

Anita Meyland Interview April 23rd, 1992

Second Interview Session:

TAPE 4 A&B

SIDE A:

R.M. – Okay. Mrs. Meyland can you tell us a little about Harry Ebersole [History].

A.M. – Well at that time, there were hard courses too you know and there were courses that everybody took because they were easy.

R.M. – Ah-huh.

A.M. - Since Professor Chase was pretty tough, if you could avoid it, you'd take other histories. So, then you take Ebersole. He was lenient; but the students always said that if anybody swiped his notebook, he wouldn't be able to conduct the class because he usually read everything from his notes.

A.M. – Oh, and there was another professor and he had tight courses and easy ones.

R.M. – Ah-huh.

A.M. – And that was Professor Brown, Gilbert Brown had Psychology. First you had Psychology I and then had Psychology II. Then you had, what is it when people are...Abnormal Psychology?

R.M. – Mm-hmm.

A.M. – And then you had Mob Psychology.

A.M. – But boy you always squeezed in all those classes because they were tight, one and two were necessary. But the others, you just took because they were so simple and they usually used the same book for all the courses. When you signed up in the fall, they would always say—"If you need an extra course take Gilbert Brown; it's a pipe?". You never know whether it's one or two or what--they're all the same [course].

But he use to talk about a family. There were type families; it must have been Abnormal when they went to Newberry, you know.

R.M. – Oh? Ah-huh.

A.M. – And he talked about this family; in Psychology, they were always rotten families that we studied.

R.M. – Ah-huh.

A.M. – Well, he had a family he called the Manear family and they were from around Harvey. He would mention them; he would tell their names and he would tell most of them. The boys were drunkard and the girls were prostitutes. He would mention that name all the time. Well my very best friend Jane Hiebel is a resident of that area now.

R.M. – Mm-hmm.

A.M. – And the other day, she said I took some eggs or something over to Mrs. Manear. I said, I often wondered how President [Professor] Brown could stand up there and talk about this living Manear family and set them up as a bad family when they were still living there. They're still living there now. So, he took a lot of poetic lessons and in his teaching.

R.M. – Oh my, that's interesting.

A.M. – He kind of stupid-ed himself.

R.M. – Was there any, are there other faculty members like the...?

A.M. – No. I told you about Lautner?

R.M. – No. He had sword stripes [scars] on his face.

R.M. – Oh?

A.M. – He was very proud of that and at first, he taught German at Northern that's how he came here.

R.M. – What was his first name?

A.M. – John Lautner.

R.M. – Okay.

A.M. – It's John Lautner, the architect's father.

R.M. – Hmm.

A.M. – And he taught German at Northern; then he went into Sociology. He was so boring that the students would just sit in his class and all of a sudden, they thought their forty-five minutes were over. So, some student would take a book and slam it on the floor—"bell"; they would dismiss the class.

R.M. – Hmm.

A.M. – That's when they get old you know--the students pull things on them.

R.M. – Did they change classes back then with bells?

A.M. – Yeah. It was a warning bell.

R.M. – Ah-huh.

A.M. – That's when you threw your books down or picked them up. You had five minutes to get to your class, which was very hard when they opened the Birdseye [building].

R.M. – Oh. Mm-hmm.

A.M. – I don't know why we ever took Birdseye. In the winter, that was just terrible to go from the campus to Birdseye. Along the highway--in the snow. Birdseye was never...I taught Job Corp in Birdseye...

R.M. – Mm-hmm.

A.M. – I had taken silver smithing from Holly who had her silver smithing shop in Birdseye. She had acquired desks and shelves and everything...put together old wood. I went back to Birdseye; it was about five years after and that silver smithing studio was still the same. The only thing that's different at Birdseye is the pottery-- because he had some place of his own there.

R.M. – Mm-hmm. What did they use Birdseye, what was that building used for before the University took it over?

A.M. – It was a veneer plant where they made veneer [Birdseye Maple]. Oh, another thing I always forget to tell you. The first couple of years we were here the iron ore--they were still making pig iron at the, what did they call it?at Lakeshore Engine.

A.M. – They would take classes there. Mr. Meyland would take his English classes to see when they poured the pig iron.

R.M. – Hmm.

A.M. – Oh, and that was so dangerous. We'd go out to--they're would be a signal--I think it was via siren or something. That they were going to pour, then the smoke

stacks would start operating and then you'd get out there by hook or crook. They had great big ditches with sand in them.

R.M. – Mm-hmm.

A.M. – They would pour, you know how they did it; they'd poured the molten hot red steel ---and it would go into little casts. They would make things about a little longer than this table--called "pigs" you know.

A.M. – They'd pour it. Oh, and it was, we'd stand so close that we could feel the heat. I was always afraid some kid would go over board--and fall into the thing. But that was a standard field trip ---

R.M. – Oh?

A.M. – to see the pig iron being made.

R.M. – And this was for an English class?

A.M. – Well, I think other classes had it too.

R.M. – Other classes, oh. It was kind of all college activity then?

A.M. – Yeah.

R.M. – Wasn't just one instructor bringing one class?

A.M. – Well, I guess as many as three classes went at one time. They didn't just dismiss the whole college.

R.M. – Mm-hmm.

R.M. – What did they do for something like that? Walk down?

A.M. – Walk or get into a car. Northern never had buses until they started to take the athletes.

R.M. – So you're saying with, who was the one fellow--was it Bottom--that took the...no Money that took the football team to Downstate? Money? No Hedgcock...

A.M. – it was Hedgcock.

R.M. – Okay. Hedgcock.

R.M. – So in those early days then they would just all jump into cars and go to athletic events.

A.M. – Yeah. Usually the cars were very dilapidated; they were Fords because the faculty couldn't buy Cadillacs.

R.M. – What did the people from the college, the faculty, yourself--ever go on a regular basis go up to Houghton--to either ball games or hockey games or anything...was that a...?

A.M. – Well, there was regular traffic between the co-eds at Northern and the Northern... the Engineers. [Correction: Michigan Tech]

R.M. – Oh.

A.M. – So, when the Engineers played down here all the girls stood in line, met Engineers from up there. But, like Jane Heibel is a wife of an Engineer--from Houghton. And there are many like that.

R.M. – Mm-hmm.

A.M. – And that was also pretty hard on Miss Carey [Dean of Women] because she tried to regulate that. Then, we had a thing called the Intercollegiate Ball--I hadn't told you that.

