARLES JOHNSON (far left) HAVE APPEARED AT WRITERS' FESTIVALS. ABOVE: GUESTS AT THIS YEAR'S EVENT ENJOY CASUAL DISCUSSIONS AS WELL AS FORMAL PRESENTATIONS.

ANOTHER GEM IN THE LITERARY CROWN

The International Celebration of Southern Literature proved a great literary and cultural experience, a unique gathering of “writers and scholars.”

By Charles McNair
Photography by Paul Obregón

“Agnes Scott has brought great writers to campus for eight decades. We’re proud of those intellectual predecessors, and pleased that the tradition has been renewed on this scale.”

One could almost feel the literary ghosts gathering, proud and tall, on the broad, breeze-swept porch of Rebekah Scott Hall to pose for photos alongside 13 of the most honored living Southern writers.

An International Celebration of Southern Literature, held early last June at Agnes Scott College, could rightly have been termed a homecoming.

Robert Frost, the most famous American poet of his generation, frequently visited Agnes Scott College. Robert Penn Warren and Flannery O’Connor also spent time lecturing at the College, as did celebrated literati such as Eudora Welty, James Dickey, John Updike and May Sarton, among others. The legacy of such noted writers—that long literary tradition of Agnes Scott—formed an almost palpable backdrop for the four days of readings, lectures and panels that made up the Celebration.

A beaming George Garrett, chancellor of the Fellowship of Southern Writers and author of 20 books, certainly felt the presence of the past.

“It’s a pleasure to come to a place that has always had a strong tradition of readings and literary events,” Garrett said. “My last visit, I was here with Robert Penn Warren, whose bemused ghost certainly hovers over this place.”

Lively Spirits

Hovering ghosts are one thing, but the Celebration marked an assembly of one of the most prestigious groups of living writers ever brought together in the South. These luminaries—in the flesh— included: Reynolds Price, Ellen Douglas, Albert Murray, Fred Chappell, Ernest Gaines,

Harry Crews, Yusef Komunyakaa, Donald Harington, Mary Hood, Margaret Walker Alexander, Terry Kay, Tina McElroy Ansa and Garrett. Their catalogue of awards—Pulitzer, McArthur, O’Connor, etc.—would stretch from Decatur to literary Valhalla.

Why was Agnes Scott chosen for this mustering of eminent writers? Certainly the setting, with its majestic trees and lovely Gothic and Victorian buildings, seemed natural for such an event. “It’s the only college in Atlanta that looks the role, if you were casting it for a movie,” said one Celebration participant. But a deeper reason is simple: Agnes Scott College earned the honor. Years before other schools recognized the value of such programs, Agnes Scott was putting creative writing efforts front and center in its liberal arts curriculum.

“Agnes Scott has brought great writers to the campus for eight decades,” says President Mary Brown Bullock ’66. “We’re proud of those intellectual predecessors, and we’re pleased that the tradition has been renewed on this grand scale.”

Linda Lentz Hubert ’62 of the Agnes Scott English faculty agrees. “We started emphasizing the value of creative writing and visiting writers long before it became a general addiction of the times,” she says. “We’ve been doing it—and doing it right—for a long time.”

In addition to the cream of Southern writing, the program carried a slight international flavor, with participants from at least four foreign nations.

Thomas McHaney, the Georgia State University professor who coordinated the program, arranged for four of the world’s foremost scholars of Southern literature to be on hand as part of the Celebration. These esteemed academics, from France,

OLYMPIC ARTS FESTIVAL

CULTURAL
OLYMPIAD

AN INTERNATIONAL CENTER
OF SOUTHERN LITERATURE
AGNES SCOTT COLLEGE



Germany, Norway and Uruguay, gained valuable new perspectives on the literature and culture of the South during their visit, helping "internationalize" the region's offerings.

The noted scholar Lothar Honnighausen of the University of Bonn seemed especially swept up by the Celebration. "This is not only a great literary experience," he said, "but a great cultural one as well. In Europe, we don't have this tradition of writers and scholars appearing together. It's unique."

Celebration Highlights

Agnes Scott College has nurtured literary moments like these in several ways. Since 1972, the school has hosted an annual spring Writers' Festival, inviting talented wordsmiths such as Margaret Atwood, Richard Eberhardt and Howard

Nemerov as teachers. (See *previous article*, "The Love of Words," page

25.) The school also boasts a first-rate creative writing curriculum that emphasizes the value of written expression in any liberal arts career.

A number of moments simply dazzled audiences.

Opening night, Reynolds Price, author of 28 books, read a few of his "personal greatest hits" to a big crowd in Gaines Chapel. One of the numerous high points came as Price read a hilarious letter he wrote a few years ago to Eudora Welty. The letter recounted a car trip the pair made in younger years, with their epic efforts to procure a tackily furnished mobile home for one night, when no hotel in Alabama seemed to have a vacant room.

When Price and Welty, dog-tired, finally slumped to rest on a beaten white couch in the trailer home's den, Welty dubiously patted the cushions. "Reynolds," she said, "if this couch could talk, they'd have to burn it." The line earned a full minute of side-splitting laughter from the audience.

If Price brought down the house, then Atlantan Terry Kay brought out the handkerchiefs. His reading from his breakthrough novel, *To Dance with the White Dog*, told the story of Kay's father as he struggled to make do, old and alone, after his wife's death. A bittersweet scene describing the old man's attempts to make biscuits the way his wife once did drew sobs from some listeners.

Mary Hood, author of acclaimed short story collections and a fine novel, *Familiar Heat*, showed off her comic timing in a



LEFT TO RIGHT: CHARLES MCNAIR INTERVIEWS ALBERT MURRAY AND ERNEST GAINES DURING SUNDAY BRUNCH IN EVANS DINING HALL.



REYNOLDS PRICE ENTHRALLS LISTENERS DURING HIS SPEECH.

series of wry, elliptical monologues between read-aloud passages. Hood enjoyed seeing her literary colleagues read at Agnes Scott, she said, because, "Writers are like preachers who never get to hear preaching—it's fun to meet the people behind the books."

Margaret Walker Alexander, an Alabama native introduced as "a strong gust of a woman" and as "the most honored African-American woman of her generation," delighted attendees with a reading from her best-known novel, *Jubilee*, and with several African folk tales, retold Southern-style. She also read her signature poem, "For My People," which ends with historically and politically apocalyptic lines:

*Let a new world be born ...
let a bloody peace be written
across the skies.*

Donald Harington, a brilliant but little-known writer from Arkansas with nine novels set in or around the mythical small town of Stay More, read selections from *Butterfly Weed*. The tall tale involves a naive country boy who teaches himself medicine, then goes to the city to find a diploma so that he can set up a "real" medical practice. Harington's droll reading drew gales of laughter from the crowds.

Yusef Komunyakaa, a 1994 Pulitzer Prize winner, gave a towering reading. Gripping the lectern with both hands, he cried out the poems in his book, *Neon Vernacular*, singing lines alternately in a bird's quiet tremelo, then in a lion's roar. Dazzled attendees raved about Komunyakaa's reading the next day.

Memye Curtis Tucker '56, a versatile and accomplished poet who is one of the more celebrated literary alumnae of Agnes Scott, read on the final day of the Celebration. "I'm very proud to be part of this event," Tucker said. "It's an honor for Agnes Scott College and for me."

Southern Tradition

A Sunday Writers' Brunch, complete with jazz combo, capped off the event. In the finest Southern tradition, guests and writers were packed off for home, filled with Southern delights—black-eyed peas, fried okra, chicken, pecan pie and a dozen other sumptuous regional dishes. International scholar Honnighausen even remarked on the floral decorations set up for the brunch, held in Evans Dining Hall.

"Those beautiful flowers," he remarked, shaking his head in wonder. "They look like a Dutch still life. Very impressive. It's all very impressive."

The scholar didn't say so, but he just might have been reviewing the entire literary event—the Celebration will surely rank as one of the nation's most important literary moments of 1996.

And it will shine as a real gem in the literary crown created by Agnes Scott College through the years.

—Charles McNair, author of the Pulitzer-nominated *Land O' Goshen*, is the business editor of *South Magazine*.

The ASC celebration will surely rank as one of the nation's most important literary moments.

LIFESTYLES

From academics to rock 'n' roll; a mediator for community's disputes; a "foundation" in art; planting seeds; preserving tomorrow's heritage

A RECORD-SETTING LIFE, BODY & SOUL

Joy Howard
Waters '91

The critics who railed against Joy Howard Waters' life-changing decision to give up a Truman Scholarship and graduate school for the life of a rock 'n' roll musician with Seely, an Atlanta-based band, were silenced with the Oct. 15 release of "Julie Only," the first of a four-record deal on the Too Pure/American label, distributed by Warner Brothers.

Waters says she terminated her Truman Scholarship and departed graduate school in favor of her new career because she couldn't continue to struggle in a world strangling her with words, even though writing poetry had become her singular focus.

"I was done with people and done with giving people answers about what I was doing," she says. "I had been doing academic work for six years, and I wanted to do something more holistic. Everything I was doing was sitting down and



After turning down a scholarship for graduate study, Joy Howard Waters has built a career as a rock and roll musician.

passive. I wasn't using my body and soul. I was tired of having to think so far ahead. My life had been a seamless narrative." Waters put her finger on her frustration with academia and describes it as "people were blowing hot air all the time, and there was so much talking and so little being said."

For a while, her drive for personal satisfaction took her to Emory University, where she worked on a Ph.D. in comparative literature. Still, that wasn't the solution.

Graduate school had become just another step along the path that had left her feeling unfulfilled. "I still had creative impulses," she says of her time at Emory, "but I was very sick of words. I had been studying post-structuralist theory, and it undermined my faith in creating only through language."

Then, while leaving graduate school in the spring of 1994, Waters found herself attracted to playing bass guitar. She learned her new trade while listening to records

and learning rock classics by the likes of Jimi Hendrix and Led Zeppelin and studying tunes off the soul label Stax. She sold her car, took a job working 20 hours each week, including some manual labor, and "lived like a pauper." But she loved it because she was "working with people who were so non-verbal" and chasing her dream.

For Waters, seeing the finished product of her labor as an artist is more than a dream come true—it's Nirvana. Her trip to the Ultimate began this year when at a sold-out concert she handed John McEntire, who eventually engineered and helped produce Seely's album, a cocktail napkin and a copy of the band's first CD, "Parentha See." Only a few days later, Waters received a phone call from McEntire, saying he wanted to talk about recording the band.

With the album, Waters has come full circle in her struggle with words. She's taken up writing lyrics.

"In the beginning, I had no desire to write lyrics. I wanted to leave language behind—there are other

J.D. SCOTT PHOTO

ways of communicating and perceiving [the use of] your body," she says.

On the other hand, the experience of making music lends itself to words, she adds.

"The lyrics came from the music and the mood of the music, and they had to be true to that. When you

put a name on a song, it's an act of power over the song and places it in the visual and verbal world."

At Agnes Scott, Waters studied political science and dabbled in creative writing; as a graduate student, she studied at the University of Cape Town, South Africa, on a Rotary

graduate fellowship. While in Africa, she began preparing for her literary career, taking courses in literary theory and post-colonial literature and traveling around southern Africa making speeches. She recently returned to ASC as coordinator of student activities, but left

the College a second time when Seely hit the road for its tour.

Waters is married to Charles, a jazz musician and composer, who is "very hip" on her career as a musician. They live in the Cabbagetown section of Atlanta.

—Dolly Purvis '89

COMMUNITY PEACE MAKER

Deborah-Gail Erb Manigault '89

Juvenile fist fights. Family disputes. Property rights violations. They are minor cases but rampant in numbers, backlogging the judicial court system.

Deborah-Gail Erb Manigault '89 works as a community relations specialist for the Charlotte-Mecklenburg Neighborhood Development Department in Charlotte, N.C., to ease the city's court burden and enable citizens to resolve their conflicts amicably.

The psychology and Bible and religion graduate serves as a mediator and also trains volunteer mediators—individuals who act as an impartial third party, helping disputants resolve their conflicts without legal intervention.

The majority of disputants have a previous history with one another, such as neighbors arguing over a property issue. If the two decide to settle out of court, they see Manigault or someone on her paid or volunteer staff. Or, if the case involves juveniles, the juvenile court system may refer the disputants to Manigault.

In mediation, the two people meet face to face. "They see the effect of their actions and hear each other describe how they felt and the losses they may have incurred."

Only 50 percent of the people filing court cases agree to mediate. Many are so angry, they view court intervention as their only option, explains Manigault. But those who do choose mediation often leave the process with skills they can use at home, she adds.



Manigault: Empowering others to solve personal disputes.

As a preventive measure, Manigault and her staff train neighborhoods in mediation and conflict resolution: using "I feel" versus "you did" statements and teaching people to act versus react.

The government-funded program is also active in race relations. Recently, in a potentially volatile case involving a black woman and a white male police officer, the department called town hall meetings, providing citizens the opportunity to discuss the situation and their feelings about it. Although racial problems exist in the growing city of about one million people, Manigault believes these programs are lessening the potential for violent outbreaks.

Also the mother of a toddler, Manigault has found her niche in this work. "I always wanted to be in a peace-making role, empowering people to resolve problems peacefully. I'm lucky to be working in a job I feel so passionately about."

—Leisa Hammett-Goad

ART AS THE WELLSPRING FOR FAITH

Martha Jane Morgan Petersen '57

Art can open the wellspring in our hearts so that we can relate to God more fully."

In her life's story, Martha Jane Morgan Petersen '57 has played the part of student, nurse, mother, missionary, Presbyterian minister's wife and Presbyterian minister.

But it was art that opened the wellspring of her heart and deepened her religious faith.

In classes, conferences, retreats and individual counseling, she also helps others link their faith with art.

"Words can be misunderstood. They can even be cheap. But art offers an alternative," says Petersen. "It can be used to connect with God through color, shape and form. As we grow in our spiritual lives, many of us find nurture in the visual symbols and signs around us."

The Atlanta resident has taken a few painting, quilting and fabric art classes. But she loves most to use the medium of clay when leading retreats. Petersen encourages her

pupils to "sit" with clay. To "center." To listen to Scriptures being read. To hear what the Scriptures say to them. And then, to use their hands to mold.

"What the artist makes visible comes from the invisible, the interior of our natures," says Petersen.

"In the contem-

plative setting, they created. That comes from the expectation of producing something, especially something good, beautiful and pretty. What they are creating is expressing something about themselves. But this gives them the opportunity to reflect on their



CAROLINE JOE PHOTO

Martha Petersen uses art to open doorways to help others deepen their faith.

plative setting, the pupil can center, play and be spontaneous. It is a process of letting go. And that carries over between our spiritual lives and what we create. I find that very exciting."

The creation process, however, can seem risky to Petersen's conferees. "They're expressing their feelings, risking exposure. At first, people are anxious. They don't want anyone to see the 'stupid little thing'

lives visually, granting them permission to put their hands into clay," she says.

It was not until mid-life that Petersen embarked on her unusual career. During the late 1980s and early 1990s, the South Carolina native earned masters and doctorate degrees from Columbia Theological Seminary and served as an

interim minister at Columbia Presbyterian Church in Decatur.

She began exploring what happened to art in the church and what other Presbyterian churches and seminaries were doing with art, plus interviewing artists and attending conferences on the subject. "Energy, excitement" and "invigorating" are words Petersen uses repeatedly to describe her discoveries. Her interest led her to leave her paid staff position and accept an appointment as a parish associate for art in the church. A parish associate, she explains, is someone who has a calling other than parish ministry. Also included in her calling are spiritual formation and nurture. In addition to teaching people about faith and art, Petersen leads prayer retreats.

Gradually, she is incorporating art into her prayer retreats and her work as a spiritual guide, which she describes as someone who helps others to explore faith issues and discern how God is leading them in their lives.

Petersen's own spiritual guide told her, "I don't know if God is doing art through you. He's definitely doing you through art."

—Leisa Hammett-Goad

LAURA SIKES PHOTO

PLANTING SEEDS TO GROW A LOVE OF NATURE

Elizabeth Fortson Wells '65

Botanist Elizabeth Fortson Wells '65 fondness for plants was kindled by her father when she was a preschooler. Today her personal and professional pursuit has led her to rediscover the flora that George Washington once loved.

The professor was recently hired to conduct a "diversity study" on a forested section of Washington's estate. The estate is creating a nature trail in its wooded area, once off-limits to the public.

For a year, Wells and two of her George Washington University students spent spare time and weekends documenting and collecting the property's plant species so they could be labeled for the visiting public. One student conducted library research to determine which animals, including amphibians, reptiles, birds and mammals, are usually found in the region but were not seen during their visits.

