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# NOVA: The University of Texas at El Paso Magazine

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# NOVA

The University of Texas at El Paso Magazine





# The View from the Hill

Thomas B. Lundeen, professor of history at the University of Wisconsin-Platteville, is writing a history of the old Wisconsin Mining School, established in 1907 and now a part of the College of Engineering at UW-Platteville.

We had a very interesting letter from Prof. Lundeen in October. He said that in 1937, Mining School students constructed a huge "M" on a mound about four miles from Platteville and that virtually every year since, the mound is cleaned, whitewashed and, once a year, lighted by flares to outline the letter. The "M" covers, Prof. Lundeen wrote, about 24,000 square feet of space, is 241 feet high, 214 feet wide, with legs 25 feet in width.

"For years the Platteville 'M' has been reputed to be the world's largest man-made 'M,'" Prof. Lundeen wrote. "Recently, however, this claim has come to be disputed as perhaps the 'M' at the University of Texas at El Paso is larger. This may sound trivial, but I assure you there are those who take this matter very seriously. Could you please enlighten me about the size of your 'M'?"

I had the melancholy duty of writing to Prof. Lundeen the following:

"Dear Prof. Lundeen: From the measurements you have given me, and from all other appearances, I have to think you have the behemoth 'M' of the entire world.

"Certainly, it is greater by far than ours. I hate to admit it — you know how Texans are and how we dote on bigness — but our 'M' has a measly measurement of 50 feet across, 50 feet high, with the legs 6 feet in width.

"Whoever disputed the Platteville 'M' and its claim to mankind's most magnificent man-made 'M,' may have been one of our loyalists and while we appreciate that effort to insert our 'M' in the running, clearly we have the more minuscule (but still meaningful) of the two.

"And please be assured I do not consider the issue trivial — there are those here, myself included, who consider matters like this of maximum moment, not to be minimized.

"I hope this assists you in your research . . . etc."

Well, what the heck, you lose some and you win some. Platteville doesn't have Bhutanese architecture, "Cap"

Kidd, peedoggies, an alligator kidnapping, an on-campus mine. . .

Another interesting piece of mail recently received was a note from a faculty member attached to a *Prospector* story of September 21, headlined "Faculty Senate Members reject restriction for chairpersons." The clipping contained yellow highlighting of the word "chairperson" (which was used 22 times in a 16 column-inch story) and a big exclamation mark beside this phrase: "Larry Johnson, chairperson of the English department and chairperson of the Council of Chairpersons. . ." The attached note said, "I notice you do not use 'chairperson' or 'chair' in *NOVA* . . . more power to you."

I appreciate this note very much, for I personally loathe that hideous locution "chairperson" and flatly refuse to call a person a "chair." But the note was not quite accurate. We do use "chairperson" when we have to, following *The Associated Press Stylebook*, which says: "chairman, chairwoman: Capitalize as a former title before a name — company Chairman Henry Ford, committee Chairwoman Margaret Chase Smith. Do not capitalize as a casual, temporary position: meeting chairman Robert Jones. *Do not use chairperson unless it is an organization's formal title for an office.*" (Emphasis added.)

In the case, then, of the "Council of Chairpersons," that is what we would call it because that is what we are forced to call it because that is what somebody named it.

The whole furor over neutering "-man" or drawing a distinction between "chairman" and "chairwoman" is a gigantic, and now rather rancid, red herring. "Chairman" is clearly a generic noun meaning a human being involved in some activity or other. "Chairperson" merely calls attention to itself as an example of unnecessary language abuse.

John Simon, in his *Paradigms Lost: Reflections on Literacy and Its Decline* (1980) writes: "*Chairperson* is certainly disgusting; but *chair* sounds, at best, like a fossilized metaphor or metonymy not worth preserving; at worst, like a stick of furniture . . . If neologisms are necessary, why not espouse *chairwoman*, though it may suggest an aged female in the Tuileries gardens who demands two francs from you for use of a chair."

Even using "chair" as a verb — "She chaired the Council of Chairpersons" — sticks in the craw, but we are guilty of it occasionally, though not yet of saying so-an-so "podiumed the orchestra," or "pulpitted the congregation."

We stick with the *A-P Stylebook* as much as we can and when we can't we don't. □

— Dale L. Walker

## The Cover:

The wrap-around cover photo is a helicopter aerial view of the central UTEP campus taken by Russell Banks. With Wiggins Road running from the lower right corner of the photo diagonally to the left, the viewer is seeing the campus panorama looking toward the northeast. At the end of Wiggins (with the grove of trees on the right, the Centennial Museum and Old Engine No. 1 shelter at left) is University Avenue. At lower right, along Wiggins, can be seen the construction work proceeding on the new campus Library. Spreading the magazine flat, the building at upper left is Old Main, at lower left are the Kelly Hall and Barry Hall dormitories; at upper right is the flat roof of the Union and beyond it the high-rise Education Building tower and microwave dish. Beyond the grove of trees is the "triangle," to the left of which is the Library. The white-roofed building at center, below the Museum, is the Swimming Pool enclosure.

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# Mr. History, the Four Centennials and A City for a Classroom

by W.H. Timmons

**F**or several years prior to my retirement from the University classroom in 1978 I taught an undergraduate history course called the Spanish Borderlands, a survey of the role played by Spain during the colonial period in what is now the American Southwest. In this Borderlands region, which extended from eastern Texas to California, the El Paso area, roughly midway between, occupied a central position and played a role of great significance as the gateway to New Mexico.

In 1976, perhaps with an assist from

our American Bicentennial celebration, it occurred to me that El Paso should be looking forward to the year 1981, which in my opinion offered unique possibilities for a celebration. Not only would it mark 400 years of history from the time the first Spanish expedition came up from southern Chihuahua through the Pass of the North on its way to New Mexico, but it would offer an unparalleled opportunity to celebrate four centennials: 1581 — the first Spanish expedition through the Pass; 1681 (approximately) — the founding

of the Ysleta and Socorro missions; 1781 (approximately) — the establishment of the Presidio of San Elizario in its present Texas location; and 1881 — the coming of the railroads which transformed a sleepy, dusty little village into a bustling western community. In addition, in that same year a major downtown bank, a church, and two newspapers were established, and of course they would be celebrating centennials in 1981. I thought the idea had possibilities and was convinced that El Pasoans of all ages could relate to the Ysleta mission,



even if they might have difficulty relating to Independence Hall in Philadelphia.

Naturally, I expected some lethargy and inertia, but I decided to give it a try.

I worked for two years trying to get people interested. Everybody said it was a great idea, but nothing happened until mid-1979 when our city government gave the 1981 celebration its official endorsement. It meant that we had about a year and a half to get ready. Fortunately, there emerged a young, dynamic personality named Robb Hankins, head of the city's Art Resources Department, who assumed the direction of all planning and preparations. The "Four Centuries '81 Celebration" became the official name. People of talent and dedication rose to the occasion and got involved, and the committees went to work. While a number of cultural and educational projects were planned, most of the activities were on the lighter side, and everything came to a climax with a gigantic four-day birthday party launched in spectacular fashion when a restored old steam locomotive puffed into Union Depot with billowing black smoke, whistle, and bell. The turnout during the next four days exceeded all expectations, as 100,000 people came to the Civic Center.

Early in the planning Hankins and I agreed that we would be missing a rare opportunity if we did not make an effort to educate the local citizenry on El Paso's history and cultural heritage. His idea of a "humanist-in-residence" resulted in a grant from the Texas Committee for the Humanities designating me as "Mr. History," and commissioning me to visit schools, talk to civic organizations, publish a textbook and articles, give public lectures, and make some TV appearances.

As "Mr. History" I visited 35 public and private schools from March to June, aiming my presentation mainly at the 7th grade level. Instructional materials included a textbook entitled *Four Centuries at the Pass*, a concise, compact, readable narrative intended for the schools and the general public. Each chapter was written by a specialist in the field, and I served as coordinator and editor. Of the 5,000 copies printed, only a few were left at the end of the year. In addition, some teachers made use of a series of 12 articles I wrote on various topics in El Paso history, and which appeared in the early part of the year in the *Sunday Times*. Then I used a map of

the Rio Grande with four plastic overlays, one for each century of El Paso history. Mounted on an easel, the map and the overlays portrayed the major historical events for each century, so that 7th graders (and for that matter, El Pasoans of all ages) could see the history of the area unfold before their eyes. I am convinced that it served as an effective tool in explaining how the area came to be as it is today.

I emphasized the four '81s, and told the students to remember them so they could explain to their parents what and why we were celebrating during 1981. I also pointed out that the El Paso area is a unique blend, the product of two cultural traditions — one, the Spanish-Mexican north; and two, the Anglo-American Southwest, with the dividing

**"I thought the idea had possibilities and was convinced that El Pasoans of all ages could relate to the Ysleta mission, even if they might have difficulty relating to Independence Hall in Philadelphia."**

line between the two taking place in the year 1848, when the Rio Grande became an international boundary. Thus, since 1848 the El Paso area has been a bilingual, bicultural, and binational area, and so it remains today.

The size of the student groups varied considerably — from a class of 30 in their own classroom to some 250 in the school cafeteria. I wrote a brief comment about each group I visited, and placed them on file in Robb Hankins' office. I think it goes without saying that the smaller the group the more effective the presentation, since smaller groups made some dialogue possible. Generally speaking, the teachers were dedicated and cooperative. Many of them had made use of the textbook and had assigned their students research projects on certain topics. Others had their students decorate the classroom walls with posters, sketches, drawings, and

the like. The Ysleta Independent School District held a History Fair, presented awards for the best model of a historical structure, illustrated essay, or mural, and placed them on exhibit in the administration building. Still other teachers had their students write me letters telling what material interested and impressed them most.

In addition to the school visits, I gave my presentation to 45 civic organizations and served as coordinator of a series of public lectures by local historians entitled "The Seven Great Events in El Paso's History." To dramatize "Mr. History" and give him an identity I would on occasion make use of a turn-of-the-century costume which my wife designed complete with top hat, swallow-tail coat, green vest and gold chain, which I had worn in past years when I played piano with a local Dixieland group called the McGinty Band. At times, whether at a school, service club, or senior citizens' chapter, if a piano was available, I would conclude the presentation by donning the costume and supplying the piano background for a lusty "Happy Birthday, El Paso."

