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NOVA

THE MAGAZINE OF THE UNIVERSITY OF TEXAS AT EL PASO

Q U A R T E R L Y



WINTER • 1992



Memorial Triangle takes on the sparkle of holiday cheer amid the illumination of more than 25,000 lights that came to life during the "Season of Lights" ceremony held December 3.

FROM THE EDITOR

To toast the glories of 1992 and ring in a new and exciting 1993, NOVA gives you a holiday splash of color: a salute to UTEP's vibrant world of art, culture and entertainment. This collection of photographs and feature stories will surprise you with the quality and diversity of UTEP's performing and fine arts, cultural and entertainment programs.

What may come as no surprise is that UTEP's arts and cultural programs reflect the same ideals and goals of all UTEP programs—a fundamental commitment to embrace the surrounding El Paso community and empower it with the university's resources. Ivory tower notions are clearly obsolete, indeed absent from the philosophical underpinnings and the day to day operation of the university. UTEP is an integral part of the general community and the university's future is intertwined with that of El Paso and the region. Arts and cultural offerings, like the many economic development, technical assistance and outreach programs NOVA has reported on, are evidence of the symbiotic relationship between UTEP the El Paso community.

Also in this issue, President Diana Natalicio's fall convocation address recaps many of UTEP's 1992 accomplishments and hopes for the future. A vitalized College of Liberal Arts, championed by Dean Carl Jackson, stands poised to take on new challenges. An interview with Dean Jackson provides an insight into the college and its future.

As always, NOVA welcomes your comments and we encourage you to write us with ideas for stories you may want to read in the future.

From all of us at NOVA and News and Publications, best wishes for the new year—may it bring you peace and prosperity.

—Arturo Vásquez

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Winter 1992



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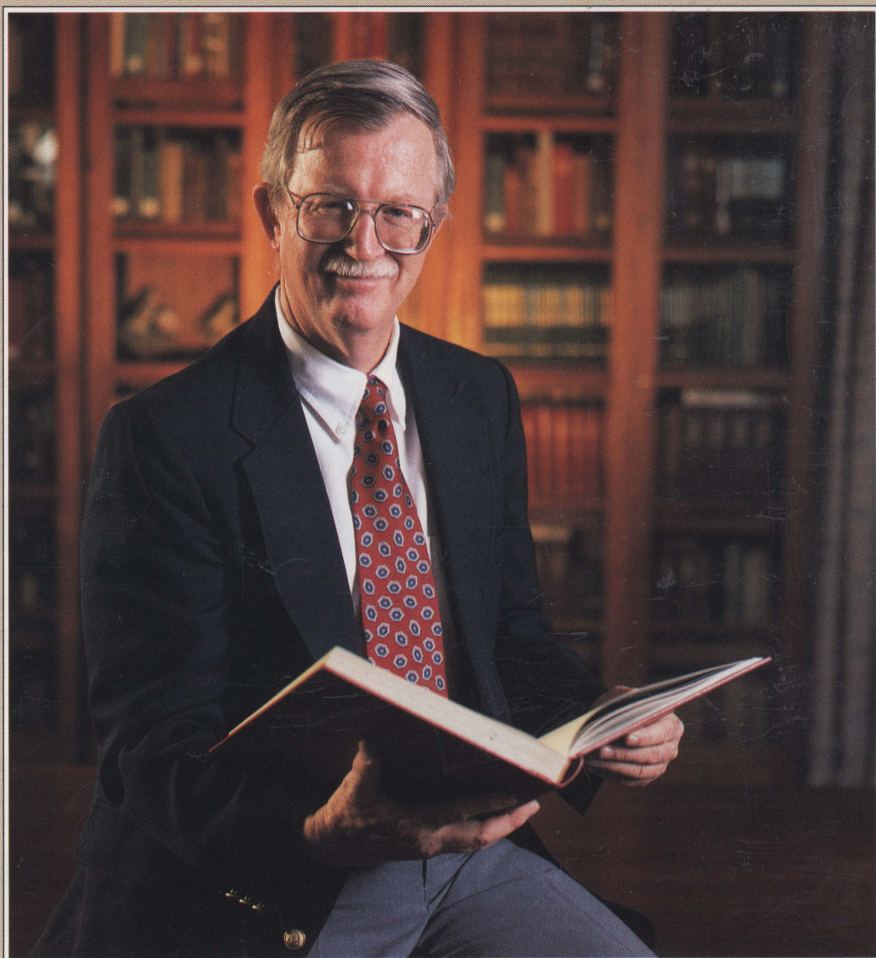
Happy Holidays from Paydirt Pete

Dr. Carl T. Jackson is the quintessential academician: he wears his grey hair and mustache, eye glasses, and tweed jackets with the distinction of the accomplished scholar and devoted teacher one would expect to find in the halls of academia. A 25-year veteran of UTEP's History Department, Jackson has done it all, from teaching and research, to academic program development and administrative work, to teaching assignments in Malaysia. His primary research interest is the influence of Asian philosophic and religious thought on American culture. He has written two books on the subject and another one is in progress.

In 1989, Jackson was appointed dean of the College of Liberal Arts, a position that has become increasingly demanding as the college seeks to raise its academic program and research profile. With 33 percent of all majors (5,783) enrolled in 18 liberal arts academic departments and programs, the college is the largest of UTEP's six colleges. Some of the university's most popular majors are in liberal arts: criminal justice ranks first with 718 undergraduate majors, psychology third with 637 majors, and in a world clamoring for more technically trained people, departments like English still attract as many as 345 majors.

The College of Liberal Arts is also the backbone of UTEP's core curriculum courses for students in business, engineering, science, nursing, allied health and education. Research expenditures in liberal arts disciplines are also on the rise, up 30 percent in 1992.

It is no wonder that with such a pivotal role, faculty and administrators are seeking to position liberal arts as a vibrant and contemporary college in tune with today's educational needs. Like other liberal arts faculty, Jackson's mild manner betrays his passion for the mission of the college and the university.



CARL T. JACKSON

Dean: College of Liberal Arts

by Arturo Vásquez

In a recent interview, Jackson spoke to NOVA about his own experiences as dean, the philosophical foundation for liberal arts, and future directions for the college.

■ *Do you miss teaching and your research projects?*

I've never in my wildest imagination believed that I would be doing this job. I came here as a young in-

structor certainly always believing that my work was teaching and research ... very late developed any kind of inclination towards administration. In the History Department we have this requirement that sooner or later one has to serve his or her three-year term and it finally came my turn, and it was with great reluctance that I accepted it, and lo and behold I found it more interesting than what I thought it would be.

I do regret not being able to teach as much as I could. I'm busy now teaching just the large classes and introductory U.S. History. And I miss the small intimate interactions with students that I used to have. I also have limited time to do research, although I have a book manuscript that I think is about to be published.

■ *What new directions in the College of Liberal Arts have you seen since you took the dean's position?*

I think changes were already under way but I've certainly been happy to have been part of a number of developments. Perhaps the thing I feel most positive about in terms of my own job is going out and recruiting first-rate professors to join the faculty. I think we have just hired some extremely promising, and in some cases, some extremely accomplished people to join the UTEP faculty.

Another important development in the last three years is the Liberal Arts Center for Instructional Technology. It offers, I think, one of the most impressive resources for teaching a language, for instructing students on how to use computers, and it serves as a writing lab. We're using it increasingly for varied tasks. It's sort of our step into the 21st century.

I have also been very, very pleased at the continuing expansion of the Western Cultural Heritage Program. This is a program that centers on three humanities courses which we require of students on certain tracks. Topnotch professors in liberal arts have been eager to teach them. We have encouraged many students to learn about the great classics of the Western heritage through this program and those who take the classes write better and they read more critically.

■ *During the last couple of years, we have heard some passionate debates around the country concerning the heavy Western cultural orientation of core university curricula versus a refocusing of programs to include the study of non-Western culture, literature and scholars. Why do you think that debate has been relatively absent here at UTEP?*

I think there is a good reason. What we are trying to do, and I think it is suitable in El Paso, is incorporate more indigenous materials, not just the Western societies. We look at the Aztec reac-

tion to the Spanish conquest as an example. We've tried to look at the Afro-American and the Native American responses to the European intrusion into the Western Hemisphere. As a whole, we've taken the elements of the classical orientation and incorporated elements of the New World experience into our curriculum. In this sense, the Western Cultural Heritage Program is truly one of the major achievements of the liberal arts college.

■ *At a time when the job market seems to be offering graduates with technical training the better entry level salaries, what is the appeal of liberal arts majors to students entering college today?*

The appeal that students themselves will confess. If they have had time to take some courses, they feel like there is an intellectual excitement about what they're studying. Ultimately, liberal arts provides the intellectual underpinning for a person's education and an understanding of the culture one lives in.

I'm not saying that the average freshman student, particularly right out of high school, has any sense of that, and frankly it takes considerable time to acquire this appreciation.

One of my pitches is that in the uncertain economic times we are living in, your best preparation is not to overspecialize, but to develop the broad skills that will give you the ability to adapt to a changing economic situation. These skills are basically writing, skills of communication, skills of critical thinking, of some sensitivity to cultural differences, an understanding of political and economic systems, and an aesthetic appreciation through the arts and literature.

Strangely enough, we can't be sure of what we know. We know that technology is outdated immediately. Much of our scientific and engineering knowledge has to be constantly altered, so the ability to adjust quickly would suggest not a highly specialized education, but one that is flexible, and that provides the basic skills that will serve a student for the next 50 years.

■ *It seems that we don't hear much of that message. Do you think students are buying it?*

I think the answer is we haven't done enough. We've taken it for granted that people know what we offer and we've expected them to come to us.

Insofar as we can, we are going to try to pay attention to more counseling in careers, more emphasis on the possibilities of the liberal arts education and we are going to do that through brochures and orientations. We are going to develop a video and take that a bit more seriously than we have in the past.

■ *When a university is working with limited resources—as UTEP has had to because of shrinking state funding—it is difficult to develop all the programs it would like to offer the community. One argument that I've heard is that, if you take a look at regional needs, and specifically the need for job creation, the university should position itself to serve business and industry, and focus much of its attention on developing the university's applied research capabilities. How would you make a case for investing in, say, a Ph.D. program in history?*

I deeply believe that applied research is secondary to the primary task of a university education. This may sound old-fashioned, but simply put, we are here basically to raise consciousness, to awaken interest and create a deeper understanding of the universe we live in. That seems to me more vital now.

For example, one of the reasons the U.S. led the world for so many years is that we committed our energy into primary research. We were seeking knowledge for its own sake. That turned out to be the best approach because we opened up so many new fields that lead to great technological breakthroughs, new product development and economic growth.

So my argument would be this: that as an emerging regional and national university, UTEP needs to continue to

focus on primary research if we want to offer the quality education at the graduate level. We can certainly continue to expand our applied research expertise, but never lose sight of the primary function of the university.

It's not just a matter of basic versus applied research. It's a matter of incorporating our cultural and human resources, particularly in the international and bicultural situation between the U.S. and Mexico. I really can't imagine an effective enterprise of any kind that does not have significant involvement by people who are specialists in social sciences, behavioral and cultural areas related to business operations. Focusing too narrowly on the application of a technology is not going to work. You have to put together a whole package, so in this context, UTEP doctoral programs in history and the social sciences make a lot of sense.

■ *If we were to make the assumption that people interested in pursuing a Ph.D. in history could go to any university now offering a program (and that is a big assumption to make since many El Paso residents are place-bound by sheer economic constraints) what would UTEP offer in a history doctoral program that they couldn't get elsewhere?*

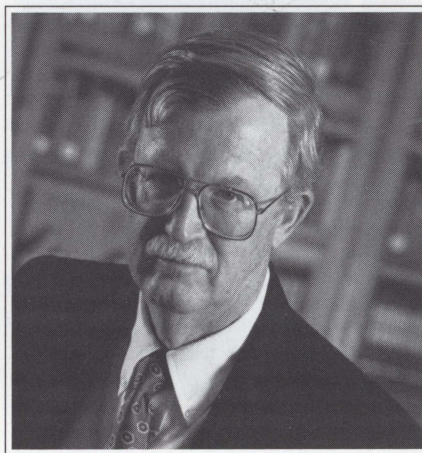
I think ideally what we have to do, not only in history but in any other field, is develop something that is special given our resources and our geographic context while at the same time not diverging from national models so far that our students would not be able to get a job with their degree. In the case of history, we are in a natural position to be strong in U.S./Mexico historical questions, in border history, and the role of Hispanics in American society.

We have faculty specialists in Mexican history, Mexican-American and Chicano history, and specialists in Central and South America. We have a specialist in Western history with a focus on Native Americans, so I think that we could fairly quickly establish UTEP as a

place for students who are interested in U.S./Mexico and Hispanic and Latino historical questions.

We have a fairly strong library collection in these areas. The oral history institute has built up some incredible audio tapes based on interviews with old timers who have lived in this area coming out of the Mexican revolution. So there is a lot of good material here that you wouldn't find anywhere else.

I would make the same point for a Ph.D. in applied linguistics. We have an invaluable library for conducting work in Hispanic linguistics. The same would follow in the case of psychology where we are confident our doctoral program will receive approval from the coordinating board next year.



■ *What is your vision for the future of the College of Liberal Arts?*

I guess I would hope that, as we move through some tough economic circumstances, we can face them without losing our integrity, maintain our intellectual rigor, and really continue to keep our focus on the primary responsibility which is to effectively educate our students and prepare them well for the future.

We also need to expand our research capabilities. We have been able to accomplish this already in psychology and the social sciences in general. Much of this effort will require interdisciplinary collaboration as in projects like the NIH-funded Alcohol, Drug Abuse and Mental Health Research Project, which falls

under our Minority Institution Research Development Program.

Similar collaborative efforts can be undertaken with other colleges. Personally, I'd like to say that since I've been a dean I've been very open to cooperative efforts. I'm working right now with Frank Hoy in business and Pat Castiglia in nursing.

To take the case of business, one of the required areas for their students has been business communication. In the past, that course was largely taught in the business college. In this case, the accrediting agency, as well as Dean Hoy, have understood that this task would be better carried out by professionals in the English or Communication departments.

We've also had discussions about joining together to appoint someone in an organizational behavior slot. It might be a liberal arts professor who would agree to teach courses that the business college required. We have also chatted about something in the area of economic history or business history.

The other example that comes to mind is in nursing and allied health. One of their Kellogg-funded projects needed to have psychological evaluations and Bill Lucker in the Psychology Department is only one of several people who is now working with the college of nursing. Our social work program is also collaborating with the nursing college on the El Paso Institute for Border Community Health Education.

So, I'm very optimistic that the college will continue to play a large role in the university and outside community. We will continue our primary mission of educating our students while making a significant contribution to the cultural and economic development of the region. We've developed a six-year strategic plan that calls for an ambitious array of initiatives to increase teaching effectiveness, improve student advising and support services and restore and improve programs in sociology, social work, criminal justice and the fine arts, as well develop proposals for several doctoral programs.

HIGH LIGHTS

NATIONAL SCIENCE FOUNDATION HONORS UTEP

The University of Texas at El Paso has received an Institutional Achievement Award from the National Science Foundation for the school's enhancement of educational opportunities for its Hispanic engineering students.

UTEP was cited by the Washington, D.C. agency for having the highest Hispanic engineer graduation rate of any U.S. university, for its rapid growth in research expenditures, and for its push for the approval of a doctorate degree in materials science and engineering. The award was presented to UTEP President Diana Natalicio at the National Conference on Diversity in the Scientific and Technological Workforce held recently in the nation's capital.

"This is a tremendous honor for this university to be recognized by the National Science Foundation for the role we play in supporting our Hispanic science, math and engineering programs," said Natalicio, who serves on NSF's National Advisory Committee.

Natalicio said she was proud, too, of the El Paso students who accompanied her to the two-day conference to present



President Diana Natalicio accepts the Institutional Achievement Award from the National Science Foundation.

scientific papers on their NSF research and education projects.

Jennifer Tabullo, a 16-year-old sophomore at Socorro High School, and Adrian Banegas, a 15-year-old freshman from Montwood High School, reported their research findings during one of three special pre-college panel presentations. Of the 250 students presenting at the conference, only 20 were high school students. Both were selected to go to Washington because of their participation in Project Lift-Off, a Comprehensive Regional Center for Minorities program, and their victories in last spring's Sun Country Science Fair.