Some of their findings



Cataloging plants at Mount Vernon has been one way Elizabeth Wells '65 teaches conservation.

were not known to be in the area. While tediously noting approximately 500 specimens, Wells saw a bald eagle and an osprey, perhaps descendants of those Washington once observed.

Each summer, Wells teaches an undergraduate course on flora of the mid-Atlantic states. The class ventures to a West Virginia bog atop a mountain, down to Atlantic Ocean sand dunes and to the mouth of the Delaware River to study salt marshes and the southernmost coastal cranberry bog. The students also learn to recognize

plant species growing in the forests, hilly sections, flat and wet lands and coastal plains surrounding Washington, D.C. During their travels, the students learn to document, collect and, upon their return to the school laboratory, press and label approximately 300 plant species.

Wells' guiding principle and long-term goal is to teach people, both amateur and the professional, about plants. "If we want people to conserve and care about plant communities, we need to teach as much as we know about them."

—Leisa Hammett-Goad

PRESERVING YESTERDAY FOR TOMORROW

June Hall McCash '60 and Mary Byrd Davis '58

Two Agnes Scott alumnae, both writers/editors, are devoting their careers to preserving the past so humankind can appreciate it now and in the future.

June Hall McCash '60 travels between the 12th and 20th centuries, interpreting the roles of medieval women and their central influence. And

Mary Byrd Davis '58 is working to preserve ancient eastern forests as models for future conservation.

McCash recently edited *The Cultural Patronage of Medieval Women* and an overview describes the mostly wealthy women featured: queens and other nobility, nuns and widows of western Europe and the Byzantine empire.

"Medieval women had to find ways to assert their ideas in a society that didn't offer them a lot of ways to do that." Women were not allowed to assert political power, so they asserted cultural power, explains McCash.

Through the patronage of writers, artists and troubadours, she continues, "they dignified their families, making them better known. They promoted sons and their other children's futures. And they had things written for religious reasons—to glorify God or a saint."

Contributions from this patronage include the first materials written about the legendary King Arthur; the first books about animals; and the spread of vernacular writing—materials written in French, English and German versus Latin.

McCash, a Middle Tennessee State University

French and humanities professor, was honored in 1996 by the Agnes Scott Alumnae Association as an outstanding alumna for her career contributions.

Media attention this decade has spotlighted the ancient cathedral-like forests of the western United States. However, little is discussed about the ancient forests of the east. Davis is working fervently to change that.

The Kentucky resident solicited scholarly essays, edited and compiled them in *Eastern Old Growth Forests: Prospects for Rediscovery and Recovery*, the first book devoted to the topic. Davis explains that old growth forests often support indigenous wildlife and are living models for proper conservation. Trees can be cut correctly, but if all the trees are cut, there is no model.

Davis is co-founder of *Wild Earth* magazine. Edited by her son, John Davis, the magazine is devoted to preserving natural areas.

The ASC English major also established *Ygdrasil* Institute for old growth forest and other environmental research. *Ygdrasil* is Scandinavian for the mythological tree holding the world together.

—Leisa Hammett-Goad

Thank you for including Carol Willey's article in your fall '95 issue. I feel that it placed the most important issues facing women today in a light that will not be forgotten. Corporate domination of medicine, the insurance scam, and the inept approach our society takes toward breast cancer are those vital issues, and Carol Willey showed just how life-and-death they are.

Claudette Cohen '87

I have just this moment finished reading every word (some of them twice!) of the alumnae magazine dedicated to Mary Brown Bullock's inauguration. In words, pictures and format it was a significant gift to those of us not privileged to be there.

I was quite moved—thank you for this gift. Good wishes in all you do.

Doris Sullivan
Tippens '49

Thank you for your efforts in bringing us an issue we will keep and cherish for a long time. I know it must have involved a lot of hard work for you and your staff.

It contains some major disappointments for me, however, especially concerning my role in the inauguration of the President. On page 10, you do not mention that I extended the official wel-

come to Mary on behalf of the ASC faculty. I am very disappointed that the role of the faculty in welcoming the President was not recorded in this historical issue. I am also disappointed as Mary's classmate because it was such a joy and honor for me personally to welcome her.

I have two additional comments, both in relation to the statement attributed to me on Page 9. First, by taking parts of the speech and juxtaposing them to make one statement, you lost grammatical and semantic coherence. Thus the second prediction, as it is printed, fails to clearly state my meaning. I was talking about my conviction that Mary would be welcoming of different approaches to and definitions of scholarship and teaching excellence. My second point concerning this page is that my title is recorded incorrectly.

These concerns would not have mattered as much for an ordinary issue, but this is an historical issue many people (including myself) will keep forever, an issue future historians of the college will use as a primary source. I wish it had appeared without these problems.

Ayse Ilgaz Carden '66
Professor of Psychology

GIVING ALUMNA

"I think I can never repay Agnes Scott for being so good to me."

FRANCES S. GARRETT '37

Home: Atlanta, Georgia

Age: 83

Occupation: Retired

Husband: Franklin M. Garrett

Children: One (deceased), three grandchildren



When *The Princeton Review* handed out the glowing “dorms-like-palaces” assessment of Agnes Scott’s residence halls, the thanks were due in large part to Frances Steele Garrett '37. As chair of the College’s Acquisitions Committee (in anticipation of the Centennial Campaign and Celebration), Garrett solicited, acquired and refurbished many antique furnishings for the historic campus.

Her work helped Garrett garner the 1990 “Outstanding Alumnae Award for Service to the College” but was a mere “tip of the iceberg.” By the time she received the award, Garrett had served as class president, Annual Fund chair for her class, a member of the ASC Alumnae Association’s nominating, admission and awards committees, as a career planning representative on the Alumnae Board and on the Centennial Celebration Steering and Exhibition committees.

Garrett’s most recent contribution to her alma mater is in endowing an unrestricted scholarship fund in her name and that of her husband, Franklin. Garrett’s gift to the College continues to be enhanced by a two-for-one matching gift from The Coca-Cola Company, Garrett’s employer from 1956 to 1978.

An Atlanta native who grew up in Anniston, Ala., Garrett admits a “very” soft spot in her heart for the College.

“Agnes Scott has opened many doors in many ways for me,” says Garrett.

“When I went to my first job after graduation and then when I applied with The Coca-Cola Company, they would say, ‘I see you graduated from Agnes Scott. No problem.’ They would know the background of the liberal arts college, and that it was a place where women excel. For that reason, I think I can never repay Agnes Scott for being so good to me.

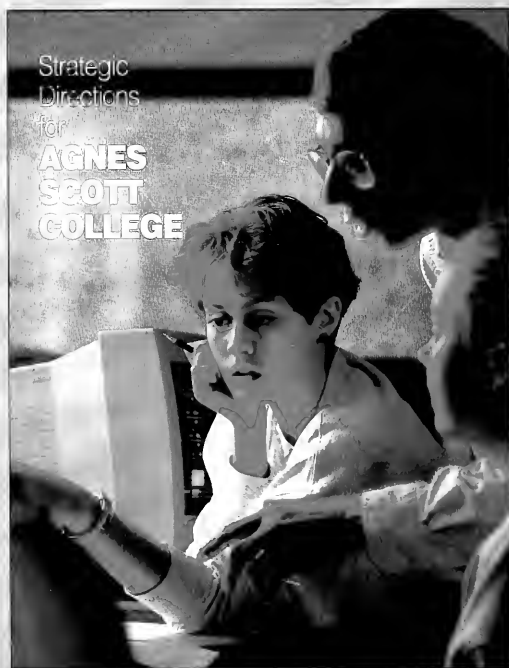
This gift is one little thing we can do.”

—Mary Alma Durrett

■ Last year matching gifts added \$97,412 to the Annual Fund. For more information about the matching gift program, contact Chris Pomar in the Office of Development, 404/638-6476 or e-mail him at cpomar@asc.agnesscott.edu.

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Strategic Directions

"I believe Agnes Scott has a destiny not yet fulfilled. First, we reaffirm our founding legacy—a liberal arts college for women with the highest standards. And then we move on to tackle the educational issues of our era. We must be more global and more local, more interdisciplinary and more faithful to our founding values," says President Mary Brown Bullock '66 as ASC announces its plans for the next century.

■ *Discover the College's "Strategic Directions" in the special center section of this issue.*

✓ **Let Us Hear From You:** Look for the special Readers' Survey in the center of the magazine.



AGNES SCOTT

ALUMNAE MAGAZINE

Summer 1998



The Atlanta Semester

Celebrated Women Series

Young Songwriter
on the Rise

Master
A 21st Century
College for Women

EDITOR'S NOTE

Inspiring future generations of leaders and mentors means living a deliberate life today. The alumnae chronicled in this edition provide powerful examples.

People move through time and space in many ways; some stride with Texas-style bravado, others tiptoe with near barefoot lightness. I have gained an appreciation for both approaches and for the numerous, nuanced steps that fall between the extremes. Occasionally, we find public figures whose strides seem worth emulating. Two such figures parted the earth this year: Bella Abzug and Mother Teresa. Unlikely partners, I'll admit, but despite the fact that their politics, professions and personal styles were worlds apart, these two women were alike in an important way—they were dissatisfied with the world into which they were born and felt compelled to change it before they left. They were both women of action and purpose who, as mentors to millions, spurred entire generations off their duffs and into community service or social action.

Most of us find similar or even more powerful mentors in our own private worlds from among our friends, family, teachers or fellow alumnae. They are the ones who take an interest in others and choose to live deliberate lives.

The women you will read about in this edition of *Agnes Scott Alumnae Magazine* have chosen very deliberate lives as well.

Susan M. Phillips '67 has shaped U.S. monetary policy while serving on the Board of Governors of the Federal Reserve as chair of the Research and Derivatives, and Supervision and Regulation committees. Beginning on page 13, we are taken on a walk behind the scenes at the Fed with Phillips and ASC Department of Economics Chair Rosemary Cunningham.

As a historian, Kathryn Helgesen Fuller '82 spends most of her time tracking down paths already taken—the past. In this edition we get a glimpse of one of her latest trips back in

time through a review of her book, *At the Picture Show: Small Town Audiences and the Creation of Movie Fan Culture*. Christopher Ames, professor and chair of the Department of English, describes *At the Picture Show* as "detailed scholarship . . . that is brisk and gracefully written throughout." You'll find his review on page 39.

Associate Professor of Spanish Gisela Norat follows the life and works of Chilean-born writer Isabel Allende, page 6.

Allende, the keynote speaker at the symposium "Notions of Self and Nation in Writings by Latina and Latin American Women," was the first speaker in Agnes Scott's "Celebrated Women Series."

In her travels among the hospital emergency rooms of Kentucky and Virginia, Dr. Audrey Grant '78 arrived at middle age, discovered new aspects of herself and realized some of her interests beyond medicine. Learn more about her newfound fascination with her own personal health, happiness and triathlon pursuits on page 35.

First in Paris and now in Beijing, Katharine Cochrane Hart '78, an officer in the U.S. Foreign Service, finds herself assessing the economic situation in one of the hottest spots on the globe, page 37. Meanwhile, back in the states, Jennifer Nettles '97, the lead singer for Soul Miner's Daughter, beats a new musical path up and down the East Coast, page 36.

We hope you will enjoy meeting all these women, as well as strolling through an ambitious new Master Plan for the College in the special section "A 21st Century College For Women." This plan lays the groundwork for the College to move into the next millennium and produce future generations of leaders and mentors, like Bella Abzug, Mother Teresa and the alumnae whose lives are chronicled in this edition.



PHOTO BY STEWART COHEN

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By Celeste Pennington
Photography
by Gary Meek
Atlanta's resources are endless and Agnes Scott students, with Isa Williams' help, are tapping in to the many ways women lead and affect social change.



COVER: Clockwise from upper right: Jennifer Nettles '97, Mary Herndon '97 and Isabel Allende.

PHOTOS BY GARY MEEK AND MEG BUSCEMA

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ON CAMPUS

Viewing the stars, combining the classic elements for a vision of beauty, emergency phones and a Great Scott way of recruiting with high national rankings.

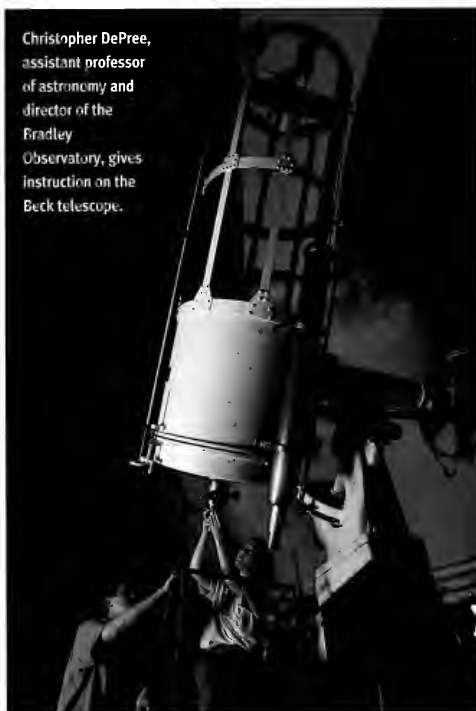
BIG BECK IS BACK AT BRADLEY

An old friend returned to campus this past fall and took up residence in the Bradley Observatory.

No, it's not a squatter; it's the massive Beck telescope that departed Agnes Scott's environs in the mid 1980s for a "temporary stay" at Georgia State University's Hard Labor Creek research site.

The 30-inch telescope and its research capabilities will not only offer views of the constellations from its Bradley home, it will complement Agnes Scott's other research and teaching telescopes.

The return of the telescope begins a new era of collaboration between Agnes Scott and Georgia Tech Research Institute (GTRI). A cooperative plan is being developed to use the telescope for experiments in atmospheric physics and atmospheric chemistry. The physical location of Agnes Scott (beneath one of the major flight paths for aircraft and with a clear view west of



Christopher DePree, assistant professor of astronomy and director of the Bradley Observatory, gives instruction on the Beck telescope.

PHOTO BY GARY MEEK

CLASSIC ELEMENTS

The President Mary Brown Bullock '66 portrait on the back cover of this edition is by photographer Caroline Joe. The president agreed to strike a pose in front of the latest artwork addition to her office, an oriental motif still life by Christie Theriot Woodfin '68. Following is an excerpt from the artist's description of her work.

When the Agnes Scott Alumnae Association commissioned me to create a painting as a gift for the president, I decided I'd like to do something which reflected her Asian youth, her Chinese interests and her life at Agnes Scott. A still life with peonies, symbols of glory, came to mind.

That flower seemed just right for my friend Mary Brown Bullock. Among the peony blossoms are oriental poppy pods, symbol of beautiful women. That, too, seemed appropriate both for Mary and for our women's college, although our concept of beauty probably encompasses more qualities and greater depth than the poppy originally connoted. Both

the air above Atlanta) makes it an appealing location of LIDAR (Light Detection and Ranging) technology that GTRI has developed. Students and faculty with an interest in engineering and environmental science will participate in the partnership.

Agnes Scott is one of the few colleges its size with a free-standing observatory building. The College has a long tradition of excellence in

astronomy with Bradley as a site for both teaching and research since 1949, when William Calder established the observatory.

Calder's legacy was noted in an event at the observatory this May. Calder died just three weeks after the event.

■ *The Bradley Observatory is open to the public at 8 p.m. on the second Friday of every month during the academic year.*

the flowers and pods are from the garden of Sara Ector Vagliano '63. The Chinese vase, which was my mother's, is of cinnabar. I chose it in recognition of Mary's love of clear, bright color. The teapot and plate are Mary's own. The peaches suggest Mary's once and current home in Georgia, and the background [lettering] contains the Chinese characters for "faith, virtue, knowledge" from Agnes Scott's motto. The characters were supplied by Kwai Sing Chang, professor emeritus of Bible and Religion. The purple binding captures the College's color, and the fret on the binding recreates the architectural element on the Rebekah porch and the colonnade. A still life for Mary would not be complete without a reference to the life of the mind, hence the stack of books.

In executing the painting, what interested me more than individual objects was the effect of light. It unifies and blends the subjects, bleaching some elements, casting others in shadow.

It was my intention to create a work which incorporated both tangible objects of symbolic signifi-

cance to the president and the College, and the less tangible gifts of love from people dear to the

College, like the alumna gardener, the professor emeritus. For over a year, I have been involved in a conversation among the



President Bullock accepts Christie Woodfin's gift to the College during Alumnae Weekend 1997.

objects, the medium of watercolor, my feelings for the College and the emerging painting. Now the painting leaves my hands and becomes a dialogue between the observer and the observed. I hope that you will enjoy it.

—Christie Theriot Woodfin '68

EMERGENCY PHONES

If you came to an evening event at Agnes Scott this year, you may have noticed something new at the edge of the parking lot. Last fall, the College's Department of Public Safety installed five high-visibility emergency phones in key areas around campus to encourage increased awareness of people moving through the area and improve communication across campus and within the Decatur neighborhood.

