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FURMAN

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SPRING 1997



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Editor: Marguerite Hays
Associate Editor: Jim Stewart
Contributing writers:
Vince Moore, John Roberts
Photographer: Charlie Register
Design: Beth Tankersley

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FRONT COVER: After a 30-minute rain delay,
the Boston Pops Fourth of July concert gets under
way in the Hatch Shell. Photograph by Mona
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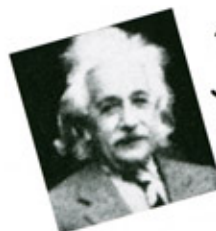
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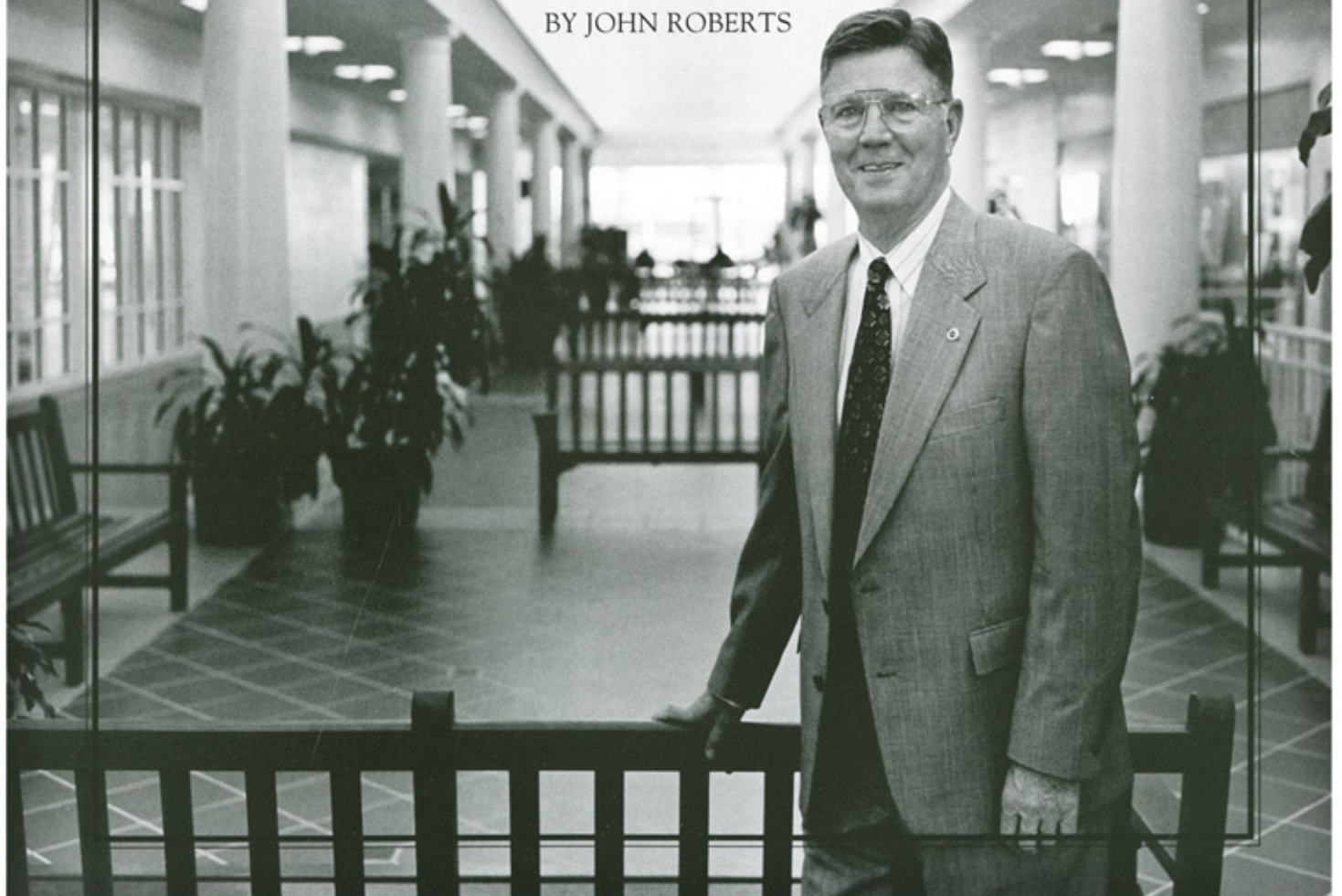
A long-forgotten photo revives memories of a campus visit – or visits – by the father of relativity.

By Jim Stewart

MAN *with a* PLAN

*During more than 25 years as a college president,
Cordell Maddox has revived the fortunes
of two Baptist schools.*

BY JOHN ROBERTS



For Cordell Maddox, it was to be the most important speech of his entire life, a pivotal moment in his career.

Just months before, he had been named president of Carson-Newman College in Jefferson City, Tenn. And now, the small Baptist school had reached a turning point in its 130-year history.

The Tennessee Baptist Convention had been squeezing funding to the college because of its objection to school-sponsored dances. The college had called a halt to the dances, but relations with the convention remained strained and student morale was at an all-time low. Enrollment had plunged to 1,500 and the school had just completed the last two fiscal years in the red.

Maddox was brought in by the board of trustees to boost student morale and heal the rift with the Baptists. His speech before the Tennessee Baptist Convention at the First Baptist Church of Knoxville in November 1977 was designed to restore Baptist funding and help Carson-Newman pull itself out of its financial crisis. The future of the liberal arts school hinged on the new president's performance.

As Maddox tells the story, he had spent months meticulously preparing the speech, fretting over every detail. Two hours before his presentation, he placed the prepared text on the roof of his car, removed his coat and began the 30-minute drive to Knoxville.

Just before reaching the city limits, Maddox looked over at the passenger seat for a speech that was not there. Realizing his blunder, he raced back to Jefferson City in a panic, scanning the roadside in vain for his remarks.

Back at school, he and a secretary ransacked his office but could find only a rough outline, written in longhand. Deciding to use these notes as a guide for his presentation, he rushed back to Knoxville and arrived just in time for his all-important address.

So, instead of speaking from a text,

Maddox spoke from his heart — and delivered a powerful speech about Carson-Newman's past, future and its mission to be "a strong Baptist school."

"It was relatively short, and I'm sure it wouldn't have been nearly as good if I had read verbatim from a text," he says nearly two decades later. "It's one of the few times that I received a standing ovation."

The speech marked the beginning of a honeymoon at Carson-Newman that has really never ended. Maddox, the state's longest serving college president, pumped new life into Carson-Newman

*Maddox was hired
to boost student morale
and heal a rift with
the Baptists.*

and has continued to press forward. The liberal arts school now boasts a record enrollment and healthy endowment.

It wasn't the first time Maddox had been called upon to revitalize a struggling school. Just a few years before, he had accomplished the same feat at Anderson College, a junior college in Anderson, S.C., that like Carson-Newman was having a hard time filling its classrooms and meeting a budget.

But before moving to Anderson and then to Jefferson City, Maddox, a 1954 Furman graduate, cut his teeth as an administrator at Furman. A native of LaGrange, Ga., he was a three-sport athlete during his student days and received the most valuable player award in football his senior year. It was also at Furman that Maddox met his future wife, the former Brona Faye Moorefield. On campus they were the All-American couple — he the football star and president of his class, she a music major,

member of Furman Singers and May Queen.

And although today his blood runs orange and blue, Maddox still clings to his Furman roots. The basement at the stately Carson-Newman president's home (referred to on campus as "The Columns") is a treasure chest of Furman memorabilia. On the wall are black-and-white photographs of college football and tennis teammates. Trophies of past athletic feats cover a shelf, and Maddox seems especially fond of relating old stories about his days as a student and administrator at Furman.

He speaks admiringly of former Furman president Gordon Blackwell and George Christenberry, former administrative director, and still keeps in touch with old classmates such as Frank Selvy and Richard Riley. Many of his Furman friends still refer to Maddox as "Grubby," a nickname he brought with him from Georgia where as an infant he called his bottle "grub." Cordell Maddox, Jr., the oldest of his four children, is a 1980 graduate of Furman and a South Carolina state legislator living in Anderson.

After graduating from Furman, Maddox attended the Southern Baptist Theological Seminary in Louisville, Ky., where he received his Master of Divinity degree in 1957. He then went to work for the South Carolina Baptist Convention, and returned to Furman in 1961 as alumni director. He later served as director of university relations.

In 1964, Maddox tendered his resignation at Furman to become director of public relations for the South Carolina Baptist Convention, and he and his wife made plans to purchase a house in Columbia. The resignation, however, turned out to be short-lived.

"That's when Mr. Furman came to see me," he says.

As Maddox remembers, Alester G. Furman, Jr., the great-great grandson of the college's founder and chairman of the Furman board of trustees, drove up to the young couple's modest home in a black Cadillac and rebuked Maddox for leaving the university without first consulting him. He then asked Maddox to return to the school to head the development department.

Carson-Newman College recently honored Cordell Maddox on his 20th anniversary as president.

"He said, 'Our new president is going to need your knowledge of the Baptists,'" says Maddox.

Two months later Mr. Furman, who headed the search committee to replace the retiring John Plyler, nominated Gordon Blackwell as the next president of Furman. Blackwell, a 1932 Furman graduate, was a noted scholar who was, at the time, president of Florida State University. He had served as a Furman professor from 1937-41.

Maddox spent much of Blackwell's first year escorting the new president around the state, introducing him to alumni and the Baptist community. "Cordell was extremely well-liked and well-known among the Baptists," says Blackwell. "He served as my executive assistant and we became very close."

In addition to his public relations skills, Maddox developed a reputation at Furman as an aggressive fund-raiser. He helped to boost alumni giving dramatically in the 1960s and assisted in raising funds for Watkins Student Center.

Mac Christopher, Jr., who served on the Furman board of trustees from 1969-73, says Maddox channeled the same competitive fire that helped him become a member of the Furman University Athletic Hall of Fame into fund raising. "At 170 pounds he was a real undersized center and linebacker," says Christopher, who also lived near the Maddoxes. "But he had so much fire and determination. And he was a real popular figure."

It was these qualifications that prompted the Anderson College board of trustees in 1971 to tap Maddox as the successor to J.E. Rouse, who was retiring.

"Leaving Furman was the hardest decision I ever had to make. I honestly thought we would never leave Furman," says Maddox. "I just felt that it was time



Just days before the Carson-Newman football team is to compete in the NCAA Division II national championship game, Maddox describes the atmosphere on campus to a local newspaper reporter who is also a graduate of Carson-Newman.

to head out on my own."

The early 1970s were a transition period for higher learning. As the baby boom generation graduated from college and moved into the work force, many colleges were suffering from an enroll-

"Leaving Furman was the hardest decision I ever had to make. I honestly thought we would never leave Furman."

ment slump and had to seek alternative means of funding.

