SOMBRILLA

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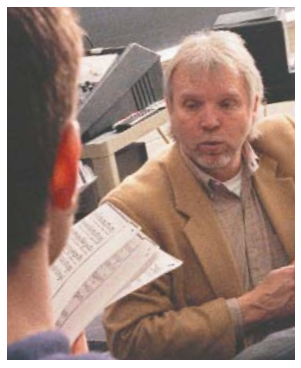
In this issue: Mentors and women graduate students • Geology professors create CD-ROM Mystery hits campus • Alumni talk about teaching • MEChA chapter stays politically active

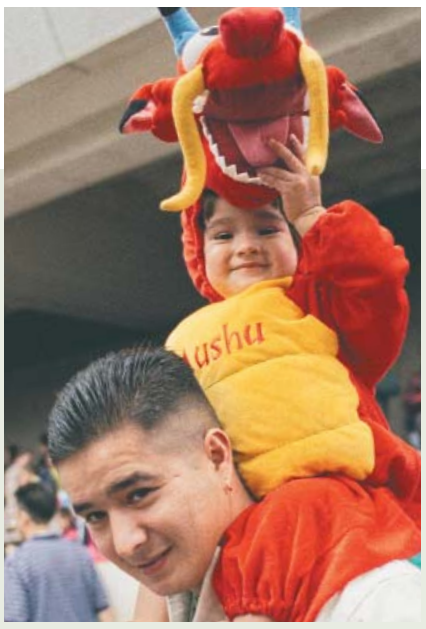
To teach is to learn twice.

Joseph Joubert



FEATURES

DEPARTMENTS



The Asian New Year Festival made its debut at the Institute of Texan Cultures on Feb. 6. The popular festival, now in its 13th year, was previously held at the San Antonio Museum of Art. Thousands of visitors welcomed the Year of the Dragon, enjoying dance, food and other cultural demonstrations presented by Asian cultural associations.

SOMBRILLA

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Homecoming Week 2000

Jumping on the homecoming bandwagon, or in this case golf cart, are President Ricardo Romo and Associate Professor Harriett Romo. UTSA cheerleaders (from left to right) Lanette Lynn, Michelle Goushkin, Brandy Rothwell, Randy Carvajal, Freddy Flores, Trisha Bradley and Maria Paz were also on hand for the Student Government's annual golf cart parade. Homecoming celebrations took place throughout campus Jan. 28–Feb. 7.

Welcome to the Tri-Campus

When Ricardo Romo became UTSA's fifth president last May, one of his first objectives was to form a more unified identity for UTSA's three campuses: the 1604 Campus, the Downtown Campus and the Institute of Texan Cultures.

Last fall Romo appointed a Tri-Campus Committee composed of 24 faculty, staff and students and charged its members with finding ways to bring the University's many programs and services into greater harmony. Led by Rex Ball, executive director of the Institute of Texan Cultures, and Tomás Larralde, special assistant to the president, committee members are examining issues such as marketing and identity, educational programs and facilities and outreach.

"Our goals are to build greater public understanding about UTSA's three campuses, find ways to better serve the surrounding community and foster more integrated planning for the three campuses," Ball said.

The committee will present recommendations to Romo later this year. University communications have begun using the word "tri-campus" to strengthen the message.

While the subcommittees have worked on specific recommendations, the larger committee meetings have served as opportunities to exchange information about University initiatives that affect all three campuses.

By placing a greater emphasis on UTSA as a unified force, Romo hopes to expand community understanding of and support for UTSA and reinforce the many positive programs and services the University offers.

Who wants to be a millionaire, 83 times over?

Read it and weep, Regis. UTSA has received $83.8 million from the Permanent University Fund (PUF) for capital improvements such as new buildings and technology upgrades.

The windfall came courtesy of the University of Texas System Board of Regents, which distributed a total of $401 million to various UT and Texas A&M System campuses during the board's quarterly meeting in February. UTSA's portion, the largest award of this giving cycle, will fund the construction of a biotechnology building ($35 million), an academic building ($37 million) and a thermal energy plant ($6.5 million), as well as various improvements in campus equipment and technology ($5.3 million).

The award is more than UTSA has received in the 14 years it has been eligible for this funding.

UTSA's top showing was due to its continued enrollment growth and the critical space shortage the University faces. According to the Texas Higher Education Coordinating Board, UTSA needs an additional 403,000 square feet to accommodate the 1998 student population.

UTSA was previously allocated $15 million for the academic building, which increases the total funding for that facility to $52 million. The University has been charged with raising $5 million from the community for the biotechnology building.

"This is a great moment for UTSA and San Antonio," President Ricardo Romo said. "We had been meeting with various regents and Chancellor Bill Cunningham for the past several months to remind them of the challenges UTSA faces. I think they got our message."