Mounted on blue lighted, 10-foot posts, the phones are designed for visibility and ease of use. Equipped with automatic tracer options on each unit, the emergency phones, once activated, can be immediately traced by Public Safety, even if the person activating the unit is unable to speak. The College plans to install more phones as the campus Master Plan is implemented.

■ *If you are on campus, in need of assistance and find yourself closer to a conventional phone, remember the Public Safety emergency number is 404/471-6400.*



High visibility phones have been installed in key areas to promote safety on campus and in the surrounding neighborhood.

PHOTO BY GARY WEEK

GSIRB: ASC RECRUITING GETS A NEW EMPHASIS

Talk about being unified for a cause. For years, alumnae of Agnes Scott College (ASC) have been involved in recruiting new students collectively through the formal Alumnae Admission Representative (AAR) Program, or individually as enthusiastic recipients of an Agnes Scott education.

This year, with Agnes Scott's enrollment growth initiative in full swing, the College has an even greater need to be systematic about recruiting potential students.

The offices of Alumnae Affairs and Admission teamed up this fall to form the Great Scott! Recruitment Board (GSIRB), which works to increase the number of qualified students considering and applying to Agnes Scott.

"GSIRB aids Admission representatives with recruitment activities in their particular areas in many ways, including communicating with qualified prospects and accepted applicants to the College," says Stephanie Balmer, associate vice president for Admission and Financial Aid. "This initiative enables us to work



PHOTO BY GARY MEEK

Armed with recruitment materials, the new Great Scott! Recruitment Board gathers before heading out for their assignments. The board is part of the College's effort to increase ASC's enrollment to 1000 by the year 2001.

with a smaller group of volunteers regularly, yet maintain the core of the broad-based AAR Program."

The GSIRB is made up of 34 alumnae from most of the contiguous South-eastern states, as well as representatives from Texas, California and New York—states which Admission has identified as primary recruitment areas also.

These women serve Agnes Scott in three key ways: as local team leaders for alumnae involved in Admission support; as a local source of information about Agnes Scott for AARs, prospective students, parents, alumnae

and educators; and as a source of information for Admission representatives about community education issues.

The group assists Admission representatives in gaining access to college fairs and identifying prospective students, especially outstanding candidates for scholarships, in their respective communities. They may telephone or write to lead prospects, host a Dessert and Discussion, a Winter Reception or a Summer Send-Off, interview prospective students who are unable to visit campus, or "adopt" a high school, making sure ASC material is available

in counselors' offices.

In addition, the GSIRB plans to implement other supporting activities such as writing letters to prospective students who share career/major interests, expanding the Book Awards program, developing special recruitment publications for friends of the College and encouraging Alumnae Association chapters in cities that are key to recruitment efforts.

"This is such an exciting time in Agnes Scott's history to be sharing our College with others!" says Lucia Sizemore '65, director of Alumnae Affairs. "This group is committed to finding and recruiting

those young women who will shape their world—both at Agnes Scott and beyond.”

The Board consists of Alumnae Association Board members Minnie Bob Mothes Campbell '69, student relations chair, and Lisa Pendergrast Cox '83, recruiting chair. Also serv-

ing are Ann Fitzgerald Aichinger '85, Debbie Jordan Bates '72, Alyson Bunnell '94, Betsey Wall Carter '75, Peggy Chapman Curington '70, Lucie Barron Eggleston '68, Hazel Ellis '58, Marsha Davenport Griffin '67, Beth Gaines Hallman '84, Carlanna Lindamood Hend-

rick '58, Jennifer Jenkins '94, Pamela Clemmons Kidd '90, Linda Lael '66, Susan Landrum '66, Sally Tucker Lee '70, Pedrick Stall Lowrey '76, Carol Sutton Lumpkin '65, Jane Davis Mahon '67, Jennifer Boyd Miller '90, Kathy Petros '96, Mary Ann Martin Pickard '47, Kelly

Jennings Pouncey '96, Carolyn Davies Preische '60, Michelle Roberts '91, Melanie Sherk '87, Lib McGregor Simmons '74, Peggy Frederick Smith '62, Lucy Tomberlin '90, Tracey Veal-Booker '84, Claire West '90, Marcia Whetsel '83 and Elaine Orr Wise '65.

LATEST RANKINGS

If you've been perusing some of the latest national publications, you've likely noticed Agnes Scott's name popping up in some pretty impressive places. Here's a roundup of the latest rankings.

■ *Peterson's Guides* recognized Agnes Scott for offering "an outstanding undergraduate program in the sciences and mathematics."

■ *U.S. News & World Report* named Agnes Scott a top-10 "Best Value-Discount Price" among national liberal arts colleges. (Agnes Scott College is the only liberal arts school in Georgia that earned the distinction.)

■ *Money Magazine* (1998) rated ASC as one of the seven top performers among the 47 women's colleges in Money's value analysis.

■ *Princeton Review* (1997) rated the College among the top 10 in eight categories, including dorm comfort, financial aid, faculty quality and faculty accessibility.

■ *The Fiske Guide to Colleges* (1998) hailed Agnes Scott as "the best wom-



PHOTO BY ANDREA HANCOCK

The quality of Agnes Scott's residence halls is among the many pluses of the College that have kept ASC highly ranked nationally. Faculty accessibility plays a strong part as well.

en's college in the Deep South."

ASC continues to be recognized as one of the prestigious International 50, the top colleges in the nation for international focus within

the curriculum and alumnae success.

■ For the most up-to-date information about rankings and other news of the College, check out Agnes Scott's Web site at www.agnesscott.edu.

THE FANTASTIC WORLD OF ISABEL ALLENDE

By Gisela Norat

Photography by Gary Meek



*The noted author is
a Latin American writer
whose language is
Spanish and whose
message is universal*

On an unseasonably warm February evening, Presser Hall's Gaines Chapel was filled to capacity. The Agnes Scott and Atlanta communities gathered to hear Chilean writer Isabel Allende, keynote speaker for a two-day long symposium titled "Notions of Self and Nation in Writings by Latina and Latin American Women."

The symposium marked the first event in the College's "Celebrated Women Series."

In attendance were more than 50 scholars of literature from universities and colleges nationwide who, during the course of the symposium, presented papers addressing the various ways in which Latina and Latin American women's writing portrays departures from traditional Hispanic notions of womanhood and inscribes women as political and social participants in a world which still privileges men.

The symposium focused on the writing of Latina as well as Latin American women, a

The audience gathers outside Gaines Chapel for the presentation by Isabel Allende (left), keynote speaker in the launch of the College's "Celebrated Women Series." The audience included more than 50 scholars who presented papers during a symposium the next day.



Allende's words resonate with the ASC audience packed into Gaines Chapel. Among the most popular women novelists of the past two decades, her magical writings capture the conditions and the feelings of women not just in Latin America, but everywhere.



distinction made within academic circles.

Latinas are women of Hispanic heritage who, as children immigrated to the United States and Canada, or women of Hispanic descent who were born and raised in the U.S. or Canada and have been acculturated to function in a primarily English-speaking society. By contrast, their Latin American sisters, like Allende, who spent their adult lives in their native country, write in Spanish and continue to do so even after years in exile. In an interview with Michael Toms, Allende says she writes exclusively in Spanish because "it's like making love or having children; it only happens in your own language, I suppose."

For good luck, Allende begins every new book on the eighth of January, a practice she continues since the success of her first book, *The House of the Spirits* (translation in English published in 1985). On that day in 1981, while exiled in Venezuela, Allende received a call that her grandfather was dying in Chile. She needed to communicate the farewell that she had never expressed to him in person because she had left Santiago thinking she would soon return.

Since the military regime prevented her from returning home to keep her promise of accompanying him during his last days, Allende started a letter "to say goodbye and to tell him that he could go in peace because I had all the anecdotes he had told me, all his memories, with me. I had not forgotten anything." The letter eventually became *The House of the Spirits*, the novel which catapulted

Allende's career. Today she ranks as the most widely read Latin American woman writer. Her books have been translated into 27 languages.

Isabel Allende, niece of the late Chilean President Salvador Allende (1970-73), was born in Lima, Peru, in 1942 to Chilean diplomat Tomás Allende who, after a few years of marriage, left his wife, Francisca Llona Barros, and children. Allende and her two brothers grew up in the maternal grandparents' home in Santiago where their mother, then a single parent, offset her economic dependence on her family by working in a bank and sewing at home.

Allende's formative years were marked by those grandparents whom she first portrays as Clara del Valle and Esteban Trueba in *The House of the Spirits*.

The audience in Gaines Chapel heard about a clairvoyant grandmother "who spent her life experimenting with telepathy, divination and moving objects without touching them." Hinting at magical realism, Allende remarked that "with a grandmother like that, there is no need to invent anything." And revealing her splendid sense of humor, she added, "I'm afraid I exaggerated a little when I wrote in *The House of the Spirits* that she could play the piano with the lid on. She couldn't play the piano at all."

Allende and her siblings eventually left the grandparents' home to live abroad with their mother and step-father, also a Chilean

From a "lousy journalist" to a magical novelist, Allende has turned the lessons of reporting into a strong sense of narrative, colorful characters and an ability to capture and hold the reader's interest.

diplomat. As an adolescent, Allende found intellectual stimuli in the cultures of the various countries where her step father's work relocated the family. Soon after returning to Chile at age 15, Allende met her first husband, Miguel Frías.

When the couple married, Allende supported the home with her journalism while Frías finished his engineering degree. Later, Allende balanced her duties as a homemaker, a journalist and a mother of two children, Paula and Nicolás. Allende admits today that her lack of objectivity and the intrusive first person perspective in her writing made her "a lousy journalist." As to her days as a journalist, she comments, "Before I was called a liar. Now that I make a living with these lies, I'm called a narrator and I am respected."

However, she recognizes that training in journalism did provide the important skill of seizing and holding the reader's interest, essential also in fiction.

After the bloody military coup in 1973 ousted Salvador Allende from the presidency, Isabel Allende continued her journalism while clandestinely helping persecuted people leave the country. In 1975, this work became too dangerous, and Allende, her husband and children left for Venezuela to flee the dictatorship of General Augusto Pinochet—whose government reigned for 17 years.

Allende's *The House of the Spirits* was spawned from the years she felt paralyzed by the emotional devastation of exile and family displacement. "Writing has been very healing for me because it has allowed me to transform most of my defeats and my losses into strength," she says.

Beyond the tale of political repression, the novel depicts Latin America's heritage. Esteban Trueba, a patriarch of European descent and a self-made man, becomes wealthy by exploiting landless peasants. The novel portrays a vast disproportion between the classes, a reality which continues to spark rebellions in parts of Latin America.

Yet despite Latin America's unresolved conflicts, students of Allende's work—like Becky Rafter '97—note the strong expression

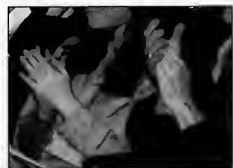
of "community" in her writing, the notion of nation and especially of family, whether well-to-do or from marginalized sectors. Allende presents "Latin America and its people [through] her use of magical realism ... a touch of exaggeration and imagination [which animate her characters and] makes these people and their history real to me," observes Rafter.

Indeed, Allende combines elements of fantasy and realism in a portraiture of Latin American existence, including a patriarchy sustained by generations of females knowledgeable in undermining male control. Cecelia Heit '97 comments that Allende's "works have a very strong message about the strength of feminine relationships and the power women derive from each other and from sharing their experiences."

Allende's novels are rooted in personal experience. "The desire to write flares up inside me when I feel very strongly about something," she has said. "I need to feel a very deep emotion."

In her keynote address at Agnes Scott, she emphasized the role of dreams in her writing. "Dreams are a very important tool in my work and in my life. They allow me to enter into the dark room of the unconscious where all the information that I have gathered along my journey is safely stored. Often, I can reach that place in a dream and retrieve knowledge that in a conscious state I would never have access to. If I pay attention to those secret messages, they teach me about myself and guide my decisions and my writing."

Her second novel, *Of Love and Shadows* (trans. 1987), continues the theme of repression, torture and death in Chile. The story highlights the political killings of 15 peasants which sparked international attention when the Catholic Church uncovered their bodies in an abandoned mine and disclosed the news before the authorities could suppress it. In exile in Venezuela at the time, Allende remembers the media coverage and how the book was sparked out of her outrage over the abuses regularly committed by the dictatorship back home. Her preoccupation, she says, was



As in her written works, Allende's words stir applause during her presentation. Rooted in personal experiences, her novels are an outlet for her feelings. "The desire to write flares up inside me when I feel very strongly about something. I need to feel a very deep emotion," she tells her listeners.





Book signings go with the territory for authors as well known and loved as Allende. On the evening of her speech and readings, Allende signed autographs for three hours. Yet she describes her efforts as “hard work and discipline” more than inspiration. An exception, she notes, is her latest novel, *Paula*, “written with tears and kisses” about her daughter who died.

“telling about my continent, getting across our truth.”

Such accounts, although conveyed through fiction, do teach readers about Chile. Christina Bozzinni '98 remarks that Allende's stories are “a personal history of Latin America.” Bozzinni adds, “A great deal of the understanding I have of Latin American history and culture comes from what I've read by Allende.”

By 1987, when her third novel, *Eva Luna* (trans. 1988), was published, Allende had divorced Miguel Frías, left Venezuela and moved to California where she has lived ever since with her second husband. The character Eva Luna suggests an incarnation of Allende herself, an orphan (symbolic

of exile), a female protagonist whose life consists of a series of adventures—a storyteller.

In fact, Allende began her keynote address by stating that she had acquired the “vice” of storytelling at a very early age. And wittily added: “There is nothing as aphrodisiac as a story told with passion between two ironed sheets.” Immediately switching to a serious tone, she observed: “A story is a living creature with its own destiny and my job is to listen to its voice and write it down. Writing is like a silent introspection—a journey to the dark caverns of memory and the soul.”

In the short-story collection *The Stories of Eva Luna* (trans. 1991), the reader gets to hear the stories which the protagonist of *Eva Luna* refers to in the novel but does not tell. Allende has admitted that she dislikes writing

"My mother is a great storyteller," says Allende. "She has a sense of pause, suspense, rhythm, tone . . . From her I learned that nothing should get in the way of a good story—let alone the truth."

short stories and considers the genre a very difficult one that requires inspiration—something a writer does not control—more than the hard work and discipline which she strives for daily.

The Infinite Plan (trans. 1993) is Allende's first novel not related to Latin America. Inspired by her second husband's life and work in California in the Mexican-American community, the novel focuses on Gregory Reeves, an Anglo who grows up in the barrio, escapes gang life and pursues higher education. In the novel, Gregory Reeves—like Allende's husband—dedicates his legal skills to Latino families.

Readers, such as Chance Claar-Kilgore '97, quickly realize that despite the male protagonist, women's existence still surfaces as a major topic.

"Although it is commonly thought that women, or feminists, recognize the common oppression of women in the United States," observes Claar-Kilgore, "*The Infinite Plan* made me more aware of how women's issues differ from culture to culture." Indeed, the character Carmen lives under scrutiny and faces obstacles that do not affect her male siblings because of the social *morés* Hispanic society applies to its women.

In 1991 Allende's daughter, Paula, became ill and lapsed into a coma. The memoir, *Paula* (trans. 1995), inscribes Allende's family history as she sits at her daughter's bedside in a Madrid hospital waiting for her to recover consciousness. "Allende's *Paula*," says Sterling Elliot '97, "is her most powerful work. Its message has to do with the 'waiting period' that people who have terminally ill



family members go through. She captures that sensation with precision and sensitivity. The message is that life goes on after and while you wait."

The book ends with Paula's death on Dec. 6, 1992, in Allende's house in California, exactly a year after becoming ill. "After my daughter's death, writing was the only thing that kept me relatively sane when Prozac, therapy and vacations in Hawaii didn't help," Allende shared with her audience. "Paula was written with tears and kisses."

The mother-daughter relationship continues strong in life with Allende's own mother who, besides being a best friend, edits her daughter's manuscripts. Despite living in separate continents (her mother lives in Chile), they faithfully write to each other every day.

"My mother is a great storyteller," Allende says. "She has a sense of pause, suspense, rhythm, tone. She can scare you shitless. From her I learned that nothing should get in the way of a good story—let alone the truth."

Allende says also that her mother is a tough critic whose opinion she values because if her mother doesn't like something Allende has written, chances are it's just not working.

In the question and answer period which concluded Allende's presentation, Allende was cheered for her inspirational words to women. "What is literature? Literature is like a mirror where we see our own reflection," she said, "and that is why it is so important that we [women] write and show the world and other women who we really are—with our weaknesses and strengths, and our tragedies and losses, our joy and celebrations, with our sexuality, which is so important. All this is important to show in a mirror so that we can see our own reflection. And that mirror has to be our own voices, not the voices of men who see us in a distorted mirror." asc



Author
Gisela
Norat is
associate
professor
of
Spanish.