When Maddox joined Anderson College in 1971, the school had a record low enrollment of 850 students and was operating with a deficit of \$400,000. Maddox hired the school's first student recruiter and spearheaded the first of

three successful campaigns that raised money to expand the library and athletic facilities. At the same time, a number of courses and majors were added to the curriculum. By 1977, enrollment had climbed to 1,300 and the school boasted a healthy cash reserve of more than \$1.2 million.

By then, word of Maddox's success had traveled 150 miles northwest to Jefferson City, where

Carson-Newman was having similar problems. At the urging of the chairman of the Carson-Newman board of trustees and several local Carson-Newman alumni, Maddox visited the campus and eventually agreed to accept the job to replace the retiring John A. Fincher.

After healing the old wounds with the Baptists, Maddox began applying the same strategy that worked so well at Anderson College. He added student recruiters and hired a consultant to help revamp the admissions department. At the same time, he began a series of fund-raising drives that quickly erased a \$500,000 deficit.

After just one year, Carson-Newman began construction on a music center and pressed forward with plans to build a new student center and renovate the athletic facilities. The sudden flurry of activity on campus gave a lift to student and alumni morale.

"We needed to get people moving and get people excited," he said. "That's important when you have a change in leadership."

While continuing with those and other facility upgrades, Maddox also nurtured a growing international studies program. Today, the college counts more than 30 international students



in its student body, and it has five exchange programs with universities in China, Korea and Japan. The college's new Center for International Education and Missions was officially dedicated this fall and is symbolically located next to the Appalachian Center, a building that houses exhibits of Appalachian culture.

Carson-Newman has also invested heavily in technology and currently spends \$300,000 each year to keep its computer system up to date. The college joined the computer age in 1982 with the purchase of its first mainframe system. Carson-Newman now offers more than 400 academic computer stations and a campus-wide computer network that provides every student with access to the Internet.

Financially, Carson-Newman's budget has remained in the black for 20 consecutive years, and the school's endowment has grown from \$3 million to \$18 million. Enrollment has climbed steadily from 1,518 to 2,265.

Maddox traces much of Carson-Newman's recent success to the school's adoption of a strategic plan in 1987. The blueprint, which took a year to develop, sets specific goals and objectives for the college to obtain by the year 2001, its 150th birthday. Since the plan's creation, Carson-Newman has achieved national recognition in *U.S. News & World Report* for the quality of its academic programs and has been ranked as one of the Top 100 College Buys in *Money* magazine.

The 41-page document is updated each year. It sits in Maddox's top desk drawer, and he refers to it at least once a week.

"We've stood by it and accomplished almost every goal, and we're going to accomplish all the goals a little bit earlier than 2001," he says proudly.

Maddox plans to celebrate the 150th anniversary of Carson-Newman as a president emeritus. At 65, he is in the twilight of his years at the school. He's

When his schedule permits, Maddox drives home for a coffee break with his wife, Brona, who graduated from Furman in 1957.

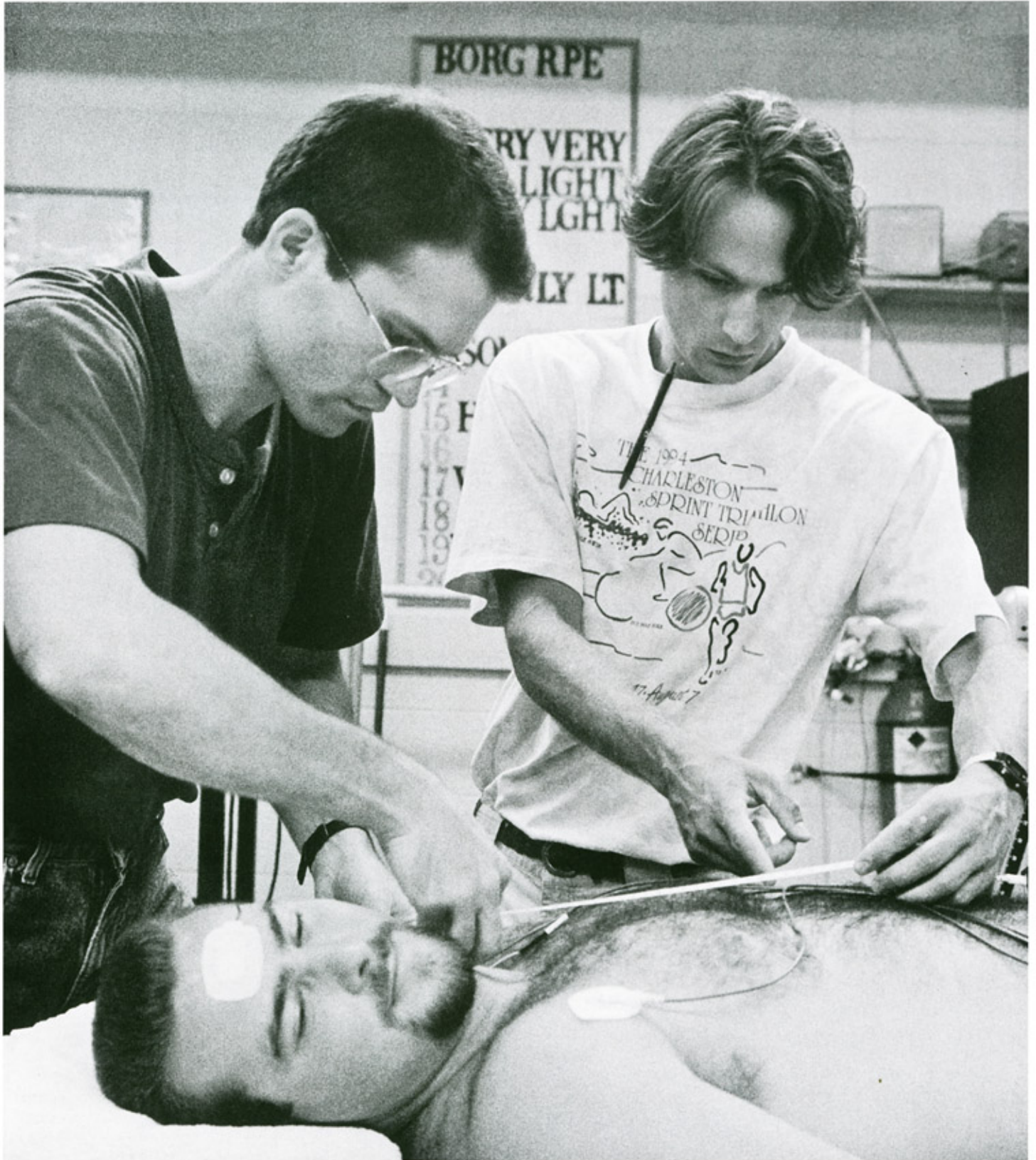
looking forward to enjoying the statesman-like status usually bestowed upon former college presidents and to the time when his biggest decision will be whether to retire to Upstate South Carolina or Appalachia.

Having been around young people all his life, Maddox says it's the students he'll miss the most. "Being associated with bright, optimistic and energetic young people has made it exciting for me to go to work each morning," he says.

As for post-retirement plans, Maddox says he will keep moving, although maybe not at the same frenetic pace of a college president.

"I'll probably find a cause or volunteer group to be involved in. I don't believe I'll sit around the house. My wife wouldn't let me." □

A NEW SLANT ON



THE LIBERAL ARTS

It wasn't long ago when a summertime walk through Plyler and Furman halls was lonely and uneventful. Sure, you might have encountered an occasional faculty member or a small pocket of students near the chemistry department, but for the most part the classrooms were locked and the blinds drawn after morning classes ended. The buildings, brimming with activity just months before, assumed an air of solitude as the university eased into its summertime torpor.

Although Furman still gears down during the hottest three months of the year, the climate and energy level have changed considerably. Classrooms, libraries and laboratories, once left unused during much of the summer, are now filled with students exploring an array of subjects ranging from plant peroxidases and bZIP proteins in mouse brains to feminist interpretations of the death of Jesus.

At Furman, approximately one-third of the 2,500 students participate in career-related internships, teaching fellowships or undergraduate research fellowships each year. Indeed, learning outside the classroom permeates the academic experience at Furman. It begins freshman year when new students arrive to find a 24-page "Guide to Internships" on the bed in their room. And for many it ends four years later when an internship helps them land a first job, or a research project with a professor helps them get into graduate school.

To be sure, many selective liberal arts schools promote undergraduate research and internships to better prepare their students for graduate school or the work force, but Furman is in the vanguard of such efforts. The volume and breadth of undergraduate research and internship opportunities available to Furman students each summer are quickly reshaping the academic culture and garnering national attention and accolades.

SHARPENING THE DISTINCTIVENESS

About 130 students, mostly rising seniors, spent last summer at Furman conducting research with professors in one of 20 different academic disciplines. That number, says psychology department chair Gil Einstein, could be second only to the California Institute of Technology, which is home to about 200

undergraduate research students each summer.

Einstein should know. He serves on the boards of the National Conference on Undergraduate Research (NCUR) and the Council on Undergraduate Research (CUR).

Although many colleges and universities keep sketchy information on undergraduate research and accurate figures on the subject are not available, Einstein's colleagues at other universities agree that Furman is far ahead of all but a handful of such programs in the nation.

"That number [130] is pretty far off the scale [from what other schools are doing]," says Thomas Werner, chemistry professor at Union College in Schenectady, N.Y., and board chairman of NCUR. "Furman has one of the top undergraduate research programs in the nation."

Adds John Stevens, national executive officer of the Council on Undergraduate Research: "Furman is really strong in providing undergraduate research opportunities across the curriculum rather than just in the natural sciences. Furman has done a good job with all of the disciplines."

To compare, Davidson College and Washington and Lee University reported 20 and 43 undergraduate research projects last summer, respectively, while Furman had 130. At Furman, all of the individual student research activities are organized under the Furman Undergraduate Research Program (FURP). The group sometimes gathers in an

informal setting at the student center to munch pizza and discuss their projects.

During one FURP meeting, drama student Alan Bryson told the group about his research to uncover the methods and techniques that 19th-century artists used to paint theatrical scenery before the era of lasers and computer-generated special effects. Bryson is planning to help write a book on this lost art. In another project, psychology major Josephine McMullen explained how she is helping to interview hundreds of interracial couples in an effort to determine the social issues these marriages face. Like Bryson, McMullen is hoping that her findings will be published.

Furman President David E. Shi says those projects and others like them are "sharpening the distinctiveness of Furman as the leading liberal arts college in the area of student research and experiential learning. Furman's success as an institution in coming years is going to depend fundamentally on our distinctiveness," he says, "and such experiential learning sets Furman apart from its peers."

A growing number of Furman students are supplementing their classroom studies with firsthand experience in the field of their choice.