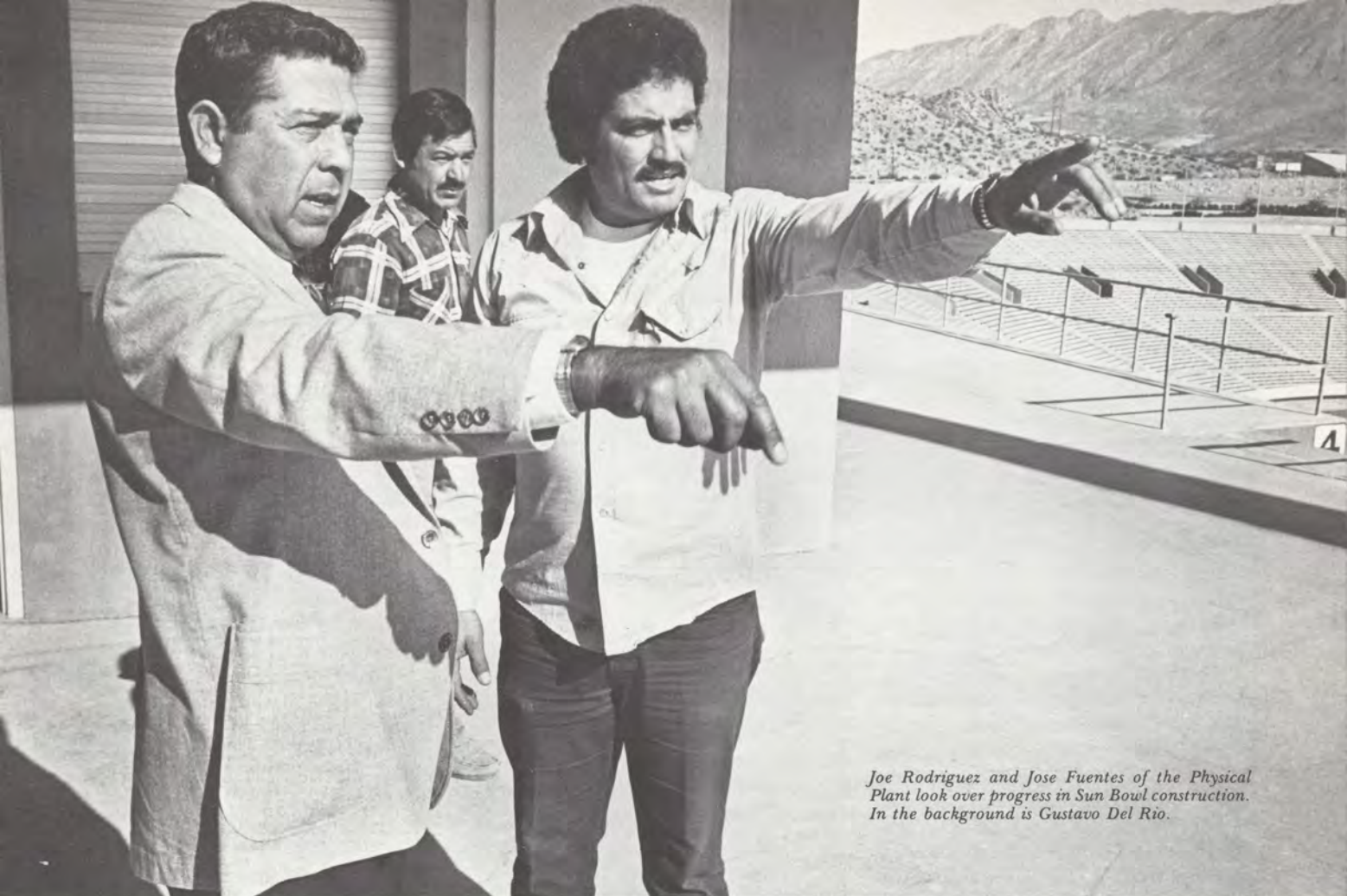
I also erected markers and plaques designating historic structures and commemorating historic events. El Paso history began in our Lower Valley and involved two preliminary expeditions from southern Chihuahua which came through the Pass and explored portions of New Mexico — the Rodriguez-Chamuscado expedition of 1581 and the Antonio de Espejo expedition of 1582 — and the historic colonizing expedition of Juan de Onate in 1598, which stood on the banks of the Rio Grande at a site near the plaza of San Elizario and took formal possession of this area for Spain, thus laying the foundations of Spanish rule that lasted for more than two centuries. Onate stood on the southern bank in 1598, of course, but early in the 19th century the river shifted drastically to the south, placing Ysleta, Socorro, and San Elizario in American territory when the river became an international boundary in 1848.

To my dismay I discovered that not a single marker had been erected to commemorate and dramatize these historic

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W.H. Timmons, professor emeritus of history at UTEP, in addition to being among the most familiar and respected of the University's faculty, is also author of many fine books of Mexican and Southwestern history.





*Joe Rodriguez and Jose Fuentes of the Physical Plant look over progress in Sun Bowl construction. In the background is Gustavo Del Rio.*

# ALL HE SURVEYS

## Joe Rodriguez and the Physical Plant

by Dale L. Walker

**I**t is 20 minutes from Tommy Aaron Drive on the Eastside to the UTEP campus but some old Army habits die hard and Joe Rodriguez is up at six, showering and shaving while his wife, Rose, fixes his breakfast — eggs, chorizo sausage, a warm flour tortilla, juice, coffee. Rose is a part-time real estate agent and Joe asks her each morning if she is working today. Whether she is or not, when he kisses her at the door he says, "Be careful."

By 7:30, he has driven off the Interstate and down the Schuster Street ramp

to the stoplight at Sun Bowl Road. Cater-cornered at the light is the beautifully landscaped entrance marker to the campus and he admires it daily, often seeing one of his Physical Plant groundskeepers watering, mowing, trimming or otherwise sprucing up the little triangular islet of land on which the marker sits.

He proceeds up Sun Bowl to Electric Road — the narrow lane just past the Kelly and Barry Hall dorms — and emerges on Wiggins, turning right and passing the huge Library construction project just a block up from his office.

After a few minutes checking with his secretary Lea Monath about his phone calls and chatting with his associate director, William R. Obenour, he is ready to "make the rounds" in the big, University-owned white Chevie wagon with the orange UTEP seal decals on the doors.

"In my job," says Rodriguez, director of the UTEP Physical Plant, "there are no repetitious days. Every day is different from the one before and that's one of the things I like about it."

His domain — his responsibility — stretches across 357 acres of land, most of it the "central campus" but also in-

cluding the College of Nursing and Allied Health on Campbell Street in downtown El Paso and some undeveloped ground to the north of the Sun Bowl, a future site for his own Physical Plant offices and warehouse. There are 55 or so existing buildings to take care of, valued at \$100 million (based on their original costs and worth many times that amount in 1982 dollars). Each one of them is occupied by faculty, students and staff of the University who depend, without thinking much about it, on Joe Rodriguez and his people to keep them cool in the summer, warm in the winter, lighted, repaired, safe, clean and comfortable all year long.

And there are buildings under construction, soon to be added to his domain and responsibility, such as a mammoth \$20 million campus Library and a spectacularly Bhutanese, terraced, multi-leveled new home for the College of Business Administration.

He has something like 233 people working for him: 109 building custodians, 26 groundskeepers, a dozen painters and nine electricians, plus laborers, carpenters, plumbers, locksmiths, masons, mechanics and warehousemen.



His budget, this year, is \$6.82 million.

"When I make the rounds, I look at the general 'state of the campus' — how clean it is, little things that need doing, the progress of the various jobs we have going on," Rodriguez explains. "You'd be surprised at the things I learn. At times I have found utility company trucks on campus doing work I want to know about. Once, a Public Service Board crew was tearing up a piece of campus street to repair a water valve. Nobody knew what they were doing until I stopped and found out. I like to keep my finger on things like that."

The rounds include stops at all construction sites — parking lot paving, Sun Bowl expansion, Library, College of Business, jobs large and small. Of special concern to Rodriguez are jobs going on in buildings where classes are being conducted.

"We have a project under way at Liberal Arts, for example," he says, "in which the building's mechanical system is being upgraded. The project cost is about \$54,000 and it involves not only outside contractors, but some of our Physical Plant people as well. This is a special situation. Liberal Arts is a busy classroom building and when I walk the hallways, I pay attention to things going on that are disturbing to students and faculty. Some of the commotion can't be helped, but there are things that can be done to keep the disturbances down and the safety precautions up. Stan Brown [the Physical Plant safety and fire coordinator] doesn't want to see a welder attract a bunch of curious passers-by or for somebody to trip over building materials or get hurt in any way."

His rounds, which he makes twice a day ("Strange things can happen in the space of a few hours so I go out in the morning and again in the afternoon," he says), these days include a check of the 12 campus buildings in which "solar film" is being installed — an \$80,000 project which will result in a considerable cooling energy cost savings as sun-reflective film is applied to windows and glass doors.

(Another, even more far-reaching energy conservation project is in the bid invitation stage: installation of a facilities control and monitoring system, to cost about \$1 million and to save an estimated \$200,000 a year in energy cost.)

"Now these are some examples of things the University does to conserve energy," Rodriguez reflects. "This cam-

pus has a really fine record in that regard, just as we have in making most of our facilities accessible to handicapped people.

"I'd say the primary function of the Physical Plant is to maintain all the University's existing facilities, using preventive maintenance and all the skills we have in our shops . . . but there's more to it than that."

A brief definition of his work is impossible, he says. "We are maintaining, but we are also repairing, replacing, building, beautifying, cleaning . . . it goes on and on. I'm really proud of what we do and proud of the people who do the work. I know they take pride in their work too."

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The logistical hub of the Physical Plant is the newly created Work Control Center where a radio dispatcher keeps in touch with all the plant's superintendents and foremen, coordinating work schedules, monitoring all calls, keeping track of all the plant's craftsmen and all their daily assignments.

"Here's an example of how it works," Rodriguez explains. "Over at the Student Health Center we have a big renovation project under way. The Health Center has a new full-time physician on duty, just opened a student pharmacy, and had to change the configuration of their building. We have people over there knocking down walls and putting up new ones; we have plumbers, stone masons, carpenters and electricians working. The Work Control Center keeps track of all these people.

"Or take another example, a tough logistics problem. In a few weeks, the new College of Business Administration will open. We will be moving the entire College — personnel, some furniture

and files — from Bell Hall to their new building. When something like this happens, there is always a sort of 'domino effect.' No sooner than we have Bell Hall emptied, we will have to clean it up and move somebody in. Unless this kind of thing is well-coordinated, you will have a lot of angry people and a lot of workers waiting around for something to do. The Work Control Center — with Fred Johnson, our superintendent of construction and maintenance in charge — keeps a job like that running smoothly."

Besides Fred Johnson, the Work Control Center's personnel includes Mike Gossett, work-control coordinator, Barbara Hazel, radio dispatcher, and Ann Whitfield, inventory clerk.

The people Joe Rodriguez works most closely with on a day-to-day basis at the Physical Plant are: Bill Obenour, Associate Director; Jim Gray, Supervisor of Support Services; Stan Brown, Safety and Fire Coordinator; and the three superintendents — Fred Johnson, Superintendent of Construction and Maintenance; Bob Leahy, Superintendent of Utilities; and Raul Carrasco, Superintendent of Buildings and Grounds Maintenance.

A believer in the "chain of command" concept of management of such a large component of the University as his Physical Plant (employing, by far, the largest number of people), Rodriguez nonetheless makes sure all Plant workers know he is around and available. He has established a committee within the Plant made up of representatives from each shop — appointed by the employees of that shop. The committee meets monthly with him, bringing with them their questions, problems, gripes and assorted rumors that need squelching.

"This meeting is open, frank and *bilingual*," Rodriguez emphasizes. "My bilingualism has been a terrific asset. I listen in Spanish and speak in Spanish whenever I need to. People who never spoke up before because they were unsure about their English, talk with me and I talk with them and we understand one another."

"What I don't want here is a failure to communicate. The people you see out on the job — well, you don't see their names in print but they are the backbone of the Physical Plant." [See employee list.]

Up the chain of command, the director of the Physical Plant has as his supervisor the Vice President for

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In April, 1951, the same month President Truman relieved his United Nations commander in Korea, General Douglas MacArthur, a 23-year-old Private First Class, Joe Rodriguez of San Bernardino, California, stepped ashore from a troopship at Pusan, South Korea.

Seven months earlier he had been drafted. He took his basic training and advance infantry training at Fort Carson, Colorado, then was shipped directly to Japan and a short time later, as PFC with the 17th Infantry Regiment, 7th Infantry Division, to Korea.

Seven months later, around Thanksgiving, 1951, Sergeant First Class Joe Rodriguez was shipped home, having earned a distinction only 77 other Army men earned in Korea: the Medal of Honor.

What happened that late afternoon of May 21, 1951, near the tiny village of Munye-ri, just north of the 38th parallel in the central part of the Korean peninsula, remains something of a mystery to Joe, 31 years afterward, and he talks only very reluctantly about it to this day.