WORLDVIEW

ASC is developing new programs for students to study internationally.

With increasing awareness of the value of study abroad, Agnes Scott is expanding its opportunities for every student to experience international education.

Already, ASC's faculty-led Global Awareness and Global Connections programs attract many students—some participating through scholarships. But

for those who seek independent experiences, the new Office of International Education is developing a 1998-99 pilot program that will allow 20 to 25 students to study abroad through agreements with affiliate institutions or organizations.

Sites for the new affili-

ate programs range from the University of Maine program at Universität Salzburg in Austria to the Institute for Study Abroad program in Costa Rica. Other locations include Argentina, Great Britain, France, Chile, Ecuador, Spain and Senegal.

"We hope the pilot program can meet the needs

of our students next year," says Maria Krane, director of International Education. "while we continue to explore other venues for study abroad. Our goal is to provide affordable programs for all students, because we are committed to the idea that overseas study enables women to better understand themselves and the world in which they live."

On a recent educational trip to Korea and China, Anne Beidler, associate professor of Art, photographed the Great Wall. Today, rather than build walls to keep foreigners out, cross-cultural exchange and global interaction is encouraged, and opportunities for education and living abroad are expanding. ASC's plans take advantage of the new global openness to provide students enriching, culturally diverse experiences.

PHILLIPS OF THE FED

For seven years, Susan Phillips has helped guide U.S. monetary policy

By Rosemary Thomas Cunningham

Illustration by Kevin Sprouls



Susan Phillips has discovered it is not the “love of money” but the understanding of money that is the key to today’s economy.

For years, the bonus question on my Introductory Macroeconomics tests asked the students to identify “the only woman and Agnes Scott alum” who was a member of the Federal Reserve Board of Governors. The question became legend among my students and with it, the answer.

Susan M. Phillips.

Phillips, class of 1967, has had a varied and influential career. On June 30, she completed a term as one of the seven on the Board of Governors of the Federal Reserve; Phillips was only the third woman, although no longer the lone woman (Vice Chair Alice Rivlin was appointed to the Board of Governors in 1996), ever to be appointed to this important policy-making group.

It was my privilege to meet with Susan Phillips in her office at the Board of Governors in Washington, D.C., earlier this year and discuss the Federal Reserve and her responsibilities as governor.

Although the Federal Reserve is often in the news, the focus is frequently on the chair of the Board of Governors, Alan Greenspan,

and what the Fed might do to interest rates. Phillips agreed that the work of the Fed that gets “the most publicity is monetary policy.” But the Fed also has responsibility for the payment system and supervision and regulation of the banking system.

“Most people are familiar with monetary policy, and they see the Federal Reserve most visibly around the time of the Federal Open Market Committee (FOMC) meetings,” Phillips explains.

The FOMC is an important policy making group of the Fed, with the voting members consisting of the governors of the Federal Reserve and five of the Federal Reserve Bank presidents (who rotate their responsibilities). However, the FOMC only meets eight times a year and there are many other activities concerning economic performance and monetary policy that occur between those meetings.

For example, Phillips explains, “The Board, not the FOMC, sets the discount rate, which is the rate that the Fed charges to banks when they borrow money.” This affects the bank’s cost of funds and conse-

The Phillips Bio

Susan M. Phillips graduated from Agnes Scott College in 1967 with a degree in mathematics and chemistry. After working for a time in the insurance industry, she continued her studies at Louisiana State University (LSU), receiving her doctorate in finance with minors in economics and management.

Doctorate in hand, Phillips worked as an assistant professor at LSU, before beginning a long association with the University of Iowa. Hired as an assistant professor of finance, Phillips soon rose through the ranks, attaining the title of professor of finance, as well as serving as interim assistant vice president, associate vice president and ultimately vice president for finance and university services.

Her time at Iowa was interrupted twice. Early in her career, she was a researcher at the Brookings Institution and the Securities and Exchange Commission; later she worked as commissioner, acting chair and chair of the Commodity Futures Trading Commission.

Phillips was appointed by President Bush to serve as a governor of the Federal Reserve Board in December 1991. Although the term of a governor is 14 years, Phillips’ term ended in June, because she had been appointed to serve the unexpired portion of a previous governor’s term.

Phillips is currently dean of the School of Business and Public Management at George Washington University.



Susan Phillips (left) with the author, Rosemary Cunningham, at the Fed.

quently the interest rates that the banks charge their customers.

There is a constant flow of economic information, briefings and papers to help the board make its decisions about the discount rate. Phillips describes working at the Fed as like being "at a university but without students."

The Board of Governors employs approximately 200 economists who hold doctorates providing a research orientation and support for the governors. The Fed does not just rely on economics statistics about the past to form its decisions but meets with various advisory groups in order to assess what is going on in the economy.

"One can look at statistics until the cows come home, but it's always looking backwards," explains Phillips. "It's like trying to drive a car by looking in the rear view mirror. It's extremely helpful to know what's behind you but it provides limited information about the future."

Phillips also relied on the discussions after her frequent public talks to provide insight into current economic activity.

The Fed is also an active participant in the payments system of the United States, acting as a banker to commercial banks, the U. S. government and foreign governments upon request. Phillips explains the importance of this role in that the payment system is key to the smooth functioning of the financial system of the nation.

The third area of Fed responsibility is supervision and regulation, and it is in this area that Phillips has been especially active. One of four federal bank supervisory agencies, the Fed supervises state member banks, bank holding companies, and all foreign banks, branches and agencies.

Soon after Phillips arrived at the Fed, Greenspan tapped her to lead a committee on derivatives that would deal with upcoming policy issues regarding the use of these financial instruments. Derivatives refer to contracts that have value that is linked to, or derived from, another asset (e.g., options).

While chairing this committee, Phillips recommended alternative practices that led to a revision and redirection of the supervision process. The Fed has shifted its focus from analyzing past transactions to analyzing the process by which decisions are made: from "looking backwards at historical files" to looking at risk management systems and internal control procedures in place at banks

and bank holding companies. In this way, "when bank examiners leave, they will have reviewed systems and . . . the bank will be just as safe and sound six months later as it is when the bank examiners walk out."

With banks becoming increasingly international, the Fed's supervisory role is "taking on more of an international flavor," explains Phillips. As few as five years ago supervision was largely a domestic focus.

But more recently, as the nation's central bank, the Fed has been providing leadership in international banking, devoting some of its best staff to the Bank for International Settlements (BIS), the central bankers' bank. The BIS provides a forum for discussions among central banks.

Phillips explained that it is very important that supervision have an international focus. On one hand, if the United States is alone in imposing certain regulations, U.S. banks may be disadvantaged relative to their international counterparts; on the other, if there's a major problem in the British or Japanese banking systems, it's going to affect the U.S. banking system.

While at the board, Phillips has had various responsibilities, including chairing the Research Committee, the Derivatives Committee and, finally, the Supervision and Regulation Committee. In addition, she served on the Bank Affairs Committee, which oversees the 12 Federal Reserve Banks. She compares it to "being on a holding company board where you've got 12 subsidiaries and each of the subsidiaries has a board. We have to approve their budgets and oversee their evaluations."

Phillips' day-to-day activities at the Fed included attending various committee meetings as well as meeting with the other governors, in addition to direct work with the areas that she supervised.

She also did a fair amount of public speaking, especially to banking groups since she was seen as the spokesperson for supervision. She represented the Board of Governors on the Federal Financial Institutions Examination Council and at the meetings of the Central Banks of the American Continent.

"There's really no other economic superpower in the world," says Phillips of the United States' financial position and what challenges will greet the nation and the world in the 21st century. "This places a

"One can look at statistics until the cows come home, but it's always looking backwards. It's like trying to drive a car by looking in the rear view mirror. It's extremely helpful to know what's behind you, but it provides limited information about the future."

great deal of responsibility on us to provide leadership in a number of areas."

Phillips applauds the progress in addressing the U. S. government's budget deficit. Through Congress' ability to hold the line

The Fed

The Federal Reserve System is the central bank of the United States. Founded in 1913, the Fed is structured to give a broad perspective on the economy and economic activity in all parts of the nation. It is a federal system, composed of a central government agency, the Board of Governors and 12 regional Federal Reserve Banks, located in major cities throughout the country, including Atlanta.

Another major component of the system is the Federal Open Market Committee (FOMC), which is made up of the Board of Governors, the president of the Federal Reserve Bank of New York and presidents of four other Federal Reserve Banks, who serve on a rotating basis. The FOMC oversees open market operations, which is the main tool used by the Federal Reserve to influence money market conditions and the growth of money and credit.

The Fed's duties fall into four general areas:

- Conducting the nation's monetary policy by influencing the money and credit conditions in the economy in pursuit of full employment and stable prices;
- Supervising and regulating banking institutions to ensure the safety and soundness of the nation's banking and financial system and to protect the credit rights of consumers;
- Maintaining the stability of the financial system and containing systemic risk that may arise in financial markets;
- Providing certain financial services to the U.S. government, to the public, to financial institutions, and to foreign official institutions, including playing a major role in operating the nation's payments system.

From: *Purposes and Functions*, Board of Governors, Federal Reserve System.



on spending programs together with strong economic growth, the United States has a balanced budget in sight, something that seemed unlikely a few years ago. However, she emphasizes that as the nation enters the new century and the baby boomers begin to retire, the Congress must continue to address the budgetary problems concerning Medicare and Social Security.

The lack of saving in the United States remains an issue of concern as well. Not only does the United States not have the same tradition of saving as other countries, Americans save smaller amounts than they have in the past. Phillips believes that the country's low savings rate reflects workers' confidence in their ability to work, the security of their pensions and the continued existence of the Social Security program.

Another need which Phillips identified is for better economic statistics, especially concerning productivity. For example, the country has a tremendous national investment in communication and information technology. Yet the statistics don't indicate how this investment is translated into greater productivity of capital and labor.

"We all have a stake in the rest of the world doing well," says Phillips, stressing the interconnectedness of the world economy. She sees global financial stability as a key challenge of the 21st century. Whereas business in the United States has many sources of financing, firms in many other countries rely on their banking systems for their financial capital.

Phillips believes her time at Agnes Scott prepared her well for the various responsibilities that she has had at the Fed and elsewhere during the course of her career. Although she only took her first economics course in her senior year, she feels that her liberal arts education was a strong preparation for graduate school. Many of my students will be happy to hear that she feels the competitive environment at Agnes Scott made graduate school seem easy.

Phillips is a great believer in a liberal arts education. She feels that it "stretches one's mind to areas that you might not have wandered into on your own ..." and that it is "an education for life."

—Writer Rosemary Thomas Cunningham
is professor and chair of the Department of
Economics at Agnes Scott.



A 21st Century College for Women

**Ambitious and forward-thinking,
Agnes Scott's Master Plan
lays the groundwork
for the College to move
into the next millennium.**

The Needs of a Growing Campus

Bold, yet thoughtful planning helped make Agnes Scott one of the most beautiful college campuses in North America. Film directors still choose the school for its combination of pastoral settings and Collegiate Gothic architecture, established by imposing structures such as Presser, Buttrick and Letita Pate Evans Dining halls and the McCain Library.

For those who see Agnes Scott only in the movies, it is an archetypal college campus, where design, structure and landscaping merge to symbolize stability, tradition and academic excellence.

For students, faculty, staff and alumnae, Agnes Scott is more than a campus—it's a catalyst for inspiration, creativity and brilliance in the arts and sciences, a place, as author/alumna Catherine Marshall '36 said, "Where mind sparks mind." Few schools the size of Agnes Scott can claim the honors and distinctions of its graduates.

As the College prepares for its role in the 21st century, Agnes Scott is led by the same insightfulness, aggressive planning and attention to detail that ensured its current place of prominence among institutions of higher learning.

To remain a nationally prominent liberal arts colleges, Agnes Scott must act boldly and decisively. The plan outlined in this document is based on six goals: academic excellence, student achievement, institutional growth, institutional support, community leadership and physical modernization (see "The Driving Force" at right). These directions affirm Agnes Scott's heritage, as well as its role as a dynamic institu-

tion moving decisively into the next century.

The College began its planning with an inventory and analysis of existing conditions. Wallace Roberts & Todd, a nationally recognized planning firm based in Coral Gables, Fla., assessed the College's organizational, spatial and landscape character. Determining the best way to manage the planned enrollment growth to 1,000 students by the year 2001 and the necessary enhancements of academic facilities were the two priorities.

When early drafts were ready, the master planners presented four alternative concepts for review by academic, administrative and student groups, as well as neighbors of the College, including officials of Decatur.

After additional review, the final Master Plan was endorsed by the Agnes Scott Board of Trustees in May 1997, and further refined during the summer of 1997.

During the entire process, a facilities team analyzed existing space use to assess the physical needs of the College as it grows to 1,000 students. The analysis used data on existing space assignments, square footage and use, then evaluated the data using guidelines prepared by the Council of Educational Facility Planners International, a professional society for educational facility planners. Subsequently, the College commissioned an engineering audit of all existing buildings.

This comprehensive analy-

The Driving Force

STRATEGIC DIRECTIONS DOCUMENT FUELS MASTER PLAN

1. **ACADEMIC EXCELLENCE:** *To enhance Agnes Scott's liberal arts curriculum for the 21st century.*
2. **STUDENT ACHIEVEMENT:** *To enrich student life by recognizing achievement and enhancing programs and facilities.*
3. **INSTITUTIONAL GROWTH:** *To increase student enrollment to 1,000 by the year 2001.*
4. **INSTITUTIONAL SUPPORT:** *To insure that the infrastructure of the College is equipped with the human resources, facilities, technology, equipment and other resources required by a premier liberal arts college.*
5. **COMMUNITY LEADERSHIP:** *To broaden College relations and strengthen Agnes Scott's leadership in metropolitan Atlanta and Decatur.*
6. **PHYSICAL MODERNIZATION:** *To provide and maintain a physical plant that reflects the quality and size of the College.*



PHOTO BY CAROLINE JOE

President Mary Brown Bullock '66 discusses news of the day with (l-r) Farah Kashlan '01, Amanda Gooch '00 and Juliana Woo '00.



Today Woodruff Quadrangle, seen from the west end of Buttrick Drive, has Agnes Scott Hall (Main) as its focal point.

sis determined that the College must expand and improve its academic, residential and administrative spaces.

The scale of future campus buildings will determine the land area required. The environment of Agnes Scott College is characterized by three-story buildings, which create a pleasant balance with the open spaces of the campus. To maintain this scale relationship, the Master Plan recommends that future buildings be limited to three-story structures.

The Master Plan, a living document for a dynamic institution, will take five to 10 years to complete. Fine tuning is continuing to occur. A campus map on the following pages illustrates the proposed changes clearly. Briefly, based on the assumptions above and the space inventory, the Master Plan proposes:

■ For College properties within the traditional campus:

□ Maintain the present pattern of functions in which administrative space is distributed among several buildings, as opposed to being concentrated in a single-purpose administrative building.

□ Expand academic and administrative space and public functions on the western side of campus; continue to concentrate functions that require public access in buildings along South McDonough Street.

□ Reserve the eastern campus for student residences.

□ Retain most College-owned property to the south for open space, recreation and athletics.

□ Expand central open spaces and the pedestrian campus environment and enhance the link between north and south sides of campus.

□ Retain the mixed-use character of Agnes Scott and Rebekah Scott halls, providing historical continuity and ensuring that the campus "door" remains active all day.

□ Maintain administrative functions on the first floor of Agnes Scott Hall.

■ For College-owned properties east of South Candler

and west of South McDonough streets:

□ Retain single-family housing on College-owned properties on the southwest side.

□ Build a parking structure, to include the Public Safety Office, west of South McDonough Street.

□ Develop housing and support functions on College-owned properties along South Candler Street.

□ Sell three parcels south of East Dougherty Street that are not contiguous with the campus.

In addition to the new and significantly renovated academic, administrative and residential buildings, modifications will be required to several existing buildings, including work to bring them into compliance with the accessibility standards of the Americans with Disabilities Act.

ASc's *Strategic Directions* proposes the College work with the city of Decatur to address areas of mutual interest and concern. In pursuit of that goal, Agnes Scott's Master Plan also suggests the College assist the city in its efforts to improve pedestrian and vehicular railroad crossings and to improve properties adjacent to the College.

