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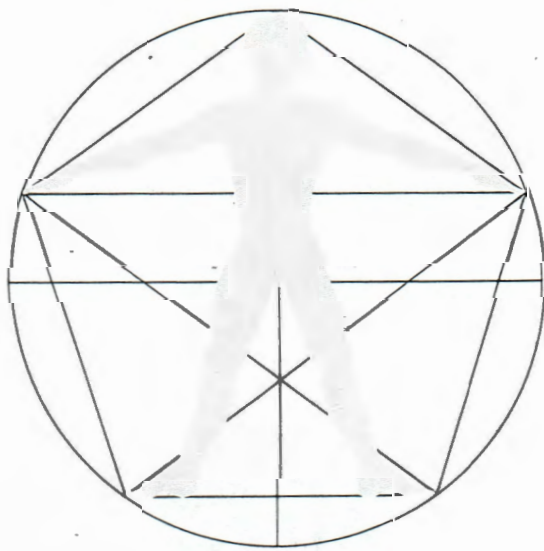
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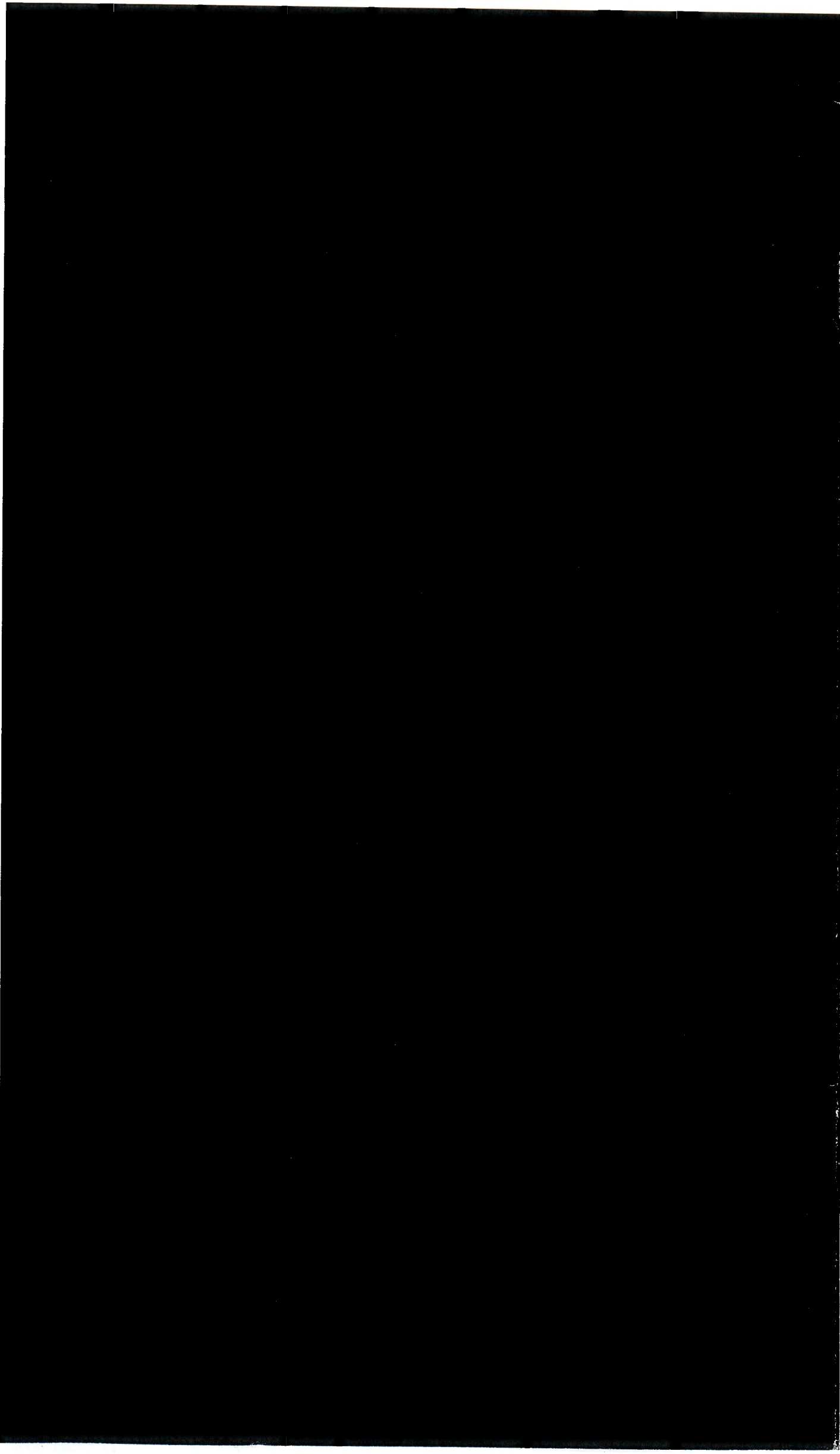
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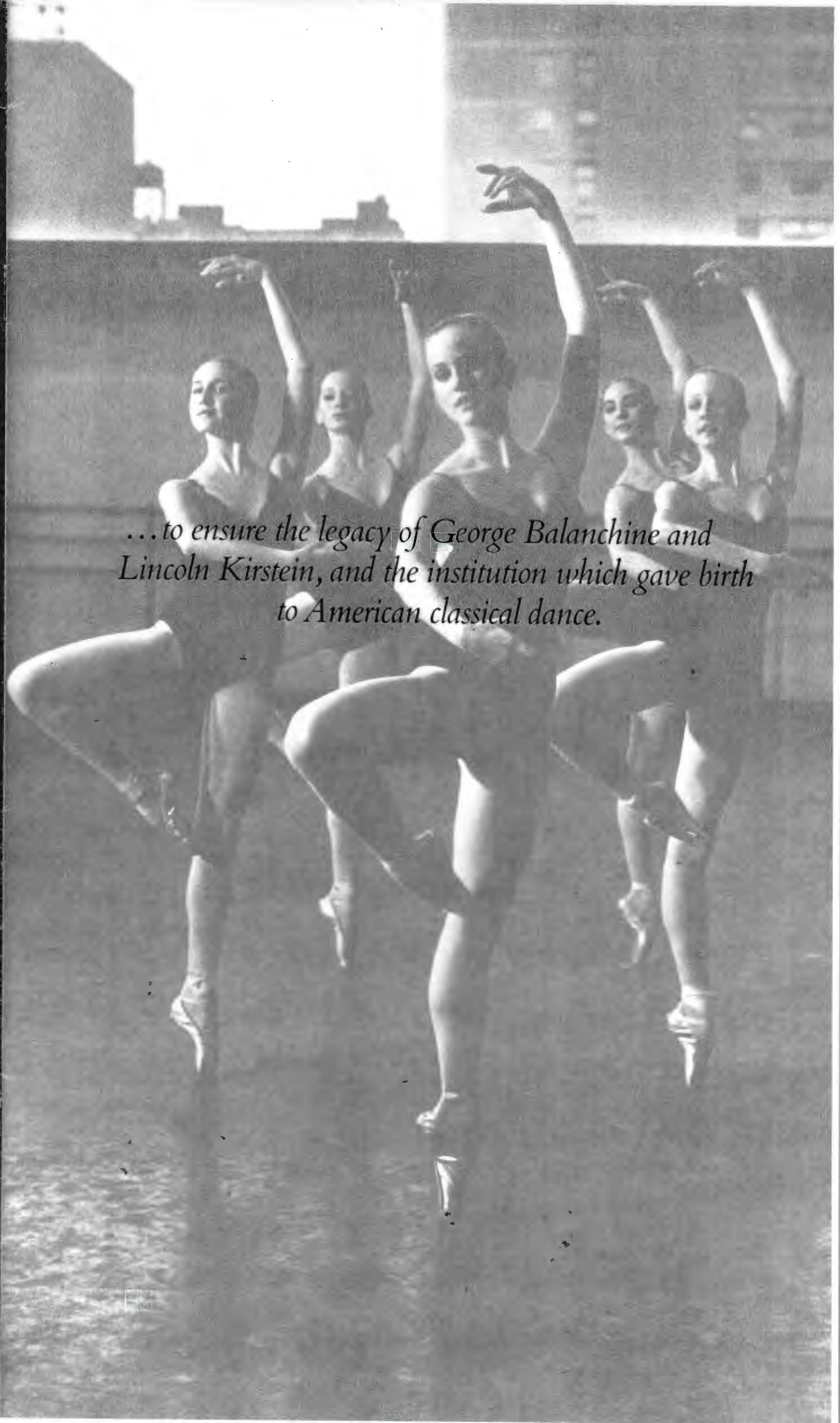
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*The School of
American Ballet*

ANNIVERSARY
CAMPAIGN







*...to ensure the legacy of George Balanchine and
Lincoln Kirstein, and the institution which gave birth
to American classical dance.*