The NSF's Dr. Roosevelt Calbert, deputy division director of the Human Resource Development, Educational and Resources directorate, outlined some of the reasons for UTEP's receiving the institutional award.

"The award was granted in recognition of your university's overall response to your minority student population and the increasing credibility of the university in terms of research development and its standing in the academic community," Calbert said. "UTEP graduates more minority engineering students than any other university in the continental U.S., was cited recently as one of Texas' top 10 universities in research funding and will soon offer a doctoral degree in materials science. The university is very focused on its mission, is setting goals and meeting those goals."

More than 900 representatives of the academic, corporate and government sectors attended the conference devoted to

identifying ways to promote a substantial increase in the level of minority participation in scientific and technological enterprises.

NEW PH.D. PROGRAM AT UTEP GETS PRELIMINARY NOD

UTEP is well on the way to receiving the state's permission to implement its third doctorate. The Texas Higher Education Coordinating Board in Austin recently gave preliminary approval to UTEP to begin a Ph.D. program in materials science and engineering. The item comes up for final approval at the board's January meeting.

The multidisciplinary program, which would begin next fall, will combine the academic resources and research capabilities of the departments of geological sciences, chemistry, physics, metallurgical and materials engineering, as well as other engineering programs. Dr. Larry Murr will direct the new doctoral program under the auspices of a new administrative unit, the Materials Research Institute.

Ph.D.

UTEP TO LEAD \$5 MILLION MINORITY MATH, SCIENCE INITIATIVE

The National Science Foundation (NSF) in Washington, D.C. has awarded UTEP a \$5 million grant to lead an academic coalition dedicated to attracting more minorities to science, engineering and math fields and encouraging their pursuit of doctorates in those academic areas. The University of Texas System Alliance for Minority Participation (AMP) program includes nine UT System institutions, as well as six regional community colleges, including El Paso Community College. UTEP president Diana Natalicio is the project's principal investigator and chairs the AMP governing board. Scott Starks, a UTEP electrical engineering professor, is the associate project director.

Starks says the goals of AMP are to enroll at least 500 minority graduate students annually in UT System schools and to produce approximately 1,100 minority mathematics, science and engineering B.S. graduates each year by the end of the 1996-97 academic year. AMP's efforts are being supported by key governmental agencies and private industries such as ARCO, IBM, Sandia National Laboratories and NASA.

"What makes this a strong program," Starks



Electrical Engineering professor Scott Starks is associate project director of the Alliance for Minority Participation program.

explains, "is that over half of the money goes into systemic changes which benefit students. Of course, the main thrust will be to help recruit, retain and graduate underrepresented minorities in science, engineering and math."

UTEP loses approximately half of its engineering, math and science majors to academic problems, according to Starks. To address that challenge, AMP will take a three-pronged approach to fulfilling its mission by addressing curriculum enhancement, student financial support and systemic change.

"A lot of our students get lost in the shuffle when they come from high school and hit the campus," he says. "We'll be taking a different approach to teaching these courses by incorporating collaborative learning, structured study groups and enhanced faculty training."

Starks said that students will start receiving stipends from the NSF as early as this summer to participate in research projects. Pilot courses reflecting revised science, math and engineering curriculums will debut during the next academic year.

\$205,000 GRANT TO FUND SCIENCE CURRICULUM REVISION

The University of Texas at El Paso and El Paso Community College (EPCC) have received \$205,000, the largest of nine grants awarded nationally by three federal agencies, in an unprecedented collaborative effort. National Endowment for the Humanities, in partnership with the National Science Foundation and the U.S. Department of Education's Fund for the Improvement of Postsecondary Education chose the El Paso proposal from more than 100

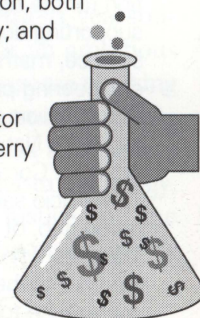
nationally. The \$1.08 million grant program will fund undergraduate curricula development projects that integrate the study of science with the humanities.

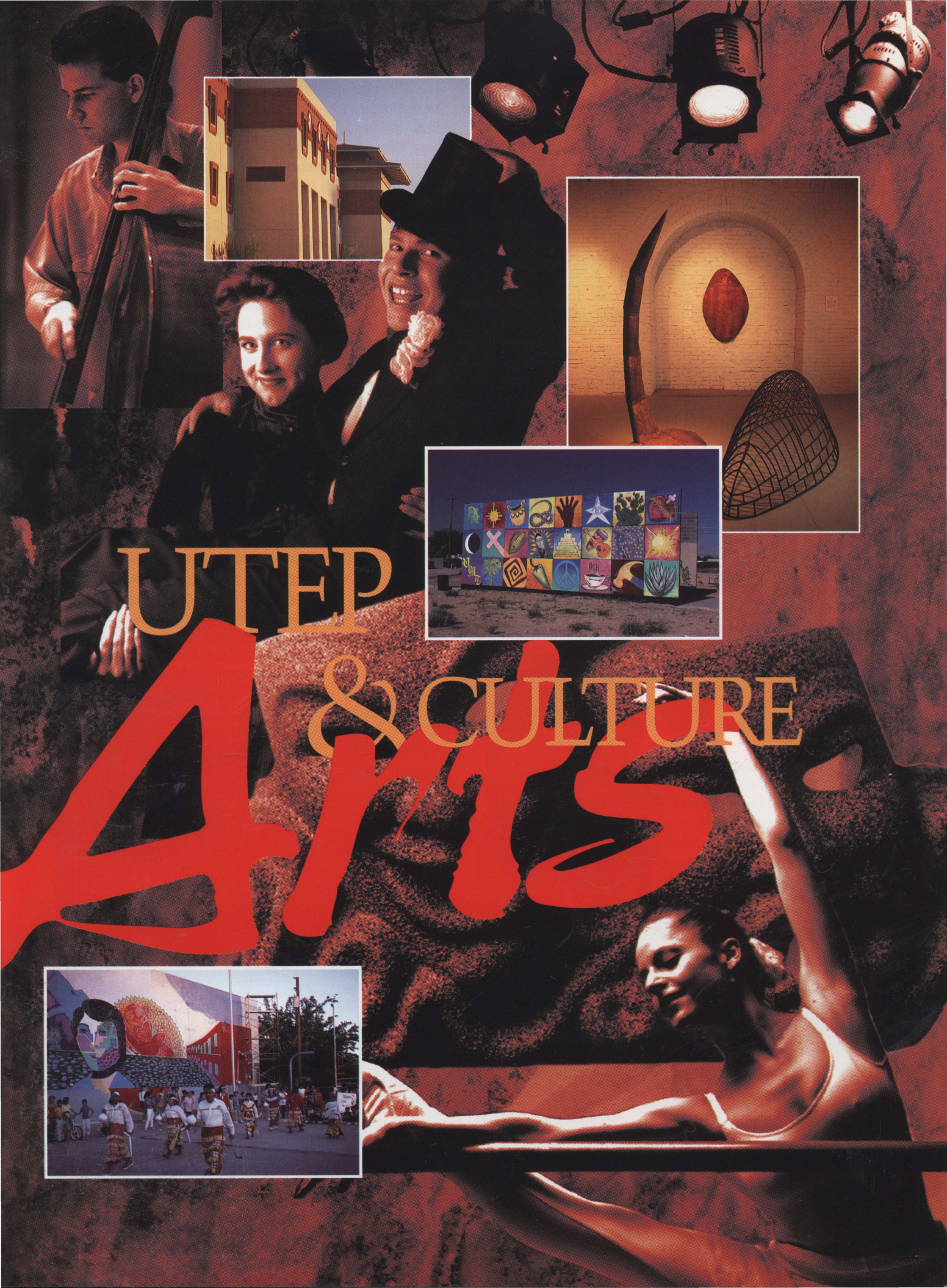
UTEP special assistant to the president Jack Bristol, who was the principal investigator in the joint El Paso proposal, said the grant is designed in part to address the decline in numbers of U.S. science majors and the death of scientists with advanced training. He said the federal money will help UTEP and EPCC develop a two-semester course merging humanistic methodologies with scientific content.

"The idea is to make science come alive for non-majors by using a different approach to teaching introductory courses," Bristol said of the new project which will be the third involving EPCC.

According to UTEP statistics for last Fall, 1,276 students majored in science compared to 5,783 in liberal arts.

UTEP faculty taking part with Bristol in the unique project are: Nick Pingitore, geological sciences; Carl Lieb, biology; Alan Dean, physics; David Hall and Peter Robinson, both of philosophy; and John Dick, English. The project director at EPCC is Jerry Johnson.





UTEP & CULTURE Arts



The Lively Art of Theatre

by Christine Koyama



In the world of 1990s entertainment, dazzling pyrotechnics seem to rule: from the jumpcut frenetics of MTV to the non-stop special effects that fuel so many of Hollywood's blockbusters to the multimedia blitz of touring mega-stars like U2 and Madonna.

This is the undisputed age of the short attention span audience ... or is it? At UTEP, a group of diverse individuals would argue that "the play's the thing"—and do so convincingly.

Theatre is one of the oldest, most powerful mediums because it is performed live. It's a high-risk medium, with a different chemistry on stage—and a different audience reaction—every night. There are no quick cuts. No edits or replays. There is only the magic of actors making a story come alive right before your eyes.

In larger urban areas—where Broadway touring companies, regional theatres and a host of smaller professional companies offer a wide variety of theatrical fare—college productions are often forced to take a back seat when it comes to audience draw.

UTEP theatre, however, doesn't suffer from similar restrictions. Nestled against the Franklin mountains with many ties to its larger sister city of Cd. Juárez, across the border, El Paso is, understandably, not large enough to support professional theatre. El Paso nevertheless boasts a lively community theatre scene that includes such companies as the Southwest Repertory Organization (SRO), the El Paso Playhouse, Adobe Horseshoe, Fort Bliss Theatre and the annual summer outdoor performances of Viva El Paso!

What sets UTEP apart from other universities is the way it has worked to become an integral part of the city's theatre community—primarily thanks to two people: Dr. Roberto D. Pomo, chair of the Theatre Arts Department, and Gregory L. Taylor, director of the Union Dinner Theatre.

Light years apart in attitude, appearance and theatrical bent, Pomo and Taylor are the driving forces behind UTEP's diverse theatrical fare: On any weekend in mid-to-late October, you could visit the Union Dinner Theatre for a lively performance of Bob Carlton's *Return to the Forbidden Planet*, a campy rock-pop musical that mixes elements of the 1956 sci-fi movie *Forbidden Planet* with its source, Shakespeare's *The Tempest*.

Or you could visit the Fox Fine Arts Center for an ensemble performance of Edward Gallardo's *Women Without Men*, a provocative exploration of the lives of six lowerclass Latina women working in a New York blouse factory during World War II—their hopes, fears and the hard-won, but often fleeting strides they make towards a sense of personal freedom.

It's a tribute to UTEP that two such different personalities call the same campus home. What follows is a tale of two theatres.

FROM SHAKESPEARE TO CHICANISMO

Deep in the heart of the Fox Fine Arts Center is a world of theatre which reflects its artistic head, Roberto Pomo.

Born in Buenos Aires the son of a respected Argentine director, Pomo fled with his parents to America during the political turmoil of the 1950s. Raised in New York, the hub of the theatrical world, and educated at three universities in the West, Pomo is an intense, high-energy, yet soft-spoken man who sets and maintains high goals.

He feels his students should not only be well-grounded in the traditions of theatre, but also graduate equipped to find jobs. To that end, he encourages them to learn about set and lighting design, costuming, stage managing and box office.

Under his guidance, the University Playhouse, a 435-seat proscenium theatre with excellent sightlines, presents plays ranging from Shakespeare to Mamet, Shepard and Pinter. The 100-seat Black Box Studio Theatre hosts experimental works in an intimate, flexible space—ranging from Irene Fornes' *Mud* to premieres of works by local playwrights, such as Ted Karber Jr.'s *Save The Horse*.

Each season includes one children's play, produced to introduce local elementary schools to the theatre. And each year, UTEP hosts the Southwest District American College Theatre Festival (ACTF).

While some might say these offerings are only what is expected of a good university program, there's another ingredient that sets UTEP apart from other schools in the Southwest.

"Theatre is such a wonderful medium," Pomo observes. "Nothing replaces its ability to inform, move and entertain. It's a microcosm of life that builds awareness...of who we are, where we've been and where we're headed.

"Our location means we need to explore our Latino/Chicano culture—even as we remember the incredible historical baggage that comes with it."

Indeed, Pomo makes every effort to plumb the roots, current trends and future directions of Latino/Chicano theatre: The Theatre Arts Department offers a course in Chicano Theatre and Drama. The *Elenco Experimental* troupe—founded by Pomo—performs works by leading Latino/Chicano playwrights. And then there's Pomo's work as faculty advisor for *Teatro Mestizo*, the student company sponsored by *MeCha* (*Movimiento Estudiantil Chicano de Aztlan*) that brings theatre to local high schools as well as the *barrio*.

On Pomo's wish list are four goals:

- Adding a strong film studies program, which begins next year with



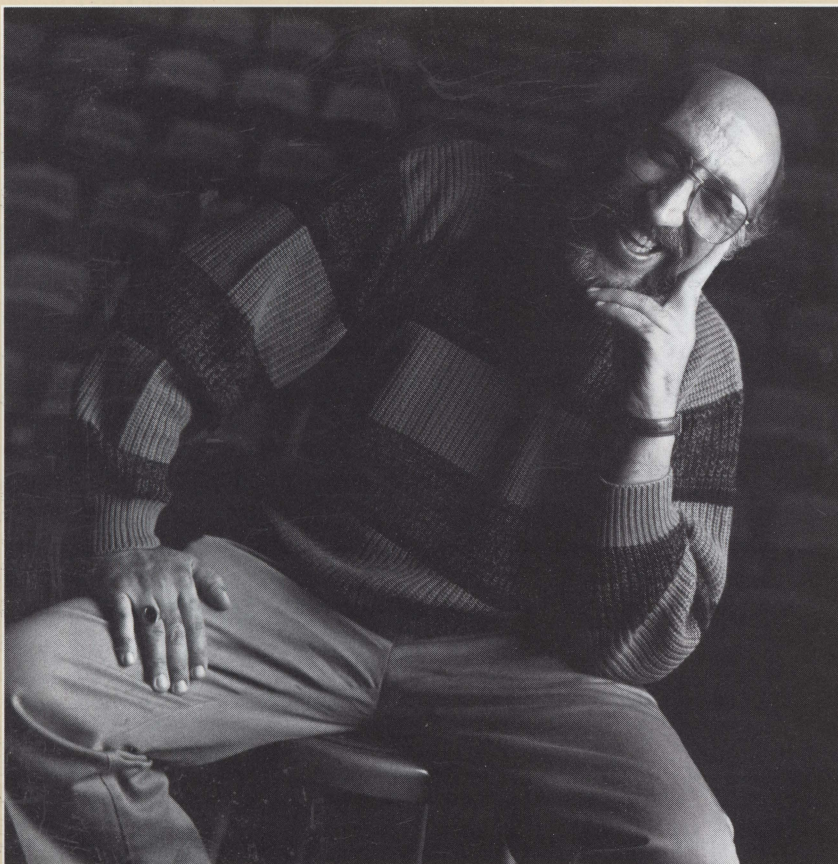
two courses—one in film history and criticism and the second on directors—and will hopefully grow to include film making.

- Expanding the graduate program to include more courses in Chicano/Latino theatre.
- Strengthening the playwriting program—which began with the recent faculty addition of Michael Wright, an experienced New York playwright and director.
- And, finally, achieving national recognition for the Theatre Arts Department—a goal that's not far off. Pomo was recently awarded the Kennedy Center Bronze Medallion for his work as the Texas chair of the ACTF, and named *Educator of the Year* by the Texas Educational Theatre Association. Two of his productions at UTEP—*Roosters* by Sanchez-Scott and C.P. Taylor's *Good*—were finalists at the regional level of the ACTF. And last year, he was one of only three people invited to represent America at the 1991 World Theatre Festival.

Beyond its own accomplishments, the department counts Academy Award-winner F. Murray Abraham, actor Ray Anthony Thomas, who recently appeared on Broadway in Kevin Heelan's *Distant Fires*, and television star Ana Alicia among its former students.

The idealist in Pomo yearns—and works—to expand UTEP theatre in every conceivable way, while the realist in him realizes that private funding—beyond what the state provides—is a key to making his wish list come true.

