

12-1980

NOVA: The University of Texas at El Paso Magazine

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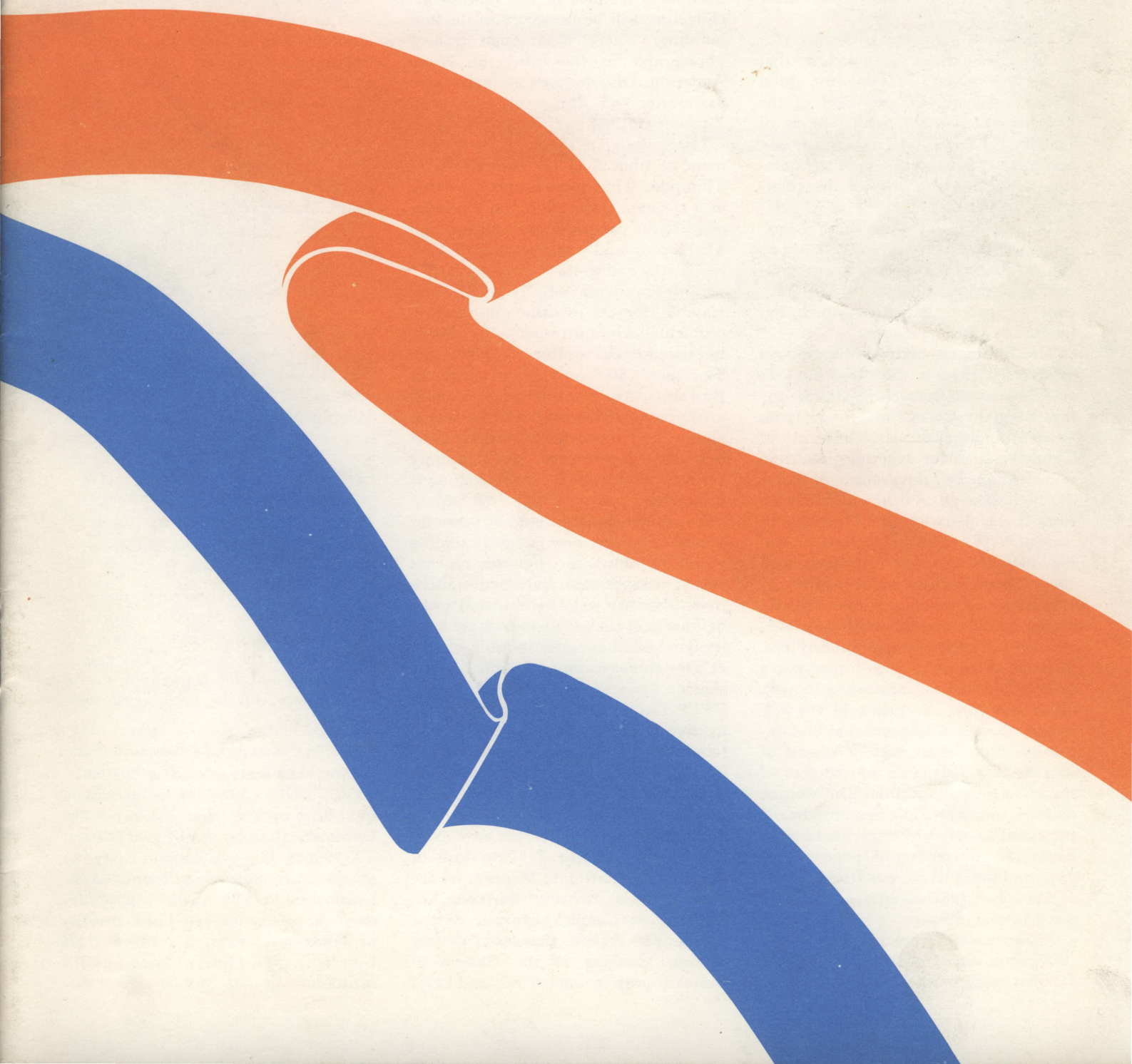
Recommended Citation

The News and Information Service, University of Texas at El Paso, "NOVA: The University of Texas at El Paso Magazine" (1980).
NOVA. 162.
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NOVA

The University of Texas at El Paso Magazine



The View from the Hill

Identity: "The collective aspect of the set of characteristics by which a thing is definitely recognizable or known," says the *American Heritage Dictionary of the English Language*.

It is a supercharged word these days and there seems to be a great collective groping for it among people and institutions.

Our University is, some say, lacking it; therefore we add blue to the orange-and-white colors in an effort to get more of it.

It happens that in this issue of NOVA we have two articles that touch on that mysterious quality of *identity*. John Kelley, who will be president of the University's Alumni Association as of January 1, has provided us with the best and most eloquent answers to the questions raised on the issue of the color-change proposal.

Then, Lloyd and June-Marie Engelbrecht's impeccably researched story on Henry Trost's contribution to the campus architecture illuminates a significant aspect of that story which has heretofore lain in shadows.

The Bhutanese architecture, subject of several articles in this magazine over the years, is the greatest single *identity* link tying the College of Mines, Texas Western College and the University of Texas at El Paso together, and too much cannot be said about it.

The newest phase of the architecture story is, incidentally, unfolding as this issue of NOVA is being prepared. President Haskell Monroe, together with Fred Hanes, director of University Libraries, and others, are meeting with architects on the preliminary planning of a new, massive, campus Library. Dr. Monroe, to whom a new library was a priority piece of business when he took office last July, recently told the UT System Board of Regents that the on-campus libraries at present consist of only 80,000 assignable square feet of space. As long ago as 1970, Dr. Monroe pointed out, the Coordinating Board presented a study which revealed a need for 117,355 square feet of space to serve an enrollment that was then about 11,500. (Fall 1980 enrollment at UTEP was 15,742.)

The present campus libraries have a collection of 563,185 catalogued volumes plus nearly a million maps,

microforms and other non-book materials. The new Library being planned might contain as much as a quarter-million gross square feet—a reasonable sum for a student body of nearly 16,000, a faculty of 588 and the growing needs of both.

We are especially heartened by the fact that Dr. Monroe has been insistent throughout the discussions and planning on the new Library that the classic Bhutanese features of the campus architecture will be preserved in the new building. There is a huge framed photograph in the office of Wynn Anderson, Dr. Monroe's administrative assistant, of the gorgeous old *Tashichhodzong* ("Fortress of the Glorious Religion"), seat of the government of Bhutan in the capital city of Thimphu. That photograph is serving as a constant inspiration and reminder of what the campus architecture *is* and what a profoundly unique sense of *identity* is attached to it.

Both Presidents A.B. Templeton and Haskell Monroe, to name our most recent chief administrators, were deeply interested in our architectural heritage. The new \$6.8 million College of Business Administration complex, under construction now, is Bhutanese in design; and on a much smaller scale, the recently-approved new Military Science Building is most definitely Bhutanese.

You might think it would be taken for granted that any new campus building would *be* Bhutanese, but this has not always been the case. Various deviations from what are widely considered to be hallmarks of the architecture have been tried in buildings major and minor. The existing main campus Library is the classic deviation, familiar to most UTEP alumni and roundly despised by nearly all for being the central campus reminder of a building that does not "fit in"—with much of anything, least of all with a Bhutanese motif.

The architects conducting the preliminary planning on the new campus Library are the El Paso firm of Fouts Langford Gomez Moore (who are also architects of the Business Administration complex). In one of the company's recent newsletters, Jose Gomez, speaking of the College of Business project, said: "We at FLGM

feel that UTEP has a unique architectural tradition...Bhutanese style architecture gives UTEP a character that is truly distinctive...an integral part of the University."

We couldn't agree more.

Letters to NOVA on our remarks here last June on the colors issue have all been forwarded to President Monroe, thence to the Alumni Association. We wish to extend thanks to the following alumni who wrote to express their feeling about the matter: John Hartmann ('71), Bertha West Cochran ('36), Dorothy Rowland ('67), Francis H. McGowan ('26), Joan Heavilon Pacha ('54, MA '57), John Liles ('54), June Bower Gingery ('47), Frances L.H. Hatfield (MA '57), John C. Moore ('65), and Frank Mangan ('38).

—Editor

December 1980 NOVA
Vol. 16, No. 1
Whole Number 61

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Cover: The wraparound cover, designed by Kathy Rogers, depicts (*unofficially*) what the addition of a shade of blue will look like with the existing UTEP colors. If the color addition *is* finalized, the official colors will be announced some time in 1981.

Contents © by UT El Paso

Second class postage paid at El Paso. NOVA (UPS 398-820) is published quarterly by the News Service, The University of Texas at El Paso (El Paso, TX 79968). It is sent without charge or obligation to alumni and friends of the University. POSTMASTER: Send address changes to NOVA, The University of Texas at El Paso, TX 79968. This University is an Equal Opportunity Institution.

Wild Birds & Parasites

by Nancy Hamilton



Painting by Patricia Canaris

Al Canaris is not your typical duck hunter. He may look like one, wearing a plaid jacket and hip boots as he waits in the reeds for his bird dog to fetch a teal. But he is not thinking ahead to duck dinner.

When he collects birds, they are packaged neatly for a trip to his laboratory in the UT El Paso Biology Building. There, still favoring the informal garb of an outdoorsman, Dr. Albert G. Canaris, professor of biological sciences and parasitologist, examines the ducks for parasites. He wants to find out all he can about the parasites hosted by ducks, and especially about any that may lead to disease in the bird population.

His studies over more than 20 years, which amounts to pioneering in his particular specialty, have taken him half-way around the world and will do so again next May 1 when he will begin a four-month research study of shore birds in South Africa.

"The South African government has become interested in the conservation of its shore bird populations," he explains. He submitted a research proposal to study the population dynamics of selected shore bird parasites and was

awarded a post-doctoral grant by the Republic of South Africa. He will be associated with the Percy Fitzpatrick Institute of African Ornithology at the University of Capetown.

"Very fine veterinary research has been conducted on domestic animals in South Africa," he points out, "but migratory birds have not been looked at extensively."

His partner in the field will be his wife, Patricia, an accomplished artist. She will record their work in both watercolor paintings and photographs. This will be her first trip to Africa and his second. Dr. Canaris spent three years in Kenya, from 1962 to 1965, as chief of party for a West Virginia University Agency for International Development program. At that time he began a study of migratory shore birds which he hopes to continue in South Africa. "It will be easy to pick up," he says "because the material is there and available. I expect to be able to make correlations to what I did before."

A broad smile creases his friendly face and his blue eyes brighten as he recalls his experience in Kenya during "the most interesting time anybody could be there, just before independence and as

the new nation was emerging. I saw the last of the best as far as big game birds go, and there were still lots of elephants. I hunted with a professional hunter in the controlled shooting of buffalo that were entering farm lands. It was thick bush country and the experience reminded me of combat in Korea." (He served in Korea as an infantry lieutenant from 1950 to 1952.)

Collecting ducks on an African lake, Dr. Canaris found, can be quite different from his customary work in America. "One day a 16-foot python grabbed the bird dog. We were able to rescue the dog. And I couldn't pass up the opportunity to study the dead python—I saved it to look at its parasites. After all, you don't have a chance to do that every day."

In South Africa he will be seeking the same kind of information he collects in his studies of birds that follow the major migratory flyway from Canada to Yucatan via the Rio Grande valley through El Paso. What parasites do the birds have? How does migration affect them? Do any of these parasites endanger the health of the birds?

"We're trying to establish parasite norms," he says, settling back into his

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The Orange & White Blues

The colors—adding blue to the existing orange and white—of UT El Paso, has been a small but persistent issue (if not controversy) of 1980, on the campus and off. We asked the president-elect of the University's Alumni Association, John T. Kelley, to answer a few basic questions on the issue and present the interview herewith.

Kelley, a 1963 history graduate of the University, is managing director of LaSalle Partners, Inc., a corporate real estate service. Long active in alumni and University affairs, he served as 1979 Homecoming chairman, 1977 Alumni Fund chairman, and is a member of the Matrix Society.

We are grateful to Mr. Kelley for his help in clarifying what we think are the principal questions that have been asked and are being asked about the colors issue.

President Haskell Monroe will appoint a committee, with representatives from the student body, faculty, staff, alumni and friends of the University, to cope with the matter of selecting the precise shades of orange and blue to be presented to the Board of Regents.

—Editor

Q: Why change the colors at this late date? What is wrong with having this "association" with UT Austin? How will changing the colors—adding blue to the orange and white—provide UTEP "its own identity"?