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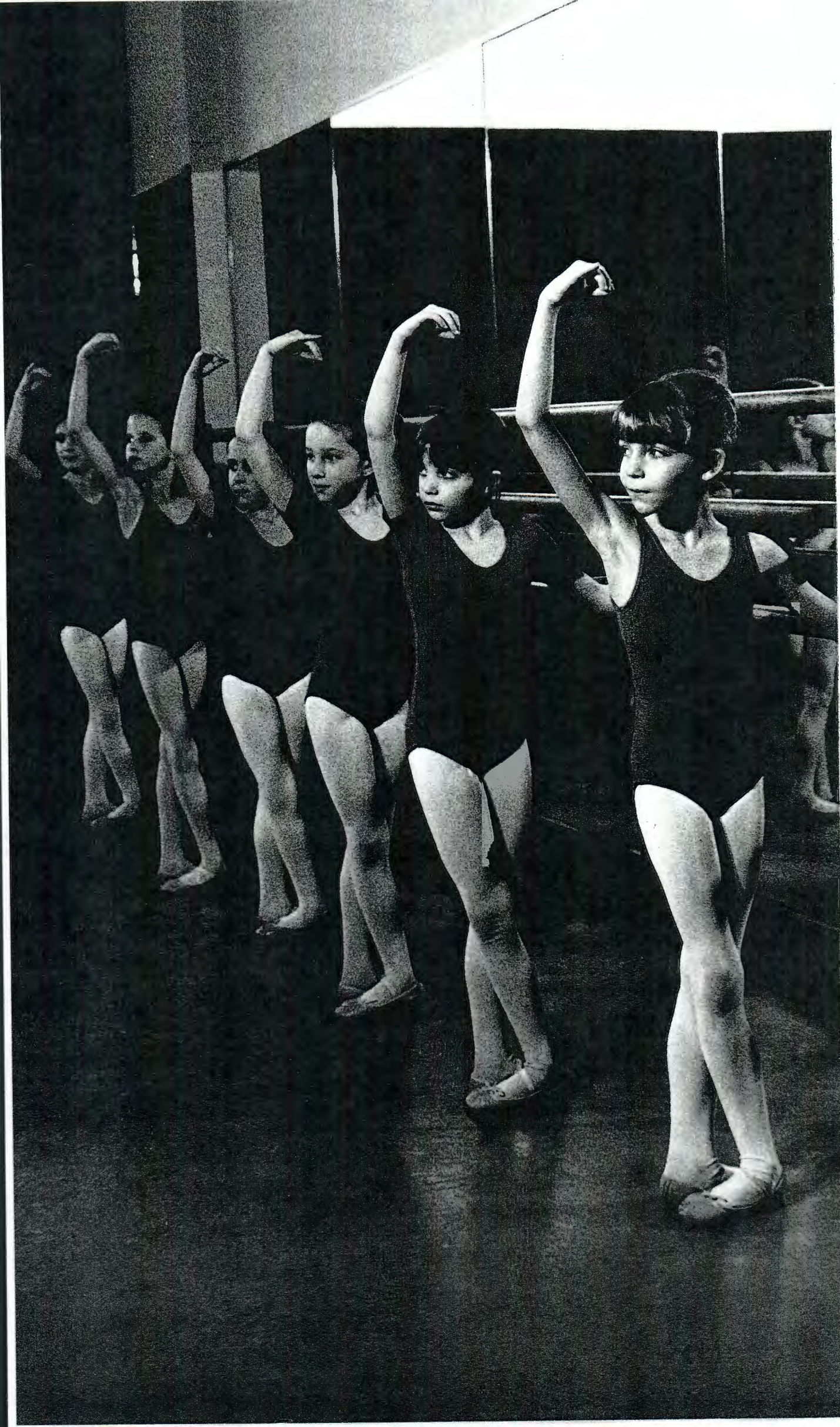


Purposes

On January 2, 1934, George Balanchine and Lincoln Kirstein opened the School of American Ballet in New York City. Thus began the extraordinary partnership that would shape the future of dance in America.

The School of American Ballet. In the name itself Balanchine and Kirstein expressed the scope of their vision. They believed in the possibility of a new ballet style, rooted in the classical tradition, yet uniquely American. By providing the finest conservatory training for young American dancers, their School would be the instrument to realize their aspirations. Dancers from the School would in turn form the companies which would emerge as ballet developed as an American art.

As the School celebrates its 50th Anniversary, it pays tribute to the foresight of these two remarkable men. At the same time, it is undertaking a major funding campaign to secure the future of their original collaboration by helping ensure the financial stability of the institution they founded.

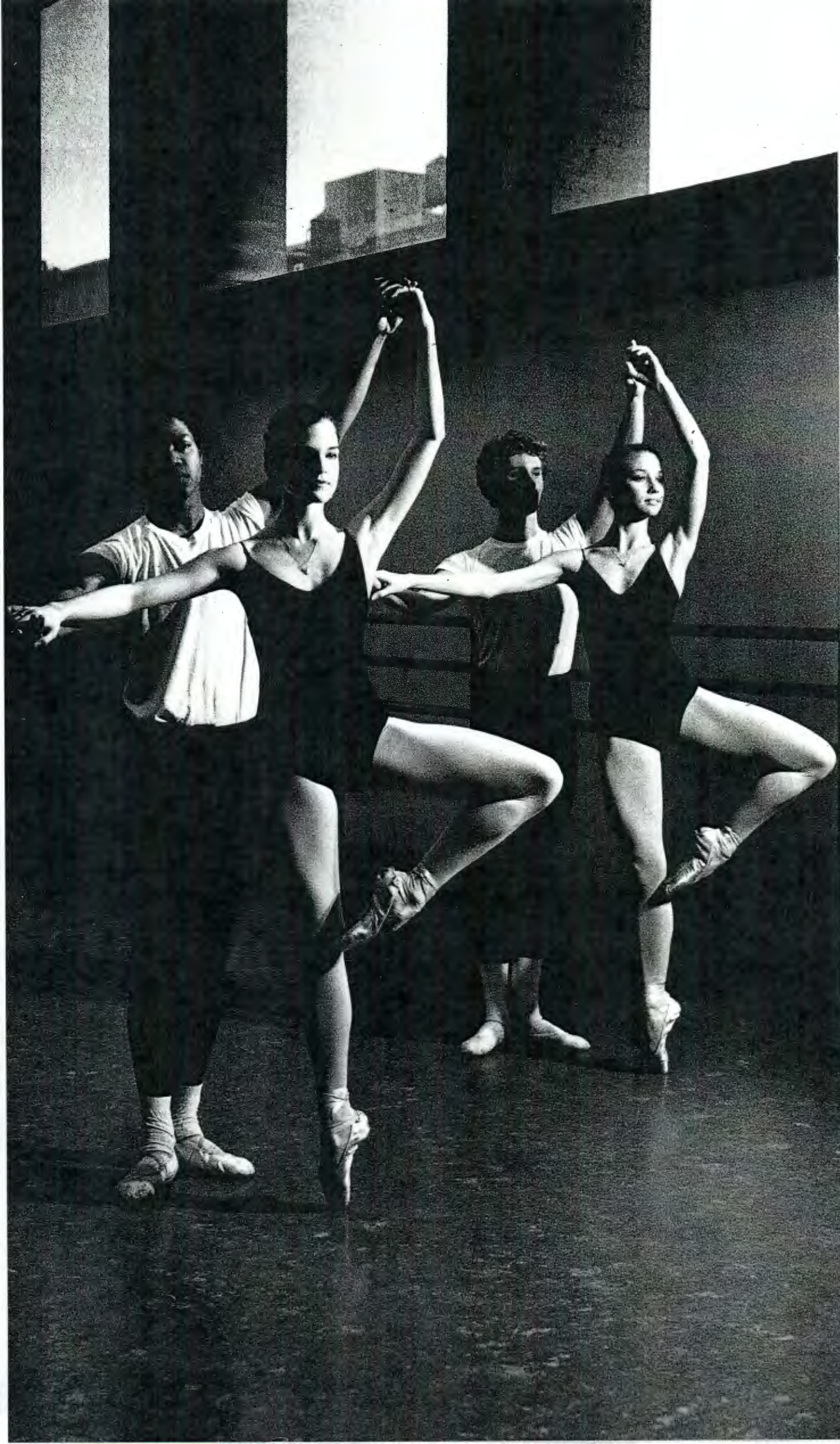


Beginnings

When the School of American Ballet opened in 1934 its founders had one principal goal: to train young dancers for professional careers. They assembled a gifted faculty and began to develop a new American style on their students. Although firmly grounded in traditional balletic pedagogy, it expanded into a new classicism noted for clarity, speed, and streamlined elegance.

The School soon flourished, attracting both novice and advanced students. Within a few years the curriculum was expanded and children's classes were added. Additional teachers — all distinguished dancers — joined the faculty. Scholarships, although limited, were offered to promising students.

The eventual goal of public performance was one of the original intentions of the School's founders. Soon after the School opened its doors, Balanchine choreographed *Serenade* for advanced students in an evening class. Before the year was out, this American classic was given a professional production, danced by students from the School.



Today

The School of American Ballet is today the pre-eminent dance academy in the United States. Both nationally and internationally it is recognized as the exemplar of professional training.

An independently chartered not-for-profit institution, the School conducts a full ten-month academic year and a five-week summer session. Admission is by audition only.

Some 400 to 450 young people—aged eight to twenty—study at the School during the regular term. Approximately 300 attend the summer course. Scholarships are awarded as talent and need require. In the advanced divisions, nearly 75% of the students receive financial assistance.

Performance opportunities provide necessary experience in stage department. Students dance regularly in various New York City Ballet productions and with visiting foreign companies. In addition, they perform in lecture-demonstrations throughout the year for schoolchildren and community organizations. Students also appear in the School's own workshop performances each spring.

The School's ambition to produce professional dancers has met with outstanding success. Every year twenty-five to thirty dancers are invited to join companies throughout the world. In America these include the New York City Ballet, American Ballet Theatre, and companies in Boston, Cleveland, Chicago, Houston, Kansas City, Los Angeles, Philadelphia, and Seattle.

Across the United States and in many countries of Europe as well, the School of American Ballet is represented by the professionals it has trained—leading ballet companies, in musical theater, in films, and as teachers, ballet masters, and company administrators.





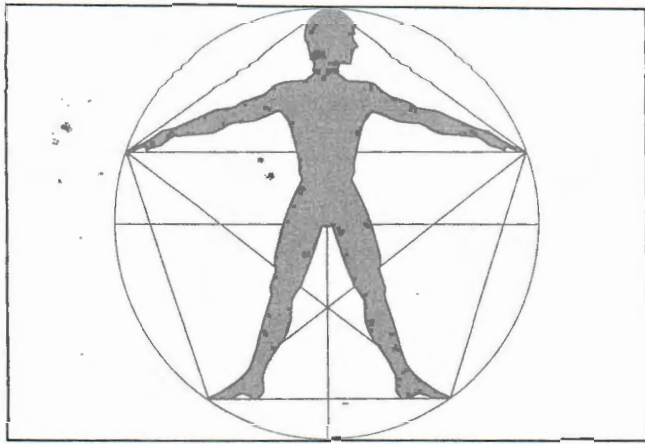
Tomorrow

In 1984 the School of American Ballet celebrates its 50th Anniversary. This is an occasion not only to honor the accomplishments of the past, but to plan for the years ahead.

In the past five decades the School has become an American institution of international stature. It is important now to build on that base, and to look forward into the future. At this important anniversary juncture, it is appropriate to celebrate by launching a major fund raising campaign.