R.M. – Oh no.

A.M. – That, was between Christmas and New Year. I think it was usually the day after Christmas, the sororities got together. They staged an Intercollegiate Ball, for all the kids that came home for Christmas went to the Intercollegiate Ball.

R.M. – Oh.

A.M. – It was a couple affair; sort of a glorified prom. I remember one year--my Charlotte went to Washington, D.C.--she was in the civilian Navy. She was at Washington over Christmas, so I had to take all the reservations for the Intercollegiate Ball. I can remember, I was ironing out in the kitchen and the telephone was at the end of the ironing board. Half the time, I didn't know whether I was using the iron or the telephone--the calls came in. That was the biggest Intercollegiate Ball they'd ever had. It was the post--was that post War I? It must of have been.

R.M. – Hmm. Okay.

A.M. – It was the first time when all the GI's came home from...

R.M. – Oh, World War II then.

A.M. – World War II, yeah. It was the year of the Quonsets. Charlotte lived near to the Quonsets. She use to tell me how sad it was the girls and the boys from Northern would go over to the Quonset for some reason. They had washing machines there [Peter White Hall] and a lot of the veterans had married ----

R.M. – Mm-hmm.

A.M. – and lived there and their poor wives most of them were pregnant--would drag themselves and their wash into the public washing machines in the Quonset. They would scowl at the co-eds that were happy and not married.

[Note: Only one Quonset hut (a lightweight prefabricated structure of corrugated galvanized steel having a semi cylindrical cross-section) used as a Cafeteria. The first seven barracks were on Presque Isle and Waldo known as "G.I.ville". Another 24 barracks were built where the Northern Center is. They were made of Masonite/pressed wood already assembled/ Rent \$25.00 month from 1946-1957—known as "Vetville".]

R.M. – Yeah. Yeah. So, what do you remember those years with the Quonsets there?

A.M. – Oh yes, very well so. Nice girls just didn't hang around the Quonsets. And it wasn't that the veterans were loose but they were just veterans, period.

R.M. – Now, the veterans were living in the Quonsets...? But they didn't have to be...they weren't married?

A.M. – Oh yes.

R.M. – They were all married?

A.M. – Oh, there was no hanky-panky there. They were married and many of them were pregnant and living in the Quonsets. It was pretty hard on them to see that their former friends--were still going to Northern and were not married. So, they could...the girls that weren't married kind of were proud of themselves--for not getting mixed up.

R.M. – I see. Now where were those Quonsets located on campus?

A.M. – Oh. When you come down Wright [Correction: Waldo] Street that runs...it's one of the roads...I think it if the Quonsets were still in existence--you know where Carey Hall is...

R.M. – Yeah.

A.M. – I think down from there to the end...were the Quonset Huts [GI-ville].

R.M. – So it would have been behind Kaye? Kaye Hall when Kaye was still standing?

A.M. – Yeah. Well Kaye was more toward the town.

R.M. – Yeah. But they would have been in front of Lee Hall?

A.M. – Yeah. Yeah.

R.M. – In that area there.

A.M. – Yeah.

R.M. - Now what did they use those buildings [Vetville] for later on when they weren't used as housing?

A.M. – Well I, I really don't know. I don't think any good use because they were taken down pretty quickly. [Note: One was left for a ceramics studio until it had a fire about 1970. The rest of the barracks were removed and are today "Chocolay Shores Apartments" in Harvey.].

R.M. – Ah-huh.

A.M. – They were...I don't think they were wood, I think they had some kind of tin or something. They were very shoddily put up.

R.M. – Could you go back and tell us maybe add a little detail on what happened during World War II. How your husband, you said he was...you said the student body had declined because of the war and then the faculty were furloughed?

A.M. – Yeah, to defense plants.

R.M. – Was that most of the faculty that left?

A.M. – No, no, no. Just, the Heads stayed, you know.

R.M. – Mm-hmm.

A.M. – But if they had more in one department then they had students for, of course, you would be found out. But that lasted I would say at the very most six months.

R.M. – Oh, so it wasn't for the duration of the war, it was just for a short period of time.

A.M. – Yeah. That's the way I understand. I know we weren't involved but only six months.

R.M. – Oh? But your husband--Gunther did have to?

A.M. – And so did Hearst, and so did Burns.

R.M. – I see. Okay.

A.M. – But their salaries went on and they were paid by the defense plant.

R.M. – Now was this something that was sort of established so when they went down there they had the jobs?

A.M. – They did have the jobs.

R.M. – It was all set up.

A.M. – Yeah.

R.M. – Okay.

R.M. – So, then there was a period of time when you were up here alone and your husband was down--there. Okay.

A.M. – Yes. He was down there and my daughter--my daughter was going to Northern at that time. Mr. Meyland's brother was in charge of the employment agency here. So, he came to see us one day--he was Downtown. He said I'm recruiting girls for the civilian Navy. You can go to Washington get a job with the civilian Navy; it was a pretty good salary. Oh, Charlotte thought that was wonderful because things at Northern were kind of dead and there was nothing there but 4F's [medical discharge] very few men. And those that were there--couldn't dance or they didn't like them. So, he signed her up and the sad part was she signed up two other girls to go with her. And boy, I tell you with the scarcity of students at Northern and a faculty daughter taking three students out. We had hell to pay.

R.M. – (Russ laughing).

A.M. – Then they tried to say, "How could you send your daughter to Washington to the civilian Navy, right near all of those Marine camps and all that?" I said, "I could because she's my daughter." And nothing happened; she had the time of her life. She had a wonderful experience; in fact, she had such a good experience that the...she was there when the President died, you know [Roosevelt April 1945].

R.M. – Hmm.

A.M. – She and these two girls were at the Willard Hotel when the President died...and they saw all the caissons and everything. So, that July the President died and they came back to Marquette. After that she always went back for “short-time jobs” in Washington. She was a mail clerk at a hotel one summer. Those were the best years of her life.

R.M. - Hmm.

A.M. – It was such a wonderful experience that when my granddaughter became that age, where she could go to Washington--her mother encouraged her. So, Diana was a page in Washington. It kind of led to other things which she has a very, very good job now.

She was page to a certain Senator, I guess from Illinois. Charlotte showed me his picture one time, when I was down there. I said, “Oh, he’s so nice.” Charlotte was so angry she said, “Mother you didn’t rave; he’s one of the outstanding Senators.” How was I to know it? Oh, I had rough years and interesting years but rough years. Never a dull moment.