A: The addition of another color to the Miner orange-and-white is not a new idea; similar proposals have been made in the past. Obviously, the classes (now alumni) of then College

of Mines and Texas Western did not feel a need for individuality. However, since the mid-60's when our "college" became an official branch of the UT System, support has been growing for the addition of identifying UTEP colors.



Kelley

We are proud to be part of the University of Texas System. In that sense, we are proud of our association with UT Austin and all the other universities within the System. However, there is not a need to "identify" specifically, as with colors, with UT Austin. We are not a branch of UT Austin, but of the System to which we both belong.

In terms of history, a rich heritage and future promise, UTEP need not look any further than its own backyard to find its identity. What our institution, city and community have to offer cannot be matched anywhere. We need school colors and songs which reflect our pride in our own environment and unique qualities. Adding blue to our school colors is a small but meaningful way of saying we are the University of Texas AT EL PASO and we're proud of it!

Q: UT San Antonio recently adopted orange, blue and white as *their* colors and had this approved by the Board of Regents. Will that have an effect on the campaign to add blue to UTEP's colors?

A: Several months after UTEP's students voted to add blue to the school colors, we did hear that UT San Antonio had adopted those colors. This action by UT San Antonio will not change our plans as the shades of our own orange, white and blue will probably differ from theirs.

Q: What remains to be done to make the change—adding blue to the existing colors—official? Has anyone come to grips yet with the question of what *shade* of orange and of blue will be the official colors?

A: President Monroe must submit our endorsements for a color change to the UT System Board of Regents before it can be official.

Q: If the alteration of the colors requires Board of Regents action, is there a plan ahead to submit the proposal to them via President Monroe?

A: Dr. Monroe will submit the proposal of a color addition to the Regents only

when he is sure that the change is a popular one with all interested groups—students, faculty, staff and alumni.

Q: Are you satisfied that everyone with some demonstrable "interest" in the colors—students, alumni, faculty and staff—has had a chance to say their piece, pro or con?

A: To comply with Dr. Monroe's request for evidence of popular support, we have provided him with letters of formal endorsement and support from the University's Student Association, Faculty Senate, Alumni Association, Matrix Society, and the chairman of the Development Board. Additionally, we have letters favoring the addition of blue from the Sun Bowl Committee, the local YMCA and from former Miner athletes and coaches.

Q: Are you satisfied that there is, if not a mandate for the change among the groups mentioned above, a definite majority in favor of it?

A: Speaking for myself and as president-elect of the University's Alumni Association, I feel confident that a majority of the interested groups endorse this addition. On campus today, the color has already been incorporated in many ways. This may be "jumping the gun" but it speaks for the student enthusiasm in this matter. Orange, white and blue are already combined in the baseball and football uniforms; the "Paydirt Pete" mascot wears these colors; the University bookstore is selling hats and jackets with this combination of colors; the new flagbearers' uniforms, as well as those of the Miners Marching Band, will be orange, white and blue.

I wish to emphasize that we are not "doing away" with our orange and white heritage, but, rather, adding to it. The key word in this issue is not change, but enhancement. We must strive for improving school spirit and awareness. The addition to the current school colors offers a starting point in which we hope to create a new era of pride and support for our University. □

The authors of the following article, adapted from their forthcoming book, *Henry C. Trost: Architect of the Southwest* (El Paso: El Paso Public Library Association, 1980), have been familiar with the architecture of UT El Paso for many years. June-Marie Engelbrecht grew up in El Paso and attended the University in 1953 when it was still Texas Western College. Lloyd was a classmate of Baxter Polk in the School of Library Service at Columbia University, and in 1952 paid his first visit to the El Paso campus, becoming fascinated with the TWC architecture as shown to him by Polk.

In the mid-1960s, the Engelbrechts began their research on Henry C. Trost (1860-1933). They were naturally eager to learn what role Trost played in

creating the distinctive Bhutanese-style design of the University's buildings, but it was only in December, 1979, that the final pieces fell into place. This occurred when the rich files of material relating to the creation of the El Paso school were made available to the Engelbrechts in Austin. The materials included minutes of meetings of the Board of Regents, the Robert E. Vinson file and other significant archives. Other important sources consulted by the authors include the drawings in the Ponsford/Trost Collection at the El Paso Public Library, the files of the *El Paso Herald*, and "Lamaseries on the Hill," the history of UT El Paso's architecture which appeared in the August-October, 1971, NOVA.

— Editor

Henry Trost was the chief designed and guiding spirit of his family architectural firm of Trost & Trost, formed in 1903. From its base in El Paso, the firm carried on a regional practice centered in Trans-Pecos Texas and in Arizona and New Mexico. Although its practice included the design of many types of buildings, the firm was especially noted for its school buildings. They designed about 300 buildings for elementary and high schools and for colleges and universities. Good examples of their elementary and high school buildings are located near the

UT El Paso campus: the Vilas Elementary School (1909) and El Paso High School (1914-1916). Their university and college work included buildings for the University of Arizona, the University of New Mexico, New Mexico State University, Western New Mexico University and Sul Ross State University.

Although a native of Ohio, Henry Trost was fascinated with the Southwest and was careful to work out architectural designs suited to the climate and the landscape of the area which, at least as early as 1907, he called "arid America." Because the commission

from the School of Mines became his only opportunity to design buildings for a brand new college campus, he no doubt especially welcomed the challenge it presented.

The Texas State School of Mines and Metallurgy, as it was originally known, held its first classes in 1914 on a campus which had recently been vacated by the defunct El Paso Military Institute. The major buildings used by the Institute had been designed by Trost and erected in 1906 and 1909.¹ By 1916 it had been decided that a new campus was needed for the School of Mines since it was feared that the water supply was not sufficient for adequate fire protection and because it was expected that Fort Bliss, which surrounded the campus on three sides, would be expanded in the wake of the March 19, 1916, raid by Villa on Columbus, New Mexico. Fears of inadequate fire protection were indeed well founded: on October 29, 1916, the main classroom building was destroyed by fire.

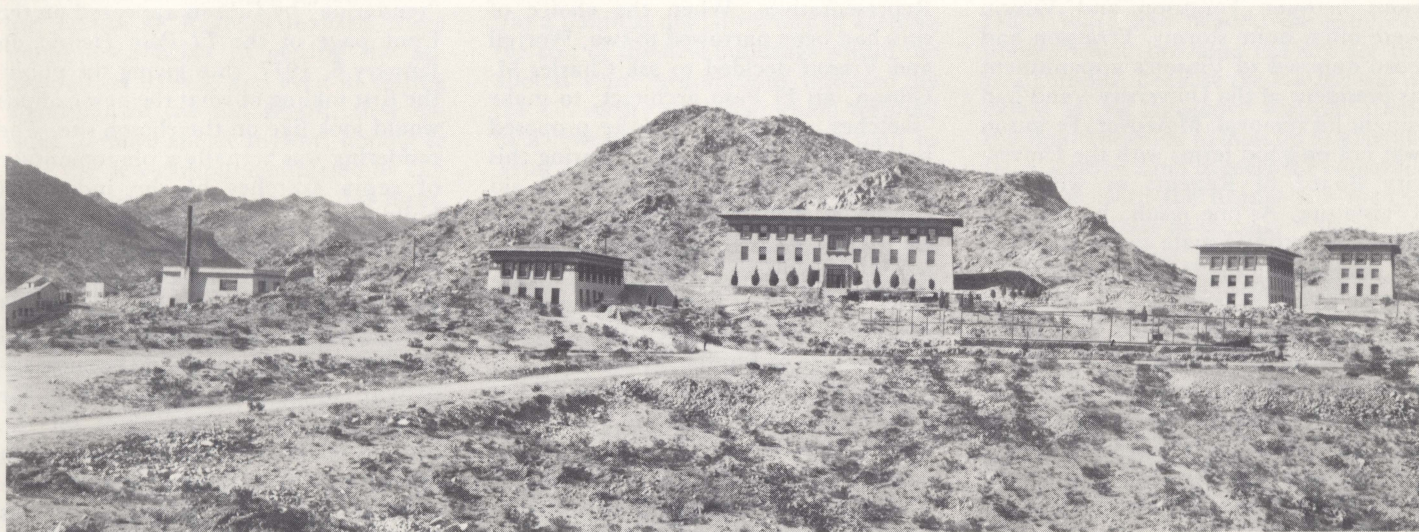
Kathleen L. Worrell, an El Paso artist, telegraphed news of the fire to Robert E. Vinson, president of the University of Texas. Vinson had overall administrative responsibility for the School of Mines, since it had been placed under the supervision of the University of Texas Board of Regents, even though it had not yet been made a part of the University of Texas System. Kathleen Worrell's husband, Stephen

The Trost Touch

Henry Trost & the Bhutanese Architecture

by Lloyd C. and June-Marie F. Engelbrecht

School of Mines, 1921





SOUTH SIDE
Scale 1/8" = 1'-0"

MAIN BUILDING

STATE SCHOOL OF MINES GROUP
EL PASO TEXAS

TROST & TROST
ARCHITECTS
EL PASO TEXAS

SHEET 9
COMM. 2414
APRIL 1917

Howard Worrell, dean of the School of Mines, was on a trip to Arizona at the time of the fire. It was also Kathleen Worrell who conceived the idea of building the new campus in Bhutanese style,² an idea which won the enthusiastic endorsement of her husband. Bhutan is a small, mountainous Asian kingdom just to the south of Tibet, with an architecture akin to that of its northern neighbor.

Soon after the fire, Vinson alerted Texas governor James E. Ferguson that the University Board of Regents could be expected to make a request for a supplemental appropriation for a new campus when the Legislature convened early in the new year, and reported that a new site would likely be offered in a better location. During the time the new campus was planned and built, relations between Ferguson and Vinson were often quite stormy. Ferguson had been opposed to Vinson's appointment as president of the University—and had sought his removal. Moreover, Ferguson was not on good terms with the University Board of Regents or with the Legislature. As one result, he had difficulty in getting Senate confirmation of his nominees to the Board of Regents.

The struggle between Ferguson and the Legislature culminated in August, 1917, when the House of Representatives voted 21 articles of impeachment against the governor; the charges in ten of these articles were sustained by the Senate, and the governor was forced from office. Two of the ten articles con-

tained charges that the governor had sought to remove members of the Board of Regents in an unlawful manner, and that he had interfered with the work of the Board in an unconstitutional manner.³ While there is no evidence that Ferguson acted improperly in any matter directly concerned with the School of Mines, there was a period of about five months during which the Board of Regents was reluctant to meet because replacements for three members whose terms had expired had not been confirmed by the Senate. It was during this period that plans for the new campus for the School of Mines were under way.

Ferguson appointed three El Pasoans to a site committee: Mayor Tom Lea, Claude B. Hudspeth, a member of the Texas Senate, and Richard F. Burges, a member of the Texas House of Representatives. When the choice of sites had been narrowed to two, Worrell and Vinson decided to ask Charles M. Gibson, an El Paso architect, to make "sketches, not plans" for the proposed buildings.⁴ Gibson's partner during this period was George C. Robertson. To aid Gibson & Robertson in preparing the sketches, Kathleen Worrell made available to them a copy of the April, 1914, issue of *The National Geographic Magazine*, an issue which featured the architecture of Bhutan.⁵

Stephen Worrell presented the idea of a Bhutanese style campus to Vinson in a letter of December 14, 1916:

We have selected as a tentative plan a type of architecture suited

to mountainous country, known as Bhutanese, which is a type of architecture peculiar to Bhutan, a country in the Himalayas about 250 miles north of Calcutta.

From this letter, Gibson clearly had been hired only for preliminary work and the architect for the new campus had not yet been chosen, a point emphasized a week later in a letter from Vinson to Worrell.⁶

An appropriation of \$100,000 was sought for the new campus, a sum deemed sufficient to erect the first group of buildings even if there were delays in receiving funds from the sale of the old site. The new site was given free of charge by a group of El Pasoans.⁷

Shortly after the site committee had completed its work, plans for the new campus were revealed to the press. The "rendering" by Gibson appeared on the front page of the *El Paso Herald* on January 6, 1917, thus giving the public the first inkling of what the new campus would look like on the chosen site. The rendering was actually a photomontage of sepia sketches of the individual buildings in a Bhutanese style placed against a photograph of the site. A caption, stating that the plans had been prepared by Gibson & Robertson and that they had the approval of Worrell and Vinson, was misleading because approval had been given only for preliminary work. The plans for the campus were described in detail on an inner page. "The Bhutanese style of architecture will be followed," it was



L: Elevation from plans of Old Main; above, Henry Trost.

reported, "characterized by 'battered' or sloping walls and flat roofs, with wide overhanging cornices, and ornamental frieze."

