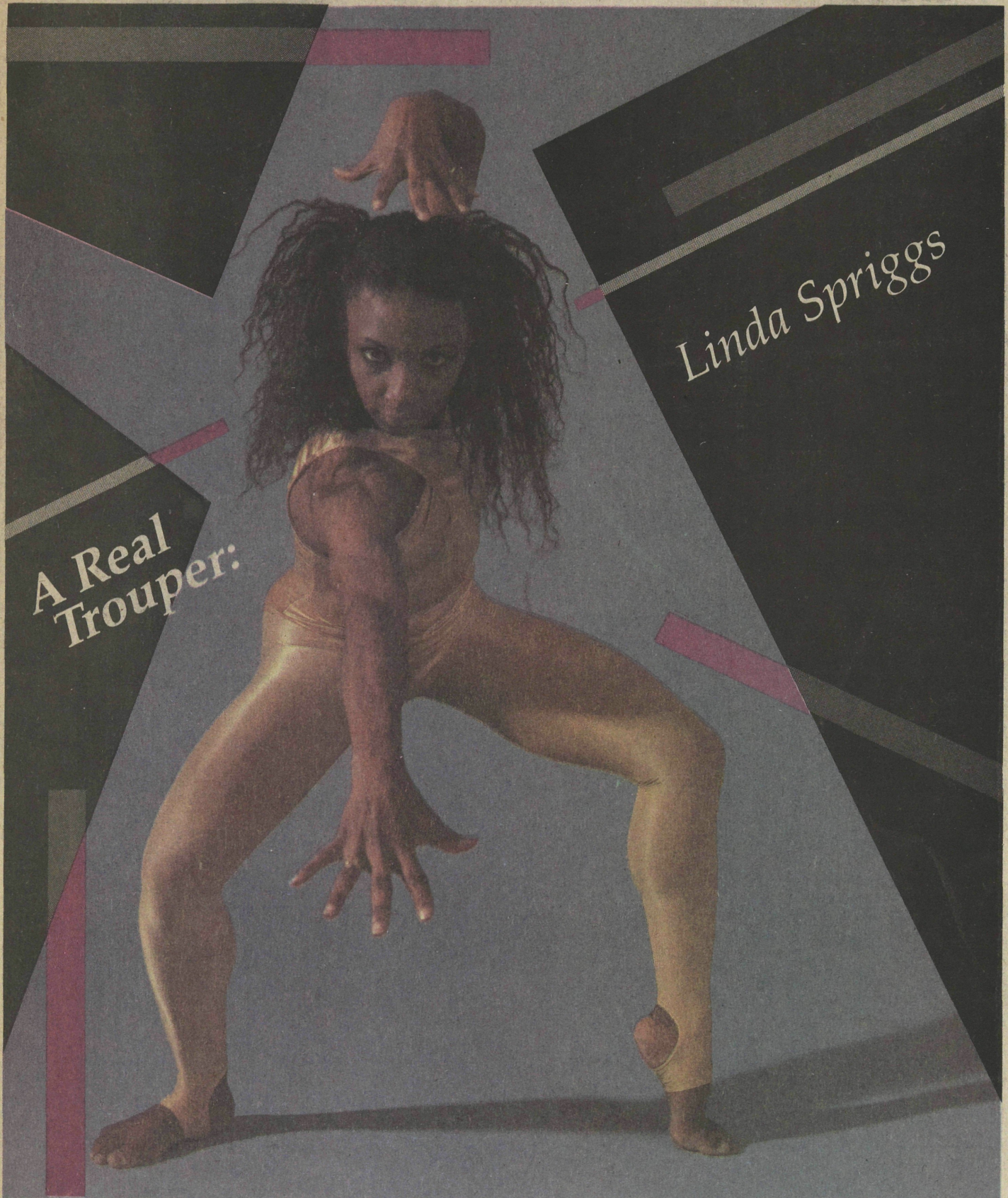


Michigan Today

The University of Michigan

April 1987 Vol. 19, No. 2



**A Real
Trouper:**

Linda Spriggs

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ST. CATHERINE of Alexandria was imprisoned, tortured and beheaded for refusing a human marriage (her suitor, the Emperor Maxentius, is under her feet) in favor of her spiritual betrothal to Christ. Legend has it that she was to be put to death on the razor-studded wheel in the background, but in answer to her prayer, flames descended from heaven and destroyed the 'Catherine's wheel.' Her life was a favorite model for medieval nuns and anchoresses. (From Hastings Book of Hours c. 1483.)

MEDIEVAL ART'S portrayal of the Coronation of the Virgin was a common and powerful icon for women like Christina of Markyate, celibates who considered themselves wedded to Christ. Aelred of Rievaulx, a Cistercian abbot in 12th-century England who wrote at the same time as Christina's biographer, urged anchoresses to 'contemplate the Virgin whom you have already chosen you as his bride, but will not crown you until you have been tried.'



THE POWER OF CHASTITY

The Story of Christina of Markyate, a Medieval English Noblewoman

"Into a noble family of Huntingdon there was born a maiden of remarkable holiness and grace. Her father was called Autti, and her mother Beatrix. She herself received in baptism the name Theodora, but later, by force of circumstance, she chose the name Christina."



o begins the biography of a 12th-century Englishwoman, Christina of Markyate. Someone who had known her well, a monk at the Benedictine monastery of

St. Albans, wrote the work soon after Christina's death in the 1150s to celebrate her life and to provide a narrative example for other women who would follow her in holiness and virtue.

Born in about 1096, Christina set herself apart when, while very young, she determined "to preserve her virginity for God."

If the implications of that vow were not clear to her at the time, they are even less clear today to those who consider virginity or its absence merely a sexual question. But in the Middle Ages a woman committing herself to virginity was deciding for economic and personal independence, and probably for a longer life in which to enjoy it.

By Marsha Dutton

By her vow Christina protected herself from conception, guaranteeing freedom both from years of constant childbearing — with its attendant pain, grief and repeated risk of death — and from a lifetime of childrearing and domestic responsibility. Such freedom was rare for women in that period.

The vow also, though less certain, promised her freedom from marriage. For while virginity was no bar to marriage — if a husband would agree to live in chastity with his wife — it was hard to talk men into it. Nonetheless, many medieval women did persuade their marriage of chastity, with Mary and Joseph as their model.

The first test of Christina's decision came when Ralph Flambard, chief justice of England and later bishop of Durham, attempted to seduce her. Unabashed by his rank, Christina pretended to agree, then escaped. He, enraged at having been outwitted by a girl, determined to take revenge by depriving

(Continued on page 2.)



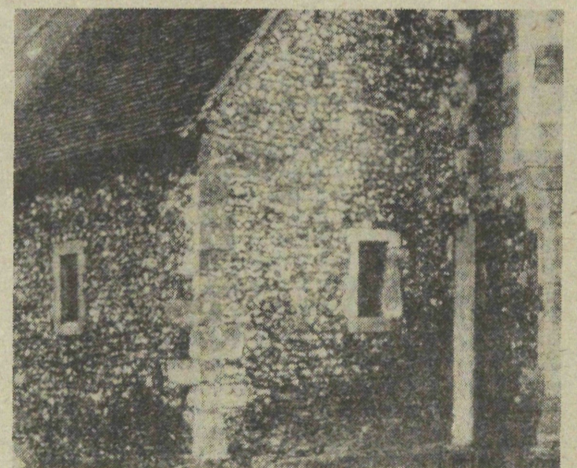
BY CHOOSING the life of an anchoress and rejecting human marriage, a medieval woman to some extent reversed God's curse in the Garden of Eden (Genesis 3:16): 'I will greatly multiply thy sorrow and thy conception; in sorrow thou shalt bring forth children; and thy desire shall be to thy husband, and he shall rule over thee.'



ST. BARBARA is said to have been beheaded by her father, a heathen who shut her in a tower so no man could see her. This picture, 'The Disputation of St. Barbara,' from a 15th-century Book of Hours illuminated in Flanders, suggests that women saints were often teachers, doing in fact what anchoritic literature urged anchoresses not to do.

The advice of Aelred of Rievaulx, a 12th-century English abbot, in *On Reclusion*, was typical: 'Some anchoresses are so learned or can talk with such wisdom that they would like their visitors to know it, and when a priest talks to them, they are always ready with a reply. In this way a woman who ought to be an anchoress sometimes sets up as a scholar, teaching those who have come to teach her, and wishes to be soon recognized and known among the wise. . . . Do not preach to any man, nor let any man ask you for advice or give you advice; give your advice only to women. St. Paul forbade women to preach.'

But the anchoress might have argued that she, like St. Barbara, followed other counsel of St. Paul, from Romans 12: 'And be not conformed to this world: but be ye transformed by the renewing of your mind. . . . Rejoice with them that do rejoice, and weep with them that weep.'



WITH ITS TWO external windows, this anchoress's cell in Hartlip, England, hints at the anchoresses' social role. Abbot Aelred of Rievaulx warned anchoresses about the dangers of staying too long at their windows:

'How seldom nowadays will you find a recluse alone. At her window will be seated some garrulous old gossip pouring idle tales into her ears, feeding her with scandal and gossip, describing in detail the face, appearance and mannerisms of now this priest, now that monk or clerk, describing too the frivolous behavior of a young girl; the free and easy ways of a widow who thinks what she likes is right; the cunning ways of a wife who cuckolds her husband while she gratifies her passions.'

The Power of Chastity Continued

her of her virginity, even if only at second hand. Thus he persuaded a young nobleman, Burthred, to ask for her in marriage and convinced her parents to agree.

But Christina refused. Despite her parents' rage, for a year she resisted all efforts to lead her to marriage. At the end of that time, however, she suddenly yielded. The young couple was betrothed.

But "although she was married, her former intentions were not changed, and she freely expressed her determination not to submit to the physical embraces of any man." Her parents struggled to persuade her: "first by flattery, then by reproaches, sometimes by presents and grand promises, and even by threats and punishment."

When all failed, they tried rape: "At night they let her husband secretly into her bedroom in order that . . . he might suddenly take her by surprise and overcome her."

Christina, however, "welcomed the young man as if he had been her brother," and sitting on her bed with him, she urged: "Do not take it amiss that I have declined your embraces. In order that your friends may not reproach you with being rejected by me, I will go home with you: and let us live together there for some time, ostensibly as husband and wife, but in reality living chastely in the sight of the Lord." When the greater part of the night had passed with talk such as this, the young man eventually left the maiden.

Christina's refusal to consummate her marriage and bear children affronted her parents — not so much by her sexual or domestic choice as by her refusal to enhance the family's social and economic status.

Her father, Autti, bringing her before the Augustinian canons of St. Mary's, Huntingdon, so expostulated: "Why must she depart from tradition? Why should she bring this dishonor on her father? Her life of poverty will bring the whole of the nobility into disrepute!"

But Christina stood firm. Fredebert, the prior before whom she was examined, was persuaded by her argument and "astonished at her common sense and answers." Her parents, unsatisfied, appealed the case to the bishop of Lincoln. At first he refused to force her to complete her marriage, but Autti, unable to accept that ruling, bribed him to obtain a second, favorable, verdict.

Throughout this period Beatrix, Christina's mother, understood the issue as centered in her

daughter's virginity and assumed that once that was destroyed her will would fall as well. Thus she not only physically tempted and brutalized Christina — hiring crones to slip her love potions and sending men into her room at night — but "in the end swore that she would not care who deflowered her daughter, provided that some way of deflowering her could be found."

At last Christina fled. She went first to the cell of Alfwen, an old, highly esteemed anchoress in the nearby village of Flamstead (literally "place of refugees"). (See accompanying story on anchoritism.) There Christina hid for two years, "and she who had been accustomed to wearing silk dresses and luxurious furs in her father's house was now covered with a rough garment. Hidden out of sight in a very dark chamber hardly large enough to house her, she remained carefully concealed for a long time, finding great joy in Christ."

Burthred, scouring the countryside for his wife, showed up at Alfwen's cell and asked if she was hiding there. Alfwen replied: "Stop, my son, stop imagining that she is here with us. It is not our custom to give shelter to wives who are running away from their husbands." The biographer adds, "The man, deluded in this way, departed, resolved never again to go on such an errand."

After two years in hiding, Christina moved to the hut of Roger, a monk of St. Albans living as a hermit in the village of Markyate. There she continued to hide, in even more severe surroundings. Lest anyone suspect her presence, she spent her days in the corner of the hut behind a wooden plank and a log too heavy for her to lift. She could make no sound, and she could not leave her space for any bodily necessity. Further, the biographer explains, the space was so small that she was unable even to wear warm clothing. Seated on a stone in cold and unremitting silence, Christina endured an apprenticeship in the solitary life.

In time Burthred, tired of the battle to win a woman who would not have him, formally released her from their vows. At last she could leave her confinement.

Having endured long tribulation, she was now ready for reward, both divine and temporal. When Roger died and bequeathed Christina his hut, she returned to St. Albans from Lincoln, where she had spent some years, and formally took up the solitary life. She was consecrated as a virgin on the feast of St. Matthew, "the first consecrator of virgins."

She was apparently not enclosed as an anchoress, however, but only as a solitary, perhaps, like Roger,

a hermit. She was free to move about, and in time a community of women joined her in her dwelling at Markyate.

Throughout her life Christina experienced visions that confirmed her vocation, her chastity and her imitation of the Virgin Mary, Christ's mother and bride.

In these visions Christina appears not only as Christ's mother and bride, but also as a bishop and as St. Paul. So the visions define her as a virgin bride and, additionally, as an intercessor, pastor and teacher.

One vision reassures Christina that the several sexual temptations she experienced in earlier years have not marred her purity. It presents her as one with the Virgin Mary in her perpetual virginity and at the same time allows her a foretaste of nuptial embrace, to be forever enjoyed in heaven:

"In the guise of a small child Christ came to the arms of his sorely tried spouse and remained with her a whole day, not only being felt but also seen. So the maiden took him in her hands, gave thanks, and pressed him to her bosom. And with immeasurable delight she held him at one moment to her virginal breast; at another she felt his presence within her even through the barrier of her flesh. Who shall describe the abounding sweetness with which the servant was filled by this condescension of her creator?"

Christina's visions, with their content of divine affirmation and encouragement, are complemented by earthly rewards and joys, including the supplication for aid by those who had most strenuously fought her vocation.