R.M. – What were some of the more, can you highlight say one of the more exciting rewarding activities of your years in association with Northern? Was there anything that stands out?

A.M. – I think mostly the wonderful programs they had at Kaye Hall. Like when Amelia Earhart came and when Al Jolson. Is he the colored singer? He sings Old Man River, is that Al Jolson?

Nancy – He sings Mammy.

A.M. – Well at any rate, this colored singer came to Northern

Nancy – Al Jolson was ---

R.M. – But he wore a black face.

Nancy – Black face but he wasn’t black.

A.M. – Well, this one was black whoever sang “Old Man River” [Paul Robeson/sang in Ishpeming in 1946]. My daughter told me many years after, what an experience she had. She was sitting at Kaye Hall in the audience and he came back; the singer came back for an encore. She says his arm came out and his hand grabbed the red velvet

curtain and it was a strong colored hand. That was sort of symbolic for her; I thought that was a very good reaction.

R.M. – Mm-hmm.

A.M. – I know he sang “Old Man River” but I don’t remember. Oh, then we had wonderful people coming for community concerts too. And I had many entries there because I was secretary. Mr. Meyland and I were patrons but I was secretary; so, when any of them came Mr. Meyland usually had to go the train station or the bus station. It seemed--so I had kind of personal contact with them.

R.M. – Ah-huh.

A.M. – I remember one time, we had an outstanding pianist and they could never eat before they performed; so, we usually had to entertain them. We had a dinner here and we had steaks. The pianist said, “He had always been entertained after he performed--but he had never had a steak dinner. And Mr. Meyland had made him a steak dinner.

Then, we had another dancer--her name was Iva Kitchum. She was a young ballerina. We entertained her and a group of girls I was teaching art to--helped entertain them. Then we had a pianist come. The same group of girls belonged to the Federated Women’s Club; so, they wanted to tell this pianist what pasties were. At the end of the concert, he was to come to the club house and the girls were there to meet him. He was to get a taste of the pasty. The girls got so excited about who he was and what he was and everything-- they forgot to put the pasty in the oven. He had to send out for a pasty. Little things like that happened but they were exciting.

Then one time, there was a Congressman from Chicago; he was colored. He was kind of--he did many, many things. I had his name because I had his wife’s picture; she was colored and she was leaving. Mr. Meyland was down at the hotel picking her up, so he could take her to wherever the train left in Negaunee.

R.M. – Mm-hmm. Mm-hmm.

A.M. – And she seemed kind of backward [hung back]. I was with her and Mr. Meyland was up at the desk. I said, “Are you upset about something? I see you’re sort of avoiding Mr. Meyland.” She said, “Oh, from where I come from you never go to the desk with a gentleman. That’s very, very wrong.” Those are the things you learn from people.

R.M. – Were there back in those early days were there any, did you ever encounter have any interactions with the local Indian community in Marquette?

A.M. – I did as far as arts and crafts were concerned.

R.M. – Did you?

A.M. – Crafts yes. There was an Indian living right down here who was a basket weaver. Yes, I had quite a little contact with him but personally no, no. There were a lot of Sioux Indians. If you knew an Indian who could do bead work or anything like that they would never teach the white people. They would keep their arts to themselves.

R.M. - Was there much of an Indian community in Marquette?

A.M. – I don't think of Marquette as such--no. I wouldn't know where they were. There was sparse families around here.

R.M. – And some of these people did maintain their crafts?

A.M. – Yes, but... But wouldn't share it. Basket makers and bead makers and but they would rarely teach white people.

A.M. – And so it was a sacred thing for them?

R.M. – Did you ever collect? The things you collected did you ever collect Indian artifacts?

A.M. – Yes, I did. I did and a lot of them disappeared because they were things that could be used as costumes and medicine bags and things. I didn't nail them down; they disappeared.

R.M. – But there wasn't much over the years here, there wasn't much interaction of say any of these Indian people and Northern? Or was there?

A.M. – No. I'll tell you where they used the Indian women. During WPA Days [Works Progress Administration/Works Project Act]. They had women doing crafts and they had a group that was out... the community on the way to Escanaba; there's a community where the Indians live now.

Nancy – Hannahville.

R.M. – Kent?

A.M. – Hannahville.

R.M. – Hannahville.

A.M. – Well, they had women at Hannahville who could do Indian ribbon work.

Indian ribbon work is a form of patch work where they...the women get pieces of taffeta ribbon that are twenty-seven inches long. They cut those up and make patch works. The reason they could buy those lengths twenty-seven inches long because years ago, the salesmen and traders use to come up here to sell silk and ribbon to the Indians and to the white people. They never made those ends of ribbon a yard long; they always made them twenty-seven inches long so that people wouldn't try to buy them by the yard.

R.M. – Hmm.

A.M. – So those lengths of ribbon came up here and this group of Indian women in Hannahville worked for Job Corp. They incorporated that Indian ribbon work on our blouses or our snowsuits. So, that was a project that the Indians carried on. Of course, we always had the Indian basket weavers you know, we still have.

R.M. – So, this was during the WPA days in the thirties. So, was there a special program to promote Indian crafts?

A.M. – Yes. We had many young people in Marquette that were teaching in the WPA days; are friends from the Bullock family, Clarence Bullock was Recreation Director and he taught WPA class.

[Note: First Recreational Director for the City of Marquette and while in that position instituted many programs including the first junior hockey program, winter sports carnivals, Christmas parades, ice sculptures, summer swimming and other activities.]

R.M. – Mm-hmm.

A.M. – In fact, I told you the other day, some were at my birthday party. They mentioned the biggest Christmas parade that Marquette had ever had (which they gave me credit for which was wrong of course). But at that parade they...little girls wore little red capes with a little red hat and they were called the...oh, what is a red berry?

R.M. – Holly.

A.M. – A holly, holly caroler, carolers. Holly Berry Carolers and that's where I learned what a polonaise was. You know what a polonaise is?

R.M. – Mm-hmm.

A.M. – What is a polonaise?

R.M. – A type of music.

A.M. – Well that's how we know it. But a polonaise is...we had a group of these girls with the red hats that would...they'd line up here on Hewitt Avenue and the main parade would come down Pine Street. So, they would be lined up at Hewitt Avenue and they'd fall into parade; then on the next street there would be another bunch of Holly Berry singers and they would join, so that is called a polonaise when it builds up.