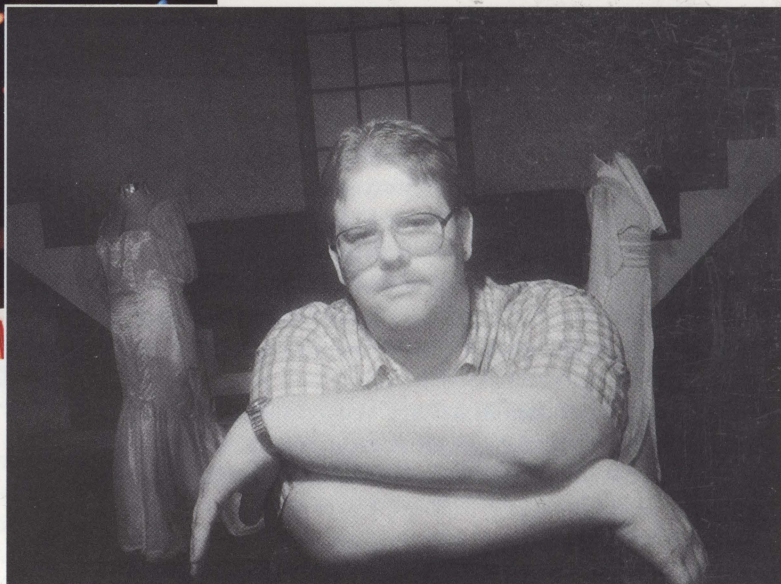
"I know it sounds foolish to wish for a million dollars," he observes, "but that would carry our program well into the next century—giving us the means to provide more scholarships for worthy students and expand our faculty, which in turn expands our course offerings. Of course, I suppose it's only a dream."



(left...) Dr. Roberto Pomo
(above...) Scene from the Theatre Arts' performance of *Women Without Men*. In the background, left to right, Monika Mojika as Ramonita, Jaqui Delgado as Carolotta, Heather Fazzio as Lillian, Lisa McNeil as Tessie, and Yolanda Perez as Doña Orchidea. Center stage is Alyssa Reed as Soledad.



(right...) Gregory Taylor
(above...) Danny Lopez as Cookie. (below...) From left to right,
Cheryl Tomczuk as the Science Officer, Steve Carrasco as Prospero
and Danny Casillas as Ariel the Robot, in the Union Dinner
Theatre's production of *Return to the Forbidden Planet*..



THE SOUND OF MUSIC

Taylor's background in theatre reads like a scenario scripted from the Andy Hardy "Let's do a show" school—driven by ingenuity and the belief that anything's possible. For as long as he can remember, Taylor has loved musicals. An extraordinary relationship began in 1977 when he appeared in the Fort Bliss production of *Jesus Christ, Superstar* and sent playwrights Tim Rice and Andrew Lloyd Webber a program to autograph. "Rice answered," Taylor recalls, "and we developed a correspondence that's lasted for 15 years."

In 1983, Taylor—then a sophomore at UTEP—saw a touring dinner theatre company perform with no sets. Sure that he could do better, he produced *Joseph And His Amazing Technicolor Dreamcoat* on a shoestring budget in the then-deserted Union Ballroom.

The four performances sold out and thus, the Union Dinner Theatre was born. Since that time, it has grown into a major theatrical venue, regularly playing to sold-out audiences and often adding performances to meet the demand.

Over the years, Taylor has remained true to his love of musicals and Tim Rice, producing such works as *Jesus Christ, Superstar*, *Evita* (for a record three runs), the American premiere of *Blondel* in 1985 and a hallmark production of *Chess*—selected as one of six productions (out of a national field of 600) to perform at the Kennedy Center in 1989 as part of the American College Theatre Festival (ACTF).

Taylor credits the success of the Union Dinner Theatre—the only one affiliated with a university—to the support of the Union, the Division of Student Affairs and his two longtime collaborators, technical director Michael Spence and costume designer/assistant director Kerri Harrison.

"I've got to say that 50% of our success is because of the wonderful food prepared by Lorraine Gomilla, assistant director-catering," Taylor adds. "She and her staff do an excellent job."

When asked about the future, Taylor would like to see the Dinner Theatre go on forever. Topping his "wish list" is the ambition to produce and direct *Les Miserables*, though he knows the amateur rights to the show will not be available until "every penny's been made off it professionally."

All in all, Taylor is a study in Yankee ingenuity, an unabashed advocate of commercial theatre—of the stage's ability to entertain.

GETTING THE BEST OF BOTH WORLDS

Though Taylor and Pomo have different visions of theatre, they both seem to have a strong, positive influence upon students.

Two members of the cast of *Women Without Men* talked about Pomo's influence as teacher and director:

Alyssa Reed convincingly portrayed Soledad, a woman living and working under the harsh eye of her Catholic mother. Originally from Abilene, Reed is a junior who wants a career in theatre management. She transferred from McMurry University after hearing about UTEP's theatre program.

Reed found Soledad "...hard but easy because she is a much more explosive person than I am in real life. I had to find ways to make her frustrations real yet keep her likeable. What I appreciate about Roberto is that he helped us discover the characters through improvisation and discussion. That made a big difference."

Heather Fazzio, a graduate student who wants to direct and produce, met Pomo at a theatre festival while majoring in communications at Louisiana's McNeese State University. After visiting UTEP, Fazzio opted for theatre. Used to playing ingenues, she was surprised when Pomo cast her as Lillian, an overweight woman who hides her insecurities and dreams behind a wall of verbal bravado.

"I was intimidated by the role," Fazzio recalls, "but Roberto helped me figure out how to balance Lillian's steamroller personality against her moments of discovery. He took a chance on me and I hope I came through for him—and for the cast."



"The thing I like about him is that he's constantly reminding us we have to plan for the future. I've worked as his stage manager and assistant director on several productions," says Fazzio. "Last summer, I turned a part-time job at the Civic Light Opera House in San Bernadino into a full-time summer position—once they realized my background. It was wonderful to see that you can earn a living in the theatre."

Taylor draws not only upon UTEP students, but also from the greater El Paso community. The cast of *Planet* included an actor from community theatre and three high school students.

His impact on students was evident in the words of two *Planet* cast members:

Theatre Arts senior Danny Casillas—who played the robot Ariel with quiet gusto—is a soft-spoken young man whose eyes light up at the mention of the theatre. A graduate of Ysleta High, Casillas found Ariel a real challenge.

"I wanted to convey his childlike innocence and still come across as a robot," explains Casillas. "It took a while to get used to the costume and heavy makeup, but I'm thankful Greg gave us a lot of freedom to develop our characters. Working here's been a real learning experience in how to give and take onstage."

After graduation, Casillas wants to act—as well as write and direct. "I'd like to be a Woody Allen...without the scandal."

Cheryl Tomczuk, a Music Education senior who played the demanding role of Science Officer, is a Dinner Theatre veteran; *Planet* is her eighth show there. An Andress High alum, Tomczuk caught the theatrical bug at age 14 after seeing *Annie Get Your Gun* at the Chamizal Theatre in El Paso.

Though she loves the theatre and brought the house down with her rendition of "Go Now!" in *Planet*, Tomczuk's goal is to teach music therapy. Last summer, she worked with troubled kids through the SummerFest program, choreographing a production of *Fame*.

"Helping these kids grow and discover was better than applause. I owe a lot to Greg and the actors I've worked with at the Dinner Theatre. We're a tight-knit group. Egos don't get in the way. Color doesn't get in the way. We're family."

(right..) Cheryl Tomczuk as the Science Officer singing "Go Now!", (below...) Danny Casillas as Ariel the robot in the Union Dinner Theatre's production of *Return to the Forbidden Planet*.



FUTURE DIRECTIONS

Pomo and Taylor play an important role in the life of El Paso theatre. Individually, they represent flip sides of the theatrical coin, reaching different audiences for different reasons. Collectively, they're molding tomorrow's theatre professionals.

Dr. Carl T. Jackson, dean of the College of Liberal Arts, sees another advantage to UTEP theatre: "I've lived in large cities where you're surrounded by cultural events but don't always make the effort to see them. Since I've been in El Paso, I've seen far more theatre—and enjoyed it—than ever before."

Perhaps he's right. While many big city theatres are fighting to stay alive, UTEP theatre is growing. Let's hope it continues to flourish at a pace in keeping with the visions of its two leaders. ■

Christine Koyama is a freelance writer and theatre critic.

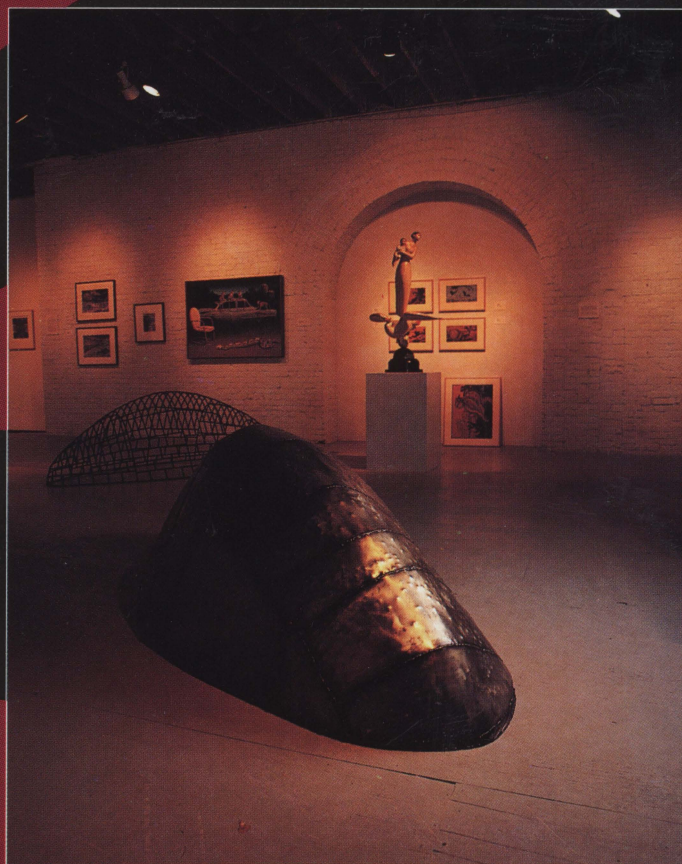
COMING OF AGE

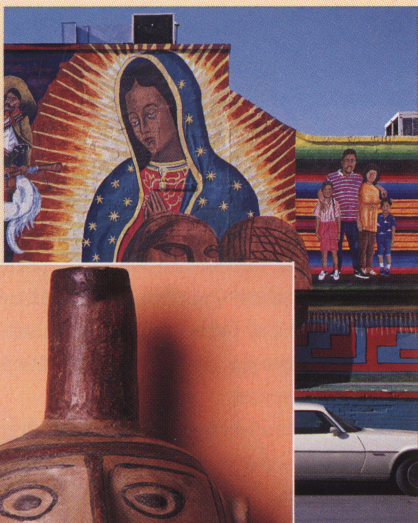
by Nancy Gillespie

Consider a game of three-dimensional space, an intricate exercise in which the players must conceptualize and orchestrate their moves in time and space. Transform the chess board into a metaphor for UTEP's arts and cultural programming and the same complex strategies apply. Both contests challenge the intellect, stimulate the imagination, and provide pleasurable diversion.

"For a long time we were striving to be something we weren't. Now we have developed a different reference point for self-esteem. We look closely at who we are, and we're proud of it."

"Nature Girl - Humpback"
Sculpture by Willie Ray Parish, on display at Adair Margo





and cultural programming have been infused with elements that reflect the region's bicultural identity.

"UTEP has moved into an authentic life as an institution," remarks Natalicio. "For a long time we were striving to be something we weren't. Now we have developed a different reference point for self-esteem. We look closely at who we are, and we're proud of it."

Natalicio cites the enormous potential for working with counterpart universities in Mexico, and the excitement of the binational environment. "There are so many

UTEP A LIFELINE FOR ART & CULTURE



To achieve a multidimensional and life-affirming experience, programming, like chess, requires skill, flair and indefatigable energy. Effective programming, however, to unite diverse elements into a cohesive whole, requires vision.

UTEP's vast reservoir of arts and cultural resources derives from the vision, energy and expertise of many dedicated people—and its outcome influences the lives of Paso del Norte residents.

Mary Lou Gallegos, El Paso Civic Center advertising and marketing manager, says, "In the last 8-10 years, the growth and quality of UTEP arts and cultural programs have been astonishing. The faculty's involvement in the cultural community as well enriches the entire region."

Guided by UTEP President Diana Natalicio's dynamic leadership, curricula, arts

ways to capitalize on our location and celebrate our diversity. The Contemporary Mural Conference is a prime example."

Held at UTEP this past November, the conference attracted national and local experts who examined mural traditions in the Americas with a focus on the El Paso mural movement. One of the highlights was a four-hour guided bus tour of El Paso murals.

Native El Pasoan Adair Margo, a gallery owner and chairman of the Texas Commission on the Arts, applauded the Art Department for its involvement in the project. "The conference was national in scope, and another example of the department's assisting in an emphasis that is El Paso," says Margo. "Murals have existed here for a long time."

The conference indicates another posi-

(clockwise...) "Bones on the Border" a group of UTEP student trombone players perform for live audiences; Casas Grandes effigy figure, pre-14th century, Centennial Museum Collection; section from "Hispanic Heritage and Homelessness" mural, corner of Magoffin and Eucluytus Streets, El Paso, Texas; jewelry piece by Rachelle Thiewes.



WILLIE RAY PARISH— Sculptor Extraordinaire

by Stacie Wilson

The whale. For the interested observer—perhaps someone clinging to the rail of a swaying ocean vessel—it is a giant, majestic animal roaming the sea, whose mysteries are elusive, just beyond reach. For scientists and oceanographers, it is a magnificent creature whose mysteries evoke the quest for knowledge. For Willie Ray Parish, sculptor extraordinaire, it is the image in his mind's eye compelling him to craft the unusual sculptures featured in national galleries and art exhibits.

During the past four years, Parish has created a series of steel sculptures abstracted from the whale form in an effort to express his ecological concerns. Three of his pieces decorate the walls of UTEP's University Playhouse lobby in the Fox Fine Arts building where the artist's office is located.

Parish became chair of the UTEP Art Department in the fall of 1990. He earned his Master of Fine Arts from the Otis Art Institute of Los Angeles and his Bachelor of Fine Arts from the University of Mississippi. As chair, he teaches only one sculpture course, but says time not spent teaching or running the department is directed toward his artistic work.

The artist's 4,000-square-foot studio at his home in La Union, New Mexico, overflows with the art work both he and his wife, painter Becky Hendricks, have completed. The memory of a surprise whale sighting in Southern California nearly three years ago feeds the fire of Parish's imagination as he constructs forms he says he hopes will conjure up some possibilities of sea mammals, but stresses that he is "not making whales."

"I chose this form because it appealed to me sculpturally as shapes and abstractions and also because of my concern for ecological factors," the artist explains. "I'm afraid we're doing irreversible damage. The signs I'm seeing and reading about indicate to me that we've seriously damaged the earth and every aspect of it."

The sculptures, which Parish says he hopes convey his personal environmental concerns to viewers, are large pieces, often measuring six feet high, eight feet long and five feet across. The pieces have a circular base, either covered with molded sheets of steel or constructed only of wiry steel strands. The works of art appear to emerge from the floor, suggesting whales rising out from the ocean waves.

"There's something so mysterious about whales, just the kinds of things we don't know and don't understand about an animal that's been on this earth for millions of years longer than we have," the sculptor muses. "Maybe there's some sort of historical or genetic memory that is passed on. Maybe there's some information they have that we don't have as we poison the oceans and they die."

Parish's latest works appeared most recently in an exhibit at the Shidoni Contemporary Gallery in Santa Fe, New Mexico. His sculptures have been shown in more than 30 indoor and outdoor exhibitions nationwide, including shows in Texas, California, Tennessee, Mississippi, Washington and Georgia.

Parish's colleagues say his involvement in the community and active participation as an artist have positively impacted students in the Art Department.

"His effect on students is strong because they can understand through observing his actions, the dedication required to be an artist," says Jim Quinnan, fellow artist and assistant professor of art. "UTEP has turned out quality artists who have been accepted to some of the best graduate schools in the country."

Parish's dedication to his work has made him an important link to the El Paso art community as UTEP expands as a cultural center for El Paso. Carl T. Jackson, dean of UTEP's College of Liberal Arts, notes that Parish is frequently contacted by people in the El Paso community.