Her biographer notes that in time even her family lost the worldly things that had obsessed them and came to Christina for "salvation for their souls and safety for their bodies."

The Church, too, despite having earlier ruled against her religious vocation, came to seek her service: "She had frequent visits from heads of celebrated monasteries in distant parts of England and from across the sea, who wished to take her away with them and by her presence add importance and prestige to their places. Above all, the archbishop of York tried . . . to make her superior over the virgins whom he had gathered together under his name at York."

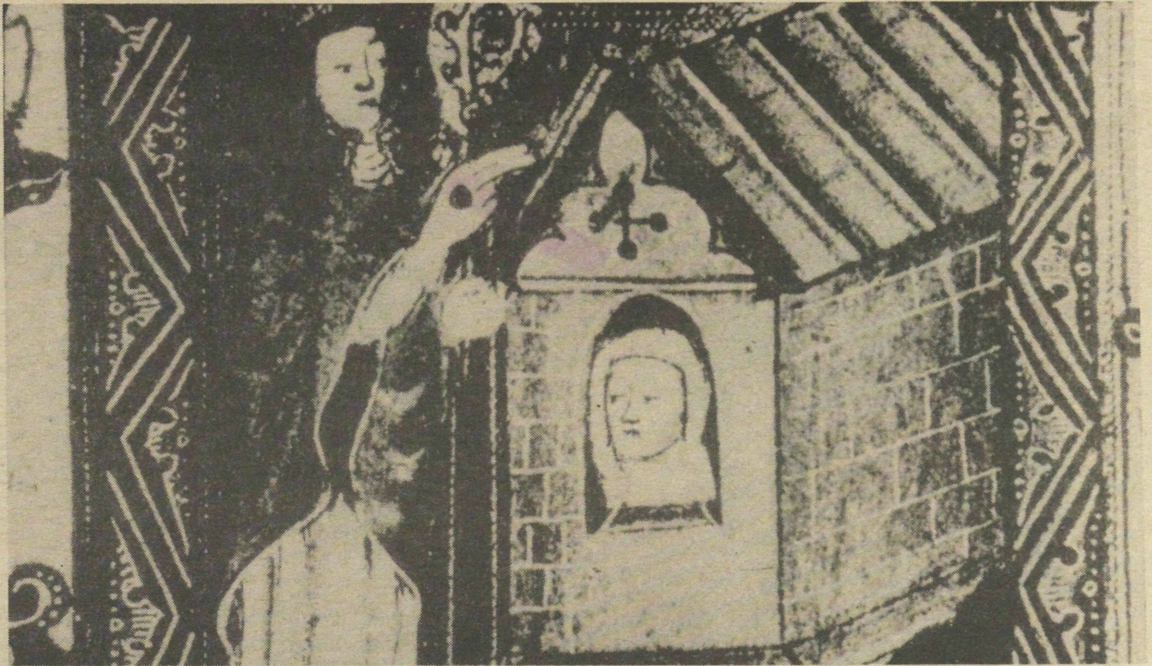
But Christina preferred the freedom from routine and Church authority that solitary life offered. In the hut at Markyate she took up her true vocation, becoming a spiritual resource, a guide and teacher, receiving those in need of consolation and direction, laypeople and abbots alike.

She was visited by a variety of people desiring both physical and spiritual healing, in need of advice, a listening ear, a sensitive spirit and a learned mind. In time the community of women that had grown around her (including her sister Margaret) was made a priory, with Christina as its head.

Before the end of her life, Christina's determination, daring and intelligence, seen even in her teen-aged escape from Ralph Flambard, had made her an influential teacher and guide of people from low to high rank.

By refusing to be "conformed to this world," as St. Paul put it, Christina of Markyate had acquired personal power far beyond that she could ever have attained as Theodora, bride of Burthred.

Marsha Dutton received her Ph.D. in English Language and Literature from the U-M. A specialist in medieval Christian thought and literature, she is an assistant research editor on the U-M Middle English Dictionary project and is currently writing a book on anchoritic literature.



A BISHOP sealed an anchoress in her cell in a church or city wall by performing the liturgy of the dead and scattering ashes upon her. The women were instructed to be silent in their seclusion, and especially to avoid speaking 'to chance comers except it be a bishop, abbot or well-known prior.' Such instructions seem to have been frequently ignored.



DOMESTIC VIOLENCE was not uncommon in the Middle Ages. One 13th-century book, Holy Maidenhood, urged women to marry Christ, not men, arguing: 'Whatever well-being or joy may come to you in earthly marriage, you purchase it too dearly in selling yourself. . . . When he is out, you dread his coming home; when he is home, all your spacious rooms are too narrow. His looking at you terrifies you; his loathsome and ill-bred uproar causes you to shudder. He chides you and upbraids you and shamefully humiliates you, scorns you as a lecher his whore, beats you and busts you as his purchased thrall and his born slave. Your bones ache and your flesh smarts, your heart within you swells of sore anger, and you face becomes inflamed with chagrin. . . . Consider, innocent woman: be the knot of wedlock once knit up, be he fool or cripple, be he whatsoever he may be, you must cling to him.'

Powerful external factors were also at work. The popularity of the first Crusades meant that 12th-century knights were departing in great numbers for the Holy Land, leaving behind their wives to run the property for months or years at a time. At the same time, perhaps not coincidentally, romantic love was being born in the courts of France.

The combined effects of the new possibility of female independence and the new experience of and enthusiasm for romantic love rapidly penetrated the monasteries and spread to other lands.

The anchoritic life became popular in England. In *Anchorites and their Patrons in Medieval England*, Ann K. Warren reports 175 anchoritic cells, *anchorholds*, in the 13th century, up from 77 in the 12th and declining to 49 in the 16th.

The popularity of the life and the anxiety of the Church about its potential for abuse produced a wave of literature for anchoresses in the Middle Ages in England. After the 12th century such works were written in English, the language in which women were educated.

Most of these works were written by men, but some anonymous ones appear to have been written by anchoresses. The manuals contained directions for the daily life and spiritual occupation of the anchoress,

the lives of saints as examples for her self-understanding and collections of meditations and prayers.

Although most anchoresses lived alone, sometimes two or three were enclosed together. Anchoresses had no domestic responsibilities or anxieties. Before being enclosed they were to arrange for provision of their lifetime needs. Servants obtained and prepared food, built fires, cleaned the cell and turned away or admitted guests.

Sitting at her window the anchoress could listen sympathetically to the concerns, whether trivial or great, worldly or spiritual, of anyone who passed by. The guidebooks' frequent warnings to anchoresses against gossiping at the window indicate that many anchoresses were seen as abusing their freedom to see, know and tell all that took place in the town around them.

But recent linguistic attention to differences between male and female language patterns, with the recognition of intimacy as the characteristic pattern of women's conversations, suggests that what male religious figures saw as idle and distracting chatter may in fact have been characteristically female conversational patterns of support and direction, valuable to those who participated in them, though little appreciated by those who merely looked from afar.

Julian of Norwich

Julian of Norwich, 14th-century anchoress and theologian, wrote two books in English to explain God's love as she had come to understand it after a series of visions.

Insisting throughout that she is unlearned and no teacher, that it is by God's instruction that she tells abroad what he made known to her in secret, Julian establishes for her work an authority that is God's rather than her own, thus obtaining the freedom to challenge Church doctrine but not Church authority.

Julian writes that on May 13, 1373, at the age of 30, she lay dying. As her parson pronounced to her words of consolation and hope of salvation, all grew dark except the cross before her eyes. So her "showings" began.

Julian describes and explains the meaning of 16 visions, mostly vivid scenes of Jesus' crucifixion. Through them she presents an orthodox Christian understanding of God's mercy and human redemption through Christ's blood.

But the visions say wrath is alien to God's nature and damnation irreconcilable with God's mercy. This position was quite unorthodox. In fact, Julian says, one vision revealed that those who fall into sin will receive from God special reward rather than punishment because they were injured in that fall.

Divine mercy, Julian goes on to say, is a property of God's motherhood, for "as truly as God is our father, so truly is he our mother." As a mother, she explains, Christ bore his followers in his body on the cross, feeds them with that same body and gives them life eternal.

Julian understood herself not primarily as God's bride but as his messenger, so selected to proclaim his mercy toward all creation: "It lasts and always will, because . . . God made it, God loves it and God preserves it."

The Origins of Anchoritism

Christian monasticism began with the desert fathers, solitaries who sought to live an ascetic life of physical and spiritual purity far from humankind. Despite their desire for solitude, such hermits attracted disciples. Monastic communities grew up around them, populating the deserts and the rocky places across North Africa and Europe.

The life of solitary religious profession remained popular through the Middle Ages, producing the familiar hermit of Arthurian romance, usually a man, free to move about and largely dependent on his own labor for sustenance.

Another medieval descendant of the fathers of the desert was the anchorite (from the Greek for "one who has retired"). Whereas the hermit was usually a man, the anchorite was more often a woman, an anchoress. She spent her lifetime in a cell, usually built into the city wall or the wall of a church or monastery.



Scenes



from

'Under



'I'd been studying Nichiren Shoshu Buddhist philosophy and decided I'd test my understanding of it by trying to dance to it for my M.A. thesis, "Under the Bodhai Tree." The philosophy derives from chanting. Your innermost essence is in the chant, and you focus it, manifest it, as if a scroll is unrolling in front of you.'

'I wondered how could I project this philosophy through dance. The central Chinese character associated with this doctrine is the lotus flower. The lotus grows only in the swamp. That's like humans. We have in us the potential for purity, for the best of ourselves, but this potential is covered by selfishness, greed, strife.'

By Marianne Danks Rudnicki

"Gotta Dance! Got-ta dance!" the compulsion that Gene Kelly sings about in *Singin' in the Rain* is quite real — sometimes painfully so — to Linda Spriggs, a graduate student in the School of Music's program in dance.

Most students study, then do; but Spriggs racked up a lot of experience on several continents before returning to school.

"Rivalries and jealousies can get very intense when a dance troupe is together all the time — especially on tour. Only a few are principal dancers and all the rest want to replace them. There's a constant push to the front, as in an orchestra."

"Just look at the corps individually sometime — the 'pawns' supporting the principals. We principals always know there are a few great ones back there working as our foundation. It's mentally stressful when you know that if you sit out with an injury, someone could take your spot."

"Or maybe you have to perform with someone you greatly dislike: the audience better not be able to guess it. But there are dancers who can't forget their offstage problems. I've heard people screaming things in the dressing room like, 'You dropped me on purpose just because I wouldn't cook you any dessert last night!'"

"And of course there is the physical stress. You carry your own baggage from airport to hotel to theater and back. That's hard on dancers' muscles in itself, but even harder when you have to do it two or three times a week in different temperature zones."

"A real trouper has to dance over pain and injury. You sprain your back picking up your baggage? You gotta dance anyway. Trouble at home? You gotta dance. I've danced with a twisted ankle many times. I had to do it in my first trip back home to Atlanta with the Alvin Ailey company because I'd slipped on the ice leaving Rochester, New York. Dancers don't get the care that athletes do, but they have similar injuries. We need sports medicine people in dance troupes."

The pieces of Spriggs' life fit together as neatly as if all her career movements were choreographed. There was the Atlanta Ballet as a teen, the Juilliard School, the Alvin Ailey American Dance Theater and now the U-M School of Music's program in dance, from which Spriggs will receive her master's in fine arts in May.

Like many dancers Spriggs' love affair with the art began at a young age; she was six years old when she "joined" the modern dance classes her mother taught as a professor at Spelman College in Atlanta.

Weekly classes with her peers when she was nine soon turned into daily classes at the School of the Atlanta Ballet. Throughout secondary school she sandwiched her homework between classes and rehearsals that often lasted till 11 p.m., yet she remained at the top of her class scholastically.

"When I was in the corps, I always danced my best. You can be back there and some influential supporter of the troupe may say to the director, 'Who is that little Black girl in the back row? She's good. I'd like to see her do more.' If that happens, you'll get to do more. That's why you always give your all, even in the back row."

After high school Spriggs faced the question that all serious dancers must confront. Dancers' performing days, like athletes', are short. Should four precious years of that time be taken out for a college degree?

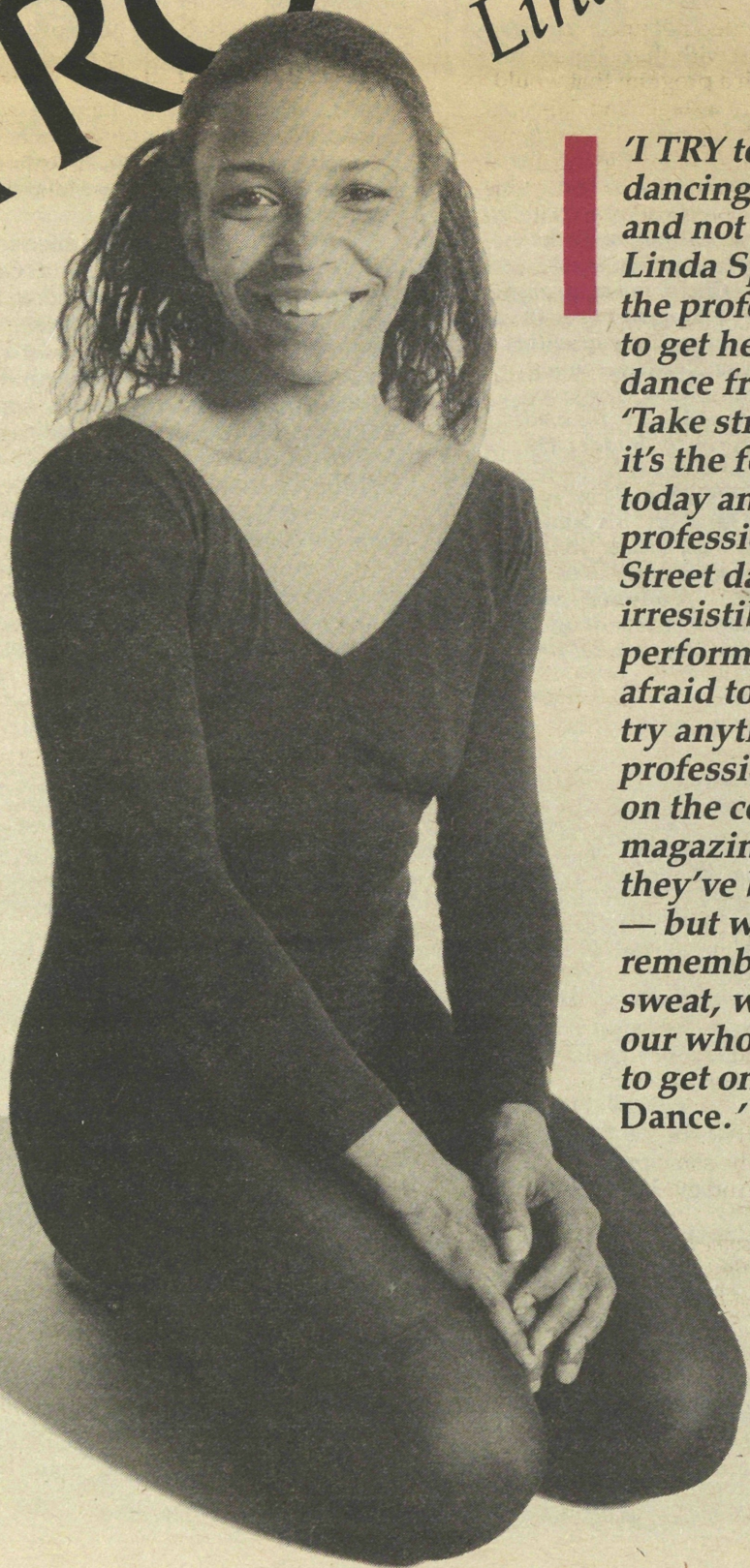
Education was part of the lifeblood of Spriggs' family. Her father, too, was a professor in the At-

Photography by Robert Chase; cover design by Robin McCormick.