"My unit was pinned down . . . we just couldn't move," he recalls. "It was a matter of frustration — and anger."

What happened is described in the official citation for his Medal of Honor:

"Sergeant Joseph C. Rodriguez . . . distinguished himself by conspicuous gallantry and intrepidity at the risk of his life above and beyond the call of duty in action against an armed enemy of the United Nations near Munye-ri, Korea, on 21 May 1951. Sergeant Rodriguez, an assistant squad leader of the 2nd Platoon, was participating in an attack against a fanatical hostile force occupying well-fortified positions on rugged commanding terrain, when his squad's advance was halted within approximately 60 yards by a withering barrage of automatic weapons and small-arms fire from five emplacements directly to the front and right and left flanks, together with grenades which the enemy rolled down the hill toward the advancing troops. Fully aware of the odds against him, Sergeant Rodriguez leaped to his feet, dashed 60 yards up the fire-swept slope, and, after lob-



Young Joe Rodriguez, right, proudly wears the medal just presented to him by President Harry S. Truman.

bing grenades into the first foxhole with deadly accuracy, ran around the left flank, silenced an automatic weapon with two grenades and continued his whirlwind assault to the top of the peak, wiping out two more foxholes and then, reaching the right flank, he tossed grenades into the remaining emplacement, destroying the gun and annihilating its crew. Sergeant Rodriguez' intrepid actions exacted a toll of 15 enemy dead and, as a result of his incredible display of valor, the defense of the opposition was broken, the enemy routed, and the strategic strongpoint secured. His unflinching courage under fire and inspirational devotion to duty reflect highest credit on himself and uphold the honored traditions of the military service."

Miraculously, in the few minutes of furious fighting, he had not been wounded. "It wasn't until the whole thing was over that I realized, 'Damn! I could have been hurt!'" he says.

Even though it did secure a strategic strongpoint, the Munye-ri action did not end the fighting and Joe's unit had several more skirmishes with the enemy as the battle saw-sawed across the 38th parallel. On one of these advances, he was carrying his M-1 rifle across his chest when an enemy bullet struck it, destroying

the weapon and mangling Joe's hand. "I found another weapon," he says, "but a medic told me to 'get my ass to the aid station.' There was a lot of blood on me and the bones in my hand were showing."

From aid station to field hospital, Joe was taken out of service to Japan where he spent two months recovering from the wound before returning, as he had requested, to his unit in Korea, by then in the reserve part of the fighting line.

He returned home in November, 1951, and the following January, in a ceremony at the White House, President Harry S. Truman presented Joe Rodriguez with this country's highest award for military valor, the Medal of Honor, presented "In the name of the Congress of the United States."

Seventy-eight Army men earned the Medal of Honor in Korea, 60 of the 78 being enlisted men. All but 21 of the Medals were awarded posthumously.

Born in San Bernardino in 1928, Joe Rodriguez grew up and went to school in that largest of California's counties (20,000 square miles of land along the southern Nevada diagonal — Mojave Desert country). Joe's father, a native of Penjamo, Guanajuato, Mexico, was a pruning contractor in the citrus groves of San

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Business Affairs, William C. Erskine. And Erskine confirms Joe Rodriguez's self-description as a "people person."

"I think he is that," the V-P says. "I think he learned sound management techniques in the Army and he understands the importance of good human relations. He is bilingual and that has been a very significant help to him and to the University."

Erskine says his own relationship with Rodriguez is excellent. "It is excellent and it has to be. I depend on him. He is my contact on Physical Plant matters and they are many and complex. We get together often to discuss them. I have to have good rapport with the Plant director and I have it with Joe."

Asked to describe Rodriguez's area of responsibility, Erskine answered: "He is almost literally responsible for 'all he surveys' on this campus and the College of Nursing downtown — the way the University looks, works and lasts. It is a big job, but Joe brought with him ex-

perience in an even bigger plant, Fort Bliss. He likes his work and he does it very well."

The rounds continue.

Out on Sun Bowl Road, behind the Special Events Center, Walter Green, foreman of the labor crew, has three men and a back-hoe putting up a guard-rail along a short stretch of rocky ground that drops off precipitously from the road down to the north side of the Center.

Across from Memorial Gym, the old Quonset Hut, used for decades by ROTC and once housing their rifle range, is being dismantled, piece by piece. It has been sold and the new owner will rebuild it somewhere else.

At the Hawthorne Street entrance to Liberal Arts, a student holds the door open for another student in a wheelchair. (Rodriguez makes a note of this: "We need to do something to those doors so a handicapped person can get through them without help.")

Elsewhere across the campus grass is being mowed and hedges trimmed and flowers watered, a dead-bolt lock is being installed on an office door, bookshelves are being put up and painted, file cabinets are moved on a dolly, a carpet is cleaned, hands on dials move and are monitored at the Satellite Energy Plant, a fluorescent light fixture is replaced, a leaky commode is fixed, a swamp cooler on an old building is dismantled for the winter and the heat turned on, sand is sprinkled on an iceslick sidewalk.

"There is something different about every day," says Rodriguez. "It's really pretty simple: this is an academic institution and we are here to get the jobs done for students, faculty, to keep UTEP a good place to work and study."

"Without students and faculty, we wouldn't be here."

"We need them. And," he smiles, "they need us." □

## PHYSICAL PLANT EMPLOYEES -1982

### General Services

Andrews, Ronald R.  
Bazan, Alberto C.  
Brown, Leon S.  
Carrasco, Raul R.  
Castor, Luis R.  
Chavez, Ernesto M.  
Del Rio, Gustavo B.  
Emert, Cleyborn E.  
Flores, Jorge L.  
Frescas, Yolanda  
Fuentes, Jose A.  
Gonzalez, Enrique  
Gray, Jimmy D.  
Green, Walter R.  
Harris, Dianna H.  
Hazel, Barbara K.  
Hernandez, Jose  
Hernandez, Luis A.  
Johnson, Fred M.  
Lake, Truman E.  
Leahy, Robert F.  
Ledford, Mary E.  
Mabini, Fernando  
Marin, David  
McAbee, Frederick M.  
Melendez, Ricardo A.  
Monath, Leatrice L.  
Obenour, William R.  
Peterson, George H.  
Robles, Daniel F.  
Rodriguez, Joseph C.  
Romero, Edmundo  
Rosenfeld, Steve R.  
Sales, Allen L.  
Torres, Alfonso  
Trevizo, Savino E.  
Van Der Linden, Diane L.  
Vega, Artemio  
Whitfield, Ruanna O.

### Grounds Maintenance

Alaniz, Salvador  
Barrera, Domingo F.  
Castaneda, Antonio L.  
Espinoza, Raul  
Faz, Jesus  
Fernandez, Jose J.

Fishback, Martin L.  
Flores, Juan  
Gaytan, Alfredo M.  
Gonzalez, Juan  
Hermosillo, Avelino  
Hernandez, Jaime  
Martinez, Armando O.  
Martinez, Enrique H.  
Moreno, Miguel  
Pereida, Fernando  
Ramirez, Gabriel Sr.  
Rivas, Eduardo  
Robles, Daniel  
Sanchez, Leonardo V.  
Sigala, Daniel H.  
Solis, Eduardo A.  
Sullivan, Antonio  
Torres, Jose Q.  
Torres, Pablo  
Turner, Mark

### Utilities

Avila, Rafael  
Ladwig, Fred J.  
Maceyra, Armando J.  
Salcedo, Victor O.  
Tovar, Michael A.

### Building Maintenance

Acosta, Victor M.  
Alvarez, Leopoldo J.  
Arteaga, Jose A.  
Avina, Isidro R.  
Blancas, Victor  
Borunda, William  
Brothers, Raymond L.  
Burt, Richard M.  
Cadena, Elmer J.  
Campa, Alfredo  
Campa, Eugenio  
Chacon, Alfredo  
Chavarria, Hector F.  
Chavez, Carlos  
Chavez, Carlos A.  
Contreras, Ruben  
Cummings, Harold W.  
Dominguez, Tomas B.

Esparza, Michael E.  
Espinoza, Ismael  
Favela, Jesus H.  
Galindo, Tony G.  
Gonzalez, Francisco J.  
Gossett, Michael D.  
Hopkins, William N.  
Lachica, Abel  
Lachica, Manuel  
Lopez, Rene  
Lozano, Juan R.  
Maese, Jose  
Marin, David R.  
Martinez, Miguel S.  
Mendoza, Alfonso  
Montenegro, Jose E.  
Monteros, Arthur R.  
Padilla, Albert G.  
Piperato, Anthony G.  
Ramirez, George M.  
Raue, William H.  
Renteria, Lorenzo  
Resendiz, Ramiro  
Rodriguez, Emilio  
Rodriguez, Pedro S.  
Saldana, Salvador M.  
Silva, Sisto  
Tena, Alberto  
Thurman, Carlos  
Trejo, Jose A.  
Urquidí, Enrique  
Vasquez, Reynaldo  
Villegas, Oscar L.

### Custodial Services

Acosta, Audelio  
Aguilar, Bertha  
Aguilar, Mercedes B.  
Aldama, Elvira  
Almodovar, Aurelio  
Arteaga, Epigmenio M.  
Arzate, Jose  
Aspeitia, Ines  
Aspeitia, Jose I.  
Aspeitia, Juan A.  
Aspeitia, Vicente  
Botello, Benito

Calderon, Jose  
Campa, Esteban  
Caro, Lorenza R.  
Castanon, Arturo F.  
Castro, Frank  
Chavez, Alfredo  
Corral, Estela  
Cuevas, Maximino  
De Jordan, Consuelo  
De Portillo, Marcelina J.  
Del Real, Carmen  
Dominguez, Beatriz  
Fierro, Andres  
Flores, Alfonso  
Gafare, Roberto  
Garcia, Isabel P.  
Garcia, Refugio M.  
Garcia, Victor M.  
Gonzalez, Adela  
Gonzalez, Cruz  
Gonzalez, Damaso L.  
Griego, Alex  
Groves, Gloria  
Guardado, Fabian  
Guerra, Guillermo  
Guerra, Jesus J.  
Gutierrez, Refugio  
Gutierrez, Ricardo N.  
Guzman, Maria J.  
Guzman, Roberto  
Hernandez, Guadalupe  
Hernandez, Luis G.  
Hernandez, Ramon G.  
Ibarra, Juan V.  
Johnson, Cecilia C.  
Jones, Nezzie M.  
Kessler, Patricia A.  
Lahs, Larry T.  
Lares, Jesus  
Leal, Gilberto  
Leal, Humberto  
Leyva, Maria  
Licon, Jesus  
Limones, Maria D.  
Lopez, Alicia  
Lujan, Arturo H.  
Madrigal, Humberto  
Magos, Pedro C.

Maldonado, Heriberto  
Martinez, Aurelio  
Martinez, Maria  
Morales, Arturo  
Morales, Donaciano  
Mota, Hector  
Mota, Sotero  
Munoz, Concepcion M.  
Munoz, Mauricio G.  
Narciso, Jesus C.  
Owens, Josefina  
Pacheco, Manuel  
Padilla, Juanita A.  
Petrykus, Edward C.  
Patterson, Jesus  
Perales, Jesus  
Perez, Manuel E.  
Phelps, Robert  
Quintero, Jack V.  
Ramirez, Jose G.  
Renteria, Irene S.  
Renteria, Juan  
Rey, Jesus J.  
Reza, Carmen C.  
Rodriguez, Dolores  
Rodriguez, Guadalupe  
Rodriguez, Jaime L.  
Rodriguez, Martin  
Rodriguez, Robert V.  
Rodriguez-Reyes, David A.  
Ruiz, Clotilde  
Ruiz, Socorro  
Russell, Genevieve O.  
Salomon, Fortino Q.  
Sandoval, Frank  
Scholl, Gary R.  
Sepulveda, Ofelia M.  
Silva, Manuel  
Sizemore, Robert H.  
Smith, Dennis E.  
Solis, Rito  
Spruell, Ossie F.  
Trejo, Juan D.  
Vasquez, Maria  
Vences, Hilaria  
Venzor, Ruben  
Villalobos, Manuel



**T**he instrument is never wrong. Its delicate wires, poised pens, black knobs and rolling graph paper chart the human reactions it reads from the finger of its subject.