"His work is being exhibited in very important places and he has a regional and national reputation," Jackson says. "His work is directed toward the campus, but he has contacts outside the university and considerable interaction with leaders of the art community."

tive trend, the increasing spirit of UTEP's interdepartmental cooperation. To support the conference, Union Programs director Greg Taylor scheduled *Murals & Muralists of El Paso* at the Union Gallery. Conceptual sketches, gridded studies, a maquette (model), and a finished portable minimural walked viewers through the creative process. Post conference, the Art Department featured the work of Gronk, a contemporary muralist who conceived a project that became part and parcel of the space.

Art Department chairman Ray Parish is enthusiastic about joint ventures with music and theatre arts. "In April we'll join forces by inviting corporate leaders in El Paso to a first-class event. At a champagne get-together, our guests will have a chance to hear chamber music, observe rehearsals by the orchestra and a theater production, and see a sculpture in progress, as well as finished art forms. As a result, they will understand that the fine arts at UTEP are, in all areas, a first-class operation and a vital cultural resource for the community."

(right...) UTEP music faculty and El Paso Symphony members are, from left to right, Donald Wilkinson, bassoon; Sam Trimble, trumpet; Ronald Hufstader, trombone; and David Ross, clarinet.

(below...) UTEP assistant professor of art, James Quinnan, among several of his works.



Parish's statement suggests a multitude of ways in which the university empowers the community, a concept supported by Natalicio. "Quality of life makes a strong case for businesses looking to relocate in a community," she says, "and UTEP's presence is a major factor."

Dr. Ron Hufstader, Music Department chairman, draws the same conclusion. "By 2002, businesses will depend on the Fox



Fine Arts Center as a recruiting resource. They can say, 'Look what El Paso offers, a sophisticated cultural complex [along with city museums] where your family can experience wonderful art, music, theater, musicals and operas.'

Hufstader views collaboration between the art, music and theater arts departments as a vehicle for enhancing communication between UTEP and the city.

"Working together on a regular basis exposes us to different viewpoints and new ideas, he says. When we understand each other's goals, we can be more supportive of the arts in El Paso. It's important for the university to be involved in producing art in the community."

Richer by far than many people realize, UTEP's art and culture emphasize quality, quantity and diversity. The opportunities are there for the taking, the only requirement is a little get up and go.

Reviewing letters to the editor in newspapers, Natalicio says, "All these complaints about nothing to do in El Paso aren't

true. But people have to put out the effort. There's an enormous bank of talent at UTEP, a highly visible faculty who enrich the critical mass of people and make a major contribution."

❖ MUSIC PROVIDES A BASE

That contribution is boundless. The Music Department, for instance, provides nearly all of the principals in the wind and brass sections of the El Paso Symphony.

Gay Brown, executive director of the El Paso Symphony, says, "Many of the music faculty, as long-standing members of the symphony, formulate the base by which we can present a fine orchestra in this area. The faculty includes some outstanding musicians who are fine performers in their own right, and who would be recognized for their achievements at any institution. As a group, the department is committed to, and supportive of, El Paso's cultural heritage."

UTEP's music program is also instrumental to the success of Ballet El Paso. Rehearsal studio space for the production of the *Nutcracker* and facilities for the Young Dancers School of Ballet El Paso figure prominently in the organization's operation.

Ingeborg Heuser, who has taught ballet at UTEP for 30 years and today directs the program, says "We hope that Ballet El Paso will grow so we can keep our dancers in the city. Many ballet students over the years have gone on to perform with national and international dance companies."

The Music Department also co-sponsors with the Sun Carnival, the junior high and high school marching band contests, and assumes total sponsorship of high school concert band competitions. On symphony weekends, the department holds Saturday morning

FOX FINE ARTS: UTEP Center for Music, Art and Theatre

Opened in 1974, the four-story Fox Fine Arts Center boasts some of the best performance stages and fine arts exhibition spaces in the Southwest. Student productions and local, regional and national traveling shows are offered by the center to the El Paso community free of charge or at a nominal cost.

As a teaching facility, the Fox Fine Arts Center serves 498 fine arts majors in theater, art, and music, providing students with a professional environment for the development of their chosen craft.

In theater arts, The Playhouse is considered the best in the region. It seats 450 and is equipped with a computerized lighting system, an orchestra pit, and

a set design, construction and painting shop.

The costume shop, with an outstanding collection of authentic period costumes and hats, washing and dry cleaning equipment, is an important resource for student theatrical productions.

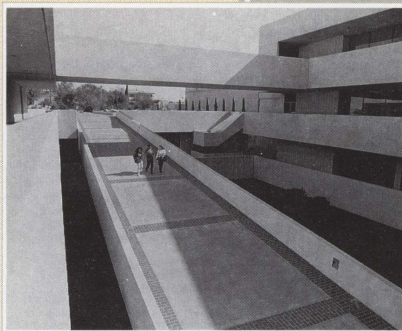
The Studio Theater, also referred to as the Blackbox, is a flexible, open space with 100 seats for experimental theater productions.

In the Art Department, a large sculpture studio is equipped with a foundry for metal fabrication, welding equipment, and an electric crane. The ceramics facilities are also some of the best in the Southwest with seven kilns (furnaces for firing clay), a glazing room, numerous potters' wheels and two damp rooms to keep clay moist—a necessity in our dry southwestern climate.

A state-of-the-art metal studio, and rooms for print-making, graphic design and art history round out Art Department facilities.

For exhibitions, the Main Gallery specializes in regional and national shows curated by the department, while the Glass Gallery features student art, local and regional shows and works in progress.

Music buffs are accommodated by the 485-seat Recital Hall, an auditorium designed for orchestra rehearsals and performances, and student and professional music recitals. The hall features an 18th century Fortepiano, and Bosendorfer and Steinway concert grand pianos. Two large rehearsal areas for band and chorus practice, numerous rehearsal rooms and a music library serve 177 music majors.



Fox Fine Arts Center

TEXAS WESTERN PRESS: 40 Years and 300 Books

Texas Western Press, UTEP's book publishing enterprise, celebrates its 40th anniversary in 1992 with a special twist.

The first book published by the fledgling Press in 1952 was *The Spanish Heritage of the Southwest*, text by Francis L. Fugate, illustrations by El Paso's beloved artist, José Cisneros.

Forty years later, the Press marks its anniversary with the publication of one book by its first author and another featuring its first illustrator: *Arbuckles: The Coffee That Won the West* by Francis Fugate and José Cisneros: *An Artist's Journey* by John O. West, lavishly illustrated by José Cisneros.

The founding director of Texas Western Press (which took its name from Texas Western College, the forerunner of today's UTEP) was Carl Hertzog, the internationally celebrated typographer, printer and bookman, who continued to add his inimitable touches to TWP productions until his death in 1984. Directors since Hertzog's time have been Evan H. Antone, Hugh Treadwell and Dale L. Walker.

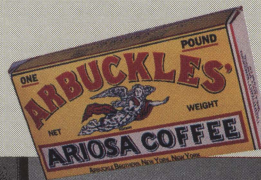
The Press specializes in the history and cultures of the American Southwest—works about West Texas, New Mexico, Arizona, northern Mexico and the U.S.-Mexico borderlands. In its 40-year history, nearly 300 books have carried the TWP imprint and its authors have included some of the top names in Southwestern historical scholarship—C.L. Sonnichsen, T.R. Fehrenbach, Don Worcester, Marc Simmons, W.H. Timmons, Jerry D. Thompson, Robert Utley—and such acclaimed Texas writers as Elroy Bode and Bryan Woolley.

In 1963, under the guidance of the late Dr. Samuel D. Myres, the Press launched its "Southwestern Studies" series of monographs on features of Southwestern history. The 100th book in this distinguished series will be published in 1993.

Among 1993 titles from Texas Western Press, in addition to *Arbuckles* and José Cisneros, are: *The Bride Wore Crimson and Other Texas Stories* by Bryan Woolley; *The Tigua: Pueblo Indians of Texas* by Bill Wright (a photographic history); *Nellie Cashman of Arizona* by Suzann Ledbetter (No. 98 in Southwestern Studies); *The Court Martial of Henry O. Flipper* by Charles Robinson II (No. 99 in SWS), *To Defend the Mexican Name in Texas* by Juan Nepomuceno Cortina, edited by Jerry D. Thompson (No. 100 in SWS); and a new printing of one of the Press's most successful books, *North American Indian Ecology* by Donald Hughes.



José Cisneros illustration



"New Home" Ysleta, Texas 1991, photograph by Bill Wright.

master classes with symphony guest artists. Classes are free and any aspiring musician can attend.

In terms of program offerings, the department staged 21 events between October 18 and December 13; 18 were free, the highest admission only \$5. In the eight-week period, audiences could hear chamber or orchestral music, a chorale, wind and percussion ensembles, and student recitals. The Rose Taylor song recital brought a nationally known mezzo-soprano to campus, and the Lyceum Series finished on a high note with the Empire Brass, one of the best brass quintets in the world.

Quality and recognition go hand-in-hand. The Wind Ensemble has been invited to perform in prestigious competition with other universities; the Chamber Choir has traveled to Mexico and Europe; and the Jazz Lab Band receives frequent invitations to perform at the Montreaux Jazz Festival in Europe.

The mariachi and folklorico classes recently added to the curriculum are open to any member of the campus or community. Since his arrival on campus in 1976, Hufstader has witnessed exponential growth in the Music Department. "We've grown from one band, one jazz group and one chorus to three concert bands, two lab bands and three choruses.

❖ FINE ART REACHES OUT

Sometimes faculty members work quietly behind the scenes. Adair Margo remembers when art lecturer James Quinnan developed a program for artistically gifted school dropouts and at-risk students.

"Jim personally visited with counselors and teachers to get the names of talented kids who were at risk," Margo recalls. "With matching funds from the Junior League, he designed a program that brought the kids to campus to pursue art. It all happened because of Quinnan, a very giving person whose empathy extends beyond his students. And it's all part of UTEP's mission, to bring the first generation to college."

The Art Department contributes its share of mainstream events to El Paso happenings. In January, the Main Gallery will feature a showing by Mineko Grimmer who

collaborated with composer John Cage at UCLA. Grimmer sculpts with sound, an innovative process in which inverted triangles of ice filled with pebbles are suspended over wooden boxes that hold guitar strings and bamboo shoots. As the ice melts, the pebbles drop and strike the guitar strings or bamboo, the water in the bottom of the box or the wood itself. Random, delicate musical sounds are produced.

"Cage wrote a piece especially for Grimmer's work," explains Parish, "and we plan to have the composition performed in connection with her show."

Two years ago, a controversial Main Gallery exhibit of Hermann Nitsch's art generated a minor protest. "Nitsch was one of the big-time shows," says Parish, "and we expected a bigger demonstration."

The administration stood behind the exhibit. "I got some flak about it," remembers president Natalicio, "but El Paso is basically more tolerant than people think. It is very important that the university create an environment in which people can experiment and explore."

Dr. Carl Jackson, dean of liberal arts, adds, "Nitsch is the kind of thing we ought to have, the vehicle to explore new forms and think new ideas. The show was also an example of what we condemn in one generation and revere in the next."

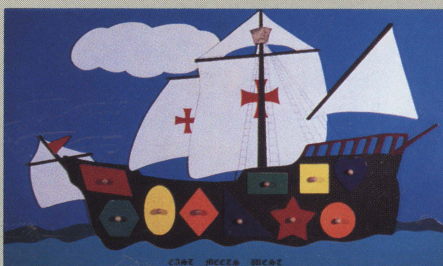
Art majors like Adrian Esparza and Daniel Lehman recognize the advantages of the exhibit program. "We're exposed to art forms not usually seen in this area, ex-

THE CENTENNIAL MUSEUM: UTEP's Museum of Natural and Cultural History by Stacie Wilson

In the last year, more than 100,000 visitors wandered through the art and artifact-filled rooms, peering into glass cases filled with native birds, glittering geodes, geological maps, angry bears and seashells. UTEP's Centennial Museum serves a dual role as a historical touchstone and link to diverse cultures here and abroad. Through traveling exhibits, hands-on workshops and interactive exhibits, museum visitors have steered a ship on an imaginary sea, created exotic masks, strolled through a replica of a tiny Oaxacan village and viewed the works of world-class photographers and artists.

The Centennial Museum, operating on a lean budget, promotes the natural and cultural history of the border region of the southwestern United States and Mexico not only through their permanent exhibits of ornithology, ethnology, geology, paleontology, mammalogy, anthropology and archeology, but also through international travelling exhibits and presentations by renowned speakers.

One of the museum's most recent exhibits was the showing of photographs by Mexico's top female artist, Graciela Iturbide. The photographs depicted the proud heritage of Indian people in Southern Mexico, Zapotec women's dominant roles in community rituals, and daily life in Oaxacan villages where Zapotec women share an uncommon equality with men.



Children and adults alike took delight this summer in viewing hundreds of popular Mexican toys including wooden horses, papier-maché figures, and wax dolls from more than a dozen Mexican states. Some of the toys were ingeniously made out of discarded items such as cigarette cartons for trucks and coffee cans for steam rollers.

In late September, the Native American activist, poet, and lecturer, Suzan Shown read from her works and gave a lecture on "The Story of the Indigenous Women," as part of the Quincentenary Commemoration of Columbus' discovery of America. "Treasure, People, Ships and Dreams," on exhibit through December 23, presents a Spanish shipwreck, the hard life at sea and the tragedies that came with the voyage across the Atlantic.

The museum's winter season commences with "Seven Years in Tibet 1944-1951." Forty-two photographs by Heinrich Harrer, provide a rare glimpse into a culture subsequently erased by the Chinese invasion in the early fifties. The show opens on January 19.

UTEP's Centennial Museum also presents interactive educational programs for youngsters such as *Hands-On Science*, which incorporates chemistry and physical science activities. For adults, the museum is an educational resource. Programs such as *Project WILD* and *Project Learning Tree*. *Project WILD* emphasizes wildlife and the environment, providing educators with tools to incorporate wildlife-related concepts into daily classroom instruction. *Project Learning Tree* uses the environment to offer educators techniques for teaching math, science, language, social studies, the arts and humanities.

"The progress this museum has made over the last five years is tremendous," Florence Schwein, Centennial Museum director, notes. "We have more and more educational programs that bring in visitors from the El Paso community and we're seeing more and more UTEP students using the museum for class projects. Our travelling exhibits continue to be a main attraction, as well as representative of our mission."

(top right...) Casas Grandes effigy vessel, pre-14th century, Centennial Museum collection.
(center) Illustration of Spanish sailing ship for children's interactive museum exhibit.
(below) Pueblo Indian Acoma Jar, late 1800's, Centennial Museum collection.

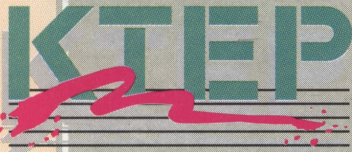


Electronic media arts flourish at KTEP-88.5 FM

At public radio KTEP, El Paso radio listeners can choose entertainment fare from an eclectic menu of classical, mainstream jazz, Latin music and more. An array of art documentaries and feature stories, radio dramas, and live programming pushes the limits of radio as an art form—challenging the listener to visualize with sound.

Since the station was licensed to UTEP in 1950 as a 10-watt station, the National Public Radio affiliate has increased its power to 100,000 watts, radiating out for a hundred miles. Whether it's the nationally award-winning news from NPR's *Morning Edition* and *All Things Considered*, intergalactic detective radio dramas, or *Car Talk*'s wacky and irreverent Magliozzi brothers diagnosing car troubles for call-in listeners, KTEP offers a brand of radio that defies categorization.

We try to program what is not available elsewhere," says general manager Louis Valles. "Our classical music format, though not commercially feasible, offers listeners a wide range of music from the Baltimore Symphony Orchestra to a Mexican classical music program."



Car Talk's Magliozzi brothers.



posed to things outside the student environment. The injection of new ideas makes you think and provides a different perspective on the world."

The Art Department boasts artists of stature, including sculptor Ray Parish whose works were shown at New Mexico's prestigious Shidoni sculpture garden, and the Adair Margo Gallery in the fall.

"People don't realize how influential the department is," says Margo. "Rachelle Thiewes, a metalsmith, has influenced jewelers worldwide. When William Harper, a prominent jeweler from Florida saw her work, he said, 'Really, Rachelle is the best of her age.'"