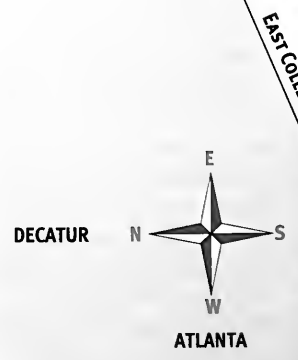
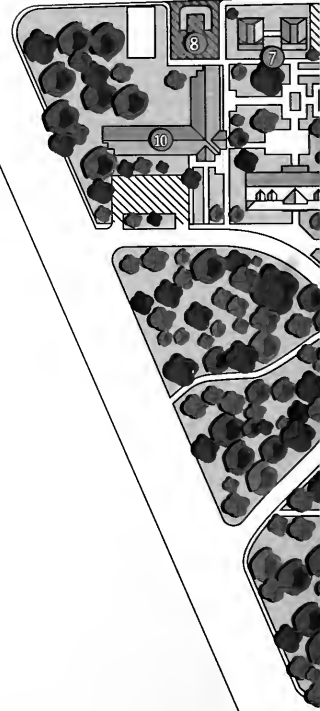
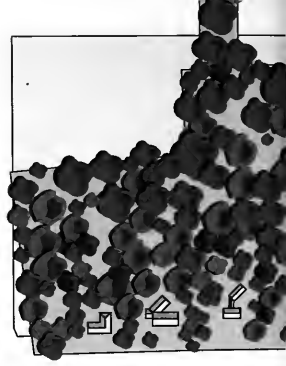
The College also encourages Decatur to complete previously planned streetscape improvements north of the railroad tracks, and to extend the improvements to the railroad crossings at Candler and South McDonough streets.

In short, the Master Plan has been carefully designed around a simple premise: maximize existing facilities and spaces, transforming these fine old buildings into new centers of academic excellence while honoring the elegant campus plan that has served the College and its community for more than a century.

The proposed Master Plan assures the community that Agnes Scott reveres and celebrates its past and ensures that it will be equipped to lead in the 21st century.

The Future Campus of Agnes Scott College

- 1 **Rebekah Scott Hall** An addition will provide space for a variety of functions—such as administrative offices and related offices and classrooms—and serve as an entrance to the west side of campus.
- 2 **Courtyard** A new landscaped courtyard is planned between the addition and Rebekah Scott Hall.
- 3 **Academic Building** A new building to accommodate academic functions is proposed on the present parking lot between Presser Hall and Dana Fine Arts Building.
- 4 **Science Building** A building on the south side of Campbell Hall will provide additional research laboratory space for chemistry, physics, biology, mathematics and psychology.
- 5 **Wallace McPherson Alston Center** A new Campus Center building is proposed on the site of the existing Alston and Alston Annex buildings, retaining a campus center between the residential and academic areas of campus. To be completed by fall 2000.
- 6 **Mary West Thatcher Chapel** The chapel will be relocated in a separate building linked to the Alston Center and in front of the renovated Snodgrass Amphitheatre.
- 7 **The Anna Young Alumnae House** The building will be extensively renovated. A new building north of the Alumnae House may one day house expanded alumnae and development functions.
- 8 **Parking #1** A 12-space parking lot near the proposed new office space and existing Anna Young Alumnae House will provide off-street parking.
- 9 **Residence Hall** A new residence hall on the northwest corner of the South Candler Street/East Dougherty Street intersection will provide approximately 100 beds in a three-story building.
- 10 **Residence Hall** A new residence hall on the present site of Hopkins Hall will provide up to 50 additional beds, for a total of 100 at this location.
- 11 **Parking #2** A parking facility for approximately 500 cars is proposed for the block bounded by South McDonough Street, Ansley Street, West College Avenue and Adams Street. The Public Safety Office will be located in this structure, providing additional security for those using the parking facility.
- 12 **Parking #3** A parking structure is proposed on the north side of East Dougherty Street, just west of South Candler Street.



Revered Traditions in New Buildings

Three sites for new buildings will provide additional academic and administrative space: the first will eliminate a parking lot to make room for an addition to Rebekah Scott Hall, the second replaces a parking lot currently located between Presser Hall and Dana Fine Arts Building, the third is on the south side of John Bulow Campbell Hall.

A NEW BUILDING, ADJOINING REBEKAH SCOTT HALL, will serve as a hub of administrative offices and faculty offices, classrooms, meeting and seminar spaces—and will become an entrance to the west side of campus. Possible administrative uses include the Office of the Vice President for Business and Finance, plus the Accounting, Human Resources and Public Relations offices, all of which are now in Buttrick Hall. The site plan illustrates the potential for a landscaped courtyard between the new building and Rebekah Scott Hall. The new building could include an assembly shell and large classroom space.

A second NEW BUILDING, ON THE PRESSER PARKING LOT SITE, will provide space primarily for academic uses. Consideration is being given to constructing a new science facility on this site.

A third NEW BUILDING, ON THE SOUTH SIDE OF CAMPBELL HALL, will provide additional space for the sciences. All of Campbell Hall will be updated.

The existing Wallace M. Alston Campus Center contains a variety of campus and student-oriented

services. A NEW BUILDING will be constructed on the sites of the existing ALSTON AND ALSTON ANNEX BUILDINGS. With the Campus Center between residential and academic areas, this crossroads location will allow the building to be the center of activity on campus.

THE MARY WEST THATCHER CHAPEL will be re-located in a separate, but linked, building in front of a renovated SNODGRASS AMPHITHEATRE.

THE CAROLINE MCKINNEY CLARKE '27 HOUSE AT 146 CANDLER STREET, across the street from the Alumnae House, will be renovated for use by the Alumnae and Development offices and faculty.

To accommodate the Alumnae Office's need for more guest room space, and to meet the additional space needs for administrative functions, a NEW, SIMILAR BUILDING is proposed next to the ANNA YOUNG ALUMNAE HOUSE. At this time, extensive renovation and refurbishment of the Alumnae House is planned, with an addition for office uses.

As the College's enrollment grows, so will the need for additional student housing. Based on an enrollment of 1,000 students, 85 percent of whom are traditional-aged undergraduates, approximately 800 students will reside on campus.

Future HOUSING FACILITIES will be located on the eastern side of campus to maintain the close proximity of student housing to student services.

A building site is proposed on the unpaved parking area ADJACENT TO THE

PRESIDENT'S HOUSE (the former McCain Cottage site). Housing in this location will extend activity to this corner of campus and create a definite architectural "edge" and an entrance to the College along South Candler Street. This three-story building will provide approximately 100 beds.

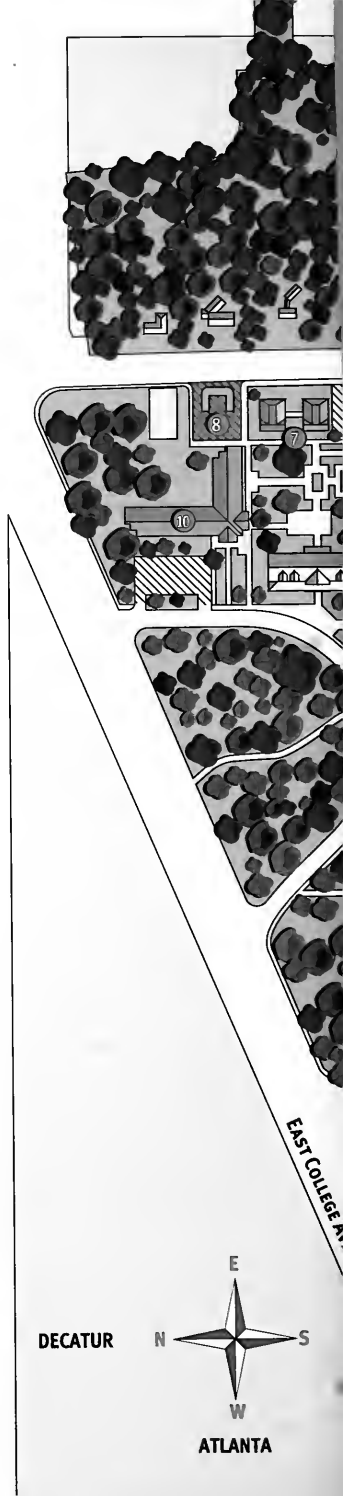
ANOTHER RESIDENCE HALL, ON THE PRESENT SITE OF NANNETTE HOPKINS HALL—constructed in 1954—will provide up to 50 additional beds (100 total). This will establish an architectural identity for the College at the intersection of College Avenue and Candler Street.

The College will need approximately 900 parking spaces to meet the needs of 1,000 students and faculty and staff. A PARKING STRUCTURE for approximately 500 cars will be constructed on the block bounded by Ansley, South McDonough and Adams streets and College Avenue. The PUBLIC SAFETY OFFICE will be relocated there, where it will offer additional security for people using the facility. By adding new spaces, this parking structure will replace three smaller lots designated as new building sites.

A SECOND PARKING STRUCTURE is proposed on the northeast side of East Dougherty Street. Relocation of the tennis courts provides space for additional landscape in the central campus. This shift also makes room for a PARKING STRUCTURE on the eastern portion of the land now occupied by the tennis courts.

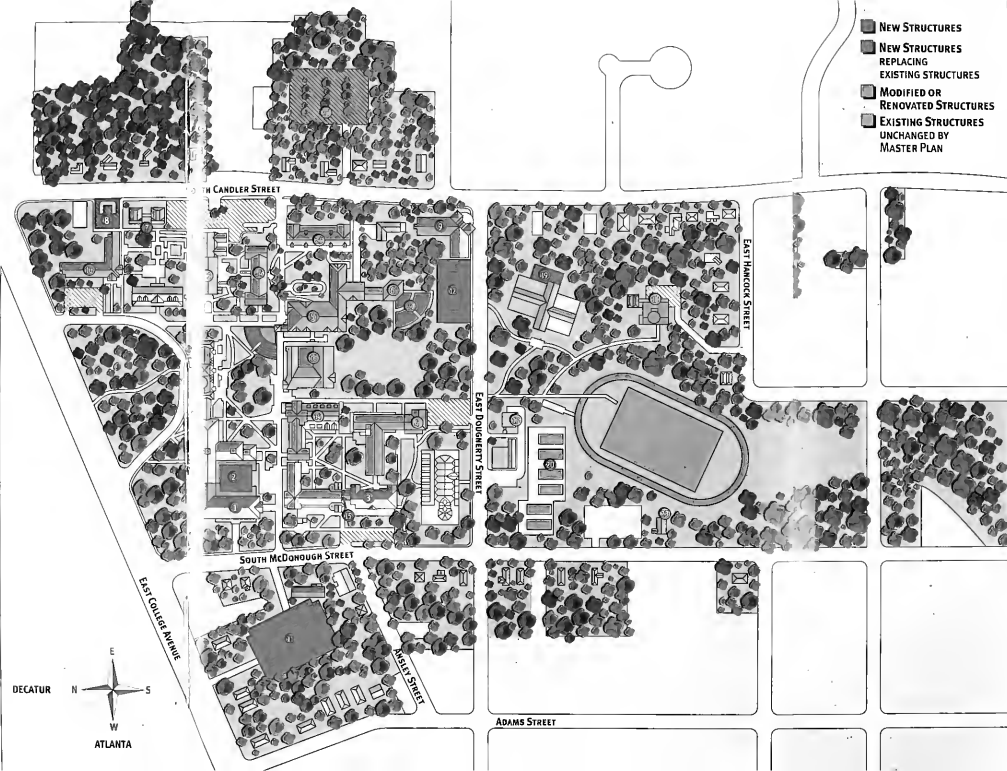
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- 8 **Parking #1** A 12-space parking lot near the proposed new office space and existing Anna Young Alumnae House will provide off-street parking.
- 9 **Residence Hall** A new residence hall on the northwest corner of the South Candler Street/East Dougherty Street intersection will provide approximately 100 beds in a three-story building.
- 10 **Residence Hall** A new residence hall on the present site of Hopkins Hall will provide up to 50 additional beds, for a total of 100 at this location.
- 11 **Parking #2** A parking facility for approximately 500 cars is proposed for the block bounded by South McDonough Street, Ansley Street, West College Avenue and Adams Street. The Public Safety Office will be located in this structure, providing additional security for those using the parking facility.
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Renovated Facilities

The use of **Agnes Scott Hall** and **Buttrick Hall** will change as a result of the proposed new buildings. Buttrick Hall will gain significant classroom and faculty office space as administrative functions are moved elsewhere.

Passageway A connection between the south side of Preser Hall and a new academic facility may accommodate the backstage needs of the Gaines Chapel.

McCain Library The renovated library will almost double in size to a total of 43,800 assignable square feet, accommodating new media and technological functions. To be completed in 2001.

Martha Wilson Kessler Dance Studio The steam plant may be converted into a dance studio to replace the studios in the current Alston Campus Center.

Bradley Observatory Renovations will add space to house a 50 seat planetarium and a computer-controlled 16-inch telescope.

Woodruff Physical Activities Building More exercise space is planned.

Tennis Courts New courts will occupy the space of the Facilities Office, which will be moved to the east side of campus.

Snodgrass Amphitheatre A new design will seat 200 to 450 people.

Evans Dining Hall Comprehensive renovation will produce seated dining space for 400 and meeting space on the lower level. Renovations to be completed by fall 1999.

342 South McDonough The house on South McDonough Street will be used for a variety of functions, including temporary office space.

Walters and **Winship Halls** Renovations will add approximately 30 beds in each.

Parking #4 The South Candler Street parking lot will be enlarged and redesigned to improve grading and drainage and to add landscape to screen the lot from adjacent private residences. To be completed by fall 1998.

Existing Buildings Get New Life

As new buildings are added, existing buildings will experience modifications. For many, this will include a modification in functions.

The first priority is the renovation and expansion of McCain Library, which will require 43,800 assignable square feet to meet needs to the year 2016. This means doubling existing space by adding approximately 70 feet to the south of the building.

Buttrick Hall will gain significant classroom and faculty office space as administrative functions are moved elsewhere.

To accommodate the backstage needs of Gaines Chapel, a connection has been proposed between the proposed Presser parking lot building and the south side of Presser Hall. Maclean Auditorium will be converted to moveable seating, allowing the room to be used for a variety of functions.

Ground-level spaces in Presser Hall will be renovated for use as temporary faculty offices or small classrooms and other offices.

Rogers Steam Plant, part of the Facilities Office and storage, could be converted into dance studio space to replace spaces removed from Alston Campus Center.

Other dramatic changes are anticipated. Located slightly south of the core of campus, the Bradley Observatory is an important facility. The high-powered Beck telescope has been returned to the main dome. An addition on the north side of the observatory will house a 50-seat planetarium and a computer-controlled 16-inch telescope.

The Robert W. Woodruff Physical Activities Building will be expanded to provide improved facilities for students, faculty and staff.

The Office of Facilities (formerly the Office of Physical Plant) will be moved and the existing tennis courts will be relocated to the spot Facilities it currently occupies. This move will allow the creation of a new open space connection between north and south campus areas. The Facilities offices, shops and central receiving function will be moved to College Avenue on the east side of campus, beyond Avery Glen Apartments.

The remodeled Snodgrass Amphitheatre will be slightly smaller than the existing facility, seating 200-450, depending on the configuration of the seating tiers.

A campus landmark, Evans Dining Hall will be extensively renovated: changes include an expanded marché food servery, expanded eating areas on north and south "porches" and upgraded meeting spaces on the lower level.

When the Public Safety Office is

John Bulow Campbell Hall (left) and McCain Library (right) will undergo significant change in the next few years.





Woodruff Quadrangle from the east end of Buttrick Drive has the Gazebo as its focal point.

relocated to the new parking facility, its present space may be used in conjunction with the Katharine Woltz Reception Room.

Approximately 30 beds each may be added in the renovated attics of GEORGE WINSHIP and FRANCES WINSHIP WALTERS residence halls. New dormer windows will provide natural light for each room. This will add beds in the core of the residential area of campus without using more land.

The landscape environment of Agnes Scott College is a great asset. The landscape and open spaces of the campus will be maintained and enhanced through careful modification and long-term management.

The recommendations for the campus landscape and open spaces are based on the following goals:

1. Maintain and enhance the connection between the major open spaces on campus, extending from the front "park" north of Agnes Scott Hall, through George W. and Irene K. Woodruff Quadrangle, to the hockey field and amphitheatre, and the Lawrence L. Jr. and Mary Duckworth Gellerstedt Track and Field.

2. Manage the campus plantings to provide for replacement of old or declining trees in order to maintain the extensive tree canopy that presently exists.

3. Locate future buildings to minimize the need to remove trees or reduce the amount of landscape on the College campus. Existing parking lots are prime areas where future construction will have minimal impact on the campus landscape.

4. Improve the Woodruff Quadrangle through the introduction of new paving and the redesign of the southeast corner in conjunction with the building of the new Campus Center.

5. Develop clear points of automobile entrance to the College's pedestrian walkway system at the existing Milton Candler Loop off College Avenue and from South McDonough Street.