R.M. – Oh, oh, I see.

A.M. – So, we built up this Holly Berry parade until it got Downtown. Added to it were these called something...anyway. The WPA under the auspices of Clarence Bullock made the three dwarfs life size you know. Sleepy... So, for years they walked in the Christmas parade.

R.M. – Oh?

A.M. – The first parade we had this WPA Days and it was huge. Oh, the streets Downtown--were just like they are now for the dog races. Then by and by every year, they brought you a Snoopy [Sleepy] would still be in the parade and then the costumes wore out so it dwindled off. But those were the high days of WPA.

R.M. – And the spell of Clarence Bullock was in charge of the WPA?

A.M. – He was Head of the Recreation Department which was started at that time. He was on the City payroll.

R.M. – I see.

A.M. – I worked for the City Recreation Department and I got paid but I never had a contract because we were the subsequent recreation leaders. Leaders would say they didn't want to put me on the payroll because that would involve a Social Security. So, I would sort of hire like a bulldozer, a contract instead of being hired as a person.

R.M. – Now you mentioned this parade, it's kind of interesting. Where did the parade start?

A.M. – As I say, it started along either--on Front Street or Pine Street--out and it built up as it got to town.

R.M. – I see.

A.M. – So by the time...when it got close to town, we had a sleigh and horses but they had fixed the sleigh so it had wheels. Abby Robert's son, who was the driver, he had--I think they had reindeer, I can't tell you but I know that his reins were red taffeta ribbon and he sat up in front with his raccoon coat.

R.M. – Oh?

A.M. – He drove Santa Claus' coach Downtown. It was stupendous.

R.M. – Oh, was that sort of a take-off on the Thanksgiving parade in Detroit?

A.M. – No, I think that it started original here.

R.M. – Ah-huh.

A.M. – Well he couldn't have done it except for WPA--see because there was a lot of people working on it.

R.M. – Mm-hmm. I say.

A.M. – A lot of the supplies too were bought by the City or under WPA.

R.M. – So what did they have costumes and floats and?

A.M. – Oh yeah. That was the time when the mural in the post office was put there. WPA days that canoe scene [with Father Marquette].

R.M. – Who was in charge? Who did that?

A.M. – There was a State Department that farmed out art pieces to public buildings. You had to be the Post Office, I don't think even City Hall; it had to be a Federal building. It was a Federal Arts Program.

R.M. – Now were you involved in that or?

A.M. As I say, I was hired by the City as a bulldozer.

R.M. – Oh? Okay. So that was part of the same, so you...

SIDE : B

Anita Meyland – [Tape was not started soon enough]...absolute bore, I don't know where he is now but he's a midget.

Russ Magnaghi – So, you said now Clarence Bullock was known as "Pinky".

A.M. – Pinky.

R.M. – Pinky.

A.M. – Bullock.

R.M. – And he was at your birthday party?

A.M. – Oh, yeah. And Carl [Bullock, Clarence's brother] was there too. Carl was "Nippy". Carl has been going with City librarian, Ruth Kell for I can't tell you how many years because the division of religion there.

R.M. – Oh?

A.M. – So rather than break their religion they'd live in sin [they were friends].

R.M. – Let's see now the WPA, World War II. Were there any...You said last time, you were involved with the Spotter Program during World War II.

A.M. – Oh yes. I didn't tell you Mr. Meyland was...I told you this Mr. Meyland was Chief Air Raid Warden.

R.M. – Air Raid Warden, yes.

A.M. – And how the whole town had black out.

R.M. – Mm-hmm.

A.M. – They honored the people that had a total blackout. Marquette would have had a total blackout except the man who did the windows at Woolworth's forgot to turn out the window lights and that kept us from getting an honor. We all had blackout parties; where we had parties in the home that night we'd turn off the lights. We had fun.

R.M. – Oh, so you didn't pull, you didn't have heavy curtains on the windows, you just had the lights out.

A.M. – We just had the lights out. Then, there was...and I got the book on that...it's in the front hall. At Graveraet High School, on the roof was a little hut and that had to be manned around the clock. Volunteers would sit up there at three hours a sitting; I guess and report any airplanes or any motion in the air. That was air raid watch. The whole town was involved in that--it was volunteer. You had to go there certain days and women never went at night with men. The station was manned all hours of day and all hours of the night, in case you saw an airplane.

R.M. – Mm-hmm.

A.M. – Maybe, I was out but I had that whole sort of a notebook in the thing in the front

hall. I'll pull it out. It tells who the people were.

R.M. – Oh.

A.M. – They always said to me, “Oh, it wasn't exactly hanky-panky but certain fellows got arrangements so that certain women would be up there at the time they were up there.” There was always a gossip column going on.

Nancy – Was that during the whole war?

A.M. – Yeah, it was. I don't know how the whole...you know this is one thing, I have to tell you. Your part of this thing; it's just like every day. I'm sitting at this table while I'm eating. I just eat every day and it goes on and on and on. I can't tell you specifically when I began to eat when I finished because--it was an ongoing thing.

R.M. – Mm-hmm.

A.M. – And a lot of these activities were so ongoing--I miss the things that were extra special--it was just the way of life see.

R.M. – Mm-hmm.

A.M. – So it's hard to come back and tell you just when and what everything that happened. It had to be something outstanding or you have to be involved in it personally because war is a way of life. The day goes on. You go to bed at night, you get up in the morning; most of your things are just as they were but there are other things you have to do.

R.M. – Say in the very early days when you were in Marquette 1924-25. Do you remember the activity of the Ku Klux Klan in town?

A.M. – No, no, no. I never heard of it. Never heard of it.

R.M. – Mm-hmm. Okay.

A.M. – I think the first time I heard about the Ku Klux Klan was in “Gone with the Wind” probably. No that wasn't anything I knew.

R.M. – Okay. I think we're down to...at least I've picked your brains clean here in terms of this, there's probably a bunch of other things but ---

A.M. – Well you see if I could see and I could go to my extensive files from then and pull out stuff but this is all off the cuff. Off the cuff and maybe it's good ----

R.M. – Mm-hmm.

A.M. – because it isn't anything somebody else wrote or experienced--it's mine--but you have to be a little tolerant cause the memory doesn't just always remember all the details.