(right...) Rachelle Thiewes, metalsmith, displays two of her jewelry pieces.

❖ BEST KEPT SECRETS

AND MASS APPEAL

Centennial Museum director Florence Schwein elaborates upon the close connection between campus and community. "The city needs every resource at its fingertips because of our isolation. It's not easy for people to just pick up and go out of town. The growth of nonprofits has been stunted because we lack the economic base, but nonetheless the whole museum picture is evolving.

"Since tourism has mushroomed into such a strong force," continues Schwein, "it's time to look at the cultural community. Consumers should be supporting our own resources to provide the best possible experience for longtime residents, newcomers and tourists."

Schwein points with pride to the Centennial Museum's recently renovated first floor. "I developed a plan to make maximum use of the first floor and oriented the space to invite the public to interact. We've been able to create continuity and better ambience."

The Special Events Center is the main venue for popular touring music acts. Ask Special Events Center director Bobbie Welch about performing groups and her face lights up. Riding high on the overwhelming success of the recent U2 mega-

concert, Welch's enthusiasm about the Center's programming is contagious:

"For a long time, El Paso was no more than an afterthought for touring companies. Now we're being reviewed as a primary stop."



In a never-ending search for events that fit community demographics, Welch books selected rock concerts and Hispanic performers.

"The most popular events have been Hispanic concerts like Juan Gabriel and Vicente Fernandez," she says. "We sold out for the Fernandez concert last year, the first time we brought him in. It was a wonderful experience. The audience was entranced, totally focused on a charismatic performer."

In addition to books and study carrels, the University Library holds an art collection of over 350 pieces that includes ceramics, tapestries, stained glass, jewelry and photography. (See NOVA Summer 1991 issue) Exhibits are ongoing. "I feel it is important to have art for students," head librarian Robert Seal says. "Our main function is to serve the student body but we also play a role in the cultural life of the community"

Special programs on local publishers, local authors, and book collecting target both the campus and community. Every February, for instance, the Carl Hertzog Award for excellence in book design brings recognition to the printing arts, and dis-

seminates information on printing and typesetting as a legitimate art form.

Small wonder then that Dean Jackson remarks on how hard it is to keep up with everything. Greg Taylor, Union Programs director, agrees.

"There is always something going on," says Taylor. "The Union Gallery is never empty—it's booked year round with exhibits like *Black Ancestral Art* and *Circles of the World: Art of the Plains Indians*. On Wednesdays when school is in session, we sponsor free Music Cafes in the plaza from noon to 1:00. People can eat lunch and listen to live music ranging from rock and Christian to soul."

The Union also sponsors two film series, one that offers students and the community the only regular schedule of art, classic and foreign films on Wednesdays. Friday's popular film series screening, Hollywood blockbusters, costs only \$1 for general admission, an entertainment bargain.

❖ A BARGAIN FOR THE DOLLAR

Does the general public take advantage of everything that UTEP offers? Not always, comments President Natalicio. "I have only one disappointment. With the exception of the Dinner Theatre, audiences are small—and performers need audiences. With more participation we can do bigger and better things. Financial resources are always the issue."

Yet in tough economic times, as dean Jackson points out, UTEP faculty continue to produce. "Despite limited funds, grants are still awarded for projects that bring scholarly and artistic recognition to the faculty. There's a sense of the tremendous importance of art as an all-encompassing experience."

If, as the experts suggest, there is no quick fix for the economy, then the only missing element in UTEP's arts and cultural programming can be remedied through intensified participation. The prices are not prohibitive and the value is greater than anywhere else in the country. As Adair Margo attests, "A ticket that goes for \$50 in New York costs just \$4.50 at UTEP."

What more could anyone ask? ■

Nancy Gillespie is a freelance writer working in El Paso.

SPECIAL EVENTS AS DIVERSE AS EL PASO

Three major venues on the UTEP campus offer sports fans and concert enthusiasts within a 250-mile radius a great variety of entertainment events. College football, the annual John Hancock Bowl, and most recently, megaconcert productions are the main attractions at the 50,000-seat Sun Bowl situated on the northwest edge of campus.

NBA exhibition games, UTEP Miner basketball, the Sun Carnival Basketball Tournament, and pop concerts with international artists cater to diverse audiences at the 12,000-seat Special Events Center. Music extravaganzas run the whole gamut of heavy metal, hard rock, country, top 40, and Latin. All have made the Special Events Center one of the choice locations in the Southwest for promoters.

And for the discriminating arts aficionado, Magoffin Auditorium, with a 1200-seat capacity, features everything from nationally renowned jazz artists, new age and world beat, to Broadway productions like *Phantom of the Opera* and *Pirates of Penzance*, to the avant-garde in dance performance, such as the Bella Lewitzki Dance Company. Lecture presentations by national speakers on topics like the environment, race relations, and the arts expand special events at Magoffin beyond the entertainment realm.



(top right...) Aerial view of UTEP Sun Bowl.
(below and right...) International superstars Gloria Estefan and Juan Gabriel are among many who have performed at UTEP's Special Events Center.
(Bottom right...) 38,000 fans attended the October U2 concert at the Sun Bowl, the first concert at the bowl in 20 years.

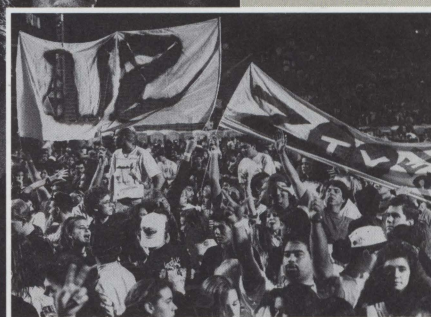
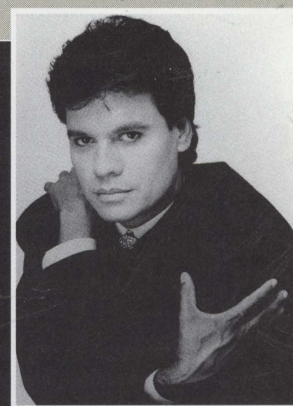


Photo courtesy of the El Paso Times

More Students Diggin' Revitalized Anthropology Program

New Faculty Driving Renaissance

By Robert McCorkle

Like the savvy football coach who knows the importance of recruiting in a rebuilding year, Dr. Howard Daudistel has gone out and landed a crop of "blue chippers" to lead UTEP's anthropology program into the pro ranks. The chairman of the Department of Sociology & Anthropology has managed not only to replace the two anthropology faculty lost to retirement and death two years ago, but also to hire a quartet of talented professionals whose diversity mirrors the ethnicity of the student body and the border region.

In resurrecting a decimated program that had become "out of tune" with El Paso's multicultural border environment and UTEP's present-day mission, Daudistel and his dynamic teaching corps have achieved nothing short of a miracle. The result is evident in the number of anthropology majors—50 at last count—and increased community

interest in and utilization of the new faculty members' varied expertise in everything from environmental compliance studies to demographic surveys.

"What's remarkable," says Daudistel, "is that in 12 months we have come light years with the program. We went from having no one on (the anthropology) staff a year ago to a year later having four guys who are extremely active and productive."

The instructors' greater visibility around campus, their involvement in community projects, increased field study opportunities for students and a revitalized curriculum reflecting the department's interdisciplinary teaching philosophy have renewed student interest in the field.

Beginning in January, students interested in an-

thropology can sign up for such courses as *Ecological Anthropology*, *Southwestern Archeology*, *Indians of the Southwest*, and *Ciudad Juárez As a Sociocultural System*. To minor in anthropology, students must take at least 18 hours from 40 suggested courses. The department's interdisciplinary approach that encourages forays into history, music, English, geography, sociology, linguistics and biology takes center stage with such courses as *Bioarcheology*, *Geography of Arid Lands* and *Intro to Enthnomusicology*.

Compelling cross-listed courses, intriguing new faculty and students' Hollywood images of archeologists as swashbuckling Indiana Jones characters on adventure in exotic locales have proven irresistible to some UTEP students.

"Once they get here, they find out anthropology is not just digging up bones," observes Daudistel, "but involves dealing with a multicultural environment, placing UTEP in an ideal location. They turn on very quickly to the incredible environment and rapidity of cultural change."

Sophomore Kelly Fisher, 26, found herself adrift in liberal arts general studies last spring. She says no particular academic discipline "turned her on." On a lark, she signed up for Dr. David Carmichael's *Intro to Physical Anthropology and Archeology*. Enjoying that class, the East Coast native enrolled in Carmichael's *Popular Archeology*. She was hooked.

"I really loved everything," the Desert Storm veteran enthuses. "He's (Carmichael) so enthusiastic. I might have caught the bug anyway, but his class helped me decide to declare a major in anthropology."

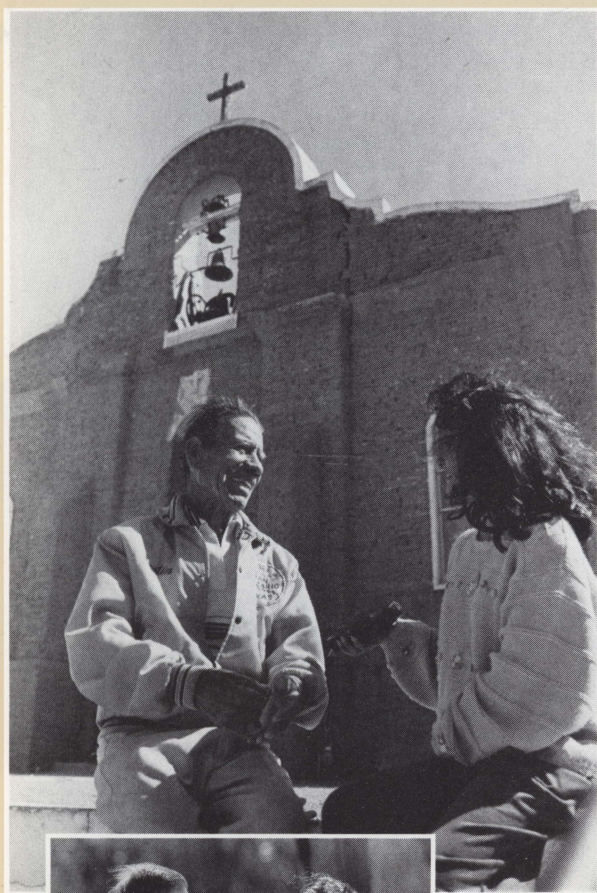
Daudistel credits the personalities and enthusiasm of his new teaching team for fueling the rebirth of the anthropology program.

"The kids are turned on by how interesting the professors are—how dynamic, personable and approachable they are," he says. "They're not just a bunch of old fogies that students have difficulty relating to."

And just who comprises anthropology's new starting lineup? Let's take a look at the new professors.

DR. HOWARD "MANNY" CAMPBELL

In his role as a scientist who studies culture, ethnographer Howard Campbell seeks to eradicate the provincial attitude he feels pre-



Present-day Chapel San Elizario, built in 1877, serves as an appropriate backdrop for UTEP graduate student Juanita Fernandez whose oral history project includes an interview with longtime Lower Valley resident Augustine Payan.



ALEJANDRO LUGO

Anthropology majors interested in cultural anthropology should prosper from the arrival at UTEP of Alejandro Lugo. The Juárez native, who is working on his dissertation at Stanford, has done extensive research into the *maquiladora* industry's impact on Mexican culture, families and gender roles. Chairman Daudistel describes Lugo as the "kind of guy who's moving a traditional anthropological program to one that's contemporary as well."

Lugo's background provides a crucial bi-cultural component that had been missing from the anthropology program's course offerings. Now, students can expand their specialized knowledge about the sociocultural system of Ciudad Juárez, as well as the social and cultural aspects of womanhood and manhood. He believes students with such a specialized background should be in demand as the U.S. and Mexico iron out details of implementing the North American Free Trade Agreement (NAFTA).

Juárez native Alejandro Lugo, who has done extensive research into the effects of the maquiladora industry on Mexican families and culture, brings a unique hometown perspective to the anthropology faculty.

vails among his students and the people of El Paso by exposing them to the roots of the border culture—the Indians of southern Mexico, Latin America and the U.S. Southwest. The cultural anthropologist spent 11 years in Oaxaca in southern Mexico studying the Zapotec Indians, a people he describes as "self-confident, independent and highly successful."

"We're trying to expose students to other cultures in society, other ways of doing things. One of the things we talk about in my class is the roots of the Mexican civilization, the Indian societies and how they've contributed to Mexican life. A lot of people along the U.S.-Mexico border don't know anything about Mexican Indians because there aren't many in this region."

Campbell has just completed editing a book to be published by the Smithsonian Institution titled *Zapotec Struggles: Histories,*

Politics, and Representations from Juchitan - Oaxaca, which mixes native poems and narratives with anthropological analyses. The *avant garde* work might be labeled "post-modern ethnography," suggests Campbell, who says the book is due out next fall.

When he's not writing or editing books, Campbell, who holds a Ph.D. in anthropology from Wisconsin-Madison, stays busy teaching and assisting with various projects like the recent Zapotec exhibit at the Centennial Museum. He feels he is in the right place at the right time at UTEP.

"As an anthropologist, I really enjoy being at UTEP because, culturally, this region's fascinating," he says. "It's fun to be able to teach classes about Mexico in which the students can share their own personal or family experiences about growing up there, so there's a natural interest in the topics."

UTEP research scientists Valerie Provencio, left, and Dr. Galen Burgett examine Indian artifacts recovered from surface excavations at one of the more than 12,000 archeological sites recorded to date on Fort Bliss property. Anthropologists say 90 percent of all known archeological sites in the El Paso area are found on the base.



"Anthropology in our department," Lugo remarks, "stresses the importance of human beings, not just the study of the exotic. So if you look at NAFTA as only a business transaction in which material products are being exchanged, you leave out the human element. We have to have a good understanding of culture before we can truly understand any phenomenon, including *maquiladoras* or the free trade agreement."

DR. DAVID CARMICHAEL

Archeologist David Carmichael's ground-breaking anthropological work and academic pursuits revolve around the desert Southwest's indigenous cultures, those of yesterday and today. Carmichael, who received his Ph.D. in anthropology from Illinois-Urbana, is recognized nationally as an expert in archeological ethics because of his culturally sensitive approach to researching Native Americans. He is co-editor of *Sacred Sites, Sacred Places and Places of Significance*, which concerns the identification and protection of tribal sacred lands.

"I'm getting drawn more and more into working with Native Americans because the land is very important to them and archeology is a signature on the landscape, or a pattern, that has meaning to them," Carmichael says. "Few archeologists feel comfortable working with Native Americans."

The U.S. Air Force was so impressed by Carmichael's research and rapport with the Indians of the Southwest and Plains that they had him draw up national guidelines for consulting with Indians. He has also been asked to write a book on that topic to be titled *Beyond Stones and Bones*.

Carmichael has been working closely with Fort Bliss archeologist Dr. Glen DeGarmo of the base's Cultural Resources Management Branch. For more than a decade, researchers have been compiling an extensive data base of more than 12,000 historic sites of Indians who lived in the Jornada-Mogollon region from at least 10,000 B.C. to 1400 A.D. Fort Bliss has contracted with several UTEP researchers, including Carmichael, who under a \$65,000 intergovernmental agreement, will complete a project begun in 1988 to analyze more than 20,000 artifacts dating from about 10,000 years ago.

The UTEP anthropologist has taken three of his classes on field trips to a Folsom site at the northern tip of the Franklin Mountains and plans to have students assist with spatial and lab analyses of ancient stone tools found there during archeological digs.

JOHN PETERSON

Rounding out anthropology's starting team is John Peterson, who came to El Paso more

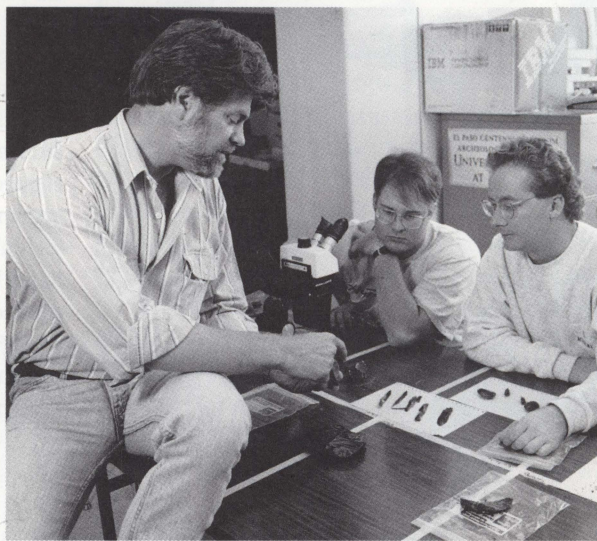
ing radar work and Spanish colonial archival research," he says.