Health and exercise science major Chris Connor (standing right) assists professor Tim Patrick in measuring the heart rate of Joe Wilson, a Furman alumnus and weight lifter, as part of a study to determine if weight training affects blood pressure flow and heart rates.

Call it what you want — collaborative, meaningful, experiential or engaged learning — it has become a vital force in helping to reshape the academic culture at Furman as the university continues its efforts to attract top students from a dwindling pool of high school graduates. The traditional classroom approach, in which a professor lectures to students who are then graded on how well they absorb the material, is giving way, in part, to a different method that encourages students to take a more active role in the learning process.

“The conventional forms of education are no longer adequate to prepare our students to be leaders in this rapidly changing, very fluid, technological society,” says Shi. “We are moving toward active forms of learning both inside and outside of the classroom. These activities help instill greater self-confidence in students to be self-reliant learners.”

Students often learn better by doing than by simply looking or listening. Shi evokes a Chinese proverb when illustrating the point: “Tell me and I will forget. Show me and I will remember. Involve me and I will understand.”

GATHERING STEAM

Decades ago it was almost unheard of for an undergraduate student to conduct meaningful research. Only graduate students, it was thought, were knowledgeable enough to work alongside professors in their academic pursuits.

But by the late 1970s and early 1980s undergraduate research began seeping into some colleges and universities, mostly in the physical sciences. Slowly, research began to become a more accepted part of an undergraduate education. By the late 1980s, undergraduate research had spread to other disciplines, such as philosophy, English, history and religion. The National Conference on Undergraduate Research (NCUR) was formed to facilitate the growing interest.

Each year NCUR hosts a forum for undergraduates to showcase their research to other students and professors. In 1987, the conference attracted 400 presentations. Last year’s meeting, hosted by the University of North Carolina at Asheville, drew 2,000 students from across the country. Furman,



Interns Simon Gluckman (center, top photo) and Jennifer Anderson receive academic credit for assisting account executive Peter Coles in planning a TV advertising campaign at the Erwin-Penland agency. As an intern at Liberty Corp., computer science major Ben Robinson (right, bottom photo) works closely with Jeff Seltzer, an information systems specialist, to test computer software at the Greenville-based insurer’s headquarters.

which sends about 35 students each year to this event, is generally among the top five participating schools.

“Even with much larger universities, we hold our own,” says Einstein. “We send one of the larger groups.”

The chemistry department at Furman was a pioneer in undergraduate research. In the mid-1960s, the faculty began encouraging students to undertake research projects with them. Today, the department’s undergraduate research program is among the largest of its kind in the country.

According to *Chemical and Engineering News*, a trade publication, Furman’s chemistry program ranks near the top among all undergraduate institutions in the number of chemistry graduates each year. This past summer, approximately 40 chemistry students were engaged in on-campus, full-time research projects directed by Furman faculty. Most of the students will be co-authors of a published work resulting from the studies.

“Faculty spending time in the lab with students, guiding the students, is critical,” says

Lon Knight, chemistry department chair. “Some liberal arts schools can do a better job at undergraduate research because at large universities undergraduates often have a hard time getting access to the equipment.”

When Furman chemistry students first began conducting undergraduate research three decades ago, the university “tapped into something that was on the edge that has since moved into the mainstream,” says Union College professor Werner. But he adds that some colleges and universities are reluctant to embrace the change. “There are some smaller schools, perhaps, that are still resistant [to undergraduate research] because some fear the expense,” he says. “In some schools there might be an older faculty that has not done research, and there might be resistance because it is viewed as a threat, but more and more schools are coming on board, even the ones without a great endowment or wealth of resources.”

Art major Susan Watson spends her summer searching for the perfect combination of base glaze and colorant to be used on clay pottery.



A 'NEW' LIBERAL ARTS COLLEGE

Furman takes justifiable pride in being a pioneer in encouraging undergraduate research and other experiential learning opportunities such as internships. Shi, who took over as president in 1994, has sought to give the programs sharper focus, better administration and greater visibility.

"I arrived knowing that Furman had distinctive undergraduate research and internship programs," he says. "But they were loosely structured and inadequately supported by the university."

"The conventional forms of education are no longer adequate to prepare our students to be leaders in this rapidly changing, very fluid, technological society."

David Shi

Since his arrival, a full-time internship coordinator has been appointed and the undergraduate research programs of various academic departments have been organized under FURP. The agency acts as a coordinating and information-sharing body. In addition to the social gatherings, FURP sponsors summer sporting events, like Ping-Pong and other games. The contests foster a good-natured competition

among the students from the various disciplines.

Furman first began supporting internships on a large scale in 1985 when the university received a \$200,000 matching grant from the Dana Foundation. The Dana program became so popular that it has been continued with university funds since 1988, when the initial grant money ran out. Renamed the Furman Advantage Program, it now sponsors nearly 100 internships and research and teaching fellowships each year.

The highly competitive internships benefit employers because they gain bright workers for a minimal cost, while the students gain valuable experience that could lead to a job after graduation. Every intern has a faculty sponsor who evaluates the intern's duties. The program pays each intern up to \$1,000 with a matching stipend of \$1,000 or more paid by the employer or host agency.

Furman Advantage research fellows work with individual professors for 10 weeks during the summer on a variety of scholarly projects and gain invaluable experience in the methods of original research. Participants receive a \$2,000 stipend for the work.

Teaching fellows serve as junior colleagues to Furman professors during the school year. By working closely with professors, teaching fellows often help develop new and creative teaching methods and confirm their interest in becoming college teachers. Participants work five hours per week, receiving \$5 per hour.

Charles Brock, who administers the Advantage Program as assistant dean for academic affairs, says many colleges support internships, but few provide financial support as well. "It's not that I find schools are not interested in internships. It's just not high on their priority list," says Brock. "I have not found another college in the country that has a joint-pay internship program."

Advantage interns have worked throughout the nation. In the last three years, for example, students have held internships in places as far away as Buffalo, N.Y., Fresno and Pomona, Calif., Atlanta and Washington, D.C.

Those and other internships made available through the university cover a broad spectrum of student interests. Political science majors work in local, state and national political offices in South Carolina and Washington, D.C. Premedical students often find work at hospitals and other health-care centers, while business students may find summer jobs with Fortune 500 companies.

Michelle Wierson, a 1987 Furman graduate, says that research partly funded by the university helped focus her academic career. As a rising senior she conducted research with Einstein. Last summer, as an associate professor of psychology at Pomona College in California, she welcomed two Furman students to assist her on some research projects.

"I think my undergraduate research work at Furman was the singular thing that got me into graduate school," she says. "It kept all the doors open for me in my academic career. I went into graduate school knowing that I could do research. I went in believing it could be done."

Another program at Furman will soon be supporting more



A close examination of a honeybee colony reveals important facts about the learning traits and habits of flying insects to psychology major Brad Hall.

internships. The recently established Hipp Internship Program, named in memory of Furman alumnus and former Liberty Corp. chairman Francis Hipp, will eventually sponsor 20 to 25 internships each year. Two students were the first Hipp interns last summer, with one traveling to Costa Rica to work with a government agency.

WORKING FOR CREDIT

Another reflection of the changing culture at Furman can be found in the course catalogue. During the last two years, the university has placed increasing emphasis on an area that many selective liberal arts colleges until

now have refused to consider: credit-bearing internships.

A course titled "Experiential Learning in Business" places approximately 20 business majors in Greenville area businesses each summer and winter term. In addition to working at least 20 hours a week, participants must keep a journal of their activities, write a paper summarizing their experience and attend a weekly seminar on campus where workplace issues such as age, gender concerns, teamwork and leadership styles are discussed.

Each spring term, psychology students may enroll in a department-approved internship that offers four credit hours. Credit-bearing internships are also offered by the health and exercise science and biology departments, as well as for church-related vocations students. The computer science department is considering adding a credit-bearing internship to its course list.

The political science department offers two credit-bearing internship courses, "The Washington Experience" and "Internships in State and Local Government." The Washington term offers 12 credit hours and includes a graded internship and course. Each spring and summer about 25 students enroll in the 16-year-old academic program. Fieldwork in state and local public affairs places Furman students in local offices and combines a 25-hour-per-week internship with an evening seminar. The course, worth four credit hours, is offered each winter term.

Faculty were initially wary of giving credit for internships because the work is difficult to supervise and there are many variables beyond the instructor's control. However, the instructors alleviate some of that concern by keeping in touch

As part of a two-year research project, earth and environmental sciences major Shannon Hicks measures the orientation of a rock in Zirconia, N.C.



**“I think my
undergraduate
research was the
singular thing that
got me into
graduate school.”**

Michelle Wierson



with employers to ensure that students are given meaningful tasks.

Shi calls the lack of professorial supervision “one of the challenges that needs to be addressed in implementing credit-bearing internships. There is the potential of getting an intern supervisor that does not appreciate Furman standards,” he says.

Glen Halva-Neubauer, associate professor of political science, says many students and their parents are beginning to expect these types of special experiences from a liberal arts education. “You see the parents asking for this,” he says. “If you shell out \$80,000 for an education you would think that John and Susie would come out with some kind of sense of career maturity. They get a better idea of what the liberal arts are all about because they get an idea of what this phenomenon called work is all about.”

Looking to the future, Furman is examining the possibility of hosting an undergraduate research conference and considering a compensation program for professors who mentor research assistants. “They are not now being compensated for this,” says Shi. “This is over and above their normal responsibilities.”

Although a university president can help sharpen the focus of a university community and can help locate more resources, Shi points out that it is the Furman faculty and students who are the driving force behind this emphasis on engaged learning. “A whole generation of faculty at Furman has been hired based on their excitement about these kinds of programs and the kind of relationships that it affords them,” he says. “Active learning is becoming an increasingly visible thread in the fabric of the Furman experience.” □





SINGING WITH THE

Pops

**THE FURMAN SINGERS
WERE A STAR-SPANGLED SMASH
IN BOSTON ON
THE FOURTH OF JULY.**



BY MARGUERITE HAYS

With blue lights flashing and sirens shrieking, a caravan of buses bearing the Furman Singers and the Boston Pops Esplanade Orchestra pulled away from Symphony Hall in the middle of Boston. Escorted by a fleet of Massachusetts state troopers on Harley Davidsons, the caravan picked up speed as two troopers raced ahead at every intersection to stop traffic. At first there were few people on the sidewalks, but soon the buses were passing large crowds of people — all walking in the same direction. Young and old, rich and poor — everyone in Boston, it seemed, was going to a gigantic party.

In fact, it was the evening of the Fourth of July, the most important night

of the year in Boston. Approximately 200,000 people had assembled on the Esplanade for the annual Fourth of July concert by the Boston Pops Esplanade Orchestra. Thousands more were gathering on nearby hills and rooftops. Hundreds of thousands more in the city of Boston alone were waiting to see the concert on television.