R.M. – Mm-hmm. No this has been quite good; this has been great. Yes, excellent. I mean you've come up with some excellent stories and things that I've mentioned around campus to students. The people are--I mention to students about the potato days and they got a big kick out of that. Nobody had heard that, so you brought up some parts of Northern's history, little tidbits of history that are so far been very well received and it's been totally new ideas of the past and it's been great.

A.M. – Now this will all be compiled in the one event or what?

R.M. – Well what we're...these interviews...for instance the interview that she [Hilton] did with you were these ever put on tape?

A.M. – No, this is the first time I've had a taped interview. I've been asked by the Historical Society to give them interviews on things.

R.M. – Yeah.

A.M. – But no I've never and I don't recall giving one to Miriam because I was very critical of Miriam's book.

R.M. – Ah-huh.

A.M. - It was very loosely put together. In fact, the President of the college had to do the last chapter over and over again because she wasn't giving enough, I think that was Jamrich I believe.

R.M. – Well what I...what we would like to do is put together a Centennial History that's done very professionally and does bring in--because one of the things that people like to hear are a lot of the things that you're talking about. You know what life was like and where the faculty live and so on. A lot of that doesn't come through here--this is more of an institutional history.

A.M. – What I can't figure out is Waldo was here in '99 that's when the college opened.

R.M. – Yes.

A.M. – Well how come you're having a Centennial in '92?

R.M. – No, no, no. We're not, we've just begun doing this ----

A.M. – Oh?

R.M. – in '92 but no we're going to celebrate the Centennial in '99. But I just started collecting the interviews and kind of organizing things prior. Yeah. I'm sorry.

A.M. – Oh? Well that satisfies me. '92 or '99?

R.M. – No, no, no. It's--no the Centennial will be '99 but I'm just starting to do some of this. What I'm trying to do is to kind of alert the community at large and the University community that there is a Centennial because some people have already asked what is a Centennial?

A.M. – Mm-hmm.

R.M. – They don't know, even know the word.

A.M. – Well I'm glad it's '99 because some of the things I'm saying that are critical--I won't have to live it down because I'll be gone by '99...I hope.

R.M. – Oh.

A.M. – I hope. Who was it the other day Dick Cavett interview of Mickey Rooney. Dick Cavett said, "I'm afraid I'm going to die." and Mickey Rooney said, "I'm afraid I'm not going to die."

R.M. – Oh! (laughs). No, some of the...I mean and it's important...I mean you feel that some of the things are critical but they're important to be said because life isn't all a bowl of cherries. Everything isn't happy and fun and...

Nancy – Right.

R.M. – everything's just perfect and just right. But there are things that you can be critical about so that's not something to be worried about. You haven't really; we get concerned in an interview if you say something about a person or something. But that hasn't been done.

A.M. – And of course time lapses and the people you talk about have either gone or don't give a darn what you say about them.

R.M. – Well, I think it gives better--much clearer view of the University--then sort of a happy history that's really inaccurate.

Nancy – Yeah, I think like Miss Carey--that's interesting how she was and it kind of reflects the times also.

A.M. – In fact, I've...I was very fond of Miss Carey, very fond of Miss Carey and all the things I'm saying that was her job. But as hostess and as a friend she was a very good friend of Mr. Meyland and of me; she was very complimentary of things that I did.

She and I belonged to the B&PW (Marquette Business and Professional Women) together and at least a year. I don't know what happened and I hate to tell you this especially with Nancy. I don't know whether I'm a pusher or what happened but I rarely worked my way up the chairs doing what I am. I can start BPW and then four years from then, I'd would be President. But, I'd start being PW and I would be just an ordinary member or had a very low office and bumped up--I got to be President and that happened in so many things.

R.M. – Mm-hmm.

A.M. – So, I don't know whether I was a pusher and pushed myself ahead or whether I had the ability. But, I had so many things that I just kind of wondered why I got the award; like the State Award for the Arts. There must have been somebody else in Michigan. Either I had good friends that nominated me or something because I did get good awards.

I got good awards at Northern too. Not only in the Art Department but when Jamrich was there. I also in turn nominated a lot of people to get the awards and usually they were friends. I got the award one year and I nominated Jane [Hiebel] the next year, then I nominated Mrs. Osterberg and Moira Reynolds. And they all became the Citizen of the Year at Northern three years after. So, I guess it isn't only that you yourself do things, people take your word for it if you recommend somebody.

R.M. – Mm-hmm.

A.M. – And I also had a very sad experience. A friend of mine was very anxious to get the Citizen Award at Northern and worked at it for a whole year and went through a lot of research and had a wonderful resume for herself. I guess she was thinking I would send it in and I just didn't. But I didn't think it portrayed what she really was. She almost committed suicide because I hadn't sent in name.

R.M. – Oh?

A.M. – And that was someone up the street. But she was so avid that she wanted that award and she built it up, thinking I was the one who would nominate her. I didn't nominate her not because I didn't like her but I just couldn't see where she fit in the picture. So, things like that happen.

R.M. – Do you still even at your age, do you still maintain ties with Northern? Or what is your connection with Northern today?

A.M. – Well. Oh, yes. I'm a member of the University wives but my physical handicap is pretty bad. I can't see. I can read the invitation; the girls have to read the Northern News to me.

I got all the word on this new woman you hired and they made much of the fact-- that she had gone to Yale. Or was it the young girl who took the award, the Sulander girl? Somebody, that she took an honor in the public schools and I think she had attended Yale. No, I watch those things as good as I can.

R.M. – Ah-huh.

A.M. – I can't say--outside of Moira Reynolds that I have a buddy on the faculty. Mariam Hilton is so involved in her church and her family. She is my sponsor for my thing that I have to wear around my neck. What are they called? Life Line. But outside of that, Miriam Hilton carried on a tradition and I think it's still going on. She always had the entire English Department for Christmas dinner at her house. Which was...got larger and larger and it was always husband and wives. But I haven't gone for the last couple of years.

And I don't really know, I know the Aldrich's because of their first connection with Northern but they no longer are. I knew Mrs. Boynton [Math] because of her connection. I'll tell you my connections with Northern are all gone and that's what's very sad.

R.M. – Mm-hmm.

A.M. – Even now when I'm working with you--if most of those people were still alive--I would say do you remember on such and such year, we did so and so. I want to tell Mr. Magnaghi those people aren't here. The woods had fallen--see.

R.M. – Mm-hmm.