6. Develop the College grounds as a sculpture garden.

7. Improve exterior lighting to enhance the

safety and security of the campus.

8. Improve on- and off-campus directional signage, including signage for people with disabilities.

Modifications will be made to existing buildings to make sure all Agnes Scott facilities are accessible to students and visitors, including those with disabilities.



Natasha Price '99 (left) and Lauren O'Pezio '00 during an ASC sponsored community event.



An Agnes Scott for Tomorrow

Over the past century, Agnes Scott has grown in beauty and excellence. With a passion for finding, researching, developing and disseminating knowledge, Agnes Scott has developed into a college that has gained distinction in a variety of disciplines.

With a focus on sustaining that distinction, the plans in this publication were developed by Agnes Scott administration, faculty, staff, students, alumnae, trustees and friends in conjunction with professionals in architecture, landscape architecture and space utilization.

The plans have been scrutinized and refined with one purpose in mind: to ensure that the College is equipped with the human resources, facilities, technology and equipment required to keep Agnes Scott a premier liberal arts college

well into the 21st century.

Building, refurbishing and strengthening the infrastructure of the campus will be expensive. But not building, not growing, would exact a much greater cost in the future. That's why the College is asking for your support of this ambitious, exciting plan.

The College invites you to explore in-depth the plans for Agnes Scott, to learn the details of what is proposed, and to consider how you might be a part of the renewal of this most valuable academic resource.

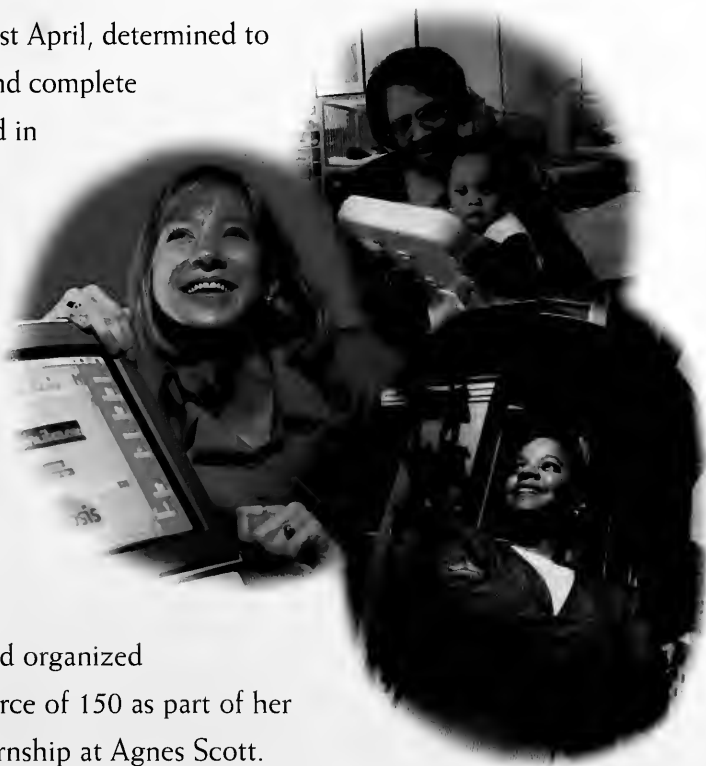
Together, all members of the College community can position Agnes Scott for continued growth and distinction in the 21st century.

THE ATLANTA SEMESTER

By Celeste Pennington ■ Photography by Gary Meek

A legion of volunteers, donning black trash bags and yellow hard hats, slogged around a mud-red construction site one day last April, determined to outlast the cold rain and complete a children's playground in East Point, Ga.

Hands On Atlanta volunteers collaborated on the project with the community in a spirit of old-fashioned barn-raising. Michelle Frost '97, a political science major from Marietta, recruited and organized the volunteer work force of 150 as part of her Atlanta Semester internship at Agnes Scott.



The Atlanta Semester's hands-on approach enables students to observe and exercise leadership, to "try on" professions and establish career networks in Atlanta, while pursuing academic topics.

The speakers' forum provides students exposure to high-profile leaders from government, corporate life and nonprofit organizations; it is an opportunity to consider the substance and style of leadership.

Educating women who become strong leaders has been a hallmark of the College—and now it is a specific objective for the Atlanta Semester: Program in Women, Leadership and Social Change. "Agnes Scott assertively acknowledged that 'women as leaders and participants in social change is an important area of study,'" explains Isa Williams, program director. "We said, 'It is so important that we are going to build a program around that.'"

The Atlanta Semester strikes a unique balance of classroom study and hands-on learning. The program is designed for women to earn 13 semester hours that include a four-hour supervised internship, a four-hour seminar, a two-hour speakers' forum and a three-hour independent research project growing out of the internship and seminar. For one semester, the women wrestle with the theory of leadership and the realities of leadership in the marketplace—from a woman's viewpoint.

Since its beginning in 1996, the program has attracted inquiries from women in 46 states and three countries. In the spring of 1996, the Atlanta Semester was launched with four Agnes Scott students and one student from Spelman College. In the spring of 1997, 15 students participated—including one from Ireland and four students from out-of-state institutions.

Last summer, Agnes Scott offered a limited program called Women and Work with a 20-hour-per-week internship and a five-hour seminar.

Michelle Frost '97 was looking for leadership experience when she chose to intern at Hands On Atlanta (HOA), a well-run nonprofit organization (led by a woman) which recruits and trains volunteers and leads them in community service projects ranging from tutoring and mentoring to rescue work during natural disasters. Eventually Frost would like to pursue a career in national politics or in the management of a nonprofit agency.

During the weeks leading up to park construction, Frost's HOA assignment was to line up volunteers, both for the construc-

tion of the children's playground and for a one-day clean-up effort at 14 parks in the Atlanta area.

At the time of playground construction, Frost rolled up her sleeves and was on site at 7:15 each morning to make a master list of workers and tasks and prepare for the 8:30 a.m. to 6 p.m. work day, keeping volunteers on schedule, assisting with construction as well as delegating tasks. For three days, folks dug holes, hauled dirt, framed the "learning structures," built a ramp for the slide and buried tires for the balance walk.

On and off the fourth day, that rainy April, about 150 showed up to work until the job was done. "I made sure," says Frost (whose own construction experience includes Habitat for Humanity projects), "that women were not just running errands. I handed a drill to one woman who said, 'I can't use a drill,' and she worked with that drill all day—and loved it."

Freckled Evan Manderson, a 13-year-old from East Point, helped sand, drill and tote boards. "It surprised me," he recalls, "but I was treated as an equal with adults on this construction site. Michelle was great."

By 7 each evening, Frost began the almost hour-long drive back to campus. "This project is where my heart has been," admits Frost. "The Atlanta Semester allowed me a semester to be in the real world. After today," she says with a smile, "I will get back to my studies."

While the internship enables students to observe and exercise leadership, to "try on" professions and establish career networks in Atlanta, the speakers' forum provides students exposure to the high-profile leaders from government, corporate life and nonprofit organizations.

This opportunity to consider the substance and style of leadership, up close, was of particular interest to Donnette Holloway, a junior social work major from Wichita, Kan. "My definition of leadership has changed significantly," says Holloway. "I thought you had to hold a political position

BETSY BILBRO: *Committed to Service*

Betsy Bilbro '97 chose an internship with IBM—but first, she chose her mentor, IBM executive Ann Cramer whom Bilbro met during a luncheon on campus. "Do you have interns?" Bilbro had inquired then. "We sure do," replied Cramer. "Give me a call."

Bilbro admired Cramer as a dynamic person with both a clear vision of leadership and a long history of community involvement, including serving as chair of the Georgia Partnership for Excellence in Education, president of the Junior League and chair of both the United Way of Atlanta and of the Governor's Policy Council on Children.

During the first two days of the internship, Bilbro helped with mailouts and general office work at IBM. By midweek, says Bilbro, "I was going to meetings with Ann, and doing all kinds of exciting things."

Cramer, regional manager for IBM's corporate community relations and public affairs, included Bilbro in a corporate meeting of their employees from Maine to Florida. Bilbro accompanied her to a luncheon at the Alliance Theatre, to a meeting of the Atlanta mayor and several city council members (dealing with homelessness), and to meetings with members of the United Way, the Junior League and others. She found that the common thread in Cramer's professional life and her community service is how these

intertwine to help build a strong human infrastructure in the city of Atlanta.

"What I loved about having Betsy as an intern," Cramer says, "is that she gained a broad view of the corporation and a full view of community organization."

Among the first women invited to participate in the Atlanta Semester speakers' forum, Cramer believes that Agnes Scott's new program provides "a practical as well as an ideological framework for college women like Betsy to grab hold of 'what is next for me,'" and Cramer values the opportunity it provides for women in leadership to "pass the baton on to the next generation."



By watching Ann Cramer's career, Betsy Bilbro discovered not only a job opportunity, but also a style of work and service worth emulating.

ISA WILLIAMS: A Profile in Energy

When she talks about the new Atlanta Semester program, founding director Isa Williams can't hide her enthusiasm. "The most exciting thing is the energy that students, faculty and community members bring to the topic of women, leadership and social change. The program is the energy," she says.

Williams' own energy is the driving force behind this program that capitalizes on what Atlanta offers women students. "We are looking at how women are informing and changing public life," and where better to do this than in a

growing international city? Through seminars and internships, students study key elements of women and leadership and obtain a hands-on understanding of the theories they are taught.

Williams' background seems perfectly suited to the program. After receiving her bachelor of arts from Spelman College, she worked for 18 years in the business world, honing her leadership and organizational skills. In the corporate "classroom," she learned firsthand about women's roles in public life. This interest led her back to the con-

ventional classroom at Emory University, where she pursued a doctorate in women's studies. Williams asserts that women's studies forms the foundation of everything the Atlanta Semester program seeks to do. "We know that women have never been totally relegated to the private sector of the home. We are looking at how vital women are in the leadership equation."

—Writer Maria Bevacqua is assistant professor of Women's Studies.

Isa Williams in downtown Atlanta. Her training in the classroom and hands-on experience in business gives the Atlanta Semester its extra dimension.



"I have enjoyed hearing opinions from a different region. Women here are more willing to give honest opinions. It is nice to hear women who are straight-forward, who say exactly what they think."

—Donnette Holloway

or have a position of high rank. Now I realize that being a leader could be as simple as speaking up in a conversation. You don't have to be standing in front of a group of people to lead."

From the program's outset, Williams has drawn a number of exemplary community leaders to participate in seminars and panels, and she has invited nationally-recognized women as speakers. These have attracted audiences from the larger Atlanta community as well.

Last year, for instance, the Atlanta Semester presented Rebecca Walker, co-founder of the Multicultural Women's Activists Organization and one of *Time* magazine's "50 Future Leaders of America." Walker drew audiences from Emory and Georgia State universities, Spelman College, Georgia Tech and the University of Georgia. The Atlanta Semester co-sponsored (with the College's Faith and Learning Committee) speaker Constance Buchanan, divinity professor from Harvard University and author of *Choosing to Lead: Women and the Crisis of American Values*.

"We are calling attention to the fact that women are actively engaged in leadership throughout Atlanta," emphasizes Williams who brought three women mayors serving in the Atlanta area to lead a panel discussion. "These women felt that they were drawn into political leadership because they wanted to build stronger communities. We learned that finding one's way into political leadership often begins with the volunteer work that women engage in, like P.T.A. (Parent-Teachers Association)."

This year, Atlanta Semester students gathered at The Carter Presidential Center to meet with former First Lady Rosalynn Carter. Members from the Georgia Executive Women's Network came to campus to discuss women and leadership. Benefiting from the accomplishments and experience of Agnes Scott's own outstanding graduates, the Atlanta Semester offered an alumnae symposium.

During the seminar component of the Atlanta Semester, students met with ASC

faculty to examine and converse on a range of issues dealing with leadership in theory and practice. "Our faculty provides interdisciplinary strength," explains Williams. "This year we had faculty from history, political science, economics and sociology. Students from other campuses found the seminars especially meaningful."

Holloway is one: "We discussed, very openly, our reactions to reading assignments, and our opinions about leadership and social change. Since I am from Kansas State University, I have enjoyed hearing opinions from a different region of the country. Women here are more willing to give their honest opinions, no sugar coating," notes Holloway. "It is nice to hear women who are straight forward, who say exactly what they think."

Each student involved in the Atlanta Semester is required to keep a journal and to design an independent research project related to her internship. Williams has been pleased with the quality of internships in places as diverse as The Carter Presidential Center, The Centers for Disease Control and Prevention and CNN (Cable News Network).

Williams is also pleased with the caliber of Atlanta Semester students and the quality of their research. Betsy Bilbro '97, Phi Beta Kappa and president of Orientation Council at ASC, chose corporate philanthropy as her research topic—her internship was with International Business Machines Corporation (IBM) in its department of corporate community relations and public affairs.

Bilbro's project reflected research at IBM and other large corporations, including The Coca-Cola Company, BellSouth and United Parcel Services (UPS). Bilbro, who would like to pursue a career in corporate community relations, designed a questionnaire seeking information about the history, programs and priorities of each corporation's philanthropy and conducted interviews.

The resulting paper, "Corporate Community Relations and the City Too Busy to Hate," analyzed the development of corpo-

"Isa Williams' attention to detail, her accessibility and her commitment to women have made my time at Agnes Scott College immensely enjoyable. Every woman in the program is dynamic and added much to my experience in Atlanta."

CANDICE FLETCHER
Visiting student
from the University of
Colorado at Boulder

During seminars, students discuss and debate such issues as health care, welfare reform, the roles of women in social change; in 1998, the topic has been immigration.

"No other college was doing this: recognizing the ways in which women are changing society and bringing those issues to the table. Everywhere I have gone, the response has been wonderful."

—Isa Williams

rate community relations and public affairs departments, and documented the ways business coordinates volunteer efforts in Atlanta and targets specific areas to donate corporate time and resources.

"What I learned," says Bilbro, "is that companies have been doing community relations unofficially for a long time. But since the 1980s, companies have understood that corporate philanthropy affects the bottom line. The community receives help. The employees benefit because they gain leadership skills and increase their professional network. Finally, the corporation is viewed as a good citizen. This involvement is a win-win situation for everyone."

Calling herself a "student of leadership," Williams is particularly suited to her role in the Atlanta Semester. Her own career combines strong academics with corporate experience at NationsBank and its predecessor banks, C&S and Sovran.

"I was on the front line to help shape changes at the bank, but since my student days at Spelman, I had a dream to work in an academic setting. When this position became available, I thought it would be a great opportunity to shape a new program."

Williams' experience honed her skills in administration, guidance and counseling, organization and planning—and recruitment. For instance, last year students examined the roles of women as participants and leaders in social change.

This past year, Williams brought emphasis to three contemporary social issues: health care, immigration and welfare reform. In 1998, the Atlanta Semester has dealt with immigration issues and students had the option of participating in a Global Connections trip to the Middle East (in conjunction with the ASC Department of Religious Studies). "We see Atlanta as an international city and part of the global community. We find that women immigrating from Islamic countries are having difficulty," notes Williams. "Through Global Connections we will seek to better understand why."

As Williams evaluates the fledgling pro-

gram, she says that next year students will begin their internships sooner. More time will be spent in classroom meetings to discuss the internship experience and research projects.

Williams happily notes the availability of resources in Atlanta. "I have been surprised that the hard part of my work has been to narrow down potential speakers and intern sites," she comments.

"There has been so much interest and cooperation. We don't have to convince people about Agnes Scott interns . . . they eagerly accept our students in a minute."

Mutually beneficial is the way Amy Bredehoft describes that relationship. As state coordinator for Healthy Families of the Georgia Council on Child Abuse, Bredehoft explains, "We are leading the way in child abuse prevention in the state and in the country, so work with us is a great opportunity for the student. Donnette Holloway worked with us—on the help line, in donor gifts and in providing information to families about our program. She assisted me in developing a manual. Because we are private, we benefit from the intern's expertise—and fresh ideas."

Williams expresses appreciation for the direction and support offered by members of the Faculty Steering Committee (Catherine Scott, professor of Political Sciences and chair of Political Science, Sociology and Anthropology, Augustus Cochran, professor of Political Science, Michele Gillespie, associate professor of History, Christine Cozzens, associate professor of English and Gail Cabisus, associate professor of Classical Languages and Literatures) and for opportunities afforded the students through campus-wide emphases that dovetail perfectly with women in leadership.

"No other college was doing this: recognizing the ways in which women are changing society and bringing those issues to the table," says Williams. "Everywhere I have gone, the response has been wonderful.

"I believe the program is a winner."

MARY HERNDON: *Emphasis on Outreach*

The care and grace with which Mary Herndon '97 relates to the younger generation reflects, in part, the encouragement a physician showed Herndon when she was a young high school graduate. "I cleaned in the nursery, helped feed patients. It was a little job. But the doctor noticed the way I carried myself. She said, 'Miss Mary, you are known by the clothing you wear.'"