Hurling through the city streets, the Furman Singers were at the heart of the action. Radio and TV announcements about the concert had mentioned the Singers, and in a live report at noon that day an announcer for WCVB-TV had talked about the “wonderful Furman Singers.” When the buses arrived at the Esplanade that night, the Singers and the orchestra members, aided by Massachusetts police, made their way through throngs of people to the restricted area behind the Hatch Shell.

“Once we got close to the Esplanade,

there were people everywhere,” recalls Kenneth Fields, a Furman Singer and a chemistry major from Johnson City, Tenn. “Everybody was clapping and waving. When we got off the bus, people applauded and said things like, ‘Thanks for coming.’ ‘Glad you’re here.’ ‘Hope you’ll do a good job tonight.’”

No one — least of all the Singers — could have imagined this extraordinary scene a few months earlier. For the Singers, the main event of the year was supposed to be a tour of Italy in July, highlighted by concerts in St. Peter's Basilica in Rome and in St. Mark's Basilica in Venice. Even after the Singers learned they had been invited to sing with the Pops, the idea seemed so improbable that it was hard for them to take it seriously.

“Of course, we were very excited to be going,” says Eric Wallace, a senior from Knoxville, Tenn. “But we just

By 11 a.m. on the Fourth of July thousands of people have already staked out a spot on the Esplanade to watch the concert that night.



couldn't imagine that we would be performing with what could be the world's most famous orchestra."

The opportunity to sing with the Pops came about through sheer good luck. When Furman alumnus and Pops music director Keith Lockhart was at Furman last February for a residency with the Furman Symphony Orchestra, the Pops was looking for a chorus for its Fourth of July concert. Ordinarily the Tanglewood Festival Chorus would have performed with the Pops on the Fourth, but a scheduling mixup had left the Pops without a chorus for its most widely known concert. Sometime during his stay at Furman, it occurred to Lockhart that the Singers might be that chorus.

"I had not heard the current Singers," says Lockhart, "but I knew the quality of the Singers in the past and I felt sure they could do it."

Lockhart talked with Bingham Vick, director of the Singers, and William Thomas, chair of the music department, who agreed that the Singers would turn in a thoroughly professional performance. Lockhart called Dennis Alves, the Pops artistic director, to tell him he thought he had found a chorus, and he returned to Boston with tapes and CDs of the current Singers' performances.

In spite of telephone calls back and forth between Thomas and the Pops management, the actual invitation to sing with the Pops did not come right away. The Pops staff was preparing for the orchestra season which would begin in May, and there were many details to be worked out for all of the concerts. Also, the Pops management and the production staff for WCVB-TV, the NBC station that would produce the July 4 program for the Arts & Entertainment

Cable Network, were understandably reluctant to book a college chorus for the biggest show of the year.

Finally, on April 11, Thomas talked with Pops business manager Scott Schillin, who issued the official invitation. Over the next few days, Thomas, Vick and Martha Vaughn of Furman's educational services office put together a tentative budget that would cover the Singers' music, transportation, food and

Although he talked almost daily with Alves, who was putting together the program, he knew only half of the pieces by the time of the last rehearsal.

"They had told us we would do 'The Promise of Living' by Aaron Copland, so we rehearsed that," says Vick. "Dennis Alves also said they might have some other things for us to do. They were trying to negotiate with Walt Disney about using *The Lion King* title song, but they

hadn't been able to get permission. Finally I said, 'Just let us know when you get permission and we will do whatever you want us to do.'"

On Sunday, June 30, the Singers returned to Furman for rehearsals before leaving for Boston. By then Vick had learned that the Copland piece had been cut, and he had received the Pops' arrangement of "God Bless America" and the song from *The Lion King*. He had also learned that Alves



On stage in Symphony Hall, the Singers get into the spirit of "Circle of Light" with African drummers and the Boston Pops Esplanade Orchestra.

lodging. President David Shi had already promised to find the resources to fund the trip if the Singers were invited, and he approved the final budget.

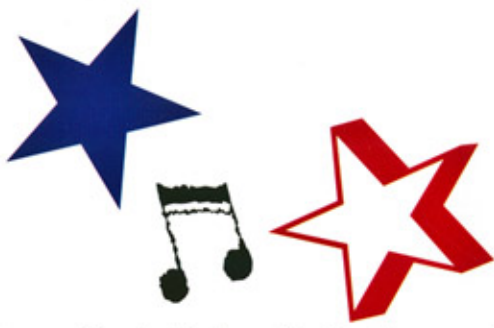
At the Singers' rehearsal the following Monday, Vick announced that the invitation was official. "When I first presented it to the students, I thought because of summer jobs and commitments after graduation we'd be lucky if 40 or 50 could go," says Vick. "I was making a contingency plan to contact Singers alumni in the Greenville area, who could fill the ranks to about 70 or 75. But 75 Singers said they wanted to go and would make themselves available."

Vick was eager to find out what pieces the Singers would perform at the concert so the students could rehearse them before leaving for the summer.

wanted to use some of the Furman men as a backup group for one of the numbers. Vick selected the men for the group, and the Singers rehearsed their new pieces. On Monday afternoon, July 1, 75 Singers, accompanied by Bing and Judy Vick and Bill Thomas, flew to Boston.

On Tuesday morning the Singers rehearsed with Lockhart for the first time, in a chorus room in Symphony Hall. After Vick warmed them up, Lockhart came in and went through some of the pieces with the Singers. He changed phrasings in a few places, but beyond that he had few suggestions.

Singers accompanist Mary-Mitchell Campbell was surprised when Scott Schillin asked her to accompany the group during rehearsal. A piano performance major who plans to go into musical



theatre, Campbell had met Lockhart in February while he was at Furman, and he had said he would like to help her with her career. After the first rehearsal in Boston, he invited her to go to lunch and then to help him work with some of the soloists.

That afternoon the Singers reassembled at Symphony Hall for the first rehearsal with the orchestra. While waiting their turn, they watched television and stage stars Bebe Neuwirth and Sandy Duncan go through their numbers. They also met Jean Louisa Kelly, whom they recognized from the film *Mr. Holland's Opus*, and 13-year-old George Wesley, Jr., who is best known for his performance at the ceremony marking the first anniversary of the Oklahoma City bombing. Besides the guest stars, the Pops staff and TV technicians and producers were there to see the numbers performed for the first time and to time the music.

"Some of us sat in the balcony with Jean Louisa Kelly and talked with her," says Marjorie Avent from Kingstree, S.C. "It was a lot of fun just being there in the midst of all the rehearsing . . . watching the sound checks and seeing what worked and what didn't."

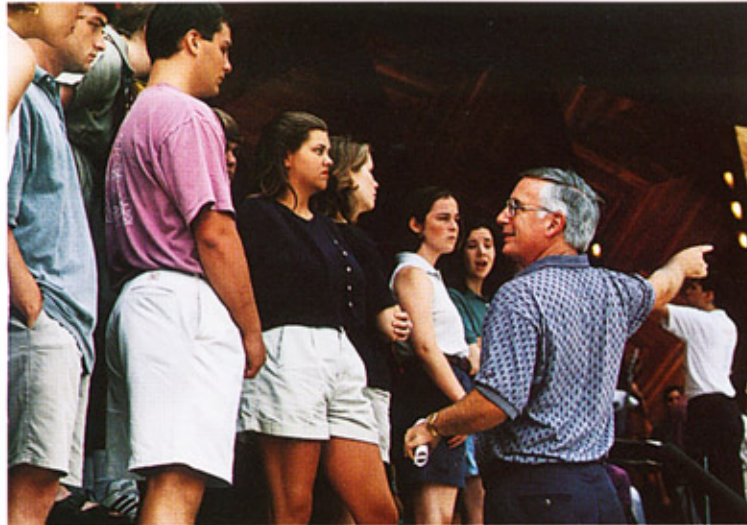
While they waited, however, some of the Singers began to get nervous. "At that first rehearsal with the orchestra, I think some of us had an extreme feeling of inadequacy," says Eric Wallace. "We had an inferiority complex. We were thinking, 'Do we really belong here? We know we're good, but don't they need a professional chorus?'"

During the rehearsal, Lockhart put the students at ease with his friendly, joking manner. "Maestro Lockhart just seemed excited we were there," says Avent. "I think he was proud of us."

After rehearsal, the students stayed on stage for a group photograph with Lockhart. (They ended up putting him on their shoulders.) Then Lockhart lingered to talk and to give everyone an opportunity to have an individual

photograph taken with him if they wanted one.

Vick was also pleased with the day's rehearsals. "While we were warming up that morning, Dennis Alves came in and when the Singers started singing he got a



With help from director Bingham Vick, the Singers practice their tricky first entrance, planned for a 90-second TV break.

big smile on his face," he says. "He seemed to be immediately impressed with the tone quality, the blend, the sound of the Singers."

On Wednesday morning, July 3, the Singers boarded the buses at Symphony Hall to ride with the orchestra to the

"We were thinking, 'Do we really belong here? We know we're good, but don't they need a professional chorus?'"

Eric Wallace

Esplanade for the sound check in the Hatch Shell. By the time they arrived, the park service had already set up folding metal chairs for that night's dress

rehearsal. A light rain fell all morning, collecting on the chairs and parts of the stage. Oblivious to the weather except when one of the dancers slipped and almost fell, Lockhart rehearsed the whole show, conferring often with his

staff and the TV crew about sound and staging.

The TV script called for the Singers to come on stage during a 90-second commercial break just before their first number, "God Bless America." This meant that 75 Singers had to come up some stairs from backstage and arrange themselves in two groups at the front of the stage in a minute-and-a-half. Even before the Singers arrived in Boston, the TV crew worried that such a large group of students "from the South" could not move that quickly. Demonstrating their

could make their entrance in the allotted time — with seconds to spare — the Singers dispelled one more TV production fear.

Late that afternoon about 250 Furman alumni, parents and administrators, who had traveled to Boston for the concert, attended a reception at the Harvard Club. After remarks by President Shi, the Mosquitoes and the Honeybees entertained with several numbers. Lockhart made a brief appearance to welcome the crowd and led the Singers in a rendition of "Brown Eyes."

Although the Singers had been warned that there would be an audience at the dress rehearsal, they were scarcely prepared for the size of the crowd. The area in front of the Hatch Shell was filled with people sitting in rows of chairs or standing under the trees along the sides of the infield. The audience included Massachusetts Governor William Weld and his party. "It was billed as a dress rehearsal," says Eric Wallace, "but it's hard to do a dress rehearsal in front of 30,000 people. At Furman we have a dress rehearsal for a



Singers concert and three people show up.”

Actually the dress rehearsal was also one of the six regular concerts performed by the Pops on the Esplanade that week. The music program on July 3 was supposed to be exactly the same as the program on the Fourth, except for the addition of the “1812 Overture” on the Fourth, although it did not turn out that way.

The skies had cleared during the afternoon, and the concert went off without a visible hitch. Some of the Singers were nervous at first, but as the night wore on they became more animated and relaxed.