"The instrument simply records what is there," polygraphist Anna Gonzalez says of her lie detector. "It is up to the examiner to interpret the physiological reactions the instrument records. Only the examiner can be wrong."

For six years, Ms. Gonzalez has been separating falsehood from fact in the charts her instrument draws for her. She graduated from the University of Texas at El Paso in 1976 with studies in biology and physical education, and planned to teach and coach.

She had even been offered a job by Riverside High School, when her father, polygraphist Joe Gonzalez, suggested she join him as a co-owner of Southwest Polygraph Services Inc. in El Paso.

"Up until the very last minute" the tall, athletic Ms. Gonzalez envisioned herself in a coaching/teaching career. But instead of joining the Riverside faculty, she found herself attending the Backster School of Lie Detection in San Diego, California. If she didn't like what she found in the charts, she reasoned, there would always be teaching.

She ran her first test on November 1, 1976, and the world lost a biology teacher. Aside from enjoying her vocation, lie detection has educated Ms. Gonzalez in the ways of the world.

"It has really opened my eyes. I'm not as naive as I used to be."

Naivete has been replaced with the reserved quality of someone who has heard it all — and knows whether it was true or false.

The distinction of being the only woman polygrapher in West Texas, and the responsibilities of her presidencies for the National Academy of Lady Polygraphists and the El Paso Merchants Security Association settle easily on Ms. Gonzalez' professional shoulders. She is accustomed to running meetings and seminars on business security, and realizing only later that she was the one woman in the room.

She is accepted as an authority in her field and it is difficult to imagine a client asking for a repeat of one of her examinations. But they did — until her business partner father put his feet firmly down.

"The tests are good," she remembers him saying. "We are not going to retest. If you don't like it, go to another company." There were no more problems.

A day's testing will include examina-

# TELL THE TRUTH to Anna Gonzalez

by Patrice Steadmon



tions for the El Paso Police Department's internal affairs division, pre-employment and theft examinations.

People who come to her office to be tested are surprised at its warmth. The examination room is decorated in soothing, pleasing, neutral shades of blue.

Her dark eyes soften and her mouth draws in quiet amusement when she recalls the comments she has heard. "They are surprised it is blue. They expect gray walls, and a lamp swinging in the middle of the room."

With preconceptions like that to overcome, she expects to spend some time before the test with a subject to explain what polygraphy is all about.

The questions asked in a test relate only to the job, and a subject answers only "yes" or "no." Pre-employment tests are done to ensure that informa-

tion given on the application about arrest records and prior experience is accurate. Pre-employment tests take about 45 minutes, and a talk about the instrument precedes them.

The lady polygrapher believes "it is an employee's right to refuse to take the test. But the company has rights too."

"Times are tough. Merchants are just not willing to accept a loss like they might have before. With profits down, they expect their employees to be honest."

In a Texas court, polygraph tests are only admissible as evidence if both sides agree to it. In New Mexico, polygraph results are accepted even over the objection of one side.

Special requests for Ms. Gonzalez' skills have been made. In one situation her chart bore out the word of a nine-year-old boy who insisted he had not participated when his friends vandalized a house.

And a 14-year old was questioned about possible drug abuse. The teenager's mother was extremely concerned, and Ms. Gonzalez administered some friendly advice along with the exam that day. "I explained things. You know how when you're young, the things your parents say go in one ear and out the other."

Ms. Gonzalez will not take "marital cases," couples who want to test each other's fidelity on the lie detector. She shakes her head. "No one wins in that situation."

Potentially difficult situations — such as testing a man accused of rape — present themselves. Professionalism carries her through because there is the flip side: the special ability a woman polygrapher may have to put a rape victim a little more at ease, taking the edge off an emotionally tearing situation.

The ability has been acquired through six years of examining humanity in routine and unique situations. Polygraphy should continue to be a postgraduate study, Ms. Gonzalez says, although there are college studies that are particularly suitable background for a career in detecting lies.

She recommends criminal justice studies, the department her husband George Brent studied in before receiving his bachelor's degree from UTEP. Brent does polygraphy tests for Southwest part time.

Ms. Gonzalez serves on a committee to research additions to the criminal justice department course offerings at UTEP in security management courses.

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# The Suit that Walter Slezak Wore

by Nancy Hamilton



*Milton Leech is surrounded by period pieces in the costume shop storage racks.*

“Lucy Barton was the one who got me interested in costuming,” says Milton Leech, professor of drama and speech at UT El Paso.

During her many years on the faculty at UT Austin, where Dr. Leech earned bachelor's through doctor's degrees, the late Lucy Barton influenced several generations of theatre folks, and continues to do so through her classic book on historical costumes. A well-worn copy of it occupies a prominent place in Dr. Leech's office in the Fox Fine Arts Center.

“Lucy taught us to try to capture ‘time-spirit’ in the clothing through silhouette, texture, color, and accessories,” he explains. “Then you have to interpret the clothing to fit the individual character's personality. You ask yourself — Is this what that person would have worn? Does it suit the actor as well?”

On his wall are framed sketches of costumes, some with swatches of cloth samples attached. Some are from England, some his own.

“You start with the play,” he says. “In designing the costumes you have to know as much as you can about the

play. You meet with the director and other designers involved — scenery, lights — and hold a point-of-view conference to learn the director's approach to the play. Then the designers try to capture it visually and individually in the costumes and sets. I spend as much time in researching costumes for a production as other professors do in writing papers for journals.”

A member of the UTEP faculty since 1949, Dr. Leech is senior in number of years in his department. The years have done little to change his youthful slim build, though gray is invading his smoothed-down blond hair.

“When I came here I did everything,” he relates. The department was small then and the few faculty members had to perform a multitude of skills related to producing shows as well as teaching. Drama teachers still direct shows, but a professional staff is available to assist them.

From 1961 to 1971 Dr. Leech became an administrator, rising to the position of acting president of the University in 1968-69.

Upon returning to the Drama Department, then located in Magoffin Au-

ditorium, he found a small collection of costumes that people had given or that had been purchased from thrift shops. “We made a storage space for them in the attic, but the roof leaked when it rained. So we pretty much started over when we came to the Fine Arts Building in 1974.”

Now he presides over a domain of several rooms behind and above the University Playhouse stage, an almost secret hideaway that one needs a guide to locate. Here thousands of costumes and accessories are stored, washed, ironed, dry-cleaned, repaired, taken in, taken up, let out, designed, cut and basted, sewn to fit actors, and cataloged so they can be found again.

Dr. Leech has three main sources for costumes:

1) Historical or period costumes usually must be made for a specific play. The costume crew drafts patterns and makes garments, often using materials Dr. Leech has found on sale at low prices and stored to meet future needs.

2) Contemporary costumes (since the 1950s) are primarily assembled from items donated to the University. This



part of the collection includes military uniforms, individual men's suits, clothing found in attics, and whole wardrobes.

3) For some plays individual items are purchased from places like church thrift shops, Goodwill, the Salvation Army, rummage sales and garage sales.

Some of the choicest items are related to University history. For example, there is Alice Barry's coat, the one she wore on her honeymoon trip to South America where her husband, John G. Barry, first president of the College of Mines, had some geology business to transact. It is a full-length, light-weight dark material, impressively embroidered with patterns of beads that give it a subdued elegance. Another former president's wife, Mrs. Joseph M. Ray, gave the collection a stunning cocktail dress featuring a Chinese design on a gold background, with shoes covered in the same material.

"Sometimes we display some of our special, museum-quality items on manikins during play productions," says Dr. Leech. "Lucy Barton, on a visit here in the fifties, suggested that we work toward a museum collection of costumes. I explored the possibility but it didn't work out."

Another historic collection features the hats of the late Josephine Clardy Fox, benefactress of the University for whom the Fine Arts Building is named. She was well known in El Paso for her penchant for colorful chapeaux, usually purchased in Paris and other fashion centers from the top designers.

"We have some gorgeous things from the twenties and thirties," Dr. Leech continues. One is a garment whose owner called it her "Jean Harlow suit," a one-piece affair similar to today's jump suit but made of lush green velvet with flared legs and a distinctive collar. Another fetching item is a heavy gold satin Ceil Chapman gown encrusted with patterns of beading and sequins.

For some periods, such as Gothic and Renaissance, the collection is in good shape. "For 'A Man for All Seasons' we had a professional costumer in to design and make the costumes," recalls Dr. Leech. "He used the materials we had on hand, that I had picked up for 50 cents a yard from a wholesaler." There also is a fair representation of garments for Greek and Roman plays, turn of the century, and the 1920s, all from past productions.

Then there are ways of adapting existing costumes to fit a different period.

"You can dye or age materials," sug-

gests Dr. Leech. "And you can make period jewelry out of all kinds of things. Elizabethan jewelry, for example, can be made from plumber's chain and bicycle reflectors."

Celastec is a magical product for theatre work, he says. A compound that hardens when dipped in a certain chemical, it can be used to fashion jewelry, armor, rocks and trees. Once it hardens, it can be painted, and it is light weight but very strong.

When it comes to footwear, the costume crew become amateur cobblers. Donated high-button shoes usually don't work, says Dr. Leech, because the people who wore them 100 years ago were much smaller than today's university students.

Last year, when the Colorado Costume Co. of Denver went out of busi-

ness, the costume shop hit a bonanza of sorts. "We had rented special costumes from them for many years," he says. "I had dealt first with the father when he was running the company, then with his son. When they sold out, I was able to use some gift funds to buy at very little cost such things as sword cases, which are hard to come by, a genuine London bobby's suit with helmet, and some costumes from the old M-G-M studio including one with Walter Slezak's name in it."

Kerri Harrison, graduate drama student, works as a teaching assistant in the costume shop, where she has completed a comprehensive cataloging of the more than 5,000 items of clothing and accessories. She has modern dresses stored by type and color, with period garments on a facing rack arranged by centuries.



Students Elizabeth Ingle and James DeAnda (above) lay out fabric to be used in making a costume. At left Alice Bolton and Jack Spradley pin a costume together on a dress form.



Two racks are devoted to men's clothing — suits, vests, sport coats, slacks, formal wear.

Cabinets contain drawers filled with belts, aprons, caps, collars, gloves, muffs, hosiery, pajamas, sashes, shawls, purses, masks, wigs, and other accessories. Donated costume jewelry occupies another section.

While the collection is comprehensive, it is not available for rentals, Dr. Leech says. As property of a state institution, it must be very carefully accounted for.

When a show is ready for production, costumes are fitted to the actors, cleaned and pressed, and hung on a special rack that has rollers. Before each

(Continued on page 17)



# How to Enjoy the Movies

by Charles Berg

**"T**he moving picture is . . . by far the most popular art of our time," wrote Bruno Bettelheim recently. "It is the only art today that appeals to all social and economic classes, in short, to everybody, as did religious art in times past." If this is so, then it's surprising that so few people feel qualified to appreciate films. "I know when I like a movie," a friend once told me, "but I can't tell you why." How can we *not* know why, having grown up with movies, having spent countless leisure-time hours in darkened theatres watching illuminated images on a big screen?