The focus of the 50th Anniversary Campaign is directed toward providing funds for the School's future. With an underlying base of financial stability, the School can continue to function as a vital institution, training the next generations of dancers for American ballet.

Greater Financial Stability



As the School of American Ballet celebrates its 50th Anniversary, it faces the challenge of maintaining its artistic standards and continuing to enhance its programs in the face of general economic uncertainty. Far-sighted planning is needed to ensure the financial viability of the School's most basic goals.

In its early years, the School derived income chiefly from private patronage and tuition receipts. In the 1960's substantial grants-in-aid from the Ford Foundation provided the means for a greatly expanded scope of operations. Now, with no dominant single sponsor, the School has built a wide base of annual support from foundations, corporations, and individuals to augment its tuition revenues.

Through sound fiscal management, the School has controlled budgetary increases in recent years. Expenses, however, are expected to rise sharply in the years ahead. Major additional income will be necessary not only to offset inflation, but to continue to improve the School's programs. Significant sums will be needed; for example, faculty salaries and scholarship expenses will increase substantially. The School also maintains an ambition to establish a residence for out-of-state students.*

An examination of long-range financial projections has led the School

to seek an additional source of annual income. In 1978 the Board of Directors initiated a special effort to raise capital funds. Classical endowment was solicited and revenues from certain grants and fund raising events were designated to function as endowment. At the beginning of 1982, approximately three million dollars had been accumulated as a result of these efforts.

This sum, however, will be insufficient to provide for the extended financial needs of the School. The Board has therefore instituted a fifteen million dollar 50th Anniversary Campaign. Revenues derived from this anniversary campaign will be used to establish an operating reserve, to increase investments which function as endowment, and to serve as the basis of a special fund designated for a student residence.

These revenues are crucial to the School's financial stability. An operating reserve, providing as-needed capital on an annual basis, is important to long-range planning. Endowment and quasi-endowment, carefully invested, will assure an annual flow of income from a protected and reliable source. And a residency fund will allow the School to realize its long-standing desire to establish facilities to house students.

Achievement of the School's ambitions for the next fifty years depends on raising these capital funds; they are critical to the School's future.

The Board of Directors, the Advisory Council, and the School's faculty and staff invite you to join their 50th Anniversary celebration. Your support will help ensure the continuation of the finest classical dance training in America.

** Further information relating to the School's specific needs is included in the materials to be found at the back of this booklet.*

The School of American Ballet



1934

Under the direction of George Balanchine and Lincoln Kirstein, the School holds its first audition on January 1st. Classes begin for 32 students the next day in studios at 637 Madison Avenue. Balanchine is Chairman of the Faculty, teaching with Pierre Vladimiroff, the last partner of Anna Pavlova, and Dorothe Littlefield, whose family are pioneers of ballet in Philadelphia. Muriel Stuart, who has been with Pavlova's company, soon joins them. Edward M.M. Warburg is the School's first supporter. In March, Balanchine choreographs *Serenade* for students of the School.

1935

Senior students appear professionally as members of the American Ballet, which is based at the School. This is the first of several small performing companies to be attached to the School. The company provides employment for School dancers and displays the connection between training and performance. This conception provides a model for future schools and companies across the nation.

Dancers continue their School studies even when the American Ballet serves the Metropolitan Opera Association from 1935 to 1937. Later, they also dance in Broadway musicals such as the Rodgers and Hart *On Your Toes*, and in Hollywood films, for which Balanchine provides the choreography.

1936

Ballet Caravan, a small company also emanating from the School, is organized by Kirstein. It is designed to encourage students to choreograph, using American themes, as well as American composers and set designers.

1938

Ballet Caravan produces *Billy the Kid*, choreographed by Eugene Loring to a commissioned score by Aaron Copland, and Lew Christensen's *Filling Station* with music by Virgil Thomson. Christensen, recognized as America's first male classical dancer, has a long association with the School before going on to develop and direct the San Francisco Ballet. Dancers such as Marie-Jeanne and William Dollar, whose major training takes place at the School, develop careers which give strong evidence of the School's aims.

A new program is initiated as the first annual summer course is organized.

1940

The first audition for scholarships is held. Tanaquil Le Clercq, at the age of 11, is among those selected.

1941

Anatole Oboukhoff joins the faculty, giving an extra dimension to the instruction of young male students. The first Children's Division is set up by faculty member Kyra Blanc.

Nelson A. Rockefeller, Co-ordinator of Inter-American Affairs, and early major patron of the School, provides the means for the School's combined companies, now called American Ballet Caravan, to undertake a broad tour throughout South America. Balanchine's *Concerto Barocco* receives its premiere in Rio de Janeiro.

The School of American Ballet

1942

Dancers from the School begin to appear in major companies such as Ballet Theatre and the Ballet Russe de Monte Carlo. Increasingly, distinguished European dancers from these companies come to the School to study when in New York, setting new standards for young students.

1945

Sponsored by the Mexican government, Balanchine takes a small group of advanced students and professional dancers to Mexico City to perform in the summer opera season.

1946

Following Kirstein's return from service in World War II, Balanchine and he once again collect students from the School and launch a subscription enterprise called Ballet Society. It is the last of the School-based companies and the precursor of the New York City Ballet, a permanent, independent institution. The School continues as a source of dancers for this company as well as a training ground for students who find professional employment nationally and abroad.

1948

Felia Doubrovská, one of the finest dancers of the Diaghilev Ballets Russes and a gifted teacher of girls, joins the faculty.

1950

In the late forties and early fifties two boys, Jacques d'Amboise and Edward Villella, receive their training at the School. Both go on to international renown.

1954

Children from the School are featured in the New York City Ballet production of *The Nutcracker*, extending the curriculum of the School to offer important stage experience to students from the outset of their training. Over the years, hundreds of students appear in *The Nutcracker*, *A Midsummer Night's Dream*, and other ballets.

1956

The School moves to its second and larger home at 2291 Broadway.

1960

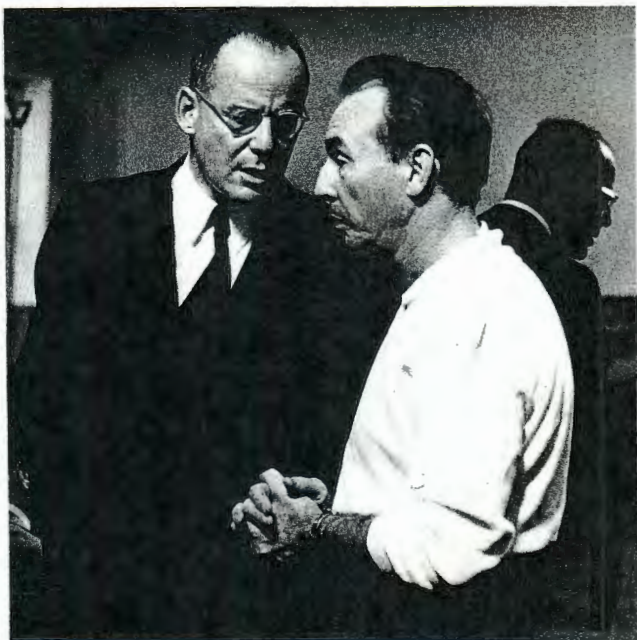
The School is commissioned by the Ford Foundation to conduct a survey of the quality of ballet instruction in the nation. It also receives a seed grant to enable it to award scholarships to students outside the New York area. Suzanne Farrell, at the age of 14, comes from Cincinnati in the first group to be selected.

Balanchine conducts the first of several teachers' seminars, held in the School's studios.

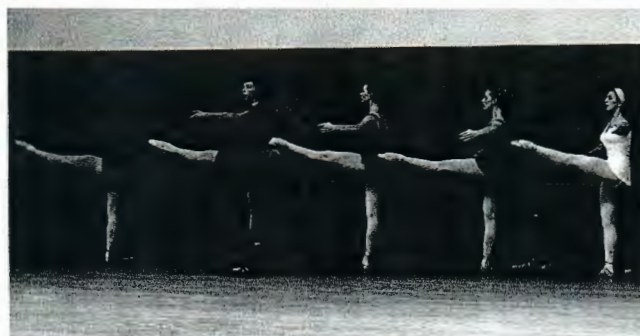
1963

The Ford Foundation awards a major grant to the School, to span ten years. Funds are used to expand the faculty, to limit enrollment to students of finest professional potential, and to develop the national scholarship program.

Alexandra Danilova joins the faculty. An exemplar of Imperial Russian style, she brings with her extensive knowledge of the Petipa repertory. At the same time, Stanley Williams comes from Denmark to enrich the curriculum with his intimate knowledge of Bournonville style and technique.



The School of American Ballet



1965 The first spring "workshop" is held. This on-going series of annual performances is arranged to enable students to work in ballets within a variety of periods and styles. Workshops serve as a first public exposure for gifted senior students as they prepare to embark on professional careers. Dancers such as Merrill Ashley, Gelsey Kirkland, Darci Kistler, Marianna Tcherkassky, and Fernando Bujones are first seen in these yearly performances.

1969 The School moves into its third home, in the first quarters specifically designed for its needs. Studios are located within autonomous space leased from the Juilliard School of Music.

1972 Jerome Robbins choreographs *Circus Polka* for young students. It is performed at the New York City Ballet's Stravinsky Festival.

Suki Schorer comes to the faculty. In addition to regular classes she is responsible for meticulous setting of Balanchine works for the yearly workshops, offering unparalleled experience in 20th century master repertory. She also offers valuable direction in stagecraft for students who perform in lecture-demonstrations given in New York public schools.

1974 In recognition of the School's achievements, the Ford Foundation awards a final, matching grant. It is designed to allow the School to establish its own financial base and to plan for the future; it also gives, for the first time, encouragement to the School's Board to establish endowment funds.

Balanchine and Mme. Danilova stage *Coppélia* with Patricia McBride, a former scholarship student, as Swanilda. Twenty-four of the youngest girls from the School are featured in the third-act waltz.

1975 As part of the drive for financial independence, the School's Board of Directors is enlarged and an Advisory Council is created with national and international divisions. Members of the Council represent a broad cross section of interests throughout the country. Their activities generate an ever-widening awareness of the importance of the School as a national academy.

1978 The National Endowment for the Arts awards the School a special matching grant, the first ever to a dance training institution.