Herndon grew up near Atlanta, the oldest daughter in a family of 12 children. She studied nursing in New York and has practiced critical care, obstetric and geriatric nursing in hospitals from New York to Los Angeles.

She has also worked in real estate and run her own insurance/investments and restaurant businesses. At the same time, she has raised a family, and has maintained a strong avocation: working with youth.

At the heart of that, Herndon has been helping young people to build relationships as they build self-esteem, and to develop balance in their spiritual, social and intellectual lives. She has worked with youngsters in California's Englewood and Watts districts, but she met her toughest challenge last spring during her Atlanta Semester internship, in a parenting class for teenagers at Decatur High School.

The Decatur program provides students classroom learning supported by field trips and regular hands-on care for dozens of infants and toddlers (children of teachers and students) in a well-run day care center housed in Decatur High. "Students feed babies, change babies, get in the rocking chair and rock the babies," says Herndon. "The program is terrific. But," she comments, "most of the girls have attitude problems."

Well-spoken and self-assured, Herndon calmly went head-to-head with students as she assisted in the classroom and conducted research that included home visits and one-on-one interviews. Eventually, congenial chatter filled a room that months earlier was filled with tension. "At first," acknowledges Herndon, "this one didn't want to sit by that one. Many were feeling the pressures and isolation of young parenthood."

At the start of the Atlanta Semester, Herndon had plans to begin her master's degree and open a pre-school through third grade, primarily for her "great-grands." As the semes-



Atlanta Semester's Mary Herndon and one of the young children in the Decatur High School day-care program.

ter progressed, Herndon met women like Valerie Jackson, wife of former Atlanta Mayor Maynard Jackson, who shared her growing concerns for teenage pregnancy.

Herndon found that as she tried to give high school students a new vision for their future—and the futures of their babies—she began to reshape her own dreams.

On the last day of her internship, students in the Decatur High parenting class feted Herndon with refreshments and words of thanks. Her response included an announcement: "I have been doing research on teenage pregnancy for the past three years. I [hope to] open a school that provides a place for girls who have no support system to bring their children. I will also offer parenting classes. I am only interested in those girls who are furthering their education," she said.

Like the wise physician who encouraged Miss Mary, once again she will be reaching out—this time to two generations—as she provides a sure and gracious hand to young mothers who pursue college or vocational education and to their children.

SURVEY REPORT

You like what you get—including a magazine that's "portable" rather than electronic. But you want us to remember to put a "very human face" on our reports.

You may recall that the spring 1997 issue of *Agnes Scott Alumnae Magazine* contained a brief readers' survey. The responses have been tallied, the numbers totaled and the percentages calculated, and the Office of Publications wants you to know that we hear you!

The survey prompted a total of 289 responses from alumnae, faculty, administrators, students and friends of ASC. The overwhelming majority of respondents (92 percent) were alumnae, representing nearly every class year from 1919 (Lulu Smith Westcott, who turned 100 last fall) through 1997.

The College was most surprised to learn that while more than half (54 percent) of respondents have computers with on-line access, and more than half (54 percent) expect to have (or continue to have) such access in the next 12 months, a full 95 percent of respondents would not prefer to receive College periodicals electronically.

Some readers stated this preference emphatically:

"definitely NOT!" and "NO! Horrors! Absolutely not!" Another reader prefers the paper version of the magazine because it is "portable."

We were pleased to find that most respondents (74 percent) read "several articles from" or "almost all of" each issue, and that 64 percent of respondents pick up each issue two or three times. Of course, many people—not big clock-watchers—told us that they take "as long as it takes" to read the magazine.

One survey question asked which types of articles readers like to see in the magazine and listed a selection of 19 topics. Readers indicated that they like to read ASC news, so we plan to continue bringing you articles that keep you informed of important ASC happenings, including developments with the College's new Master Plan. We also intend to feature our alumnae in articles that highlight their creative, spiritual and career endeavors.

Since stories by and about faculty are popular with our readers, we often solicit articles by faculty members, such as Assistant Professor of Spanish Gisela Norat's unique perspective on the works of writer Isabel Allende, included in this edition.

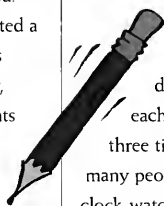
Forthcoming issues will also feature books by alumnae, faculty and staff, and articles on contemporary student life. And instead of articles on home economics (a subject which only 3 percent of respondents want to see), you are more likely to see stories on personal investment portfolios suggested by students in an economics class.

Types of articles that respondents want to see less include how-to articles, book reviews and articles on ASC structure and organization. Many wrote in with emphatic pleas that we not begin featuring "how-to" articles, a request with which we are happy to comply.

We also asked respondents what sort of picture of ASC the magazine paints for them. Sixty-five

percent reported that they get a positive picture of the College from the magazine, and 25 percent said the picture is balanced/informative. One reader's write-in comments captured an opinion expressed by several respondents. She said, "In articles about people, ask yourself, has she done something interesting or just praiseworthy? Haloes are dull and the cumulative effect of these articles is that you're putting a gloss on the College that makes it seem awfully virtuous but not very human or likable. We could do with a few more warts, I think." We take these comments seriously as we work to present an accurate and very human view of Agnes Scott.

Several questions addressed the format and design of the magazine. The consensus? Keep the physical aspects of the magazine as they are. Overall, respondents are satisfied with the size (dimensions) and length (number of pages) of the magazine and want us to continue our present use of color and black-and-



OUR WORLD

white photography.

Finally, to give us an idea of what they look for in a periodical, readers were asked to list the three other magazines they read most frequently. The top 10 responses in descending order were as follows: *Time*, *Newsweek*, *National Geographic*, *Southern Living*, *Smithsonian*, *New Yorker*, *Readers' Digest*, *U.S. News & World Report*, *Good Housekeeping*, *Guideposts* and *People*.

Together, the data and the subjective comments provided by the survey responses—many that we expected, many very surprising—will prove to be a useful tool in directing the future of the magazine.

The Office of Publications would like to thank all readers who took the time to respond to this survey and make their voices heard. These results will help greatly in the office's efforts to respond to our readers' interests well into the 21st century.

—Maria Bevacqua

■ For complete survey results, check out Agnes Scott's Web site at www.agnesscott.edu/about/AgnesScott.

Pakistan Festival on campus celebrates creation of the first modern religious state.

Agnes Scott was awl with Eastern thought and culture this past fall when members of the Pakistan-American community converged on campus for the Pakistan Golden Jubilee Celebrations.

The week included scholarly discussions—addressing such topics as Islamic civilization and the role of women in Pakistan—as well as such cultural activities such as poetry readings and a film presentation.

Events culminated with Pakistanfest, a celebration of Pakistani food, music, dance and dress, which was officially inaugurated

by Pakistani Ambassador Tehmina Zaidi.

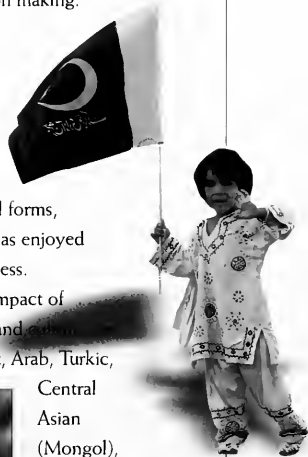
The Historical Perspective

Of all the territories under European rule in the 20th century, Pakistan was the first to win the status of an independent nation. In 1947, an entirely new state was carved out of territories where Muslims were in a distinct majority in colonial India. It was the first modern state established solely on the basis of religious affiliation. Israel was not established until a year later.

Pakistan, then, became an experiment in a new way of governing—not theocratic, but one in which the ethico-religious strain is hybridized with democratic institutions of decision making.

Since imperial bureaucratic institutions have continued side by side with democratic social forms, the experiment has enjoyed only limited success.

Though the impact of Islamic thought and culture has been the greatest, Arab, Turkic,



PHOTOS BY GARY MEEK



Central Asian (Mongol), Persian, Indian, Greek and British influences have played into the making of the psyche and character of the Pakistani people, and the spectrum of migrating influences continues to enlarge.

GIFTED AND GIVING

Mimi Holmes '78

Mimi Holmes, nationally known "bead artist," never felt like an ordinary person, even while at Agnes Scott, where she majored in art and theatre. By cultivating her talents, she has accomplished much in the 19 years since her graduation.

Born in New Orleans, Holmes spent most of her childhood in Jacksonville, Fla. After receiving her bachelor's degree from Agnes Scott, she worked professionally in theatre for three years. Then she returned to academia, earning a master of fine arts degree in studio art from Florida State University in 1984. Since then, she has made art and art education her life.

Holmes has been the recipient of numerous awards and honors, including prestigious artist's residencies and fellowships in New York, Wyoming and Alabama, and her work has been exhibited in more than 35 states. Holmes now lives in Minneapolis and devotes herself to her artwork and to her husband, Ed Stern.

Holmes is known for sculpture that uses bright

colors and visually "disturbing" shapes that make the viewer look at the work as a whole, not simply at the beadwork, a technique she has perfected. She sews beads onto the sculpture so that they lie flat, and she also uses eye-catching materials such as zippers, sequins and mirrored glass, sewn into shapes primarily resembling female identity forms.

Holmes creates for her own pleasure and personal fulfillment, she says. But occasionally she is asked to create a work on a specific theme or for a show. One of her most challenging "theme" art experiences came in 1993, when she was part of "Beyond the Quilt," an exhibit at C.A.G.E. Gallery in Cincinnati. Holmes' creation honored her 90-year-old grandmother's long, full life.

Her "Quilt for the Death of One I Loved" is made in horizontal rows assembled by zippers; each row has vertical stitching separating it into pockets which enclose compost materials that form the batting: egg shells, dryer lint, dried coffee grounds, grapefruit rind and fake horsehair. Holmes wrote a poem to her grandmother on the back of the quilt.

Holmes says she made



PHOTO BY ED STERN

Mimi Holmes in her studio: Her work "transcends boundaries."

the quilt to prepare herself emotionally for the death of her grandmother—small, body sized and meant to decompose, not to last (hence the pockets filled with compost).

While working on the quilt, Holmes wrote, "I think that making a quilt like this is what art should really be about. Heartfelt and connected to others, purposeful; not worried about whether it fits into the current art world scene, whether I can place it in a gallery, sell it, etc. . . . I'm proud of this quilt and I think it's special."

So did her grandmother, who died the afternoon of Holmes' 40th birthday in November 1996. Since then, the quilt has been

shown in exhibits around the country.

Holmes says, "The really neat thing about my quilt for Gram is how well it has done out in the world; how strongly people respond to it once they understand its intention. Art that is connected, art that is truly made from the heart, does transcend a good many boundaries, and is real."

Holmes plans to continue her work with beads, as well as her grandmother's memorial quilt.

"It comforts me, but I'm not sure what to do with it. I think I'll keep filling the pockets with stories about her, keeping her memory and spirit near me."

—Ellen Fort Grissett '77 and Maria Bevacqua

A LIFE OF FLEXIBILITY AND EXPLORATION

Dr. Audrey Grant '77

Ask Audrey Grant, president of the class of 1977, what she does at the moment, and she will explain: "I'm a *locum tenens* emergency room physician. I practice medicine in emergency rooms when and where I'm needed most."

At the moment, that happens to be Pikeville, Ky., far from her permanent home in Fairfax, Va. However, by working on a contractual basis in a field that is becoming more and more specialized, Grant is able to help hospitals deal with the changing trends in emergency medicine, as well as secure more flexibility for herself.

"This way, I can take sabbaticals when I want and need to," she explains. "I decided after I turned 40 that while medicine was important, it was not all there is to life."

Surprising words, perhaps, from a woman who calls herself a "bookworm" and who entered Agnes Scott in 1973 at the age of 16, one of only eight African-American students on campus at the time. "I

grew up wanting to please and wanting to grow intellectually," she recalls.

"When I came along at the College, it was with this very Southern, ingrained notion that blacks had a certain place, and therefore I wasn't as outgoing as I might have been on campus. I studied hard, I had my 'sisterhood' of black women classmates, and I went on to medical school because

it was what my parents wanted and what I wanted, too."

After studying emergency medicine, Grant realized that she liked the idea of temporarily "relocating" her skills as a physician to numerous

facilities without having to uproot her personal life. "I've seen emergency medicine change a great deal in the years I've been practicing," she observes. "It truly is a specialty. We are seeing hospitals establish so-called fast-track programs—for smaller emergencies—as well as chest pain areas, where the patient may be cared for by specially

trained physicians without the expense of being admitted to the hospital unless necessary."

However, she is concerned that many people still use the emergency room for primary care.

"As long as we have people who don't have insurance, or are unable to get in to see their primary care physician, or simply

aren't educated on what a true emergency is, I'm afraid we'll always

see patients coming in for basic healthcare, which is not what emergency rooms these days should be addressing." Despite these problems, Grant remains encouraged by activists who continue to lobby for change in the system.

Since turning 40, Grant has sought change in her own life, placing new emphasis on her physical well-being and her non-medical interests. She altered her eating and exercising habits and began to train for a triathlon (swimming, biking and running event). "I intend to live to be 100 years old," she says with a laugh. "I believe we as women can do that if we take care of ourselves and pay attention to all those things in life that are so stimulating and challenging."

As a result, Grant hopes to retire from emergency medicine in five years or less, "but not from life." She'd like to travel more and perhaps even return to school to refresh her skills in French and German and learn a third language, Spanish.

"I'm going to set my sights on achieving the triathlon goal, then see what comes next. It's time to find out what makes me happy."

—Ellen Fort Grissett '77



PHOTO COURTESY
AUDREY GRANT

Now in her 40s, Audrey Grant intends another 60 years of living ... and exploring her potentials.

ON KEY IN THE SONG OF LIVING

Jennifer Nettles '97

The pub is as dead as the winter night. Stale cigarette smoke hangs in the air as a few work-weary patrons loll against the bar, nursing beers, unable to shake winter's chill. In strolls Jennifer Nettles '97, dressed for heat, tank top and faded jeans clinging. She jumps on stage, lets out a signature growl and discharges a few acoustic lobs into the air.

With the sound of her soulful croon, the crowd surges stageward, listlessness melting like the snow hitting the pavement outside.

For Nettles the stage is a spirit filler, a place bearing joy and energy and peace. "It really is a sacred space that shouldn't be defamed," she says, her voice quickening, "because so many people want to be there and do that, and hunger and yearn to be in that place."

So insatiable is Nettles' appetite for the stage that she couldn't wait until after college to pursue it. The sociology/anthropology major split her time between drama productions and singing in London Fog, the College's jazz ensemble, all the while rehearsing and



Jennifer Nettles strings her guitar before a show at Eddie's Attic in Decatur, where acoustic up-and-comers launch careers.

performing with her band, Soul Miner's Daughter. Though she values her Agnes Scott education, she's relieved to escape the pressures of academic and artistic performance.

Nettles is urgent about her career, already cognizant of time's ability to steal the vitality that is her appeal. Determined to avoid the what-if-I-had-just-tried blues, Nettles pursues adventure in both art and life. After a year of steady performances, she took off for a month and crossed the country on a motorcycle. The time away from per-

forming also makes room for "soul mining," the heart of her songwriting.

Nettles calls her music a "fusion of soul, funk and folk, in that order." Or maybe it's "rock 'n' roll with good lyrics," the kind that spring from everyday experience, forming a scrapbook of her life. Soul Miner's Daughter's first album, "The Sacred and Profane," pulses with young, angry love, "but that's what was going on in my life at the time," says Nettles.

It's not just the beat and the sound audiences gravitate toward, it's the feeling

the songs evoke, the magic behind the music. These lyrics make for a "much more soulful and powerful feel," writes Lee Heidel, staff writer for *Red & Black*, the independent student newspaper of the University of Georgia in Athens. "Intricate harmonies and musical arrangements are matched with direct, yet mystical, lyrics."

Nettles' current compositions reflect family life and growing up. She says the next album, which the band hopes to record in late winter or early spring, will probably be more politically charged than the last. But the soul of the music remains, she says, even as the band explores new sounds and themes. Nettles thrives on her creative collaboration with partner Cory Jones, and now with their full band, which gives her freedom to experiment.

Nettles' journey to her sacred stage began in church, where she first performed at age 7. As part of a statewide performing arts troupe, the Douglas, Ga. native met Jones in high school. In college, they played together at first for fun but soon decided their sound was worth a public test.