In fact, Vinson was committed neither to Gibson & Robertson nor to the Bhutanese style. On a visit to El Paso he had sought, unsuccessfully, to meet with Trost & Trost to discuss the plans for the new campus. Henry Trost, however, was eager to receive the commission, and in a letter to Vinson on January 4, 1917, he apologized for not being able to meet with him and assured him of Trost & Trost's interest.

Vinson promptly acknowledged Trost's letter, and promised that it would be presented to the Board of Regents after the legislative appropriation had been assured. However, when Vinson and the Building Committee of the Board of Regents realized there would be a delay in getting the appropriation passed, and even in getting a meeting of the full Board, they decided to move ahead anyway, hoping to have the new campus completed by October. When the full Board did meet, both the choice of an architect and the actual plans would require approval. The Building Committee, which included the Board's chairman, Wilbur P. Allen of Austin, in addition to A. W. Fly of Galveston and Charles E. Kelly of El Paso, evidently felt confident that the rest of the Board would approve their actions.

After consultation with Worrell and the members of the site committee, Vin-

son, in a letter to Trost & Trost dated January 25, 1917, wrote that the Building Committee "...has decided to recommend to the Board of Regents the employment of your firm to draw the plans for the new School of Mines in El Paso," and asked the firm to begin work right away. Vinson's letter indicated that he would consider a design in the Bhutanese style, but was not as yet committed to this type of architecture:

We should like to have a style of architecture adopted which will be as economical in the use of space as possible, with a minimum of exterior decoration, and which will also be suitable as a type which may be followed in the future in making additions to the plant which we are now able to erect. I have discussed this matter with Dean Worrell, and it is our desire to have a type of architecture which is peculiarly suited to the surroundings of El Paso, something along the order of the Mission type, or other which Dean Worrell will bring to your attention.⁸

When the Board of Regents finally met on April 24, 1917, plans and specifications had been completed by Trost & Trost; these were approved for submission to contractors for bids.⁹ The work on the plans for the new campus was accomplished in spite of numerous adverse factors: the rejection by Worrell and the faculty of the School of Mines of the first set of sketches drawn up by Trost & Trost; repeated insistence by Worrell that it would be better for the faculty to draw up its own plans; persistent rumors that the University of Texas had no firm commitment to Trost & Trost, and applications by other architects for the commission; rumors (emphatically denied by Vinson) that the decision to engage Trost & Trost was a political one; difficulty in keeping the cost of the new buildings within the allotted sum; negotiations initiated by the University of Texas which resulted in a lowering of the fee to be paid to Trost & Trost;¹⁰ and the engagement by the University of another El Paso architect, Edward Kneezell, to supervise construction in place of Trost & Trost.¹¹

An example of Worrell's negative reaction to the work done by Trost & Trost is his comment in a letter of February 9, 1917, reporting to Vinson the rejection by him and the faculty of Trost's initial design for the main buildings:

The type of architecture that they planned was not at all pleasing to

me. They said in the beginning that they thought the Bhutanese was best suited to our location, but when they got through with it, it was not Bhutanese nor much of anything else, it was strictly Trost & Trost.

Worrell added: "We will submit our new sketches to them in a day or so and make another effort to get the plans started."

Most of the details of the disagreements Trost & Trost had with Worrell and his faculty can only be guessed at, in part because the initial sketches produced by Trost & Trost and by the faculty have evidently all been lost. According to Worrell, the faculty drawings were made by John W. ("Cap") Kidd, professor of engineering and later Worrell's successor as dean. Although many readers of NOVA will remember Kidd as a skilled administrator, an able engineer and a dedicated teacher, he evidently had little understanding of architectural proportion or detailing,¹² and it seems unlikely that he had much impact on the architectural quality of the campus buildings. Nevertheless, when Worrell did credit Trost & Trost with achieving good results, he insisted that this was because they were able to make use of the work of Gibson and the faculty. For example, although he seemed satisfied with the design of the main building as it had progressed by the end of February, and commented that Trost & Trost "...have succeeded in working out a plan for the main building which will, I think be very beautiful, decidedly more so than the plan they had before," he insisted that this was because they had made use of "the faculty plan."¹³

The plans and specifications went to the bidders in May, and V. E. Ware's bid of \$115,070 was the lowest submitted.¹⁴ Ware had headed the group of donors which provided the site for the new campus. Because the low bid was in excess of the legislative appropriation, the Board decided to loan up to \$20,000 from another fund to meet the construction cost, with the former site for the School of Mines as security.¹⁵ Ware was notified on June 1 that he had been awarded the contract, and construction began later that month. In December all four buildings were completed and ready for use.

Whether or not he had any initial reluctance, Henry Trost did accept the idea that a Bhutanese style campus was appropriate to the terrain and the

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★ **GALA WORLD PREMIERE** ★
Tuesday, Nov. 15th - 8 P.M.
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**A cult of weird,
horrible people who
gather beautiful
women only to
deface them with
a burning hand!**

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COLOR

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DIANE MAHRE • HAL WARREN

Filmed in El Paso!

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LOCAL CAST**



**TICKETS SOLD FOR
PREMIERE THRU TUE.**

by Pat Ellis Taylor

Fifteen years ago, in the middle of the El Paso sand-dunes, a remarkable movie was made about vampire wives and desert horror, written, directed and produced by a man named Harold P. Warren, who was a chemical fertilizer salesman at the time. This El Paso original has been all but forgotten because others who were connected with it have had both the good taste and restraint not to talk about it too much. But I, who have little of either, feel that it is time El Paso be

given its due as the city which spawned the first full-length third-rate drive-in gothic horror in the state and that Hal Warren be given credit where credit is due.

The movie, called "Manos: Hands of Fate," was later dubbed "Mangoes: Cans of Fruit" by its loved ones, and still later sank into absolute obscurity, a quick check of the library file under "Films made in El Paso" not giving its name at all.

When it was in production in 1966, it

seemed as if half of El Paso was backing the movie. True to his profession, Hal Warren managed to sell shares in the film in order to finance it and to talk everyone—actors and actresses, camera-men, production crew and all—into working long hours for nothing but these speculative shares. Don't we all want to be part of the movies? Of course we do!

At the time of "Manos," I was married to Bob Guidry, a television newsman for KROD before Doubleday took

over and changed the letters to KDBC. His official title in Hal Warren's lexicon was "Director of Cinematography," and any time Bob's faith began to wobble once the shooting began, he closed his eyes and tried to envision his name in black letters appearing over a fade shot of the desert sunset at the movie's end.

A set of Vampire Wives in the movie was played by the then-current stock of Mannequin Manor models who looked wonderful but whose acting skills were somewhat below par. Before the shooting would start at night, they would sit in their flimsy little costumes, beautifully made up, talking modeling school gossip to each other while tracing out anecdotes in the air with graceful gestures and lithesome wrists. Then the cameras would turn on, and they would all freeze in position like a game of statues. It was an incredible transformation, as if the set had been invaded by a gang of Barbie dolls.

Then there was a Vampire Master, a part for which Tom Neyman donated his services; a misshapen dwarf called Igor, played by the now deceased John Reynolds; and Hal Warren himself playing the male lead. I don't believe anyone came from outside the city limits of El Paso except a young Allied German soldier from Fort Bliss who took copious photographs of everyone, disappeared shortly before the premiere, then resurfaced again as the man responsible for the photographic success of Susie Blakeley (who unfortunately was not a part of our movie) and a photographer for *Vogue*.

The "Manos" story began when a Young Couple took a ride across Scenic Drive. Before they found Alabama street, they became lost in the wilds of Ysleta, ultimately getting their car stuck in a sand dune on (the ex-El Paso County Judge) Colbert Coldwell's ranch. When they went knocking on the nearest door, however, rather than Coldwell, it was Igor the Ugly, leering at the Young Wife and telling the Young Husband that his "Maahhs-ter" was away but would be coming home. From then on there were breast-clutchings, sobs and moans, as the Young Wife was absconded with into the night and the scene shifted from the cabin to desert. There the Vampire Wives were writhing in a circle of pillars surrounding a large cement slab with an altar stone set in the middle. Don't ask me what this monolithic desert Stonehenge was doing out there. It was just *there*. And every night we stumbled out into the sand with our camera equipment and boxes,

costumes and make-up and slate-boards, to frolic under the spotlights like a camp of druids while Hal Warren paced, cigar in mouth, and shouted out directions.

Before the shooting was halfway through, we all felt the film wasn't going as well as could be expected. But by then a laboratory myth had begun to grow which we all believed. In Dallas, the myth said, there was a magical place where scenes got mixed together with just the right lighting, sound and background; if something looked wrong, the laboratory would just slice it out, throw away a bucket of out-takes and leave the nugget of a perfect movie which lay at the heart of all of that moonlight footage.

The expensive camera equipment had only been rented for a period of 30 days, so the final scenes were shot at break-neck pace, plopped down one after the other like so many dominoes. Mannequin Manor models got their directions confused, cameras were out of focus, and one scene which called for lightning and fire in the background wasn't even shot—maybe the laboratory could add something to simulate it.

A few months after our nighttime trips into the Lower Valley ended, an ad appeared in the entertainment section of both the *Times* and the *Herald Post*: WORLD PREMIERE ***** OF *** MANOS *** HANDS OF FATE. Beneath that was a large photograph of the Young Wife with her blouse half off her shoulder, her hand clutching her breast, gazing upward at Tom Neyman in his black cape. Behind them was a photo montage of the Vampire Wives writhing around Judge Coldwell's cement blocks. Incredible! Hal sent tickets to the press, to the television stations, to all the aldermen and the mayor of El Paso (who accepted with pleasure), to the state legislators (who congratulated Hal on his artistic contribution to the community) and to our congressman (who sent his best wishes for such a marvelous beginning of a film industry in El Paso). The premiere was scheduled for the Capri Theater, and Hal even rented a limousine into which we all took turns being loaded from the alley in back of the Cortez Hotel and handed out of at the red carpet in front of the theater just a block away. Sometimes I've wished I had a white ermine to swish around my shoulders, five inches more in height and a silky Pekinese on a diamond leash. But just at that moment I had it all.

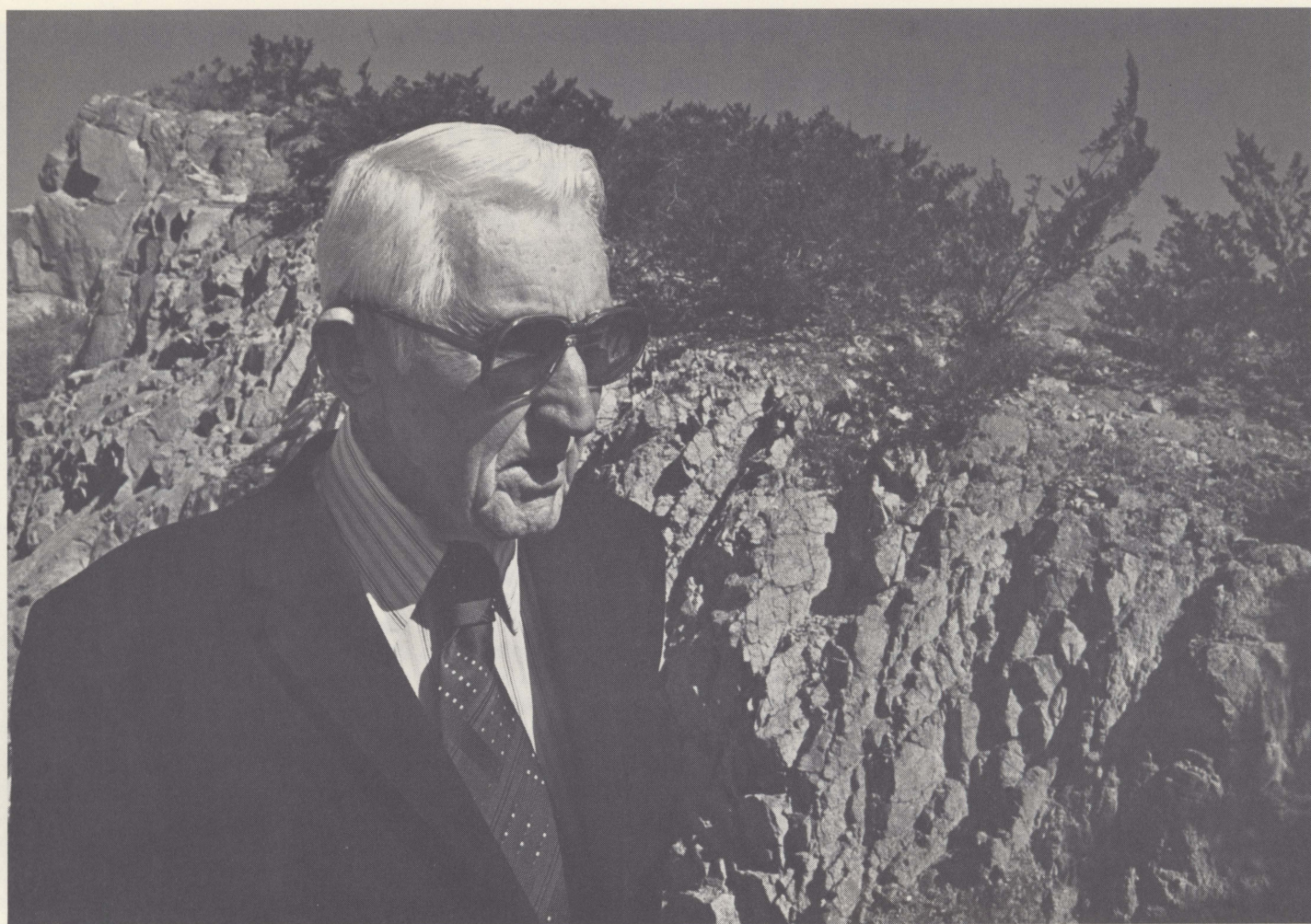
However, when the Capri lights dimmed and the movie began, we all began slinking low in our seats. The voices were strange—floating above the action—the camera quality wavering, the cuts abrupt and hard to adjust to. The villainous swishes of Tom Neyman, which at midnight on the desert had seemed ominous, on the wide screen of the Capri looked melodramatic. The scene calculated to show the hands of the Vampire Wives tearing Igor to pieces on the cement slab before his eventual incineration, appeared to be well-manicured fingers massaging air. ("Hero Massaged To Death," the *Herald-Post* would headline its review of the film the next day, the reviewer whimsically taking Igor to be the true Existential Hero of the story.)