Maybe we know more than we think. Perhaps we only need to organize our thinking about movies. One way to begin to appreciate them is to become aware of some of the basic elements of narrative filmmaking: the shot, shot sequence, camera angles, the scene and dramatic structure. What follows is an attempt to explain these elements in the hope that in understanding something of the parts, you will more fully enjoy the whole.

## The Shot

Movies are made up of shots, what the camera records on film at any one time. Basically, there are three types of shots, depending on the prominence of the subject in the frame. These shots are the long (or establishing) shot, the mid-shot and the close-up. Each has its own characteristic qualities.

The long shot shows the subject in relation to its environment. The camera-to-subject distance is far rather than close, and a wider angle lens is used to give a fuller view, the big picture. The mid-shot is roughly half way between a long shot and a close-up. The mid-shot pulls in closer to the subject and gives basic, detailed information about both

subject and surroundings. In the beginning sequence of "Raiders of the Lost Ark," a long shot situates Indiana Jones in the sanctuary room of the cavernous ancient temple. But it is in the mid-shot of Jones before the solid gold idol that we read the thrill of the moment in his face.

In a close-up, the camera moves in closer to show only the most important part of the subject, normally the head and shoulders of a human subject, or some important detail of a large non-human subject (the window of an apartment building, for example) or an entire small object (a revolver).

These shots have emotional implications. A long shot of our hero alone in the distance is a sad shot, emphasizing loneliness, separation, distance. The last shot in the sequence in "The Godfather" showing the Don's death in his backyard while playing with his grandson is a long shot. Visually, it was the perfect, poignant punctuation for that scene, and without it the sequence would have been as incomplete as a sentence without a period.

In "Kramer vs. Kramer," director Robert Benton knew how to use different shots to underscore the emotional content of each scene. In one sequence, Ted Kramer is taken out to lunch by his boss. Most of the lunch is photographed in comfortable mid-shots, reflecting what appears to be the easy informality between the two. But when the boss suddenly springs the news on Kramer that he's firing him, Ted walks away from the table, and the camera, leaving the restaurant. As Ted moves from foreground to background, the shot changes from mid- to long shot. The emotional tone of the scene changes too: the smaller Ted Kramer gets in the frame the worse we feel for him. Ted's career has been dealt a severe blow and his self-worth is shrinking, just as his size is shrinking on the screen.

The close-up, in contrast, is intimate. Most of the courtroom shots of Ted Kramer and his ex-wife during their custody battle for their son are close-ups. Many of them are silent, and Dustin Hoffman's and Meryl Streep's skill made us feel what their characters felt: confusion, anger, guilt, shame. The correct shot for an intimate, personal moment, a time of deep meaning for the character, is the close-up, because we can read the emotion in the face and especially in the eyes. In films usually the less said the better, and correct shot selection can make silence as significant as well-written dialogue.

## Shot Sequence

Shots are planned in a definite order by the director and arranged in that order by the editor. The normal order reflects the way we take in visual information in everyday life: long shot, mid-shot and close-up. We enter a crowded party. First we take in the whole gala event (in fact, we are taking a long shot with our eyes). Then we break the celebration into smaller compartments of action (mid-shots). Finally, we find the hostess and zero in on her (the close-up).

This sequence was the one used by director Francis Ford Coppola in "The Godfather's" opening wedding reception sequence. First there was a wide shot of the noisy backyard affair. Then there were mid-shots isolating various parts of the party: people eating, dancing, drinking, singing. Finally, there were close-ups of some of the major characters — for example, Clemenza, played by Richard Castellano, whirling off the dance floor and drinking wine straight from a glass pitcher.

This standard shot progression can be reversed for a suspenseful effect. If the progression begins with a close-up instead of a long shot, information is momentarily withheld from the viewer, thus building suspense and tension. The close-up shows the character's face, but not his surroundings; we're unsure about his situations (where he is, who he's with and under what circumstances). The opening shot of "The Godfather" used such a suspenseful progression. It began with a tight facial close-up of a mortuary caretaker saying, "I believe in America." The camera slowly moved back and only gradually did we realize where he was (Don Corleone's study), who he was speaking to (the Godfather) and who else was in the room (two of the Don's sons and a cat in the Don's lap).

The reversal is an effective variation when used properly because it stirs one of the most basic of all human emotions — curiosity. We keep watching the screen to figure out what in the world's going on.

Watch the shots, then, note their emotional content and the order in which they appear in a film. They are vital. As master filmmaker Alfred Hitchcock once said, "Cinema is the orchestration of shots."

## Camera Angle

The angle at which the camera records the action conveys subtle mean-



ing. A camera that films a character at eye level places audience and character on the same plane, as equals. When the camera shoots up at a character, the character is placed in a position of respect, just by virtue of his height. Politicians address crowds from raised platforms, ministers speak to their faithful from pulpits and teachers stand while students sit — the raised position implies leadership, power over the flock.

In an important meeting in "The Godfather," the Corleone family is offered a chance to get in on drug trafficking. Everyone is cordially seated in the Don's office. But just before Don Corleone refuses the deal, he stands, ostensibly to offer his gangster guest a drink. At that moment, he seizes control of the meeting. Subliminally, his words fall on his listeners with more authority and once he has refused, his refusal is final.

On the other hand, a shot looking down on a subject minimizes that subject's importance. And the higher the camera the less the importance. This minimizing effect was not lost on Harry Lime, the villain in Carol Reed's film "The Third Man," written by Graham Greene. From a compartment of a great Ferris wheel, high atop war-torn Vienna, Lime rationalizes his murderous ways. "Look down there," Lime tells his old friend, Rollo Martins, referring to the people far below them. "Would you really feel any pity if one of those dots stopped moving — forever? If I said you can have twenty thousand pounds for every dot that stops, would you really, old man, tell me to keep my money — without hesitation? Or would you calculate how many dots you could afford to spare? Free of income tax, old man. Free of income tax."

There is a wonderful moving shot in "All the President's Men" which uses an extreme high angle camera superbly. Woodward and Bernstein are going through loan slips at the Library of Congress, looking for a clue that will implicate one of Nixon's deputies. But

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Left: Charles Foster Kane (Orson Welles) completely dominates this shot, overpowering us and Joseph Cotten. Above: From this angle, Kane's second wife (Dorothy Comingore), Susan, looks like one small powerless pawn in her tycoon husband's chess game.

## ORSON WELLES' CITIZEN KANE

The justly renowned CITIZEN KANE (1941) is a textbook of film technique. Of course the techniques are basic and had been used before, but never had they been stretched so far, never had they been orchestrated so well in a single film. The result: a film that, frame for frame, shot for shot, sound for sound, is constantly surprising, constantly enchanting — cinematic. Above: two examples of director Orson Welles use of camera angle. Below: examples of the close-up, mid- and long shot.



Above left: a close-up of Kane shows his bitter disappointment at Susan's opera debut. Above: this mid-shot shows Kane (extreme right) surrounded by jubilant associates; the mood is jovial, secure, bright. Left: the long shot — Kane, alone in the far background, is forced to sell his newspaper chain.



they have a mountain of material to sift through. The camera is placed squarely above them at their desk and slowly moves upward, away from them. By the end of the sequence, the camera is high in the Library's dome and looks down at the tiny investigators. The shot's message is obvious.

The high angle shot is used later in the same film after the two reporters get their hands on a list of workers at the Committee for the Re-Election of the President, and comb the Washington, D.C., area in search of an employee who will talk. Shots of the two journalists as they roam the capital's streets in Woodward's old Volvo are taken from building tops. They look like they are lost in a maze, as, in fact, they are.

## The Scene

If the shot is the basic unit of filmic construction, the scene is the basic unit of dramatic construction. The scene in movies is of varying lengths, and usually serves to introduce a character, to advance the plot or to reveal a character's traits — or a combination of these. Questions to ask of a scene are 1) what is this scene doing? and 2) how well did it do it?

In a poor film, scenes are clumsy and call attention to themselves either because they aren't well thought out or because the scene is only an excuse to show off a special effect or a car chase. But a good director and screenwriter can make scenes organic parts of a modulated whole, can make us forget their purpose even as they unwind before us.

## Scenes that introduce characters

In life, we get to know people over long periods of time, but a film must establish the personality of a character in a few, quick strokes. There's usually a scene early in the picture that is a character sketch, depicting in concrete terms a character's prominent traits.

Near the opening of "On Golden Pond," Henry Fonda has an extended scene by himself in the living room of his summer house. He rummages about, stopping to look at pictures of family members that he can no longer recognize, asking the local telephone operator to call him (to see if the phone still works), then forgetting why she's called him when he answers. It's a *tour de force* for Fonda because, with minimal dialogue and without other actors to react against, he singlehandedly establishes the cantankerous character of Norman Thayer, Jr.

## Scenes that advance the plot

These are the toughest to write, direct and sit through because the filmmakers know they've got to impart information and so does the audience. The trick for the filmmakers here relies on diversion — tell the audience what they need to know without their finding out they're being educated.

One of the best expository scenes in recent movies was the quiet patio meeting between Don Corleone and his son, Michael, near the end of "The Godfather." By this time the Don had retired and Michael had taken over control of the Corleone family. The purpose of the scene was to allow the Godfather to explain some upcoming treachery by a rival underworld family. The scene was so well written, directed and played that it conveyed much more than hard information. It was rich and full, like great music, loaded with texture and shading.

As the scene developed, we found out not only the facts, but also that the old Don's not what he used to be, he's forgetful and a little paranoid. What's more, he confesses that he had an American Dream planned out for Michael, his Ivy-League-educated son, something apart from the "family business," something legitimate.

It's a scene that reverberates because it didn't merely advance the plot, it enriched our understanding of the characters in very human terms. Exposed at last were the Godfather's dreams, hopes, misgivings and his mental and physical deterioration. The scene is excellent because it deftly mixes exposition with something we all understand: the love of a father for a son.

Watch for the ways that filmmakers try to make "plot" scenes come alive. New solutions to the old dramatic problem of what to do with stale exposition can result in exciting cinema.

## Scenes that reveal character traits

Another purpose of the scene is to develop character, to help an audience understand a character at a deeper level. One of the most effective ways to show what a character is made of is to present him with a problem and watch him work it out (or fail to work it out). The many action set pieces in "Raiders of the Lost Ark" were really nothing more than Indiana Jones problem-solving at a gallop.

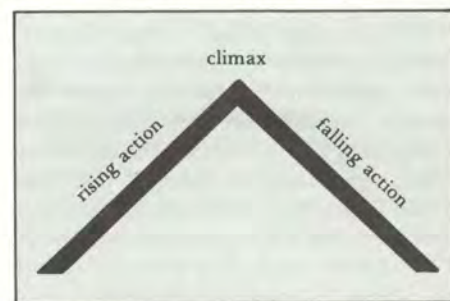
In one of Charlie Chaplin's short comedies, he found himself working on

a doughnut assembly line. The problem: how to make a doughnut with a string of dough. The Tramp's solution: he tied it around his wrist, then rolled the doughy bracelet off.

How characters solve the problems they face is extremely important. It's what makes strong characters strong, villains bad, heroes heroic and comedians funny. The inability to solve them makes characters weak. The continual failure of Jake LaMotta to master his jealousy and gluttony in scene after scene of "Raging Bull" makes him a more human character, but also, because of his inability to control his fate, a more tragic one.

## Dramatic Structure

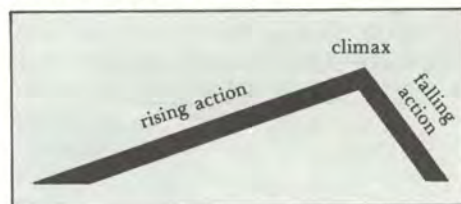
In classical drama, the dramatic structure, with its rising action, climax and falling action, looked like this:



Such a chart is the graph of the drama's events as they pertain to the protagonist. The rising action presents the conflict, the climax is the protagonist's decision about overcoming the conflict and the falling action is the result of that decision.

