

dean of students and dean of men from 1954 to 1960, and as dean of students from 1961 until his retirement in 1980. He held the concurrent title of assistant vice chancellor during the final nine years of his career.

Under Atkinson's leadership, UCLA's student services area grew from a small office into an integrated operation encompassing nine separate departments. He was instrumental in restoring campus traditions such as Spring Sing and Homecoming, which had lost support among students during the 1960s.

Among the honors he received are the UCLA Alumni Association University Service Award in 1971, The UCLA Medal in 1980 and the Scott Goodnight Award for outstanding performance as a dean in 1980.

Atkinson is survived by his wife Dorothy, three sons and one daughter.

**Agnes de Mille** '26, choreographer, author, director, dancer and lecturer,

died last October of a stroke. She was 88.

Throughout her long career, de Mille was celebrated for her use of American subject matter and her ability to combine elements of folk dancing with classical ballet. She helped change musical comedy with her choreography for 1943's *Oklahoma*; among her other well-known works are *Carousel*, *Brigadoon* and *Gentlemen Prefer Blondes*. Her ballets include *Rodeo* and *Fall River Legend*, a psychological study of Lizzie Borden.

De Mille was born into a theatrical family in 1905. Her father was a Broadway playwright and screenwriter, and her uncle was film director and producer Cecil B. DeMille. She knew early on that she wanted to become a dancer, but decided to attend UCLA when her father disapproved of her desire to make dancing her career. Her mother was more supportive, however, and took her and her sister to New York where she made her choreographic debut in 1928 in a solo program that included a number called "Stage Fright."

In addition to choreography, de Mille also wrote books, worked in film and television and was active in the formation of the National Endowment for the Arts. She was married to Walter Prude, a concert-artists' manager, from 1943 until his death in 1988.

**H.R. Haldeman** '48 ♦, White House chief of staff under President Richard Nixon and a key Watergate figure, died of abdominal cancer in November. He was 67.

Haldeman had been in advertising when he met Nixon in the 1950s and became one of the most trusted of Nixon's campaign aides. With the unravelling of the Watergate scandal in 1973, it was disclosed that Haldeman was the only ranking White House official who knew that Nixon had secretly tape-recorded conversations in his office.

Those tapes were proof that Nixon had known of his lieutenants' efforts to conceal Administration involvement in a burglary of Democratic National Committee

headquarters in Washington's Watergate complex in June 1972.

Haldeman served 18 months in prison for his involvement and later accepted the blame for that disclosure and others leading to the destruction of Nixon's presidency.

Haldeman grew up in Los Angeles and attended the University of Redlands, USC and UCLA. Before he went to the White House, he had a distinguished public service career, having served as president of the UCLA Alumni Association from 1965-67 and as the first chairman of the California Institute of the Arts.

He is survived by his wife Joann, two sons and two daughters.

## CORRECTION

In our last issue, we included **Rynol A. Dahlman** '71 in our "In Memoriam" section. In fact, Rynol A. Dahlman is still very much alive; it was his father, **Rynol "Duke" Dahlman**, who had passed away. We apologize for the mistaken identity.

## What's Bruin?

Got any news you'd like to appear in "Class Notes"? Just fill out this form and mail it to: AlumNews Editor, *UCLA Magazine*, 405 Hilgard Ave., Los Angeles, CA 90024-1391 or fax to (310) 206-5673. (Due to volume, your item may not appear for a couple of issues. We'll publish it as soon as possible.)

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Name graduated under: \_\_\_\_\_

Year \_\_\_\_\_ Degree \_\_\_\_\_ Major \_\_\_\_\_

Date of Birth \_\_\_\_\_

Spouse's name: \_\_\_\_\_

Is Spouse a UCLA alumnus? Yes  No

Year \_\_\_\_\_ Degree \_\_\_\_\_ Major \_\_\_\_\_

Name spouse graduated under: \_\_\_\_\_

## What's New?

(Please give complete information. List titles, work addresses, and dates where appropriate.)

At work: \_\_\_\_\_

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At home: \_\_\_\_\_

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# PARTING SHOT

## A Multicultural Mural



YVETTE ROMAN

The process of creating a mural is a fascinating, complex dynamic.

It's about utilizing many forms of communication, transforming a concept from a written idea into a visual image. It's about trying to convey the message or stories while constantly being alert to the audience for whom the work is intended.

The 40-foot-by-10-foot mural above, designed to be installed in UCLA's Dance Building, was such a work, the Fall Quarter project of a World Arts and Cultures course taught by celebrated muralist Judith Baca.

The class initiated the process by taking a bird's-eye seat in the building, closely observing dancers and people who work there coming and going, noting changes in light as doors opened and

closed, all the while taking photographs.

Having defined their audience from those observations, the students made several assumptions, propelling the project to the next level of brainstorming the concept, while always thematically underpinning dance. Those ideas were then developed into a storyboard format and further refined.

"We wanted to put the work into a cultural context showing the different people of Los Angeles mixing in daily life, signifying the melting pot of the city," says Baca.

Add to that the dimension of time, and the mural took on the sweep of history to the present day, illustrating the diversity of the city through the prism of a non-European perspective. Another visual goal was to link one scene to the next,

signifying cultures and people interconnecting, a message of great importance to the students.

And all this occurred before one drop of paint had touched the canvas.

The talented students, like the city they were illustrating, were amazingly diverse. They made up a multicultural mecca of majors and cultures, from anthropology to dance, Asian to Chicano. The classroom discussion was constantly animated, adding another dimension to the process.

"This mural," says Baca, "is like an archaeological dig of L.A., moving across distances with a commonality of ideas." ■

B.J. Violett