Bob and I made our way up the aisle when it was still dark, before "Director of Cinematography" had even had a chance to start its climb above the sunset over Price's Dairy.

If the movie ever made any money, only Hal Warren ever knew. After its premiere, it disappeared although rumors of it cropped up from time to time: Someone saw it once on a triple bill in Las Cruces, it appeared once on Channel 13, and once I saw it listed at the bottom of a page in a film catalogue for rent for \$20.00.

About a year later Hal approached Bob again with a script called "Wild Desert Bikers." It was about a Young School Teacher who is kidnapped by a Teenage Biker in her English class and who is submitted to all sorts of vile behavior at the shack (on Judge Coldwell's ranch) where the rest of the bikers hang out. Bob refused with grace, and I've never seen Hal since. But I think of him often: Harold P. Warren—the man who brought gothic horror to the Great Southwest and who certainly deserves a place in the history of El Paso film. □

Pat Taylor ('69, M.A. '76) lives in Edgewood, Texas. The *Herald-Post* review she mentions—"Hero Massaged to Death in 'Manos, The Hands of Fate'"—was written by Betty Pierce and appeared in the paper on November 16, 1966, and is one of the funniest movie reviews we've ever read. "For an amateur production," Betty wrote, "the color came out very well, however, and perhaps by scrapping the soundtrack and running it with subtitles or dubbing in Esperanto, it could be promoted as a foreign art film of some sort or other."



BERTE

by Dale L. Walker

Berte sipped the coffee Sue Wimberly brought him while I asked my latest question and scribbled notes on the previous one.

He said he had done a lot of things before finding his true niche—the thing he wanted to do all his life—and said this reminded him of a fellow he served with in France in World War I.

Berte spoke earnestly; I listened earnestly.

This fellow, Berte said, was a “little off,” playing with about a 48-card deck. He had a fixation on scraps of paper. No matter where he was, if he saw a piece of paper, he’d pick it up. He’d fall out of formation or out of the line of march, walk over to the side of the road and pick up a piece of paper he’d seen.

Finally, Berte said, the Army had its fill of this fellow and decided he’d have to go. They took him out of the lines and the last Berte saw of him was the

day this fellow was getting his discharge.

“He was standing in line,” Berte said, taking another sip of coffee, speaking earnestly, seriously, “and finally stood before the desk of the officer who handed him his discharge. This fellow took it, walked over to a window where the light was better, read that scrap of paper and said, ‘Now *this* is the s-o-b I’ve been *lookin’* for!’ ”

Berte grinned as he set his cup down. I tossed my pencil on the blotter, leaned back in my chair and gave out something that could variously be described as a hoot or guffaw. Also, I checked under my desk. Sure enough, Berte had caught me flat-footed—again.

He was born during the presidency of Benjamin Harrison, in the year Sitting Bull was captured and killed, the year Emily Dickinson’s poems were first published, the year of the first Army-

Navy football game, the year Bismarck was dismissed as Chancellor of Germany, the year when the Census Bureau said the United States had a population of a little less than 63,000,000 people, and in the year Idaho and Wyoming were admitted to statehood.

Berte Rolfe Haigh was born in Los Angeles on January 15, 1890, and in the spring of 1906, when the Great Fire and Earthquake devastated San Francisco, he had his best days as a newsboy hawking extras down the California coast in the town of Elsinore.

In the spring of 1908, Berte and some friends hiked to Los Angeles to see the Great White Fleet, the 16 lumbering battleships that Theodore Roosevelt had sent on a diplomatic tour of the globe.

In 1916, he served in the California National Guard on the Mexican border at Nogales during the period when

Black Jack Pershing was chasing Pancho Villa after the Columbus Raid.

In 1918, in the AEF in France, he caught a bad dose of phosgene gas in the trenches and was invalidated home.

In 1925, he graduated from the Texas College of Mines and Metallurgy with a Bachelor of Science degree in mining engineering.

In 1980, he reports regularly to the University of Texas System Lands Office in Midland (where he worked 1934-76, as geologist-in-charge). He still has an office there and is completing his *magnum opus*, a meticulously researched book, *A Reference History of the University of Texas Permanent Fund Lands*, to be published next year by UT El Paso's Texas Western Press.

He looked wonderful: brown checked sportcoat and matching trousers, a wine-colored tie with a unicorn design on it, that snow-white head of hair and an equally full head of steam—or so it seemed to me when I interviewed Berte Haigh on Homecoming eve. Not once did I think of him celebrating his 91st birthday next January. I thought of that later and still can't believe it. It is only his birth certificate and the calendar which say so.

His memory is a thing of beauty: precise dates accompany his recitation of events which had an impact on his life, told with wit and detail:

"I reported to my first class at the old College of Mines on October 6, 1921. It was 'Speedy' Nelson's algebra course and I was nothing but a *cheechako* [tenderfoot] auto mechanic."

"During the St. Mihiel drive in September, 1918, my job as senior non-com in the motorized ammunition train was to keep the trucks running. We were supplying ammunition for the eight-inch howitzers. I'd ride around the trenches on my Indian motorcycle—I covered about 10,000 miles of French roads by my own estimate—trying to keep things running as best I could. After I got the phosgene in my lungs, I was evacuated to a hospital at Vichy, then others. On November 29, just after Thanksgiving, I got my walking papers. I landed at Hoboken, New Jersey, on January 6, 1919, and the thing I remember clearly was the newsboys peddling newspapers on the dock telling about Teddy Roosevelt's death."

"In October, 1925, I was working in the Virginia Mines, about 17 miles out of Hillsboro, New Mexico. There was no money coming in and this Scotchman couldn't take it, so I got a bus and rode

back to El Paso. I found Howard Quinn and Doc Seamon playing chess at the old YMCA. Quinn didn't much look up from the board when he told me, 'Pat Ryan wants to see you.' I knew what it meant. Pat Ryan was with the Potosi Mining Company. I went down to the Mills Building where the Potosi had an office. Ryan offered me a job in Chihuahua at \$135 a month and extras. I got a train ticket and some expense money and was all set to go. Then I got a telegram from an old Mines friend who was with the Dixie Oil Company in San Angelo. Dixie offered me a job as an instrument man, \$150 a month and expenses, so I turned down the Potosi job. I had a 1924 Chevy, bought tires for it and drove over to San Angelo, reporting for duty with Dixie on March 4, 1926."

Berte's father, a carpenter, and mother died before the new century dawned and Berte went to live with an aunt in Elsinore. He made his way through the eighth grade (almost missing graduation because of a pneumonia attack) before deciding he'd had enough school. He made a promising start at a career in the fledgling automobile industry, working for the Stoddard-Dayton and Willys Overland companies as a mechanic, troubleshooter, and general "internal combustion maintenance man."

In 1908, he worked for a time in a mine operation in the Needles, California-Yuma, Arizona, area, taking care of the mining company's autos. That taste of the mining business, coupled with Berte's already touchy respiratory problems (his father was tubercular), soon to be aggravated by phosgene gas in France, and a last-minute change of plans, sent Berte Haigh to El Paso's College of Mines.

When he returned home from the war and took his discharge on June 12, 1919, at the Presidio in San Francisco, he headed back to Los Angeles, intending to report to the Willys Overland Pacific offices to get his old job back. Instead, he spotted the Harry A. Miller Manufacturing Co., racing car makers, jumped off the streetcar and soon had a job in a carburetor experimental department. He worked at this for two years but his lung problems would not go away. A doctor told him frankly that if he didn't change his work—getting away from gasoline fumes—and seek a warmer, dryer climate, he might live another ten years and might not.

The Lord put His hands on his shoulders again at this time, Berte says:

"I learned about a Governmental Rehabilitation Program in Los Angeles which took war vets without high school diplomas and gave them a chance to go to college. The competition was stiff: you took a test, wrote a 500-word essay and presented three letters of recommendation. Of the 131 men in my group, seven went on to college and I was one of the seven."

There was no question whatever in Berte's mind what he intended to study—mining—and he had his eye on the Colorado School of Mines at Golden. Then, at the Rehab Program he met a public health officer who had served at the Texas College of Mines in El Paso. This man recommended El Paso highly and Berte took his word on the subject.

"I've never regretted that decision either," he says. "I just think that if I'd not gone to El Paso, I'd probably never have known 'Speedy' Nelson, 'Cap' Kidd, Howard Quinn, E.A. Drake in English, Julio Enriquez in languages—a whole roll call of great men."

While a student at Mines, Berte helped put the original "M" on Mt. Franklin in 1922, organized the rifle team and captained it, and was editor of the *Flowsheet* annual in his senior year. He graduated in 1925 in a class of seven.

While working for Dixie Oil in its Alpine, Texas, office, Berte was asked by "Cap" Kidd to come back to the College of Mines to "pinch hit" on the faculty for Nelson who was taking a leave of absence to get another degree. Berte had to turn the offer down at first. Then, in 1928, the ax fell on the foundering Dixie company and Berte phoned up Kidd to see if the job was still open. It was, and he reported on the faculty on September 21, 1928.

Berte was in the forefront of Mines life as a faculty member (1928-34) as he had been as a student. He served on the Athletic Council, helped organize the "M Club" (forerunner of the Ex-Letterman's Association), was director of Student Employment, chairman of the Faculty Committee on Student Activities and director of Student Activities.

One project he remembers wryly was the construction of Holliday Hall, named for El Paso lawyer Robert L. Holliday who served on the University of Texas Board of Regents.

"We called it 'Haul-a-Day Hall,'" Berte says. "There was a WPA paving project on Scenic Drive at the time and

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Why There Are Children

The woman inside every woman
lights the candles.

This is the woman sons look for

when they leave their wives.
Daughters become wives
thinking they travel backward

to the dresser covered with lace,
the hairpins still scattered there
and the cameo earrings.

The same gnarled tree
darkens the bedroom window.
The hair coiled in a locket

conceals the hands of men and children.
When a woman shivers on the porch,
perhaps at dusk, it is the other

wanting a shawl. When a woman
in her middle years rises
and dresses for work, the other

reaches for the cameos
remembering a great love
and herself on the brink of it.

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UT El Paso's Poet-in-Residence:

Leslie Ullman

by James Stowe

For Leslie Ullman, poet-in-residence at UT El Paso, success has meant, among other things, the freedom to devote her time to the two things she enjoys most—writing and teaching. National recognition came when the 33-year-old Chicagoan won the 1978 Yale Series of Younger Poets competition, following in the footsteps of such renowned poets as Muriel Rukeyser, John Ashbery, and Adrienne Rich. Winning the contest resulted in the publication of her book, *Natural Histories*, and marked the emergence of a writer whom critic Richard Hugo calls “a winner.” He says of her: “Ullman is a poet of confinement and release, of restriction and freedom...If immediate reality is too limp for the poem’s design, Ullman’s long and patient gaze will find something beyond the limits of normal vision that will make the poem firm.”