A REAL TROUPEUR

Linda Spriggs

I TRY to remember dancing is an art and not an "ahhht",' says Linda Spriggs, who left the professional ranks to get her master's in dance from the U-M. 'Take street dancing — it's the folk dancing of today and is influencing professional dance. Street dancers have an irresistible desire to perform; they aren't afraid to "break" or to try anything. We professionals see them on the cover of Dance magazine and are glad they've been recognized — but we can't help remembering that we sweat, work and bleed our whole careers to try to get on the cover of Dance.'





'The lotus root grows deep straight down. It's rooted in mud. What you see on the surface is the best, the most beautiful part, the flower. And it seeds as it blooms, which is an interaction of cause and effect. This is another aspect of its philosophic symbolism. The philosophy says if you want to know the nature of the cause, look at the effect.'

'I wanted to show the struggle of the lotus, of being in a swamp and gradually pushing up against forces trying to pull you down. My dance shows the evolutionary stages that the flower, or human being, goes through.'

'Some spectators told me after my thesis: "You had so much control. I don't know why, but it moved me in some way I can't define. It was beyond the cerebral." That's what I'd striven for.'

lanta University system, where he chaired Clark College's chemistry department. Though she loved dance, Spriggs knew she wanted a degree.

Friends were quick to give advice. "If you really want to be a dancer," they said, "you've got to go to New York." Spriggs opted for the best of both worlds, college and New York, and applied to the Juilliard School in 1973. Since she was a ballet dancer and Juilliard specialized in modern dance, she was advised to apply to a few other places. But she didn't. "I'm going to get in," she said. And she did.

"I was a ballet dancer before Juilliard. I knew 'Swan Lake' and all that stuff from my work with the Atlanta Ballet Company. So I decided to audition at Juilliard as a pointe dancer — in toe shoes. Usually people are uptight when they audition, so they don't like to try it on pointe.

"In modern dance, you're barefoot. You can wear a loose dress and not have to be so upright and light as you do in ballet. There's more emphasis in modern dance on what you do with your body and not just with your arms and legs.

'We dancers dance for people who don't dance, for people who may sit at desks or work in shops or factories. You want these people to feel something strong in your dancing, so they can share in the experience of moving in ways that they don't move.'

"But at Juilliard I found out that the modern dance technique developed by Martha Graham is as involved and strict as ballet, and modern dance is more emotional and physically demanding. Of course ballet has changed, too, under the influence of modern dance.

"You might say ballet gives you your 1,2,3s and modern dance gives you your ABCs. Jazz and other forms of dancing are styles, not techniques; they are what you do with those numbers and letters, what you build with them."

In 1978, Ailey's American Dance Theater was holding auditions for new dancers. "There were over 200 women alone trying out," recalls Spriggs, who had danced the year before in a modern dance troupe headed by Kazuko Hirabayashi, her teacher at Juilliard. "Everybody in New York who ever thought about dancing was there."

After a rigorous winnowing process, Spriggs was one of the two or three selected by Ailey and his staff. In her four years with the troupe, Spriggs' typical day at home in New York consisted of six hours of rehearsal and two of study. Nine months of the year were spent dashing to performances in two or three different cities a week, often in different countries. Exhaustion rivaled exhilaration.

"I traveled a lot and had a great time in my Ailey years, but it was rough. One night I had to perform three triple pirouettes, make a quick exit and almost immediately re-enter upstage. Someone who didn't know the choreography had left a stool right in my path. There went an ankle again. But no matter how you feel, you want to give your best. This may be the first time this audience has seen an American dance company or a modern dance company or a Black dance company. It's not just another day at work. You have to come up with it or not be given the chance to do it again."

For Spriggs that chance always came and when she left the Ailey company in 1982 it was with the status of principal dancer. That was precisely why so

many of her colleagues could not understand her decision. She was at the pinnacle of her profession; what more could she want?

During her tenure with the Ailey troupe Spriggs had married and what she wanted now was a family. She felt that to be "a regular person" with some real life experience could only enhance, not detract from, her art.

Spriggs stopped performing and taught at the Ailey school while she awaited the birth of her son. Since she realized that returning to the company would mean long separations from her family when she was on the road, she decided to return to school for her master's degree.

But where to go? She wanted not just to choreograph, but also to experiment with the computer as a tool for choreography. With a program that would allow the screen to represent a stage, and dancers symbolized by figures on the screen, she could plot movement patterns in advance of ever going into a studio. "This," she says, "would save dancers' time and energy, as well as the expense of rehearsal space, especially at New York prices."

But there are few dance departments that combine such unlikely elements? Enter David Gregory, newly appointed chairman of the U-M Department of Dance and one of the few heads of dance departments in this country who is not a dancer but a musician and a composer. Gregory loves computers; his interest and influence are behind the new Music and Video Synthesis Lab at the School of Music.

But in addition to Gregory's expertise what cinched the U-M for Spriggs was that her old friend and classmate from Juilliard, Peter Sparling, was on the faculty as assistant professor of dance.

"When Linda came in," says Sparling who is Spriggs' advisor, "she was a bit uncertain as to what was in it for her. She could have been very frustrated by the difference in level between herself and her peers, but she maintained a wonderful spirit. She shared her talent and her time and really contributed to the department wonderfully."

The department, made aware by Spriggs that more and more dancers with considerable professional experience are returning for graduate work, has made its requirements more flexible. "We did it not to have a loosey-goosey degree," Gregory says, "but to tailor the program to individual needs."

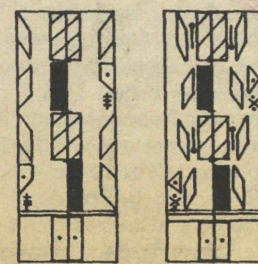
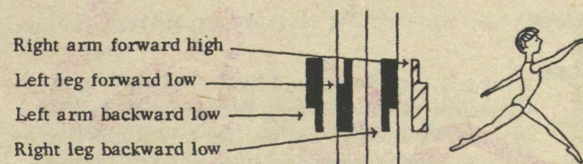
Spriggs knew she would have many options once she received her MFA in performance and choreography this May. She could have continued her career as a performer in New York or worked as a choreographer. Instead, she decided late last month to accept the University's offer of an assistant professorship.

"This is a great community," she says. "There's an international flavor, but at the same time it's small. You can make your mark. And everybody here is seeking, trying to grow."

"When I was in Hungary, some little girls came up to the Alvin Ailey dancers after the show to give us some flowers. The thing they wanted to express to us was how much they were moved by us. Some cried to show us how strongly they shared our feelings even if we couldn't speak to one another. When you go to those countries and hear their ensemble clapping — the way they clap in unison on a beat — you can think at first that they're aloof. They aren't."

"I found that in most other countries, the people's heritage is steeped in folk traditions, especially dance.

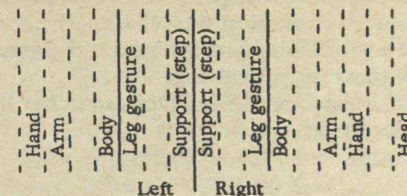
From Labanotation by Ann Hutchinson (Theatre Arts Books, New York, 1977).



"Charleston!"

THE STAFF

The staff represents the body. Placement of movement indications on the staff shows which part of the body executes the movement.



THESE ARE examples of Labanotation, a system of recording movement developed in Germany by Rudolf von Laban in the 1920s. It is read from bottom to top, and the symbols record the changes in the movement and angles of limbs, the paths in space, even expressions and gestures as minute as lifting a toe.

People have tried since the days of court dancing to develop a dance notation, an international symbol system as good as a musical score. Earlier systems have used stick figures; others drawings of feet. Labanotation is more architectural and mathematical in form. Of all these methods, I think Labanotation comes closest to giving the power of musical notation, even though it's tedious and exacting to use.

'At Juilliard and Michigan, students are required to learn Labanotation. Laban notators are hired just like choreographers. They record a dance by making a Laban score, which can then be rented or bought. I'm planning to study ways of applying computer technology to Labanotation.'

They celebrate birth, death, marriage and other major events through dance. When archeologists dig up paintings and sculpture of bygone civilizations, they get a lot of representations of dancing. We Americans are almost the only ones who don't have this tradition. That's why most countries try to strengthen their culture through national support of their artists. In this country, we tend to look at all of this from the business aspect alone.

"In Poland we looked out in the audience and the people looked severe, like their life was severe. But we found out they're just people. When we performed Ailey's Revelation, which is set to spirituals, they didn't know the words. They couldn't classify this music as 'spirituals.' They just felt the music and the dance. And they felt that they faced the same thing that Ailey was expressing. It really moved them, and when I saw how strongly it had done so, I found out that everybody's the same. Everyone wants freedom for the human spirit."

AMERICA'S

Social psychologist Elizabeth Douvan discusses the family, the sexes and child development

By Dona Rosu

For nearly four decades, Elizabeth Douvan, the Catharine Neafie Kellogg Professor of Psychology and Women's Studies, has investigated adolescent development, women's lives and the concept and evolution of the American family.

Douvan grew up in South Bend, Indiana. Eager to understand people, she realized during her senior year at Vassar that she was "a born Freudian" and decided to become a psychologist. She received her doctorate in social psychology from U-M in 1951.

The author or co-author of several books in the field of social psychology, as well as of numerous articles in professional journals, Douvan directs The University of Michigan's Residential College, which provides a small-college experience for 750 U-M students admitted through the College of Literature, Science, and the Arts.

In addition to these scholarly and administrative duties, Douvan is a program director and research scientist at the Survey Research Center. She is also a member of the Women's Studies Association, the Women's International League for Peace and Freedom, the American Psychological Association, the American Association of University Women and several other professional organizations.

Michigan Today interviewed Douvan in her Residential College office.

Michigan Today: *Two of your studies were published in 1981 by Basic Books, The Inner American and Mental Health in America, [Joseph Veroff and Richard A. Kulka, co-authors]. They reported on psychological investigations carried out in 1957 and again in 1976. Were there notable differences in the answers to the same questions?*

Elizabeth Douvan: We found that many things changed and many had remained the same. These were nationwide studies. We were interested in adults, and especially their concerns about marriage, work and parenthood. The answers we got from 2,500 subjects, chosen to represent the U.S. population, led us to conclude that those were crucial decades for certain changes in the psyche of American adults. Imagine, this was the period of time that saw the development of the women's movement, the equal rights movement, two-career couples, day care centers and so forth.

MT: *What happened with family life during those years? Theoretically, you'd expect a weakening, wouldn't you?*

ED: Surprisingly, despite the fact that women want so much to work and to have a profession, and that men are often intensely dominated by their careers, our research has shown that, in 1976, marriage and parenthood were at least as important, in all social classes, as they had been in '57, and that both men and women got more satisfaction from family life than from the jobs that they take so seriously. The number of children is going down, but those who are born are born because their parents have actively chosen to have children. In 1957 marital and pro-natal norms were powerful and rigid. Few women could have been heard saying openly that they pre-



ELIZABETH DOUVAN in the U-M Residential college courtyard.

ferred to remain single or childless. The ideal woman was a married woman and a mother. In this regard, the '76 investigation marked a radical change. Some women's voices came out clearly deciding not to get married or have children. You might say there occurred a kind of unlocking of the conventional attitudes. However, I repeat, it was also true in '76 that the family was a central value and source of satisfaction for the majority of the population.

MT: *One of your research themes is women's contributions to social life. You say in your article Changing Roles: "Women look at work and construct meaning through work in ways that are quite different from the male." Are there situations in which women show better results in this area than men do?*

ED: Your question hasn't been tested yet. There are still many roles which women haven't assumed because of discrimination. In our society, as in any so-

ciety which is coming of age, it is important to see what special contributions might be made by women. And all the more so because we humans in general have such an endless reserve of new ideas. By granting power to a new sector of the population (new in the sense of having been previously excluded from many roles), we might stimulate other ways of looking at things. Though women have made gains in certain fields, they haven't attained top levels of power. Look at Congress — there are fewer women there now than there were 50 years ago. Very few women have won national political office. It's marvelous that we have a Supreme Court justice who is a woman, but the fact remains that women earn only 63 percent of what men earn for the same work. We may have come a long way, but there is still plenty of room for improvement.

