

Summer 1990

Nova Quarterly: The Magazine of the University of Texas at El Paso

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SUMMER · 1990

NOVA

THE MAGAZINE OF THE UNIVERSITY OF TEXAS AT EL PASO



QUARTERLY



VIEW OF UTEP: Two students relax during a class break in the garden area between the Library and the Business Administration Building.

"... A sensational rendering of the show... moved faster than the Broadway script... A streamlined but technically complex and impressive production."

This is the critical acclaim given to the UTEP Dinner Theater's performance of "Chess" by the *Washington Times*. Such praise is testimony to UTEP's growing recognition for its broad range of academic, research, outreach and performance programs. A close look at the scope of UTEP's accomplishments reveals the diversity of quality programs from business, science and engineering, to bilingual education and the arts and culture, to community outreach programs addressing the alarming high school dropout rate and environmental concerns.

In this issue of *Nova*, you'll read about the Union Dinner Theater. If total sell out performances are any indication, this University theater group may be considered the best theater company in the city and one of the rising stars in the country as evidenced by their recent performance at the Kennedy Center in Washington D.C.

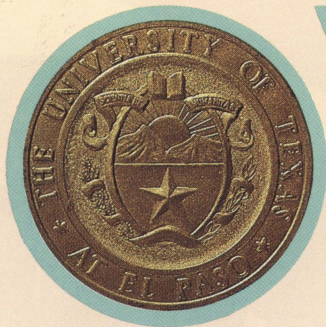
The UTEP Centennial Museum, will no longer be one of El Paso's best kept secrets. This small but enterprising museum of natural and cultural history delivers more than you could imagine possible. The line-up of its 1989-1990 exhibits is remarkably diverse, including the IBM-sponsored Leonardo Da Vinci exhibit, "When the Rainbow Touches Down"—a contemporary Native American art exhibit, "Spirit of the Big Bend," "Texas Women: A Celebration of History," and "Fire and Ice" to name a few.

The Centennial Museum is now looking to expand its exhibit area to include an outdoor Desert Garden Educational Complex. And we are not talking about rocks and cacti. This is one of the most progressive undertakings for helping the community understand the pressing issues of limited water resources and the conservation of our desert environment. Read about it on page 19.

We round out this issue of *Nova* with a look at the visionary spirit of one UTEP Ex who finessed his way through the system and dared to fly at the College of Mines and Metallurgy in the 1930s. It's our special feature for this issue. Enjoy.

FROM THE EDITOR

NOVA



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"CHESS"

A Command Performance

by Marco R. della Cava

OUTSIDE the oversized boxy white birthday cake that is the Kennedy Center, the blue Potomac slid by at a lazy clip befitting a Southern river.

Inside the 20-year-old complex - the nation's premier arts showcase housing three halls, two restaurants and a movie theater - a storm was brewing.

Greg Taylor, the director of UTEP's award-winning production of "Chess," had a problem. He had been up since six in the morning, and now, at 2 p.m., found himself in a thicket of snarled electrical wire.

"Damn it!" Taylor barked, more at himself than anyone else in the nearly empty Terrace Theatre. More than an expression of disgust, Taylor's cry reflected the nerve-gnawing combination of exhaustion and anticipation shared by the 32 people who had made the trek from the Sun City to the Capital City.

After all, in a few hours Taylor and his crew weren't simply going to make people smile. They were going to make UTEP history.

This incarnation of the school's Union Dinner Theater had made it to the top. More than 800 school productions vied for six spots at the American College Theater Festival's 22nd annual gathering. Rubbing elbows with the likes of Brown University's "The Lower Rooms" and Indiana University's "Downwinder Death" was UTEP's "Chess," a rock musical chronicling the duel between a Soviet and an American chess master.

That "Chess" won this first-ever honor for UTEP carries special meaning for Union Dinner Theater veteran Taylor. The musical penned by Tim Rice - whose credits include "Jesus Christ Superstar" and "Evita" - whom Taylor befriended



Greg Taylor

years ago. This connection proved critical when contract snags threatened to dash UTEP's plans to perform a Taylor-made version of Rice's London show.

A curt call from Rice untangled the copyright complications. Now, eight months and dozens of shows later, Taylor needed a bit of that magic to straighten out his wiring woes.

Not far from Taylor's perch, cast members belted out a number. Some jumped, others twirled in place, and one actor did calisthenics. No one could stand still.

Just outside of the rehearsal hall, stage-hand Ozy Osborne wandered nervously through the Kennedy Center's labyrinth of hallways.

"How do I feel?" Osborne said, shooting back a smile. "Excited, thrilled, bored, all clumped together. It seems like the millionth time we've done this show. But on the other hand, it's a great honor to do it here." He looked quickly over his shoulder and lowered his voice. "It's going to look great on the resumé!"

When the big laugh subsided, Osborne added: "Tonight, we have to be demi-gods of the stage. We have to be perfect."

Inside the rehearsal hall, the strains of a full chorus rose to a crescendo. The cast might just be practicing, but the release provided by the show's booming theme song - "Nobody's Side" - was hard to ignore.

"Greg really took the show to heart, and it's affected us," said ensemble member Allison Ring. "Back in Lubbock (where the regional finals were held) he kept saying, 'Are you ready for D.C.?'"

Band drummer Adrian Brown sauntered up wearing a "Chess" sweat-shirt, a crumbling chess board its symbolic logo.

"We've finally made it. In years past, the judges would like us, say we were entertaining, but they'd never pick us," he said. "As for tonight, the more



Freddy, the American (Joel David Markwell) with a group of hookers, from the scene called "One Night in Bangkok."

"I'm blown away by the sheer immensity of the place," said Davidson, casting his eyes heavenward. "Even more, what it stands for is amazing, the epitome of arts in this country. I never dreamed I'd be here."

people the better. Heck, that just means I get to play louder."

After a short break, much of which was spent puffing on cigarettes behind the stage, the cast readied itself for a run through. Awaiting the call were leads Sherri Barrow (who plays Florence, the American player's lover who defects to the arms of the Soviet) and Wayne

Davidson (whose barrel chest eases him into the character of Molokov, the Soviet master's charge d'affairs).

"I'm blown away by the sheer immensity of the place," said Davidson, casting his eyes heavenward. "Even more, what it stands for is amazing, the epitome of arts in this country. I never dreamed I'd be here."

Despite bouts of insecurity, Barrow also was honored: "This is a big prize, one that lets us know our production is on a professional level. Now the question is, will we be good enough?"

SLAKING back from the entrance to the Terrace Theater is a line of people, four thick and some 20 deep. They are not ticket holders of tonight's performance of "Chess." Rather, they are those fans who didn't quite manage to get tickets to the sold-out performance. Some have

been in line for as long as two hours. Many traveled from nearby Maryland and Virginia. Most won't get in.

Outside, the spring air is refreshingly cool. Inside, the Union Dinner Theater troupe is one hot ticket.

The crowd settles into the theater's purple crushed velvet seats. As the lights finally dim, all eyes are on the spartan set composed only of a enormous chess board, a barrenness that suggests that it will be the performers and not lavish sets that will make or break the show. A mature challenge, indeed.

The first act unfolds with the match arbiter, played by the show's electrician/producer/director Greg Taylor, explaining that the ensuing World Championship of Chess will be disputed first in Merano, Italy, and then in Bangkok, Thailand, between Freddie the American (Joel David Markwell) and Anatoly the Russian (Richard Hobbs).

It doesn't take long for the cast to win over the crowd. Despite a potentially outdated Cold War theme, a joke about the chairs assigned to the chess masters ("They're made in Sweden - with non-aligned aluminum.") draws

chuckles from the traditionally stiff D.C. audience.

Equally appreciated are the cast members who have the difficult task of not only emulating a Russian accent for their spoken lines, but also of singing their way through verses that could easily prove embarrassing. The biggest pre-intermission applause is reserved for an ensemble number on the merchandising of chess.

The house lights lit, Barri Boudreaux, a self-proclaimed theater buff and Washington native, settles into her chair and offers an opinion.

"The production is great, but the plot is dated. But for a college musical, some of the cast is indeed very good."

Kelly Bowers of Alexandria, Va., stumbled across an ad for the show and thought she'd come. She doesn't regret it.

"I'd rank this with the best of community productions I've seen around here," she says. "As for the plot, the concept of conflicting ideologies is timeless."

Act Two does nothing but add fuel to the crowd's kindling interest. The cast hits all its cues, the powerful band keeps just shy of overtaking the singers, and, much more so than in previous shows, the political jokes ("...our vice-president

(Continued on page 13)



Florence (Sherri Barrow) and Anatoly (Richard Hobbs) perform "Mountain Duet."