The Permanent University Fund is an $8 billion public endowment that provides financing for University of Texas and Texas A&M institutions. In November, voters approved a change in the state constitution allowing both university systems to use capital gains and not just the interest generated from permanent fund investments to pay for new buildings.

Conference serves up food scholarship

Music might, as Shakespeare wrote, be the food of love, but food itself has long been the inspiration of musicians, painters, poets, filmmakers and other artists.

The Division of Foreign Languages hosted an international conference, "Food Representation in Literature, Film and the Other Arts," at the Downtown Campus Feb. 17–19. The conference explores the many functions of food as depicted in the arts and humanities.

"Food and language work well presented together in an academic setting," said Lila Grosz, a foreign languages faculty member. "Both are cultural fields, and the language and cooking of a nation reflect the thinking of the people and represent the people themselves. Through food, we can communicate the same things that we communicate through language."

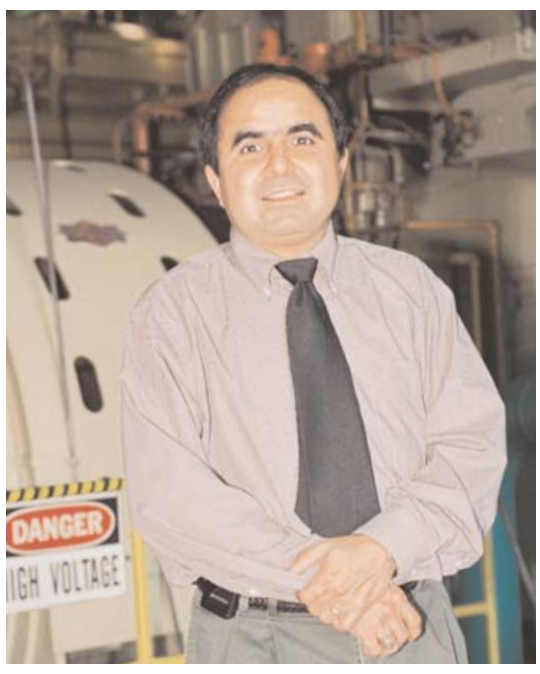
Grosz' paper, "Novia que te vea: La comida sefaradita y la mexicana como tradición y puente," focused on Sephardic Jewish identity as expressed through food traditions.

Underscoring the multicultural nature of food studies, scholars from Mexico, Canada, Europe and throughout the United States participated in the conference. Papers were delivered in Spanish and French as well as English. The increasing popularity of food scholarship was recently the subject of a feature in the *Chronicle of Higher Education*. Several universities are recognizing "food studies" as a topic worthy of serious scholarship, reported Jennifer K. Ruark.

Two side dishes were served at the UTSA conference. "Edible Material," an exhibit featuring works by Houston artist Paul Kittelson and Robert Ziebell, was on display at the UTSA Satellite Space. Constance Lowe, associate professor of painting at UTSA, organized the exhibit.

The San Antonio Museum of Art presented the Canned Film Festival, which featured several films discussed during the conference.

Some of the "edible material" at the UTSA Satellite Space included "Rejection" and "Potato Chips" by Paul Kittelson, and Robert Ziebell's "Type T" color photographs.



HE'S THE INFRASTRUCTURE MAN. George Morales was named director of facilities services in December. A mechanical engineer, Morales oversees buildings and grounds maintenance, renovations, vehicle services, custodial services, energy management, signage and all the moving going on at the three campuses.

The time has come . . .

. . . to reorganize the nine UTSA Economic Development Centers to better define their scope. The new name: **the Institute for Economic Development. Robert McKinley,** regional director of the South Texas Border Small Business Development Center (SBDC), has been named assistant vice president for economic development to oversee the institute.

. . . to appoint an **associate dean for graduate studies and research in the College of Sciences and Engineering. Cheryl Schrader,** an associate professor of electrical engineering, has been named to the newly created post.

. . . to increase the number of **UTSA nominees to Who's Who.** Thanks to the efforts of **Anne Englert** and **Pat Graham** in the Office of Student Affairs, the national honor society has given the University permission to add 10 nominees each year.

. . . to move the dates of the **Texas Folklife Festival** from August to **June 1–4** this year. UTSA's tourism management program and the Tourism Research Center, both part of the College of Business, worked with Institute of Texan Cultures officials, festival vendors, staff and visitors to find a new (slightly cooler) date for the 24-year-old festival.

. . . to appoint **Richard Diem** to the post of **associate vice president for K–16 Initiatives,** part of a UT System initiative implemented last summer. Diem will oversee UTSA's collaborative efforts to strengthen education in San Antonio and South Texas from kindergarten through college. The initiative's objectives are closely related to those of the UTSA Alliance for Education, which Diem has directed for the last three years.