MT: *So we could say that we haven't found out exactly what benefits might be obtained by putting women in positions they haven't held up till now?*

PSYCHE

ED: No, we haven't. Women are gifted with qualities which, if tested, might be of great advantage to society. The very fact that we have been "marginal" has enabled us to look at things from another angle. Carol Gilligan and other feminist scholars working in this field have shown that women make decisions only after examining all aspects and implications of a given problem, after asking many questions and making sure they have understood the context of the issue they're deciding. Also, women are more considerate in human relations than men. These qualities, and other similar ones, could be put to great use in diplomacy or in industry.

MT: *Can what some consider a current small revolt by women, caused by their frustration at such a large part of their potential remaining unused, be mistakenly interpreted?*

ED: It certainly can. Some people think, for instance, that women want to give up motherhood. But these same people are ignoring the fact that men have given up fatherhood. There are many men for whom fatherhood has never been a significant part of life. That's simply not human — to have children and then not participate in the process of their growth.

MT: *There are, of course, cases of women attaining leadership. How are they viewed by society in these roles — are they accepted?*

ED: It has been observed that when women are put in supervisory positions in industry, they are often treated badly by their subordinates. In such situations they often choose to return to the factory floor and give up the position of authority.

MT: *Do they feel hurt, degraded?*

ED: When they're trashed by those whom they're supposed to be supervising? Naturally they feel hurt. They are hurt. Look what the press did to Geraldine Ferraro. I heard from a close friend in journalism that the editor of a well-known newspaper sent two reporters to dig up everything bad they could find about her so that the paper could "destroy her."

MT: *And you believe that he acted this way only because Geraldine Ferraro was a woman?*

ED: Because she's a woman — and because our society, in the deep layers of its unconscious, isn't ready for women in power. The idea offends certain basic assumptions. It's also probable that many men are afraid of women.

MT: *Why should men fear women?*

ED: When men were infants, they were totally dependent on a woman, and this is the only situation in which they ever saw a woman in power. There are feminist scholars, like Chodorow and Dinnerstein, who think that as long as men don't actively participate in child-rearing, the male fear of female authority will be a permanent burden.

MT: *I hadn't thought before that there could be an unintended and harmful consequence of motherhood.*

ED: It's generated by the enormous discrepancy between the totally dependent infant and the all-powerful mother. Later this dependence plays a role in the resentment and resistance which some men display toward women in power.

MT: *But might not the human species lose something by giving women too many responsibilities? Shouldn't woman's primary responsibility still be motherhood? We can't see right now how much we're losing, nor will we very soon, but time may tell. A recent article about an actress, best-selling author and mother was entitled Mother Before Anything Else. I doubt that this woman can fulfill all three roles equally well.*

ED: There's no need to do everything equally well. We certainly don't ask that of men. Or consider the queen of England — nobody's surprised that she can be a mother and a queen at the same time, are they? And she's very good at what she does. Of course she has lots of help; she has nannies, she has the best servants, a government which supports her. If you have all this wonderful support, you can do everything very well. If our society gave women any support for their parenting, they could do many things well. On the other hand, not all women are called upon to do an-exemplary job at work and be a mother at the same time. Life is long, and the time when women are totally linked to their children is very short — 10 years, maybe. And so, if a woman devotes 10 years primarily to being a mother, she still has a lot of good years left to devote to something else, to working, even part-time or as a volunteer. The period of history dominated by the idea that half the population had to give their whole lives to child-rearing and housework has been very short. It takes a rich culture to develop such a view. In most societies and times, women have not only raised children, but helped on the farm, made lace, run a flower shop or what have you.

MT: *You were saying that women's status as marginal beings has developed their sense of observation and tolerance. I know that you have studied women as mediators. Might women be, by virtue of these gifts, better mediators?*

ED: I'm not sure that women are better mediators than men, but at any rate it seems to me that they do bring something new to this situation. I say once again that women must be given the opportunity to show what they can do, to prove their abilities. This is especially true when you consider that, up till now, the techniques used by our world to resolve conflict haven't led to very good results. Maybe now is the time to try other points of view, other positions. It might be possible to learn something thereby, or even to reach a resolution to certain problems.

MT: *Are women more objective than men?*

ED: I wouldn't say that. A kind of tradition says that women act in a more empathic mode, that they're inclined to enter another's space when called upon to mediate. And this would mean, according to certain definitions, that women are less objective. On the other hand, we have data which show us that a man has a tendency to jump to conclusions, that a male mediator, for example, will push the contending parties toward a conclusion he has found. Now, that makes me think that men are in fact less objective than women. So who can say?

MT: *It is said that women are more prone to psychological conflict than men. If so, why?*

ED: Women are, in general, more interdependent with more people. Think about it: they're the caretakers and the nurturers; they're the ones who at the same time manage household affairs, take care of family illnesses, maintain relations with relatives on both sides of the family. There comes a time when other people's problems begin to reverberate like echoes in a woman's own inner life — from there to a state of stress is not a long distance. Women go to psychiatrists less often than men, but they have more other sources of help than men have.

MT: *Are women perhaps more sensitive by their very nature?*

ED: I would say rather that they're more exposed. I realize that there's a stereotype that says that women are more sensitive. It is certainly true that women have more access to their feelings and report more of their feelings than men do. But "sensitive" is a very ambiguous term.

MT: *It seems that many women are not comfortable in their role and would like to erase the differences between themselves and men. Why do you think this is?*

ED: Maybe because they didn't have good models; maybe they come from homes where the mother was unhappy or put down by the father. This could be, at least partly, the explanation for the formation in little girls of the idea that it isn't a good thing to find yourself in a woman's position. We can't be like men, in any case. But we can have a society which gives women a chance. From a biological point of view, women are capable of connecting to all essential aspects of life. Most women, however, want to have a good job rather than to be a man.

MT: *That indicates that the phenomenon isn't specific to our time.*

ED: There has probably always existed a certain proportion of women who wanted to have the advantages men had, but today they express their displeasure at not having these advantages more openly. I also think there have always existed a number of women who didn't want to get married or have children. Fifteen years ago, many young couples said that the ideal family was a couple alone, without any children. If we had questioned further, you might find that their mothers had transmitted to them the idea that motherhood was not a joyous condition. There have been times when women had to have children or be considered monsters. It's probable that in those times as well, there were women, even if their number wasn't large, who didn't want to be mothers. They nonetheless had children, and it's likely that their children didn't receive the message that a child is a joy.

MT: *One of the most disquieting things about our era is the wave of suicide among teenagers. Not just here in America, but everywhere. What causes a child, who is no longer a child, but not yet fully grown, to simply give up?*

ED: No one has the answer. Adolescents have all the power of mind they'll ever have. They can ask questions as abstract, important and penetrating as any philosophers ask. Yet they have not lived long enough to have answers or to accept the fact that there are no answers. This can lead to despair in fragile youngsters.

MT: *Speaking of our powers, as members of the human species, what exactly causes us to react in such different ways to the same kind of predicament? There are people who resist and people who crack. Where do the former get their strength?*

ED: It's a mystery. First there's the mystery of the disposition with which you're born. Look at children in kindergarten: Some are outgoing; you get the feeling they're holding their arms out to the world. Others are closed off, passive, easily upset. Beyond temperament, individuals meet very different environmental stresses that can cause wide variations in the way individuals respond to life. A number of observers have pointed to an erosion of childhood, a kind of premature responsibility that is being forced on children. Adulthood, particularly adult sexuality, no longer has the aura of mystery for children. While earlier generations may have longed for the "secret password" — the knowledge that would allow them to enter the world of adults — children in the present generation have access to the world. There are no secrets, and many children are not at all sure that "being grown-up" is such an attractive prospect.

Dona Rosu was a journalist and poet in Romania before moving to Ann Arbor. She writes in her native language and was assisted in translating this article by Karl Natanson, an adjunct lecturer in French.

Margaret Bourke-White: How A U-M Yearbook Photographer Became — **THE**
PORTRAYER
OF THIS AGE

"There is some peculiar reason why the camera is so suitable for the portrayal of this age. It is very clean-cut and direct and a very honest medium, and I think perhaps the fact that the camera is a mechanical medium — that is, mechanical in its operation — has something to do with photography's being in such harmony with this age." Margaret Bourke-White, 1933.

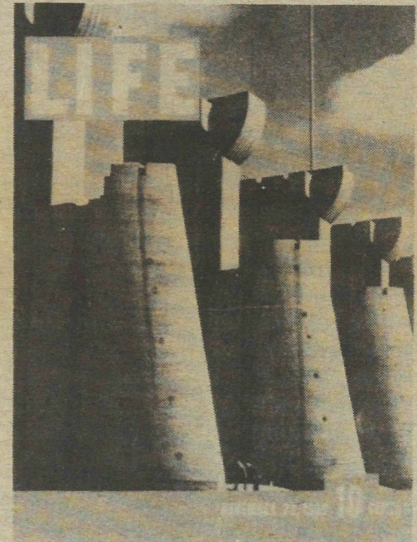
By Deborah Gilbert

In 1936, *Life* magazine chose Margaret Bourke-White to photograph its first cover — Montana's Fort Peck Dam. Shooting from a low angle, she transformed the world's largest earth-filled dam, located on the outskirts of a boom town called New Deal, into a Depression-era icon of hope and progress.



Photo courtesy of Syracuse University

BOURKE-WHITE on the steps of the U-M Clements Library, about 1923.



FORT PECK DAM, *Life* magazine's first cover, 1936.

The cover shot was typical — Bourke-White liked to think big. Tireless, optimistic, attracted to power in all its forms, she created her own legend while photographing the most of the 20th century: the 1930's Dust Bowl in the American Southwest, the Soviet industrialization under Stalin, World War II, the Nazi concentration camps, the independence of India and bloody birth of Pakistan, the face of apartheid in South Africa and the carnage of the Korean War.

In 1965, her artistry and courage propelled her onto a list of the top 10 living American women — rare prominence for a photographer. It is not well-known, however, that 14 years before her *Life* cover, Bourke-White was a yearbook photographer and student at The University of Michigan.

In 1921, the year before she came to Ann Arbor, Bourke-White attended Columbia University and studied photography with a celebrated "pictorial photographer," Clarence E. White (no relation). When her father died, however, her college studies almost came to a halt until a generous neighboring family near Plainfield, New Jersey, offered to send her to Michigan. She accepted and in 1922 began to study herpetology — a life-long avocation — with Prof. Alexander Ruthven, who later became president of the University.

U-M registration records show that Margaret White (she added Bourke, her mother's maiden name, after becoming a professional) was living at 915 E. Ann in September 1922 and at 1052 Baldwin a year later.

During her first months on campus, she attained what was then her deepest wish — to be popular. "I want to belong," Bourke-White wrote in her diary. "That is my highest ambition in college life. And I don't want to just lead, I want to belong."

At U-M, she shed her despised childhood role as the respected, slightly feared, student leader who brought pet snakes to school to attract attention and, not unexpectedly, was never asked to dance. Now the stag line cut in and Big Men On Campus vied for her attention. She pledged Alpha Omicron Pi sorority and became its president on the same day.

In rejection of her mother's spartan ways, clothes became her passion. She still wore drab black dresses during the day, but at night the vamp came out. In her diary, she writes about rose voile sleeves, a "stunning" black evening cape, and a Maxfield Parrish blue dress with an orange girdle.

(This love of clothes continued all her life. Early in her career, she had a purple velvet camera hood made to match a purple dress, and she always kept lists of the clothes she wore to meet with clients and potential customers so that she wouldn't repeat the same outfit.)

But she was by no means the typical flapper. Afternoon dates were spent walking down to the railroad station where she stared at the massive, shuddering engines.

She never mentions in her autobiography, *Portrait of Myself* (Simon and Schuster, 1963), that she had a camera at U-M or that she joined the *Michiganensian* college yearbook staff. Vicki Goldberg, author of *Margaret Bourke-White: A Biography* (Harper & Row, 1986), suggests that Bourke-White's omission of this part of her early professional development may have been deliberate.

The legend of the courageous girl photographer who sprang out of nowhere had tremendous career value, Goldberg says. If she presented herself as an untutored amateur who picked up a camera just before she went out in the world to work, her career would seem all the more meteoric and spectacular.

Nonetheless, it is a fact that Bourke-White headed for the 'ensian shortly after she arrived on campus. Joe Vlack, an 'ensian photographer who had a crush on Bourke-White, tried to keep her too busy taking pictures with him to date other men. He was also smart enough to tap into her ambition. Urging her to seek fame through skill and daring, he soon had her sneaking into a fourth-floor men's room to get shots of campus and clambering up the steeply pitched roof of the engineering building with a rope to get an ideal angle on a clock tower. On another occasion, she slithered down a manhole with Vlack to get tunnel shots of an Ann Arbor sewer. She loved the fright, the freedom and adventure.

Over time, Goldberg says, Bourke-White's U-M portfolio was filled with "architecture, portraits and images she had coaxed from the thick Ann Arbor fog." Many have a dreamy, misty quality and show the impact of her mentor at Columbia: Never photograph things as they are. Others were bold geometric compositions unlike anything the 'ensian editor had seen before. In her diary of 1923, Bourke-White noted that a sheaf of her photos had been published in the yearbook, but added that they disappointed her.

She also was having mixed experiences as a student. She got A's in English and C's in astronomy, and her commitment to professional herpetology waned. In his memoirs, U-M President Ruthven says, "After a few weeks, both the lady and myself recognized that while an earnest student she was not the kind of clay that could be molded into a successful herpetologist."

She informed Ruthven that her real ambition was to join a photographic safari and become a news photographer-reporter. Like many men in her life, Ruthven apparently was captivated by her determination and vision. After telling her she must set her sights on becoming "a world figure," he got her a job printing negatives for the University museum and had her take some pictures to accompany an article he was writing. He was one of the first in a long line of men who helped her professionally, including *Life's* publisher, Henry Luce, who even carried her bags and equipment on some assignments.