UTEP Union Dinner Theater Tops in El Paso

In November of 1983 I was looking for an opportunity to direct a musical here on the UTEP campus. Jimmy Legarreta secured funds from the University while I directed our first production of "Joseph and the Amazing Technicolor Dreamcoat," which we staged as a Dinner Theater in the old Union Ballroom. We opened "Joseph" on March 10, 1983 and ran for four *sold out* performances. It was truly a testament to the old cliché "Let's do a show, I've got a barn and my mom can do costumes!" because we did do the show in what was then basically a big barn and my mother did make the "dreamcoat" for the show. The production was such a success that we approached the school for additional funds and presented "Jesus Christ Superstar" the following summer, once again to *sold out* houses.

After the success of the first two shows, the Dinner Theater was made a permanent part of the Union. After nine years of successful productions I am truly pleased that we made it to the John F. Kennedy Center for the Performing Arts with our production of "Chess" as winners of the American College Theater Festival. In those nine years the Dinner Theater has presented 35 productions and has grown to become the most successful theater in El Paso.

It would be remiss if I didn't acknowledge the people who were instrumental in the start of the Dinner Theater. Dean Jose F. Avila guided Jimmy and me to the funds for our first two shows and, more importantly, Sonny Castro provided the space and funds for a permanent Dinner Theater in the Union. Further acknowledgement goes to Carlos Garcia, the current director of the Union, who has been a supporter of the Dinner Theater from the be-

ginning, and Ceci Loya who has handled our group sales and house management since 1984. Kathleen Lewis and the Ballet of the Americas also warrant special mention for providing us with equipment in the early days when we owned nothing.

The Union Dinner Theater has enjoyed a special relationship with Tim Rice, the author of the aforementioned "Joseph" and "Superstar," as well as "Evita," "Blondel" and "Chess." The Dinner Theater presented the "American Premiere" of "Blondel," in 1985. We have staged all of the Tim Rice catalogue, so successfully in fact that several of the shows have been presented twice. Without Mr. Rice we would not have made it to the Kennedy Center with "Chess," and for this I will remain eternally grateful.

While many talented people have contributed to the success of our productions including actors, musicians, and technicians, I work with two people who are mainly responsible for building a reputation of quality and professional excellence for the Dinner Theater. Kerri Harrison has been the costume designer and assistant director of the Dinner Theater since 1984 and has made every production since that time shine with authentic and beautiful clothing. Michael Spence has been the technical director for the Dinner Theater from the beginning and has worked miracles with a limited budget by providing some of the best sets and lighting seen in El Paso. His set design for "Chess" was raved about at every level of competition and I feel was instrumental in our advancing to Washington, D.C. Mike, Kerri and I work together in true collaboration and it is through this collaboration that the Dinner Theater has achieved all of its success.

--Gregory L. Taylor

UTEP's 2001 Commission:

From the Outside Looking In

by S. Gail Miller



"Each committee cut the cloth in a different way, but when you sew it together, the result is a clear picture of the region's aspirations for the future of this University."

--President Diana Natalicio

NOVA readers will recollect that the UTEP 2001 Commission was established by President Natalicio in the spring of 1988. Its purpose was to solicit ideas and aspirations which would reflect the El Paso-Cd. Juárez community's vision of the University's future role in the development of the region. Seventy-five individuals participated in the work of the Commission over a two-year period: Robert C. Heasley, UTEP's Outstanding Ex-Student for 1988-89, undertook the Commission's chairmanship; over half its members were drawn from the community and the balance were University faculty members. Early in May, the Commission's findings were published

by Texas Western Press in a slim, beige volume entitled *U.T. El Paso 2001: A Diamond Jubilee Commission Report*.

President Natalicio explains how the Commission came to be:

"I felt the University lacked the input of people who are our graduates or who employ our graduates," says Dr. Natalicio. "This is not to say we don't receive input, we do. However, this kind of input usually comes to our attention in the form of congratulations for something we've already done. The other kind of input we get on an informal basis is negative - people object to something we've done and they take the time to tell us about it." She continues:

"So, I felt a need to create a context to channel this anecdotal information in an orderly manner, such that it would become a constructive part of our planning process."

"Additionally," she says, "I believe it's important from time to time, to sample the community and region that a large institution is attempting to serve. What's exciting about the Commission's findings is that many recommendations are already recognized by the University's Strategic Planning Committee. On a regular basis, individuals from a cross-section of the University gather to discuss their needs and, in the process, become more aware of how their aspirations

EXECUTIVE COMMITTEE: (front row, left to right) R. Milton Leech, Jennifer Evans, Mimi Gladstein, Olga M. Mapula, Cheryl McCown; (second row) Julian Bernat, Joseph F. Friedkin, Robert C. Heasley, Robert Webking; (third row) Santiago Ibarreche, Don Michie, Jim Phillips. Not pictured: Jon Amastae, Charles Fensch, Steve Stafford, Nestor A. Valencia.

relate to the whole University. My sense is that the 2001 Commission generated a similar perspective from the community's point of view."

The body of the report is a compilation of the six committees' responsibilities, research procedure, findings, and 100-plus recommendations.

Edited by R. Milton Leech, Professor Emeritus of Drama and Speech, the report highlights the University's unique opportunity to set national standards as the largest minority-majority University in the United States. The manner in which UTEP plans its future in these hitherto uncharted educational waters will, no doubt, be of interest to historians and educators for years to come.

Five of the six committees discuss the make-up of today's student body and the University's faculty from a variety of perspectives. The student body is currently 55% Hispanic and 52% female; the tenure-track faculty is 16.7% Hispanic and 25% female. The national pool of suitable tenure-track faculty grows at a snail's pace, while the student body's growth-trend is expected to continue unabated. In addition, the report indicates a need for the University to develop degrees and programs at post-undergraduate levels to satisfy the demands of career professionals in the El Paso-Cd. Juárez region. The Image Committee finds that El Paso is "often in disagreement about its own image, (so) one can understand how El Pasoans might be in disagreement about U.T. El Paso's image." Among other recommendations, this committee suggests that UTEP explore ways to "transmit a clear and consistent message to the outside world." In this connection, the report notes that the University's perceived "open admissions" policy ought to be clarified for precisely what it is, and what it is not.

Heasley comments:

"Well, we learned that "open admission" means that this institution provides the opportunity for anyone to study here; however, it does not mean that a degree is automatically conferred." Natalicio adds, "We place a high degree of emphasis on the quality of the students we graduate."

The Economic Development Committee's findings focus on the need to support five target industries in the region - manufacturing, retirement, health care, service and tourism - through increased cooperation involving various integrated network systems.

The Leadership Committee makes an excellent case for the ability of the University to "...be known as the model institution for the changing demographics of the late twentieth century."

The Community Development Committee covered, amongst other subjects, arts, culture and leisure, and found that in spite of the El Paso-Cd. Juárez region's great assets, we are often perceived as lacking in these areas. Citing as causes complex reasons such as "insufficient pride in the city's Hispanic heritage, lack

of collaborative efforts and deficient communication and marketing," the Committee recommends that the University find ways to augment its contribution to the community in the arts because a "significant impact on the quality of life" can be attained through such an effort.

The charge to the International Relations Committee was to explore opportunities for positive international relations and development, and in particular, to determine the anticipated needs of the El Paso del Norte region in the next decade. Consequently, the committee concentrated on international industry and program development, social relations, health and the environment, international crossings, culture and the arts, tourism and the reciprocity of university degrees. The committee's recommendations include clarifying and publicizing the University's policy on degree reciprocity with institutions of higher learning in Mexico and, in its conclusion, reaffirms its recommendation that "U.T. El Paso in the next decade work to establish on its campus a School

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U. T. El Paso 2001: A Diamond Jubilee Report



President Diana Natalicio and Committee Chairman Robert C. Heasley admire a copy of *U. T. El Paso 2001: A Diamond Jubilee Commission Report*, published by TexasWestern Press.

The book was presented, May 17, at a reception honoring the UTEP 2001 commission.

Copies of this report may be obtained from Texas Western Press for \$10. Call 747-5688 for more information.

EXTRACTS: DEVELOPMENT PROFILES

Tales of Promise and Hope

by Jan Cavin

Scheherazade, the fabled story teller in the *Tales of the Arabian Nights*, would have loved UTEP's 1990 Commencement, with its flash bulb lightning, raining confetti and cacophony of applause, cat calls and crying babies. She might have called the event "The Night of a Thousand Tales", for on that night, in the middle of the Special Events Center, at least a thousand stories were visible on the banners, posters, caps and, of course, the faces of Commencement, 1990. Scheherazade, or any story teller worthy of the title would have come away from the evening with a rich cache of stories: stories of burdens endured, obstacles overcome; of competitions won or lost, but always bravely met; of struggle and sacrifice, ambition and opportunity; of hope and promise and, above all, stories of love.