1979 The School attracts a growing number of young boys to begin their ballet studies at a desirably early age. Jean-Pierre Bonnefous initiates a new Intermediate Boys' Division; this is later augmented by boys' gymnastic sessions and a special advanced class in the Men's Division, taught by Stanley Williams and Andrei Kramarevsky, recently arrived from Moscow.

Soloists from the Royal Danish Ballet appear in America and select young students from the School to

The School of American Ballet

dance in their New York performances. Other visiting companies, such as the Royal Ballet, the Bolshoi, and the Berlin Opera Ballet also use School students.

The School is the subject of a special telecast, produced by SKYLINE/WNET Channel 13.

The National Endowment for the Arts approves a matching Challenge Grant for the School, designed to stimulate new and increased giving.

1980 Karin von Aroldingen and Suzanne Farrell, principal dancers with the New York City Ballet, begin to teach at the School, joining faculty members Hélène Dudin, Richard Rapp, Elise Reiman, and Antonina Tumkovsky, among others.

Annual workshops are increasingly important for dancers who are encouraged to develop their skills as choreographers. Joseph Duell, a former student and soloist with the New York City Ballet, sets his first full-scale work for the 1980 workshop.

1981 Having expanded every year, the national audition program for the summer course now includes visits to more than two dozen geographic centers across the United States. Weekly auditions continue to be held in New York throughout the school year. Students from 36 states and 12 foreign countries are enrolled in the School.

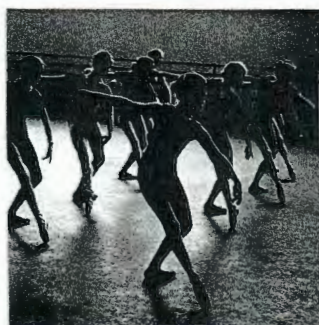
Some twenty major American ballet companies and schools are under the guidance and active direction of former School-associated dancers, including companies which employ recent graduates. Notable among these are Maria Tallchief (Chicago City Ballet), Todd Bolender (Kansas City Ballet), Arthur Mitchell (Dance Theatre of Harlem), John Clifford (Los Angeles Ballet), and Francina Russell and Kent Stowell (Pacific Northwest Ballet).

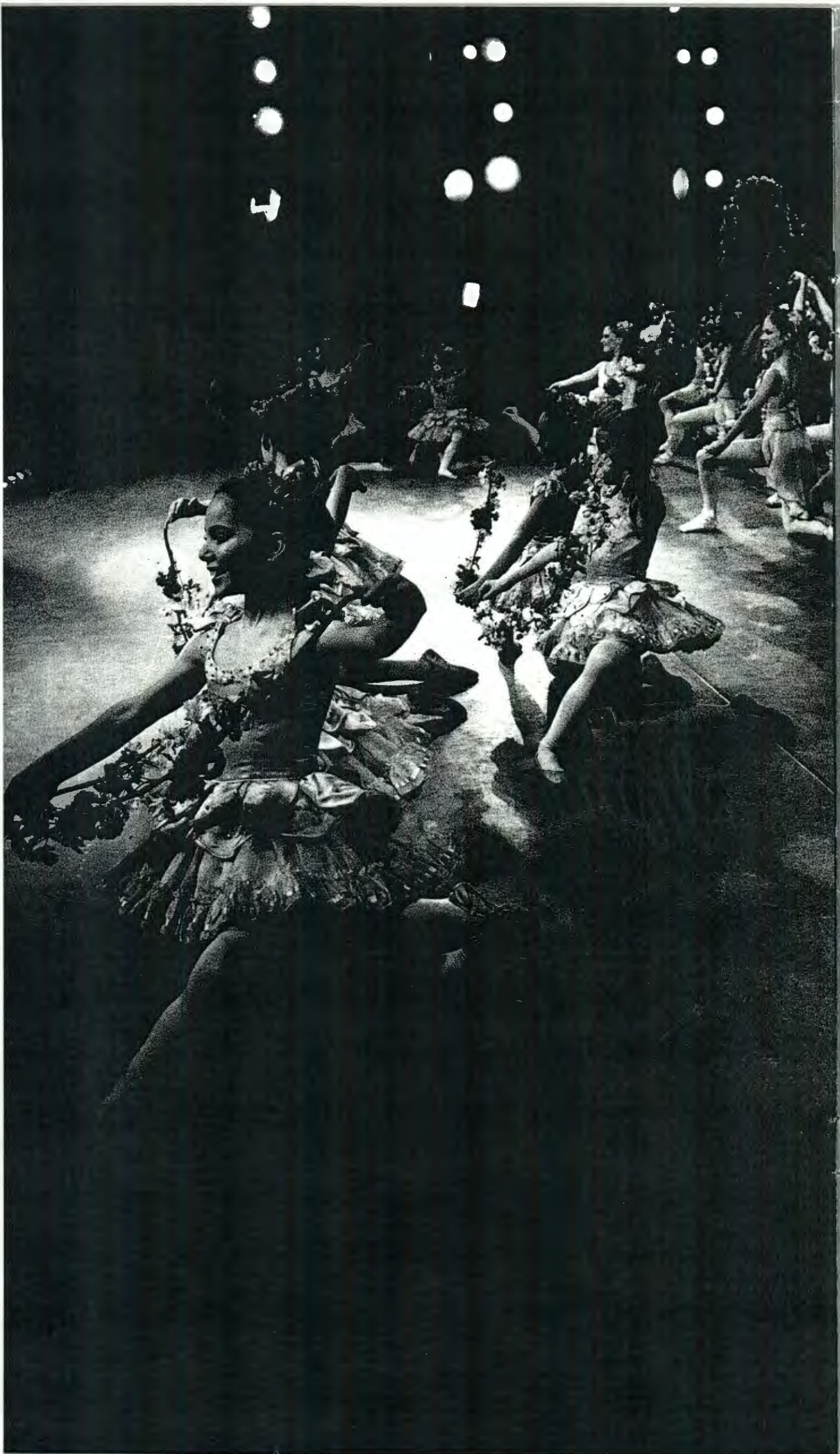
Peter Martins choreographs *Capriccio Italien* for the spring workshop. The student cast later performs it as part of the New York City Ballet's Tchaikovsky Festival. Students of all ages participate in the Festival, appearing in new works such as Balanchine's *Mozartiana* and the "Garland Dance" from *The Sleeping Beauty*, and John Taras' *Waltz* from *Eugen Onegin*.

1982 Peter Martins' *The Magic Flute* is produced by the New York City Ballet; a year earlier it was created for students for the School's annual workshop performances.

Kay Mazzo, once a scholarship student at the School from Chicago, and later a leading dancer, joins the faculty.

The Board of Directors of the School launches a 50th Anniversary Campaign to help ensure future financial stability, and announces celebrations to honor its founders, the accomplishments of its faculty, and artists trained at the School.