Shakespeare was a master of such symmetrical construction. If you open a copy of *Hamlet* at exactly the midpoint, you will be very close to the play's climax.

In films, however, the climax typically occurs much later and the falling action is much shorter. An average movie's graph would look like this:

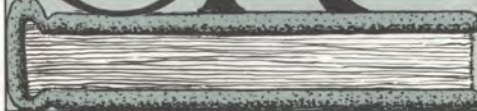


In "Star Wars," for example, the climax occurs during the space between Darth Vader's combat spaceships and Princess Leia's rebel X-wing fighters. Luke Skywalker makes the decision to turn off R2-D2, his computerized automatic pilot, and trust "the Force."

(Continued on page 17)



# BOOKS



The Southwestern Studies series of monographs from Texas Western Press continues to explore many fascinating aspects of regional life and history. Several of the newer books in the series are available in both hardback and paperback.

*Circuit Riders of the Big Bend* (No. 64 in the series) is by the late W.D. Smithers who spent many years in the Big Bend of Texas, where he took thousands of photographs. His collection of manuscripts and photos is at the Humanities Research Center of UT Austin. His study of *Early Trail Drives in the Big Bend* also was published by Texas Western Press.

Smithers chose for *Circuit Riders* four men who rode the Davis Mountains-Big Bend district, serving pioneer families in the vast desert country. All friends of the author's, they are the Rev. W.D. Bloys, Presbyterian, who arrived at Fort Davis in 1888 and became founder of the annual Bloys' Camp Meeting; Father Nicholas Brockdus Eaaken ("Father Brockdus"), a native of Belgium who located Catholic churches in Fort Davis and Alpine in the 1890s; the Rev. L.R. Millican, Baptist, who formed congregations in McNary, Sierra Blanca and Van Horn about 1912 and four years later held the prayer meeting that led to the annual Paisano Baptist Encampment; and H.M. Bandy, minister of the Church of Christ, who came to Marfa in 1915.

Baptisms were held in earthen water tanks on ranches. The traveling ministers sometimes risked confrontations with bandits in the border regions. Their lasting memorials are the churches and camp meetings they established.

Thomas C. Langham was pursuing a doctorate at UT Austin when *Border Trials: Ricardo Flores Magon and the*

*Mexican Liberals* (No. 65) came out late last year. Flores Magon was the leader of one of two major factions seeking the removal of longtime Mexican president Porfirio Diaz; the other was that of Francisco I. Madero. The Mexican Liberal Party, with headquarters in Los Angeles, sought changes in Mexico's political, social and economic systems, whereas Madero focused more on political aspects. Unwilling to take command of a military revolt when the opportunity presented itself in 1911, Flores Magon tried to influence the revolution in other ways, producing dramatic and other writings at a communal farm near Los Angeles. He and his brother were found guilty in Federal court of mailing indecent matter in their newspaper, *Regeneracion*, and after the U.S. entered World War I, he was charged with violating the Espionage Act by publishing an anarchistic manifesto. His health problems compounded during imprisonment and Flores Magon died in 1922 at the Leavenworth penitentiary. In 1945 the Mexican government reburied him in the Rotunda of Illustrious Men in recognition of his efforts to better the lot of the people of Mexico and the world.

*The Impact of Intimacy* won a 1981 Outstanding Thesis Award at UTEP for its author, Rebecca McDowell Craver, who now teaches in the History Department. Her Monograph, No. 66 in the Southwestern Studies series, is subtitled *Mexican-Anglo Inter-marriage in New Mexico, 1821-1846*. The research took her to archives in Santa Fe and Albuquerque, where she explored records of marriages between Anglo newcomers and women whose families resided in what was then Mexican territory.

The appendices include listings by surnames of the women and the men as well as groupings by years the marriages took place. Among the unions are those of Charles Beaubien and Maria Paula Lobato, Christopher (Kit) Carson and Maria Josefa Jaramillo, James Giddings and Petra Gutierrez, Lucien Maxwell and Maria Luz Beaubien y Lobato, and Ceran St. Vrain and Maria Paula Luna. "The members of the first generation which had combined Anglo and Mexican blood lines," says Mrs. Craver, "were by and large assimilated into the Hispanic culture. They were Spanish-speaking people who, in spite of their paternal Anglo heritage, considered themselves the heirs of Spanish cultural traditions."

Between 1898 and the beginning of World War II, Santa Fe and Taos became centers of attraction for painters, poets, playwrights and novelists from every part of the United States. The two communities "provided a stimulating tri-cultural setting, a reflective atmosphere, and the personal acceptance of the artists and authors," observes Kay Aiken Reeve in Monograph No. 67, *Santa Fe and Taos 1898-1942: An American Cultural Center*. Among those whose names became identified with the area are Oscar Berninghaus, Ernest Blumenschein, Georgia O'Keeffe, Raymond Jonson, Mary Austin and D.H. Lawrence.

The author, a native Texan who has spent many summers in the Taos area, completed her Ph.D. in American history at Texas A&M and has taught there, at Texas Tech and at Auburn University in Alabama. Her study is illustrated with photographs of artists and paintings.

*William Becknell, Father of the Santa Fe Trade* (No. 68) is the first biography of the man who in 1821 opened the trade route linking Missouri and Santa Fe after New Mexico came under Mexican rule. Previously the Spanish had prohibited such trade. Larry M. Beachum, the author, holds a graduate degree in history from Southern Methodist University and teaches in Waxahachie, Texas. His extensive research shows that Becknell had financial problems that may have provided stronger motivation for his daring move than his spirit of adventure.

While Becknell's name is best known in Southwestern history for his role in opening the Santa Fe trade, he later moved to Texas and became captain of the Red River volunteers in 1836. He was sworn in as a member of the Republic of Texas' first House of Representatives; then some late votes came in and he gave up his seat to Collin McKinney. Becknell died in 1856 in Red River County.

Southwestern Studies 64 and 65 are in paperback only, priced at \$3 each. Numbers 66, 67 and 68 are \$4 in paperback and \$10 in hardback. Mail orders may be sent to Texas Western Press, The University of Texas at El Paso, El Paso, TX 79968. Texas residents need to add 5% sales tax. The postage charge is 70 cents for one paperback, plus 15 cents for each additional copy; \$1 for one hardback plus 25 cents for each additional copy. □



Mr. History... (from page 2)

events, with the exception of a stone marker that concerned Onate's crossing of the Rio Grande to the west of present downtown El Paso, and it had been placed three miles from where the crossing was made! Moreover, a number of historic structures remained unmarked, notably the residence of Simeon Hart, one of El Paso's foremost pioneers, who built the structure in 1854.

To rectify some of these omissions, I first inaugurated a monument project in the plaza of San Elizario to tell El Pasoans where and how the history of the area began. It featured three large plaques mounted on three massive cement tablets in a semi-circle with Rodriguez-Chamuscado on the left, Espejo on the right and Onate in the center with a Texas star in the foreground set in the floor but rising to a point in the center. Here on April 30, 1981, the 383rd anniversary of Onate's proclamation, dedicatory services were held and the three plaques were unveiled. Later in the year a ceremony was held celebrating the moving of the Onate marker commemorating his crossing of the Rio Grande to the park area south of the La Hacienda Cafe, a site approximating that where the event took place. Then, in December, dedicatory services were held in this cafe, formerly the residence of El Paso pioneer, Simeon Hart. All of the ceremonies received good coverage from the local media.

It had occurred to me prior to the celebration that displays of significant documentary materials dealing with the El Paso past might generate interest and possibly serve as an effective teaching tool. So, on a trip to Spain in 1979 my wife and I spent a week at the Archivo de Indias in Sevilla, one of the great manuscript depositories in the world. We were interested in finding original documents dealing with those Spaniards who had made a contribution to the history of the El Paso area during the colonial period. Our efforts were rewarded — we found original documents of Fray Marcos de Niza, Francisco Vazquez de Coronado, Rodriguez, Espejo, Antonio de Otermin, as well as materials dealing with the San Elizario presidio. The beautiful glossy copies of these made by the Archivo were even more legible than the originals. The result was that Coronado State Bank (note the name!), during the 1981 celebration, had enlargements of these documents made which they mounted on easels with informational cards and

placed on exhibit in the bank lobby. It was an impressive display which drew a lot of attention. In addition, an important document of El Paso history was published in each of the four 1981 issues of *Password*, a quarterly of the local historical society.

So much for the role that "Mr. History" played in El Paso's Four Centuries '81 Celebration. It was indeed rewarding and gratifying to see the growing interest in the community in its heritage. Both of the independent school districts now require a unit of local history at the 7th grade level, and both hope to expand this in the future. A Renaissance-400 Project seeks to renovate the downtown district, and plans are under way for restoring two historic downtown hotels. A Mission Trail Project hopes to reconcile economic development with historic preservation in our Lower Valley, where El Paso history began. The local county historical commission is actively involved in a plaque and marker program, and the local Historic Preservation Office has just come under new vigorous leadership. So it just may well be that El Paso's rich and colorful history of 400 years will no longer be the secret that it has been.

Finally, I realized over and over again during the celebration that I never left the classroom after all — I simply enlarged it to include a community! □

Rodriguez... (from page 5)

Bernardino County; his mother, also born in Mexico, died when Joe was five. Jose, Senior, remarried a widow with two children and altogether Joe had 17 brothers and sisters ("My dad must have believed it was 'cheaper by the dozen-and-a-half,'" Joe says.)

He graduated from San Bernardino Valley College in 1949 and was working for a local architect when he was drafted by the Army in 1950. Following his return home from the war, he married Rose Aranda, whom he had dated before going off to basic training and with whom he had corresponded regularly when he was in Japan and Korea.

Joe was commissioned a Second Lieutenant in June, 1952 and retired in December, 1980, a full colonel. His last Army assignment was as Facilities Engineer at Fort Bliss where he supervised a force of more than 600 military and civilian personnel and had responsibility for a budget of over \$30 million.

Joe and Rose Rodriguez have three children: Charles, a 1975 graduate of West Point, now a captain stationed in Germany; Lawrence, an employee with Goodyear in the Roseville area of northern California; and Karen, majoring in nursing at UT Austin.

Joe and Rose celebrated their 30th wedding anniversary on November 22. □

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# Alumnotes

by Sue Wimberly

## 1920-1949

**John Paul Luker** (1928 etc.) and his wife, Gene, who last attended the College of Mines in 1934, visited the campus in August, only their third time back since they were students.

"I was supposed to graduate in 1932," he recalled, "but because of the depression I had to find work. I never got to finish my degree." They were able to spend only one semester in school in 1934, but Gene said she was glad she took a geology course with Dr. Howard Quinn, so that she could understand more about Paul's interests.

Paul was able to locate his old room in the present Graham Hall, which was a dormitory then, and they were interested in back issues of the *Flowsheet* in the Alumni Office. Their son, David, who is principal violist with the Abilene Philharmonic, dropped in on the Music Department. He manages both their ranch and his own nearby outside Comanche, Texas.

The Lukers have kept up their friendship with **Crockett W. Riles**, (1928 etc.), Paul's college roommate, and his wife Becky, who have a ranch near Fredericksburg.

In his laboratory at the ranch, Paul has developed an artificial turquoise with the trademark name Luroc, which is chemically identical to the natural mineral. He sent some to **Berte Haigh** (B.S. 1925; Outstanding Ex 1955) of Midland, who had been his mineralogy teacher, and was delighted to hear Berte's reaction of amazement.