. . . to promote **Eyra Perez** to the post of **associate director of the Alliance for Education,** which provides leadership in education reform of San Antonio's public schools. Perez had been program manager for the alliance since 1997.

. . . to rename the **Alumni Association's annual 5K run and fitness walk,** benefiting scholarships for students and student-athletes, to the **Diploma Dash 5K City Championship Run and Fitness Walk.**

. . . to develop a **campus master plan, which will guide facilities development for the next 20 years.** In the last few months, Ximenes and Associates, Inc., the consulting firm that is developing the plan, has met with faculty, staff and students to gather ideas for the plan.

. . . to establish a **San Antonio Authors Collection at the UTSA libraries.** The collection comprises archival, circulating and noncirculating materials preserving the area's rich literary history and honoring local authors.

CD-ROM helps middle school students "get" earth science

Morris, Birnbaum and Kanat with GETIT

The CD-ROM two geology professors spent five years developing is a disaster. In fact, it's a series of disasters, one after the other.

Yet Stuart Birnbaum and Alan Morris, two of the CD-ROM's creators, couldn't be happier.

Together with a third partner, Leslie Kanat of Johnson State College in Vermont, these research scientists and teachers developed an interactive CD-ROM to help middle school students learn fundamental principles of energy transfer.

To grab students' attention, the software's creators use some of Earth's most spectacular phenomena—hurricanes, volcanoes and earthquakes—to teach principles of scientific inquiry.

Called GETIT, for Geoscience Education through Interactive Technology, the CD-ROM features engaging graphics, animated characters and video clips. It contains over 60 activities that require students to collect and analyze data, form hypotheses and check the data against the scientific record. In short, the program mimics the work of "real" scientists.

"We wanted to see if we could go directly to the student to influence science education," said Birnbaum, who formed Cambrian Systems, Inc., in 1994, with partners Morris and Kanat. In order to receive grant funding from the National Science Foundation, Cambrian partnered with the Geological Society of America for the duration of the GETIT project.

The virtual setting for the students' experiments is the GETIT Museum, located on an extinct volcanic island in the middle of the Caribbean. Many of the activities begin with questions such as, How much energy is released by an earthquake? Where do hurricanes get their energy? Do all rocks melt at the same temperature?

David Sebald, an associate professor of music at UTSA, created the visual interface or virtual world of the museum's setting—the halls, labs, exhibits and tunnels—using Lightwave 3D, a software popular in the film and television industries.

A National Science Foundation grant and the support of their division director allowed the geologists to work half-time on the project from 1995 to 1998.

Birnbaum and Morris relied on a wide network of contributors for graphic design, research and evaluation of their work. Ellen Lyons, a lecturer in the Division of Education, helped evaluate students' reactions to the CD-ROM.

"We got feedback from teachers and students around the nation," Birnbaum said.

Can students learn from teachers who use this CD-ROM in their classes? Early reports from teacher reviewers suggest that students do indeed get it.

One New Jersey teacher who evaluated the program wrote, "Approximately 75 percent of the students singled out the GETIT program as being their favorite and were able to relate relevant concepts learned through participating in the pilot."

Committee recommends move from division to department structure, creation of two new colleges

Following a two-month review of feedback from faculty surveys examining if and how UTSA's academic framework should be modified, the University Restructuring Committee has recommended sweeping changes.

The report, delivered to President Ricardo Romo in December, advocated replacing the University's division-based structure with a predominantly discipline-based structure.

We think faculty can shape a vision for their discipline that is more community and student responsive while improving the quality of faculty life and boosting the discipline offerings and student success.

"Our recommendations are based on a vision for a higher degree of faculty engagement, authority and responsibility for the development of their disciplines. We think faculty can shape a vision for their discipline that is more community and student responsive, while improving the quality of faculty life and boosting the discipline offerings and student success," said Blandina Cardinas, associate professor of educational leadership and director of the Center for Hispanic Research.

The committee also advocated elevating the education and engineering divisions to college status and restructuring the architecture division into a school of architecture. Well over 90 percent of the respondents indicated that they believed a reorganization to be both necessary and long overdue.

In response to the report, Romo convened a second panel to explore how the recommendations might be adopted. The Restructuring Implementation Committee consulted with faculty and academic administrators during this process, which began in early February.

"We'll try to anticipate what problems might emerge in the change to a department- or discipline-based campus, how the colleges should be configured and what programs might be housed at the Downtown Campus, for example," said James Schneider, associate professor in the Division of Behavioral and Cultural Sciences and faculty senate chair.

"We'll also try to gauge what the community is looking for from UTSA and how we can best serve various community interests with this restructuring."

"The president and the provost are very pleased with faculty response to the restructuring and with the thoroughness of the committee's report," said Associate Vice President for Faculty Affairs David Johnson, chair of the implementation group.