Marjorie Avent remembers being both nervous and excited. “It was exhilarating to be in front of that many people,” she says. “Maestro Lockhart is a very energetic person. He sort of energizes you. It was funny because he would smile real big now and then and catch our eyes and you could read on his face, ‘Loosen up, have fun.’ Eventually he got us to clap during some of the pieces. He showed us how to react to the crowd.”

After the show, Lockhart, the Pops staff and the TV crew congratulated the Singers on a fine performance.

On the Fourth it rained off and on all day, and periodic radio and TV bulletins warned that the fireworks — and possibly the concert itself — could be cancelled if the weather did not improve. That morning some of the students caught a land and water tour of Boston that took them into the Charles River and past the Esplanade. “We were sailing by and looking at the place where we were going to sing that night,” says Wallace. “At 11 o’clock in the morning there were people on the shore as far as you could see and boats lined up in the river waiting to come into the harbor. Nine hours before we were supposed to sing, there were already 100,000 people

lining the banks and out in the river.”

“A friend and I walked all the way down the Esplanade, and there was not a place we didn’t see people,” says Kenneth Fields. “The area right in front of the Hatch Shell was full of tents.

clouds lifted. The fireworks and the concert, it seemed, would take place on time.

When the Singers stepped off the buses at the Hatch Shell that night, they were engulfed by a sea of people. Gone

was the dignified, well-dressed crowd from the previous night. In its place were people of every age and description, wearing shorts and jeans and jackets decorated in red, white and blue. Most had been there all day, taking shelter under tarps, tents and umbrellas during the frequent showers. In spite of the weather and the mounting excitement, the crowd was good-natured and well-behaved — encouraged, no doubt, by the massive presence of state and local police who checked all knapsacks and coolers for alcoholic beverages.

Waiting for the concert to begin, the Singers watched the audience.

“There were so many people and they were just going crazy,” says Avent.

“They had activities. I remember seeing a beach

ball being thrown through the air. I remember thinking, they don’t care what we sound like. They’re just here to have a good time. That made me feel a lot less nervous.”

As eight o’clock approached, the crowd began to clap and cheer. At 7:59, three planes flying in formation swooped over the Hatch Shell, and The Ancient and Honorable Artillery Company of Massachusetts marched on stage to present the colors. Then the rain started again. The Artillery Company retired the colors. The show stopped. The crowd took cover as best it could, and the orchestra members pulled their chairs farther into the Hatch Shell to avoid getting wet.

What had seemed at first like another passing shower turned into a



Boats begin docking near the Esplanade several days before the concert.

People had made their own little shelters. Most people on the Esplanade weren’t close enough to see the Shell, but they would be able to hear the concert because huge speakers were set up everywhere. It was just amazing.”

After a hard rain about 4 p.m., the

“Maestro Lockhart is a very energetic person. He sort of energizes you.”

Marjorie Avent



Photographs by Charlie Register



Forced to cut the program at the last minute, Keith Lockhart leads the orchestra, Singers and other guest stars in a seamless performance that ends just on time.

steady rain. Because the concert was being shown live on television, the TV station was filling with interviews of Lockhart and the guest stars and with scenes of Boston. If the rain did not stop by 8:30, the station was prepared to substitute a previous Pops concert.

"There was mass confusion backstage," says Avent. "We were all wondering what in the world was going to happen. Would we get to go on? Would they air last night's show? Tons of things were going through everybody's minds. Sandy Duncan and the two other dancers were running around talking to us, saying 'Are ya'll nervous? Don't be nervous. Just have fun.'"

Vick, who was backstage, says his only time of concern was from 8 to 8:20 or so, when no one knew what to do.

"The longer it rained, the more tense Keith and the production crew became. I was afraid they would have to cancel the performance. The production crew was saying they wanted the show to go on, if possible, but the players couldn't play if it was raining into the Hatch Shell. I let them know very quickly that the Singers didn't mind getting wet, so that wasn't a factor. But the string players with wooden instruments just could not perform in the rain."

At about 8:20, Lockhart and the Pops crew got word that the weather was breaking. They decided to try to start the show again at 8:30, which meant that the program would have to be 30 minutes shorter than originally planned in order to end by 10 p.m. Lockhart began talking immediately with the TV

people on the headphones, saying, "This is what we can do. We can eliminate intermission. We can cut one of Bebe Neuwirth's numbers. We can cut 'This Land Is Your Land.' We can shorten the '1812 Overture.'"

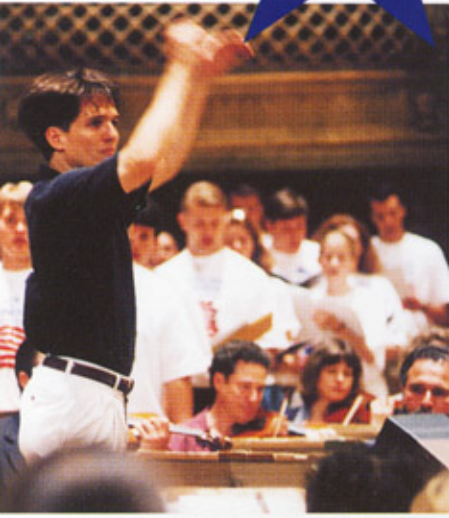
Borrowing an orange slicker from a state policeman, Lockhart rushed to the microphone and announced to the cheering crowd, "We're going to give you a concert tonight, if it's the last thing we do."

In the meantime, the production crew members began moving the orchestra back into the Hatch Shell. They told Vick that the Singers would have to move closer to the orchestra because of the arrangement of the microphones. This meant that Vick had to reconfigure the formation of the Singers instantaneously and give new instructions to the students.

At 8:30, the Artillery Company marched on stage again, and the show

THE STAR-SPANGLED BANNER • EVERYTHING'S COMING UP ROSE • IF THEY
FALLING IN LOVE WITH LOVE • OH WHAT A BEAUTIFUL MORNING
• CIRCLE OF LIGHT • SEVENTY-SIX TROMBONES • A COUPLE OF SONGS
OF THE REPUBLIC • AMERICA • AMERICA THE BEAUTIFUL • YANKEE DOODLE
FLAG • GOD BLESS AMERICA • 1812 OVERTURE
BAND • LE JAZZ • HOT • ALL THAT JAZZ • LOVE
TO WA
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KEITH
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LIVE!
FROM
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WHAT A BEAUTIFUL MORNI
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AMERICA THE BEAUTIFUL •
• 1812 OVERTURE • THE STAR-SPANGLED BANNER •
JAZZ • LOVER • FALLING IN LOVE WITH LOVE • OH WH
AMERICA • CIRCLE OF LIGHT • SEVENTY-SIX TROMBONES • A COUPLE OF SONGS
HYMN OF THE REPUBLIC • AMERICA • AMERICA THE BEAUTIFUL • YANKEE DOOD



SANDY DUNCAN



BEBE NEUWIRTH



JEAN LOUISA KELLY



PROSES • IF THEY COULD
NG • IT'S A GRAND NIGHT
SONG AND DANCE MEN •
E DOODLE • I'M A YANKEE
R-SPANGLED BANNER •
IN LOVE WITH LOVE • OH
OF LIGHT • SEVENTY-SIX
ND • BATTLE HYMN OF THE REPUBLIC • AMERICA •
AND • YOU'RE A GRAND OLD FLAG • GOD BLESS AMERICA
D SEE ME NOW • I'M A BRASS BAND • LE JAZZ HOT • ALL THAT
FOR SINGING • SOMEONE TO WATCH OVER ME • GOD BLESS
UBLE • SINGIN' IN THE RAIN • NEVER NEVER LAND • BATTLE
ODDLE DANDY • THIS LAND IS YOUR LAND • YOU'RE A GRAND



As the Singers and orchestra perform "Stars and Stripes Forever," a huge American flag drops from the top of the Hatch Shell and the audience cheers wildly.

began for the second time. "The Star-Spangled Banner," performed by the orchestra and George Wesley, Jr., was followed by several numbers by Bebe Neuwirth. Lockhart and 10 Furman men provided a spirited chorus line for Neuwirth's rendition of "I'm a Brass Band."

After Jean Louisa Kelly's performance of "Someone to Watch Over Me," the Singers filed on stage. Just before they went on, Scott Schillin gave them a pep talk. "He said he was overwhelmingly impressed with the professionalism and the sound and the quality of the Furman Singers," recalls senior Vernon Huff. "It was neat to have Keith and the Pops staff say how well-prepared we were. That made us feel good."

Introducing the Singers to the crowd and the television audience, Lockhart said, "We have a lot of wonderful guests with us tonight to help us celebrate the Fourth, none more wonderful than a wonderful group of young voices from Furman University."

The students' first number was a beautiful arrangement of "God Bless America." Then the Singers and a group of African drummers from Koumpo performed "Circle of Light" from *The Lion King*, while the crowd jumped up and waved blue and white glowsticks. During the second half of the show, George Wesley, Jr., and the Singers sang "Battle Hymn of the Republic."

"The whole thing was so exciting," says Kenneth Fields. "When we did

'Battle Hymn,' you could tell people liked it. Later on, when we were singing 'Stars and Stripes Forever,' and they dropped the American flag above us, everybody jumped up and screamed. They were going nuts."

With 30 minutes cut from the program, the concert seemed to end too soon. But the timing was just right for television. The cannons had fired, the fireworks had begun and the orchestra was playing "Stars and Stripes Forever" as the TV coverage ended.

"After the show was over, I was congratulating Keith and he was hugging me and telling me how great the Singers had been," recalls Vick. "We talked about doing it again sometime. I don't know how much of that was the enthusiasm of the moment, but I think the Singers have made a strong impression on the Pops organization. I think they under-



stand the level of musicianship and the level of energy and enthusiasm the Singers bring to a performance. I hope there will be another opportunity like this sometime in the future."

After the concert, the students joined the crowd to watch the fireworks over the Charles River and then to make their way back to their hotel. As they walked along in small groups, people came up to them and called from their front steps, saying things like: "Hey, you're that Furman group. We just saw you on TV." "You did a great job tonight!" "Thanks for coming up."

The next day, *Boston Globe* music critic Richard Dyer said in a review that the Singers provided one of the concert's "genuine moments of musical quality and communication." "The Furman Singers from Lockhart's alma mater, Furman University in South Carolina, produced a fervent, well-tuned and handsomely blended performance of 'God Bless America' and 'Circle of Light' from *The Lion King*"

Stella Gould, producer of WCVB's telecast, was lavish in her praise of the Singers. "We've had choruses before," she said, "but this was so much better. They brought a different look to the concert. They brought youthful enthusiasm and a fresh, young, All-American look. They were perfect for the event. It's just a Cinderella story."

Later in the summer, long after the coach had turned into a pumpkin and public acclaim had given way to the day-to-day demands of summer jobs and courses, the charm still lingered as students remembered their time in Boston.