Paul and Gene will celebrate their 50th wedding anniversary next July 1.

**James Malone** (1940 etc.) has been elected a vice president of El Paso Natural Gas Company. He first joined the company in 1948 as a safety engineer with the personnel department and held various positions before being named director of personnel in 1973. He has served on the executive staff since 1981.

**John W. Olson** (B.S. '45), now retired, makes his home in Punta Gorda, Florida.

## 1950-1959

**Alquin E. Konen** (B.S. '50), who has worked in Bangladesh, Korea, Thailand and Kuwait, is now involved in construction of the port and city of Yanbu, Saudi Arabia. Previous to this appointment he was employed on the North East Corridor Improvement Program, Washington, D.C.

**Elayne Ross Perkinson** (M.Ed. '52) has retired from 29 years' teaching in Houston.

**Rosie Edwards Phillips** (B.A. '52; M.Ed. '73), former vocational counselor at Burges High School, El Paso, has been appointed an assistant principal at Jefferson High School.

**Marion Spidler** (B.A. '53) is vice president and manager, Western Region, The Stone Petroleum Corporation, Oklahoma City. He and his wife, **Mary Lou Neely Spidler** (B.S. '51), reside in Edmond.

**Don Henderson** (B.B.A. '56; Outstanding Ex 1980) was named honorary chairman of the 1982 Victory March Campaign in El Paso for the West Texas Chapter of the Arthritis Foundation.

**Sam Pendergrast** (B.S. '57), after 25 years in the news business, is a freelance writer in Abilene.

**Billy Ray Morgan** (B.A. '58) is superintendent of Shamrock, Texas, Independent School District.

## 1960-1965

**C. Ritchie Spence**, M.D., Col./USA, (B.A. '60) has been awarded the A designator to his Army Specialty Skill Identifier. The A designator is awarded by the Surgeon General of the Army to a limited number of Army physicians and elevates them in status equal to that of a university professor. Dr. Spence earned his medical degree at UT Medical Branch, Galveston.

**Judith Roper Marrou** (B.S. '62; M.Ed. '68), an assistant professor at UT Austin, was among contributors in the August issue of *Instructor Magazine*.

**Susan R. Beehler** (B.M. '63), former music teacher at Bel Air High School, El Paso, and campus minister with Ecumenical Campus Ministry Inc., Baltimore, is now campus chaplain for the University of Baltimore, the Peabody Conservatory of Music and the Maryland Institute College of Arts.

**Norma Fulks Dickau** (B.A. '64), librarian at the College of Saint Benedict, St. Joseph, Minnesota, recently assumed the office of secretary of the Minnesota Educational Media Organization.

**Joseph D. Gelstrophe**, LTC/USA, (B.A. '65; M.A. '74) is director of security, Plans and Operations, 29th Area Support Group in Kaiserslautern, Germany.

**Clyde E. Jeffcoat** (B.B.A. '65) received the decoration for Exceptional Civilian Service in a ceremony at Fort Benjamin Harrison, Indiana, where he is a principal deputy commander of the U.S. Army Finance and Accounting Center. The decoration follows his recent award of the presidential rank of Distinguished Executive by President Reagan at the White House last year.

## 1966-1969

**Steve Salvo** (B.A. '66; M.Ed. '79) has been named full-time assistant basketball coach at San Diego State University for the women's program. He was formerly SDSU event coordinator.

**George-Eilane Job Edquist** (B.S. '66), whose home is in El Paso, has retired from 20 years of teaching.

**Jeannie K. Todaro**, CDR./USN, (B.A. '67) has left her position as officer in charge of the Navy Occupational Development and Analysis Center, Washington, D.C., for a new assignment in London as drug/alcohol abuse officer on the staff of the Commander in Chief, U.S. Naval Forces, Europe.

**Luis A. Salazar** (B.A. '67; M.Ed. '70), senior planning consultant for the United Way of Greater Milwaukee, Wisconsin, has been honored as "Person-of-the-Year 1982" by the Hispanic Chamber of Commerce of Wisconsin, for his many contributions to the community. He is a candidate at the University of Wisconsin-

sin/Milwaukee for a doctorate in urban education.

**Patricia Louise Lane** (B.A. '68) received a master of divinity degree from Austin, Texas, Presbyterian Theological Seminary in July.

**Paul Segall** (B.A. '68) has been appointed information resource manager for Alternative Energy Resources, El Paso.

**John R. Shaw** (B.S. '68) is general superintendent of the El Paso plant of Asarco Inc.

**Rhoda Jaffe** (B.A. '68; M.Ed. '72), a teacher and reading specialist with the El Paso Independent School District, was recently named to Who's Who in American Personalities.

**Carolyn L. Klug** (B.A. '69; M.Ed. '75), supervisor for the past two years of the Ysleta Independent School District's elementary libraries, has been appointed coordinator of instructional media. She will oversee instructional television and library services for kindergarten through 12th grade.

**George L. Bailey Jr.** (B.S. '69) has been appointed assistant works manager at the El Paso refinery of Phelps Dodge Corporation.

**Sybil Beinhorn** (B.S. '69; M.Ed. '74) teaches fourth grade in the Denver public schools.

## 1970-1975

**Sarah Almanza Bearden** (B.A. '70) lives in Arlington, Texas; she is secretary to the traffic manager, General Motors Corporation.

**Patsy R. Hennis** (B.B.A. '71) has been employed as operating accountant for the past 10 years by the International Boundary and Water Commission in El Paso.

**David L. Harris** (B.A. '71) is national sales manager for Consign-A-Car of America, Inc., headquartered in El Paso. His wife, the former **Debby Maffei** (B.S. '71), is co-founder/owner of Pre-school Education Workshops.

**David C. Ray** (B.B.A. '71) is the promotion manager for the Austin (Texas) *American Statesman*.

**Bruce W. Beatty** (B.B.A. '71) is vice president and cashier of East El Paso National Bank.

**Stephen C. Archambault** (B.S. '71), former Conoco product engineer in Salt Lake City, has transferred to Houston as supervisor, Technical Support, North American Marketing Division, Conoco.

**Jerrold M. Grodin**, M.D., (B.S. '71) is a diplomate of the American Board of Internal Medicine and a second year fellow in cardiology at Baylor Medical Center, Dallas.

**Harold C. Dewlen** (B.B.A. '71) is employed as procurement supervisor for Conoco U.K. LTD in Scotland on the Hutton Project for the North Sea, where Conoco, as operator, is building a tension leg platform, the first of its kind in the world.

**Wilfred R. Aguilar** (B.A. '71), who received his law degree at UT Austin, was recently sworn in as municipal court judge in Austin.

**Thelma Aguirre** (B.S. '72; M.Ed. '79) has been appointed coordinator of the Ysleta Independent School District learning center.

**Steele Jones** (1972 etc.), a certified public accountant, has opened his own accounting office in east El Paso.



**Albert A. Morales** (B.S. '72) is a metallurgist at Kelly Air Force Base in San Antonio.

**John Korky**, Ph.D., (M.S. '72) has been named associate chairman of the biology department at Montclair State College, Upper Montclair, New Jersey.

**Vernon L. Miller** (B.A. '72) is an electronics engineer at the Air Force Systems Command's electronics systems division, Hanscom Air Force Base, Massachusetts. He completed his M.S. in telecommunications at the University of Colorado in 1981.

**Louie Nava** (B.A. '73) and his wife, **Evelyn M. Nava** (B.S. '78) live in El Paso. Louie is band director at Bel Air Middle School; Evelyn is a special education teacher at Eastwood High School.

**Arthur L. Ramirez**, M.D., (B.S. '73) is a psychiatrist in the MEDDAC unit, U.S. Army. He and his wife, the former **Irma Garcia** (B.S. '75) reside in Hinesville, Georgia. They are parents of two sons.

**Robert A. Bransford** (B.S. '76; M.Ed. '79) was recently appointed varsity basketball coach at Bowie High School, El Paso. His wife, **Patricia A. Bransford** (B.S. '73; M.Ed. '78) is an elementary teacher with the Ysleta Independent School District.

**Vincent P. Brown** (B.A. '73) is promotional sales manager with the Farah Manufacturing Company, El Paso.

**W. Patrick Resen** (B.A. '73) is in private law practice in Concord, California. He left U.S. Army service in January and was awarded the Meritorious Service Medal for duties performed at The Presidio, San Francisco.

**Thomas M. Downie** (B.S. '73) and his brother, **James G. Downie** (M.S. '75) are in business partnership in Washington, D.C. Tom was married to Patricia C. Bergueson in August.

**Carl H. Green** (B.A. '73), a member of the legal firm of Grambling, Mounce, Sims, Galatzan & Harris, is a director of the El Paso County Bar Association 1981-82, and president of the El Paso Young Lawyers Association.

**Gloria Yvonne Vega** (B.S. '73) has been employed at Burnet Elementary School in El Paso for the last nine years as a teacher of physical education, Spanish and language arts.

**Jack Tyler** (B.S. '73) and his wife, the former **Isabella Perez** (B.S. '79) are both high school teachers in El Paso; he teaches chemistry at Bel Air and she business at Parkland.

**Frank A. Merriman** (B.A. '73; M.A. '78), who is in the public relations department of Southwestern Bell Telephone Company, was recently transferred to St. Louis from El Paso. He writes articles primarily for *Southwestern Bell Scene*.

**Jose Vargas** (B.S. '73), is president of Matrix Engineering Consultants, Phoenix. His company is providing electrical consulting services for the start-up of the Palo Verde nuclear plant.

**David Binder** (B.S. '73; M.Ed. '75), former Houston Baptist University athletic trainer, has joined UTEP's Athletic Department as head trainer, succeeding Don Forrester who has been named assistant athletic director. His wife is the former **Michelle Bogas** (B.N. '75).

**Frank Flores** (B.S. '74) is an engineer with Dow Chemical Company in Houston.

**Raymundo Archuleta** (B.S. '74) is a teacher at Hacienda Heights School in El Paso. He is married to the former **Nancy Esther Carrasco** (B.S. '76), also a teacher with the Ysleta public schools.

**George R. Tetreault Jr.** (B.S. '74; B.S. '79) is a mining engineer with Minerals Management Service in Albuquerque.

**Ron Acton** (B.B.A. '74), vice president of In-

terFirst Bank of El Paso, has been appointed to the Small Business Administration Region VI Advisory Council which provides the SBA with information and advice regarding area market trends and economic growth.

**Khalil J. Hobeiche** (B.S. '74; M.S. '75), is a terminal engineer with Petroline, East/West, in Yanbu, Saudi Arabia. His parent company is Mobil Overseas Pipeline Company, Dallas. His wife, the former **Susie Meffert** (B.A. '75), is teaching at Yanbu International School.

**William N. Kinkead** (B.A. '74) is a member of the Board of Trustees, El Paso County Community College District.

**Jacqueline Kelly Hourigan** (B.S. '74) is a teacher at Cooley Elementary School, El Paso; her husband, **Stephen R. Hourigan** (B.S. '71) is an independent insurance broker.

**Sylveta Bond** (B.S. '74), who received her M.A. at Webster College, St. Louis, Missouri, in 1981, teaches in the Ysleta Independent School District, El Paso.

**Sylvia Polhamus** (B.S. '74) is a teacher in the El Paso public schools; her husband **Bob Polhamus**, is a basketball coach at Riverside High School.

**Toran E. Hostbjoer** (B.S. '74; M.S. '77) is a district engineer with Dresser Atlas in Abilene.

**Charlie Moralez** (B.B.A. '74) is the owner of Quick Photo System, a color print processing operation, in El Paso.

**James Slade** (B.S. '75), who received his M.A. in criminal justice from Sam Houston State University in 1976, is safety manager for the Terre Haute Prison System. His wife is the former **Cynthia Ann Taylor**.