The slender, soft-spoken brunette says her decision to become a poet was fully realized during a period from 1970 to 1972 when she was editor of publications at Bennington College in Vermont. “I was surrounded by artists—talking to them, interviewing them—but I wasn’t one of them. So I decided to finally give up my profession and put all I had into writing to see if I could make it.”

She then entered the graduate program at the University of Iowa, a decision she based on a need for discipline, more than anything else. “There I would *have* to write.” It took her three years to realize that her desire to be a poet came first in her life. When she left Iowa, she says, “I knew I was a writer. I could keep going.”

With the publication of *Natural Histories* in 1979 by Yale University Press, Ullman admits, “I feel I’m in a period of transition. There’s a logical process of freezing after a period of recognition. I think it’s healthy and I hope it’ll pass. After all, the opposite reaction is to become self-indulgent.”

Describing her work habits, the poet says, “I like to keep the morning open for writing, and in the afternoons I try to do a little more. I’m trying right now to catch my energy flow—to get back into the habit of writing steadily. And once involved in a poem I like to pick it up and put it down a lot. I like to work on many things at once, and try to take myself by surprise. I think, ‘if this doesn’t work, something else might.’ I don’t like to work a poem to death.”

Sitting in her office, wearing blue jeans and a green cotton blouse tied around her waist, her hands folded in her lap, Ullman responds freely—eagerly—to questions asked her, whether they be asked by interviewers or students. One quickly realizes that she has few pretensions about herself or her work. She approaches both with a candor and honesty one senses is quite rare. Without compromising her writing, she is quick to appreciate the accessibility of her poems. “A poem should speak without me,” she says. And while agreeing that background information on the author, or a brief discussion of the circumstances around which a certain poem was written, may at times make that poem more accessible to an audience, Ullman believes that the poem itself must be able to convey its meaning without the need for explication by the author. “Poems should contain their own truths which reach out to outside truths. Otherwise they become a code, an intellectual exercise.”

Of the commercial aspect of her work, she says, “When I have a poem published in the *New Yorker* I feel wonderful. But I don’t think about other people when I write. This all comes after the fact. Above all, I don’t want to become production-oriented rather than vision-oriented.”

With the success of one book behind her, she is confident when defining her future goals. “I’m not interested in producing a lot of poems. The output doesn’t concern me as long as

my ability to write doesn’t let down. I’m a slow writer, but I want to be solid. When I produce another book, I want it to be as solid as *Natural Histories*.”

When she is not writing, the poet teaches classes at UT El Paso. “I feel more comfortable with teaching than ever before. I’ve got interesting people in my classes—people who *want* to be there—and I feel they’re learning something.”

Many writers who also teach find the combination taxing; Ullman, however, insists that the former helps her maintain a certain perspective in her life and in her writing. “I think I have an integrity that will insure my writing won’t fall apart, but at the same time I will continue teaching because I care so much about it. With teaching I can become a person-poet rather than a poet-poet.” Indeed, while talking with Leslie Ullman, one hears in her smooth, lyrical voice an enthusiasm for what her students have to say that equals their enthusiasm for her teaching.

Of her experience working at UT El Paso, the poet says, “I know of no other writing program as hospitable as the one here. Writers here aren’t second class. They *value* writers here, they make you feel at home, and go out of their way to acknowledge you. It’s very pleasant.” □

Jim Stowe also teaches in the English Department at UTEP and is working on his second novel.

In Barcelona You Tried to Scream

You had spent the day looking at paintings.
The real park was too green, still dappled
at twilight. The crippled children sat
too quietly. Someone had dressed them
in lace and gabardine, like the antique
figures you’d seen through a haze of fatigue.
You covered your daughter’s eyes.
You stared at the children under the trees
who stared at nothing, their incurable lives.
Their deaths seemed to rise inside them
like the sleep of the newly-born.
Their nurse gazed over the pond.
Your husband said JUST DRIVE
and you held the wheel like a pair of shoulders.

Tonight you dine in Paris. Without turning
you know the street outside glitters,
that people speak cheerfully into the wind.
If you close your eyes, you can see the women’s
faces floating like orchids. Your husband
offers you a light, and you lean forward
in your fragile chair, in the middle of Paris.
In an invisible France, people you’ll never meet
are lighting lamps for their frightened children,
or driving too fast, or selling everything.
In Barcelona you tried to scream.
In Paris your husband offers you a light
and his hands carve themselves in one motion
behind your eyes.

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By Elroy Bode

It is a summer morning and the sun is shining. Lawns are being mowed and mail delivered. Clerks in white aprons stamp prices on cans of tuna fish in the aisles of grocery stores. Mothers drive their children to swimming pools. Workmen work and dogs lie in the shade. I walk about the house, subdued. I am thinking of Robert Ingersoll, 1833-1899, who has just died.

I knew nothing about him until recently—nothing other than his being, vaguely, a line or two in a history book. Then suddenly, last month, there he was: Royal Bob, as Garfield called him, the Great Agnostic, a man no longer a nobody but, instead, the storm center of religious controversy for a quarter of a century, a man admired by Clarence Darrow and Walt Whitman and detested by ministers. Lawyer, orator, family man, skeptic—he was, as I began to read what he wrote and what others wrote about him, an immensely compelling man.

He loved his wife, he loved his family, he loved good food, he loved music, he

loved Shakespeare and Robert Burns. He could come before a hostile audience—listeners gathered grimly, prepared to hate him as the Antichrist—and before he was through speaking his wit, his word-artistry, his contagious good humor would have the crowd applauding. Praising a speech by Ingersoll, Mark Twain said, "It was the supremest combination of English words that was ever put together since the world began."

It was a life I came upon—a full, important human life. Ingersoll, colonel at Shiloh, 1862; Ingersoll, man with a photographic memory; Ingersoll, free-thinker and hater of humbug. Then, in his sixties, a stroke and death. A man whose life I had become immersed in was there on a bier in white linen—his funeral one without prayers or sermon, his wife in mourning, flowers piled high.

...And I close the biography and leave him there—just words now, no

flesh. Just the record of another dead man who was once alive. Ingersoll just a part of history again, perhaps to be discovered by some other reader.

I look out to the street and cannot see death anywhere—Ingersoll's, my own, anyone's. I see young girls in white tights hopping into a church building to take ballet lessons. I see grass growing. I see boys on bicycles in baseball caps.

I mourn Robert Ingersoll—which is to say that I mourn me, everyone, our deaths. We all enjoy it so much, this life, this air, girls in white tights and boys on bicycles, and it is so very good and seems to last so very long, but doesn't, and the end comes, and then it is all history. It is always out there, in the sunlight somewhere, our mortality, but we can never see it. We live in our skins between the cracks of eternity, convinced we will never die.

But: Ingersoll is dead, his chapter ended. I think of him, and me, and I walk about the house, subdued. □

July 2, Six-Thirty in the Morning

I am on my front porch, with coffee, watching the day begin. The sun is just above the Franklin Mountains. Six-thirty shadows-and-light angle across the yard. It is a tender time.

The first of the Sunset Road joggers passes by—a black-haired young woman with dramatically muscled legs. A gray German shepherd runs beside her. They move so silently they scarcely seem real.

Across the front cotton field comes the faint sound of motors—road graders, perhaps.

Birds are down from the elms. The church parking lot is theirs, cool and shadowed. I look at them in their early-morning briskness and at the neat brick symmetries of the church office building.

I breathe in. The air is still cool.

A rooster crows somewhere in the neighborhood.

Cars begin to pass, their lone drivers sealed behind window glass, headed toward Doniphan, toward I-10, toward town: to begin, once again, the day's business.

Here, on Sunset Road, the day's business is still shapes and colors and sounds: a row of tall cannas along the driveway of the church rectory—like

bright-red flags already in place to salute the morning; Mt. Cristo Rey in the distance, well-shaped and -shadowed: a classic mountain-under-morning-clouds; Charlie the cat lying in the marigold bed that is still cool from last night's watering.

...The whirring, purposeful, awakening world—its cars and trucks are beginning to speed by now in a steady stream. There is no money to be made sitting on front porches. Every car is a separate indictment of me in my chair, the whirl of its passing telling me: Get to work, get to work. □

The Creek

It was summertime and I drove down from my uncle's ranchhouse to the creek. At four o'clock the cedar hills were beginning to cool, and cows drifted through the pastures among the agarita bushes and prickly pear. I parked at the shallow crossing and stood outside the car beneath the sycamores. Afternoon shadows stretched along the bank and minnows idled in little pools. In the places where the creek was dry the rocks were white and shining in the sun. Small frogs sat in the shallow part of the creek, in the mud and shade.

The creek. That's how I had always

thought of it, but I might as well have called it the good place, the holy place.

A lamb bleated in a pasture, a dove called in an oak, slim green fish swam in the shallow water. The sycamore limbs moved in breezes and the shadows of the leaves shifted, parted, blended again on the ground. The white rocks gleamed in the sun.

The afternoon was perfect, the creek was perfect; the only thing missing was words.

We were together, this place and I, in an intimacy, but we could not speak. I could see the Spanish oak but I could not tell it how satisfying I found its leaves. I could hear the nearby, unseen bird, but there was no sense I could make of its intricate call, given over and over—like a message to be decoded.

I stood there, with the tree leaves washing together slowly in the sun and lambs bleating and yucca plants rising like signposts of eternity in the hillside shade, and I wanted to say something, anything, regardless of how foolish it might be—perhaps "Reveal to me, O Creek, thy essence, thy mystery." But people do not talk to creeks, or the universe.

I got into the car and drove back up the road to my uncle's house. We talked for a while about wool prices and the screw worms in his sheep. □

Alumnotes

by Sue Wimberly

When the call went out for former Gold Diggers, cheerleaders and band members to take part in the 1980 Homecoming halftime ceremony, **June Bower Gingery** (B.A. '47) of El Paso turned up these photos from 1936, when she, at age 10, and her pony, Dixie, age 20, were mascots and performed in the halftime shows. ("Dixie was very well behaved," she said. "Never an accident.") They also appeared in parades with the Gold Diggers and June sat with the girls during the football games. June and her sister, **Patty** (Kirchner, B.A. '48), were members of the College of Mines Drum Corps from 1943 to 1948, and enjoyed taking part in football game shows, parades and trips for out-of-town games. June became a teacher for the Ysleta Independent School District.



1920-1949

Bernardo Villegas, O.D., (B.S. '22) is retired and lives in El Paso.

Joseph F. Friedkin (B.S. '32), U.S. Commissioner of the International Boundary and Water Commission and UT El Paso Outstanding Ex 1962, was presented with a special award, the Meritorious Executive Rank, by Secretary of State Muskie in September. The award recognizes his contribution in a career that spans more than 40 years with IBWC, including 18 years as United States Commissioner.

Norberto de la Rosa y Salgado, Ingeniero, (B.S. '32) lives in Colonia Roma, Mexico, D.F. He retired in 1970 after working 30 years with the Comision de Fomento Minero, of Mexico. He also taught mining, metallurgical and geology classes at the Colegio Nacional de Ingenieros, the Escuela de Capacitacion Profesional, the Escuela Superior de Ingeniera y Arquitectura and the Escuela Superior de Industrias Quimicas y Extractivas, both of the Instituto Politecnico Nacional. He was 74 years old in October and says he hopes to get to 90.

Charlotte Foster Hansen (B.A. '33; M.Ed. '65) retired in 1977 after a career of 28 years as a teacher.

Thomas N. Jenness Jr. (B.A. '35) has retired and lives in Fort Worth. He was a certified public accountant with Arthur Young & Company.

Gaylord B. Castor (B.A. '37) retired in 1974 as a biologist with the Federal Drug Administration and has returned to El Paso to live.

Jim M. Stacy (B.A. '40) is associate editor of *HDT (Heavy Duty Trucking)* magazine and resides in Costa Mesa, California.

James V. King (B.S. '40), who lives in Farmington, is vice president of the Natural Gas Company of New Mexico.

John Krebs, Col./USA, ret., (B.A. '40) lives in Weatherford, Texas, where he is a rancher.

Margaret Asmann Kahl (B.A. '40) is a retired teacher living in Crestline, California.

Louise Yates Black (B.A. '40), who retired from teaching after 33 years, is now in charge of the continuing art exhibit at the Louise Y. Black Gallery at the El Paso Cancer Treatment Center.

Paul H. Carlton (B.A. '40) and his wife, the former **Elouise Sundquist** (B.A. '43), live in El Paso where he is a CPA and member of the El Paso Independent School District Board of Trustees.