Mary-Mitchell Campbell was especially impressed by Lockhart's kindness and the respect with which he treated the Singers. "He seems incredibly intelligent and he's a real showman. I think

he's a role model for all of us. If I ever go anywhere in musical theatre, I hope I could be like him."

For Eric Wallace, who plans to attend medical school, the opportunity to be a member of the Furman Singers — much less perform with the Boston



Bebe and the Boys: Guest star Bebe Neuwirth and her admiring chorus line: (clockwise from lower left) Chad Dyar, Scott Jarrett, Jonathan Lewis, Bill Hubbard, Jimmy Kraus, Matt Foreman, Vernon Huff, Randy Drury, Christopher Kidwell and Reggie Garrett.

Pops — seemed almost too good to be true. "I don't think there is any organization anywhere like the Furman Singers, partially because of Bing and Judy Vick," he says. "Our trip to Boston is probably going to be the single most significant musical event in my life — and probably one of the top five events in my entire life."

"To think that 75 of us did what about 30 people usually did was incredible. And the fact that we did it well enough to impress people just blows my mind," says Marjorie Avent. "I'm excited to think I can tell my grandchildren that I sang with this group."

It took the help of a great many people to make the Boston trip possible: the generosity and enthusiasm of Keith Lockhart, the encouragement of the Pops staff, the support of David Shi,



the hard work of Bing Vick and Bill Thomas and many others. But when the time came and the eyes of millions of people were focused on the Furman Singers, they rose to the occasion and with the Boston Pops Esplanade Orchestra created a few moments of true musical magic. □





Stephen
McSwain
has carved
his own
special niche
in the
world of
rock music.

Stephen McSwain was just a year out of college and working as a medical supplies salesman when he started chiseling designs into the wood of an electric guitar body. Since he had no previous woodworking experience, it was perhaps a strange thing to do. But, as McSwain recalls, he was a bit bored and he had always wanted to do something special to his guitar, so it seemed perfectly normal at the time.

McSwain started simply at first, glancing at a mirror near his workplace and carving the reflection of his own face into the wood. But the longer he worked, the more intricate his designs became. And soon one guitar could not hold his artistic vision.

The ordinary faces gave way to flaming-haired sorcerers, blazing suns, vines climbing along intricately carved branches, perfectly shaped fingers grasping the guitar's edges. His friends could hardly believe his talent, and McSwain even amazed himself with what he was able to do.

Just how good did McSwain's work turn out to be? Well, that very first guitar now belongs to Steve Vai, a much revered guitarist who has recorded albums with such legends as Frank Zappa and Alice Cooper. McSwain has since made guitars, all of them by special request, for hard-rocking guitarists Jerry Cantrell of Alice in Chains, Vernon Reid of Living Colour, Chan Kinchla of Blues Traveler, and Warren Haynes of the Allman Brothers.



BY VINCE MOORE

So what started as an interesting little experiment in his parents' attic soon turned into a successful business. And when McSwain received a special order last spring to make 30 guitars for a large Japanese music company, he knew it was time to quit his sales job and begin making guitars full time. If you travel to Charlotte, N.C., these days and find McSwain's apartment, you'll also find the home of McSwain Guitars.

"I always wondered what I would be doing five years after I got out of school," says McSwain, who graduated from Furman in 1991. "Now I know."

If you knew McSwain during his days at Furman, you might not be totally surprised by what he is doing now. In addition to earning a degree in political science, he spent four years playing lead guitar and singing for the band In the Works. While the band played all over Greenville, McSwain says he and the band members considered Al's Pump House, located just down the road from the campus, their home away from Furman.

Still, playing a guitar is one thing; carving ornate designs into it is another. McSwain certainly had no background for that. He didn't do woodworking as a child, although he claims he once made a miniature guitar from a popsicle stick. He admits that the thought of carving something into his guitar never once entered his mind while he was at Furman.

Guitar Man

Vernon Reid of
Living Colour
ordered a guitar
right away,
drawing the
basic design he
wanted on a
crumpled napkin.

It was after he had graduated and was working as a salesman for a medical supply company that the idea first occurred to him. He was driving around in a van all day during a training period in Florida and had plenty of time to think. He had always wanted a unique guitar, so why not take an existing guitar body and carve some designs into it? He wasn't sure he could do it, but he knew his parents had an electric carving tool back home in Gastonia, N.C., and it might be fun to try.

"As soon as I got back from Florida, I bought a guitar body and started carving faces into it," McSwain says. "I worked in my parents' attic, surrounded by all these old golf clubs, lawn furniture, books, and a million other things that were stored up there. But it was fun and I enjoyed it."

He had to wear four or five layers of clothes in the attic during the winter, but McSwain kept returning to his parents' house until he had finally finished the guitar. When it was done, his friends were amazed. They kept telling him how great it was, that they had never seen anything like it, that he should show it to a well-known guitarist.

"But I kept telling them that I didn't have any connections, that I didn't know anybody," McSwain says. "And then after saying that a few times, I thought, wait a minute, maybe I do."

McSwain remembered that a good friend of his at Furman, Stephen Hall '92, had once gotten Steve Vai's autograph and, like any good fan, had written down Vai's phone number when he overheard the guitarist give it to another person. This had occurred while Hall and

McSwain were attending Furman, and Hall had actually phoned Vai one night just to see what would happen.

"I remembered that Steve had called Vai and it turned out he was real nice and he even sent Steve an album in the mail," McSwain says. "So I called Steve and got the phone number and then called Vai in Los Angeles. He answered the phone himself and I told him all about the guitar. He said to send it on out to him and

he would take a look at it. As it turned out, he loved it. So I told him he could just keep it."

While it was nice that Vai liked McSwain's guitar enough to add it to his collection, there was one obvious problem. McSwain still didn't have that unique guitar he had always wanted. So there was just one thing he could do: make another one. But this time, he decided to build one from scratch.

McSwain bought a plank of mahogany from a Charlotte store, fashioned the guitar body himself, then carved a few of his unusual designs into the instrument.

Shortly after he finished the guitar, he read that the group Alice in Chains was coming to town for a concert. Why not, he thought, talk his way past the security guards stationed outside and let the band see his newest creation before they take the stage?

"They just flipped out when they saw it," McSwain says. "The bass player bought the guitar right there and Jerry Cantrell, their guitar player, ordered one, too. He wrote me a check for \$500, which probably didn't cover the cost of making it, but I didn't care. It was just great that somebody liked what I was doing. Of course, by the time I finished Cantrell's guitar, I had made three guitars



McSwain's ornate guitars are born of his finely honed woodworking skills and a surrealistic imagination.

and still didn't have one of my own."

McSwain finally did make a guitar for himself and, still working in his parents' attic, made a few others as well. Whenever the big acts came through town, he would drop by and let them see examples of his work. He discovered that if you just acted as if you knew what you were doing, the security guards would let you backstage 90 percent of the time.

Aerosmith lead singer Stephen Tyler and the rest of the band loved the guitar they saw, although they didn't buy one. Vernon Reid of Living Colour ordered one right away, drawing the basic design he wanted on a crumpled napkin. Chan Kinchla of Blues Traveler actually dropped by McSwain's apartment one Sunday afternoon and watched NFL football while explaining what he would like to see on his guitar. Reid wanted pyramids and castles rising out of his guitar. Kinchla requested the Blues Traveler black cat logo.

After a while, customers began coming to McSwain. Not too long ago, he got calls from Allen Woody and Warren Haynes of the Allman Brothers, as well as blues guitarist Jeff Healy. He sold all of them guitars.

McSwain's big break, however, came last winter when he was displaying some of his guitars at the National Association of Music Merchants show in Anaheim, Calif. Representatives from one of Japan's largest instrument distributors, Hot Line Music Corp., liked what they saw and put in an order for 30 guitars.

That financial commitment came to about \$85,000 and convinced McSwain that it just might be time to give up his day job. He figured his business could make anywhere from \$60,000 to \$100,000 its first year.

"I was still planning to continue working," McSwain says, "but I soon found out that I couldn't work full time and do a good job of making that many guitars. I was spreading myself too thin. So I gave my two-week notice and moved all of my Oxford shirts and ties to the back of the closet."

Once you know how McSwain goes



McSwain begins each project with a simple plank of wood, then spends about 10 hours contouring it into the shape of a guitar body. Carving the details takes him anywhere from 25 to 100 hours.

about making a guitar, it's not hard to understand why it would be difficult for him to make 30 of them in his spare time. He begins each project with a simple plank of wood, then spends some 10 hours contouring it into the shape of a guitar body. The carving comes next, which takes approximately 25 hours but can take a lot longer if the designs are particularly intricate. It took him 100 hours to carve all the tiny yet incredibly detailed pyramids and castles that adorned Vernon Reid's guitar.

"Reid's guitar was the most difficult to do, but it's definitely one of my favorites," McSwain says.

Of course, a beautiful guitar that doesn't sound as good as one from a big-name guitar manufacturer is not going to get McSwain far. He still has to add the electronic components, put on the strings, and make sure it is in perfect

tune. That, of course, adds a few more hours to the process and always produces a certain amount of anxiety.

"I could spend 50 hours producing a beautifully carved guitar, but if it doesn't tune perfectly up the neck it's a worthless guitar," he says.

What does the future hold for McSwain's company? He's not sure. He wants to talk to a couple of guitar companies that have shown interest in displaying his instruments at their stores. He's even weighing the option of mass-producing some guitar bodies, but he still wants to do the design work himself. However, one thing is certain: he'll continue to make guitars in one form or another.

"I'm here to stay," he says. "I'll always do this guitar thing. If I don't sell them, I'll have a room full of guitars. Because I'm going to keep making them." □



A Powerful Dose of Reality

Furman students get an insider's view
of the life-and-death issues
confronting the medical world each day.

BY JIM STEWART

After observing surgery for the first time, Furman student Jason Kriese described the experience as "messier than I thought and a lot less precise."

Once he had witnessed a few more procedures, Kriese would offer a more humorous take, referring to it as a battle pitting "the pinchers vs. the slime people." But his initial description could be applied, in a general way, to the response of Furman students to a course that gave them a unique perspective on the medical world. For instead of just talking about health care, they saw firsthand how it worked. And they found it messier than they expected — and a lot less precise.

When philosophy professor Doug MacDonald and sociology professor Kristy McNamara decided to offer their classes in Medical Ethics and Medicine and Society as a joint venture last winter, they knew the combined course would reach its full potential only with extraordinary cooperation from the Greenville Hospital System. Thanks in large part to the help of Nancy Dew Taylor '61, a medical editor in the Division of Medical Education and Research at Greenville Memorial Hospital, and surgeon J.C. "Bubba" McAlhany '62, they got it.

GHS agreed to allow the students and professors to spend their mornings in the hospital, where they could accom-

pany physicians and medical students on rounds while observing, questioning and essentially acting as temporary med students. Says MacDonald, "The course would not have worked without the tremendous amount of time and effort put in by all the physicians we dealt with. To have the real-life situations to teach from was almost unbelievable."