One such story is that of Elena De La Cruz, B.S. Music, 1990. A native of Juárez, Mexico, Elena learned to read by the time she was three. By age, five, her natural talent for music led her parents to enroll her in piano lessons. At age 15, she became a music teacher in a Juárez high school. Although a certified music teacher, Elena had never received any formal academic training. She likes to tell that her "first day of school ever," was the day she entered UTEP as a freshman.

Certainly, the University's flexibility in applying admissions criterion to students with extraordinary potential is an important factor in the "miracle" Elena refers to when speaking of her university degree. Another important ingredient in Elena's "miracle" was the unusually high degree of support she found in fellow music students. When the buses were running late and Elena had to walk to UTEP from the border, her friends in the Music Department would tape record her classes.

But the person Elena believes is most responsible for the "miracle" — the person she credits with "giving me a new set of values, new joys and aspirations I

have never even known before," is Mrs. Bernice Dittmer. Through a very generous scholarship, Mrs. Dittmer enabled this remarkable talent to rise. Elena is quick to note that Mrs. Dittmer gave her more than financial assistance. From the very beginning, she has followed Elena's progress closely. No mother could look more proud than Mrs. Dittmer does when "showing off" the impressive array of programs which document Elena's prodigious performing schedule. "Mrs. Dittmer opened entire gardens, not just doors for me," Elena says. "Because of her, my whole life is better; I am a better teacher to my students, a better example to my eight-year old daughter. I have more to give because she gave so much to me."

Seated not too far from Elena on commencement night was a graduating microbiologist-on-his-way-to-becoming-a-M.D./Ph.D., Paul Anaya. Named one of UTEP's Top Ten Seniors, Paul too is a Dittmer scholarship recipient. The generous scholarship allowance (one of UTEP's highest) has made a "vast difference," according to Paul, "in the

quality of my education." Without the scholarship award each year, Paul explains that he would have been forced to take *any* job just to survive. The scholarship has enabled him to be selective and find jobs that would "help me the most." Paul has worked in biomedical research at UTEP (through the Minority Biomedical Research Support Program), at the M.D. Anderson Cancer Center in Houston, Texas and the National Institutes of Health in Bethesda, Maryland.

Like Elena, Paul believes that Mrs. Dittmer's support has meant "much, much more than just money." Since their first meeting in 1986, Paul says that Mrs. Dittmer has been "like a second mother" to him. He has found her to be a rich source of inspiration and encouragement; a wise counselor when difficult decisions must be made. Above all, he has found her to be a warm and caring friend. "There is no way to repay the gift Mrs. Dittmer has given to me," explains Paul, "except to someday do the same thing for another student." Paul looks forward to

(continued on page 13)



Dittmer Scholars; (from left to right) Paul Anaya, Blaine Primozych, and Elena de la Cruz surround Mrs. Bernice Dittmer, seated.



NED WILSON: AVIATOR

Ned Wilson would be the first one to tell you he was born with his head in the clouds. As a young boy growing up on the dusty plains of West Texas, he knew the direction he wanted to take his life: skyward.

It might seem ironic, therefore, that he came to a tiny academic outpost called the "College of Mines" in 1939. But to hear Wilson tell it, it was the school famous for underground studies that launched his flying career of 40 years.

At age 69, Wilson is finishing up a novel, *For Pilots Eyes Only*, that chronicles his airborne adventures from their humble beginnings in El Paso to brushes with disaster overseas.

"I've always felt my true home is in the sky," said the former Pan American Airlines pilot, during a recent visit to his old collegiate stomping grounds.

Decked out in a grey Western shirt, cowboy boots and a look of spry mischief, he - along with his old friend and classmate Bill Rodgers - recalled the halcyon days of aviation.

Taken on as students in the Civilian Pilot Training program, both had the rare opportunity to learn the ins and outs of piloting in college.

Never mind that their initial instructor was a professor of mining and metallurgy who bluntly announced on the first day of class that he didn't know a thing about aviation. And never mind that the El Paso airport, where they would fly training runs, was no more than a dinky administration building, a single runway and a tiny hangar in a sea of gravel.

"The point was, we were going to get to fly," noted Wilson, who wangled his way into the upperclass program as a freshmen.

Browsing through a dilapidated copy of the 1940 College of Mines yearbook, the *Flowsheet*, the old friends waxed nostalgic about the class known on campus simply as the "High Flyers."

Fueled by the faded photos before them, they recounted the antics of Ann Gallagher, one of three female flyers and an unabashed hotdog.

"I remember she and the other girls would pretend to dogfight whenever the instructor wasn't watching," said Rodgers, who still lives in El Paso. "And this one day she followed this DC-3 all the way in for a landing, just teasing him while we were on the ground busting up."

This, Wilson explains, was before the rise of air traffic control, when few planes had sophisticated equipment, or landing gear for that matter.

"Of course, what I always wanted to do was put my foot out and brake with that," quipped Rodgers, gazing down at one of the ancient planes he flew.

Rodgers himself went on to become an engineer, ("I'd of never made a pilot anyway," he says quietly).

But his aviation days were far from a flight of fancy. He ended up becoming an air traffic controller on an aircraft carrier during the war.

For Wilson, the class became a stepping stone to commercial piloting. Shortly after finishing the class, he dropped out of the College of Mines and headed to Big Spring, Texas, where he trained to become a Pan Am pilot.

In his tenure with the airline, Ned would log more than 35,000 hours in the air. But of those, he still remembers a few like they were yesterday.

There was the time he tried to land in a rainstorm and nearly busted his wing flaps. And the time he was taxiing down a runway and felt his plane quite literally fall into a hole.

But the most chilling incident came on a stormy night over Hong Kong. He was flying a 707 and was directed to land dangerously close to the end of the runway. When he touched down he realized that the plane was hurdling towards the bay of Hong Kong.

"I remember saying to my co-pilot, 'we're not going to get stopped,' and he said 'I think there's a little bit of an over run.' There was, but we ended up 200 feet away from going over the edge," Wilson recalled.



"I remember she (Ann Gallagher) and the other girls would pretend to dogfight whenever the instructor wasn't watching,""And this one day she followed this DC-3 all the way in for a landing, just teasing him while we were on the ground busting up."

--Pollard "Bill" Rodgers

"I guess you're a good church goer these days," Bill Rodgers joked, upon hearing the story.

Despite the scares, Wilson insists he still feels safer in a plane than in a car and as he heads for his auto, he bemoans that he didn't fly his Cessna 180 into town from his home in Fort Davis, Texas, 180 miles southeast of El Paso.

Next visit, he says, he'll try to fly - provided he can find a nice patch of gravel not too far from town.

--Steve Almond



ABOVE: "High Flyers" at the College of Mines.

Pollard "Bill" Rodgers standing in front of one of the planes used for flight school.

Photos from a 1940 Flowsheet.

Memories of Learning to Fly At the College of Mines

by Ned Wilson

It was fall of 1939 and I wanted to fly. It seemed that everybody but me was going to accomplish that goal. I was in my second semester at the College of Mines and Metallurgy, registered as a mechanical engineering student but considering a change to become a mining engineer.

I had been bitten by the flying bug for a long time. Working as a cowboy on my father's hardscrabble ranch in Ward County, Texas, I had watched the rare airplane go over with envy, for I wanted to be the pilot up there in that sky.

My brother, John, worked as an oil well driller and he and some friends bought a little yellow Piper Cub. They hired a flight instructor to fly it to Wink, Texas, and to teach them to fly. I thought that little yellow airplane flying around the field and gliding in with a whisper to touch softly down was the most beautiful sight I'd ever seen. I've had no reason to change my mind in the more than 50 years since then.

I had little hope of ever being able to afford flying lessons then but knew that someday, someday, I would fly.

The Federal Government had decided to acquire more pilots and had instituted a program in which the College of Mines would participate, called the Civilian Pilot Training program (CPT). It was to be available to seniors and juniors only. I was only in my second semester, but I applied anyway. Naturally I was refused because I did not qualify.

The program was to have a maximum of 30 students, but they had to be in multiples of ten because the flight training was based on ten students for each airplane and flight instructor. The first applications resulted in a number over 20, but less than 30. To get a full complement they opened the course to sophomores and got a total of 29. I had been by the office every day or so begging to be included, so they simply said, "Okay, you're it."