Charlie Glen Ramsey (B.A. '47; M.Ed. '80) is a

fourth grade teacher in the Ysleta Independent School District.

Judith Peterson Mangan (B.A. '48) and her husband, **Frank** (1938 etc.), are directors of Mangan Books in El Paso.

Laurance Nickey, M.D., (1948 etc.) has been elected president of the Texas Pediatric Society. He is president-elect of the El Paso County Medical Society, a member of the Texas State Board of Health, and chairman of the Matrix Society at UT El Paso.

Capt. USN Erwin J. Heinkel Jr., D.D.S., (B.A. '49) has assumed command of the Naval Regional Dental Center at Camp Lejeune, North Carolina.

Cliff R. Richards (B.A. '49) and his wife, the former **Alice Nan Wall** (B.A. '49), live in El Paso. He is general manager of Avis, Truck Division, and she is a teacher with the El Paso Independent School District.

Lloyd V. Stevens Jr. (B.B.A. '49), who serves on the Alumni Board of the University, has been named to the Statewide Health Coordinating Council by Gov. William Clements.

1950-1959

Margaret Hamilton Dickson (M.A. '50), retired from teaching in the El Paso Public Schools, and her husband, **Keith**, live in El Paso.

Terrell Searce (B.A. '50) and his wife, **Edwina**, make their home in Modesto, California.

Ivan R. Saddler (B.S. '50) and his wife **Polly** (B.S. '52), live in Scottsdale, Arizona, where he is manager of patent technology for Motorola Semiconductor Group.

Dee Hubbard Powell (B.A. '51) has left Wichita, Kansas, where she was teaching, for Arkansas State University in Jonesboro, to be adviser for the school paper and to teach courses in editing and reporting. Her son, **Jeff**, will enter the university as a freshman, while her other son, **Walt**, will remain in Texas where he has been attending school.

Marion E. Spitler (B.S. '53) is vice president and manager of the Western Region, Stone Oil Corporation. He and his wife, the former **Mary Lou Neely** (B.A. '51), live in Carrollton, Texas. Another alum associated with Stone Oil Corporation is **Joe R. Klutts** (B.S. '55), who is vice president of exploration. He makes his home in Lafayette, Louisiana.

Chester McLaughlin (B.A. '53), chief U.S.

Probation Officer for the Western District of Texas, has moved his headquarters from El Paso to San Antonio. His wife is the former **Shirley Longbotham** (B.A. '77).

Dorothy Sargent (B.A. '55), a geologic draftsman, lives in Lakewood, Colorado.

Elizabeth Rouse Sipes (B.B.A. '55; M.A. '68), assistant professor of business administration at UT El Paso, has been elected vice chairman of the Faculty Senate.

Roderick Baird (B.S. '55; M.Ed. '61), of Presque Isle, Maine, is a consultant in marketing research.

The NOVA office was delighted to have a visit in September from **Barbara Banner Root** (M.A. '56), a delightful lady who was featured, along with her husband "Stub" Root and children, in the Summer 1967 NOVA ("The Roots of Wee Waa"). Barbara, in El Paso from her home in New South Wales, Australia, for the sad duty of attending her father's funeral, graciously contributed \$100 to the University's Excellence Fund, the money establishing the Robert K. Banner Library Memorial, honoring her late father. We have Barbara's pledge that she will write something for NOVA, updating her life in the Australian outback.

Lynn R. Slater (B.B.A. '58; M.B.A. '80), who was owner-manager of his own firm of legal investigators for 12 years, is now associated with the El Paso Community College as division chairman of Business and Management.

1960-1965

Thomas E. Sartor (B.S. '60) and his wife, **Mary**, live in Seattle.

LTC/USA Louis Varela Jr. (B.B.A. '62) recently assumed command of the 75th Support Battalion at Fort Knox.

Keithley Piatt Morgan (B.S. '63) is a designer and photographer in El Paso.

Carmen Trejo Delgado (B.S. '63) is coordinator of Instructional Development Services for El Paso Community College.

Charlie Tupper Jr. (B.A. '64), executive vice president of the New Car Dealers Association of Dallas County, has been named a Certified Association Executive (CAE) by the American Society of Association Executives. He received his Doctor of Jurisprudence degree from UT Austin in 1969, and served in the Texas House of Representatives from 1971-1975.

Keith D. Murray (B.B.A. '65) is a vice president of El Paso National Bank, heading the asset and liability division.

1966-1969

Earl Harris (B.A. '66) was recently transferred to El Paso from Los Angeles as supervisory special agent with the FBI.

Michael N. Wieland (B.B.A. '66) and his wife, **Carolyn** (B.S. '65), make their home in El Paso. He is co-owner of Wieland Realtors and a past president of the UTEP Alumni Association.

John D. Boice, Ph.D., (B.S. '67), who is associated with the National Cancer Institute, Environmental Epidemiology Branch, in Washington, D.C., has received the J.D. Lane Award which honors "outstanding investigators for the most significant contributions in original health research." Dr. Boice, who joined NCI in 1977, was recognized for a study he conducted in collaboration with Dr. George B. Hutchinson of the Harvard University School of Public Health on the incidence of leukemia among women who received high doses of radiation for treatment of cervical cancer.

Raymond O. Mergenthal (B.A. '67; M.Ed. '71) recently transferred from the Department of the Navy in San Diego to the Department of the Army in Ft. Sam Houston, San Antonio, as senior education specialist and personnel psychologist.

Sam Paredes, D.D.S., (B.S. '67) was honored as Outstanding Ex-Student by Austin High School, El Paso, in October.

Nick C. Espiritu (B.B.A. '68), who lives in Clayton, Missouri, is vice president/brokerage manager of James T. Blair III, Inc., Crown Life Insurance Company.

Prince G. McKenzie (B.A. '68) served as chief staff photographer for the 1980 Field School of the Texas Archeological Society in Brown County, Texas, this summer. He was also designated Artist-of-the-Month by the City of El Paso, with a one-man exhibition at the Lincoln Center Gallery.

Leila Safi Hobson (B.S. '69; M.Ed. '74) is an attorney in El Paso associated with the firm of Scott, Hulse, Marshall & Feuille.

Michael P. Tuchman (B.B.A. '69) is chief auditor for the American Red Cross, National Headquarters, in Washington, D.C.

Loretta Saucedo Knight (B.S. '69) is a teacher at Bassett School in El Paso.

Zoe Ann K. Holmes (B.A. '69; M.A. '80) teaches high school Spanish and English in Blue Springs, Missouri.

Richard Pearson (B.A. '69) has been re-elected president of the El Paso Chapter of International Wine and Food Society. He is outgoing president of the Alumni Association.

1970-1975

Gene Bourque (B.B.A. '70) and his wife, the former **Phyllis Lafferty** (B.S. '69), live in Houston. He is general manager and controller for finance/accounting, Production Operators, Inc.; she is director of marketing administration for United Gas Pipeline Company.

Joe M. Gomez (B.A. '70) is sales manager of the Southwest region for Standard-Coosa-Thatcher Company, Industrial Sewing Thread Company, in El Paso.

James Paul Dowdy (B.S. '70; M.Ed. '75) is an education administrator in Sarasota, Florida.

Robert Ortega Jr. (B.S. '70) and his wife, the former **Martha Calderon** (B.S. '70), are living in El Paso. He is a construction engineer with the International Boundary and Water Commission. She is a seventh grade teacher at Ysleta Junior High School.

William R. Kietzer (B.B.A. '70) is a district manager for Chevrolet Motor Division, Phoenix. His wife, the former **Kathleen Mulroy** (B.S. '73), is a physical education teacher at Kino Junior High School in Mesa.

Stanley Bass (B.A. '70) and his wife, Margaret, live in Glendale, California, where both are employed by the Department of Labor, Employment Standards Administration.

Mario Lewis (B.A. '70) is a general counsel with Legal Services Corporation in Washington, D.C.

Peggy Donn Himmelstein (B.S. '71; M.A. '80) is a marriage and family therapist in El Paso.

Mike Rampy (B.A. '71) is vice president and sales manager of Utility Trailer, Southwest Division, in El Paso.

Mike Blissit (B.B.A. '71) is supervisor/Division Orders for El Paso Exploration Company, El Paso. He is married to the former **Candace Williams** (B.S. '73).

W. Gregg Tyler (B.A. '71) is a television engineer with KOMC-TV, an NBC affiliate and part of the Kansas State Network in Oberlin, Kansas.

Ronald C. Oden, Capt./USMC, (B.S. '71) is assigned to Marine Light Helicopter Squadron 767, Fourth Marine Aircraft Wing, based at the Naval Air Station, Belle Chasse, Louisiana.

Keith J. Navarre (B.B.A. '72) is an operations technician for the U.S. Drug Enforcement Administration in El Paso.

David A. Morman (B.A. '72; M.A. '74), who lives in Tacoma Park, Maryland, is a civil rights analyst for the Department of Justice.

Jo Ann Araki Mena (B.A. '73) is a history teacher with the Ysleta Independent School District.

Enrique Chavez (B.S. '73) is director of the CETA program for the Tigua Indians in Ysleta.

Vinson E. Nance (B.S. '73) is an optometrist in El Paso, **Robert J. Nance** (B.A. '79; B.S. '80) a geologist with the Dowell Chemical Company in Lubbock, and **Steward L. Nance** is currently a student in engineering at UT El Paso.

Elia Licon Fenlon (B.S. '73) is a third grade teacher in El Paso.

Kathleen York Antwine (B.S. '73; M.Ed. '80) is librarian at Clardy Elementary School in El Paso.

Patricia Macias Gallegos (B.A. '73) is a candidate for a Ph.D. in family therapy at the University of Oregon, where she is also assistant director of admissions.

David I. Terrill (B.S. '73) is employed by General Dynamics in Fort Worth.

Roger V. Kluchki (M.A. '73) is a professional sales representative for Smith Kline & French Laboratories, the pharmaceutical division of Smith Kline Corporation, in Middletown, New York.

David Given Marcus (B.B.A. '74) is a certified public accountant. He and his wife Jeryl live in El Paso.

Patsy Knighten Brinsfield (B.N. '74) and her husband, Chaplain John Brinsfield, Capt./USA, are stationed at the United States Military Academy where he will be teaching history and ethics. He was adjunct professor of history at UT El Paso in 1975. Patsy received her M.S. in nursing from Texas Woman's University in 1978 and is a burn clinical specialist. They are parents of two daughters.

Two alumni awarded professional degrees in June from The University of Texas Health Science Center at San Antonio were **James E. Ferguson** (B.S. '75), M.D. and **Robert M. Rosson** (B.A. '75), D.D.S.

Brenda J. Marin (B.S. '75) is a teacher at Guillen Junior High in El Paso.

Donald L. Harville, Capt./USA, (B.S. '75), who is assigned to Ft. Bliss, has been awarded the Army Commendation Medal for outstanding job performance. He is a staff officer in the Directorate of Plans and Training.

Richard Lee Gleichauf (B.B.A. '75) is assistant chief accountant with the El Paso LNG Service Company in Paris, France. Also living in Paris is **Julie Gleichauf DeFrancisco** (B.S. '70), who is studying advanced French at the Alliance Francaise.

Burdette (Bud) Wilcox (B.S. '75; M.S. '78) is a mechanical engineer with El Paso Natural Gas Company, El Paso.

Kathy Volking (B.S. '75) is librarian at Glen Cove Elementary School, El Paso.

1976-1980

S.A. Haktanir (B.S. '76), who received his Master's degree in mechanical engineering from Texas A&M in December, 1978, is a drilling engineer for Arco Oil & Gas Company in Hobbs. He became a naturalized American citizen in July.

Robert (B.B.A. '76) and **Jeanne Waterman** (B.S. '71) live in El Paso. He is employed at White Sands Missile Range and she is a teacher in the Ysleta schools.

New Address?

New Address

Old Address

Name _____

Number & Street _____ Apt. Number _____

City _____ State _____ Zip _____

Year Graduated, attended _____

Mail to: Development Office, UT El Paso, El Paso, Texas 79968

Louis Brown (B.S. '76) recently joined ABC-TV in Hollywood as a facilities design engineer. He and his wife **Dallas Ann** (B.A. '68; M.A. '75) are parents of two sons, Will and Pat.

James A. Corral (B.S. '76), a professional representative of Pfizer Laboratories Division, Pfizer Inc., recently completed a medical information program at the company's New York training center. His home is in Walnut Creek, California.

Willie Varela (B.S. '76), an English teacher at Lamar School in El Paso and an ardent photographer, was recently invited to show his art films at the Rice Media Center in Houston. During the past year he has shown his films at the Pasadena Film Forum, the Counter-Cinema in UCLA and the San Francisco Cinematheque.

