



Evelyn Linn's hero is Roger VanDorpe, her son-in-law who learned how to cook and run the household in an emergency situation. The experience

provoked him to take a position on the Nutrition Council for Oakland Livingston Human Service Agency (OLHSA). (Staff photo by Randy Borst)

Unsung Hero

Meet Roger VanDorpe

By LORRAINE McCLISH

Roger VanDorpe is a retired statistician whose work concerned prognosis for the buyers in Hudson's furniture departments for 47 years.

He retired short of the 50 years he had planned, he said, "because I was replaced by the computer that could do in a day what it took me a month to do."

Retirement days were lazy days filled mostly with golf at Kensington and swimming at Salem Hills. Life was pretty carefree for the Farmington man who lived with his wife, Betty, and his mother-in-law, Evelyn Linn.

Betty VanDorpe describes herself as "a top of the world person who never suffered so much as a cold."

Mrs. Linn for many years has been

considered something of a phenomenon among her friends in Our Lady of Sorrows parish. Up until the age of 92, she was playing bridge in church circles, even though from a wheelchair.

The still remarkably alert woman, who dictated her son-in-law's nomination as an "unsung hero" was forced to relinquish her favorite pastime as her eyesight gave way, simultaneously as Betty VanDorpe learned she was going to need surgery.

"My mother is now legally blind, and I never in my life could have conceived myself as being completely bed-ridden. And for so long," Mrs. VanDorpe said.

"There is no question about it, mother and I would have had to go into a convalescent home if Roger hadn't taken over completely."

MR. AND MRS. VANDORPE are one of two sons who grew up in Detroit helping with some household chores along the way, but he had never and the entire run of a house fall on his shoulders before, much less the care of two near-helpless women.

"I never thought the man of the house should be cooking or cleaning. That was my job," Mrs. VanDorpe said. "Not only cooking and cleaning and shopping, but he baked bread and even found time to read to me. That's what makes him my hero," Mrs. Linn said.

"All of my pills and medicines were always laid out for me on time. I didn't have to remind him when to turn on my favorite TV program, either," she said.

As for cooking, VanDorpe said, "It wasn't all by instinct. Sometimes there was time enough to measure anything but it all worked out. I got to be pretty good with soups. Rather proud of them in fact."

He has only one rule for the novice chef. "Never back on the stove. That's the one thing that will do you in."

Meanwhile, Betty VanDorpe, an avid handicrafter, was having trouble, she said, "Reading the simplest of directions. I wanted to keep doing something and Roger would have to repeat and keep going over very elementary instructions for me."

"Just putting together a yarn rosette was a chore and Roger showed more patience than I thought was possible."

MR. AND MRS. VANDORPE had frequented The Gathering Place from time to time in the past few years for senior adult activities. But most recently VanDorpe took a position on the advisory committee for this district on the Nutrition Council for Oakland Livingston Human Service Agency (OLHSA).

"We went to the Gathering Place to swim," said VanDorpe. "It was therapy for us. Then pretty soon we were staying and having lunch there."

He took his new job because he came to realize there "are many shut-ins who need a meal prepared and brought to them once in a while, maybe for only a short period of time. But there are more that need these meals than we have provisions for. OLHSA provides a given number and that's that," he said.

VanDorpe told that the senior adults who frequent The Gathering Place devised their own system of collecting extra money to provide an extra meal for a shut-in. The last instance was by asking for a \$1 donation for a St. Patrick's Day party.

"If that money only provides one more meal for one more person it will have been worthwhile, but when I realize what could have happened to my wife and mother-in-law if they were left alone for a few months, well, maybe I can do something about this," he said.

Scandinavian Symphony Orchestra celebrates golden anniversary

'Nationality was never a factor for membership. It just happened that the original group were of the same ancestry. The goal was always good music and getting good musicians together.'

— Rigmor Cuolahan

By LORRAINE McCLISH

The Scandinavian Symphony Orchestra celebrates its 50 years of furnishing music to metropolitan Detroit concertgoers with a dinner dance Saturday, April 12, in Southfield's Michigan Inn.

The ball is sponsored by the symphony's woman's organization, formed in 1946 as a fund-raising arm when financial assistance became imperative to the orchestra's existence.

"Our only purpose is to raise money," said Lael Marsh, outgoing president of the symphony's support group, "but our ball is given for no other reason than celebrating our 50th year."

"Invitations have already been sent out to all of our past conductors, and all past presidents of both the Scandinavian Symphony Society and the Symphony Woman's Organization," said Mary Haugsby, second vice president and social chairman for the woman's group.

THE SYMPHONY was organized officially in Detroit's Cass Community Methodist Church in 1930 by a group of Scandinavian musicians who had been playing together for some time before that in one another's homes.

"Nationality was never a factor for membership," said Rigmor Cuolahan, president-elect for the woman's organization. "It just happened that the original group were of the same ancestry. The goal was always good music and getting good musicians together."

Nonetheless, the formation of the symphony ultimately served to bring a good many of the local Scandinavian groups together. And that factor was extended even further when the varied groups began working together with the onset of Detroit's Ethnic Festivals.

"The musicians were all volunteer in the early days," Mrs. Marsh said, explaining that budgets were infinitesimal compared to the \$5-6,000 the woman's organization underwrites for every concert the symphony performs today.

IN ITS EARLY years the symphony attracted Irwin Marsh, a performer with Detroit Symphony Orchestra, to give professional guidance, then moved

to Masonic Temple for its performances.