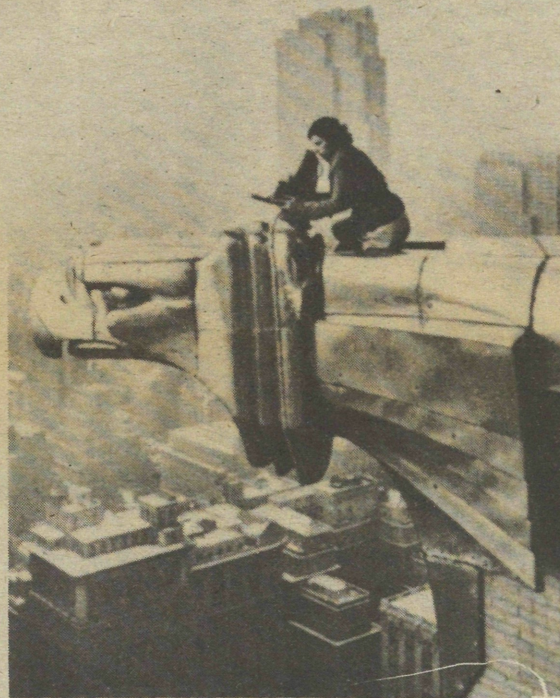
Unfortunately, not all of Bourke-White's U-M experiences were positive. In two short years, she agonized over her first love affair, teetered at the edge of a nervous breakdown, married and began writing what she called her "Diary of Disappointment" as the relationship crumbled.

Her autobiography covers her whirlwind Ann Arbor romance, marriage and divorce from Everett "Chappie" Chapman, an instructor of electrical engineering, in a few pages.

"We met in a revolving door," she begins. "I was on my way into the cafeteria on the University of Michigan campus and he on his way out, and he kept the door turning around with me in it until I had made a date with him. From that minute on we fell in love so fast there wasn't time to breathe."



THE TAP ROOM in the basement of the Michigan Union. Bourke-White took this for the 'ensian yearbook in 1923. Photo courtesy of Syracuse University



MARGARET Bourke-White shooting from a gargoyle outside her 61st floor studio in New York's Chrysler Building, about 1930.

(Photo by Oscar Graubner)

The door kept spinning throughout their courtship and marriage, making her dizzy, disoriented, and ultimately propelling her out of the marriage and into another world.

Chapman was charming, but fanatically possessive and morbidly sensitive. Margaret was entranced but tormented by him. Her diary records a premarital episode when she was absorbed in a book:

"Chappie saw something in my face that he thought meant I was shutting him out for just a minute... Said he wanted me to be his absolutely and every minute; got quite savage and said I must understand that I could never get away from him, which filled me with a fierce joy."

The joy was mixed, however. Unable to sleep, torn by the desire to belong to someone and the drive to maintain her own identity, she consulted a psychiatrist.

During therapy, she confessed that something had been gnawing at her — her father's Jewish origins. She had been born in 1904 just outside Plainfield, New Jersey, and raised as a Christian with her younger brother, Roger, and older sister, Ruth. Her father, whom she adored, was an eccentric, oppressively silent inventor who had rejected his family's Judaism in favor of some form of agnosticism. Her mother, an extremely demanding parent, disliked her in-laws and was, it seems from some comments in letters to Bourke-White, a latent anti-Semite. The parents passed on high standards of achievement to their children but also left a legacy of pain and confusion about their origins.

The psychiatrist advised Bourke-White to reveal the truth to Chapman. Once she did, she retrieved some peace of mind and they decided to set the wedding date. This was an era of virulent anti-Semitism, however, so she kept her background a secret from most of her friends for the rest of her life — despite her contempt for anti-Semitism and all other forms of bigotry.

The marriage was ill-starred from the start. Challenging tradition, they chose to be wed on Friday the 13th of June, 1924. The night before the wedding, as Chapman was putting the final touches on a gold wedding ring he was making for her, he accidentally split it in two. The ceremony itself was a bit grotesque since Chapman's mother sobbed bitterly and loudly throughout, making it clear she felt her son was deserting her.

After a day and a half honeymoon at a Whitmore Lake cottage north of Ann Arbor, Chapman's mother and sister came to visit them, and more than the honeymoon was over. One day when Chapman was gone, his mother, who was cleaning vigorously in another room, called out to Bourke-White, "You got him away from me. I congratulate you. I never want to see you again."

"Taking the speaker at her word," Bourke-White recorded in her autobiography, "I carefully unplugged the iron, left the cottage and walked 17 miles to Ann Arbor to find my husband. . . . Somehow, I was sure, when I found my husband everything would be alright. [But] we were never alright. . . . Nothing in the education of either of us had taught us how to meet the formidable problems of the silver cord."

The following September, Bourke-White and Chapman left for Purdue University, but the marriage was effectively over by the end of the year. She moved on to Cornell University, graduated in 1927 and then headed for a photography job in Cleveland.

Her long-term reaction to her mother-in-law's intrusion was typical of her resiliency, of her ability, as Goldberg says, "to package life's bad news and store it out of sight." This quality is never more apparent than in this passage from her autobiography:

"I owe a peculiar debt to my mother-in-law. She left me strong, knowing I could deal with a difficult experience, learning from it, and leaving it behind without bitterness, in a neat closed room. As I look back, I believe this beautiful rather tragic woman was the greatest single influence in my life. I am grateful to her because, all unknowing, she opened the door to a more spacious life than I could ever have dreamed."

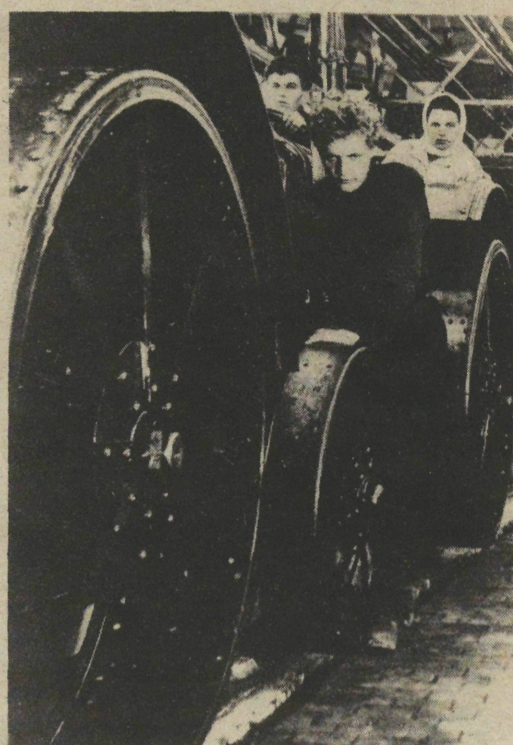
Generous words that do not acknowledge scars. Bourke-White had dozens of lovers and one more marriage, to the author Erskine Caldwell, but none of them affected her as Chapman had. Twenty-five years later, she told Betty Cronander, who worked with her on her autobiography, that the failure of her marriage could have destroyed her or made her strong: "I swore I would never let anyone do that to me again. And I haven't."

Files of History for the World to See

"All the best photographers I know have tried to help by building up the pictorial files of history for the world to see." *Portrait of Myself*, 1963.



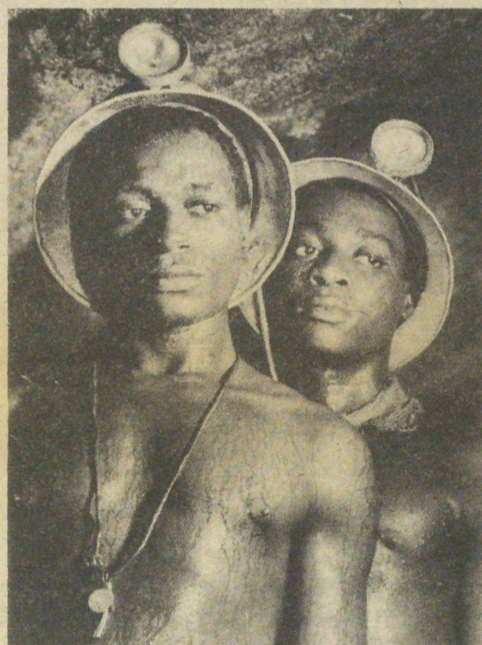
SOUTH KOREAN guerrilla Nim Churl Jin and his mother reunite in 1952.



A TRACTOR factory in Stalingrad, Soviet Union, which was supervised by American engineers in 1930, when Bourke-White covered its early economic development.



BUCHENWALD, Germany, April 1945. Citizens of the town were ordered to tour the death camp immediately after the Allies' victory to see first hand what fascism had done. Bourke-White: 'In photographing the murder camps, the [mind's] protective veil was so tightly drawn that I hardly knew what I had taken until I saw prints of my own photographs.'



GOLDMINERS, South Africa, 1950.



REFUGEES flee the Punjab after the partition of India in August 1947.



A FARMER in Annelly, Kansas, 1941, from *Say, Is This The USA*, a book Bourke-White collaborated on with her second husband, the writer Erskine Caldwell.

The subject matter and photographic techniques Margaret Bourke-White used at various points in her career trace her interior history as well as the history of the 20th century.

As a U-M student she was not quite ready or willing to come to grips with reality. Her murky, rather confused state may explain why she often shot campus landmarks in the dark or the rain. She also liked to smear vaseline on the camera lens or drape it with gauze for an otherworldly effect. But once she had to make a living at photography, clarity became important. Her preference, however, for myth, symbol and drama over individual experience shaped her vision almost to the end.

Cleveland was her first professional stop. As an architectural and industrial photographer, she prowled the industrial flats and pushed in as close to molten steel as she could get to convey the industrial process. "I can't believe the feeling of rapture and real ecstasy that I had when I got to all that industrial activity," she said.

Her technical methods were always simple and changed little. She once told Ansel Adams, the landscape photographer, "I just set the shutter at 1/200th of a second, [then] take a picture with every stop I have. I'm bound to get something."

Vision superseded technique, or as she put it in an interview: "Understanding is more important than the right exposure. There is a responsibility to show truth."

In 1929, she went to work for Henry Luce at Time, Inc., when he was just beginning *Fortune*. With Luce, she continued to take dramatic pictures that made manufacturing look like wizardry. Dwight Macdonald, a writer who admired her work but hated the American love affair with big business, said, "She even made machines look sexy."

When the Soviet Union became an American preoccupation in the early '30s, Bourke-White rode across the Caucasus on horseback with her camera. "I saw the Five-Year Plan as a great drama being unrolled before the eyes of the world," she said. In her autobiography, she added: "To me politics were colorless beside the drama of the machine. It was only much later that I discovered that politics could be an absorbing subject with a profound effect on human destiny."

In 1937, with her second husband, the novelist Erskine Caldwell, she published *You Have Seen Their Faces*; they collaborated on several later books, including *Say, Is This the USA?* in 1941. Frequently using low-angle shots so that her subjects loomed above the camera, she conjured up the national character and constructed myths from light and shadow. Crisscrossing the country in a car, they sought Main Street, U.S.A. Once they even wiggled through a church window in South Carolina to get pictures of the congregation speaking in tongues.

World War II found her photographing from B-17 bombers and climbing into a lifeboat in the Mediterranean after her ship was torpedoed. She also saw action in North Africa, Italy, the Soviet Union and Germany.

Ghandi and the Indo-Pakistani conflict came next. Her professional experience there is emblematic of her life. The pictures of India have been called her best because they show the nobility of humanity under wretched conditions. Her methods were vintage Bourke-White, however. Once, when a stream of weary and half-starved refugees was pouring past, a group caught her eye. She insisted that they go back again and again and again, so she could capture the frieze of determination and despair. A reporter who witnessed the episode later said the refugees "were too frightened to say 'No.'"

In 1950, she confronted South Africa. Once again, her instincts for myth, drama and moral issues made her take physical risks. It began at a tribal dance where she saw two particularly powerful dancers. "I am always looking for some typical person or face that will tie the picture essay together in a human way," she explained. "I asked their names. I learned that [African] miners aren't known by their names; a miner is a 'unit,' with his number tattooed on his forearm."

Determined to photograph the men where they worked, she descended a deep shaft to photograph miners "with sad eyes and perspiration-beaded faces [as] they hacked away." Overcome with heat and pity, she nearly passed out.

Bourke-White's last major assignment was the Korean War, where she took her own favorite picture, a close-up of a mother reuniting with her son. Although connoisseurs don't consider it one of her best, she favored it because it depicts individuals, not monuments or myths.

The story behind the photo, however, repeats a pattern. A guerrilla turned himself in to the South Korean police in Bourke-White's presence. She begged to be allowed to drive him home to his mother so she could photograph their reunion. When the mother wasn't home — even though the man's wife and new baby were there — Bourke-White called to the young man to get back in the car so they could drive around in search of her. On they drove. Finally, they found her. In her autobiography Bourke-White said the mother and son sank to the ground in a tearful embrace. As the mother rocked her son, Bourke-White learned that she was singing him a lullaby and began to weep so hard she could barely photograph the event. Years later, she recalled, "This time, my heart was moved."

In 1951, Bourke-White developed Parkinson's disease. She fought it gallantly for the next 20 years, but photography was no longer possible. She died on August 17, 1971.

LETTERS

'Harmon of Michigan'

THE FEBRUARY Letters concerning Tom Harmon and the '39 Penn game were deliciously nostalgic, but there was an incident in that game which no one has mentioned. Soon after my graduation in June of that year, I was commissioned a second lieutenant in the United States Marine Corps and stationed at the U.S. Navy Yard in Philadelphia. Still poor and in debt to the Student Loan Fund (bless 'em for their help), I mustered enough cash for a nicker trolley ride to the stadium and the purchase of an end-zone seat.

To my right front, at about the 5-yard line, was a green garden hose connected to a revolving sprinkler, which was spewing large amounts of water over a huge circular area. I commented at the time that "those robbers" (Penn) were soaking Tom Harmon's position. Just prior to game time someone removed the hose and the sprinkler.

At the game's opening, Michigan was at my end of the field, and Tom was standing in the soaked, sopping ground. Predictably, Penn's kickoff went straight to Tom, who caught the ball, took two or three steps forward and, with equal predictability, slipped and fell flat on his face. Penn's nefarious scheme had worked!

Furiously indignant at this unsportsmanlike trick played on my University, my team and my friend (Tom and I had been busboys together in the Union cafeteria), the famous 90-second run later on became the sweetest retribution that any Michigan fan could have wished for. I've cherished our victory ever since.

Waite W. Worden '39 LSA
East Haven, Vermont

Readers who requested information about Tom Harmon's 1941 film *Harmon of Michigan* will be happy to hear that Mary Mallory, '71 A.M. (Library Science), wrote us to inform them that the movie is rentable from Budget Films, 4590 Santa Monica Blvd., Los Angeles CA 90029; Institutional Cinema Inc., 10 First St., Saugerties NY 12477; and The Film Center, 938 K St. NW, Washington DC 20001. Ask these distributors about videotape, too.