J. James Rohack, M.D., (B.S. '76), a May graduate of the School of Medicine, UT Medical Branch, Galveston, has been named to Outstanding Young Men of America for 1980. Currently an intern in the department of internal medicine, he was a finalist for the 1980 Gold-Headed Cane Award, the highest honor a graduating four-year medical student can receive at UTMB.

Richard P. Ramirez, Ens./USN, (B.B.A. '76) is on duty with Air Anti-submarine Squadron 21, North Island Naval Air Station, San Diego.

Sergio A. Huerta (B.S. '76) recently received a Doctor of Osteopathy degree at Michigan State University. He will be interning at Lansing General Hospital, Michigan.

Claire Cowan (B.S. '77) is a health teacher and varsity swim coach at Bel Air High School in El Paso.

Rosa Guerrero (M.Ed. '77) has opened a dance studio in El Paso. Her Folklorico Dancers presented a program in September in the Chamizal Theater to raise funds for the Ruben Salazar Foundation which provides scholarships to Mexican-American students interested in journalism and mass communication. **Ruben Salazar**, (B.A. '54) was a newsman in Los Angeles when he was killed while covering a demonstration in 1970.

Recently honored by the West Texas Adult Probation Department, as recipients of the First Annual Service Plaques, were three alumni—**Ricardo A. Esparza** (B.A. '77), **Lorenzo Arenas** (B.A. '74) and **Joe Gonzales** (B.S. '76). The awards were given in recognition for their years of service with the department.

Wade Blacketor (M.B.A. '78) is a CPA with Main Hurdman & Cranston in Denver.

J.A. Torres II (B.A. '78) is director of public affairs for the American Red Cross in El Paso.

Christine Anderson Napiwocki (B.A. '78) is a social worker in El Paso. She and her husband, Raymond, are parents of three children.

William Long (B.S. '78) is a captain with the Police Department in El Paso.

Luis A. Juarez, Maj./USMC, (B.S. '78) was graduated from the Marine Corps Command and Staff College in August in Quantico, Virginia.

Edward Castaneda (B.S. '78; M.A. '80) is working on a Ph.D. in psychology at the University of Michigan.

Stephen K. Ruhl (B.S. '78), production geologist with Gulf Oil Exploration and Production, in Odessa, was named the 25,000th member of the American Association of Petroleum Geologists and presented with a commemorative plaque. His wife, Louise Thomas, is a geologist currently working in Midland.

Emerenciana Manalac Briones (B.B.A. '79), who lives in El Paso, is the owner of Briones' Bookkeeping & Tax Service.

Yvonne L. Mora (B.S. '79) is an assistant director with the El Paso Parks and Recreation Department.

Philip R. Martinez (B.A. '79) is a law student at Harvard.

Cynthia S. Miller (B.N. '79) is an assistant head nurse at Hotel Dieu Hospital in El Paso.

Roy W. Glanville (B.A. '79) is employed at the NASA Space Center in Houston.

William E. Jabalie (B.S. '79) is attending the UT Dental School in Houston. His father **William Jabalie** (B.B.A. '52) is administrator of the Coronado Nursing Center in El Paso.

Guadalupe H. Manriquez (B.S. '79) has been accepted as a student at the University of Minnesota Medical School.

Craig L. Schneider, Ens./USN, (B.A. '79) earned his commission upon completing the ground school training phase at the Naval Aviation School in Pensacola.

Deaths

Maj./USA Francisco "Frank" Ball Jr., (B.B.A. 1964), at his home near Lampasas, Texas, on January 4. He had served in the U.S. Army since graduation as a distinguished military student, and at the time of his death was stationed at Ft. Hood, Texas. Survivors are his wife, Cecilia, and five sons.

Morris C. Scherer (B.S. 1925), of Seattle, Washington, January 22.

Maj./USA, ret., Ernest Weldon Nunn (1957 etc.), July 9. Retired from the Army after 22 years of service, he worked for the El Paso Natural Gas Company for over ten years. He is survived by his wife and two daughters.

John Eugene Reber (B.B.A. 1973), August 4, in Amman, Jordan, where he was employed by Raytheon Service Company. Survivors include his wife, a son and a daughter.

Marisela P. Flores (B.S. 1972), in El Paso, August 16. A kindergarten teacher at Zavala School, she is survived by her husband, Ruben, and two daughters.

Richard Patrick "Pat" Malooly (1977 etc.), August 15, in Ruidoso, where he was the owner of the Carpet Tree. He is survived by his parents of El Paso.

Malcolm R. Marsh, a member of the faculty from 1927 to 1933, August 16, in El Paso. He was retired from the El Paso Machine and Steel Company.

LTC/USA, ret., James W. Croucher, executive assistant in the Registrar's Office from 1968 to 1972, August 17, in El Paso. He is survived by his wife, Virginia, and two sons.

J. Francis Morgan, well-known El Paso businessman and friend of the University, August 26. He served for six years on the first UT El Paso Development Board, on the Advisory Council, and assisted in the Corporate and Business campaign for the Excellence Fund. He generously contributed a collection of early El Paso photographs to the Library Archives.

Vice Admiral, ret., Dick Henry Guinn (1934 etc.), in Pensacola, August 26. Commissioned an ensign on graduation from the U.S. Naval Academy in 1941, he became a naval aviator, serving in the South Pacific in World War II. In 1963 he was commanding officer of the USS *Forrestal* and in 1970 was appointed chief of naval personnel. He is survived by his wife, Muriel, and two daughters. His nephew, Ernest Guinn Jr., is assistant professor of Criminal Justice at UT El Paso.

Sam Cresap (1931 etc.), September 6, in Houston. He is survived by his wife, Ruth, and one son.

tion School in Pensacola.

James Mayer Harris Jr. (B.B.A. '80) is attending law school at Texas Tech University.

Jerry H. Veldhuis (M.S. '80) is an exploration geophysicist with Atlantic Richfield in Dallas.

Sandra Cristina Gonzalez-Lozoya (B.S. '80) is a sanitary engineer at the Secretaria de Asentamientos Humanos y Obras Publicas in Chihuahua City.

Donald M. Ziemski (B.B.A. '80) has been named area representative for GTE/Sylvania, lighting products group, serving the El Paso and Albuquerque markets.

Eddie Forkerway (B.S. '80) is teaching at Morehead Intermediate School in El Paso. He plans to enter law school next year.

CW3, ret., Odell Bradley (B.S. 1968), in El Paso, September 9. He was a teacher at Bel Air High School. Survivors are his wife, Reiko, a son and a daughter.

Guillermina Espinosa (B.S. 1974), a teacher in the El Paso schools for the past six years, in El Paso, September 23. She is survived by her parents, a brother and sister.

Walter Benjamin Gates (B.A. 1937), September 30 in Palm Springs. He served with the FBI during World War II, entered the diplomatic service and was a U.S. Consul in South America, Europe and the Far East. He was U.S. District Court interpreter in San Diego from 1968 to 1978. Survivors are his wife, Graciela, two daughters and two sons.

Col./USA, ret., Haskell Johnson (1939 etc.), October 1, in San Antonio. He is survived by his wife, Jane, a son and daughter.

Frank C. Erwin Jr., of a heart attack in Galveston, October 1. As chairman of the UT System Board of Regents from 1966 to 1971, and a member of the Board until 1975, he was largely responsible for the construction of new classroom and administration buildings during a time of tremendous growth in the UT System enrollment. Survivors include his mother, Margaret Erwin, and son, Frank C. Erwin III of Austin, a son, Will Houston, and daughter, Louise Houston, both of Houston.

Judie Ann Winters (1951 etc.), a former resident of El Paso, in Houston, October 4. She is survived by two daughters.

Roberto L. Arroyo, Sr., (B.S. 1944), in El Paso, October 8. Survivors are his wife, two sons and two daughters.

Eric J. Bymark (B.B.A. 1934), in El Paso, October 28. He is survived by his wife, Lillian, and one daughter.

Gary Michael "Mike" Glover (B.B.A. 1959), in Alamogordo, November 4. A Gulf Oil distributor in Alamogordo, he was former city mayor and former State Democratic chairman. He was a member of Sigma Alpha Epsilon fraternity. He is survived by his wife, the former Marsha Baker, and two sons.

David H. Elliott (B.S. 1950), in El Paso, November 8. A retired lieutenant colonel in the National Guard, he was a director of the National Association of Realtors, a member of the Salvation Army Advisory Board and the Economic Development Board. Survivors are his wife, Kathleen Little Elliott (1946 etc.), two sons and a daughter.

Trost... (From page 5)

climate of El Paso. The arrangement of the buildings was informal, well suited to the rugged, rocky site of the campus. The first four buildings on the campus all bear a resemblance to the buildings in the April, 1914, issue of *The National Geographic Magazine* and those in the Gibson rendering. The chief departure from the Gibson rendering was that the Main Building was made smaller, and did not have a tower. In addition to the Main Building (now Old Main) the original buildings are the Chemistry Building (later enlarged and renamed Geology and later, Old Geology), the dormitory (now Graham Hall), and the power plant. When he received a commission to design a fifth campus building, Kelly Hall (later the Mass Communication Building), built in 1920-1921, Trost made it very much like the 1917 buildings. A photograph of the campus made about 1921 shows buildings which seem very much at home in the landscape. These buildings stand today as evidence that the steady-hand of a master architect was able to assure quality results amid all the turbulence surrounding their creation.

The features of the Main building which derive from Bhutanese architecture include: the low hipped roof; the ornamental frieze of brick and tile below the roof line, broken by the windows of the top storey; the three corbels under the central window; battered outside walls, increasing in thickness toward the bottom by seven inches per

ten feet; and, as a result of the battered walls, deep-set windows on the lower storeys.

The construction drawings, in red and black ink on linen, were elegant productions; evidently special care was taken so that when the Board of Regents held its delayed meeting, approval of the plans would be facilitated.

The buildings on the present campus of UT El Paso were designed by a number of architects over a period of more than 60 years. Not all of these buildings resemble the 1917 group as closely as does Kelly Hall. As Dale Walker, the most astute commentator on the architecture of the El Paso campus, has observed, Kathleen Worrell's original idea "...influences new designs, but does not govern them."¹⁶ The result is that while there is some variety, there is also a pleasing homogeneity, and a campus architecture that is unique. □

Notes

1 Illustrated in: Francis L. Fugate, *Frontier College, Texas Western at El Paso, the First Fifty Years* (El Paso: Texas Western Press, 1964), xvi.

2 *El Paso Herald-Post*, October 8, 1937. There is also a strong oral tradition on Mrs. Worrell's Bhutanese inspiration.

3 Among several good accounts, see: Cortez A.M. Ewing, "The Impeachment of James E. Ferguson," *Political Science Quarterly*, Vol. 48, No. 2 (June 1933), 184-210; John A. Lomax, "Governor Ferguson and the University of Texas," *Southwest Review*, Vol. 28, No. 1 (Autumn 1942), 11-29; and Ralph W. Steen, "The Ferguson War on the University of Texas," *The Southwestern Social Science Quarterly*, Vol. 25, No. 4 (March 1955), [356]-362.

4 Stephen Howard Worrell to Robert E. Vinson, December 14, 1916, University of Texas Presidents' Office Records, Barker Texas History Center. (Hereafter BTHC.)

5 See the letter by the late Bradford Hardie in *The El Paso Times*, April 28, 1979, page 4A, and : John Claude White, "Castles in the Air," *National Geographic Magazine*, Vol. 25, No. 4 (April 1914), [365]-453 and 455.

6 Worrell to Vinson, December 14, 1916, and Vinson to Worrell, December 21, 1916, BTHC.

7 Action on the \$100,000 appropriation was completed February 28, 1917, when it was signed by the governor. The donors of the site were V.E. Ware, H.T. Ware, W. Cooley, J.C. Rous, and A.S. Valdespino.

8 Vinson to Trost & Trost, January 25, 1917, BTHC.

9 Minutes of the Board of Regents of the University of Texas, April 24, 1917, pp. 33-35.

10 The reason for the negotiations was that Gibson & Robertson were paid \$930 for preliminary work, and Edward Kneezell was paid a sum (probably \$1150.70) for supervising construction.

11 Worrell to Vinson, April 12, 1917 and June 29, 1917, BTHC.

12 See for examples the photographs of drawings by Kidd for a proposed administration building, dated January 5, 1919, in the Special Collections department of the UT El Paso Library.

13 Worrell to Vinson, February 26, 1917, BTHC.

14 Ware to Board of Regents, May 26, 1917, and Vinson to Ware, June 2, 1917, BTHC; minutes of the Board of Regents, May 31, 1917, 50.