We began by taking a ground school course and Eugene Thomas, professor of mining and metallurgy, was assigned as the instructor. The very first day he told

us that he didn't know a thing about aviation but promised us two things: one, that he would stay a day ahead of us in the books; and two, that if he did not know the answer to a question he would find it by the next day. He was as good as his word and we learned under him such things as "Theory of Flight," "Aerodynamics," "Meteorology," and "Civil Air Regulations." He made a fine ground school instructor.

*Now what does a fellow
with a brand new license do?
He looks for a passenger to
carry, of course. I found a
pretty coed from the College
who had enough nerve to ride
with me and we went flying!
About all I remember about
her is that she was blond and
had long, long finger nails
which were painted a bright
red . . . I do not remember
her name, but bless her, she
had the courage to be my first
passenger . . .*

--Ned Wilson

I couldn't wait for the flying to start. I went to the airport and paid \$10 to Jerome Martin, owner of Martin's Flying Service, for a 30-minute instructional ride. I thought, as most people did, that flying required lightning responses and that things would happen very fast. On the contrary, I found that flying that little yellow Cub was relaxing.

As I write this I am reminded of an airline captain who was taking his

biannual flight check in a Boeing 747 simulator. He was given a complex problem which required a careful evaluation and flawless execution to overcome. For a time he said nothing and the instructor at last said, "Captain, what are you going to do?"

"I am going to wind my watch."

"Wind your watch? Why?"

"Because it takes both hands to do it, and I can't do anything wrong."

Safe flight more often requires careful consideration instead of precipitous action.

My flight training in the program started on December 13 under the instruction of Lavelle S. Neher. Everyone thinks his first instructor was the best, and I was no exception. I believe today that learning to fly in that little under-powered aircraft at the high altitude of El Paso was a great advantage. We had to learn to fly the airplane by feel and not to rely on power to get us out of trouble.

The instructor sat up front and the student flew from the back seat. A solo pilot had to fly from the back seat for reasons of balance. It placed the center of gravity in the proper location, so the student flew from the back. I could hardly see the instrument panel around the broad shoulders of Neher, not that there was much to see. The Cub had an airspeed, an altimeter, a tachometer, an oil pressure gauge, and a compass. Neher often covered the airspeed with a piece of paper, teaching us to judge speed by feel.

Today a pilot can get his license without ever having done a "tailspin," but at the end of three hours flight time we practiced spins." They were not frightening to me and the comment in my log book by "Val" on that flight was "Good recovery from spins." And on the next one, "Relaxed, excellent recovery from spins." I am convinced today that every pilot should have to learn spins and spin recovery, and I believe that many accidents could thereby be avoided.

I liked to fly early in the morning and many mornings I picked up my second flight instructor, Robert French, at

about 5 a.m. and we drove to the airport, got the Cub out, warmed it up and flew at sunrise. That way I could get to my early morning classes on time.

With 37 hours of flight time I took my flight test for a Private Pilot's license on May, 23, 1940, four days after my 19th birthday. The Civil Aeronautics Inspector (now Federal Aviation Administration) who gave me my flight test was Albert Meyers. His grey hair was cropped very close in a crew cut and he sat in the front seat and rolled his own Bull Durham cigarettes. He was known to be tough and on a previous visit he had failed five students without passing even one.

I was scared and nervous, but managed to taxi out with him. Then he told me that he wouldn't even ride with me until he had seen me do two spins and three landings. He got out and stood on the field while I took off and climbed to altitude, approached the airport head on and did a two-turn spin to the left and two turns to the right. Then I circled the field and landed beside him three times. He allowed 200 feet beyond where he was standing for me to touch down. I thought all my landings were a little long and when I taxied back to him he asked me what I thought of my landings. I allowed as how they might have been a little too far down the field. He just grunted something to the effect that, "Well, at least you know it."

He flew with me for an hour, requesting various flight maneuvers and cutting power on the Cub several times to make me do "forced landings." Finally he agreed that I had passed, and issued me a Private Pilot's License, Number 29232-40.

Now what does a fellow with a brand new license do? He looks for a passenger to carry, of course. I found a pretty coed from the College who had enough nerve to ride with me and we went flying! About all I remember about her is that she was blond and had long, long finger nails which were painted a bright red. She sat in front and wrapped her hands tightly around the brace bars which were just in front of her seat. We flew over Mt. Franklin and looked at the College from the air. When we landed I looked at her hands and wouldn't have been surprised to see them bleeding from where those long nails had pressed into her palms. I do not remember her name,

but bless her, she had the courage to be my first passenger and I will always remember her for that.

Those taking this course formed a flying club and the *Flowsheet* for 1940 said that we planned to have dances, banquets, picnics, and other types of entertainment. I don't remember that any of these ever took place. I do remember some of the other students. Elmer Williamson went into the Navy. The Mueller brothers eventually went into business with their own flying service in El Paso. My very good friend, Pollard (Barstow) Rodgers, finished the course but I don't think he ever piloted an airplane again. The last time I heard of Joe Price he was a controller in the airport tower in Mexico City. Margaret Elkins is the only female that I remember taking the course. Several went into the Air Force. As far as I know I am the only one who flew for the airlines. I put in nearly 40 years with Pan American Airways, the last eight on the Boeing 747.

On October 23, 1940, I started another flying course while at the College of Mines. It was generally called the Secondary Flight course, but the proper name was "Restricted Commercial Course." The airplane used was a Waco UPF-7. This was a biplane with a big 220 hp Continental radial engine up front. It had two open cockpits. I was in Hog Heaven! How could a young man ask for more? That big engine up front put out its unique sound and smells and the flying wires sang in the wind as we cruised around the El Paso area dressed in our leather jackets and wearing helmets and goggles furnished by Martin Flying Service (one size fits all).

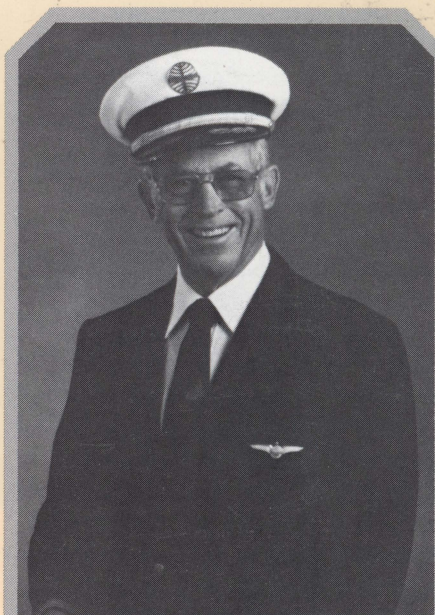
Our instructor was Herbert Haas and he too was different. I heard that he had learned to fly in WWI and it could have been true. He was a big burly man and had a personality that I later saw in other pilots. He was affable and friendly on the ground, but could become a terror in flight.

We got to do loops, rolls, Immelmann turns, hammer-head stalls, and all sorts of other aerobatic maneuvers. Sometimes I think we made up some of our own if we were flying solo. I guess I had more fun flying this airplane than any other in my lifetime of flying.

About this time I decided that I intended to make a career out of flying.

I left El Paso and went to Big Springs, Texas, where I could work toward a flight instructor's certificate. I instructed for about a year, some of it in the Waco UPF-7. When I got a chance to do so I went to work for Pan American Airways in Brownsville, Texas, and stayed with them for almost 40 years.

Thank you, College of Mines.



Ned Wilson Personal Statistics

- ✈ *Flown since 1939, over fifty years, world wide, without accident.*
- ✈ *More than 35,000 flight hours.*
- ✈ *Estimated 10.5 million miles flown.*
- ✈ *Estimated about 1 million passengers carried.*
- ✈ *Flew 10 different airline type airplanes, DC-3 to 747.*
- ✈ *Flew many different types of light airplanes, including at least 10 different models of gliders.*

"CHESS" . . . (from page 5)

doesn't make anyone nervous...") trigger immediate guffaws. An impassioned reprisal of "Nobody's Side" closes the show. Between imaginative staging, solid casting, and months of practice, it's clear that UTEP's moves have been letter perfect as the cast basks in heartfelt applause. Check mate.

Later, high atop the Kennedy Center in a room packed with food and fellowship, the production's success is celebrated in earnest. Joining the "Chess" cast are area alumni and invited guests.

President Diana Natalicio is quick to congratulate.

"It's wonderful to think that you can compete with 800 others and wind up here," she says, taking a break from blanketing the party table with UTEP pins and brochures. "I loved the show."