"Now it's the implementation committee's charge to create a realistic plan and timetable for incorporating these suggestions for change."

The implementation panel plans to submit its findings to Romo by March 31.

Log on to UTSA Today at www.utsa.edu/aviso/utsatoday/htm to keep up with news about UTSA.

Keeping student activism alive

By Anita Uribe Martin

M-E-Ch-A. The six-foot-tall wooden letters painted red, white and green stand out among the Greek letters lining fraternity row. What do these letters, from a more modern alphabet, mean?

They stand for Movimiento Estudiantíl Chicana/o de Aztlán, a national student organization that promotes the higher education, culture and history of Chicanos. MEChA is the only student-led civil rights organization that has lasted from the Chicano movement of the 1970s to the civil rights movement today.

In 1969, student activists and community members founded MEChA to draw attention to the needs of Chicanos in the educational system and community.

UTSA's chapter grew out of the Mexican American Student Organization (MASO), which formed in 1976, according to records in the Registered Student Organizations office. The chapter, one of the oldest in the country, has about 40 members.

"The MEChA organization had a vision. They wanted to ensure that Chicano students had the opportunity to attend college at UTSA and worked to create an atmosphere that resembled the community," said Daniel Escobar, director of the Office of Minority Affairs.

We want to continue to be a powerful presence at UTSA and in education. Minorities have the opportunity to keep advancing through education.

MEChA's executive members met recently to plan the year's agenda.

"We're emphasizing community work because we've seen the benefits of volunteering," said organization president Julia Gonzalez, a junior majoring in allied health studies.

Mentoring young students—MEChA has an ongoing relationship with Margil Elementary School in the San Antonio School District located on the Westside—has long been a focus of the group.

MEChA members take a ride in a UTSA-sponsored bus during the annual Diez Y Seis Parade last fall. UTSA's MEChA chapter stays politically active throughout the year.

Developing political leadership is a hallmark of MEChA. Members attend conferences across the Southwest to enhance their leadership skills in political activism, social issues and community service.

"Every chapter is different and this chapter continues to be politically active in San Antonio," said junior Pedro Ruiz, secretary of MEChA.

For example, MEChA chapters typically make headlines for organizing and participating in a variety of civil rights protests.

These include the Día de la Raza protests, held in October (near Columbus Day) to draw attention to the repression of indigenous people in the Americas.

Last fall, MEChA members marched on Oct. 10 under the theme "Day of Indigenous Dignity." MEChA has supported the Cesar Chavez March for Justice for the past four years. Members plan to participate this year as well.

"MEChA students feel strongly about basic human rights. We gathered to protest in front of the INS Building in October to raise awareness about the injustices of the border," said Priscilla Vidales, a sophomore biology major.

This chapter established several new campus activities. To support the growth of graduating Chicanos, MEChA founded la Despedida (the Farewell).

"With the phenomenal growth of students graduating and the restricted number of tickets for the graduation ceremony, MEChA created an evening reception for family members and those who supported students to come together and celebrate. This reception is in addition to the afternoon graduation and is in no means is a replacement of that ceremony," said Ellen Riojas-Clark, associate professor bicultural-bilingual studies and MEChA adviser.

The chapter is also responsible for establishing the Cultural Chicana/o Room in the University Center.

MEChA has created many outstanding leaders in the San Antonio community and beyond, including Antonio Gonzalez (B.B.A. in Management '82), president of the Southwest Voter's Education Project in California; Monica De La Cruz (B.B.A. '97), ASCEND project director for the Office of Community Initiatives for the City of San Antonio; and Lionel Cantu (B.A. '97), assistant sociology professor at the University of California–Santa Cruz.

"We want to continue to be a powerful presence at UTSA and in education," said Miranda Guerrero, a junior psychology major. "Minorities have the opportunity to keep advancing through education."

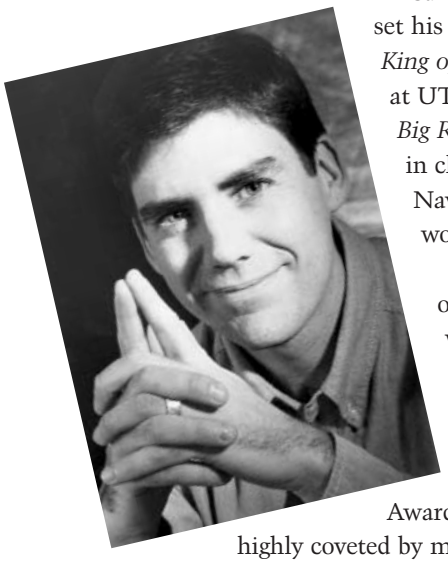
Anita Uribe Martin is special assistant to the Vice President for University Advancement.