Among other discoveries, Peterson, his students and other associates have found evidence of the Maria de las Caldas Mission site between Clint and San Elizario, and have identified at least five possible locations of the Socorro Mission. In addition, using old government aerial photographs, the anthropologist hopes to identify from 600 to 700 historic homes in the Lower Valley dating back to the Spanish Colonial Period that ended in 1821. With the approach of free trade and its inexorable growth, Peterson feels compelled to document now as much of the area's history as possible before all traces are erased.

"This is perhaps our last shot at documenting the area's cultural resources," Peterson says. "The population will explode and there won't be anything left to find. If we don't make plans now to set aside a Mission Trail and San Elizario Plaza, there'll be nothing left."

Rounding out anthropology's first string this spring will be Mexican anthropologist Jaime Litvak-King, a Fulbright scholar. A renowned Meso American archeologist, Litvak-King has been doing some work with the computerization of archeological research.

With multitalented personnel, a revitalized curriculum, greater community visibility, vital archeological research in progress and a living laboratory at its doorstep, UTEP's anthropology program is reaching "critical mass" and poised for greatness. ■



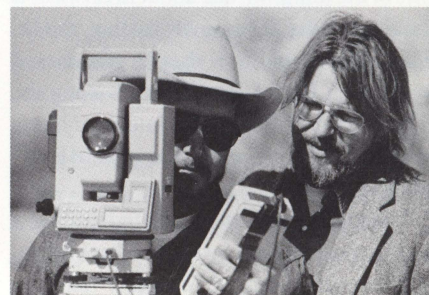
Dr. David Carmichael, renowned for his work with Native Americans, explains artifact identification procedures to anthropology students (from left) Shane Offut, John Sanford and Liliana Medina.

than a year ago to do research for his dissertation at the University of Texas at Austin. Short of instructors for summer anthropology classes, Daudistel tabbed Peterson to teach, and he enjoyed it so, that he has continued as an adjunct assistant professor and researcher.

Peterson, who co-directs a nonprofit research company called Archeological Research Inc., has been discovered by community leaders who have hired him to conduct extensive sociodemographic research and archeological surveys throughout the Lower Valley where community preservation efforts are in full swing. He is the chairman of the City of Socorro's Historic Landmark Commission, serves on the El Paso Catholic Diocese's mission restoration committee and directs a \$650,000 cultural resource management program for the Lower Valley Water District Authority.

"We're working with the government to try to catalog and preserve some of the landscape. We've done surveys, ground-penetrat-

UTEP research associate Mike Weiss, left, and research scientist Galen Burgett check the readings on a laser transit, the latest in high tech surveying equipment used to plot future excavations at Fort Bliss.



El Paso and UTEP: The Art Connection

Conversations about the arts in any community rarely progress far without acknowledgment of the art patron—the individual whose passion for art often burns as intensely as that of the artists forging sculptures out of steel or revealing a hidden image on white canvas. To be sure, much of what we enjoy as art today is due to the support of the art patron. Whether it is someone who purchases a painting or endows a museum with acquisition funds, the art patron is instrumental in making art a living force in modern day culture. At UTEP, these benefactors also shape the futures of many young artists through scholarships, facility upgrades, program development, and the art exhibitions and performances they support.

UTEP's circle of art patrons encompasses corporations, private foundations and individuals who support a wide variety of arts and cultural programs. Most notable, by virtue of its long-standing financial support to UTEP, is the El Paso Natural Gas Company (EPNG). Since the 1970s, the company has assisted with capital improvements and funds for exhibitions, as well as backing special projects in the Art Department, KTEP Radio, and the Centennial Museum.

Monies from EPNG financed the redesign and renovation of the traveling exhibit galleries on the first floor of the museum, the replacement of the lighting equipment in the University Playhouse and the purchase of a concert piano for the Recital Hall. The Art Department, too, has profited significantly from EPNG's consistent generosity.

"With funds provided by El Paso Natural Gas, we have absolutely improved and updated every area of the Art Department," comments Ray Parish,

Art Department chairman. "Everything benefited. Every studio, from graphic design to painting to metal work to printmaking, was upgraded in one way or another."

KTEP benefited from EPNG monies donated to refurbish and equip a radio production/recording studio. "The gas company also underwrites award-winning programming aired on the station," notes Susan Johnson, KTEP development director.

Performance Today, a daily two-hour classical music program that showcases live classical performances nationwide and features reviews and commentary by a roster of nationally known music experts, is only one example of the many programs underwritten by EPNG.

Another KTEP benefactor, the Huthsteiner Foundation, has made it possible to purchase portable digital recording equipment to record El Paso Symphony Orchestra performances for tape-delayed broadcasts. The foundation has helped underwrite critical programming over the years, providing support that is difficult for public broadcasters to come by in El Paso.

For the last two summers, the Junior League of El Paso has contributed funds for a mural program targeting at-risk high school students. Michelle McCowen, Junior League project chairman for the mural project headed by Jim Quinnan of UTEP's Art Department, says the mural program at UTEP has been a tremendous success. "Kids in the program have graduated from high school and most have jobs. These are kids who might not have made it, but have turned their lives around with this project and contributed to El Paso with the mural art they create."

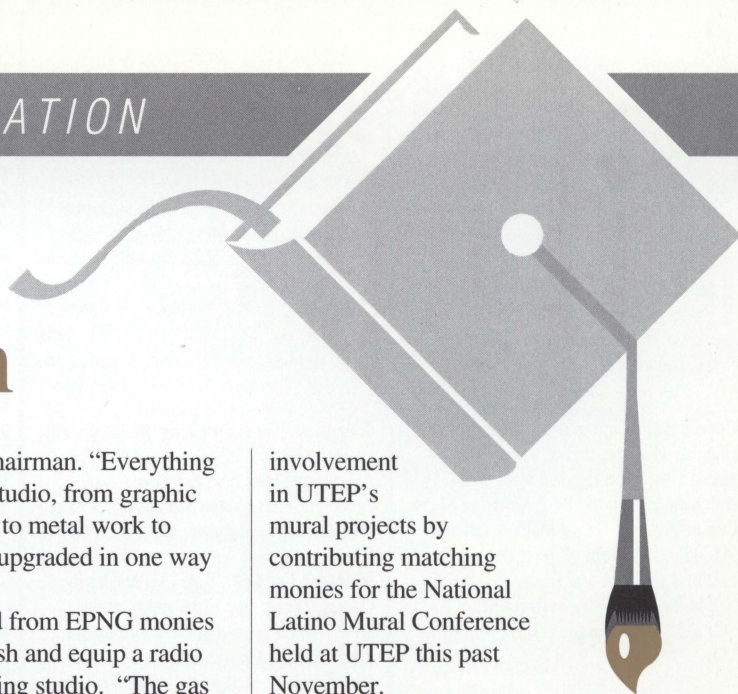
The League further extended its

involvement in UTEP's mural projects by contributing matching monies for the National Latino Mural Conference held at UTEP this past November.

The Junior League is an invaluable resource for the Centennial Museum as well, particularly in program development. Financial and volunteer support from the organization has enabled the museum to create educational materials for volunteers and patrons. The league helped launch the museum's highly successful *Hands-On Science Project*, a series of eight-week interactive educational sessions for students at three grade levels.

But patrons of the arts at UTEP are not restricted to corporate and public organizations. Individuals have an equally significant impact. Through their scholarship endowments they empower the dreams of student artists. This year, more than \$17,000 in scholarships was awarded to students in art, music and theater. Of these, the endowed scholarships set up by Bernice and Emil Jay Dittmer, and the Roderick family are especially important to UTEP. For more than a decade, these endowed scholarships have generously supported UTEP students studying in the fine arts.

"The support that the university receives from our partners in art education, whether for improving our teaching facilities and community outreach, or for direct student support, has an immeasurable ripple effect," says Jan Cavin, UTEP development director. "These patrons impact not only the university and its students, but the entire El Paso community."



ALUM NOTES

Congratulations are in order for four UTEP alumnae who were part of a team which placed third at the regional level, and seventh nationally in the 1992 American Mensa CultureQuest III. Mary Malooly (attended '45-'48) was captain of the team, whose members included Lou Baumwoll (B.S. Ed. '70; M. Ed. '74), Betty Seabrook (B.A. Ed. '47) and Nancy Hamilton (B.A. '49; M.A. '54).

▼40's

Charles A. Steen (B.A. '43) Outstanding Ex of 1958, was honored by the city of Moab, Utah during Discovery Days, July 3-5 1992, marking the 40th anniversary of his historic uranium discovery at the fabled Mi Vida mine. He and his wife M.L. were special guests at several events.

Anita Blair (B.A. '44, M.A. '51) Blinded by an automobile accident, she has dedicated her life to lecturing on safety to schools, clubs and other groups throughout the U.S. She served as a State Representative in the 53rd Legislature, making her the first blind woman to hold a public office. She lives in El Paso where she runs her own real estate business.

Paul R. Coppengrader (B.A. '49) retired as staff officer from the Federal Civil Service in November, 1990 after 39 years as an immigration officer.

▼50's

Daniel W. Foster, M.D. (B.S. '51) was selected as one of the top 14 diabetes specialists in Dallas by D Magazine. He was named UTEP's Outstanding Ex in 1987.

Kenneth E. Calkins, Jr. (B.M. '53) an attorney in Glendale, California, plays the saxophone with the Verdugo Swing Society. The band, which donates its services to charities, was selected to perform at the U.S. Pavilion in Seville, Spain, for the World Expo in June 1992.

Robert C. Heasley (B.A. '53) received the President's Club award at the recent annual convention of Lincoln National Life Insurance Company. He was named UTEP's Outstanding Ex in 1988.

Ralph T. Green (B.S. '54) has retired from his position with Siemens Energy and Automation, Inc. and lives in Eatonton, Georgia.

Sam Pendergrast (B.A. '57) was

designated "Texas Poet Laureate for a Day" on September 19, 1992. A resident of Abilene and long time newsman, Pendergrast has written and edited for more than a dozen newspapers, and authored fifteen books.

Margot Fraser (B.A. '58) resides in Odessa, Texas. She is the author of the novel *The Laying out of Gussie Hoot* and the forthcoming novella *Hardship*, both from Southern Methodist University Press.

Fred G. Green (B.M. '58) lives in Gonzales, California since his retirement from the Gonzales School District.

Fred N. Ekery, M.D. (B.A. '59) has been appointed to the Texas Medical Association's Council on Scientific Affairs. Ekery, an El Paso oncologist, is currently president of the Texas Society of Oncology.

▼60's

Sylvia Runte Everett (B.A. '63) and her husband, **William (Bud) Everett** (B.S. 1970) reside in Aransas Pass, Texas. Sylvia earned her M.S. from Corpus Christi State University. She was selected Teacher of the Year for the Aransas Pass Independent School District in 1991 and Region II Teacher of the Year in 1992.

Nonuri W. Tanner (B.A. '63) has retired to Satellite Beach, Florida with her husband, Joseph. She was a teacher for 36 years and was nominated for the Alaska Teacher of the Year award.

Keithly Piatt Wagner (B.S. '63) is vice president and owner of Wagner & Company, a kitchen design showroom in San Antonio, Texas.

Toby H. Tovar (B.A. '65) a mathematics teacher at El Paso High School, was honored as 1992 Teacher of the Year for the El Paso Independent School District.

Manny Chavez (B.S. '66; M.S. '69) has been named Vice President of Manufacturing and Distributing for Hyundai Electronics America. Chavez was the recipient of the 1987 Gold Nugget Award from UTEP's College of Engineering.

Walkiria Maldonado (B.A. '66) was named employee of the year by El Paso's Healthcare Diagnostic Center. She has been with the center's radiology department for three years and is currently coordinator for women's services.

Beatriz Garcia Telles (B.A. '66; M.A. '69) works for a personnel agency in Denver, Colorado. An active volunteer, her civic involvement includes the Cherry Creek

Arts Festival, American Cancer Society's health fairs, and Planned Parenthood.

Yvonne Garcia Lyons (B.A. '68; M.A. '70) is a technical editor at Texas A & M University. She is co-editing a book from the UNESCO Man and the Biosphere Book Series.

Gloria Contreras, Ed. D. (B.S. Ed. '69; M. Ed. '73) assistant vice president for multicultural affairs at North Texas State University, received her Ed.D. in social science education from the University of Georgia in 1975. She focuses on multicultural needs and recruitment of minorities to teaching.

Daniel Tovar, Ph.D. (B.A. '69) received his Ph.D. in social work in August 1992 from the University of Maryland at Baltimore, where he is presently employed as an instructor.

▼70's

William I. Latham, Jr. COL/USAF (B.A. '70) was promoted in August 1992. He is Director of Safety, Headquarters Air Special Operations Command, Hurlburt Field, Florida. Latham earned his master's degree in international relations from Webster University. He and his wife, the former **Tricia L. Caraway** (B.A. '70) of El Paso, have two sons.

Steve McAndrew (B.A. '70; M.S. '75) is assistant director, Division of Food and Drugs. He resides in Dripping Springs, Texas.

Cecilia Y. M. Cervantes (B.A. '71; M. Ed. '73) has been named academic vice president of Western New Mexico University.

William H. Haight (B.S. '71) and his wife **Joan** (M. Ed. '69) reside in Ridgecrest, California. He is a registered professional engineer, and is the production manager for the AIM 9-M Sidewinder Air-to-Air Missile for the U.S. Navy.

James Haley (B.A. '71) has been promoted to director of Support Services in the Coolidge USD in Arizona. He is completing his master's in educational leadership from Northern Arizona University.

Perry Kay Haley, Ed. D. (attended 1968-1971) completed her Ed. D. from Arizona State University in May, 1992. She is currently Coordinator of Compensatory Education in the Chandler USD.

Adam Nieto (B.A. '71) lives at Windy Acres Farm in Vega, Texas. He has been the subject of several newspaper articles and research studies for his work in the production of forage in arid regions of the world.

Joyce A. Scheffler (M. Ed. '71) received her Doctor of Education degree from Nova University, Ft. Lauderdale, Florida in 1988 and is currently employed as an Education Specialist with the Texas Education Agency in Austin, Texas.

Lucy Antone (B.A. '72) designed and piloted the Job Ready Disabled Veterans Referral System, for which she received the Director's Award for Individual Achievement from the Office of Personnel Management in Washington D.C.

J. Steve DeGroat (B.B. '72; M.B.A. '75) received the President's Club Award at

a recent Lincoln National Life Insurance convention. He was also awarded a certificate of completion for a course from the College of Financial Planners.

Robert Leroy Giron (B.A. '73) is Associate Professor of English/ESL and chair of the Department of English, Foreign Languages and Philosophy of Montgomery College, Tacoma Park, Maryland.

Steve Fernandez (B.A. '74) lives in Norfolk, Virginia. He received his M.A. in English from the University of Florida, Gainesville, and is currently an associate professor of English at Tidewater Community College, Virginia Beach, Virginia.

Terri L. Love, LCDR/USN (M. Ed. '74) was recently promoted to her present rank. She is currently Chief of Naval Education and Training at Naval Air Station, Pensacola, Florida.

Robert J. Young (B.S. '74) Commanding Officer of the Naval Computer and Telecommunications Station in Newport, Rhode Island will leave that post in April 1993 to assume command of the Navy's facility in Keflavik, Iceland. His wife **Joanne McGinty Young** (B.A. '75) Community Coordinator for Girl Scouts of Rhode Island, was awarded the Myra Hoffman award for outstanding service and dedication to Girl Scout ideals.

Maria R. Calderon (B.S. Ed '76) a member of the El Paso Federation of Teachers and Support Personnel, has been appointed by Governor Ann Richards to a one year term on the Texas Teachers' Professional Practices Commission. Calderon teaches at Coldwell Intermediate School in El Paso.

Alexander M. Doty (B.A. '76) a faculty member at Lehigh University, Bethlehem, Pennsylvania, recently has been appointed associate professor. He earned his master's degree and a Ph. D. in English from the University of Illinois at Urbana.