Rubbing elbows with her is UTEP graduate Alice Sessions. She and her husband, William - current F.B.I. Director and former El Paso federal judge - have just returned from a late night

social function. They vow to catch one of the troupe's two other Kennedy Center performances. Alice's intrepid intercession earlier in the day, however, made her feel a part of tonight's show.

"I helped them get the ceiling fan prop together," she says with a satisfied smile. "I'm just delighted to have them all here."

Proud was the feeling that kept coming to '81 alumnus Leo Sanchez's mind: "I was a little disappointed in the audience. I wanted them to give UTEP a standing ovation, but they've got a reputation for being snooty here."

Sanchez was one of the few to brave the two-hour non-ticket holder line, and get in. "There was never any question in my mind that I would do what I had to do to see this show."

His loyalty was repaid, not simply with a solid performance, but by the overwhelmingly gracious spirit exemplified by many cast members time and again on this winsome night in

Washington, D. C.

Joel David Markwell takes a break from nursing a light beer, stares straight ahead, and pours out his thoughts.

"This one was special. But my feeling, and we all feel this way, is that every one who pays to see us has a right to see the best possible show. No exception. Playing this hall was a great experience, but I'm looking forward to putting the show to bed."

Allison Ring is thinking of bed, longing to rest after such a long run. Her eyes sweep over the view that extends to the east. Bathed in white against a black night are the Lincoln Memorial and the Washington Monument.

"This is a big night for El Paso," she says softly.

In her smile one feels the cast smile. In her eyes one sees a shared sense of awe and satisfaction that so many talented lives moved in unison for an eight-month game of "Chess" that saw no losers.

EXTRACTS. . . (from page 8)

the day, after his own education is completed, when he can become like Mrs. Dittmer, a "provider of opportunities for other students."

The Dittmer Scholarship tradition began in 1977 when Mrs. Dittmer honored the memory of her husband by establishing the Emil J. Dittmer Memorial Scholarship Fund. During his lifetime her husband, according to Mrs. Dittmer, "was always helping several of his young employees to attend college." The endowed account which she initiated in his memory, assured that his tradition of helping enterprising young people would be forever perpetuated.

Coronado graduate Maria Osante was the first recipient of a Dittmer scholarship. A talented artist, Maria won numerous awards in the El Paso area before moving to California where she is a noted artist and illustrator.

Since then, there have been 30 Dittmer Scholars including Metropolitan Opera soprano, Barbara Divis, laser scientist, David Bell, and Canuto Gomez, a professional actor/singer/dancer who, at

last report, was "working the Caribbean as a cruise ship entertainer."

A current Dittmer Scholar, Blaine Primozich has recently switched his major from Music Education to Political Science. Blaine who hopes "one day to teach on the college level," agrees with Elena and Paul that Mrs. Dittmer's support goes far beyond money. "We're so lucky to have someone like Mrs. Dittmer who cares so much about us," he asserts. "I think she knows more about us than we do. She really cares about our classes, our jobs, everything we do. Her thoughts are always with us."

As anyone who knows this lady will tell you, providing scholarship dollars is only the beginning for Bernice Dittmer. Her home and her conversation overflow with tokens and memories of these 30 young people who have become a very special part of her life. Bernice Dittmer doesn't merely give away money, she opens her heart, her home and her life to the special and very fortunate young people selected as Dittmer Scholars. She often says that the accomplishments of

her Dittmer Scholars are among her greatest joys in life.

"I want no one to feel indebted to me!" she remarks. "I have always enjoyed these wonderful relationships - their excitement about learning, their joy in what life holds for them. They are a blessing to me!"

2001 Commission. . . (from page 7)

for International Border Affairs."

"In a general sense," Heasley says, "I believe the report reflects the community's ideas for the role the University will play in the future of the region and our hope is that the University will be guided in its planning process by many of the report's recommendations."

"Each committee," says Dr. Natalicio, "cut the cloth in a different way, but when you sew it together, the result is a clear picture of the region's aspirations for the future of this University."

REFLECTIONS OF

by Helen Foster

Of the memorabilia scattered through UTEP's Diamond Jubilee offices, it is the official, oversized 3 x 2 foot scrapbook that embodies the history to which this two-year celebration is now a part. Leafing through this colossal record, Jubilee Executive Director, Dr. Mimi Gladstein, takes a moment to reflect on the accomplishments of this much touted 75th anniversary.



Dispelling misconceptions is an accomplishment which has resulted very naturally from that of the Jubilee's goal, described by Gladstein as "the establishment of a new sense of self for the University and a new sense of UTEP in the community." Many of these misconceptions had to do with people who were here when we were a college rather than a university and, she says, a university is a very different place. Its goals are realized by such recent events as the addition of a doctoral program in

Electrical Engineering, the 400 percent increase in outside research funding, and the College of Business accreditation by the American Assembly of Collegiate Schools of Business (AACSB) in undergraduate and graduate business and accounting programs.

Yet another prevalent misconception is the negative perception associated with what many refer to as "open admissions." "UTEP is a very important resource for the community, as far as allowing the opportunity for everyone to study, but,"

as Gladstein quickly emphasized, "the important thing for us as a university, is the quality of the people we graduate."

A panorama of corporations, individuals, and alumni have been instrumental in the creation and presentation of numerous events comprising the Diamond Jubilee celebration. The "Shining Star Minutes" that aired on KDBC, Channel 4, were produced by Carole Barasch and were the brainchild of Nancy Laster and Lauri Miller of Laster & Miller Advertising. These short

A CELEBRATION

"It is," she reflects, "the idea of just how many people care about UTEP and have been willing to put that caring into tangible terms."

--Mimi Gladstein

segments allowed a wide spectrum of both community as well as many outstanding out-of-town alumni, such as F. Murray Abraham and Sam Donaldson, to be featured. The Diamond Jubilee Special with Leon Metz, yet another representative instance of alumni support, ran on KVIA, Channel 7, and was made possible by Richard Pearson.

Credit for the ubiquitous Jubilee logo goes to Henry Martinez of Emery Advertising. Marina Lee, also of Emery, produced the "Shine-On" theme song written by Joe Queto and sung by Cat Tyler. The many ideas for the promotion of the Diamond Jubilee - including posters, billboards, newspaper ads and cover designs - would not exist without the assistance from other ad agencies like Mithoff, SWG & M, and de Bruyn-Rettig.

From the El Paso Street Festival, Judy Ridley extended great support by allowing UTEP generous space and by locating sponsors for the R&B pop group, The Temptations. All these creative activities were underwritten, and a salute of appreciation goes to not only those individuals and firms who solicited monetary support, but also to the many corporate sponsors who so generously responded.

The Fan-Favorite event, suggested by de Bruyn-Rettig Advertising, ranks

high as one of Gladstein's most enjoyable. "Being an old basketball fan," she says, "I think this was an appropriate Jubilee event because it honored the many athletes who have, through the decades, contributed to the community enjoyment."

On a personal note, however, Gladstein attributes one of her highlights to working with the 85 members of the UTEP 2001 Commission. "Some of them," she says, "I had known before, but I got to meet a lot of new people, too." Working with Milton Leach, the editor of the committee's final 65-page report, was a particular pleasure, she says, "because he was my professor as an undergraduate student at UTEP." Indeed, the findings and recommendations of the 2001 Committee represent a legacy as well as a report.

The Class of 2001: High Hopes Project was another ambitious project which involved visiting 79 local schools to pass out UTEP pins to 8,379 first-graders. The purpose, says Gladstein, was to "encourage them to start thinking of themselves as prospective college students."

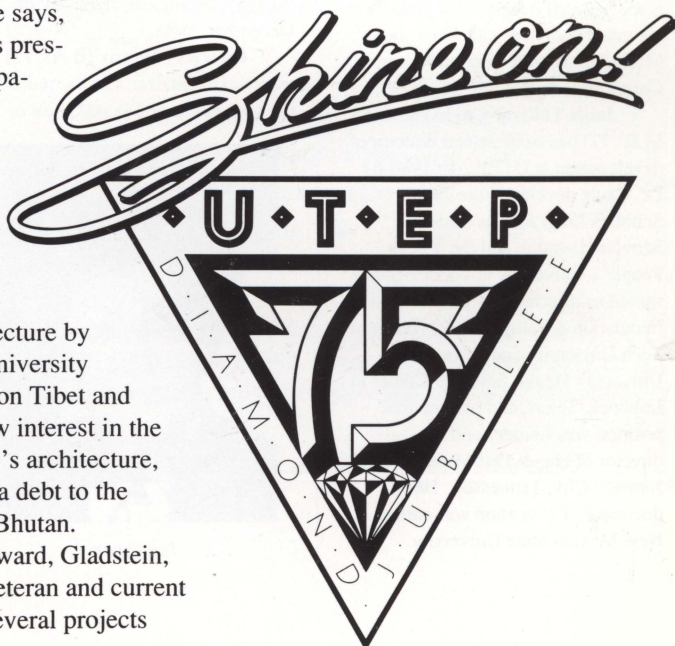
A great part of the pleasure in administering for the Jubilee celebration, continues Gladstein, was due to the variety of events. "One of the things I really responded to," she says, "was Dr. Mario Garcia's presentation of his research papers to the UTEP library." Recognized world-wide as one of the foremost Chicano historians, it was a wonderful experience having him return to his Alma Mater. Too, the lecture by Michael Aris, Oxford University professor and specialist on Tibet and Bhutan, stimulated a new interest in the history of the University's architecture, which undeniably owes a debt to the Himalayan kingdom of Bhutan.