15 Negotiations for the sale of the Fort Bliss campus site actually dragged on for 25 years. See Chapter III in Fugate's *Frontier College*.

16 Dale L. Walker, "The Lamaseries on the Hill," *NOVA*, Vol. 6, No. 4 (August-October 1971), 12.

Haigh... (From page 9)

a lot of cement made its way down to the campus!"

The University of Texas System Lands Office was established in June, 1929 at San Angelo and Berte, in several summers following, had done some field geology work in Hudspeth County for the Lands authorities. On September 1, 1934 (these dates all filed neatly in Berte's incredible memory), when he returned to the College of Mines for the fall semester of teaching, Dean of the College Charles A. Puckett had been in consultation with H.Y. Benedict, president of UT Austin. The result of this discussion, which Berte believes was probably one-sided, the weight on the Benedict side, was that Berte would take a full-time job as geologist for the Lands Office.

It was not only a feather in his cap, it

was a job he wanted and one he knew he could do.

He left Mines on October 4, 1934—13 years to the day from when he had registered for classes, a *cheechako* automobile mechanic fresh from Los Angeles.

He married the former Caroline Sauer in 1941 and the Haighs have lived happily ever after.

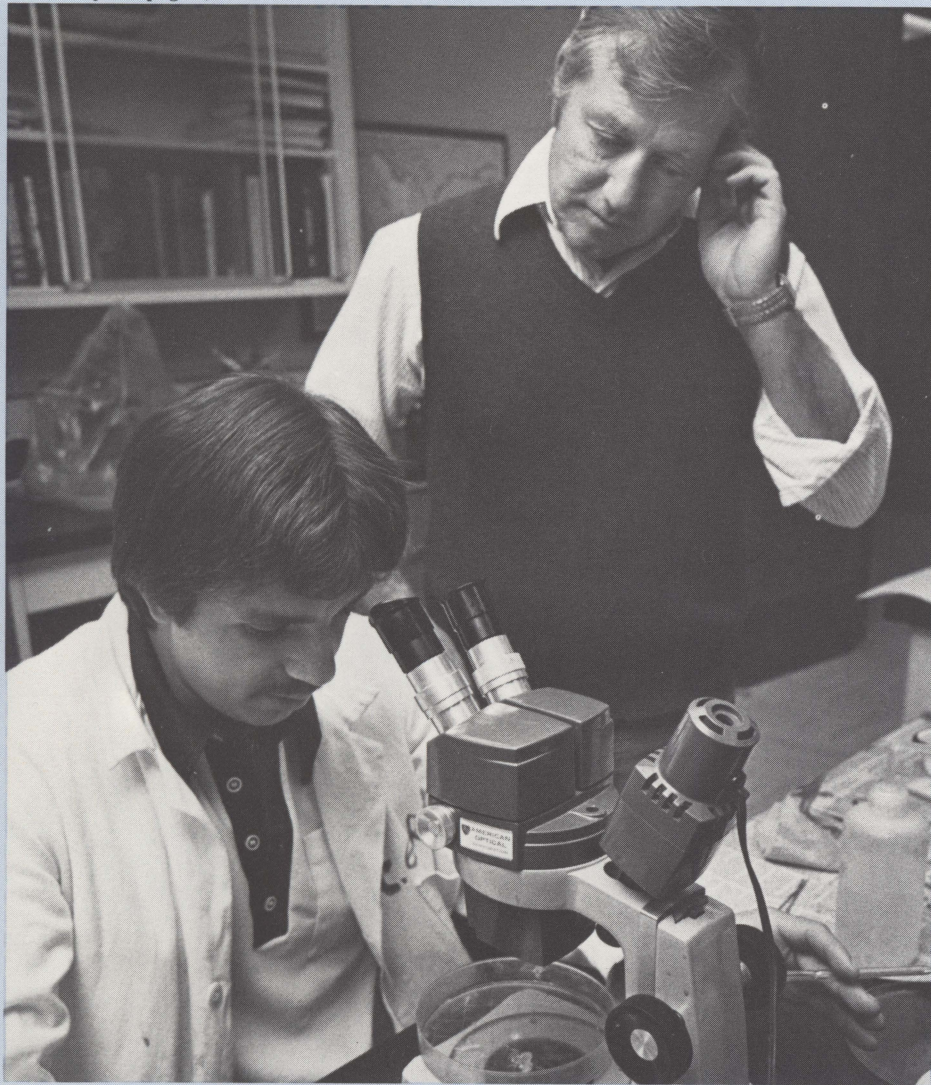
In 1954 he was elevated to geologist-in-charge at the Lands Office; in 1962 he went on "modified service," and in 1976 he ostensibly "retired," which meant he went to work regularly as he had done since boyhood, only this time devoting his energy to the history of the University of Texas Lands, a book to be published in 1981.

Among countless honors he has received, Berte is proudest of his election to the Permian Basin Petroleum Hall of

Fame in 1972 ("Berte Haigh took to his profession with the zing of a hammer hitting a rock," the commendation says), and his selection by his alma mater in 1955 as its Outstanding Ex-Student. He is also particularly proud of being a co-founder of the Kidd Memorial Foundation, the work of which resulted in the opening of the Kidd Memorial Seismic Observatory on the UT El Paso campus.

Our pleasant two hours ended, Russ Banks having taken his picture with an appropriate campus andesite rock outcropping in the background, Berte had to get back to the Holiday Inn, there to join Caroline in planning the evening's Homecoming activities and the return to Midland on Sunday.

Then, on Monday, he had to get back to work. □



Dr. Canaris with senior biology major David Short examines teal parasites under the microscope.

chair and relaxing as he explains his work in simple language. "Once we do that, we can really understand abnormality if and when it occurs. This is connected to what is happening to the environment."

Because of the limited water available in the El Paso desert area, concentrations of migratory birds become quite high. "Conditions are better for transmission of disease when the birds are crowded," continues Dr. Canaris.

Another crowding problem that is increasing around the world is that of man's encroachment on territory that was once free for wildlife. "Habitats have changed so much since man hit this continent," he says with a touch of indignation. "We're asking those birds to crowd into areas because we have usurped their traditional habitats. We can expect that crowding lends itself to increased parasite transmission. In order to interpret the information, we need to establish the base line of the norm. Traditionally it is this kind of

basic research that universities are supposed to do."

He has experienced the frustrations of trying to stop disease from spreading among wild birds that are on the move. As a student in the Northwest he saw an outbreak of botulism that killed about 65,000 birds. He was to draw on that background when, six years ago, he was at a small lake near the Rio Grande below El Paso.

"My bird dog kept bringing me sick ducks," he recalls. "I recognized their problem and contacted the U.S. Fish and Wildlife Service office in Denver. One of their biologists came to El Paso and we conducted a two-man campaign to clean up the dead and dying ducks as best we could."

In order to keep the disease from spreading, it was necessary for them to bury the duck carcasses. Fly maggots that eat dead ducks accumulate the poison, then ducks eat the maggots and die. He estimated a loss of 3,000 birds in the botulism outbreak, the first re-

corded for this area.

"The Rio Grande is an ancient and traditional flyway," he says. "Most people don't realize that this is one of the prime migratory routes of North America."

Two years ago Dr. Canaris visited the lower end of the flyway in Yucatan to collect data, and he keeps in touch with a research center in Alberta, Canada, at the northern end, where information is gathered on the birds and their parasites at the nesting grounds which extend from the northern United States as far as the Canadian Arctic.

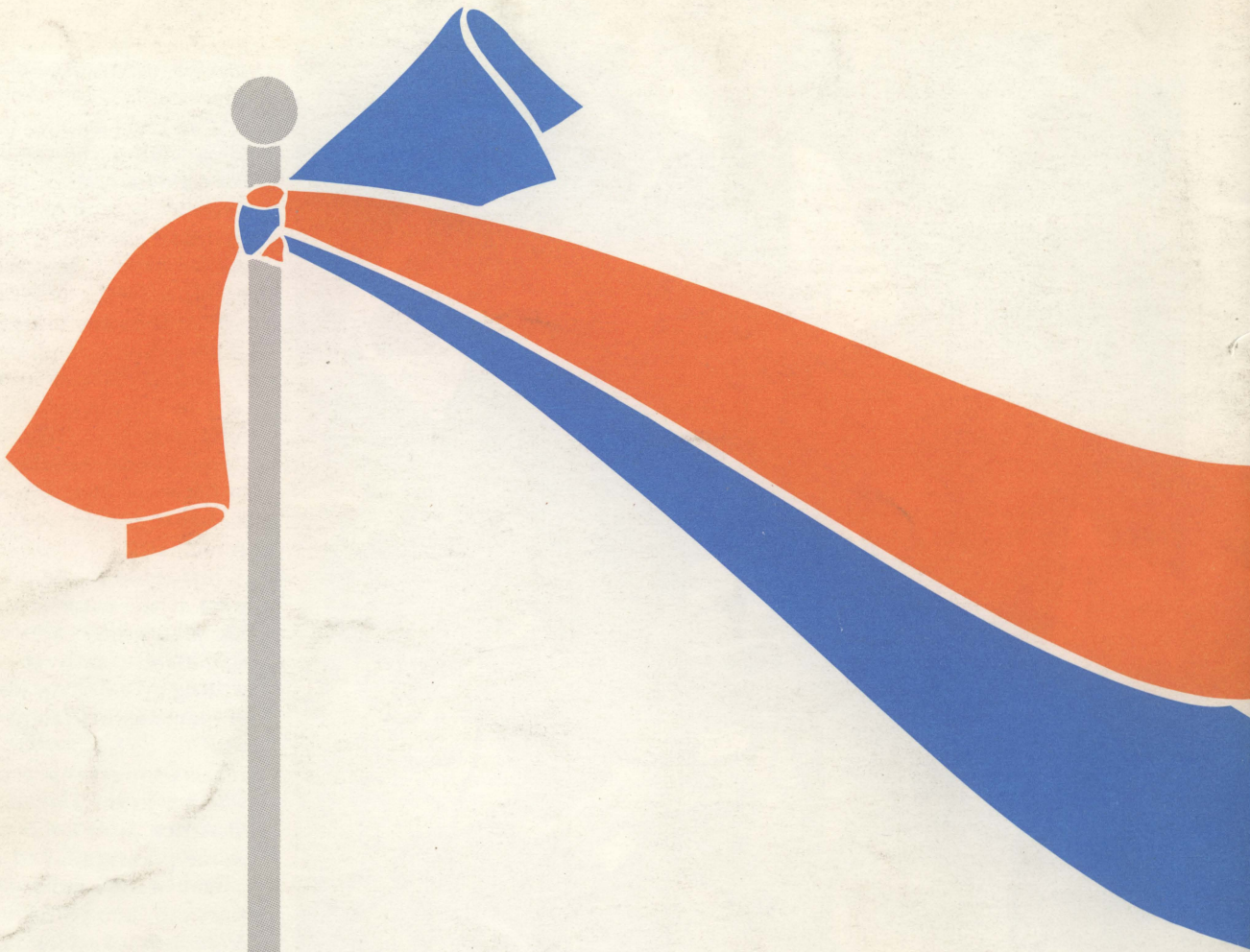
He and his students for some months now have been collecting published information on shore birds of Africa. Large numbers of these birds apparently have not yet been studied, he says; and that is also true of many birds in America.

Incidental to the principal aim of his work is the occasional confirmation of his pioneering—a new discovery. Dr. Canaris currently is in the process of writing up a description of a new species of parasite he found on blue-winged teal.

His long-range goal, however, whether in the United States, Yucatan, or Africa, is to assess the role of disease in the parasites found on wild birds.

One of the results of his stay in Kenya was the compiling of *A Guide to Helminth Species Described from African Vertebrates*, a 202-page compendium of parasites and their hosts published by the West Virginia Library. His co-author was A.H. Ogambo-Ongoma, a Kenyan of humble background who succeeded Dr. Canaris when he left the Egerton College teaching post there. Later the young man studied with Dr. Canaris in graduate school at West Virginia University and went on to teach at the University of Nairobi and was a guest lecturer at Oxford University. Dr. Canaris treasures their friendship and is especially proud of his former student's professional success.

Thinking of Africa puts him in a reflective mood, and he admits that what he looks forward to most is spending time in remote, untouched stretches of South Africa. "My biological training makes it possible for me and my wife to get into areas that are not open to everyone. There is an ethereal quality about the scenery of Africa. It is almost metaphysical, well suited to my wife's style of painting in watercolor. She can capture some of that beauty and we can bring it back home." □



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December, 1980