A.M. – I think sometimes I count on my fingers at least fifty or sixty faculty members who have died since my time, and their wives had died and the children have died. When you get to be old, you count the gravestones. People are so nasty when you mention a thing like that. Oh, don't talk that way. That's just natural that people are going to die, as you watch the trees fall.

Nancy – She tells me--the minute she goes to sleep at night, instead of counting sheep, she counts how many people died that she knew at Northern.

R.M. - Okay well this has been very good.

A.M. - Now do you have enough, you don't need to come again?

R.M. - No, I think that's it. I think we have...I don't think I have it all but I certainly have enough for now.

A.M. - Well if you have any special questions, why just telephone.

R.M. - Very good. Okay great.

A.M. - And I enjoyed doing it; except that I think Alzheimer's has set in a little bit. I don't know why, I should be spared Alzheimer's well most of my friends have it.

R.M. - (Russ laughing).

A.M. - My memory maybe getting old, shaky and I have a little split relationship--most of my life was naturally here at Northern. But my life then transferred to Northern Illinois University where my family lives or was.

R.M. - Oh I see. Oh, okay. But no, this has been good; you've given us a lot of good, great information that people are going to be able to use.

A.M. - It was sort of gossipy information I guess. The thing I tried to put across the three major things were how the succession of Presidents changed from one to the other, there was a real pattern there. That was number one. Number two was that Northern and the community were very much involved-- that Northern lived for the community and the community felt at home at Northern which has been lost. And the third thing was the different personalities as I knew them. So those were the...

Nancy - You know Jane [Hiebel] would probably be a good person for him to talk to.

A.M. - Yes, she wouldn't be any better than you--as far as the student is concerned.

Nancy - Well she's a lot older than I am.

A.M. - She goes back to, she doesn't go back to as old as me.

Nancy - Well we were talking about Miss Carey, you were telling the things Jane was telling you which reminded me to think of it.

A.M. - She was a student of Mr. Meyland's at the time.

Nancy – Yeah, but she...she pointed you back where...when did she go to Northern that was quite a long time ago.

R.M. – It was the 1930s?

A.M. – Yeah.

R.M. – Jane did?

A.M. – Just about. She was standing in for me in the Historical Society. They wanted to enter you and me. I haven't done that either.

R.M. – Mm-hmm. Well we have you down on tape now. It's been good. Okay. Thank you.

A.M. – I wish it could be better as far as years are concerned. I have a hard time keeping World War I and World War II separated.

R.M. – Oh?

A.M. – Mr. Meyland was in both and my brother was in World War I. So, when I think of World War I it's quite different from World War II as far as I'm concerned. I remember being part of the big flu epidemic in World War I.

R.M. – Oh? Okay. Alright. Well good. Thank you.

Anita Meyland died 3/6/1995 at the age of 98 years old.

Come, Men of Northern

HILTON p.68 WRITTEN BY
1923 CONWAY PETERS
FIRST ORCHESTRATED

Come, Men of Northern,
Let us all great glory share
Let us sing to the splendid victors,
Champions of the foes of old
Let's proclaim them the conquerors,
Masters of teams vain-glorious
Scarred fighters for our fame undying,
Victors for Olive and Gold

Fight On _____ ! Fight On _____ !
Rah ! Rah ! Rah ! Rah !
Fight On _____ ! Fight On _____ !
We're marching on to victory today.

The Fight Song

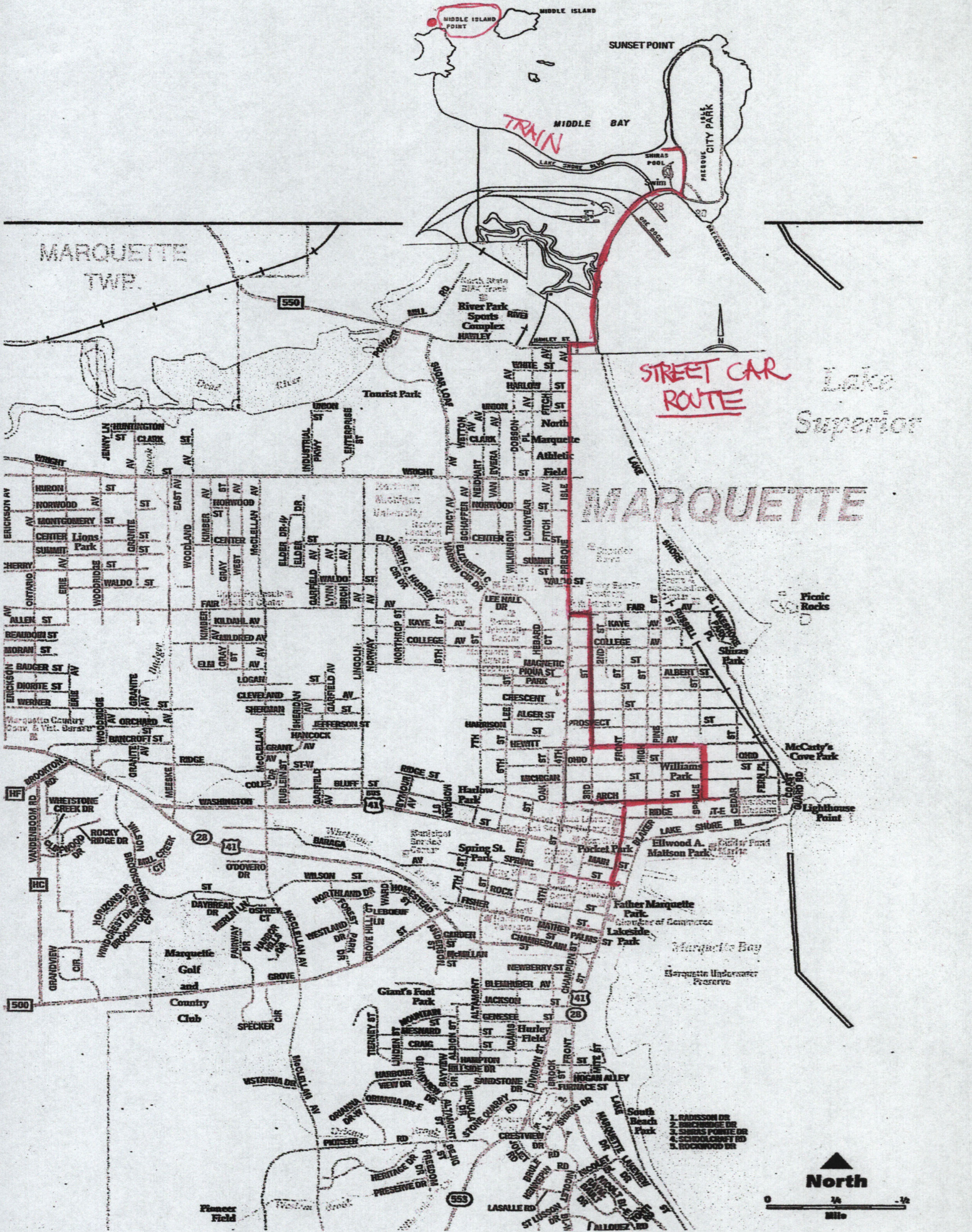
Come on and fight, fight, fight
Ye warriors brave and bold
For Olive and the Gold
Thy glory we'll uphold
Come on and fight, fight, fight
Ye warriors staunch and true
With loyalty we pledge support to you.