For four weeks, the students rotated through different areas, from the emergency room to neonatal intensive care. They had access to the pediatric, internal medicine and intensive care wards and saw how the hospital's social support systems work. Afternoons were spent in class, where the professors blended lectures on ethical and sociological issues with discussions and appearances by guest lecturers. Films that dealt with medical themes — *Awakenings*, *And the Band Played On*, *Whose Life Is It Anyway?* and others — supplemented the classroom and hospital work. Students were required to record their observations in a journal.

Their initial reactions were intense. MacDonald quotes one shell-shocked student as saying, "I had no idea the world could be so cruel." Another group received a sudden and powerful dose of reality when they were asked not to enter one room because the patient — who had AIDS — was a Furman student.

To their dismay, the students quickly came to realize that medicine is not always about putting patients' interests first. As Shirley Woo wrote in her journal, "I understand that health care is not endlessly funded, but there comes a point when the patients involved should

be the center of attention, not the bills."

As time passed, the students developed a certain tolerance for what they saw and began reacting in a more detached, less emotional way. Once that happened, they were able to see that while there is much in the medical world that needs fixing, there are also many points of light.

As they moved through the different hospital rotations, the students often kept each other informed about the progress of individual cases. One was that of a critically ill boy who had suffered chronic health woes since birth. A spinal deformity made it difficult for him to breathe, and his condition had deteriorated to the

point that he would likely need to be on a respirator for the rest of his life. Decisions about his case were made more complicated because his family had little money and depended on state and federal assistance for his medical needs.

Among the issues the case raised: should he have a costly operation that would likely do little, if anything, to improve his quality of life? Was the family insisting on continued treatment because of the income it received for his care? Was it in the best interest of everyone — the patient, the



The chance to observe actual surgical procedures was just one of the special opportunities granted to Furman students by the Greenville Hospital System.



Premedical student Aaron Hanna watches intently as Dr. John Johnson performs delicate brain surgery on a small child.

Was it in the best interest of everyone — the patient, the family, the health-care system — to prolong this child's life, given his extreme health problems?

family, the health-care system — to prolong this child's life, given his extreme health problems? Ultimately, the family chose to disconnect the respirator, and the patient died within a day.

For Kriese, a philosophy major, the case was especially thought-provoking. Although he agreed with the family's decision, he wrote that "there is something very cruel that is associated with the act of euthanasia in itself. They say this case is [not] redeemable and there is no hope of any type of recovery, but why does [the patient] manage a smile every once in a while?"

Later, Kriese cited a doctor's explanation that "this was an unusual case for letting a patient die because [the patient] still had access to some (most?) of his mental capacity and, unlike most other cases, was not in the least bit brain dead. It was kind of strange that the doctor did not recognize this as passive euthanasia, but merely as letting him die. How could someone fail to make such an important distinction? Very

easily. If the patient is dying on his/her own and the doctors are merely letting it happen . . . then there is a certain degree of detachment involved. Just as it would be much easier to choose passive euthanasia over active, it would also be easier to refuse to make the distinction between killing someone and letting them die."

Doctors constantly wrestle with complex cases like these, and the Furman students were impressed with their openness in discussing them. Perhaps their candor arose, in part, because they recognized the value of a course in medical ethics.

Although a growing number of medical schools offer ethics courses, the majority do not. Woo says one resident told her he had never had an ethics course, that "you learn as you go." This echoed the comments of writer/physician Perri Klass, author of *A Not Entirely Benign Procedure: Four Years as a Medical Student*, who told the class, "Doctors learn most of their ethics on the wards and in the residency."

The students also paid close attention to the way caregivers treated patients. Woo concluded that "different personalities are attracted to different specialties"; for example, emergency room doctors seem to be rather abrupt, take-charge types, while pediatricians seem less brusque, probably because their primary contact is with children and parents. Along the same lines, she determined that doctors who deal with chronic illnesses establish less formal relationships with their patients because they see them frequently.

Still, the consensus was that health-care professionals could use some work on their bedside manner. McNamara suggested in class that today's doctors tend to be technically competent, but not especially caring. After the students had spent some time in the hospital, McNamara says they reported that she "was being kind."

Perhaps, however, the problem is not always with the doctors. Silvia Heise wrote of a conversation she had with a resident who had switched specialties from adult medicine to

pediatrics because “he was just tired of seeing patients who brought on their own illness by their behavior and of having patients who did not really want to get better.” His initial interest in pediatrics had been dulled by his medical school experience, he said, because it had focused on children with terminal illnesses. His move to Greenville, however, had led to an attitude shift; he found that now he enjoyed seeing patients that “want to get well,” as children usually do. Based on her observations of his approach to patients and their families, Heise concluded that this resident had made a good choice.

Each day brought new topics for the class to ponder. Are some patients more “worthy” of treatment than others? Should patients be allowed to make bad decisions? Should socio-economic status affect the health care one receives? What responsibility does society have for its own well-being? How should we define death? What kind of life is worth living?

The questions kept coming; the gray areas kept growing. There were few definitive answers, but the students clearly



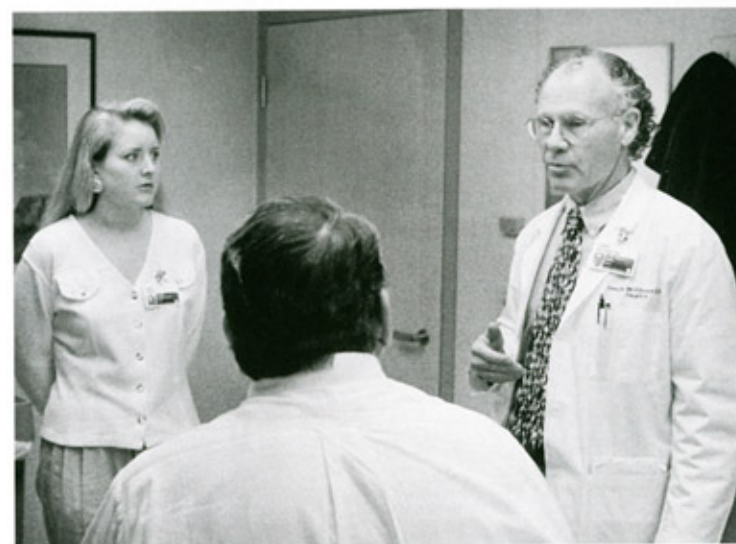
Philosophy professor Doug MacDonald says combining the courses showed students that “both sociology and philosophy are relevant to making important medical decisions.”

appreciated the opportunity to pursue them.

Kriese, now a graduate student at Baylor University, describes the course as “the best I’ve had, in terms of what will carry over.” In his previous ethics courses, he felt his responses had been too cold and utilitarian, that he hadn’t considered all sides of an issue before making a judgment. “I didn’t like that about myself,” he says. “Even though I’ve always hated hospitals, I was attracted to this course because I would have to be there. I would have to consider the perspectives of doctors and patients and look at things in a more humanistic way.”

Woo, a chemistry major who plans to attend medical school, says, “I’d recommend the course to anyone who wants to go into medicine or who simply wants to know more about health care. Patients need to know about ethical considerations and about the health-care system. Many simply accept the system as it is — they don’t question enough. As long as that’s the case, health care won’t change.”

Heise, a premedical student who double-majored in sociology and biology, came to this conclusion about the current state of health care: “I think that the medical community as a whole has a



During their rotation in the Pediatric Intensive Care Unit, students Karyn Rice (far right, top photo) and Beth Bancroft listen as Dr. Gene Golding discusses releasing a young patient. Dr. Bubba McAlhany '62, who helped pave the way for student access to the hospital, talks with a patient as student Cara Hofer observes (bottom photo).

responsibility to continue to integrate the fields of sociology and medical ethics into its practice in hopes of creating more healers and less doctors.”

No matter how many of the students go on to medical school (12 were listed as premedical students), they will have had the chance to confront, at an early age, issues that are likely to affect them at some time in their lives, and to make informed decisions based on first-person experience. Perhaps, too, other schools will eventually recognize the value of this kind of course. It could lead to a world in which medical professionals take a more thoughtful, compassionate approach to their jobs — and to their patients. □

Los Caprichos

Goya's famous print series, donated to Furman by the late Gerda McCahan, reveals the satirical outlook and innovative style that have influenced countless artists.

BY R. OLOF SORENSEN

A

t the end of the 18th century the Spanish artist Francisco José de Goya y Lucientes produced a book of etchings (all but one with aquatint) called *Los Caprichos* (Caprices).

These etchings were the first of Goya's four major graphics productions. Furman is fortunate to have 27 of the 80 prints in the series, thanks to a bequest to the university from Gerda McCahan, a popular and much-loved psychology professor for 28 years, and her husband George.

Well before her death in 1992, Gerda told me that Furman would someday be the recipient of the prints, collected by her father on trips to Europe. Good grief, I thought then, how will we care for them? Where will we store them? Will the public get to see them?

When we were told that the collection was here, I realized again the magnitude of the responsibility of having such a historically important collection. But with the Thomas Anderson Roe Art Building and its gallery, the job now seemed less formidable. The art department and Furman proudly exhibited the Goya prints, freshly rematted and reframed (thanks to the work of two Furman Advantage students), for an eager public in the Thompson Gallery



The print Que se la llevaron! (And So They Kidnapped Her!) is considered one of the finest in the McCahan collection.

of the Roe Art Building in September.

What is a print? An etching? An aquatint? An intaglio? Indeed, most of the prints that comprise *Los Caprichos* can correctly be labeled any of the above. A print is any graphic process that allows the artist to pull multiples from a plate of some sort — in the case of *Los Caprichos*, a sheet of copper. We depend on the artist to pull a limited edition, number each work as to the total number of prints pulled, indicate

when in the series this print was pulled, and destroy the plate after the edition is complete. Often we will see at the bottom of a print a figure such as 3/25. This would indicate that our print was the third pulled out of a total of 25 in the edition.

An intaglio is any print process that depends on a press to push dampened paper into inked grooves or indentations of a plate. An etching is a form of intaglio print in which the ink is rubbed into lines (either incised or eaten by acid into a copper or zinc plate), and the paper then pressed into those lines to receive the ink. A close look reveals such linear work in the Goya prints, but the resulting lines might be obscured in some by the use of aquatint, a process of pitting areas of the plate in varying degrees to achieve tonal effects ranging from very pale gray to black. Most prints of the series include some aquatint, and indeed, the prints in *Los Caprichos* are

The clergy, and religion in general, were frequent targets of Goya's satire. In Ya van desplumandos (They Are Leaving, Plucked), prostitutes encourage their "plucked" clientele, who represent religious leaders, to leave their house of ill repute.



Ya van desplumados.