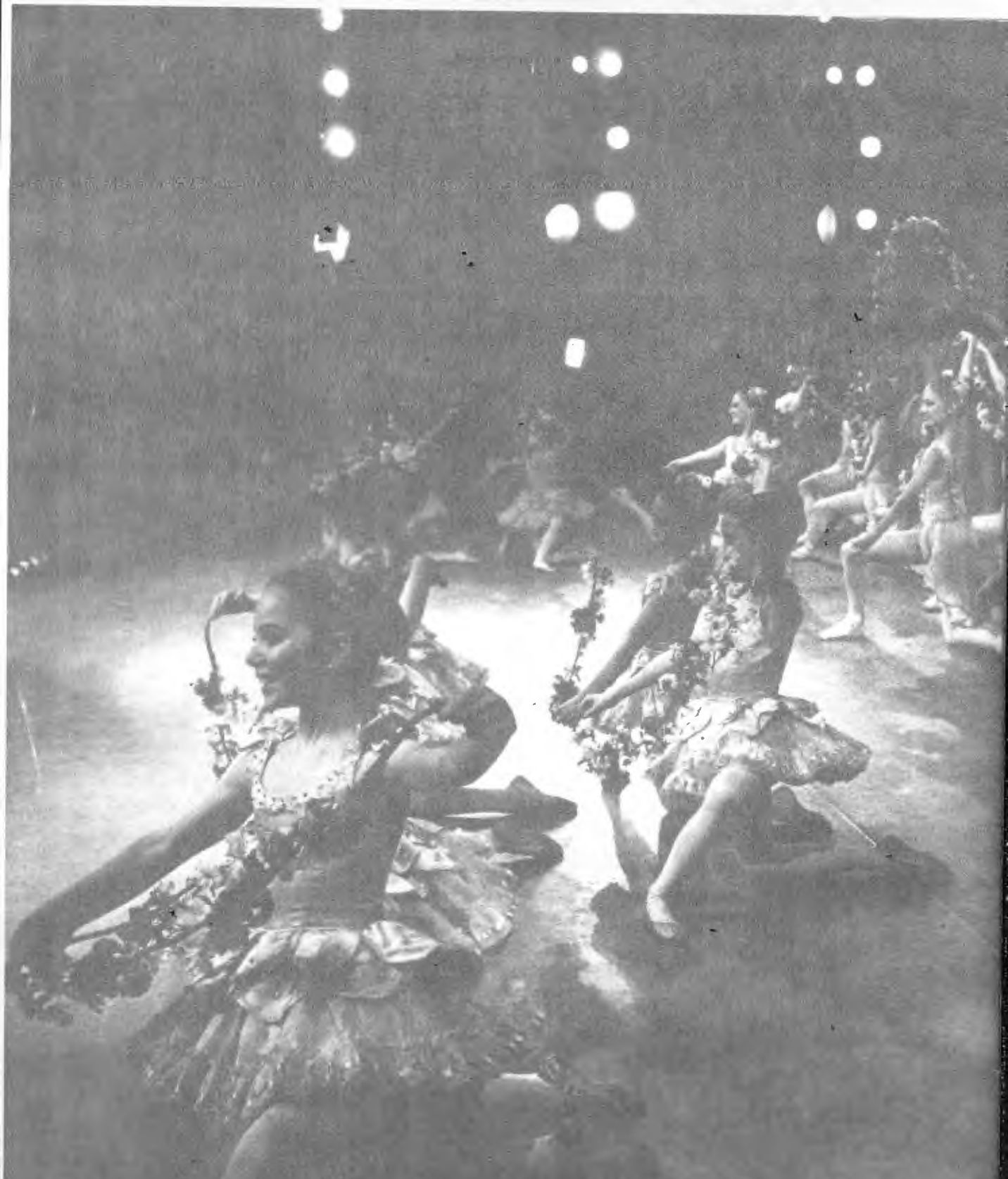
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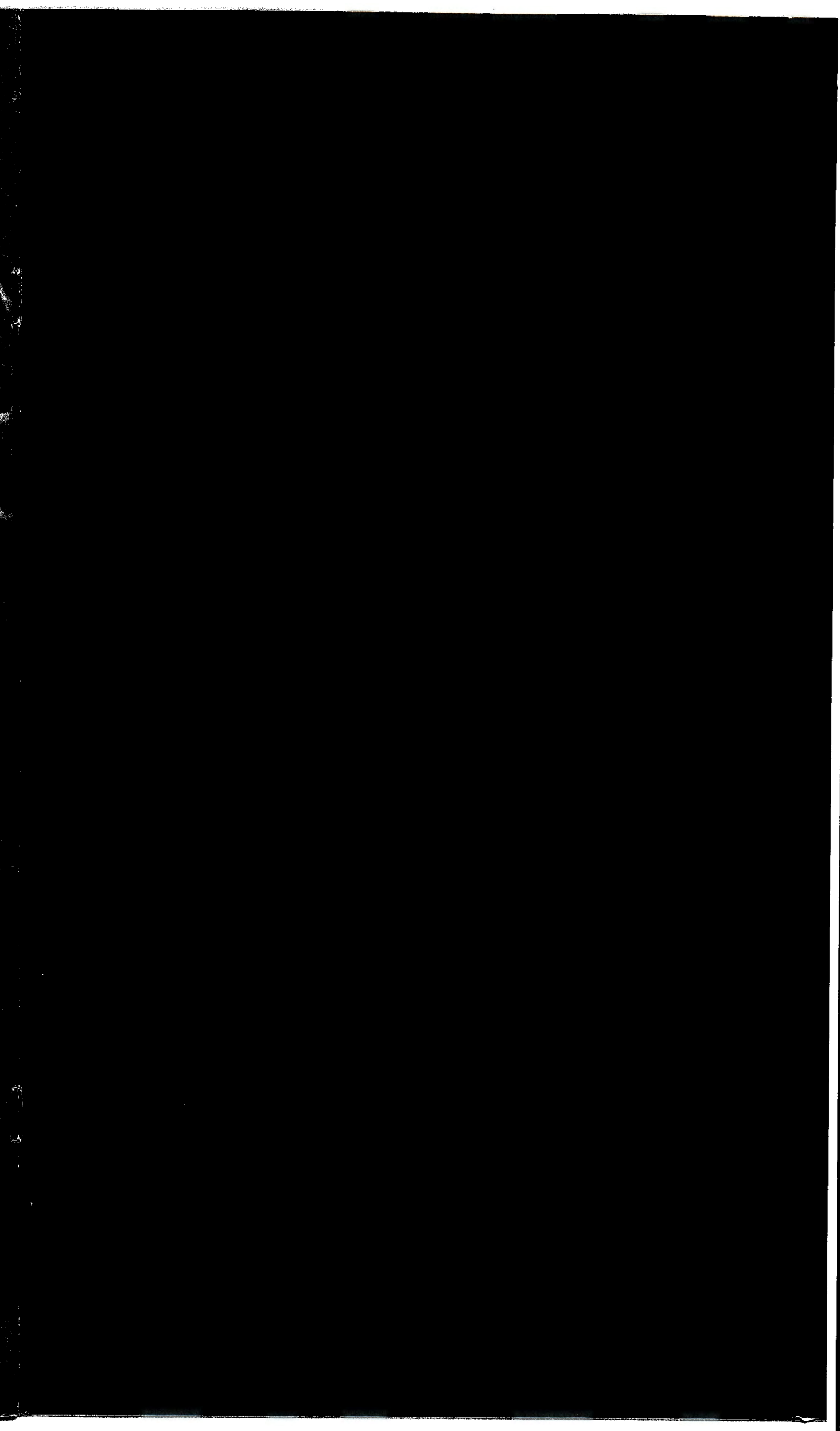
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School of American Ballet, Inc.
144 West 66th Street
New York, New York 10023
(212) 877-0600

50TH ANNIVERSARY CAMPAIGN

Mrs. Mary Clark Rockefeller Edward M. M. Warburg
Honorary Chairmen

Mrs. Sid R. Bass
Chairman

Steering Committee in formation.

BOARD OF DIRECTORS AND ADVISORY COUNCIL

Lincoln Kirstein, President George Balanchine, Chairman of Faculty
Natalie Molostwoff, Executive Director Nathalie Gleboff, Associate Director

Board of Directors

Philip S. Winterer, *Chairman*

Mr. R. Scott Asen	Mrs. Norman Lassalle
Mr. George Balanchine	Mr. John E. Lockwood
Mrs. Sid R. Bass	Mr. Peter Martins
Mr. Albert Bellas	Mrs. Natalie Molostwoff
Mrs. Thornton F. Bradshaw	Mrs. Patricia Patterson
Mr. Charles Fish	Mr. Roswell B. Perkins
Mr. Daniel Gersen	Sir John Pope-Hennessy
Mr. Frederic B. Gershon	Mrs. John S. Samuels III
Mrs. Nathalie Gleboff	Noorna S. Sarofim
Mrs. Mark Hampton	Mrs. W. James Tozer, Jr.
Mr. Jon R. Katzenbach	Mr. Edward Villella
Mr. Lincoln Kirstein	

Advisory Council

Mrs. Norman Lassalle, *Coordinator*

National Division

Mrs. Sid R. Bass, *Fort Worth*
Mrs. Guilford Dudley, *Nashville*
Mrs. Peter H. B. Frelinghuysen, *Honolulu*
Mrs. George P. Gardner, Jr., *Boston*
Mrs. Polk Guest, *Washington, D.C.*
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Mrs. Charles E. Mather II, *Miami*
Mrs. Henry Paschen, *Chicago*
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Countess Guy de Brantes, *Paris*
Mrs. Catherine Curran, *London*
Mr. Steingrim Laursen, *Copenhagen*
Lady Lousada, *London*
Sra. Maria Cristina de Neumann, *Caracas*
Mrs. John Richards, *St. Jean-Cap-Ferrat*
Valentino, *Rome*

PROFESSIONAL ACHIEVEMENT

There is only one criterion for judging a training academy: the degree to which it trains students to a level of professional accomplishment. Results can be measured by the number of students who achieve professional employment.

Between twenty-five and thirty students leave the School of American Ballet each year to pursue dance careers. Because it serves as the official school of the New York City Ballet, many students are accepted into that company, but a greater number go on to dance with other companies throughout North America and in Europe.

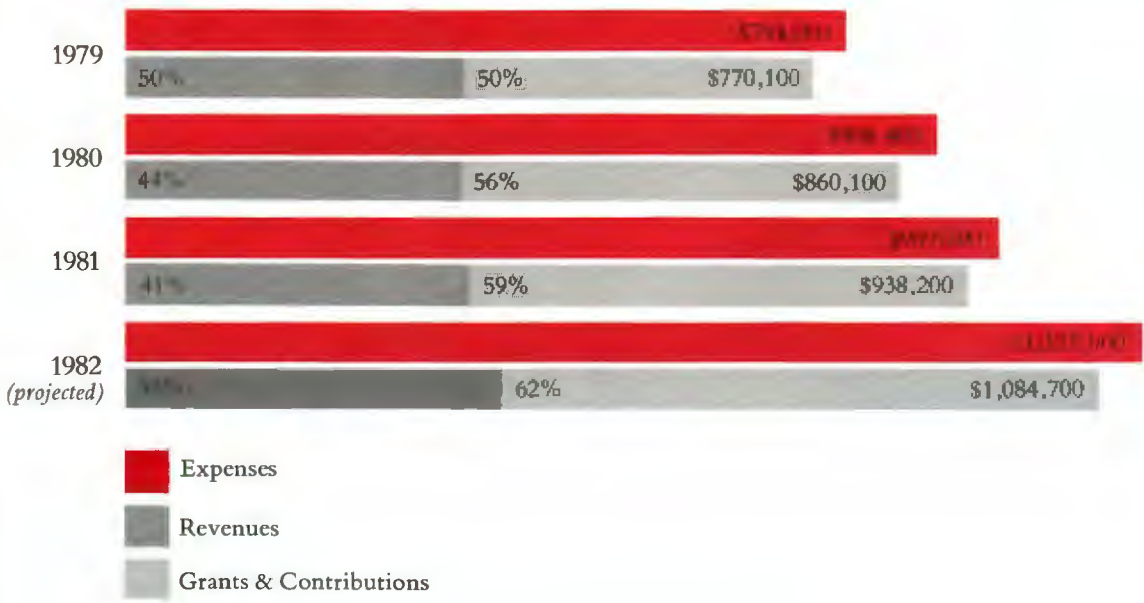
In recent years graduates have been invited to join the following companies:

American Ballet Theatre
Ballet Repertory Company
Berlin Opera Ballet
Boston Ballet
Boston Repertory Company
Chicago City Ballet
Cleveland Ballet Company
Dutch National Ballet
Eglevsky Ballet
Eliot Feld Ballet
Les Grands Ballets Canadiens
Houston Ballet
International Ballet of Caracas
Kansas City Ballet
Joffrey Ballet
London Festival Ballet
Los Angeles Ballet
Malmo Stadsteater
Maryland Ballet
Metropolitan Opera Ballet
National Ballet of Canada
New York City Ballet
Pacific Northwest Ballet Company
Pennsylvania Ballet
Puerto Rican Ballet Company
Zurich Opera Ballet Company

The School of American Ballet has maintained a sound financial position in recent years despite increased operating expenses. Although tuition receipts and other earned income are only a fraction of the total operating expenses, the School has been successful in its fund raising efforts and has incurred only minor annual deficits.

Chart I demonstrates the increase in the operating budget and the changing ratio of revenues to grants and contributions.