And when we've won the game
In majesty proclaim
The victors brave and bold
For Olive and the Gold
You RAH ! RAH !

Fight, fight, fight
Ye warriors brave and bold
For Olive and the Gold
Thy glory we'll uphold
Come on and fight, fight, fight
Ye warriors of the North
Fight on for Olive and Gold

Northern State

We are the men of Northern State
To her all honor due
She stands for justice, truth and right,
No stain her name shall know
For her we claim renown and fame
For we shall guard her fate,
We pledge to her our loyalty
To Northern State



STREET CAR ROUTE

Lake Superior

MARQUETTE

North



- 1. RADISSON DR
- 2. BUCHER DR
- 3. SHIRAS POINTE DR
- 4. SCUDLOUGH RD
- 5. ROCKWOOD DR

Polk Directories Information for Gunther C. and Anita E. Meyland:

Meyland:

1925-26	Gunther C. Northern State Normal School	118 E. Arch
1929	Gunther C. Northern State Teacher College	429 W. College
1935	Gunther C. Northern State Teacher College	119 E. Park
1937	Gunther C. (Anita E.) Northern State Teacher College	402 Waldo
1939	Gunther C. (Anita E.) Northern State Teacher College	320 E. Arch
1941	Gunther C. (Anita E.) Northern Michigan College Ed.	606 Pine
1945	Gunther C. (Anita E.) Instructor NMCE	606 E. Pine
1950	Gunther C. (Anita E.) Teacher NMCE	606 E. Pine
1953-55	Gunther C. (Anita E.) Professor NMC	606 E. Pine
1957-59	Gunther C. (Anita E.) Professor NMC	606 E. Pine
1963	Gunther C. (Anita E.) [no occupation]	606 E. Pine
1966	Gunther C. (Anita E.) Retired <i>and died</i>	606 E. Pine
1967	Anita E. (widow Gunther) Retired	606 E. Pine
1969	Anita E. (widow Gunther) City Rec Art & Crafts	606 E. Pine
1970-95	Anita E. Meyland	606 E. Pine

Anita E. Meyland died March 6, 1995

The Paint Box:

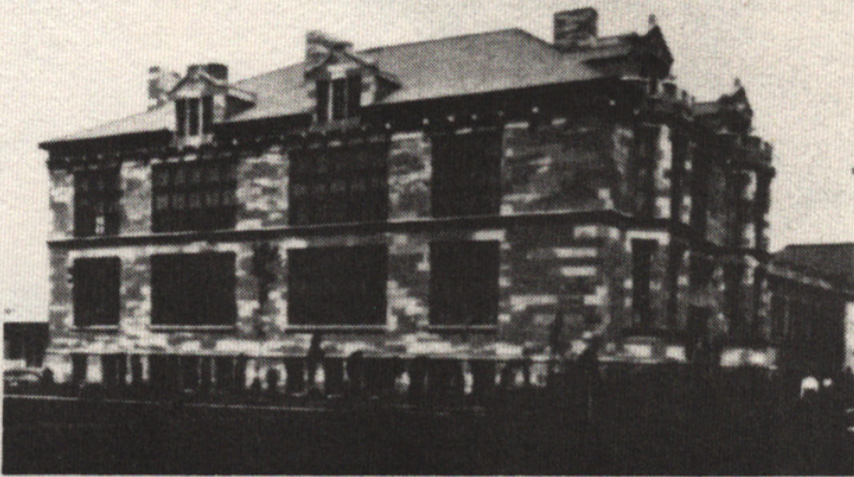
Anita Meyland also started the art education program called "The Paint Box" that met on Saturday mornings at 10:00am for school students who were interested in art lessons. The classes were held at the Marquette Community Center (LSI Depot Offices/known as the South Shore Depot) on 107 W. Main St. in downtown Marquette. It was a free program for any students who wanted art lessons.

AM: "After my husband died (1966), I had a little more time on my hands. I was in a good position in the City—I knew the Recreation Director. I knew the Commission people. They gave me a room in City Hall and every Saturday morning—I don't know how many years it went on—any youngsters from 3 until they went to high school could come to the art room Saturday morning. I would give them painting lessons. At first, I wasn't paid at all and even did my own supplies. But finally, the Recreation Department broke down—they didn't hire me because that meant I would have to pay social security. The Recreation Director said "Will give you a contract like we give a bulldozer so you don't have that involvement. That's how I got paid. I hired a Head--Nancy's daughter who taught with me for two years. (--from 1992 oral interview with Meyland at the NMU archives).

The program ran approximately from 1966-1975. From 1969-1972 some of the students I know who attended are John Myefski, Mark Harbick and Roberta Ameen.

August 2019

Diane D. Kordich, Emeritus



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Longyear Hall**

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NAME _____ **HOME PHONE** _____

PERMANENT ADDRESS _____

If Longyear Hall is demolished, all outstanding pledges for this campaign will be cancelled, and contributions will be returned.

PLEASE FILL OUT AND RETURN THIS CARD BY APRIL 25, 1992.

Sponsored by Coalition To Save Historic Longyear Hall — 225-5077.

A

Anita Meyland AAUW

1975 Woman of Month in arts

Anita Meyland has been selected by the Marquette Branch of the American Association of University Women as October's Woman of the Month.

Woman in the arts—recreation, drama, music, writing and athletics—is the category, and except for athletics, it is difficult to find any other which Anita Meyland has not fully participated in for the last 50 years.

A longtime member of AAUW, Mrs. Meyland has served in a number of capacities, notably as art chairman, play manager, costume director and scene painter.