Also, the Michigan athletic department has informed us that it has films of Harmon's games at U-M. For information about the availability of such films, contact the Sports Information Department, U-M Department of Intercollegiate Athletics, 1000 S. State, Ann Arbor MI 48109.

Good Sportsmanship

I AM a Holocaust scholar (including a book I wrote with Elie Wiesel), but am now working on a book for youngsters collecting stories of good sportsmanship. Your Harmon article [Oct. '86] will help give me a short chapter, perhaps with a focus on certain human rights statements of his — so thank you.

Harry Cargas '57
St. Louis

'Civilian at War'

IT WAS with a great deal of surprise in December of 1986 that I received a small package containing *Michigan Today* and upon opening it to see my husband's name, Lt. Hunn [described as "an exceptionally courageous and vigorous soldier" in the excerpt from Ken Parker's "Civilian at War," Oct. '86 issue — Ed.]. He was killed in Korea in 1950 but was in Company B during the European War, as was Ken Parker. I have never met Mr. Parker but, who knows, maybe I will make it to Michigan again some day. I had better hurry as I am 69 years young now — thank goodness I do not feel it!

My husband was born in Jackson, Michigan, and his father was an engineer on the railroad for many years until he retired. Dad also owned a small farm just outside of Parma. My husband's aunt, Ethel Hunn Williamson, lived for a long time in Ann Arbor and worked at the University in some capacity I cannot recall.

Eileen Hunn
Lancaster, California



'THE ENCLOSED picture of the old Homeopathic Hospital has been in my possession for many years,' writes Jane N. Wiederman '34, of San Antonio, Texas. 'Mabel Ruby graduated from there in 1912, and she gave this to me many years ago. A terrific nurse — now gone. Perhaps the photograph might be of interest to the nursing archives.'

The Sesquicentennial Blues

I MUST take issue with your article on modes of transportation preferred by University students over the years as described in February issue ["When the Regents Rode Into Ann Arbor," by Robert G. Forman]. The roadster-driving student pictured as being ticketed at the entrance to the University Diag in the 1930 photo had plenty to worry about. A lot more than just being ticketed by one of Ann Arbor's finest. Students in that era were not permitted to own or drive cars on campus or off. Even driving a car (parent's) with them in it as passengers on a Sunday afternoon required a special written permit from Dean Rea, Dean of Students. Penalties for infractions were severe, including expulsion from school.

Harold W. McCaughrin '33 Dentistry
Petoskey, Michigan

TWO THINGS surprised me in your February issue. First, in the caption below the picture of Angell Hall on page 4, you attribute to President Angell the quotation about the necessity of religion, morality and knowledge, whereas the article by Robert Forman correctly cites it as coming from the Northwest Ordinance.

Second, your discussion of the Catholicism of Michigan on page 5 ignores the fact that the scheme for this ambitious institution was a collaborative effort of Richard Monteith, an Episcopal clergyman, for whom a college in Wayne State University was named, and of Gabriel Richard, a Catholic priest of French descent. The whole thing, while naive and premature, was a remarkable expression of ecumenical collaboration at an early period. It is regrettable that, while the University claims a founding date of 1817, it chooses to ignore its founders.

John Langan, S.J., '79
Washington, D.C.

Thanks also to Destin A. LeBlanc '69, of St. Louis, and Gary L. Strawn '77, of Cincinnati, for pointing out the error in our caption. — Ed.

'An Amazing Person'

IT WAS my pleasure to know Wen-Ying Tsai ("The Electrifying Artist," Feb. '87) when we were in Mechanical Engineering together. But while I was content just to get decent grades, he was also speaking French, taking speech and dancing lessons, writing poetry, etc., etc. What an amazing person! It is a real pleasure to learn of his so-well-deserved success.

Burton Amos '52 B.S.M.E.
Hawthorne, California

Tsai was undeservingly quoted, however, as saying that the Chinese who went to North America or Western Europe for further education were said to be "goldbricked." The term was "gold-plated," which somehow got altered between the writer's notes and the printed page. And his ballet teacher was wrongly identified as Eric Hopkins, instead of Hawkins — Ed.

Poetic Inspiration

I ALWAYS look forward to reading a new issue of *Michigan Today* and was grateful for the latest one. After reading the fascinating article on Alice Fulton, I turned to page 4 and discovered a picture of Angell Hall that wouldn't let me rest until I'd written the enclosed poem.



MICHIGAN TODAY, February 1987, 4:

The circular snapshot of Angell Hall, p.4 looks stunningly like the interior of an eye

— a circular, private landscape surrounded by branches of capillaries looking below on curved, smooth snow: through the vitreous body.

(Some physician must have looked, too, thinking, "I've seen this before: the window of the soul.")

Behind blood vessels creeping here and there, from thick blood roots,

Angell Hall disappears backward into an unseen brain; a stable retina, focused, watching each icy movement, sending the brain:

images of crisp winter shadows,

While the camera intrudes,

its ophthalmoscopic eye illuminating

Angell's rectangular windows on the soul.

Edwin Stieve
Lansing, Michigan

DONA ROSU'S interview with Alice Fulton was a treat. I can't wait to read *Palladium*. Thanks for inspiring an old English major.

Jim Dummer
Elkton, Michigan

THANKS to Dona Rosu for an eminently readable, illuminating article on Alice Fulton — commentary that only a writer who knows Romanian and poetry could have given us. I enjoyed "The Electric Ballerina" the more for realizing that in my teaching days here — from 1921 to 1970 — our Department, though well-staffed, had no one with Alice Fulton's gifts.

Carlton F. Wells
Professor Emeritus of English
Ann Arbor

YOU SCORED again with stories about Tom Harmon, Alice Fulton and her poetry, the Regents, Words and Music, and the Electrifying Artist.

Not surprisingly, even a retired industrial scientist type, such as I, can enjoy reading Alice Fulton's poems. But do I detect a wee bit of back-stiffening in her reply to the last question of her interviewer? [The question was: Do you think women poets today are beginning to hide their feminine sensitivity, making their poetry sound masculine? Alice Fulton replied that she was in favor of erasing borders between men and women, but that any poet, man or woman, must be sensitive — Ed.]

Without trying to do so, can't male and female generally exhibit some beneficially complementary differences other than those immediately visible to the naked eye? (The chromosomes do differ!) Shouldn't the expression evolve intuitively, freely, unostentatiously? I apologize if I have misread the reply.

On my arrival at Ann Arbor in 1936, still rather wet behind the ears, to enter graduate school, my uncle impressed on me the wisdom expressed in the 1850 state constitution: calling for Regents elected by the people and a University to be a coordinate governmental entity. Unfortunately, most state universities lack that political separation and the derived benefits — and pay a price for the omission.

(The '36 and '37 football seasons were painful for a Wolverine fan!)

Reynold E. Holmen
White Bear Lake, Minnesota

On Songwriting

THIS IS to express my appreciation to Prof. Richard Tillinghast for "Words and Music" in the February issue. I enjoyed his warm insights (if insights can be warm) into a form of poetry many people look down on — the lyrics of popular songs. Your mentioning Lady Day did not take away from my appreciation since she is one of my favorite people.

Robert W. Wheeler '60'69
Glendale, Arizona

YOUR PIECE on Jay Gorney [Feb. '87] was delightful! But did you know the story of Seymour Simons '17E, who, along with Gorney, wrote the Michigan Union operas in 1915 and 1916? Simons published hundreds of works, including *All of Me*, *Honey* and *Breezing Along With the Breeze*. I am enclosing a copy of *Michigan Jewish History* magazine, where you will find a story that parallels Gorney's. It is a fascinating picture — a lawyer and an engineer taking off on notable musical careers! [Readers may obtain the interesting article about Seymour Simons from the Jewish Historical Society of Michigan, 29699 Southfield Rd., Southfield, MI 48076 — Ed.]

George Goldstone '40L
Bloomfield Hills, Michigan

They Give a Hoot

THE OWL rescued by John Turner in the late '60s [Photographer Bob Kalmbach's "U-M Gallery" in the Feb. '87 issue] appears to be a northern Saw-Whet owl which summers across the northern U.S. and winters in the southern states. Easily approached but ordinarily hard to find. We see them occasionally in the woody area near the Kern River in the Sierra Nevada Mountains. We have a similarly sized Burrowing Owl in our upper Mojave Desert. It also sits for hours without moving and is easily approached.

Joan & Alan Woodman
Ridgecrest, California

The owl was also identified by George Trapp of Marquette, Michigan. A mistake of commission in the "Gallery" story was the misidentification of the religious leader. He was not Patriarch Mar Ignatius Zakka I of the Syrian Orthodox Church, but Pope Shenouda III of the Coptic Orthodox Church in Alexandria, Egypt. Pope Shenouda visited U-M in 1977; his visit was the first by a reigning Coptic Pope to the United States. We are grateful to members of the Coptic Orthodox Church in Michigan for bringing this mistake to our attention. — Ed.

Upjohns' Gift To Aid Fight Against Cancer

A Campaign leadership gift from Dr. and Mrs. E. Gifford Upjohn of Kalamazoo, Michigan, will establish a new endowed professorship at the U-M Medical School.

To be named the E. Gifford and Love Barnett Upjohn Professorship of Internal Medicine and Oncology, the \$1 million endowment fund will support a faculty member whose interests focus on cancer research and treatment.

The professorship will enhance the development of a nationally recognized cancer research and treatment center at the University. A committee has been formed to lead the search for the first Upjohn professor, and an appointment is expected sometime during the next academic year. The U-M cancer center will expand the Medical Center's emphasis on cancer research and treatment and provide increased opportunity for interdisciplinary research.

"The benefits of the Upjohn professorship will reach far beyond the patients this physician treats personally," said George D. Zuidema, vice provost for medical affairs. "Future cancer patients will be helped by both the specialized training young physicians will receive here and the cancer research breakthroughs that may occur."

Over the years, a close relationship has existed between the University and the Upjohn family, whose members founded the Upjohn Company in 1886.

"Our family has had quite a close association with the University and has benefited from this association," Dr. Upjohn said. "For some time Mrs. Upjohn and I have been thinking that we, as a couple, would like to do something in return. Over the past seven or eight years, cancer has touched several mem-



Love Barnett Upjohn and Dr. E. Gifford Upjohn
Photo by Don Rice, *Encore Magazine*

bers of our family, as it has so many others. When we learned about the new cancer center and the possibility of funding a professorship that would combine chemotherapy-oriented research with patient care, we were very interested."

After receiving his medical degree from U-M in 1928 and completing an internship and residency at University Hospital, Upjohn joined the family pharmaceutical company in 1930 as assistant to the head of production.

He was employed by the company for 40 years, serving as executive vice president, president and chairman of the board. After retirement, he remained on the board of directors until 1978.

Inez Love Barnett Upjohn also attended the U-M, earning her undergraduate degree and teaching certificate in 1924 and a master's degree in botany in 1928. Her father, Dr. Daniel E. Barnett, graduated from the U-M Medical School in 1905. Longtime residents of the Kalamazoo area, the Upjohns have two children, nine grandchildren and two great-grandchildren. Their daughter, Nancy Love Upjohn Woodworth, also is a U-M graduate.

Rosenthal Challenge Aids Book Preservation

Good books and the University are two of the longtime passions of Samuel R. and Marie-Louise Rosenthal. Through their gifts to the Campaign for Michigan, they have combined those interests in one project.

Samuel R. Rosenthal is a life trustee of the Newberry Library and a fellow of the American Antiquarian Society and the Pierpont Morgan Library. Marie-Louise Rosenthal volunteers her time and expertise binding and repairing fine books in Chicago's Field Museum of Natural History. Together, they have acquired an extensive personal collection of books from all over the world.

When the Rosentals learned about the efforts to preserve the collections of the University Library, it seemed the perfect focus for their Campaign gifts, and they have given the University \$650,000 for library conservation efforts.

Samuel Rosenthal, B.A. '21, a member of the Campaign's Honorary Advisory Committee, says, "It is deeply satisfying to Marie-Louise and me to see our endowment used for such an important project, especially in light of our personal interest in book preservation. We consider it a privilege to be able to assist the University in its efforts to preserve books for future generations of students."

Income from the Rosenthal endowment will be used to expand the Library's microfilming effort and to give greater emphasis to the conservation program in which rare books and other printed materials are restored.

"In addition to giving tremendous impetus to the University's preservation programs, the Rosenthal's gift comes



PRESERVING books is just one of the things Cheryl Dawdy, a technical assistant in the University Library, does well. She's a member of the *Chenille Sisters*, a nationally known trio of Ann Arbor women vocalists.
(Photo by Peter Yates)

with a challenge," says Richard M. Dougherty, U-M Library director. "In order to secure the gift, we must raise \$500,000 in matching gifts from other people who care enough about book preservation to join the Rosentals in this cause."

The Library has begun the task of identifying contributors. Dougherty says, "In addition to seeking major matching contributions, we are writing to alumni and friends of the Library asking each of them to contribute at least \$38 each, the cost of microfilming one volume."

Increased financial support for the Library's preservation effort is urgently needed, according to Dougherty. "Preservation and restoration of older materials are issues that can't wait. By the year 2000, we estimate that a million titles in the Library's collections will be too fragile to handle. These books must be microfilmed now to be available to the next generation of students."

Campaign Work On West Coast In High Gear

A dedicated corps of Campaign for Michigan volunteers is helping West Coast alumni revitalize their long-distance ties to The University of Michigan.

The West Coast effort is directed by two hardworking and enthusiastic volunteers — Sanford R. (Sandy) Robertson of San Francisco and Harold S. (Pete) Voegelin of Los Angeles.

Robertson, grandson of a Michigan alumnus, holds B.A. ('53) and M.B.A. ('54) degrees from the U-M Business School. He is active in the investment firm of Robertson, Colman and Stevens, which he established in San Francisco in 1970.

Voegelin, partner in the Los Angeles law firm of Finley, Kumble, Wagner, Heine, Underberg, Manley & Casey, received his B.A. degree in 1942 and served as a Navy lieutenant commander during World War II before returning to earn a law degree in 1948.