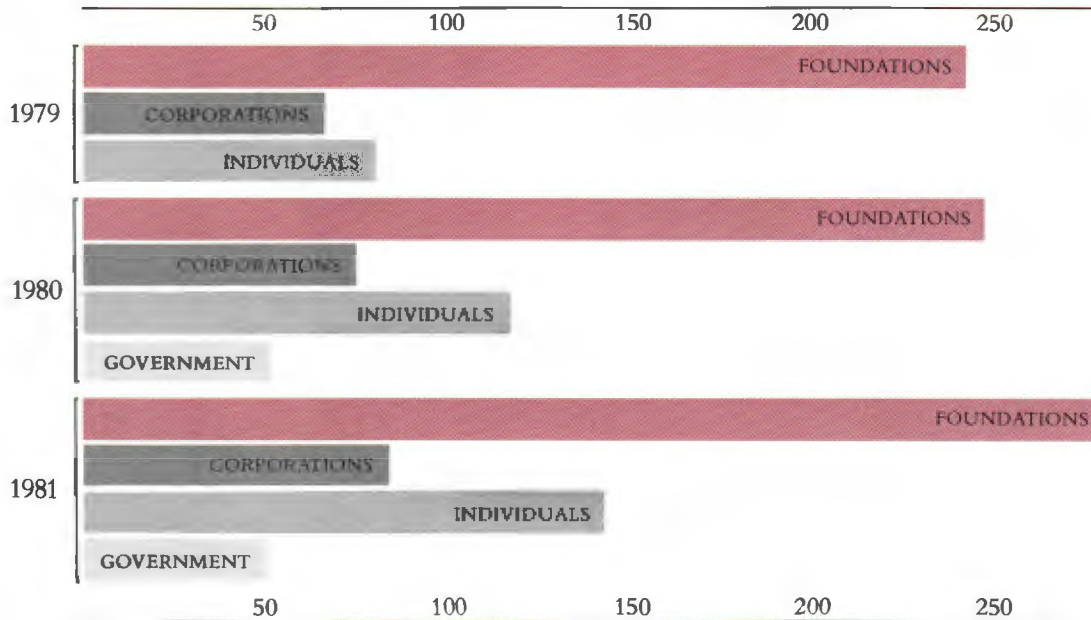
CHART I Summary of Income & Expenses



The School first began to raise funds in the mid-seventies; since then it has succeeded in building a broad base of support. It has initiated a systematic foundation appeal program, organized corporate solicitations, expanded major gift appeals from individuals, and explored government funding possibilities.

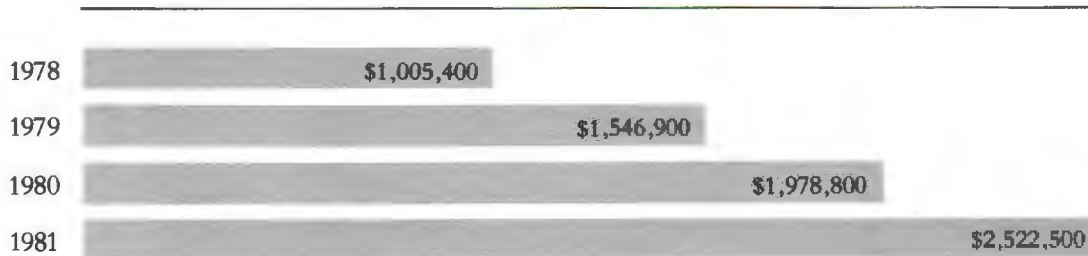
The success of the School's efforts in the past few years are demonstrated in Chart II.

CHART II *Grants & Contributions (in \$1,000s)*



In addition to raising annual operating monies, the School has designated other funds to function as endowment. With an initial grant from the National Endowment for the Arts in 1978, the School's endowment has grown in each successive year.

CHART III *Growth of Endowment**



* Book Value

Sources of income and allocation of annual operating expenses are shown in Chart IV. Figures for fiscal year 1981 are used to demonstrate how the School uses the contributions and revenues it receives.

CHART IV Annual Income & Expenses

INCOME

*Tuition	39%				
Foundations		30%			
Individuals			15%		
Corporations				9%	
Government					5%
Interest & Other					2%

EXPENSES

	Administrative 17%	Artistic 33%			
Salaries & Wages		50%			
*Scholarship & Student Aid			27%		
General Operating				10%	
Employee Benefits					7%
Rent					6%

**In accordance with generally accepted accounting practices, the School records the value of tuition scholarships given to selected students as revenue and a corresponding amount as scholarship expense. In fiscal year 1981 this amount was \$126,100.*

MAKING A GIFT

Your gift to the School of American Ballet's 50th Anniversary Campaign will help continue the great tradition of academic dance training in America. It is an investment which will return artistic dividends for many years to come.

There are many ways in which you can make a contribution to this special campaign:

CASH

Giving cash is the most direct way to participate in the School's 50th Anniversary Campaign. Checks should be made payable to School of American Ballet, Inc. Individual donors making outright contributions to the Campaign are entitled to a federal income tax deduction in the year of the gift.

PLEDGES

For many donors it may be convenient to make pledges to be paid over three years. This method may enable you to make a larger donation than a one-time gift. Income tax deductions may be taken as payments are made on the pledge. A pledge form is enclosed for your convenience.

SECURITIES

Many donors may find it convenient to make gifts of securities. This may also be advantageous from a tax standpoint: if the securities have appreciated since purchase, assigning them directly to the School will allow you to take an income tax deduction for the full current market value, yet pay no capital gains tax on the increased value. (Conversely, if securities have depreciated in value, it would be wiser to sell them, report a capital loss, and then contribute cash to the School for a full tax deduction.)

ALTERNATE GIFTS

Individual donors may wish to consider alternate methods of supporting the 50th Anniversary Campaign. Charitable trusts, life insurance gifts, bequests, gifts of real estate or personal property are all possible and may offer advantages for individuals. Consult your attorney and/or financial advisor for personal assistance, or contact the Director of Development at the School for general information.

NAMED GIFTS

Special attention will be paid to gifts which perpetuate the interests of a family member or friend. If you wish to honor an individual with a contribution in his or her name, several gift opportunities are available: a scholarship fund, for example, or an endowed faculty chair. Please read the "*Gift Opportunities*" insert and contact the School at your convenience.

FOUNDERS' CHAIRS

To honor the founders of the School and to ensure future leadership, funds are sought to establish two permanently endowed positions at the head of the School: The George Balanchine Chair for Chairman of the Faculty and The Lincoln Kirstein Chair for Administration.

Total \$2,000,000

FACULTY COMPENSATION

Nothing is more important to the viability of the School than the quality of its faculty. These gifted men and women are directly responsible for passing on the knowledge and skill of classical ballet to new generations of dancers. Recognizing the need to offer competitive compensation in the future, the School seeks endowment funds to help ensure adequate salaries and benefits for its faculty. In addition to General Funds, support of several endowed positions is sought: two Senior Faculty Chairs (\$700,000 each), two Associate Faculty Chairs (\$500,000 each), one Junior Faculty Chair (\$250,000) and a Visiting Faculty Fund (\$400,000).

Total \$3,200,000

SCHOLARSHIP PROGRAM

From its inception in 1934 the School has awarded tuition scholarships to talented students. This policy has played a central role in attracting the most gifted aspirants in the field of professional dance. Since the 1960's, the School has been able to offer selected students limited direct financial assistance in addition to tuition scholarships. This aid is in the form of an allowance toward living expenses, a grant toward academic tuition to enable the student to finish high school, and transportation to New York.

In the past, the scholarship program has been constrained by budgetary necessities, but the School has a greater ambition for the future. Special capital gifts are needed to generate the necessary annual income to provide scholarships for talented and needy students.

Named Scholarship Funds may be established in amounts ranging from \$50,000 upward.

Total \$3,000,000

RESIDENCY FUND

For many years the School has aspired to provide dormitory facilities for younger teenage students. All students are now responsible for making their own living arrangements, and the need for a secure, supervised residence is yearly growing more acute.

The Board of Directors has employed consultants to explore various possibilities for establishing a dormitory. Capital funds will be necessary for construction or acquisition costs and to provide maintenance in support of operations.

Total \$5,000,000

OPERATING RESERVE

The Board of Directors and the Administrative staff of the School have long been successful in operating the School on a sound financial basis. However, economic trends and fiscal projections all point to the advisability of establishing a cash reserve. This reserve will provide as-needed capital to meet annual cash flow cycles and thus allow the School budgeting flexibility in the future.

Total \$1,000,000

NATIONAL AUDITION PROGRAM

Admission to the School is by audition only, and every year School representatives audition thousands of young women and men from throughout the United States. These auditions are held in more than two dozen major American cities as well as in New York. Funds are sought to help ensure the continuation of this critical program.