Always looking forward, Gladstein, 20-year UTEP faculty veteran and current English professor, has several projects

awaiting. Recently awarded a coveted Fulbright, she will spend one year in Caracas, Venezuela, teaching three literature courses at two different universities. Leaning slightly forward, her cap of brunette hair falls softly toward her face as she quietly endorses this challenging prospect with, "Yes, it's exciting!"

Also in the offing is a contract for an annotated anthology of the work of Ayn Rand. This follows her latest book, *The Indestructible Women in the Works of Faulkner, Hemingway, and Steinbeck*. Elected the outstanding Steinbeck Teacher of the Decade by the Ball State University Foundation, Gladstein will travel to Hawaii this summer to deliver a paper to the Third Annual Steinbeck Congress.

Now carefully closing the Jubilee scrapbook, Gladstein reminisces that all these commemorated events represent both large highlights and many "small, gemlike experiences." Of all her Jubilee experiences, however, Gladstein says the most impressive and memorable is the demonstration of devotion to the University. "It is," she reflects, "the idea of just how many people care about UTEP and have been willing to put that caring into tangible terms."



ALUMNOTES

'50s

William B. Moorer (B.A. '57) has been named executive director of The Oklahoma Conference of Churches, with offices in Oklahoma City, Oklahoma. Dr. Moorer, a United Methodist minister, was the first director of the Wesley Foundation at Texas Western College in 1956-57.

Humberto F. Sambrano (B.S. '58), president of Sam Corp. General Contractors, was selected 1990 El Paso Engineer of the Year by the El Paso chapter of the Texas Society of Professional Engineers in observance of National Engineers Week.

Margot Fraser (B.S. '58) is the author of a novel, *The Laying Out of Gussie Hoot*, which is being published this fall by Southern Methodist University Press. She is a resident of Odessa, Texas.

'60s

Dale L. Walker (B.A. '62), director of UTEP's Texas Western Press, was a guest lecturer at Laredo State University in May. His topic, "The Search for Januarius MacGahan," dealt with the years of research compiled for the writing of his biography, *Januarius MacGahan, The Life and Campaigns of an American War Correspondent*. Walker's book was published by Ohio University Press in 1988.

John C. Burrow (B.B.A. '62) is the national manager for passenger car merchandising with Chevrolet Motor Division of General Motors Corporation in Warren, Michigan.

Janis Tolliver Cavin (B.S. '68; M.S. '77) has been named director of development at UTEP. In 1980-81 Dr. Cavin developed the Junior Scholars Program, the Summer Scholars Institute and the Young People's University at UTEP. She served as director of corporate and foundation development for Texas Tech University and Texas Tech University Health Sciences Center in Lubbock, Texas, and prior to that position was founder and executive director of Hands On! Museum of Johnson City, Tennessee. Her doctorate of education was earned at New Mexico State University.

Mario T. Garcia (B.A. '66; M.A. '68), professor of history and chairman of Chicano Studies at the University of California at Santa Barbara, is the author of a new book, *Leadership, Ideology, and Identity, 1930-1960*, published by Yale University Press as a part of their Western Americana Series.

'70s

Judy Ewald (B.A. '71), of Albuquerque, New Mexico, is chairman of the western region of the Association of American Medical Colleges' Group on Public Affairs. She will host the regional meeting in Santa Fe in 1991. An artist, her painting, "Pub Door," was accepted for exhibit by the New Mexico Watercolor Society, and another watercolor, "Reflection on New Mexico," is on exhibit at the University of New Mexico Centennial Room.

Jere Franco (B.A. '72; M.A. '83), of El Paso, received her Ph.D. in history from the University of Arizona in May. She has published articles in several historical and social science journals, and received third place in the April 1990 Western Social Science competition.

Kenneth Oefelein (B.S. '72) is minister of music and youth at Calvary Baptist Church in Borger, Texas. He completed his master's in religious education at Southwestern Baptist Theological Seminary in December, 1988.

Charles Murray (B.A. '72) received his master's in journalism at the University of Texas/Austin in



Jan Cavin

May, 1990. He and his wife, the former **Susan Hackett** (1970 etc.) will teach in El Paso.

Marion J. Tyler (B.S. '73) has been named director of the Department of Defense Joint Space Fundamentals Course in Colorado Springs, Colorado.

Carole N. Gore (B.A. '73; M.A. '74), El Paso audiologist, has been appointed to the Texas Committee of Examiners for Speech Pathology and Audiology by Governor Bill Clements.

Karen C. Lynn (B.S.N. '74; M.S.N. '79) is director of nursing at Southwestern General Hospital, El Paso.

Robert J. Young, Cdr./USN (B.S. '74) has assumed the duties of commanding officer at the Navy Regional Data Automation Center, Newport, Rhode Island.

Kayla Marks (B.S. '74) is fund development director with the El Paso YWCA.

Ray Gonzalez (B.A. '75), former poetry editor for the *Bloomsbury Review*, is literature director at the Guadalupe Arts Center, San Antonio, Texas.

Alexander M. Doty (B.A. '76), assistant professor of English at Lehigh University, Bethlehem, Pennsylvania, received a research fellowship from the Society for the Humanities at Cornell University for 1990-91. Doty specializes in film studies, American literature, and business and technical writing.

Karen P. Martin (B.S. '79; M.S. '88), a professional engineer with the New Mexico Research and Development Institute (NMRDI), is in charge of their office on the campus of New Mexico State University.

'80s

Marco A. Barros (B.A. '80), former marketing director for San Antonio's (Texas) Rivercenter Mall, has joined VIA Metropolitan Transit, San Antonio, as manager of marketing.

Jose G. Gutierrez, Lt./USN (B.A. '80) has returned to his homeport of Long Beach, California, from deployment to the Pacific Ocean

where he participated in Exercise PACEX 89, serving aboard the guided missile frigate USS Duncan.

David A. Garcia (B.S. '80), an adjunct law professor at the University of San Francisco and municipal court judge, has been appointed to a San Francisco Superior Court by California Governor George Deukmejian.

Juan F. Fitz, M.D. (B.S. '80), received his medical degree from Texas Tech School of Medicine in Lubbock in 1986. He completed a residency in emergency medicine at Butterworth Hospital, Grand Rapids, Michigan, and was the first Hispanic flight physician for the helicopter program AEROMED. He is currently a professor of emergency medicine at Texas Tech and serves on a part-time basis at Sierra Medical Hospital, El Paso.

Allen E. Lawrence, Petty Officer 2nd Class/USN (B.S. '81), recently visited the Orient while serving aboard the aircraft carrier USS Enterprise, homeported in Alameda, California.

Consuelo Ayala (B.S. '83) received her degree as a doctor of osteopathy at Texas College of Osteopathic Medicine in Fort Worth, Texas. She is a resident physician in the psychiatry department of Louisiana State University School of Medicine in New Orleans.

Hector Villa (B.S. '83) has been appointed district manager of the Texas Water Commission in the regulation of toxic waste and the quality of water. His district covers Culberson, Hudspeth and El Paso counties.

Rosalba Herrera Montes (B.S. '83), a design engineer in the City of El Paso's engineering department, has been selected as the Outstanding Young Engineer of the Year by the El Paso Chapter of the Texas Society of Professional Engineers.

Roshern Amie (B.S. '84), who played basketball under Coach Don Haskins from 1977-81, is varsity basketball coach at Andress High School, El Paso.

Jesus Jimenez, Lt. j.g./USN (B.S. '84) recently returned from a four-month deployment in the

Mediterranean Sea, serving aboard the aircraft carrier USS Coral Sea, whose homeport is Norfolk, Virginia.