There's a new king in town

By Elizabeth MacCrossan

A UTSA English professor is found shot dead in his living room. His replacement will teach medieval literature, survive a bomb blast in the Humanities and Social Science Building and ultimately solve the murder mystery.

Who's responsible for all the excitement at UTSA? You won't hear about it on the nightly news, but you might find the story on the best-sellers' list.



San Antonio mystery writer Rick Riordan has set his latest Tres Navarre mystery, *The Last King of Texas* (Bantam Doubleday Dell, 2000), at UTSA. The novel joins its two predecessors, *Big Red Tequila* and *The Widower's Two Step*, in chronicling local private investigator Tres Navarre's fearless pursuit of bad guys, good women and decent Mexican food.

Riordan's fans, including many of his colleagues in the mystery-writing world, have recognized his talent by awarding him the Edgar, Shamus and Anthony Awards—top honors highly coveted by mystery writers.

Those familiar with Riordan's work have come to know an extraordinary set of fictional characters from many walks of life.

"I work hard to get the racial and cultural chemistry of the city right. You never want a character to be a cardboard cutout," he says.

"Looking back on my own upbringing as an Anglo in San Antonio, I'm stunned at how little I understood or was made to understand the Latino heritage of the city. I can't believe I ever got by without learning more Spanish. I can't believe how limited my knowledge was about the Westside and the Southside. I corrected some of that . . . but I'm still learning.

"I never presume to understand the point of view of a different ethnic group, nor do I assume that any ethnic group has a single point of view. I read a lot, talk to people a lot, observe a lot. In the end, ethnicity is just one more ingredient in character creation. The character has to ring true by being complex—and by being a bit surprising."

But the characters are just part of what makes Riordan's novels a popular success. His tightly constructed plots are witty page-turners, the violence softened by the author's fine-tuned comic sensibility. No wonder his readership continues to grow.

Churning out award-winning mysteries wasn't something Riordan expected to be doing.

"If you had told me three years ago that I'd be where I am today, I wouldn't have believed you," he says. "I read mysteries for fun. I had no intentions of writing them until I got homesick.

"And that's the most important discovery I've made about writing: it's not enough simply to write because you want to get published. You have to wait until you have a subject matter that's burning to get out, that grabs you by the throat and screams, 'Write me!' For me, it was the realization that I wanted to chronicle San Antonio. I am extremely pleased that the series has struck a chord for so many people."

Riordan, who spent eight years teaching English in a San Francisco middle school, tried coming home first in fiction.

"I realized that San Antonio really is a terrific place and a fabulous setting. I like the landscape here, the mix of cultures, the history. I even like the brutal weather because that's part of the city's character. Most of all, I like the people. There's a real small-town feel, even with a million-plus people."

Riordan's hometown haunted him in California, and in 1998 he and his wife Becky and their two young sons moved back.

Those who know Riordan see a few similarities between him and the ultra-cool Navarre. Just how far do those similarities go?

"Tres is a combination of paths I didn't take, or didn't fully take. He's got the English Ph.D. I only thought about, although I am a teacher and an English lit guy. And like Tres, I read a lot of medieval literature. He's fluent in Spanish, while I speak only broken Spanish and wish I knew more. He's much better at tai chi, although I did take five years of it before starting to write the series.

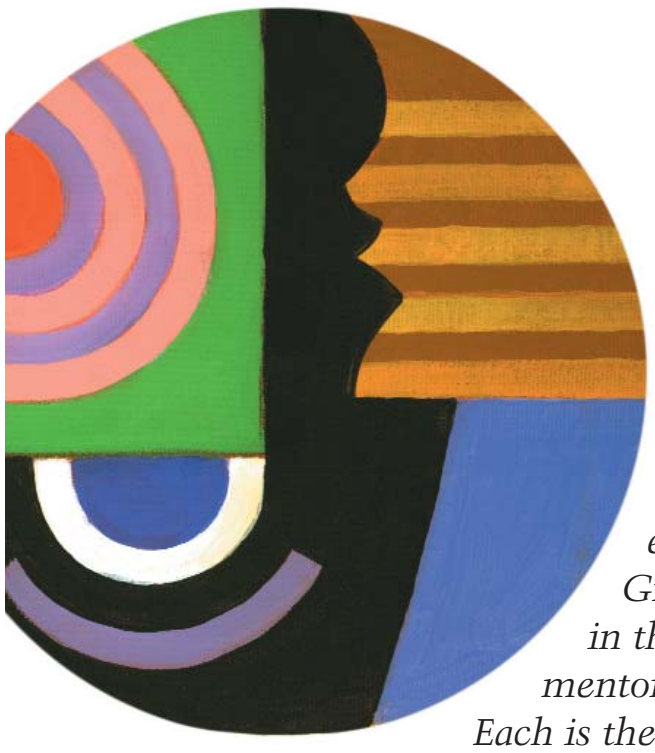
"He's a 'what if' version of me. On the other hand, he's not really wish fulfillment. I wouldn't want to be him. He's fun to write about, but I'm a happier person. I settled down, and he hasn't."