V. J. (Paul) Roney (B.A. '76) was recently promoted to technical director at the National Park Service's Chamizal Memorial Theatre where he has been employed since 1974.

Cathy Fletcher (M. Ed. '77) is an elementary computer teacher at Frenship I.S.D. in Wollfort, Texas and currently State President of the Association of Texas Professional Educators.

Philip C. Booth (B.A. '77) is a television producer with University Media Services at the University of Houston and President of the Houston Chapter of the International Television Association.

William M. Leff, D.C. (attended 1978-1981) is serving as 1992 president of the Five Points Development Association which promotes growth in central El Paso. Dr. Leff is a chiropractor in the Five Points area.

Rhonda Little (B.A. '78) formerly an account executive at deBruyn-Rettig Advertising has been named director of communications at Providence Memorial Hospital in El Paso.

James W. Hager (B.A. '79) Marine Gunnery Sergeant USMC, recently reported for duty with Headquarters and Support Battalion, Marine Corps Base, Camp Pendleton, California.

▼ 80's

Patrick McCarthy, MAJ/USA (B.S. '80) is assigned to the 10th Light Mountain Brigade, HQ, Fort Drum, New York as Signal Officer. He recently completed a tour in Germany where he graduated from the Air Borne Ranger School, followed by two months of hurricane clean-up duty in Homestead, Florida.

Julio Naudin (B.A. '79) has been named director of customer marketing for Gannett newspapers, a nationwide news and information company. In 1991 he received his third President's Ring for outstanding achievement in marketing.

Nancy Jane Hiles, Ph. D. (B.A. '82; M.A. '87) has been awarded her Ph. D. in English literature from Emory University in Atlanta Georgia. She and her husband, journalist Robert Putnam Collins, recently moved to Birmingham, Alabama, where she has accepted a post as assistant professor of English literature at Samford University.

Chuck Geddes (B.B.A. '84) has been appointed vice president of Peter Piper Pizza by El Paso-based Pizza Properties Inc. **Billie S. Hartman** (B.A. '84) earned her master's degree in public administration at the University of Central Texas in Killeen where she is employed as records officer.

Charles Etheridge, Ph. D. (B.A. '85) was the winner of a poetry contest at the Museum Press Literary Festival in Fort Concho, near San Angelo, Texas in August. A native El Pasoan, Etheridge received his master of arts and Ph. D. degrees from Texas Christian University.

David Aurelio Valdez, M.D. (B.S. '86) graduated from the University of Texas Health Science Center, San Antonio, in May 1991.

Lucy Kramer-Garcia (B.S.W. '87) graduated from San Jose State University, San Jose, California with a master's degree in Education/Counseling and Student Personnel in August, 1991.

Amber Smith (B.A. '87) has been promoted to assistant city editor of the Syracuse, New York, *Herald Journal*. She is also an ambulance driver and crew chief with the North Area Volunteer Ambulance Corps. Her time and dedication earned her the "Top Responder" award in 1991.

Lupe B. Garza (B.B.A. '88) started with Peter Piper Pizza as a marketing representative in 1988. The company, Pizza Properties, Inc., recently promoted her to the position of promotions director.

Alma Cantu (attended '88 - '91) began her career with Peter Piper Pizza in 1991 as a marketing intern. The company, Pizza Properties, Inc., has appointed her to advertising assistant.

Thomas D. Lavka (B.A. '89) is a Navy Petty Officer 3rd Class who was one of 20,000 servicemen from Canada, Australia, Korea, Japan and the United States who participated in a joint maritime exercise in the Eastern Pacific Ocean this summer.

Calvin Sek-Lung Yu (B.B.A. '89) earned his master's degree in business administration from San Jose State University, San Jose, California in December, 1991.

Edna Navarrete Chavez (B.S. '87) works as an employee development specialist in El Paso.

Charles Allen (B.B.A. '88) was promoted to captain in the U.S. Air Force. He was selected as the Outstanding Company Grade Officer for 1991. He is currently Director of Technical Application for the 693 Intelligence Wing, Air Force Intelligence Command in San Antonio, Texas.

▼ 90's

Antonio H. Rodriguez III (B.A. '90) is a licensed, registered representative for IDS/American Express in the area of financial planning for U.S. and Latin American businesses and individuals involved in the buying and selling of securities.

Elizabeth Gallardo Urrutia (B.A. '90) is working as a parole officer for the Texas Youth Commission while pursuing her master's in counseling and guidance at UTEP. She is married to **Carlos Urrutia** who graduated from UTEP with a B.S. in Criminal Justice in 1991.

Gabriel Roman Carrasco (B.A. '91) is working as an English professor at the University of Guadalajara, Guadalajara, Mexico.

Brenda Casteñeda (B.A. Ed. '91) earned her degree in elementary education. She is now in her second year of teaching at Benito Martinez Elementary School in the Socorro Independent School District.

OBITUARIES

Catherine Carol (Wipf) Miller (B.A. '62) May 27, 1990 in Deming, New Mexico. She is survived by her husband and four children.

William Allen Riley, M.D. (B.S. '54) December 15, 1991. He is survived by his wife, Fran.

Frank "Bill" Morrow II (friend of UTEP) November 29, 1991. He was the owner of Western Vending Co. and was active in a number of civic organizations. He endowed the Presidential Scholarship Fund at the University of Texas at Austin and the Foreign Student Scholarship Fund at UTEP. Survivors include six children, ten grandchildren and a sister.

Clarence J. Oppenheim (B.A. '42) June 26, 1992. As a lifelong resident of the El Paso/Juarez area he operated the House of Oppenheim with his brother, William. The business was started by their parents in the 1890's. He is survived by his wife, Ruth, two daughters, two sons, and his brother.

Eugene F. Ege (M. Ed. '76) July 12, 1992. He is survived by his wife, Iona.

Hector Zamarripa (B.S. Ed. '76; M.Ed. '91) July 19, 1992 in Cancun, Mexico. He taught languages in the Ysleta School District and the university in Juarez, Mexico. He was a scout master in the Boy Scouts of Mexico. Survivors include a son, two daughters, his mother and two sisters.

James W. Davis (B.S. Ed. '53; M.S. '73) July 21, 1992. He was a teacher, coach and assistant principal of PSJA School district in Alamo, Texas. He had served as

master of the Pharr Masonic Lodge, president of the Nomad Shrine Club and commander of the Legion of Honor. Survivors are his wife, Karen, four daughters, two sisters and two grandchildren.

Betty Ann Simpson (B.A. '45) July 24, 1992. She was a lifelong resident of El Paso and member of St. Raphael Catholic Church. Survivors include a son, three daughters, four grandchildren and three brothers.

Stanley A. Faviell (B.S. '53) July 30, 1992. He and his father, Tommie, owned and operated Border Electric Co. in El Paso for 20 years. He left El Paso in the late 1960's to go into ranching in New Mexico. He continued in a dual career of ranching and electrical engineering until his death. He is survived by his wife, Judy and one son.

William Earl Banner (attended 1946-1948) August 8, 1992. He retired from El Paso Natural Gas Company in 1986 after 35 years of service as a chemical engineer. His wife, Cathy, four children, five grandchildren, a brother and sister survive him.

George Rufus Bryan, COL/USA (RET) (B.B.A. '76) August 9, 1992. He served in the U.S. Army for 33 years, his last assignment being comptroller at William Beaumont Army Medical Center. Honors include the Army Medical Department Medallion from the Army Surgeon General and the Legion of Merit. He is survived by his wife of 47 years, Dolores, three daughters, five grandchildren and a sister.

Raul C. Chaparro (attended UTEP) August 9, 1992. Following his military service in World War II he returned to El Paso to head a family owned grocery business. For many years he played saxophone in his own band the "Swing Kings". Survivors include his wife, Guadalupe, two daughters, two sons, twelve grandchildren and five great grandchildren.

Lucile Tulk (M. Ed. '51) August 17, 1992. She was a retired school teacher who had taught in Texas for 47 years. She was a Charter Member of Alpha Delta Kappa XI Chapter. She is survived by her nephew, Bruce L. Bridges.

Harold Kersey (attended 1925-1927) August 18, in Artesia, New Mexico where he had established an oil well drilling business. He supported his alma mater by returning for many of the Homecoming events over the past fifty years. He is survived by his wife, two daughters and two grandsons.

Phyllis Ann Robinson (B.S. Ed. '67) August 18, 1992. She was a resident of El Paso for 57 years and a teacher in the Ysleta School District. She is survived by her husband, John, a son, daughter, granddaughter and her mother.

W. H. (Hank) Ilgenstein, LTC/USAF (RET) (B.B.A. '78) August 30, 1992. Survivors include his wife, Marian, three sons and two grandsons.

Margaret J. Love (friend of UTEP) August 31, 1992. She was founder of Friends of the Library and a member of the Girl Scout Council. Survivors include her husband, Robert, two daughters, her father and stepmother and a sister.

Evelyn Talbot (B.A. '58) September 7, 1992. She was a teacher in the El Paso Public Schools. She is survived by two sons, a daughter and three grandchildren.

Bruce W. Nusbaum (B.A. '57) September 11, 1992 in San Francisco. The former El Paso teacher had retired from the Golden Gateway Center. He was a World War II Navy veteran. He is survived by his sister Carol and two nieces.

Ralph Ruben Castillo (B.B.A. '86) September 20, 1992. He was a financial analyst for Ford in El Paso and Nissan in Dallas. Survivors include his mother, and four brothers.

Jose Humberto Mireles (B.A. '66; M.A. '69) September 24, 1992. He was a professor of language at UTEP and the El Paso Community College. Survivors include his wife, Leticia, a daughter and two sons.

Martha Jane Shroyer (B.S.N. '76) Sept. 26, 1992 in Amarillo. The former El Pasoan was a nurse and educator. Survivors include her husband E. C., two daughters, a son and her mother.

Anna Martha Doak Powell (wife of coach George Powell and friend of UTEP) September 29, 1992 in Smithville, Texas. Coach Powell was one of the first football coaches at the College of Mines. Survivors include two cousins.

Trebor Burt Morris (attended 1927) September 30, 1992. He was a metallurgical engineer and had worked for ASARCO of Mexico, Reed Roller Bit and Chicago Pneumatic Tool. He was a life member of the American Society of Metals. Survivors include his wife Ruth, two sons, three daughters and eleven grandchildren.

Louis Daeuble, Jr., FAIA, (friend of UTEP) Architect Emeritus, October 5, 1992. His architectural achievements include the Sun Bowl Stadium, UTEP Liberal Arts building and the former UTEP Library. Survivors include his wife, Margaret, two sons, a daughter, five grandchildren and two brothers.

Edwin Bryon Douglas (B.S. '30) October 11, 1992. He was a member of the UTEP basketball team during his four years at UTEP and was team captain in both his junior and senior years. He worked with Patino Tin in Bolivia, and later with Howe Sound in Washington and Idaho. Survivors include a daughter, a son and four grandchildren.

Marguerite L. Pearson (B.A. '60) October 15, 1992. She was a lifelong resident of El Paso and owner of the Flower Pot Plant Shop. Survivors include her husband, Richard, two sons, two daughters, her mother, a sister, two brothers and two grandchildren.

Mary Ann Harris (B.S. Ed. '66) October 18, 1992. A longtime El Paso resident, she was a teacher and librarian in the Ysleta Independent School District. She is survived by three daughters.

Cliff Strachan (B.B.A. '67) October 18, 1992. He was killed in a hang-gliding accident at Sunland Park Racetrack. He was a lifelong El Pasoan and an immigration officer. Survivors include his wife, Maria Luisa, and four step-daughters.

UTEP is a very special university. We are at the forefront of major national demographic trends. We are located on the border of one of the most rapidly developing countries in the world in a dynamic, binational metropolitan area of 2 million people. We are increasingly well-known for the quality of our academic programs and research. We were recently listed among the top 10 Texas universities in research spending by *Nature*, an international science weekly published in Great Britain. We are featured in a recent book as one of the 10 most successful universities in the United States in educating and graduating Hispanic students.

In other words, we have attained a highly successful balance between achieving quality in our academic programs and research initiatives, and fostering the academic excellence of a largely non-traditional student population. We are the acknowledged leader among institutions serving majority Hispanic student populations, and we are uniquely positioned to capitalize on these many assets as higher education gradually transforms itself to meet new challenges and changing contexts.

Because we are at the forefront of change in higher education, we are sometimes misunderstood. John Updike said, "... An old world is collapsing and a new world arising; we have better eyes for the collapse than for the rise, for the old one is the world we know."

And, so it is in the world of higher education. Those of us privileged to be in the new world have the imagination to see what those whose vision is limited by old world concerns cannot, and it is our special challenge to create and disseminate the models that will pave the way to this new world of higher education.

I am at UTEP by choice, intellectually committed and emotionally tied to the enormous challenges and opportunities before us. I was recently encouraged to become a candidate for the presidency at the University of Texas at Austin. From the outset, I stated clearly that I was not interested, but convincing people that I really would far rather be at UTEP than at U.T. Austin was not easy. When I tried to explain, differing values and the conceptual gaps they created were often too great

to bridge. Ultimately, I realized that my decision was based on a vision that others have not yet seen. I know that many of you have seen that vision. You see beyond the day-to-day ups-and-downs, through budgetary constraints, lack of legislative resolve, and other frustrations, to the profound effect that we have had on this region and the enormous potential for a more significant impact in the years ahead.

One of my principal tasks as UTEP's president is to attempt to convey to both internal and external constituencies a vision of this university and its role in creating educational opportunities in this fast-growing, highly dynamic, binational, bicultural region. I am greatly aided in this effort by mounting evidence of the extraordinary progress that we have achieved during the past several years.

I mentioned earlier our listing among the top 10 Texas universities in annual research expenditures. What is remarkable about this achievement is that although all of the other institutions on that list offer a broad array of doctoral programs, UTEP has managed to keep pace with their levels of research funding. My prediction is that with just a little bit of help from the Texas Higher Education Coordinating Board, in the form of authorizations to offer additional doctoral programs, UTEP will emerge as an even more serious competitor for research funding in the future.

Speaking of doctoral programs, two consultants engaged by the Coordinating Board recently visited UTEP to review our proposed doctoral program in materials science and engineering. They concluded that UTEP was more than ready to offer this program. In fact, they

pointed out that the combination of quality resources—faculty, students, and facilities—and UTEP's location will make this program a "conspicuous national treasure." Even I might blush at such effusive praise! If all goes according to plan, we will begin implementation of this important program in the Spring 1993 semester. Special thanks to Larry Murr and Rey Elizondo for their leadership in this effort.

Although progress in gaining authorization for a doctoral program in psychology has not been as rapid, there are now good signs that the long wait may be nearly over. All that is lacking is the Coordinating Board's authorization, which we anticipate receiving this year. Doctoral programs in other areas of institutional strength should follow, as UTEP emerges as the major comprehensive research university in the border region.

Several other academic programs have recently been authorized for implementation at UTEP. Programs in physical and occupational therapy will be initiated this year in cooperation with the U.T. Medical Branch in Galveston. In a similar cooperative effort with the U.T. Health Science Center in Houston, UTEP will begin offering courses this fall leading to a master's degree in public health. Three new degree options will be offered at the master's level in Nursing, supported by funding from the Department of Health and Human Services: Nurse Midwifery, Nursing Administration and Women's Health Practitioner. A Master of Fine Arts degree program in creative writing, jointly offered by the English and Languages and Linguistics Departments, was recently approved by the U.T. Regents, and will soon be considered by the





Coordinating Board. The relocation of Kinesiology and Sports Studies to the College of Nursing and Allied Health, and the recruitment of a new program director and two new faculty members, is expected to move that program in a new direction.

The Honors Program with its new director, Lillian Mayberry, was recently given a great vote of confidence by the Houston Endowment, which has committed \$250,000 in scholarship awards for the next five years.

1991-92 was another record-setting year at UTEP for external funding for research projects, student support, and academic program development. Nearly \$17 million in new awards were received during the fiscal year just ended, and an all-time record of 271 proposals were produced by UTEP faculty and staff from every sector of the campus. The Office of Sponsored Projects currently administers more than \$55 million in active projects. New grants of major significance include:

- a five-year, \$5 million grant from the National Science Foundation's Alliance for Minority Participation program in which UTEP will serve as the lead institution in a joint effort involving all nine academic components of the U.T. System and five partner community college districts to increase the number of minority students who receive degrees in science and engineering;

- five major grants totaling over

\$750,000 to The Center for Environmental Resource Management for environmental outreach, education and research;

- more than \$2 million to the College of Nursing and Allied Health for instructional programs and student support;

- nine grants totaling over \$1.3 million for the university's precollege outreach efforts.