Albert A. Childs, 1st Lt./USMC (B.B.A. '85) has reported for duty at the Marine Corps Recruiting Station in Houston, Texas.

Thomas Fischetti (B.A. '86) is a senior correctional officer with the U.S. Department of Justice, Federal Bureau of Prisons, El Paso.

Andres Morales (B.S. '87), a sophomore student physician at Texas College of Osteopathic Medicine, has been selected for *Who's Who Among Students in American Universities and Colleges*. His selection was based on his academic achievements, service to the community, leadership in extracurricular activities and potential for continued success.

Curtis Marshall Berry (B.S. '87) has received a master's degree in business administration from Owen School of Management at Vanderbilt University in Nashville, Tennessee.

Antonio Uribe Jr. (B.B.A. '87) has completed a one-year internship in the office of the administrative assistant to the Secretary of the Army in Washington, D.C. He will continue at the Pentagon as a management analyst in the Management System and Support Directorate.

Miguel McDowell (B.A. '87) graduated from the U.S. Border Patrol Academy at Glynnco, Georgia, and has been assigned to the Del Rio (Texas) Border Patrol Sector.

Joy Slusher (B.A. '88) is vice president and corporate secretary at Mithoff Advertising, El Paso.

William J. Hill, Ens./USN (B.S.N. '89) and **Joanne L. Manor**, Ens./USN (B.S.N. '89) have completed the Officer Indoctrination School at the Naval Education and Training Center, Newport, Rhode Island.

Norma Martinez (B.S. '89) is manager of the El Paso branch of Briggs-Weaver, a Dallas industrial supplies distribution firm.

DEATHS

Thomas W. Masterson, Jr., (1927 etc.), in San Antonio, Texas, March 1988. He is survived by his son, Thomas W. Masterson III.

Frances Miller Reardon (B.A. 1933), life-long El Paso

resident, December 16, 1989. Her daughter survives.

Lawrence S. Scott, Jr. (B.A. 1950), December 21, 1989. His wife, Lolli Scott, and two daughters survive.

Philip Duriez, retired UTEP professor of economics, December 24, in Vienna, Virginia. His daughter, Judith Laumbach, and his mother, Iola Duriez, survive him.

Margaret Hannifin Bivins (B.A. 1936; M.A. 1950), El Paso resident who retired from the El Paso Independent School District after 38 years of service, January 6.

Irving McNeil, Jr. (B.A. 1938), in Globe, Arizona, January 13. Mr. McNeil had a distinguished career as a United States border inspector with the Bureau of Immigration and Naturalization, and with the National Park Service in Globe, Arizona. He is survived by his wife, Ruth McNeil, a daughter, two sons, and his sister, Mrs. John A. Ferguson, of El Paso.

Karen Sue Licht (B.S. 1979), El Paso teacher, January 18. Her parents, Fred and Eileen Licht of El Paso, and two sisters survive her.

James Norman Neugebauer (B.A. 1956), of El Paso, March 2. His wife, Gayle Neugebauer, and daughter, Kelly, survive.

David G. Prieto, Jr. (B.S. 1966), a teacher and coach at Santa Teresa (New Mexico) Junior High School, in El Paso, March 6. His wife, Corina Prieto, and several children survive him.

Mark Edward Lopez (B.S. 1986), a systems engineer for Hughes Aircraft, Redondo Beach, California, March 9. Survivors include his wife and parents.

Josephine Freeman Crum (B.A. 1949), March 29, in San Diego, California. A writer, she was a contributor to *NOVA*. She is survived by her husband, Professor Clyde Crum, and three children.

Rex E. Gerald, associate professor of anthropology, of cancer, May 13. Dr. Gerald was director of the UTEP Centennial Museum from 1958-1980 and director of the archeology laboratory in the Museum from 1976 to the present. An authority on southwestern archeology, he directed the research and excavation in 1985 at the site of the original Socorro (Texas) mission dating to 1680, possibly the site of the oldest known mission in Texas.

Our Diamond Jubilee year officially ended in May. One of the celebrations, held in February, was the gathering of the all-time basketball Fan Favorite Team, selected by ballot. Making up the team were:

Ross Moore, B.A. '39; **Bill Rike**, B.B.A. '41; **Lee Floyd**, B.A. '43; **Mike Izquierdo**, B.S. '48; **Charlie Brown**, B.A. '59; **Bert Williams**, B.S. '50; **Jim Barnes**, 1962 etc.; **Bobby Joe Hill**, 1961 etc.; **Nolan Richardson**, B.A. '65; **Nate Archibald**, B.S. '77; **Gary Brewster**, 1972 etc.; **Jim Forbes**, B.S. '79; **Wayne Campbell**, B.S. '89; **Jeep Jackson**, 1982 etc.; **Tim Hardaway**, 1985 etc.

Members of the basketball teams represented by these years were invited to attend the celebration and among them was **Jack W. Burgess** (B.S. '61), who extended his regrets to Mimi Gladstein, director of the Diamond Jubilee. We quote from his letter.

"Dear Mimi:

Thank you for your letter of January 4 inviting me to participate in the basketball festivities on February 24. Regretfully, because of my current residence in Chile, I will be unable to attend.

"I am disappointed because in some way I was hoping to extend my appreciation to the University for helping me to acquire a B.S. in mining engineering long ago. As a result, I serve as country manager for Chevron, currently involved in developing a gold mine in the high Andes.

"Please extend saludos to my former teammates, and coaches McCarty and Haskins, as well as others who have participated in the program over the years. I don't know who is picking 'Fan Favorites,' but Charlie Brown deserves top recognition. . ."

Charlie Brown did gain "top recognition." (See March 1990 issue, *NOVA Quarterly*). It is good to hear from those who could not come, and they were missed.



Fourth Graders from O'Shea Keleher Elementary, Socorro School District, pay a visit to the El Paso Centennial Museum.

*Of sun and shade . . .
piñon and persimmon . . .
wind and water*

A Garden Paradise at UTEP

by S. Gail Miller

In 1989, 55,000 people, from first-graders to retirees, exited the east-west rush of Interstate-10 overlooking the sweeping curls of the Rio Grande river and turned gently up the hill towards the El Paso Centennial Museum.



Aquilegia longissima

The early 1930 community of minds that created the Museum building adhered faithfully to the Bhutanese architectural style unique to UTEP. The prayer wheel sculptures at the Museum's entrance alert the visitor, albeit subtly, to the mission of the Museum: to preserve the natural and cultural history of the region; to demonstrate the latter in its permanent and revolving collections; and to transmit this information in all its diversity to visitors.

A group of far-sighted individuals has now devised an innovative plan to redesign the Museum grounds to reflect our desert landscape. The Centennial Museum Garden Complex has three main goals: to create a mini-botanical garden for the educational benefit of University students and the El Paso public about flora native to the Chihuahuan desert; to provide an



The Centennial Museum's Garden Complex will help to educate El Paso's children about our desert environment.



*Eschscholtzia
mexicana*

ethnobotanic laboratory which will show how plants have been utilized in the past and present by the desert's population; and, to demonstrate the efficiency of native plants and landscaping techniques in preserving our natural habitat.

Primary emphasis will be placed on the outdoor educational complex in the area to the southwest of the Museum building. It will accommodate a variety of groups in an outdoor classroom setting and the same space may be used for official University functions. Additionally, the Garden will be marked for self-guided tours. Colorful drought-tolerant plants and shrubs will grow under shade structures such as *ramadas*; walls of differing heights and built at various angles will act as wind buffers and shade. The complex will feature mulches and ground covers, runoff collection, drip-irrigation and re-circulating fountains to illustrate water conservation.

Most of us tend not to think of water as the elixir of life. We all learn to take it for granted at an early age - that wet stuff that gushes freely from taps in response to the slight movement of a person's thumb and forefinger. That clear liquid which falls from dark rain-clouds and seeps into the bone-dry, desert earth, infusing it with life. Water is so common a thing, so intricately bound into our lives, that its availability seems utterly normal. Rarely are we aware that in its absence all living organisms on planet earth would perish.

Perhaps one of the reasons we tend to dismiss warnings from all quarters regarding the water crisis in the Southwest is that human beings are creatures of habit - and habits are difficult to break. Nevertheless, changing the way we use water in the Chihuahuan desert area of El Paso is inevitable; our population continues to increase and our water supply stays the same. El Paso relies upon the Rio Grande (already in heavy use for a variety of agricultural projects) and well water, for all its water needs. Wynn Anderson, a geologist and assistant to the President, explains:

"In the next 20 years, the cost of water in this area will be so exorbitant only those at the very top to the economic ladder will be able to use it as we do now. ...I have a huge garden with grass but this

won't go on forever. So, part of my garden is already desert-landscaped - all the flowers, ground cover, shade trees, etc. are drought-tolerant species. I look forward to the time when every El Paso nursery will carry hundreds of cultivated drought-resistant plants....you can't just dig them up in the desert and expect them to grow in your garden - they require greenhouse cultivation just like other landscaping plants."