Both Rick and Becky are UTSA alumni. Though he received a bachelor's degree from UT Austin in English and history, Riordan attended UTSA to earn his Texas teaching credentials and to take some graduate courses. Becky studied fine art at UTSA, finishing her degree in Austin.

"The UTSA courses were some of the best I ever took," Riordan says, adding that the only formal training he had in creative writing came in a course at the University he took with Bill Oliver. Riordan's first time in print was in the campus literary magazine, *Cactus Alley*.

To find out more about Riordan and his novels, take a look at his Web site, www.flash.net/~huisache. There you'll find Riordan's newsletter, Skeleton Time, virtual tours of San Antonio that follow in Navarre's footsteps and even a few recipes for some of Tres' favorite South Texas cuisine.

Elizabeth MacCrossen is a teacher in Kerrville and a graduate student at UTSA.



So he spoke in p
in the likeness o
and she spoke,
Homer, The C

ATHENA IN ACAI

What does a mentor do? Coach. Lead. Teach. Open doors. Inspire. Encourage. Advise. Show the ropes. Today's mentors impart a mixture of intellectual encouragement, common sense and political savvy. Winged words, indeed. Graduate students Gabriela Gonzalez and Adriana Ayala, two participants in this year's Women's History Week (held March 6–10), are benefiting from mentoring relationships with UTSA educators Linda Schott and Ricardo Romo. Each is the first in her family to earn a college degree. Each student's historical research focuses on women in South Texas.

History calls

Soon after Gabriela Gonzalez (B.S. '91) graduated from the University of Texas at Austin with a degree in advertising, she began to question her career choice. What she liked to do—read, think and write about history—was a far cry from her work as an account representative in Austin's advertising industry.

"History had been a passion since the fourth grade, but I thought of it as a hobby," Gonzalez says. With plenty of encouragement from her family, she took a leap and decided to turn her hobby into a profession.

In 1992, Gonzalez entered UTSA's graduate program in history. In what turned out to be a pivotal choice, she enrolled in Linda Schott's course, Women in the United States, and discovered she wanted to focus on women's history.

"The idea that I could devote my professional life to the study of gender along with race, ethnicity and class began to take shape. Professor Schott encouraged my enthusiasm," Gonzalez says.

A mentoring relationship grew out of this classroom experience.

"We just fell into the roles of mentor and mentee because we shared an interest in women's history, and because she cared about my professional and personal development."

Schott's commitment to Gonzalez included taking her to meetings and introducing her to other historians.

"My focus is on helping young scholars develop," Schott says. "Because I had already been where she was, I was able to direct her professionally."

A native of Laredo, Gonzalez grew up attending parochial schools. Her father, now deceased, earned his GED while in the service, and then attended Laredo Junior College to earn his certificate as a welder/mechanic. Her mother, who still lives in Laredo, received secretarial training at a vocational school in Nuevo Laredo. Gonzalez has five siblings.

Friends and family, says Gonzalez, have always been supportive of her academic ambition. But this support is no substitute for the level of academic mentoring graduate students need. Schott's advice carried weight because of her experience and position.

"I believed her when she said I could do something because she knew what she was talking about," Gonzalez says.

Despite this support, Gonzalez sometimes doubted her own abilities to compete academically. Schott encouraged her to complete her doctoral studies at Stanford University in California. Gonzalez let the application deadline pass and even applied to another program, only to change her mind and pursue Stanford after all.

"She inspired me to use my talents and abilities to the fullest," says Gonzalez, who is now working toward her doctorate at Stanford and studying how Mexican-origin women in South Texas have worked for social justice.

Gabriela Gonzalez

Improving the statistics

A mentor may be, but isn't necessarily, a student's academic adviser. A mentoring relationship, Schott says, frequently develops informally and goes beyond institutionalized relationships between faculty and students on college campuses. Yet while there are no fixed guidelines for academic mentorships, Schott says she knows many faculty who are committed to mentoring.

Nearly all the graduate students Gonzalez knows have mentors or are looking for mentors. For her part, Ayala believes there aren't enough Schotts and Romos in the world of graduate education.

"I would venture to say that most of my colleagues lack good mentoring . . . because there is a lack of mentors," Ayala says.

What's at stake for these graduate students?