As UTEP continues to expand and strengthen its linkages to other universities and to federal research-related agencies, such as Sandia National Laboratories and the Jet Propulsion Laboratory, and to assume a leadership role in several national consortia of universities, our national visibility and the opportunities such visibility creates for us will be greatly enhanced.

Stimulating national visibility, by getting UTEP's message out and encouraging visitors to come in, is a constant challenge, especially when nearly everyone thinks that El Paso is "far away." Our efforts have been greatly aided by the capable support provided to UTEP-hosted conferences by Robert Stakes and his staff in Professional and Continuing Education.

During the past year, UTEP was the site of a major bilateral meeting of the Secretaries of Education of the U.S. and Mexico, involving over 600 participants, as well as meetings of such diverse groups as the Society of French Historians, the Wildlife Disease Association, the Electroluminescence Association, the Society for the Study of Amphibians and Reptiles, the National Campus Ministry Association, and the Rocky Mountain Educational Research Association, as well as a host of locally based organizations. Everyone who participates in such events is very favorably impressed with our campus facilities and with the excellent service provided by the Continuing Education, Union, and Catering Service staffs.

UTEP's beautiful campus is an enormous asset. Visitors are intrigued and impressed by our border Bhutanese architecture, and they regularly note how well-kept the facilities and grounds are, when compared with campuses elsewhere. We acknowledge with appreciation the fine work done by the Facilities Services staff to maintain the functionality and beauty of our buildings and

grounds.

Campus planning must be a constant activity, as enrollments and research activities grow and as new academic programs are implemented. During the past year, UTEP dedicated three major new facilities, the Geological Sciences Building, the Liberal Arts Center for Instructional Technology, and, most recently, the newly renovated Burges Hall. Of special note are the efforts of Don Michie, who secured the necessary (federal) funding for the renovation of Burges Hall, converting what was an unused and increasingly unattractive former dormitory into a beautiful and greatly needed materials research and outreach facility.

Work is nearly complete on other campus renovation projects. The Computer Science Department has moved into the newly renovated Geological Sciences Building, providing this growing program with the attractive and highly functional facilities it needs, and alleviating space pressures in the College of Engineering. The laboratory facilities for the physical and occupational therapy programs in the College of Nursing and Allied Health are well on their way to completion, thanks to a major grant from National Medical Enterprises, and an interactive video classroom will be readied this fall to transmit classes for the new master's program in public health from the U.T. Health Science Center in Houston.

At the east entrance to the campus, two vacant buildings (which formerly housed the Speech and Hearing program) are being renovated for the campus police department and a drive-up information center for campus visitors; this facility will also serve as a 24-hour emergency center for the campus community.

Technology is also high on the priority list at UTEP, and during the past year a new and much needed telephone system was installed, and all of us are learning to use its many helpful features. This system also accommodates an enhanced 911 service as well as emergency telephones which have been placed at strategic locations on the campus.

The fiber optic network installation project continues apace, with the ultimate goal of connecting all campus facilities. Planning has also begun for a new

student information system to replace the increasingly inadequate ISIS.

The Library has begun its transformation into a learning/information center with the acquisition of electronic access to a broad range of bibliographic tools and services, and through the generosity of IBM, multimedia laboratories will be installed in both the Library and the College of Nursing and Allied Health within the next several months to foster technology use in classroom instruction.

Recreational facilities are an important facet of this and all other university campuses. UTEP's aging gymnasium, tennis, and swimming facilities have begun to receive much-needed attention. A new security system is being developed for Memorial Gym. The tennis courts have been resurfaced, enabling UTEP's men's and women's tennis teams to practice on campus for the first time in many years. Charlie Davis Park is the home of a beautiful new soccer field, which we hope will serve as the initial phase in the development of a variety of recreational facilities in that area.

One of those facilities will likely be the new swimming pool, a fee for which was supported in a student referendum. The importance of recreational facilities to our students is underscored by their willingness to assess themselves a substantial fee each semester, and we will do all that we can to respond to their challenge.

The Centennial Museum also received a major facelift this year. The first-floor galleries were refurbished through the generosity of El Paso Natural Gas, and the Jubilee Square at the Museum's entrance, containing over 1,000 bricks engraved with the names of UTEP supporters and those they honor, was dedicated. Proceeds from the Square will be used to create a desert garden at the Museum, featuring drought-resistant plants native to this region. The Museum welcomed over 110,000 visitors in 1991-92, a large number of whom were children from area schools.

Following national trends which reveal increasing private support for public universities, UTEP has received very generous contributions from the private sector: foundations, corporations, alumni and friends. The level of foundation and corporate support for UTEP programs

increased dramatically during the past year with major grants from Kellogg, Ford, Coca-Cola, Gannett's Freedom Forum, Tinker, the Pew Charitable Trusts, the Houston Endowment, EXXON, ARCO, and El Paso Natural Gas, for such diverse activities as water resource research and pre-collegiate outreach programs.

Private gifts to UTEP increased 72% from the last reporting period, compared to a national rate of increase of 6.2%. UTEP alumni have become more involved in our programs and committed to playing a more significant role in helping us achieve our important and very ambitious agenda. Alumni pledges during the last Alumni Fund for Excellence phonathon increased by 16%.

...we have a special responsibility to ensure that our programs enhance achievement rather than serve as a barrier to it.

UTEP also received over \$1 million in deferred gifts last year, compared to \$50,000 the year before, and the number of endowment gifts to the University increased by 38%, with a 116% gain in endowment dollars. Jan Cavin, Marcia Cohen, and the staff in the Development/Alumni Office are to be congratulated for these significant gains.

A major breakthrough was achieved this year in the Department of Intercollegiate Athletics, as the El Dorados, UTEP's external athletic support organization for the past ten years, was transformed into an internal fund-raising organization called the Miner Foundation. The Miner Foundation, under the leadership of John Thompson and a board which reflects El Paso's diverse population, is off to a highly auspicious start in securing sufficient funding to support the broad range of men's and women's athletic programs required for participation in the Western Athletic Conference and Division I-A of the NCAA.

Inasmuch as no state funds may be used to support athletic programs in

Texas, the fund-raising challenge is a significant one, and I am greatly encouraged by the early response from the El Paso-Juarez community. A new television contract, for example, will broadcast UTEP's football and men's basketball games on Channel 9 and Paragon cable in El Paso and, in an innovative cooperative venture, on Channel 44 in Juarez.

Another great opportunity for institutional visibility will be the production, in El Paso, of a feature film on the subject of UTEP's (then Texas Western's) 1966 NCAA Basketball Championship and Coach Don Haskins' remarkable career. Rumors are that Coach Haskins will be played by Randy Quaid—not Robert Redford, as he so modestly suggested—and with filming to occur on our campus, this could be an interesting year.

1991-92 was a highly successful year in intercollegiate athletics. Although we may question the prominence of athletics in U.S. society today, there is no question that it is indeed a powerful force. Our defeat of the University of Kansas and our trip to the "Sweet Sixteen" round of the NCAA Basketball Tournament made UTEP front-page news for days.

Men's basketball captured most of the headlines, including Don Haskins' 600th victory, but UTEP's track and field program, under the able leadership of Bob Kitchens, proved that it is well on the way toward renewed distinction by ranking fourth in Indoor and fifth in Outdoor national championships.

UTEP's women athletes competed in the Western Athletic Conference for the first time this year, and the Lady Miner basketball team moved into the Special Events Center where it has begun to attract a loyal following of fans. Perhaps most importantly, two of UTEP's student-athletes, Rob Sesich in football and Chris Brandl in volleyball, were awarded highly competitive and prestigious NCAA Post-Graduate Scholarships.

The intercollegiate athletics program at UTEP presents a clear example of the interdependency between this university and the El Paso-Juarez community it serves. There are many other similar university-community relationships. The Division of Professional and Continuing Education serves as headquarters for UTEP's highly successful Center for Life-

long Learning, a program for retirees in this region. With over 310 members, the Center offers a wide variety of courses, taught by UTEP faculty and others in the community, and other special events. Under Herbert Schwartz's able leadership, the Center has created opportunities for older adults to continue learning, and this year, it has sponsored two \$1,000 grants-in-aid for UTEP students.

Young people in the El Paso community are the target of many UTEP programs. Last year, UTEP's outreach and recruitment programs hosted 10,000 elementary, middle and high school students in a variety of program settings.

Recognizing that success here or at any other post-secondary institution requires a strong pre-collegiate foundation, UTEP has sought through a variety of strategies to enhance the educational experience that is provided to young people in this region. Programs such as the Comprehensive Regional Center for Minorities in Science and Mathematics and the Mother-Daughter Program attempt to foster the educational achievement and raise the aspirations of young people in this historically underserved region.

Under the leadership of Dr. Susana Navarro, the University is one of the founding partners of the El Paso Collaborative for Academic Excellence, a community-wide initiative involving UTEP, the El Paso Community College, the El Paso, Socorro and Ysleta School Districts, Region XIX, the Greater El Paso and El Paso Hispanic Chambers of Commerce, the City, the County and EPISO. Through this broad-based partnership, efforts will be made to foster school reform and to raise the expectations for academic achievement in this region. Stemming the tide of dropouts and encouraging youngsters to complete high school must surely be achieved through the Collaborative, but we cannot be satisfied with so modest a goal.

Instead, we are determined to encourage all young people to dream big dreams, and we must provide them with the support to make those dreams a reality through education. The importance of this systemic approach to school reform has been recognized by the American Association for Higher Education which has selected the El Paso Collaborative as one

of 10 sites nationally to receive funding from the Pew Charitable Trusts and by the Coca-Cola Foundation which has recently awarded it \$150,000 to carry out its important work.

A critical element in the Collaborative's development will be UTEP's commitment to enhance pre-service teacher preparation. When we consider the fact that 86% of UTEP's students are products of El Paso County schools and an estimated 80% of the teachers in those schools hold degrees from this University, it is clear that in this closed loop we all have a stake in preparing the best teachers who will, in turn, raise the expectation and achievement levels of our future students.

If we would like to be able to raise UTEP's admission requirements by the year 2001, we must commit ourselves to partner with our colleagues in the public schools in this region.

With a student body that is majority first-generation, majority working class, majority female, and majority Hispanic, we have a special responsibility to ensure that our programs enhance achievement rather than serve as a barrier to it.

In this spirit, the University has committed itself to Total Quality Management, and teams across the campus are seeking to identify needs and develop strategies to better serve our many constituents, especially students. Particularly active has been the Division of Student Affairs which has focused its efforts on striving for excellence and continuous improvement of services to all students.

To that end, the Division has engaged in substantial reorganization, including the creation of a Student Activities Office dedicated to student development, from new student orientation to graduation; a restructuring of the Student Health Center to increase and improve services; creation of an Office of Testing and Student Assessment, and the amalgamation of Union Programs and Student Programs offices under a single director.

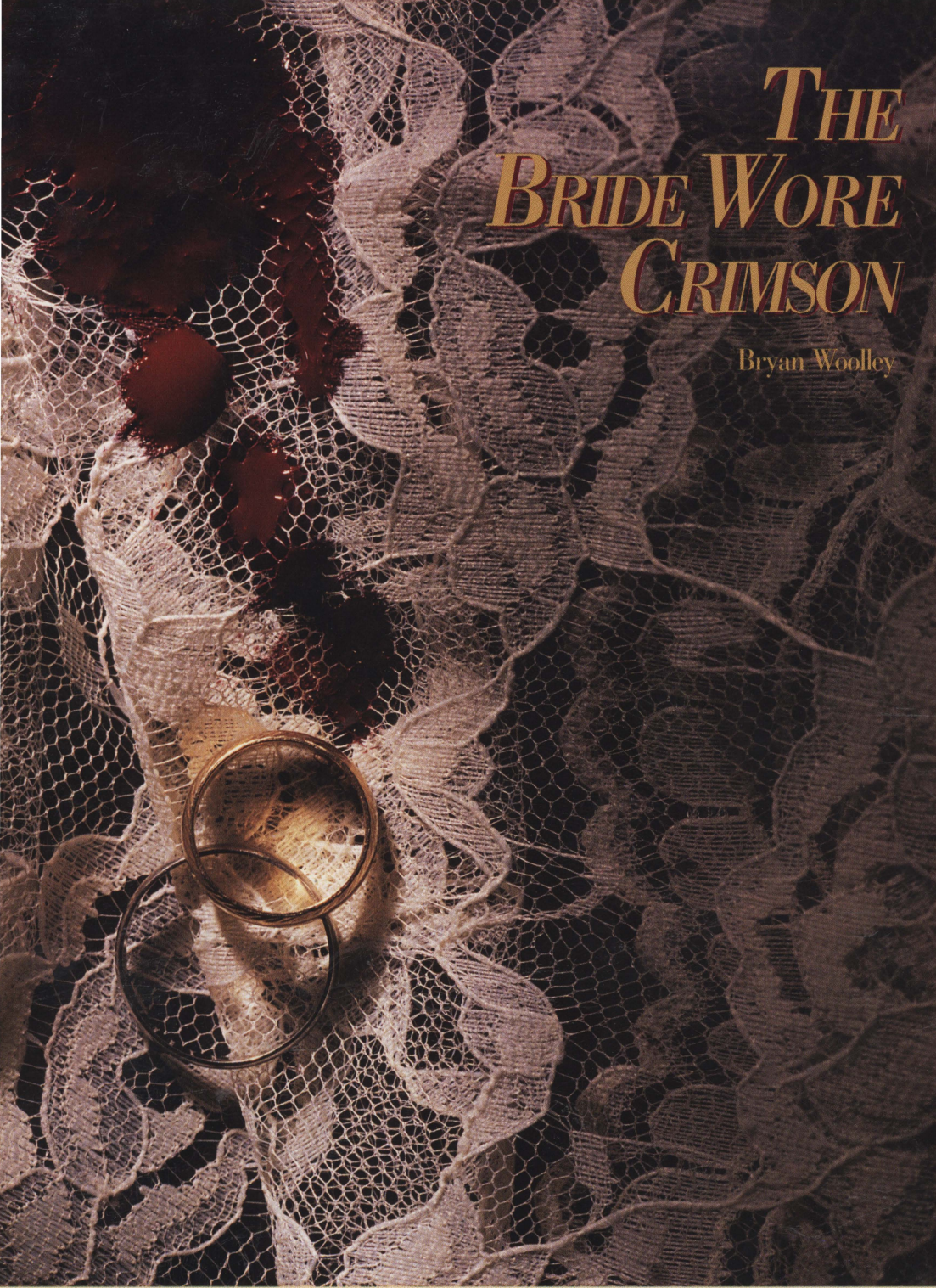
It has also successfully sought external funding for cooperative education, for a comprehensive wellness program including drug and alcohol education, and for a university-wide retention program for at-risk students.

The University Childcare Center also enjoyed a very successful year, with a 75% increase in attendance, to an average of 95 children per day.

Ultimately, student success is UTEP's primary goal, and by this measure we are succeeding admirably. We know it by the large number of firms that return year after year to recruit UTEP's well prepared graduates . . . by the number of UTEP students who are awarded highly competitive national fellowships and awards . . . by our graduates' successful admission to prestigious graduate and professional programs throughout the country . . . by the distinguished achievements of our alumni . . . by the recognition we now regularly receive in major national studies and publications . . . and, informally, through the personal interactions we have with our students and former students who want us to know just how important UTEP has been and continues to be to them.

Two recent UTEP graduates whose summer employment took them to the East Coast, found themselves together in New York City watching Fourth of July fireworks this summer, and wrote Beto Lopez a postcard to let him know that it was UTEP that had created this and so many other exciting opportunities for them. Postcards recently came to me from three UTEP students in the College of Business Administration who spent this summer as interns with EDS Corporation in Spain. They too wanted to let UTEP know that they recognize the role we have played in creating these special opportunities for them.

The vicarious pleasure that all of us can derive from the success of these students and so many others, the pride and joy we share with our graduates and their families and friends at commencement, the knowledge of our collective impact on the lives of our students and this community, is what makes UTEP so special. As we begin yet another academic year filled with promise, I thank you, the members of the UTEP community, for having the imagination to see what others cannot yet see, for sharing our vision of this fine University and its very special mission, and for caring so much and trying so hard to fulfill it. Together, we *will* make a difference.



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