For Marquette's Centennial in 1949, she wrote and directed "Red Plush," given by the Marquette Woman's Club.

She was a charter member of the Marquette Community Concert Association, which she served as executive secretary, and was scholarship chairman for the Saturday Music Club.

Her present foremost interests are the Bicentennial Commission and the Marquette County Arts Council. In the former, she has been instrumental in obtaining two grants for heritage crafts. She conducts craft classes for retirees Tuesday in such subjects as scrimshaw, quilting, spinning, pewter, ironwork, beads, candlemaking and woodcarving. Mrs. Meyland is vice president of the Bicentennial Commission.

Mrs. Meyland is president of the Marquette County Arts Council, which was formed in 1974 and is composed of 12 organizations.

For 11 years she has conducted the "Paint Box," a free art school held Saturday mornings for children in the Marquette Community Center.

She also is an active

member of "The Group," a painting club.

To further reinforce her total involvement in the arts,



ANITA MEYLAND

Mrs. Meyland substitutes as an art teacher in the public schools. She served for several years as president of the Lake Superior Arts Association, beginning the organization's "Art on the Rocks" show



She is a charter member of the U.P. Crafts Organization and the Yarn Winders.

Recognition of her work for the arts in the community has come from several sources: U.P. Writers, Northern Michigan University, which paid tribute to her during arts recognition year in 1964 and

again in 1966 with a distinguished citizen's award for her work in LSAA. AAUW named a \$500 fellowship gift to the AAUW Educational Foundation for her, and adult education gave her an award for service.

She has been president of the Marquette Woman's Club and served as president of the U.P. District of the Michigan Federation of Women's Club. She also was state art division chairman for the federation. She is a past president of the Marquette Study Club, American Legion Auxiliary and St. Paul's Episcopal Churchwomen.

She is past president of the Faculty Wives (now University Women) and has been a member of Beta Sigma Phi and Tau Pi Nu Sororities for many years.

Mrs. Meyland graduated from the University of Wisconsin in Milwaukee and received a B.A. degree from Northern Michigan College. She holds a certificate from Layton School of Fine Arts in Milwaukee and attended the G.C. Caskey Academy of Dance, also in Milwaukee. She has worked toward a master of arts degree in English and art at the University of Michigan in Ann Arbor.

Before coming to Marquette, she was a teacher for the Milwaukee Public Schools and was a member of the Wisconsin Players.

She has exhibited her own art work at various shows and festivals and has studied with many well-known artists.

Mrs. Meyland was married to the late Gunther Meyland. She has one daughter and two grandchildren.



Resident gets arts award

Anita Meyland (right) of Marquette receives the "Mentor the Arts" award from Helen Milliken, wife of Michigan Governor William Milliken, during ceremonies April 19 at the Detroit Institute of Arts. Mrs. Meyland was one of three Michigan residents honored by the Michigan Foundation for the Arts f



1977

Photo by Chris Ziskovsky

Anita Meyland of Marquette, longtime friend and patron of the arts, receives congratulations from Vivian Lasich, president of the Upper Peninsula Arts Coordinating Board for her participation in the arts. An inscribed silver bowl was presented to the Federated Woman's Club in her name at a surprise open house in her honor Saturday. The occasion also marked her 80th birthday.

For arts patronage

Local resident honored

Anita Meyland of Marquette, longtime friend and patron of the arts, was the guest of honor Saturday at an open house sponsored by 20 local arts-oriented groups. A silver bowl was given in her honor to the Federated Woman's Club by the Upper Peninsula Arts Coordinating Board, Marquette Arts Council, Marquette Bicentennial Commission and Mr. and Mrs. Rodney Aldrich. The presentation was made by Vivian Lasich, president of the U.P. arts board.

Mrs. Meyland's 80th birthday were the American Association of University Women, Beta Sigma Phi, Marquette Business and Professional Women, Marquette Woman's Club executive committee, Fortnightly Club, The Group, Lake Superior Art Association, Marquette Community Theater, Marquette Federated Woman's Club, Marquette Study Club, Michigan Council for the Arts, Northern Michigan University Women's Center, Pine Ridge Heritage Crafts class, University Women (formerly Faculty Wives), U.P. Crafts

Council, Yarn Winders of the Lake Superior Art Association and Zonta. **AWARDS** Recognition and honors were received from the Michigan Council for the Arts; President and Mrs. John Jamrich of NMU via Dr. Glenn Stevens, vice president for academic affairs; AAUW; Marquette Study Club; and University Women. A stole and shoulder bag made from native fibers and dyes were presented by all who attended the reception. Mrs. Meyland is the widow of the late Gunther Meyland, professor emeritus at NMU.

Other groups participating in the event which occurred on

1977

In Superiorland

City woman cited

DETROIT—Anita Meyland of Marquette was honored here today when the Michigan Foundation for the Arts (MFA) presented her with its 1977 "Mentor of the Arts" award. She was one of three patrons who received MFA awards during a ceremony conducted in the Detroit Institute of Art. The other two were downstate men, one representing Cranbrook Academy of Art in Bloomfield Hills, the other an architectural firm which was named a corporate patron. Helen Milliken, wife of Gov. William Milliken, presented Pewabic pottery plaque to Mrs. Meyland on behalf of MFA recognition of her long-standing participation in and promotion of the arts in Marquette, the Upper Peninsula, Michigan and the Midwest, foundation spokesman Ann Rosch said. The Michigan Foundation for the Arts, financial arm of the Michigan Council for the Arts, annually selects five working artists as cash award recipients, as well as recognizing patrons of the arts. Last year, the first in which awards were given, the MFA tapped only one state resident in the patron category: Mrs. Edsel B. Ford.

Anita Meyland

MARQUETTE — Anita E. Meyland, 98, formerly of Pine Street, Marquette, died Monday, March 6, 1995, at Norlite Nursing Center in Marquette.



She was born March 5, 1897, in Milwaukee, and lived in Marquette for many years. She was a prominent art educator and art promoter.

MEYLAND

Surviving are her grandchildren, Christopher Hess of Kaneville, Ill., Diana Hess of Chicago, Ill., and Susan Maurer of Lake Zurich, Ill. A memorial service will be at 7 p.m. today at the Federated Women's Clubhouse in Marquette. Burial will be in Park Cemetery in Marquette. Additional obituary information will be announced later by the Swanson-Lundquist Funeral Home of Marquette.