Women, and especially minority women, remain underrepresented in the academy, notes Schott. At UTSA, for example, there are seven tenured female Hispanic faculty—one full professor and six associate professors. There are seven more tenure-track (assistant) professors. But the bulk of female Hispanic faculty fill the nontenure-track teaching positions as instructors, lecturers and teaching assistants (27 positions). Nationally, Hispanic women make up just 0.8 percent of all faculty at public comprehensive universities.

rayer, and Athena drew near to him
f Mentor, both in form and in voice;
, and addressed him with winged words.
Odyssey

DEMIA

By Katharine Martin

An inspiring mentor

"I'm the first woman in my family to go to college. My parents have been my first educators, critics and greatest supporters," says Adriana Ayala, a native of California, who earned her B.A. in history from the University of California at Berkeley in 1991.

Her mother reached the sixth grade before having to leave school; her father, the third. After she graduated, Ayala worked as a college counselor for Berkeley Upward Bound and as a director for the LULAC National Educational Service Center, which provides college and career counseling to young Latinos and African Americans.

Adriana Ayala

"In high school, my adviser told the women that a two-year education was all they needed. I'm not sure if she thought we couldn't handle the educational load or if she thought education a waste of time for women," Ayala recalls. In her work with LULAC, Ayala encouraged kids to pursue their educational and career goals. Her keen awareness of her potential as a role model still colors her career choice.

"I, like Gabriela, would like to see more Latinos and Latinas in higher education with Ph.D.s, M.D.s, J.D.s. The last time I checked there were about 18 Chicanas in the nation with a Ph.D. in history."

In 1994, Ayala enrolled in UT Austin's history graduate program. At the time, UTSA's president was on the faculty and a vice provost at the school. Ricardo Romo's scholarship, most notably his chronicle of barrio life in East Los Angeles, had long been an inspiration to Ayala.

"I've decided to do for San Antonio [in scholarship] what Dr. Romo did for my hometown of East Los Angeles. Because of his book, I always felt a strong connection with Dr. Romo and even made the mistake of thinking he was an Angelino," she says.

Athough she never took a class with Romo, Ayala ultimately chose him to be the chair of her qualifying exams and dissertation.

"I see myself as a helper," Romo says of the guidance he has provided Ayala. "Part of my role as an educator is to help a student in any way I can so that the student is a successful scholar."

Romo believes one of the most important things an educator can do for a student is be intellectually honest. "They've already got the passion, but they do need the validity that comes through a sort of check and balance with someone experienced in the field."

Ayala sees Romo as a mentor and a role model. "I've learned from his example that one has to become the change one seeks in society."

Both Schott and Romo say they have gained as well as given in their mentoring relationships. "Truthfully, the teacher learns from the student," Romo says. "I've often said the next folks in the field are going to be smarter and better trained. This is going to be exciting for everyone."

Mujeres in South Texas

Besides making academic history in their own families, Gabriela Gonzalez and Adriana Ayala are rewriting the historical record in Texas to include the contributions of Latina women.

Gonzalez is studying the ways women activists crossed geopolitical boundaries such as the Texas-Mexico border to address human rights and social justice issues.

Some of the social and political activists she is researching are Jovita Idar, Leonor Villegas de Magnon, María L. de Hernández, Jovita González de Mireles, Emma Tenayuca, Alice Dickerson Montemayor, Sara Estela Ramírez and Carolina Malpica de Munguía.

Some of these women were Mexican Americans and others were Mexican immigrants. They were members of benevolence and charitable organizations, labor unions and civil rights organizations.

They worked in Laredo, San Antonio, Austin, Corpus Christi and the Rio Grande Valley.

Ayala's dissertation examines how race and gender relations in San Antonio influenced women's political and community actions during the first half of the 20th century.

Noting the significant cultural diversity of San Antonio in the 1920s–40s, Ayala explains that women in San Antonio "negotiated their racial position, recognizing fully their privilege and their disadvantages.

"The question I'm trying to answer is whether San Antonians took advantage of their distinct polyracial society or whether they fostered a more enforced racial hierarchy," she says.

The writing and teaching of history is a political act that has repercussions, Ayala says. Primary documents, Gonzalez notes, are crucial to the kind of research she and Ayala are doing. Diaries, letters and other personal papers give an account of nations interacting "on a daily basis through the flow of people, ideas and culture across political borders."

A former graduate assistant in the UTSA Center for the Study of Women and Gender, Gonzalez urges young history scholars to recognize the importance of primary sources. When she teaches, she encourages her students to interview their parents and grandparents and to hold onto old materials that may reveal important details about the past.

"History teachers know people need to see themselves in the curriculum," says Linda Schott, director of the Center for the Study of Women and Gender. She expects the work of scholars like Ayala and Gonzalez to become part of the history taught in Texas schools in the future.

Katharine Martin is a freelance writer and an English teacher at Roosevelt High School in San Antonio.