As the musical standards continued to be upgraded, area guest artists stepped forward to appear with the symphony.

One of its biggest cues was attracting Danish tenor Lauritz Melchior for a performance in the mid-30s.

Today there are about 60 select musicians in the symphony conducted by Valter Poole, who are backed up by about 100 women whose fund-raising efforts never stop, and about 2,000 patrons listed in the Scandinavian Symphony Society.

Southfield is pretty much home-base for the group now. Rehearsals and concerts, all given in that city's schools for the past few years, moved to the new Southfield Pavilion this spring.

The symphony's agenda calls for four concerts a year and one cabaret concert.

"All of this has been done on a self-sustaining basis," Mrs. Marsh said. "We've never depended on grants."

"And a lot of our musicians come to us on a volunteer basis, many who just want the privilege of playing under Dr. Poole."

BIG THRUST for the woman's organization is its once-a-year bazaar of Scandinavian imports, ethnic handicrafts and food.

In the coming year, Mrs. Cuolahan will carry on the traditions of a membership tea, a Christmas tea, a once-a-year fashion show, and the artists' luncheons.

The women believe their artists' luncheons are unique. They are given on the day before the concert when the guest of honor is the guest artist who will perform with the symphony in that concert.

Tickets for the celebration ball are \$30 each. Cocktails are served at 6:30 p.m. and dinner at 7:30 p.m. The Arthur Quatro Trio will furnish the music for dancing. Black tie is optional.

Checks are to be made payable to Scandinavian Symphony Women's Organization and mailed to Mrs. William Paudas, 24770 Woodside Drive, Farmington Hills, 48018.



LAEL MARSH



MARY HAUGSBY



RIGMOR CUOLAHAN



ROGER VANDORPE

Artist suspends statements in time

An initial viewing of paintings by Edee Joppich, now at Southfield's Artisans Gallery, colors her coolly 20th century.

We see the use of several media and ragged edges in a collage format. This eclecticism is further modernized with the seemingly abandoned application of paint reminiscent of Robert Rauschenberg.

These additives are familiar on modern art wrappers, but there is additional nourishment to Ms. Joppich's vision. Not being pasteurized and homogenized, her art allows for fermentation.

Just as an Einsteinian ray of light will travel full circle to return to its source, so does the modernity of Ms. Joppich's subject matter. Without being overt, her works show a fusion, sometimes juxtaposition, of antiquity and modernity.

THERE IS A SENSE of archeology, of lost civilizations like Von Daniken suggesting ancient strips and roadways were built for alien spacecraft and crumbling pyramids, temples to extraterrestrial visitors.

Ms. Joppich's compositional skills are responsible for this confusion/suspension of time. Her torn paper images float among oils, pastels and watercolors. She defines a space without an up

or down. There is no reference point that says this is horizon or this is ground, rather all seems to be celestial. Both time and gravity are suspended.

Her space, though, is not completely spaced-out. She successfully handles the picture plane to give an illusion of depth. In one instance, "Cornerstones," she uses a ragged edge torn against a black background so the eye falls into deep recesses and is then pulled back to the surface the the image.

These works are fanciful and colorful. The artist utilizes different kinds of paper, rubbings, cut-outs and found objects. This diversity doesn't turn into a tasteless stoned-out casserole because of the artist's careful sense of unity. Her variety is held together by the repetition of carefully placed color or recurring shape.

A LYRICAL REPETITION is demonstrated in "Woodhues." A shape of a leaf is echoed by cut-outs and lace while other forms are repeated from left to right. Ms. Joppich's compositions are not a happy accident.

"I work for a sense of composition. I want to put all the parts together to work as a whole but at the same time it has to look spontaneous. That's the trick, spontaneity but underneath a strong organizational plan," she said. Ms. Joppich's works are not intimi-



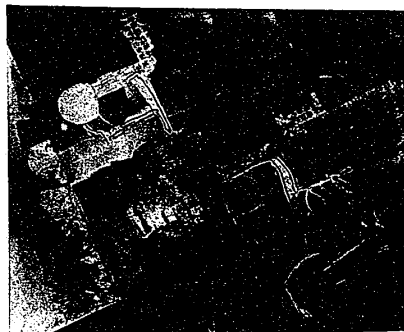
Edee Joppich's paintings have an air of mystery about them whether they appear to be an exploration of the inner mind or outer space. (Staff photos by Mindy Saunders)

dating or pretentious. Unlike some modern art, it isn't necessary to build a separate room to venerate one of her paintings. They can exist with dignity beside furniture or plants.

Occasionally her art slips from dignity and becomes too decorative. With her lively use of unsubdued color, she

threads a tightrope where she could easily fall into the basin of wall pieces which could be color-coordinated into any bathroom, kitchen or bedroom. Her talent deserves more than a Better Homes and Gardens accessory rating.

MS. JOPPICH'S ART is technically



New work, one of the artist's favorites, shows Ms. Joppich's interest in universal themes.

sophisticated but still fun. It appeals to the Walter Mitty in the art patron. Float through intergalactic space, unearth ancient sculptures or hobnob with the alien, any flight of fancy is suggested by Edee Joppich.

"I think my paintings are imaginative. Maybe they're dream-like but

they're definitely not a nightmare. I want to paint a place that is wonderful to be in."

Now through April 14 the place to be in is the Artisans Gallery, just east of Evergreen at 19668 10 Mile. Hours are 10 a.m. to 5 p.m. Monday-Saturday and Thursday till 6 p.m.