William C. Hiscock, B.A. '49, J.D. '51, is also playing a leadership role as Campaign chairman for the metropolitan San Diego area.

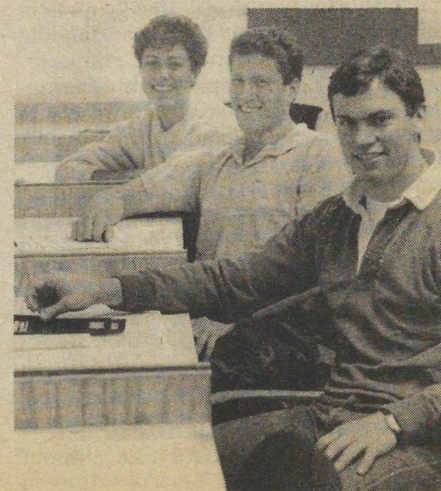
Organized fund-raising activities are under way in each of the three cities; about 50 volunteers are contacting 200 of their fellow alumni living in California. In all, more than 21,000 Michigan graduates live in California. This is the largest number in any state outside of Michigan.

James J. Duderstadt, U-M provost and vice president for academic affairs, helped strengthen the University's ties with California alumni when he attended Campaign planning sessions in San Francisco and Los Angeles in late February.

A Class Act

The Campaign for Michigan Fund has two new programs under way which will reach this year's graduating seniors and non-alumni parents of U-M undergraduates.

Three graduating seniors are heading up "A Class Act: 1987," which targets the University's newest alums. Ken Higgins, a graduating senior from Battle Creek, Michigan, and split end for the Wolverines; co-chairs Madelyn (Maddie) Nichols and Andy Rubinson, and 20 other seniors, are working to develop the first campuswide fundraising program for U-M students about to graduate. The program will be an annual



GRADUATING SENIORS heading up 'A Class Act: 1987' are (left to right) Maddie Nichols, Andy Rubinson and Ken Higgins.

event in the years ahead. U-M-Dearborn and U-M-Flint have launched similar programs.

"All of us seniors are realizing that four great years are almost over," says Higgins, a business major who decided to enroll in Harvard Law School rather than use his fifth year of athletic eligibility, "and that now is the time to think about giving something back to the University."

Nichols, a senior in the School of Nursing from Grosse Pointe Woods, Michigan, who plans to become a pediatric nurse, agrees: "A degree from U-M opens a lot of doors. When hospitals hear I'm from U-M, it makes a big difference in my job search. Most seniors recognize this and will be glad to do something to show their appreciation."

Higgins, Nichols and Rubinson have already sent a letter to 4,000 graduating seniors; it will be followed by a phone contact from a fellow graduating senior before May 2 — Graduation Day.

"We're asking for an \$87 pledge," says Rubinson, a senior in aerospace engineering from Southfield, Michigan, "but if that seems too steep, we'll ask for another sum that seems appropriate: \$19.87."

Parents Program

Elihu and Susan Rose, the parents of a U-M undergraduate, have volunteered to serve as chairpersons of the newly organized Parents Program, which begins with a letter to parents, followed by a call from a student at the Phone Center.

The Roses explain that they are committing their time and energy "to show our appreciation to the University for the educational experience it has offered our child and to help enrich that experience for future students."

In this program parents who are not alumni will be asked to make a three-year pledge to the University. Their gifts will help meet needs at the School or College where their child is enrolled. "We believe that no one can put a price tag on the role Michigan plays in your child's life," the Roses say.

Hominids' Teeth Stir Debate

By Frank Blanchard

An anthropologist at the U-M Museum of Anthropology has touched off a new round of debate with her findings suggesting that early human ancestors who lived about two million years ago were more apelike than most researchers previously thought.

Many theories about family structure, food-sharing, division of labor and mating patterns among these early primates, or hominids, have assumed that the female reared her offspring for many years.

A study by B. Holly Smith, assistant research scientist at the U-M, suggests, however, that these hominids had a much shorter period of infancy — a pattern that more closely resembles that of apes than of modern humans.

"A shorter period of juvenile dependency gives us less reason to attribute humanlike social organization to these early hominids," Smith says.

Her conclusions challenge the popular view established in the 1970s by Alan Mann of the University of Pennsylvania, whose x-ray analysis of the fossil remains of juvenile hominids from a site in South Africa revealed a dental growth pattern like that of modern humans.

Smith, armed with new dental standards unavailable to Mann in the 1960s and '70s, examined the fossils of six species of early hominids. She concentrated on hominids that had died in childhood so she could examine the pattern in

which teeth mature. The canine teeth, for example, form later in apes than in humans.

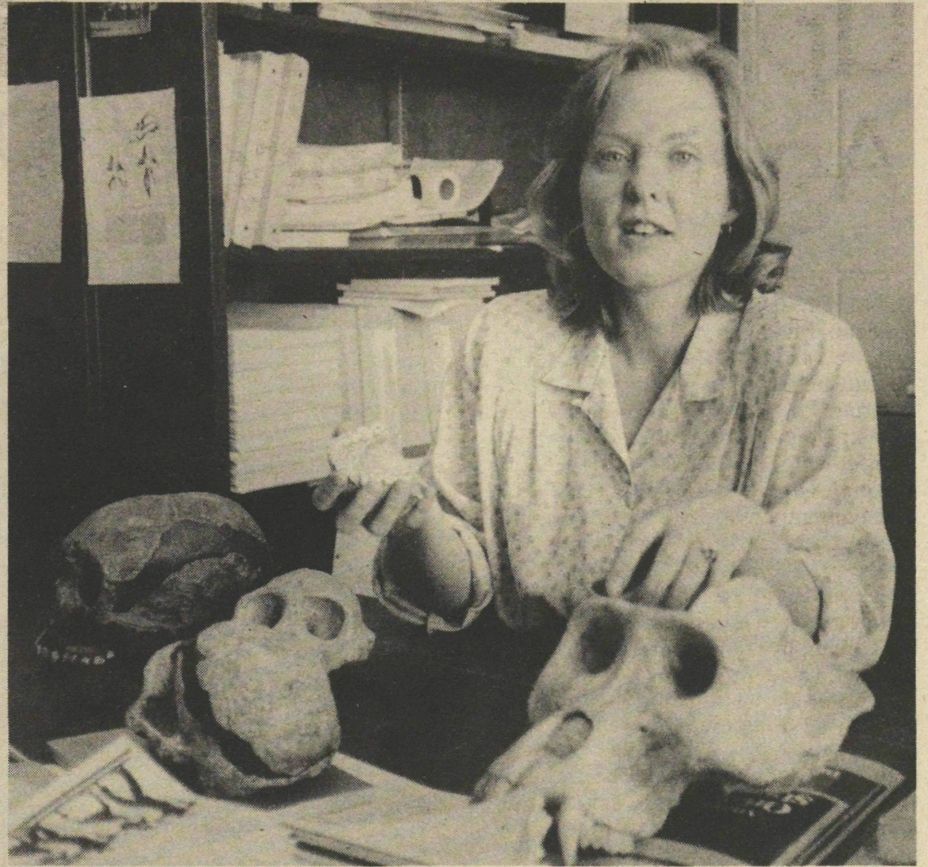
In the teeth of 20 African hominids that lived from 3.5 million to 1.5 million years ago, Smith found a maturation rate similar to that of a chimpanzee. But in the teeth of a European Neanderthal, who lived only 100,000 to 40,000 years ago, she found a more humanlike pattern.

"The fossils clearly are not those of apes," she said. "They were upright walkers, some used stone tools and had a somewhat enlarged brain, but it seems likely that they were still fairly primitive in growth and development."

Mann disputes the conclusions of Smith and other researchers who have come to conclusions similar to hers. According to the journal *Science*, he is preparing two articles for publication that will support his argument and rebut the conclusions of Smith and others.

Meanwhile, other scientists have advised caution against attributing too many human qualities to early primates when speculating about their living conditions and possible social organization.

As Richard Potts of the Department of Anthropology at the Smithsonian in Washington, D.C., has noted: "It is by no means certain that humans lived the hunter-gatherer way of life for the majority of humanity's history, nor that the attendant family structure and division of labor between the sexes *et cetera*, were the 'natural' condition of the sexes."



THE HOMINID lower jaw in B. Holly Smith's right hand is a teaching prop she uses to show the difference between the teeth of those early human ancestors and the ape's (right foreground). Smith is studying the rates of development in hominid teeth dating from 3.5 million years to 40,000 years ago.

Photo by Terry Gallagher

Sarah G. Power, U-M Regent, Dies

Sarah Goddard Power, a member of the Board of Regents since 1975, died last month in a fall from Burton Tower. She was known nationally and internationally for her political activism and public service to higher education, women's rights and world peace.

U-M President Harold T. Shapiro described Mrs. Power's death as a great loss for the University, for the state and for all those concerned with the achievement of more progressive social policy.

"All organizations are impoverished by the loss of a leader," Shapiro said. "In her 12 years as Regent of The University of Michigan, Sarah Goddard Power unfailingly provided inspiration and wise counsel. The entire University community has benefited from her informed judgment and complete commitment. Through The University of Michigan she has influenced all of higher education."

"All of higher education is now deprived of her continued leadership. The University is deprived of a Regent, and I am deprived of a great friend and colleague. All of us will miss her."

"She was interested in cultural activities, political advocacy, the free flow of information and many other worthy causes. She was at all times an ardent champion of women's rights around the world and always ahead of her time."

Mrs. Power was first elected to the Board of Regents in 1974 and re-elected to a second eight-year term in 1982. In the early 1970s, she had served as assistant director of the U-M Commission for Women and as associate director of the U-M Institute for the Administrative Advancement of Women.

In 1980 and 1981, Mrs. Power was deputy assistant secretary of state for human rights and social affairs for the U. S. Department of State. She was a delegate to several United Nations and UNESCO conferences on the status of women in the 1970s and 1980s.

Mrs. Power was long active in state and national politics and was a delegate to the Democratic National Convention in 1976 and a member of the Democratic National Committee Compliance Review Commission from 1982 to 1984.

She worked in the office of former New York Gov. Nelson A. Rockefeller in 1959-63 and from 1966 to 1969 was executive director of the New York City Commission for the United Nations and the Consular Corps in the office of Mayor John V. Lindsay.



Sarah Goddard Power

Mrs. Power was born in Detroit in 1935. She earned her bachelor's degree in history from Vassar College in 1957 and later received a diploma in French language at the Alliance Francaise in Paris. She began her public service with various positions in the New York city and state governments before earning a master's degree in politics and international relations from New York University in 1965.

Memorial contributions may be sent to the U-M in recognition of Mrs. Power's commitment to social progress and because of her role as a national vice chairperson of the Campaign for Michigan. Such gifts should be designated for the Sarah Goddard Power Fund of the President's Fund, 6000 Fleming Building, Ann Arbor, MI 48109.

A family spokesman noted that the contributions would be discretionary funds available to the U-M president for special projects. "These are the sort of important and scarce resources so necessary for furthering the progressive programs that Sarah worked for all her life."

Mrs. Power is survived by her husband, Philip H. Power, and a son, Nathan, 5. Mr. Power is chairman and owner of Suburban Communications Corporation, a newspaper publisher based in Livonia.

She is also survived by her mother, Katharene R. Goddard of Ann Arbor; her brother, Russel Goddard of New Haven, Connecticut; her sister, Margery G. Whiteman of Albany, New York, and her brother, Wendell H. Goddard of Berkeley, California.

Mrs. Power's father-in-law, Eugene B. Power, is the founder of University Microfilms, Inc., and a former Regent himself. The Center for the Performing Arts, located on the Ann Arbor campus, was named for the family.

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Spring Break In Appalachia

By Clare Snook

I was in the Bob Cat Diner in the town of Hamlin, Lincoln County, West Virginia. A policeman was eating hash browns and ketchup at the other end of the shiny aluminum counter, and everyone was trying, politely, to puzzle out who I was, because I alone was not personally known to everyone in the room.

Mr. Lovejoy, owner, saw that I was drinking tea with my hamburger and ventured the remark that he'd been in England once, toward the end of the war, waiting for the invasion of Normandy. He asked about the Wiltshire pubs and dance halls — were they still the same?

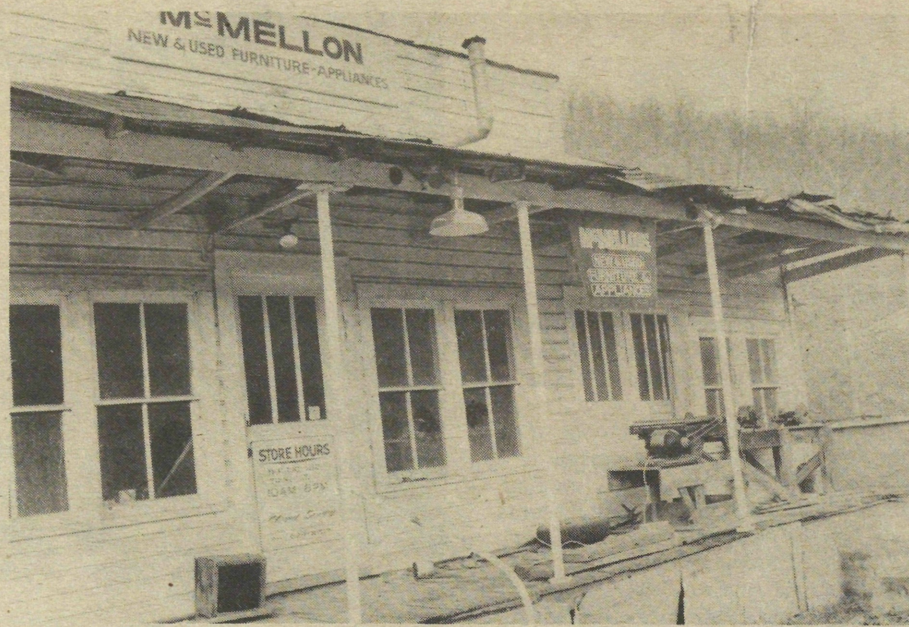
Sort of, I replied, avoiding thoughts of the current American presence in Wiltshire and how the soldiers had never really left once their job had been done. He took me through his war and told me about the times he'd missed being killed. A long way from England, I shared in his memories something of the shock and disorientation it must have been to him. As I ate my last piece of apple pie he waved the bill. "Forget it," he said. "People were kind to me then."