Total \$300,000

ANNUAL WORKSHOP FUND

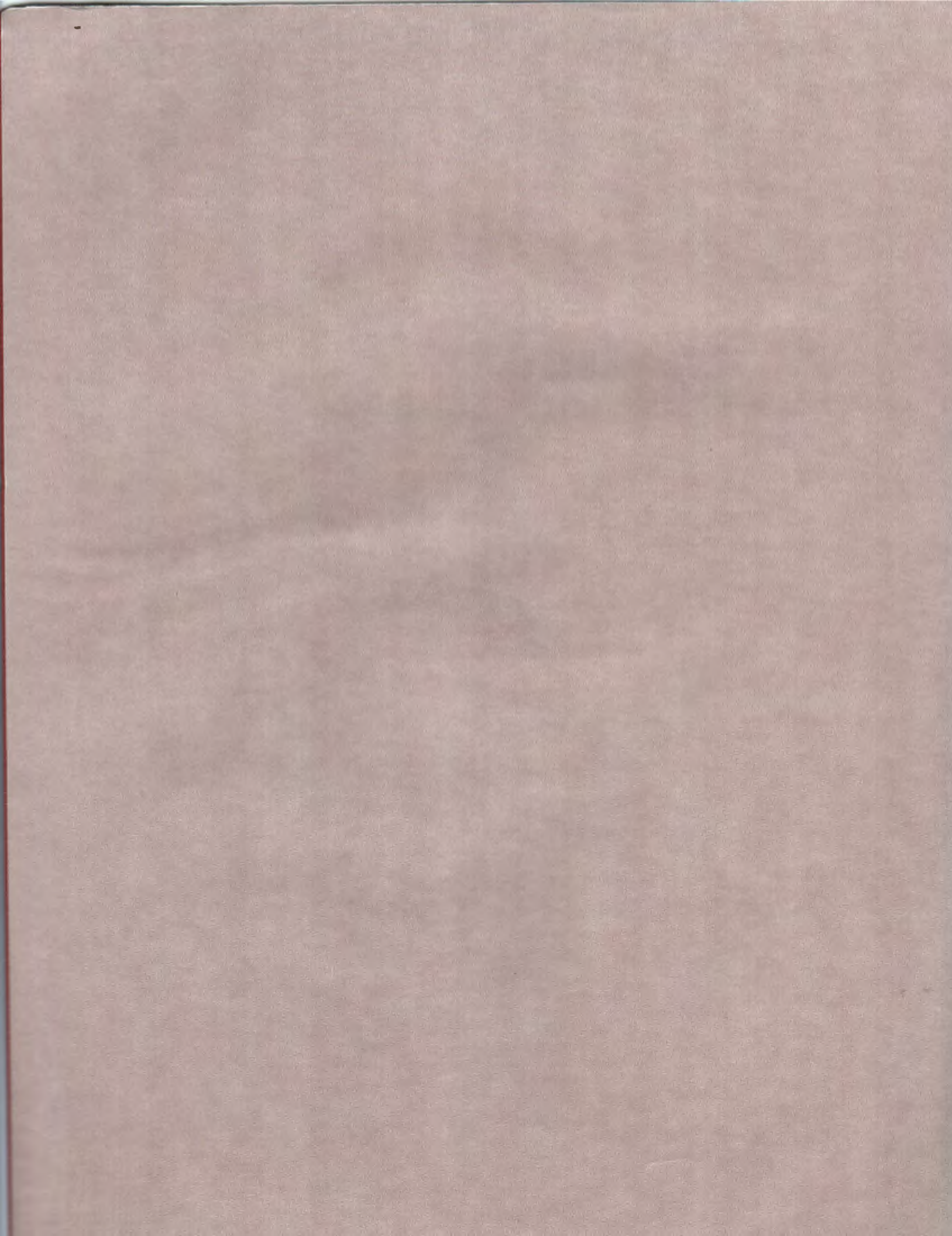
In the spring of each year the School presents its students in workshop performances modeled after the graduation exercises of the Imperial School in St. Petersburg. These performances provide essential theatrical training, serve as a professional showcase for advanced students, and give emerging choreographers an opportunity to develop new works. Capital gifts are sought to establish an endowed fund which will provide annual income to assist in defraying workshop expenses.

Total \$500,000



Young
in
University
Hospital







This book describes some of the pleasures and pains of nursing at Stanford—pains and pleasures that may be heightened by the nature of the Stanford University Hospital. There are particular challenges and opportunities in nursing here:

- ▶ *medical care is often interdisciplinary, and the primary nurse may be the patient's sole thread of continuity.*
- ▶ *the intensity of the care required makes the nurse-patient relationship close, rewarding, and—at times—hurtful.*
- ▶ *the high level of technology associated with treatment requires continual in-service nurse education.*

This publication is one way of acknowledging the excellence of nursing care at Stanford

University Hospital. The photographs are but a small representative collection selected from those of many services.

Stanford University Hospital is a 663-bed, acute-care hospital owned and operated by Stanford University as a teaching hospital for its School of Medicine. A major regional center for specialized care, it also serves patients of community physicians in an extended suburban area on the San Francisco peninsula. The Hospital is located on Stanford land near Palo Alto, California.

For additional information about nursing at Stanford, write or phone the Department of Nursing, Stanford University Hospital, Stanford, California 94305. Address queries to Duane D. Walker, RN, MS, FAAN, director.

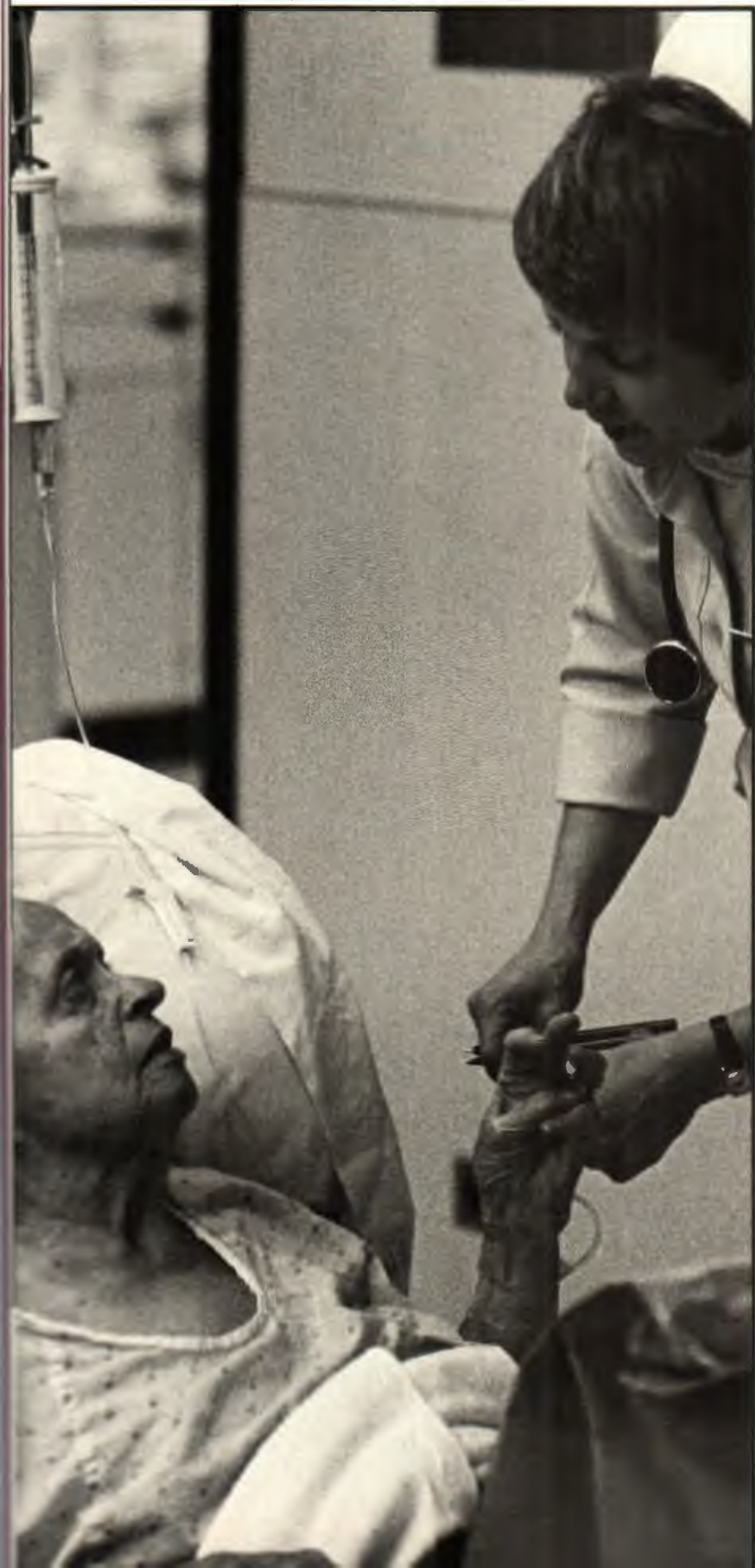


Sometimes our patients aren't responsive, because they're very, very sick, so the challenging thing about working in this ICU is decision making. You monitor your own patient's vital signs and do whatever therapeutics are required. You know what's going on with your patient and when to call for assistance. The high point is when someone you've worked really hard on improves and leaves the unit.

I like dealing with children best because they're soft and real. They're curious, and yet they're frightened. And of course they know where they're going. They're going to the operating room. Their parents can't come with them, and their favorite toy can't come with them. They really are stripped of comfort, and they really are frightened.



Each patient who comes to the emergency room perceives his or her problem as an emergency, even if it's only a splinter. Nurses must be sensitive to that perception. I especially like emergency room nursing because you can quickly see change in the patient, and the cases are varied. You can never predict what will be wheeled in or will walk through that door.





Our patients tend to stay here longer than they do on some units so we develop more of a relationship here than others do. Most of them are on trach, and they can't talk to us. But their families come in a lot, and we get to know the families too. If you know what it feels like to be a family member of someone who is this ill, it's easy to relate to families.



It allays a lot of fears when patients know exactly what's going to happen, what to expect. Sometimes they think they should be feeling good. If they know they're going to have a bad day and expect it, they're much easier to get along with, and they cooperate much better.

A lot of our patients have head and neck cancer, and one of our major jobs is to teach them how to care for themselves after surgery. They have to learn to feed themselves, so the first time we start feeding, we call their attention to what we're doing and explain why. By the second or third day, they understand the principles. And before you know it, they feed themselves.





You need a good team on an orthopedic ward because sometimes it takes six people to move a patient. And you have to work hard to develop a working relationship with your peers, so when you want help, somebody will be there to give it to you. You do that by giving help; you give in order to get. We go back and forth very well.



I try to touch and talk to the babies as much as possible, and I encourage the parents to come in and hold the baby's hand or put lotion on her face—help them feel that they're helping their baby. One guy loved to tell his son stories even though the little fellow couldn't respond.





I really enjoy the technology here [cardiac intensive care], the teamwork, and the fast pace. I even enjoy the pressure. I know the docs are using the newest techniques and newest ideas, and it's interesting to be involved. There's also a great deal of contact with patients and relatives, because a lot of patients stay in the unit a long time.



I care for pregnant couples—prepare for their labor, stay with them during the birth, and usually take care of them for a short while after birth. It's always exciting, never gets routine. Couples are always different people, and even though the same process is going on, it's a different experience each time.