At present, El Pasoans shopping for a wide variety of desert plants must travel to Alpine to the Chihuahuan Research Institute.

"A three-hour, one-way drive is a long way to go to buy plants for the yard," says Dr. Lieb, associate professor of Biology and interim director of the Centennial Museum. He continues:

"We need a desert botanical garden in this area for a number of reasons. Water conservation is a compelling one. But there's also the question of the extinction of the planet's species as a result of human civilization's encroachment. This is particularly troubling for biotechnologists who work with genetics of wild populations. When a marvelous new drug appears on the market for the benefit of societies in general, it's likely that its origin resides in a plant."

Smiling, he says, "Once a species is wiped out, it's gone forever. You can't build an ocotillo from scratch, can you?"

Ms. Jan Cavin, UTEP's development director, views the Museum Garden Complex enthusiastically too, but from a slightly different perspective.

"It's educational value is inestimable," she says. "Besides demonstrating the elegance of a water conservation approach to gardening, it will really help our children. I firmly believe it's the epitome of cultural deprivation to raise children in an environment they know next to nothing about. How can we expect youngsters in El Paso to become responsible members of a desert community if awareness of their surroundings is limited to roads, billboards, grocery stores and video games?"

While the Centennial Museum Garden is an investment in the future of El Paso, its specificity and scope are ambitious. A fund drive has been initiated through the design of the Museum's entrance - a large, bricked patio

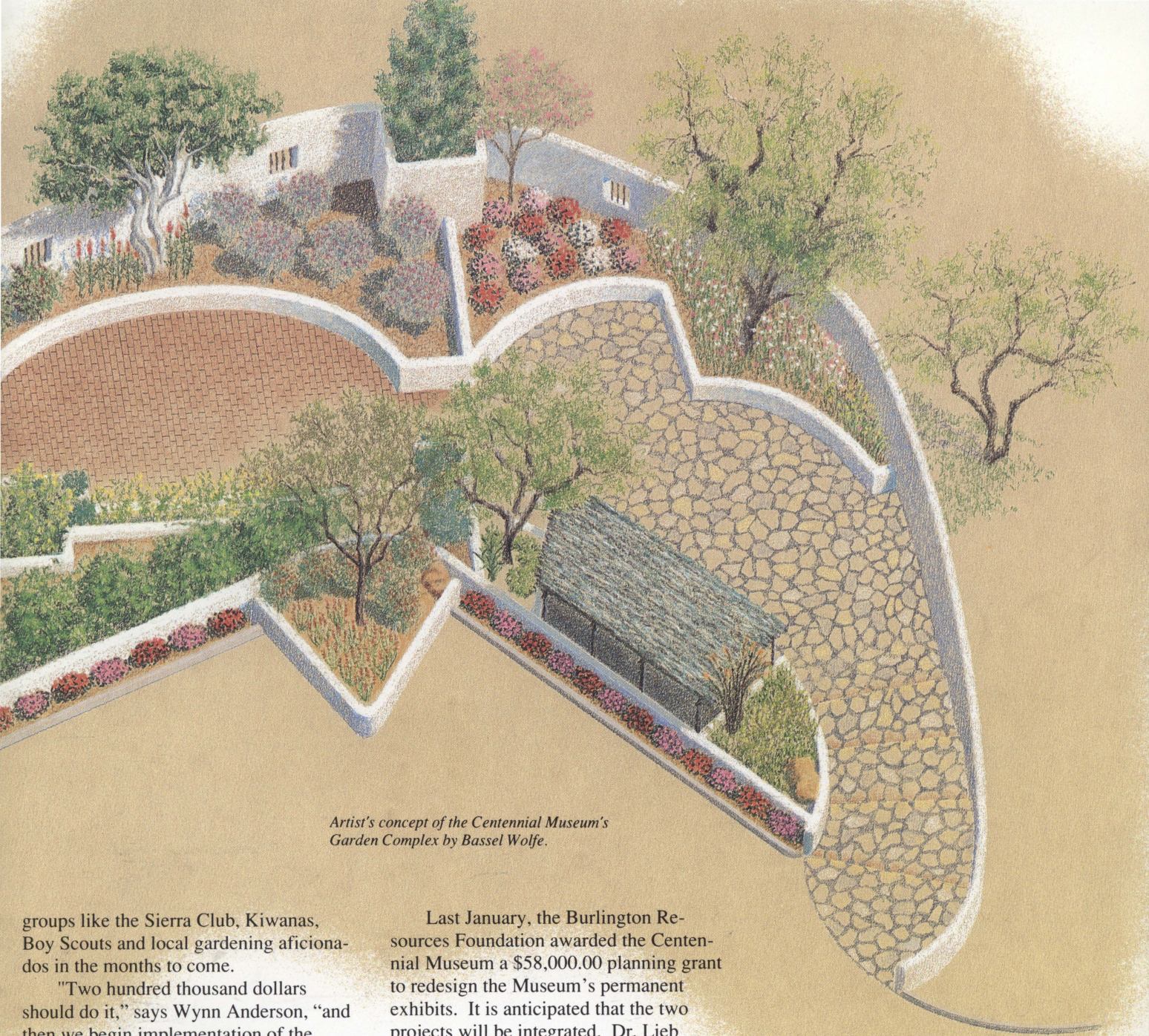


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called Jubilee Square. Friends and supporters of the University may purchase individual bricks which will accommodate an inscription - a memorable method of commemorating the University's 75th Anniversary and, at the same time, an opportunity to honor an individual or group in one's past. (See back cover ad)

The UTEP Development Office is in the process of attracting outside funds from groups sensitive to the environment on a local, state and national level. The University's News and Publications Office is creating a strong promotional slide presentation to be used to enhance community awareness of the Garden Project. The Project team will be showing the presentation to interested



Artist's concept of the Centennial Museum's Garden Complex by Bassel Wolfe.

groups like the Sierra Club, Kiwanas, Boy Scouts and local gardening aficionados in the months to come.

"Two hundred thousand dollars should do it," says Wynn Anderson, "and then we begin implementation of the concept plan."

The first step will be to hire a local landscape architect. The second step involves the preparation of the Museum grounds - grass will have to be moved, clod by clod. Large amounts of earth and rock will be relocated before the first brick or plant is in place. The composition of the ground underneath the surface must be determined in order to properly plan the extensive re-circulating water system that connects the entire Garden. Then the Garden's planners will have to decide which of the 56 varieties of desert plantings will actually be planted. These phases are likely to take up to nine months to complete. Then the Garden will become an ongoing project for the University requiring maintenance year round.

Last January, the Burlington Resources Foundation awarded the Centennial Museum a \$58,000.00 planning grant to redesign the Museum's permanent exhibits. It is anticipated that the two projects will be integrated. Dr. Lieb explains:

"This way, the inside and outside collections will be in harmony and we will have been able to maximize every inch of space available to us."

Twenty years hence, the initiative taken by the Centennial Museum Garden's proponents will be viewed as a definitive contribution to the history of this particular desert community. Huge grass lawns, already an anachronism, will dwindle in number. The term "zeriscaping" - the use of drought-tolerant plants in landscaping - will have its own heading in El Paso's Yellow Pages as nurseries and related businesses market their products to meet consumer demand.

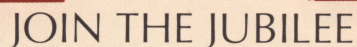
As the price of water climbs and as desert plantings become more available, municipalities will replace grassy medi-

ans and parks with zeriscaping. Ecology students from various disciplines will come to El Paso to conduct research in the Garden's open-air laboratory. Streams of children, alighting from school buses, will glean valuable information from the Garden's exhibits, as will homemakers hunting for fresh ideas for their backyards.

To the long list of reasons people enjoy visiting and living in El Paso will be added the attraction of the Centennial Museum Garden - unique and serene in its appropriateness.




Oenothera speciosa



CENTENNIAL MUSEUM DESERT GARDEN COMPLEX

Please inscribe my brick(s) as follows (names, "class of", etc.):

3rd brick

[illegible]

12 characters per line, two lines maximum (space counts as a letter) PLEASE PRINT.

Please make checks payable to The University of Texas at El Paso. Forward with this form to the:
Development Office, The University of Texas at El Paso, El Paso, Texas 79968-0524.

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