Agnes Scott gave Jennifer and Cory their first public

venue, a stage in Presser Hall as the opening act for a Coffee House. Eddie's Attic, a Decatur acoustic music venue, became their real proving ground. They won an open microphone contest there, recorded a demo tape, got an agent and a new name, made a CD and now

perform all over Atlanta and Athens. Though Soul Miner's Daughter still appears occasionally as an acoustic duo, having a full band allows them to book bigger arenas. This fall, the group launched a college tour of the Southeast, including Clemson, S.C.

and Winston-Salem, N.C.

Does she hope to follow the path of her musical hero—James Taylor? Even Nettles isn't sure that kind of fame is her goal although she acknowledges she wants to move beyond the Southeast to reach new audiences. For her music to

touch the maximum number of people she will continue to write and sing, to travel and perform, to live out this dream.

"If I can live off what I love, then that's enough for me," she says. "I hope it goes as far as it can."

—Kelly Holton '96

A CAREER OF CONSTANT CHANGE

Katharine Cochrane Hart '78

Katharine Cochrane Hart '78 calls her assignment to post-Deng Xiaoping China "the most interesting and challenging of my career. China is in a state of change and the U.S.-Chinese relationship is very important to the U.S. on many fronts."

Beijing is Hart's latest assignment as an economics officer for the U.S. Foreign Service. Her job is "defined by what, at that moment and in that arena, is of crucial importance" to the United States. Her work includes encouraging democracy, economic reform, peaceful resolution of internal or regional conflicts, nonproliferation of weapons of mass destruction or human rights issues.

Successful diplomats must understand the social, political and economic history of the country to which they are assigned. "From this framework," she notes, "you can inform Washington of policy implications, and best represent U.S. policy to the host country government."

Hart has spent much of her career overseas. "It has been said the only constant in a Foreign Service career is change," Hart remarks. "The worst aspect of this career is that it takes you far from family and friends." She met her future husband, Ford, also in the service, two days before he left for Bangkok, Thailand. She was also to leave shortly for an assignment to the embassy in Paris.

"We gave AT&T and several airline companies a lot of business," Hart laughs. They married less than a year later. Since Hart's return from Paris, she and Ford have pursued assignments as a "tandem couple."

A life on the move is more the norm for Hart than the exception.

As the daughter of a U.S.

Naval officer, she moved frequently as a child, including a move to Brussels during her high school years.

After completing a degree in English literature and creative writing at Agnes Scott, she tried a few "conventional" stateside jobs—a stint with Macmillan Publishers in New York, under the tutelage of alumna Barbara Battle '56, and later as a public relations copywriter for a regional theatre in Virginia and an advertising copywriter for a regional department store.

But she soon found herself missing the excitement of moving and traveling, so she jetted to Washington, D.C., earned an M.B.A. with a specialization in international affairs from George Washington University and entered the Foreign Service.

Hart says that one thing her experience in the Foreign Service has proven "time and again" is the value of a liberal arts education.

"At Agnes Scott, I acquired the tools to learn, to ask questions and to reason through a problem, all of which are daily components of my job, no matter where I am."

—Ellen F. Grissett '77

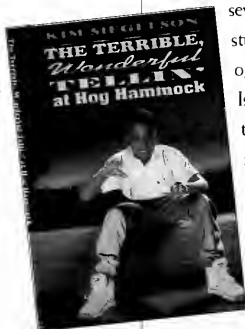


OPEN-EYED DREAMER

Kim Fortenberry Siegelson '84

Fiction is an odd process, Kim Siegelson '84 reflects, "I call it open-eyed dreaming. At its best, it is exactly like a dream that is revealed to you while you type, one you can control to a certain degree, but [the dream] is also controlled by the characters in your head. They move and talk and react to your story line on their own." The residents of Hog Hammock provided just the revelation Siegelson needed to steer the course of her first children's book, *The Terrible, Wonderful Tellin' at Hog Hammock* (illustrated by Eric Velasquez, Harper-Collins, 1996). In it, Jonas, the central character, faces the challenge of filling the big shoes of his grandpa, Hog Hammock's premier storyteller who passed away six months earlier. Can Jonas do his grandpa's memory proud by spinning a respectable yarn?

Siegelson cites many



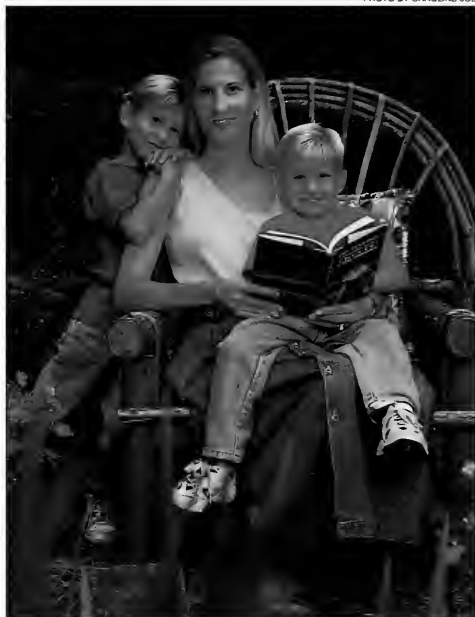
sources for the book's storyline: her love of the Sea Islands of Georgia, which she visited as a child; the old Gullah stories carried from the coast by a former slave named Aunt Cat and told to Siegelson's grandmother, who then passed them on to her; and a fascination with the Gullah culture and language.

The most important source, however, was a trip Siegelson made to the Sea Islands with an Agnes Scott group of biology students the summer before her senior year.

"My major at Agnes Scott was biology, and I spent most of my time in labs or the science building," Siegelson recalls. "I am most appreciative to Dr. John Pilger for the marine biology trip. . . . We spent

several weeks studying the ecology of the Sea Islands, slogging through the salt marshes. I'm not sure I would have written this first book if I had not gone on that trip."

Siegelson explains, "This book actually started out as a non-fiction piece about the salt marshes. It was terrible and boring! I decided to add some characters and



Author Siegelson writes for children 7 to 11 because those years are vivid in her own memory. Her kids are glad.

use the marshes as the setting for a fictional story, and it took off." She received a grant from the Society of Children's Book Writers and Illustrators in 1993 and a book award from the Center for Multicultural Children's Literature in 1994.

The Terrible, Wonderful Tellin' is intended for readers ages 7 to 11. "I write for this audience because I remember that part of my own life very clearly," Siegelson says. "I remember what bothered me, what made me happy, who I was afraid of, things that made me sad, fights with my sister, nearly everything."

She is sure that her own

children, Aron, 6, and Zachary, 4, will give her inspiration, too, as they grow. She, her sons and her husband of 10 years, Hank Siegelson, M.D., recently moved into Atlanta from Clarkston, Ga.

Siegelson has two other children's books forthcoming from Simon & Schuster: a picture book entitled *In the Time of Drums*, based on a Sea Islands legend, and *Dancing the Ring Shout*, about an African-American dance performed along the Southern coast.

Given her background, Siegelson is perhaps an unlikely children's book author. Following graduation from ASC in 1984, she

entered Georgia State University to pursue a master's degree in risk management. While she found her classes interesting, she felt the need to explore her creative side, so she took a short course on writing children's fiction. She was hooked. Although she did go on to earn her M.S., writing for children became her most important work.

Siegelson says that an ideal life for her as a writer would be one in which she would "roll out of bed, make coffee, bring a cup to my desk and stare out the window in my pajamas until inspiration hit me." But, she notes, "if I had the luxury of waiting for inspiration, then I would never write anything!"

She reminds would-be authors that "publishing a book is not what makes you a writer. It makes you a published writer. Writers are people who sit down and move a pencil across a page or a cursor across a screen, whether they sell their words or not.

"Persist in the face of rejection letters, don't obsess about being published and learn to revise," Siegelson advises budding writers.

"The highest compliment I have received from editors is that I am good at revision."

—Ellen Fort Grissett '77
and Maria Bevacqua

THE BIRTH OF THE MOVIE FAN

What was going to the movies like in the first few decades of motion pictures, the era of silent film? This is the question addressed by Kathryn Helgesen Fuller '82 in her illuminating book *At the Picture Show: Small Town Audiences and the Creation of Movie Fan Culture* (Smithsonian Institution Press, 1996).

Fuller demonstrates that conventional film histories have generalized from the moviegoing experiences of urban dwellers, particularly the immigrant populations in New York and Chicago who enthusiastically attended storefront nickelodeons.

But that's just part of the picture. From the advent of moving pictures to the coming of sound (1896 to the late 1920s), 70 percent of the country lived outside major cities. Fuller examines how their moviegoing experiences differed from those in big cities. The results offer a needed corrective to standard film history—and tell a fascinating story as well.

Towns too small to support a permanent movie theatre depended on traveling or itinerant movie exhibitors. Thus motion pictures,

in the earliest years, came to town like the circus, heralded by advance publicity.

These traveling picture shows cultivated audiences that eventually supported permanent theatres. By 1910, five- and ten-cent theatres had been established in virtually all towns of 5,000 or more.

Still, Fuller shows, small-town theatres differed from urban ones. Often the differences were reflected in programming;

rural audiences showed more interest in travelogues and other non-fiction shorts than did their urban counterparts.

Because of the racy and controversial nature of many fiction films, churches often set up programs to compete with less reputable theatres, promising cleaner programs—and a higher class of movie patron.

For their programming, church theatres relied heavily on industrials, films made by commercial companies to promote their products, with varying degrees of subtlety.

These early "product placements" make up just

one of the intriguing stories that Fuller tells. One of the most popular industrials was a weekly travelogue sponsored by Ford Motor Company. Ford restricted its advertising to logos at the beginning and end of the film. Other companies shamelessly focused on their

products in the midst of narratives or documentaries, and these commercial moments were often booed by audiences. Exhibitors sometimes

blocked the projector during especially obnoxious sequences.

In 1922, an agreement was forged with motion picture producers and exhibitors banning paid advertising in the midst of films (an agreement that we know is no longer in force—consider the latest James Bond movie).

At the Picture Show tells two stories: the first relates the significant differences between small town and urban moviegoing; the second relates the dissolution of those differences through the evolution and creation



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of the movie fan.

Fuller examines the earliest fan magazines to show how the "fan" was a concept worked out over time by interaction among the public, moviemakers, fan magazine editors and their advertisers. Early fan magazine audiences focused on men and women, boys and girls; the magazines invited movie viewers to try their hands at writing scenarios, and they answered questions about the technical features of moviemaking as well as the personal lives of the stars.

Eventually, however, the magazines were aimed increasingly at young women (even though men and women continued to attend movies in virtually equal numbers).

One of the most revealing sources Fuller adduces is the advertising trade magazines in which editors of fan magazines hawked their pages to potential advertisers as appealing to "perfect consumers." Fans' tendencies to copy the styles and purchase the products they saw on screen were reinforced

by advertisements in fan magazines, which often featured the endorsements of prominent actors.

Throughout the study, Fuller weaves a coherent history from an impressive array of sources: Sears & Roebuck catalogs selling the equipment one needed to open a movie theater; Broadway shows mocking movie fanatics; popular songs playing on fan behavior (such as the 1919 tune "Take Your Girlie to the Movies [If You Can't Make Love at Home]"); and, in a revealing concluding chapter, autobiographical narratives of University of Chicago students writing about their lifetime of moviegoing experiences as part of a 1922 sociological study.

The detailed scholarship is blended seamlessly into a narrative that is brisk and gracefully written. Though the book contributes significantly to film history, one doesn't need to be a historian or a film scholar to appreciate this lively look into the beginnings of our mass media culture.

—Reviewer, Christopher Ames, is professor and chair of English; he is the author of *Movies About the Movies: Hollywood Reflected* (Kentucky, 1997).



PHOTO BY PAUL IRRIGSON

Dear Editor:

When I first heard the news that the Presser dogwood tree was to be "laid to rest," I immediately sought to place my name on the list of those who would like to receive a portion of this venerable ornament of the Agnes Scott campus.

Victoria Lambert graciously obliged me and I was able to choose a section of the trunk for a very specific purpose. I had just at that time become a collector of turned wooden bowls, and aspired to create one myself. So, with my treasured dogwood chunk in tow, I became a woodturning student of Willard Baxter at the John C. Campbell Folk School, and, with his help, was able to fulfill my wish with some satisfaction.

A few months ago, I was interviewed on the phone, I believe by Samantha Stavely [97], about my interest in the tree and my use of the wood. (Victoria had supplied her with my name and my intention to preserve my memories of ASC in this way.)

I was quite disappointed to read the article in the AGNES SCOTT ALUMNAE MAGAZINE (Spring 1997, page 3) and find no mention of an alumna who, as an expression of her deep love for this tree and all it

represents, had accomplished the difficult task of turning a bowl from a block of its wood. All modesty aside, it is, I think, an admirable work of art for a frank amateur.

It would have given me great pleasure to have shared through the ALUMNAE MAGAZINE my latest token of allegiance and reverence, and to have received some recognition for a small accomplishment very much inspired by my love for Agnes Scott College.

Julia C. Beeman '55
Mineral Bluff, Ga.

Dear Editor:

In the Summer/Fall '96 ALUMNAE MAGAZINE, I noted that an article I wrote for the fall '95 issue was destroyed by clumsy editing and a presentation that brutally demeaned women treated for breast cancer.

So I was stunned that the editors ran a letter in the spring '97 issue, linking the '95 article to me without qualification. The editors' '95 package on breast cancer is filled with irresponsible misinterpretations. I stand behind the piece only as it was written, and urge readers to obtain a manuscript of that article from the Publications office.

Carol Willey '80
Atlanta, Ga.

GIVING ALUMNA

The Blessed Become a Blessing

ETHELYN DYAR DANIEL '41 AND ALBERT G. DANIEL

Occupation: Owners of Daniel Properties
Residence: Atlanta, Ga.
Interests: Church activities
Children: Ethelyn, Katie Fisher, Marion, Albert Jr.

According to Ethelyn Dyar Daniel '41, the charitable activities in which she and her husband of 51 years, Albert Sr., engage are a by-product of their upbringings.

"We come from people who believed in giving," says the mother of four who majored in mathematics at Agnes Scott. Albert Daniel Sr. echoed his wife's sentiment, "Everything we have is given to us. We have a responsibility to repay our blessings in some way."

Through the Metropolitan Atlanta Community Foundation, a philanthropic agency with which he had long been associated, Mr. Daniel recently endowed the Ethelyn Dyar Daniel Scholarship fund at the College as a gift to his wife on their 50th wedding anniversary.

The scholarship, to be awarded annually based on financial need, helps in an area both Daniels see as critical. Mr. Daniel said, "It is a shame for a person with a good mind not to fully develop their abilities because of money."

The Daniels retain strong ties with Georgia Tech, where Mr. Daniel was a member of the class of 1940, and recently established a similar scholarship fund at that institution.

However, their connections to Agnes Scott run equally strong and deep. Mrs. Daniel was a day student, a member of Chi Beta Phi, SGA and the *Silhouette* staff, and played varsity basketball; Mr. Daniel's mother, Alpha Green Daniel '08 and an aunt attended Agnes Scott Institute. Two nieces and a niece-in-law, Anne Gilbert Henniss '57, Sallie Daniel Johnson '71 and Virginia Allen Callaway '63 also attended the College. Mr. Daniel's aunt eventually became a Presbyterian missionary to Korea. He, his wife and other family members established a library in Korea to honor her work there.



EDDIE MOSS ILLUSTRATION

After her graduation from Agnes Scott in 1941, Mrs. Daniel and her husband built several successful businesses in the Atlanta area, including an insurance agency and Daniel Properties, a real estate holding company. Mrs. Daniel served as secretary and treasurer for the business. Her husband spent 35 years as a general agent for Jefferson-Pilot Life Insurance Company, which continues to match his donations to the College.

On the advice of Betty Scott Noble '71, who rents property from his company, Mr. Daniel contacted the College regarding his desire to establish a scholarship fund to honor his wife. The announcement of the fund was made at a luncheon attended by the Daniels, President Bullock and fellow members of the class of 1941: Frances Spratlin Hargrett, Jean Dennison Brooks, Martha Dunn Kerby, Sarah Rainey Clausier and Mary Madison Wisdom.

Mrs. Daniel continues to believe that the nature of Agnes Scott's student body makes support ever critical: "There is a saying that when you educate a woman you educate an entire family. It is a cliché, but it is true. Agnes Scott provides a wonderful environment for that education."

—Teresa Marie Kelly '94

EDITOR'S NOTE: Albert G. Daniel died on Oct. 11, 1997.



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PHOTO BY CAROLINE IDE

Classic Elements

Agnes Scott President Mary Brown Bullock '66 poses beside the latest artwork addition to her office, an oriental motif still life by Christie Theriot Woodfin '68. Woodfin combined elements that "seemed just right" for President Bullock, including peonies and poppy pods in a Chinese vase, books and the Chinese characters for "faith, virtue, knowledge."

■ For the artist's description of her work, see "Classic Elements" on page 2.