**Daniel Tirres** (B.S. '75) has been named commercial and industrial sales manager of Alter-nate Energy Resources in El Paso.

**Joe Luis Lopez** (B.B.A. '75), formerly a marketing executive with Coca-Cola Company Foods Division, Houston, has joined the staff of deBruyn-Rettig Advertising, Inc., El Paso. He is in charge of the packaged goods account area.

**Sandy A. Grodin** (B.B.A. '75) was recently promoted to manager, Regional Quality Assurance, Levi Strauss & Co., Jeanswear Division, Western Region, El Paso. An employee of the company for over five years, he previously served as Eastern Area Quality Assurance manager in Knoxville.

**Louis Cohen** (B.B.A. '75) has been named regional manager of Feder's Jewelers covering El Paso, Las Cruces and Albuquerque.

## 1976-1981

**Michael J. Emery** (B.A. '76), who lives in Indianapolis, is completing work on a dissertation on gothicism at the State University of New York at Binghamton.

**Ramon Castro** (B.A. '77), a graduate of the United States Border Patrol Academy at Glynco, Georgia, is on duty in Marfa.

**Constance "Tippy" Hutchinson Figuers** (B.B.A. '77) is at UTEP working on her master's in business administration; her husband, **Sands Harden Figuers**, is also a student working toward his doctorate in geological sciences.

**Alan R. Abbott** (M.B.A. '77), a certified public accountant, has opened a professional accounting firm in east El Paso.

**Eddie Martinez** (B.B.A. '77) has been named first assistant controller at Sun Towers Hospital, El Paso.

**Don Smelser** (B.S. '77; M.Ed. '79) has been named the first athletic trainer at Hardin-Simmons University, Abilene. He had been employed as baseball coach and biology instructor at Canutillo High School.

**C.A. Klamborowski** (M.Ed. '77) is publication department chairman at Bel Air High School, El Paso.

**Joe McIntosh** (B.S. '77), a graduate of the University of Texas Health Science Center at Houston, will begin a three-year residency in surgical oncology at M.D. Anderson Research Center in Houston.

**Michael J. Drapes** (B.B.A. '77) is with the public accounting firm of Neff and Company in Santa Fe; his wife, **Carolyn R. Drapes** (1974 etc.) is associated with Santa Fe East Galleries.

**Dan Dougherty**, Lt./USAF, (B.A. '77; M.A. '79) has been assigned from Guam to the Rescue C-130 instructor school at Kirtland Air Force Base, Albuquerque. His wife is the former **Marie Middagh** (B.A. '78).

**John W. Cain Jr.**, M.D. (B.S. '78) will serve his medical internship at Herman Hospital, Houston. He is a graduate of the University of Houston Medical School.

**Gilbert Fernandez**, D.D.S., (B.S. '78) has received a dental surgery degree from the University of Southern California.

**Kathy Jo Fields**, Capt./USA, (B.S. '78) was promoted to her present rank at Fort McClellan, Alabama. She holds a master's degree in administration of justice from Wichita State University.

**David Becerra** (B.B.A. '79) is an auditor for the Texas State Comptroller's office in Austin; his wife, **Julie Kell Becerra** (B.B.A. '81) is a cost accountant with Houston Instruments.

**Michael A. Petersen** (B.B.A. '79) is with the corporate audit staff of General Instruments in El Paso.

**Isabella Perez** (B.S. '79) teaches business at Parkland High School, El Paso.

**Philip Ray Martinez** (B.A. '79), a recent graduate of Harvard Law School, is associated with the El Paso law firm of Kemp, Smith, Duncan and Hammond.

**Jana Jabalie Longnecker** (B.S. '80) is a teacher in the Hobbs, New Mexico, School District; her husband, **Bradley Longnecker**, is employed by Davis Services, Inc.

**Judy Johnson** (M.Ed. '80), who teaches consumer/homemaking to eighth and ninth graders at Ysleta Junior High School, has been named the school district's 1982-83 Teacher of the Year.

**Ricardo Rubalcava**, Ens./USN, (B.N. '81) has completed the Officer Indoctrination School at the Naval Education and Training Center, Newport, Rhode Island.

**David G. Bradford** (B.B.A. '81) has been accepted into the commissary intern program at the U.S. Army Troop Support Agency, Fort Lee, Virginia.

**Charles E. Buchanan**, 2nd Lt./USAF, (B.B.A. '81) has been assigned to Columbus Air Force Base, Mississippi, for pilot training. He was commissioned on graduation from Officer Training School, Lackland Air Force Base, Texas.

**Sandi J. Smith** (B.S. '81) has been promoted to assistant loan review and consumer compliance officer for the El Paso National Corporation.

**Robert Ronquillo Jr.** (B.S. '81) has completed his second year at New England School of Law in Boston.





# Deaths

**Thomas J. Gerth** (B.S. 1951), January 23, in Clearwater, Florida, his home for the past five years. A 27-year employee in field engineering with the Sperry Gyroscope Company, he had worked in the United States and abroad. Survivors are his wife, Nan Gerth, one son and three daughters. He was a member of Tau Kappa Epsilon fraternity.

**David Rasco** (B.A. 1969), July 28, in Houston, where he was employed as purchasing director for Daco Oil Tool & Supply Inc. He is survived by three children and his parents of El Paso.

**Reginald G. Ponsford** (1930 etc.), widely known Southwest mining engineer and consultant, July 28, in El Paso. Survivors include his wife, Jean Miffley Ponsford, who for many years was secretary in the UTEP Department of Mass Communication, and two sons.

**William J. Rand**, Col./USAF, ret., (B.A. 1975), July 29, in El Paso. A decorated veteran of 30 years in the Air Force, he returned to UTEP upon his retirement in 1973 and received a degree in Mass Communication. He served for two years as chairman of the board of KCOS-TV Public Broadcasting Service and was instrumental in its organization. He was also a 1949 graduate of Syracuse University with a degree in physics. He is survived by his wife, Lillian L. Rand, five sons and a daughter, and a sister and brother of El Paso.

**Affi Malooly**, widow of Esau Malooly, El Paso businessman, August 15, in El Paso. A plaque honoring the Maloolys, who were donors of the site of the Union Building, was unveiled in the original wing of the Union during the University's 65th anniversary celebration in 1978. She is survived by her sons Albert, George, Edward, Richard and Raymond Malooly, and a daughter, Joanne Lujan, all of El Paso.

"Cactus" **Jack Curtice**, head football coach from 1946-49, of a heart attack, August 19, in Santa Barbara, California. He came to UTEP, then Texas Western College, as athletic director and head football coach from West Texas State, and went on to coach at the University of Utah, Stanford and the University of California at Santa Barbara. President of the American Football

Coaches Association in 1961, he remained on its rules committee for 28 years. His family resides in Santa Barbara.

**Hazel Berry More** (B.S. 1950), a teacher for 46 years in the El Paso schools, August 23. She is survived by a sister.

**Patricia Chew Grigsby** (B.S. 1959), retired principal of Travis Elementary School, in El Paso, August 26. Survivors include her husband, E. Neal Grigsby, two sons and three daughters.

**James W. Wadley, Sr.**, (1946 etc.) September 3, in El Paso. A graduate of Southwest School of Trust Banking, Southern Methodist University, he was a retired vice president and trust officer at State National Bank. Survivors are his wife, Shirley Wadley, five daughters and a son.

**Raul Gonzalez** (B.S. 1979), a teacher at J.M. Hanks High School, September 12, in a motorcycle accident in Juarez. He is survived by his parents, Manuel and Socorro Gonzalez, a daughter, Brenda, two sisters and a brother.

**Leo F. Eisert** (B.A. 1936; M.A. 1952), retired from 20 years with the El Paso Natural Gas Company and former teacher in the Ysleta School District, September 12. He is survived by his wife, Lenore Eisert.

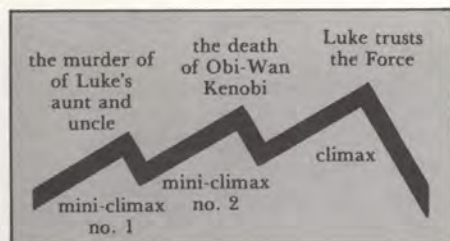
**Joe Galatzan**, M.D., who was for many years the team physician for UTEP, September 23. Survivors are his wife, Sylvia Galatzan, and three sons.

**Anna Riddle Burrows** (B.B.A. 1961), October 2. Survivors are her husband, Joseph S. Burrows, a son and daughter.

**Salvador Ramirez** (B.B.A. 1958), director of the El Paso Association of Retarded Citizens and former director of special projects for Project BRAVO, October 12. Active with the El Paso Boys' Club, he has served as its executive director. He was a national consultant for federal programs including VISTA, Head Start, Migrant Labor and Upward Bound, a spokesman on slum clearance committees and director of local juvenile delinquency study projects. He received his doctorate in sociology at the University of Colorado. Survivors are two daughters, his mother and a brother, all of El Paso.

## Movies...(from page 12)

Often there are smaller mini-climaxes along the way. For instance, in "Star Wars," mini-climax No. 1 was the murder of Luke's aunt and uncle by Darth Vader's Imperial troopers. Because of this, Luke decides to become a Jedi warrior. Mini-climax No. 2 was the death of Obi-Wan Kenobi, Luke's mentor; this matures Luke from a boy to a man. The complete "Star Wars" graph would look like this:



An awareness of dramatic structure forces the viewer to focus on what exactly the protagonist wants, what's preventing him from obtaining it, the decision he makes to get it, and the resulting consequences.

Conflict is the heart of drama; identify it and you will have a key that will make the character's actions understandable. A drama's meaning precipitates around its conflict.

I hope these few tips will make you want to dig deeper into movies, that they will make it easier for you to do so and that they will, most of all, add enjoyment to your movie going.

If, however, they do nothing but confuse you, or worse, take the pleasure away from your movie viewing, forget them. Movies can sometimes be art, but they should always be fun. □

## Truth...(from page 7)

As it turned out, her biology background gave her insight into her lie detection instrument. It works on the theory that if a person is deliberately lying, that effort will start internal chain reactions. The heart quickens and other signals go off, picked up through a single finger inserted into a tube in the instrument.

Charges that polygraph results can be skewed by people under drug influence, by pathological liars, by the innocent that have reacted to the stress of the test, or by an old event remembered during questioning, are disregarded by Ms. Gonzalez.

"The instrument is never wrong," she flatly states. "After years I have developed a feeling for when someone is lying. But sometimes I have been fooled.

"I've sat there thinking, yes, this person is really telling me the truth. And then I look at the chart and say, 'Boy, what a good liar!'"

If there is a mistake, it is in the interpretation of what the instrument has charted, Ms. Gonzalez explains. The examiner must decide whether lines show truth, or lies.

She is solemn a moment before she adds, "An exam is only as good as the examiner." □

Patrice Steadmon is a business reporter for the El Paso Times. She is working on her master's degree in business at UTEP.

## Suit...(from page 9)

performance, the track is rolled into a freight elevator that descends to the backstage area below. After the show, the actors return their costumes to the rack. Each is checked upstairs by the costume crew for cleaning, sewing, pressing or other work.

The most unusual section is devoted to animal costumes. Dr. Leech says that children's plays generally involve animals of various kinds — some he has on hand are lions, rabbits, an alligator, a buzzard, and a variety of other birds.

While Dr. Leech serves as costumer for almost all the regular season and summer season dramas at UTEP, he also keeps his hand in directing.

He says he finds his work "always interesting. You never know what you'll run into, or what a director may ask you to do. The last children's play we had to have a house that walked in on chicken feet. Now that's what I call a real challenge for costumers!" □





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