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When in Rome. . . Professor sews to enliven history

By Corinne Abatt
staff writer

NORMA GOLDMAN'S LOVE affair with life stretches across time and space. She's an enthusiastic about the culture of ancient Rome as she is about the book she's working on over the summer.

Goldman, Birmingham resident and professor in the department of Greek and Latin studies and literature at Wayne State, has taught, given programs and published articles and books on many aspects of ancient life.

But none seems closer to her heart right now than Roman dress — what those residents of the greatest empire of the ancient world wore on their bodies, feet and heads.

She has 20 authentic costumes she made when she was one of 12 participants in a National Endow-

ment for the Humanities summer seminar in ancient Roman costume in Rome last summer.

"I think clothing is an art. Fashion itself is an art. I love trying to duplicate costumes for my students."

BUT MANY people besides her students are enjoying her elegant collection.

Her costumes were recently featured in a benefit for Focus:HOPE's Center for Children, "Pompeii to Postiano," hosted by Marco Matascotta Cordella, consul of Italy in June. Contemporary Italian fashions (the Postiano connection) were provided by Lynn Portnoy, Detroit boutique owner, who conceived the idea of old and new together.

"That was a ball," said Goldman, who was delighted with Focus:HOPE's work with children. "I never had such fun and we



raised \$15,000 for the Center." New additions to the collection will be featured at a special event for the Antiquaries of the Detroit Institute of Arts on Nov. 3.

Goldman is making the costumes of the sixth century emperor, Justinian, and his wife, Theodora, as

shown in a wall mosaic in San Vitale in Ravenna, Italy. These will be modeled by Donna and Earl Jacobs. She's owner of Donna Jacobs Gallery of Birmingham, which deals in antiques.

"NOW, THAT I've started, I feel like the sorcerer's apprentice," said Goldman, who had just finished Justinian's jeweled crown and handsome Burgundy wool toga. "I am hoping to give it for the American Classical League at the Getty Museum next June."

Goldman's collection was first shown in Rome on the steps of the American Academy after the seminar.

"Everybody in Rome, when I gave the first show, didn't want to take them off, they were so comfortable."

Each costume was matched to the individual modeling it, and was copied as closely as possible from historical records.

DISCOVERING EXACTLY how things were done particularly delights this smiling, effervescent scholar. That's what she will be sharing in the book of patterns of Roman clothing she's putting together.

"You really have to do things practically to find out why things are the way they are," she said.

She said the clothing styles are simple and her book aims to provide basic information for students and teachers to follow to make history come alive.

GOLDMAN HAS been doing that for many years in her own classes.

"I love history, but if you want to interest kids today, you have to dress it up."

A "loga party" is at the conclusion of her class on ancient Roman dress and they needed that in the hot climate. The basic garment, a tunic, is just two rectangles of cloth held together at the shoulder by buttons or sewn and gathered at the waist.

The man's tunic was calf-length or just below the knee, and the woman's to approximately the ankle.

THE AUTHENTIC "fibulae" or safety pins at the shoulders of some of Goldman's costumes were made by Phillip Fike of the Wayne State art department. Fike has been making authentic fibulae of various materials for more than 20 years.

Bernard Goldman, retired professor of ancient art at Wayne, constructed the Roman soldier's armor in lightweight aluminum for his wife's collection. Goldman said she is still trying to find the kind of iron that was used for the original armor, some kind that didn't rust.

The reference for the costume of the soldier is Trajan's Column in Rome. This huge marble column, with 2,500 figures, shows the Roman army on the march, building fortifications, defending and



Norma Goldman is making copies of the clothing and accessories worn by sixth-century emperor Justinian and his wife, Theodora, in the wall mosaic in Ravenna, Italy. The costumes will be modeled by Donna and Earl Jacobs for a presentation of Goldman's collection at Detroit Institute of Arts in November. At left, Goldman models an Etruscan woman's style of dress, which she made. Etruscan fashions aren't bolted; Roman styles are.

Staff photos by Guy Warren



Norma Goldman shows the Roman soldier's armor to find out more about. She wears a red and white striped tunic, Roman style dress — perfect for made from aluminum. The Romans used a hot, humid days. Non-rusting iron, a material Goldman is hoping

Romans earned stripes too

Roman dress was designed to immediately indicate the rank of the wearer. The width of the stripes on the tunic (tunica) was the signal — a senator's or patrician's stripes were three inches wide, the knight's stripes were narrower and the freedman had no stripes at all.