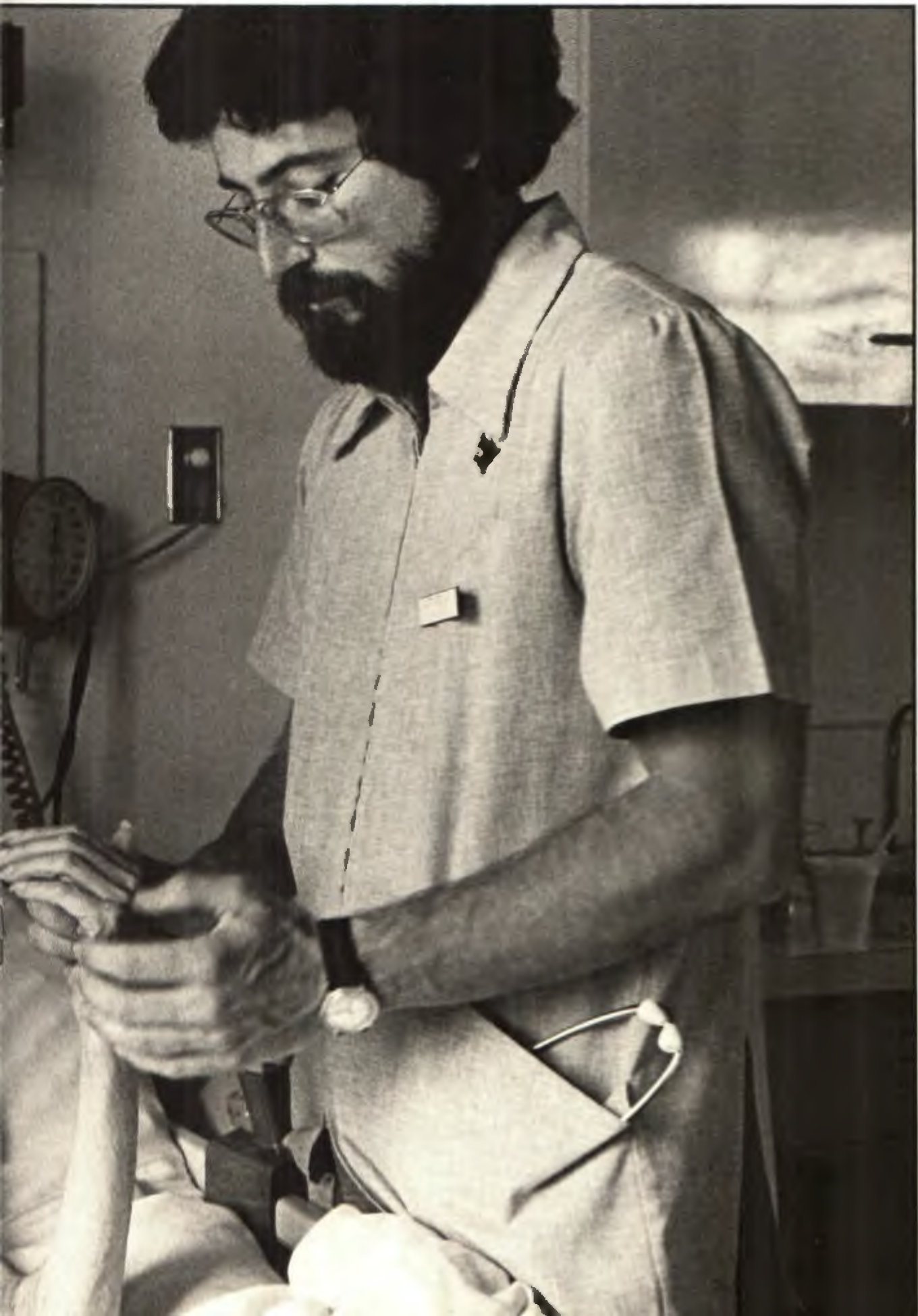


Most of the time is spent not just on physical care but on psychological support of a mother and father in caring for the new baby. It's very rewarding when you see that both the mother and the father have learned what you've taught them, and you can see them going through the paces.



I picked nursing over another medical career because I wanted to be involved in science and technology, but medicine and biochemistry were too sterile for me. Here I can approach patients on a one-to-one level and try to fill their needs—provide some emotional and psychological comfort and understanding while they're being hustled through the medical regimen.







Observation is the only thing that helps us stay in tune with these patients. It's a constant need, and there's no place to hide from it for the time we're on duty. Most of us usually don't even leave the unit for lunch breaks. We just come right back and are around and don't find release until we go home at the end of the shift.

I'm realistic enough to realize that we can't save everybody. So my goal is to make each patient comfortable and meet his emotional as well as physical needs. I'm not afraid to talk about death if people want to talk about it and to be a support in that way.



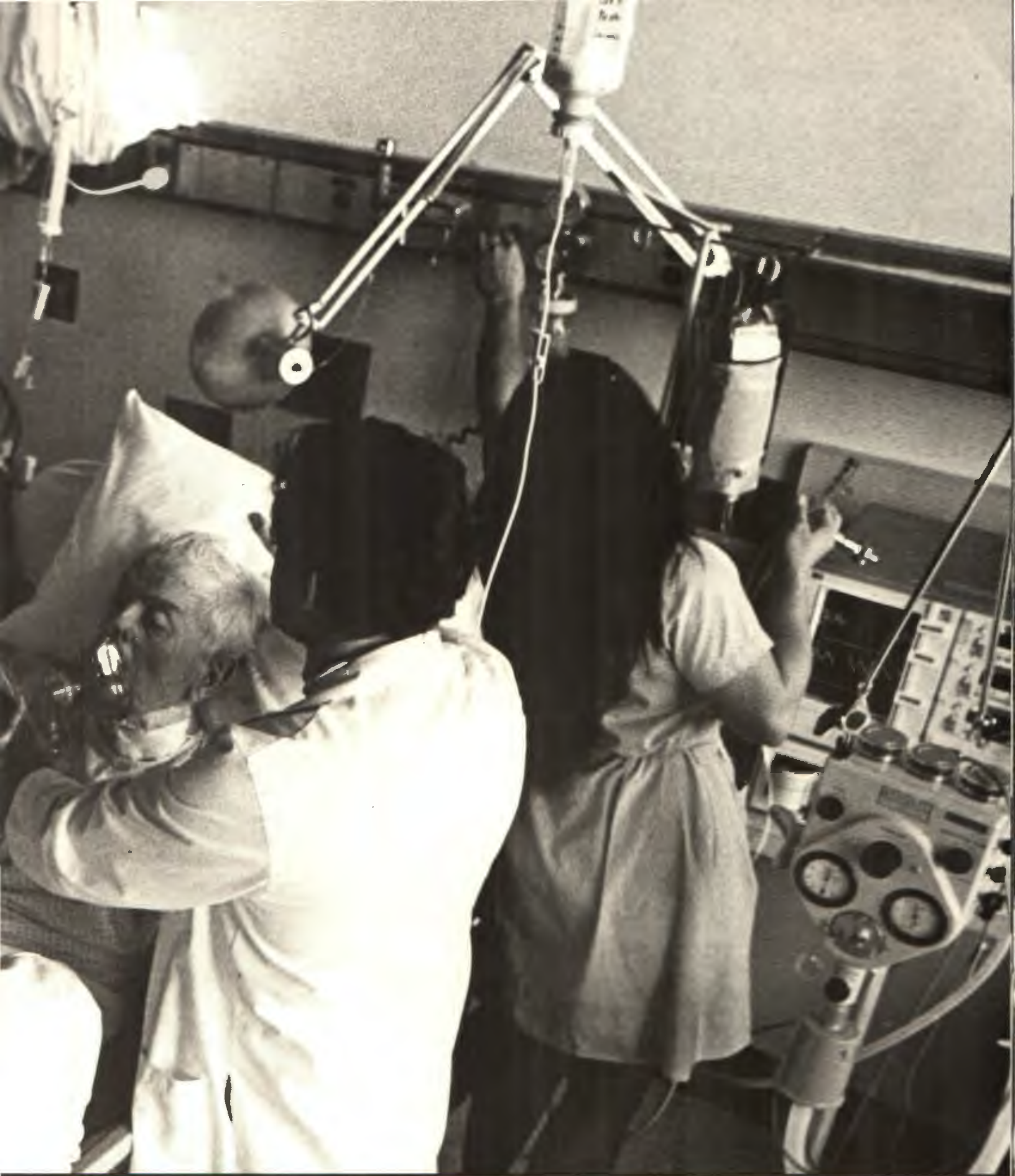
Being aware that he is a child and letting him verbalize as much as he's capable of doing at his age; trying to get him out of the stress of his situation; spending a lot of time playing with him and being with him and cuddling him; taking him to the playroom: all those things help a little boy deal with pain and discomfort and being away from home.





I got involved with sick kids because I got tired of adults. I used to be a house float, and I floated the whole house and found I enjoyed pediatrics. You have to use a lot of psychology here, not just with the kids but with the parents too. Also, you're not just taking care of one patient; you deal with a lot of them, and that can be a problem.





From my own experience, I'd much rather work at a teaching hospital than any other kind because there are always doctors around you can learn from. Here the interns and doctors are always in a teaching mood and willing to teach nurses. Also, we have an intensive-care director who is very up on new techniques, and we learn a lot from that.



I'm an assistant head nurse. My job is to oversee patient care by the primary nurse and make sure the patient is being properly cared for. I think all the nurses here are very much patient advocates. We respect the patients' rights. If they want things a certain way or if we don't think they're getting adequate care, we talk to the doctors about it.

If patients understand their treatment and medication, they are better informed about their disease and better able to take care of themselves at home. It's very important to know what's going on with your body. I won't let anyone do anything to me until I understand what it is and why. That's the way patients should feel; if they don't, I make them.



Part of my job is teaching new nurses, because we have more and more coming here to train all the time. Sometimes I have a hard time standing back to let somebody else do a job, letting her do it wrong a few times, letting her do it over and over until she knows it. It's a challenge for me not to jump in and do it myself.





I talked to that little girl while her mother held her, and then when her mother finally gave her to me, I comforted her a lot by cuddling, by body language. Not much talking, just a couple of comforting phrases that I said over and over again. And a lot of hugging and patting, things like that.



What do we learn from older patients? The big thing is developing an understanding and respect for the wisdom of the added years rather than just seeing those patients as old folks who need to be taken care of. I mean to share some of that wisdom in my life.



I feel rewarded knowing that I have helped a patient learn to do her own medical treatments so she can return to her familiar home environment.





I know that I've been given a rare opportunity to really live. A lot of people, when they find they have cancer and then live a couple more years say those last years are great because they do so much. They say, "I wish I'd lived my whole life like that." And I feel I've been given the chance to live my whole life like that. You get an awful lot back.

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Stanford, California 94305*