Volaverunt, which mocks those who are slaves to fashion, is an example of Goya's tendency toward the fantastic and the visionary.

often labeled aquatints. Because the print is pulled from a plate made by the artist and limited in number, each print is considered an original, as opposed to mechanical reproductions which are just that — reproductions — even if signed by the artist.

Los Caprichos is essentially a book, a visual narrative of a type popular in the period, with some sort of moral message. Being a Rationalist, and influenced by much of the Rationalist literature and by his association with many of the intellectuals of his day, Goya apparently wanted to satirize many of the practices and beliefs, superstitious or otherwise, of the time.

We gain insight into the meaning of the works by looking at the image,

by the title, and by reading Goya's observations on each of the prints. For example, *A caza de dientes*, or *Tooth Hunting*, is a commentary on the common belief that the teeth of a hanged man are very important in sorcery. Goya says, "What a pity that the people should believe such nonsense."

By studying the preliminary drawings and Goya's comments on *De que mal morira?* (*Of What Will He Die?*), we can only conclude that Goya had a low opinion of doctors. In the preliminary drawings he ties doctors to witchcraft and calls the drawing *He-Witches Disguised as Common Physicians*. His comment on the print — "The doctor is doing his best. What more can we expect?" — would seem a bit sarcastic, considering the doctor is a jackass.

Dueling is ridiculed in *El amor y la muerte* (*Love and Death*), and Goya comments, "See the lover who, killed by his rival, dies in the arms of the woman he loves, thus losing her anyway. It is foolish to draw the sword." This observation puts Goya squarely in the Rationalist camp; as a result, his images actually seem less Romantic than many texts would lead us to believe.

Indeed, the last three *Caprichos*, which contain references to waking up (or to the dawn), are references to the dawn of reason, according to author José López-Rey. The McCahan collection includes one of these, *Despacha, que dispiertan* (*Hurry, They're Waking Up*).

Los Caprichos
is essentially a book
with a
moral message.

Here the subject is "brownies," obliging elf-like characters whose true intentions — evil or good? — apparently were a topic of contention. Goya's ambiguous comment on the print states that "devils

are those who are busy causing trouble and hindering others from doing good — or, they do nothing at all.”

So much for the narrative content of the prints. What of the works as fine art? What is their place in the history of art? Virtually every art history text contains at least one example of Goya's *Caprichos*, usually as an example of the Romantic style. Although some critics feel that his attitude is Rationalist, not Romantic, his work is certainly expressive; to get his Rationalist message across, he uses the Romantic themes of violence, horror and the grotesque.

An illness in 1793 had left Goya totally deaf, thus limiting his contact with the outside world and accentuating his tendency to the fantastic and the visionary. Begun after that tragedy, *Los Caprichos* (especially prints such as *El Vergonzoso*, or *Shame-Faced Man*) clearly foreshadows the expressive qualities of his late “black” paintings. His innovative composition adds to the fantastic/visionary feeling in that areas are flattened, light does not have one logical source, and the figures are pushed to the foreground by either flattening the background into abstract planes or by eliminating it altogether, as in *Volaverunt*. As a result, we are unable to determine the scale of the figures, which adds even more to the sense of unreality.

There does seem to be some variation in the quality of the prints. *Que se la llevaron!* (*And So They Kidnapped Her!*) is probably one of the finest in the McCahan collection. The composition is scaled well to the rectangle; the figures, well drawn, are dealt with in an angular fashion which suggests volume; and the darks and lights are strong and well-placed. On the other hand, the darks in *Asta su Abuelo* (*As Far Back as His Grandfather*) appear carelessly done and perhaps unfinished, while the drawing, composition and scale of *El de la rollona* (*The Child-Adult*) leave something to be desired. Part of the problem is one of giving the message more importance than the drawing; in *El de la rollona*, for example, the face appears almost childishly done. Certainly the creation of 80 aquatints represents a



El amor y la muerte.

formidable amount of time, and we may well be seeing the hand of a studio apprentice in these less satisfactory passages.

A Romantic in his extreme emotionalism, which became even more pronounced as he aged, Goya was a forerunner of our time. His subject matter, technique and composition influenced Impressionists and Post-Impressionists such as Manet and Toulouse-Lautrec, and his tormented works led to the tortured paintings of the German Expressionists and even many of the current Neo-Expressionists and Post-Modernists.

Furman is proud to have as part of its collection these works, which link us to our European past yet remain a source of artistic inspiration in our own day. □

El amor y la muerte (Love and Death) is a commentary on the folly of dueling for love.

In Touch with a Master



Two Furman art students gain invaluable experience through their work with the Goya prints.

BY JIM STEWART

*F*or Francisco José de Goya y Lucientes, 1995 and 1996 were banner years — as well they should have been for someone celebrating his 250th birthday.

Too bad the famed Spanish artist wasn't around to bask in the adulation that greeted major retrospectives of his work at New York's Metropolitan Museum, the Prado in Madrid and the Thompson Gallery at Furman.

Goyas? At Furman? Indeed.

And thanks to the bequest from Gerda and George McCahan, and to extensive research and restorative work by art majors Gloria Haynes and George Melendez, the art department mounted a well-received exhibition of the prints this fall.

Some have called Goya the father of modern art because of his bold, innovative technique and darkly satiric outlook that emerged after a serious illness in the 1790s left him deaf. In a review of the Met retrospective, *Newsweek* magazine stated that "Goya ranks behind only Velazquez and Picasso . . . as Spain's greatest artist."

First published in 1799, *Los Caprichos*, which in its entirety numbers 80 prints, marks Goya's transition from court painter to interpreter of the times — and from competence to greatness. In its satirical humor, the series mocks the mores and superstitions of Spanish society in the late 18th century. His later paintings and print series, especially *Disastres de la guerra* (*Disasters of War*) and *Disparates* (*Absurdities*), are even more caustic commentaries on the human condition.

For Melendez and Haynes, whose summer work was supported by the Furman Advantage, the chance for direct, hands-on contact with the art of a master was not to be missed. As Haynes says, "They're such important works. We're fortunate to have a collection this large and in such good condition."

Haynes, the researcher of the two,



worked on the translations of the commentaries that accompany each etching and attempted to determine just when the prints in Furman's collection were made. She points out that most current artists make a limited number of prints from one plate, then "strike" the plate to insure that it cannot be used again and to preserve the value of the work. The original plates for *Los Caprichos*, however, were never struck, and the series has been reissued periodically through the years.

Says Haynes, "There are some clues as to which edition of the series our prints are from. You can look at the types of ink used, or whether there's a water mark on the sides of the print, to help narrow it down." Some of the titles in earlier editions contained spelling errors that were corrected with subsequent printings. Later editions also tend to look somewhat faded, because the plates wear down with age and use.

In part because the prints were collected at different times and from different places, it is difficult to determine what editions are represented in the Furman collection. But it is possible that some were printed during Goya's lifetime.

While Haynes pursued her research — which included e-mail correspondence with the curator at the Prado — Melendez closeted himself in a Roe Art Building studio, meticulously cleaning, repairing and reframing the collection. Before he ever touched the prints, he researched restoration techniques to insure that he would not damage them.

One problem he discovered: the prints were under attack from a type of mold that feeds on the contents of paper. To deter the mold, Melendez removed the prints from their frames and, while wearing gloves to protect them from oily fingerprints, brushed on a lightly abrasive powder that works on surface dirt.

The process was designed more for preservation than restoration. Melendez says, "There's not always a visible difference after you've cleaned the prints. The paper is not suddenly revived; it doesn't look fresh and white again." Once the collection was cleaned and repaired, where possible, with special mending paper ("I practiced on a lot of other paper first," Melendez says with a grin), he reframed the prints using archival material that, he predicts, should keep deterioration to a minimum.

Melendez, who is considering a career in art restoration, says he enjoyed the work, even if the value of the collection made things "a little nerve-racking." And the results were certainly worthwhile, at least from the public's perspective. The art department reports that the show attracted more widespread interest and a more diverse group of visitors than any Furman exhibit in recent years.

One person who did not get to see the actual exhibit, however, was Gloria Haynes. Still, she couldn't complain too much about the trade-off: she spent the fall in Cortona, Italy, studying art with a group from the University of Georgia. □

Preparing for the exhibit at Furman, George Melendez cleaned and reframed the Goya prints. Gloria Haynes provided the commentary for the printed program.



THE EINSTEIN CONNECTION

With the help of an old photograph, a small piece of Furman's history has been rediscovered.

It centers on a campus visit by the eminent Albert Einstein. The saga came to light when Roger McKinney of Conestee, S.C., brought to Furman the photo, which he had discovered in material purchased at a sale of the estate of former English professor C.L. Pittman. The photo is identified as being on the Furman campus, and there's no question about who the man in the middle is. Pittman is just behind Einstein.

Further research led to the 1942 *Bonhomie*, which contains a picture of Einstein on the men's campus.

Why would this internationally known scientist come to Greenville? Because his son, Hans Albert, lived here. As for his visit to Furman, it evidently emerged from his ties to a member of the class of 1943 — Hans Einstein, now medical director at Bakersfield (Calif.) Memorial Hospital.

One day during his freshman year, Hans, a New Yorker, had spotted the

Einstein name in the Greenville telephone book. Somewhat surprised to find another Einstein in the area, he dialed the number and struck up an acquaintance with Hans Albert.

Later, when Albert came to town, the family invited Hans to dinner, during which he learned that his grandfather and Albert were first cousins and were raised together in southern Bavaria. At some point Albert also expressed an interest in seeing Furman, and arrangements were made for him to do so the next morning.

Word of the visit spread quickly; Hans recalls that classes were cancelled and everyone gathered in chapel, where Albert answered questions. "Since the war was going on, and Einstein was a pacifist, there was plenty to discuss," says Hans. "And I remember that he wasn't wearing socks" — not unusual, Hans points out, since Einstein considered them useless.

Although he can't recall when, Hans believes Einstein visited Furman at least one other time. Perhaps it happened a year or two earlier, because

Vello Forrester of the class of 1941 attests to an encounter with Einstein during his student days. Forrester, a retired Baptist minister, remembers going to Professor John Sampey's chemistry class, where Einstein was speaking, and shaking the great scientist's hand. He says he later jokingly offered to charge a quarter "to anyone who wants to shake the hand of the man who shook Einstein's."

The late Harrison F. Edwards of the class of 1943 also enjoyed a chance meeting with Einstein. Edwards' widow, Betty Davis Edwards-Willard '43, says Edwards told of a day when, as he was working alone in a Furman lab, the door opened — and in walked Einstein. Evidently Edwards handled the situation with aplomb, escorting the renowned physicist through various labs until university officials arrived.

Three alumni. Three different stories. It's rather remarkable how one photograph can spark a flood of memories.

Jim Stewart

The Furman Magazine
Furman University
3300 Poinsett Highway
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Las rinde el Sueño, one of the Goya prints now owned by Furman.