Shoes, too, were indicative of rank. A research paper Norma Goldman is doing on footwear will even- tually be part of a book, "Roman Costume: Its Social, Economic and Religious Significance," which is being done by the members of semi-

nar on Roman dress which she attended last summer.

But even though the dress code was strictly adhered to, Goldman said, "The whole idea of upward mobility was a great part of the system — you could be set free or by saving you could buy your freedom. You could be freed at a banquet when your master was in a good mood or in your master's will when he died."

She said that once your were freed, you could work and start buying your way up the ladder, even to

the senate.

The Roman taste for luxury goods was so strong that trade routes to India and China were opened up to satisfy the demand for things such as silk and cloth shot with gold. "Originally all garments were homespun wool — then linen (probably from Egypt), cotton, then silk . . . purple was a favorite Roman color," Goldman said. When at first it was hard to get purple (from sheeplish off the coast of Phoenicia) only royalty wore it, thus the term "royal purple."

More to pops than meets the ear

By Corinne Abatt
staff writer

Erich Kunzel, conductor for this Saturday's Detroit Symphony Pop's concert at Meadow Brook, "An Evening with Lerner & Lowe," one of the busiest conductors in the country, may also be one of the happiest.

There are 21 Erich Kunzel compact discs available at the record stores and eight of these have been on the charts throughout the past year. He has been a guest conductor at Meadow Brook for the past four summers and has appeared with the DSO during the winter season as well. That's in addition to appearances with 10-12 more major orchestras during the summer and another dozen or so during the winter.

Kunzel was recently appointed pops music adviser for the Detroit Symphony Orchestra. Starting in October, there will be six sets of pops concerts on the regular season program with an enlarged pops orchestra and more attention to showmanship.

"They (pops concerts) bring a whole new audience."

— Erich Kunzel
DSO guest conductor

As music director of the Indianapolis Symphony Pops and the Cincinnati Pops, Kunzel said conducting pops was "a part of my duties" as resident conductor of the Cincinnati Symphony. He still conducts several classical concerts for the Cincinnati Symphony during the regular seasons.

And yes, he likes what he does. "When you think you know something well, you enjoy it," he said. While his instrument was piano when he was studying at Dartmouth College (he also has degrees from Harvard and Brown), he said he always liked to conduct. "It's easier than practicing all day." He got into conducting

early on in his studies. It came easily and naturally and he studied it with Pierre Monteux at his summer school in Hancock, Maine.

As for watching 100 or so musicians and the score at the same time, he said, "You really know the score and it's really like reading the newspaper."

He assumed the post of resident conductor of the Cincinnati Symphony in 1985 and was given the responsibility for the "8 o'clock" pops series and his popularity as a pops conductor has been growing steadily ever since. Six of his "Top 20" Billboard chart recordings, on the Telarc label, are with the Cincinnati Pops.

There are currently 21 Erich Kunzel compact disc recordings available in the record stores and eight of these have been on the charts throughout the past year. He has recorded with the Rochester, Winnipeg, Houston and London, England symphonies on a variety of labels. Five weeks after his release, the Telarc recording, "Round-Up," with Frankie Laine and the Cincinnati Pops was in fifth place on the charts, followed closely by

"Smooched Clock" and "Ties and Tails," both with the Rochester Pops on the Pro Arte label and five recordings with the Cincinnati Pops on Telarc.

Kunzel said pops concerts can be a real boon financially to symphony orchestras. "They bring a whole new audience — they'll feel part of the orchestra and they help out financially." Plus, he said it's an efficient use of the orchestra to produce revenue. It takes less rehearsal time to do many more pops concerts than it does classical and they are generally well attended.

Kunzel speaks from experience — since he took over the Cincinnati Pops, the subscription series has been sold out over year and national tours have been highlighted by appearances at Carnegie Hall, Radio City Music Hall and the Grand Ole Opry.

Soloists for Saturday's concert will be Kathleen Brett, soprano, Benoit Bontet, tenor and Douglas Webster, baritone. The music will be from "Camelot," "Gigli," "Paint Your Wagon," "Brigadoon," and "My Fair Lady." For ticket information, 377-2010.



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