The next day, as I was driving nails through the foundation of a children's camp in nearby Hurricane, I felt the satisfaction of paying off some sort of debt. It was a debt of time and effort paid with diffused affection to people I would never know.

I was in West Virginia as a member of one of the three groups of U-M students who went to Appalachia during spring break on trips organized by St. Mary's Student Chapel in conjunction with a national Catholic project to get outsiders involved with the people and the poverty of the region. Two of the groups went to Kentucky; ours went to the Great Oak Farm children's camp in mountainous and wooded Lincoln County.

The county's roads are narrow and in bad repair. Many are unsurfaced. Road directions to a visitor may include the phrase, "turn at the red light" — an easy landmark, as there is only one traffic light in the county. Other directions involve such landmarks as "the closed-down store where the road forks" or "the second wrecked car on the right." Both abandoned stores and abandoned cars are common sights.

Our visit to this region was illuminating to us in various ways. Denise Moos,



'ABANDONED stores are a common sight' Photo by Peter Ross, courtesy Ann Arbor News

a biology senior from Columbus, Ohio, went to Kentucky, where she was shocked at the sight of strip-mining. "There's a green mountainside, then all of a sudden — boom — like a scar you can see the dirt color where the land has been torn away."

There is protective legislation, but there are ways around it, too. It is legal to mine beneath buildings that are being constructed or have been built. So there are solitary walls standing next to damaged land — gestures towards construction projects that were merely an excuse to strip-mine.

Mary Beall, a psychology junior from Grosse Pointe Park, Michigan, was delivering seeds to a house in Kentucky. When she arrived, she found an abandoned shack. The eight people she was expecting to find living there had moved elsewhere. At \$350 a month, the rent was too much for a place that had no running water, no bathroom, no insulation, no phone, nothing.

The modern TV satellite dishes that stand in front of many houses seem an almost impossible mushrooming of wealth in the midst of all this. One man I met said his neighbors bought a satellite dish before they would think of buying a dryer. The need for entertainment is pressing — young people have little to do and little opportunity to travel beyond the hills of Lincoln County. I wonder how the vacuous glitter of the TV



STUDENTS who went to Appalachia over spring break were struck by the cultural and physical poverty of the region; others by the independence of the religious and tightly knit community, say participants Shana Milkie, Clare Snook and Anne Mullen.

world appears to kids fed on food stamps. A week volunteering in West Virginia is an opportunity to help out — but it's

also a chance to learn and grow spiritually. As Shana Milkie said, "A lot of students would see it as a sacrifice of spring break." But for Shana, a pre-med freshman from Dearborn, Michigan, it was not so much a sacrifice as a chance to regain the mental and physical harmony that a university environment disrupts.

Anne Mullen, a graduate student in architecture from Detroit, also received spiritual renewal and a reminder to live a simple life. In addition, her work has been affected by her experiences in Appalachia. Always interested in community building projects, she strengthened her desire to practice humanitarian architecture.

Although most of the locals are fundamentalist Protestants, we were received by the Catholic community, who were not native to Lincoln county but had retired to the region. There did appear to be a few minor problems between the Protestant and Catholic communities. Father John Fennell's attempt to organize an ecumenical service was unsuccessful.

One parishoner described her almost daily battle at her place of work (the adult literacy center) over the nature of the Bible. Her textual approach to it conflicted with the fundamentalists' belief that the book is the literal word of God. She was encouraged, however, that many of the people enrolling in the literacy program gave as their reason for wanting to learn to read, the desire to read the Bible.

Many of the students who went on the trip plan to work with the Peace Corps after graduation. Some would like to live and work in the Appalachian region at some stage in their lives. Others have realized that there is a lot students have to offer the community of Detroit and Ann Arbor, too.

Students form a huge reserve of young energetic people with few commitments beyond the requirements of their classes. It is a shame that this group of people often fails to fulfill its potential as a force in society. In the words of one woman from Barwick, Kentucky, "I don't got no diploma but one in poverty." There is more to education than credit hours and GPA's.

Clare Snook of Droitwich Spa, Worcestershire, United Kingdom, is a graduate of Cambridge University. She is at the U-M as a 1986-88 Power Scholar, and is enrolled in the Master's of Fine Arts in Creative Writing Program.

By Marilyn S. Breiter

Before *Cabaret*, before *Follies*, before *A Chorus Line* — there was *Love Life*.

A collaboration between Alan Jay Lerner and Kurt Weill, *Love Life* is considered the first of the "concept musicals." It premiered on Broadway October 7, 1948, and closed seven months later.

Because of a quirk of fate — an ASCAP recording ban coincided with its run — the musical never received an original cast recording. It was never filmed, never published, never revived. Like the village of Brigadoon vanishing into the mists, it obtained a mythic status, its daring innovations passed on by word of mouth to succeeding generations of musical theater composers, lyricists, librettists and directors.

On April 16, the curtain rises in Ann Arbor on the first production of *Love Life* in almost 40 years, mounted by the musical theater department of the University of Michigan School of Music. The department obtained the scripts and scores from the Kurt Weill Foundation and the Alan J. Lerner Estate, which had kept them in boxes unopened since the show's first run.

Theatre Department revives Lerner-Weill show



LYS SYMONETTE, a staff member of the Kurt Weill Foundation, met with Kirsten Cooke of East Grand Island, New York, and other students involved in the production of *Love Life*, which will open April 16. Symonette was a close associate of Kurt Weill and worked with him as a rehearsal accompanist and vocal coach on Broadway.

Love Life traces the effect of industrialism and progress on marriage and family relationships in America by following how one couple copes with economic pressures over a period of 150 years. Sam and Susan Cooper never age: they are meant to be prototypical rather than real, but they are by no means cardboard cutouts.

The unusual treatment of character calls for a different approach to plot, which is rendered as a series of revue

sketches alternating with vaudeville acts that comment on the preceding action. Magicians, soft shoe dancers, a trapeze artist and a minstrel show are interspersed with scenes set in a carpentry shop in 1791, in a factory in 1857, in the home of the Coopers as Susan conducts a secret suffragette meeting in 1894 and so on. Despite the dark tonalities, the bitter and biting assessment of America's pursuit of happiness, the musical ends with reconciliation, as Sam and Susan choose to face together the harsh uncertainties of reality.

Although it is the first revival, Michigan's production surely won't be the last. The American Musical Theatre Festival in Philadelphia already has expressed interest in the show. News of the School of Music's revival of *Love Life* has been followed with great interest by others in the musical theater world. Reviews, photographs and other impressions of the April 16—20 production will be featured in the Fall '87 issue of *Music at Michigan*.

Marilyn S. Breiter is editor of *Music at Michigan*, a publication of the School of Music.

It Was a Bad Year For a Straight Shooter

By Suzanne Ramljak

The 1986-87 women's basketball season started out badly for Lorea Feldman, a 6-foot junior forward from Bourbon, Indiana. And it never got much better.

"It was a frustrating year," admits Feldman, despite leading the team in scoring. Having sprained her ankle in the summer, she was still in a cast when preseason training began and missed the first week of practice. She also missed several key teammates who graduated last year, when the team compiled 14-14 and 8-10 overall and Big Ten marks versus 9-18 and 2-16 this campaign.

The absence of her experienced teammates hurt Feldman more than her ankle. Teamwork is the essence of basketball and the reason she was attracted to the game.

As a freshman, Feldman led the Wolverines in scoring and rebounding, was voted MVP and received Honorable Mention All-Big Ten.

In the '85-'86 season, Feldman set U-M single-season records for rebounds (214), for field goal percentage (.522) and free throw percentage (her .911 was also a new conference mark and good for third in the nation). She also led her team in rebounding (7.6 per game) and was second in scoring (16 ppg).

Feldman continued to score steadily, averaging 16.6 ppg, but her rebounding dropped to 5.7 and her field goal percentage from 52 percent to 46 percent.

Feldman attributes her record of the last two years to the smoothly coordinated play between her and fellow forward Wendy Bradetich, who graduated last year.

"Wendy and I were two forwards that don't come along very often," she says. "We were good passers and worked really well together. It's a really good feeling to pass to your teammate and know she'll be waiting for it. A good assist to me is the same as a good shot."

But on a squad that had only two seniors, Feldman had problems. "A lot of the time I didn't get the ball when I thought I had the opportunity to score, and that frustrated me the most," she says. With seven freshmen, the team spent the season trying to adjust to one another — but never did.

Coach Bud VanDeWege Jr. sympathizes with Feldman. "Interaction is critical to her game," he notes. "Lorea is not a flashy, one-on-one, physical type of player who can create opportunities for herself. Instead of getting the ball, dribbling it herself and taking it to the basket, she needs the team framework. She's the type of player who can get 20



LOREA FELDMAN scored 28.2 points a game for Triton (Indiana) High School and has been a top scorer in her three years at U-M. But she has no trouble retaining her hat size. 'A woman player doesn't become a star,' she says. 'Hardly anyone comes to our games here, so we don't get much attention. Nobody recognizes us.'

to 25 points in a game without your realizing that she has scored that many. She very quietly goes about getting points."

VanDeWege and Feldman think the younger, speedier Wolverines will turn the team around next year. But successful squads require commitment by athletic departments to their women's programs. This is the larger obstacle that women Wolverines and most other non-revenue-producing college teams must face.

"I would say that nearly 75 percent of women's athletic programs are fighting the battle of getting equal support, monetarily and philosophically," says VanDeWege.

Whether or not the financial support of the women's program is equal to that

of the men's, Feldman, who grew up on a farm "where there wasn't much else to do for fun but play basketball by myself or with boys," finds the women's game, if anything, superior to the men's.

"Because the guys are so athletic they don't have to run as much of an offense or pass as much," she says. "They don't have to set up as many screens. Anytime they want to shoot, they shoot. With women, the execution and teamwork must be more coordinated."

Aside from these differences, the energy level and commitment to the game is the same for both men and women. As Feldman says, "They can jump higher and they are stronger, but we are out there diving for the balls just like the men."



Cantor, Smuts (above) and Kitchell

Russel Awards

Three faculty members — Nancy Cantor, Jennifer A. Kitchell and Barbara Boardman Smuts — received the University's Henry Russel Award this year.

The annual award is given to young members of the faculty for scholarly achievement and promise. Each award carries a \$1,200 stipend.

Cantor joined the U-M faculty as associate professor of psychology in 1983. Before that she taught at Princeton University. She received the 1979 Dissertation Award of the Society of Experimental Social Psychology, was visiting Sloan Scholar at the Cognitive Science Center at the U-M in 1981-82, and received the American Psychological Association's Distinguished Scientific Award for Early Career Contribution to Psychology in 1985.

She received her A.B. degree from Sarah Lawrence College and her Ph.D. from Stanford University.

Kitchell came to U-M in 1984 as assistant professor of geological sciences and assistant curator in the Museum of Paleontology. She began her academic career at the University of Wisconsin where she served as assistant professor of geology, 1982-84; assistant scientist, 1980-82 and research associate in 1978-79 in the Department of Geology and Department of Zoology.

She received her bachelor's, master's and Ph.D. degrees from the University of Wisconsin.

Smuts joined the U-M faculty as assistant professor of psychology and of anthropology in 1983. She was on a fellowship at the Center for Advanced Study in Behavioral Sciences at Stanford University in 1983-84. In 1982-83 she was research associate in the Division of Health Policy Research and Education, Harvard Medical School. She also was instructor and later lecturer in anthropology at Harvard, 1980-82.

She received her B.A. degree from Harvard and her Ph.D. from Stanford.

The Henry Russel Award was established in 1925 with a bequest from Henry Russel of Detroit, who received three degrees from U-M.

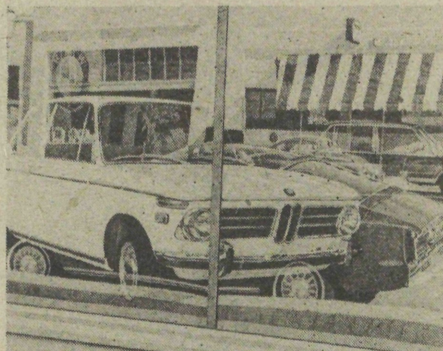
Museum of Art Auction

By Terry Gallagher

No room in the driveway for a BMW, but still crave the status? Take a look at this beauty in the showroom window. A limited edition with a black and tan finish in excellent condition. Previously owned by an art collector. And you can keep it in your living room, if the garage is full.

The Don Eddy lithograph, "BMW Showroom Window I," is one of 125 items on the block at the U-M Museum of Art's Art and Antique Auction and Sale, April 23-25. Six hundred more items will be available for sale at fixed prices during the three-day event to benefit the Museum's acquisitions fund.

"I'm sure there will be some things people will be surprised by," says Carolyn Lichter, chairman of the art and antique auction and sale committee.



"That's the fun of an auction."

Other items to be auctioned include etchings by Delacroix, Goya, Roualt and Corot, a samurai sword, an Edward Weston photograph, a new grandfather clock, an American Indian woolen garter, an African ivory whistle, a Tibetan rug and — a single vellum leaf

from a 15th century Italian antiphony for second vespers on the feast of St. Lawrence in gothic script with musical notes in black ink, four line staves and selected letters in red, with yellow highlights.

Some of the items, like Eddy's BMW lithograph, are duplicates of items in the Museum's collection. Others were donated by School of Art faculty members. Some were given to the auction by businesses and individuals interested in supporting the Museum's acquisitions program.

Proceeds from the auction and sale will be used to acquire art works for the Museum's permanent collection. The \$80,000 raised in the Museum's last auction, in 1983, was used to purchase Pissaro's 1876 painting, "Young Girl Knitting."

The fixed price items will be on display and available for sale in the Pen-

dleton Room of the Michigan Union April 23-25. The items to be auctioned can be seen in the Museum the same dates, and the auction will begin at 7 p.m. April 25 at the Museum. For details call (313) 764-0395.

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'PERSONNAGE,' a color lithograph by Dutch artist Karel Appel, is one of the items that will be auctioned by the U-M Museum of Art during its Art and Antique Auction and Sale, April 23-25. Proceeds will be used to purchase art for the Museum's permanent collection. (Story on Page 15.)

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