Teachers Talking

Why do you teach? What keeps you in the classroom? We called five alumni who list teaching as their occupation and asked them to describe their jobs. In response, they told us what they loved about their work. We enjoyed these conversations so much we've decided to make them a regular feature of Sombrilla. In future issues, look for conversations with alumni who are visual artists, nurses, writers, psychologists, managers and more.

Gordon Ivers (M.M. in Conducting, '87)
Clark High School, San Antonio, Texas

What do I do? When I first started at Clark in 1978 my job was called choir director. Now, my job title is director of vocal music. I have five ensembles that meet during the day; after school there may be other special ensembles that meet as well, like a barbershop group.

It's just magic. You select the music, go through it, train students, move your hands and then . . . magic appears. I had a teacher once who told me that teaching music really makes no sense. It makes no logical sense to spend all that time rehearsing for a few minutes of performance.

There's always something new in a line of music, even when you thought you knew the whole piece thoroughly.

I seek meaning from students about what they think music means. You get different reactions, different responses from students. If I can get kids to respond emotionally to music then the audience will understand the music better.

Music is essential to the whole child. I try to encourage as many students to be performers and/or educators as I can. Can you imagine a world without music?

Heather Robbins (M.A. in Education '93)
Nenahnezad Community School, Navajo Reservation, Fruitland, New Mexico

I teach for the Bureau of Indian Affairs at an elementary school on the Navaho Reservation. I have a small class of six to eight kids who are seriously emotionally disturbed.

My students have a low self-concept and self-esteem. They feel like the world is giving up on them. There is a high teacher turnover rate at this school.

What I really like about my job is this: By the time kids get to me, they have burned so many bridges, they only hear negatives. I'm getting to know each child over again, finding what's unique, what's a strength, and showing it back to them. I love my job.

How do I measure their progress? A number of ways—portfolios, standardized tests and a record of behaviors.

There's a boy who fights and never tells why he's fighting and doesn't take responsibility for his actions. Today, he said "I felt really angry, so I tripped a girl." For him to take responsibility for his feelings was a big achievement.

At UTSA I learned to make sure the things I do in the classroom are grounded in research, and not a fad. My master's degree taught me the importance of keeping up-to-date in educational theories.

about Work

By Lynn Gosnell and Melissa Munguia

Maria Castro (M.A. in Bilingual-Bicultural Studies, ’76)
Dealey Montessori Academy, Dallas, Texas

I’ve been teaching in a Montessori classroom for 22 years. Dealey goes from pre-K to 8th grade. My Montessori classroom has 4th through 6th grades or 9- to 12-year-olds. It’s a multiage and multiethnic classroom. The older children are role models for the younger children. This has a big impact.

In Montessori, the teacher serves as a guide to fill that child’s educational needs. The child is taught that there’s a lot of freedom in learning. My role is to help the child become an independent learner.

The students are in my classroom for three years; they know me very well! I know them and their families very well, too. During the time they’re in my classroom I see so many changes in their individual characters. I love seeing their progression. I would not move to a more traditional classroom, or if I did I would take a lot of the Montessori ways into the classroom.

I teach math, language arts, science and social studies. My students are also learning how to live in a family situation in this classroom. In many ways their classmates are like a family.

While I was a student at UTSA I helped move from the Koger Center to the new campus and unpack. I was also one of the student founders of MASO [Mexican American Student Organization].

I have a dream of opening a Montessori School in San Antonio!

Clifford Mylett (B.S. in Mathematics, ’97)
East Central High School, San Antonio, Texas

I teach algebra and other math concepts classes to ninth through 12th graders. I’m retired military. I was an airborne ranger in the Infantry. Teaching was not part of my job. Why did I choose a second career in teaching? In the media I read about the need for good math teachers. I loved math, loved kids and loved the idea of teaching.

My undergrad degree is in political science. I got that in 1968. I also got my teacher certification from UTSA for the secondary level; it took me three years to finish the degree. You noticed my accent? I’m originally from Queens, New York. I love it here at East Central! It’s challenging to try to motivate the students and eliminate their fear of math. They have a lot of that fear. I’m wildly enthusiastic about my subject. It’s so satisfying when kids say, “I used to be a dummy at math and now I’m not.” If you treat the kids with respect, they respond. I go to them one-on-one to work on any discipline problems.

I have bad handwriting and the kids joke about it. I don’t mind jokes at my own expense. I have an offbeat sense of humor. The kids are great. They have good senses of humor. I try to show them a success, one thing at a time, so they get confidence in themselves.

Eugene Dowdy (M.M. in Music Education, ’90)
University of Texas at San Antonio

I’m the conductor of the UTSA Orchestra and the Chamber Orchestra. I’m in charge of the string music program and was recently appointed assistant director of the Division of Music.

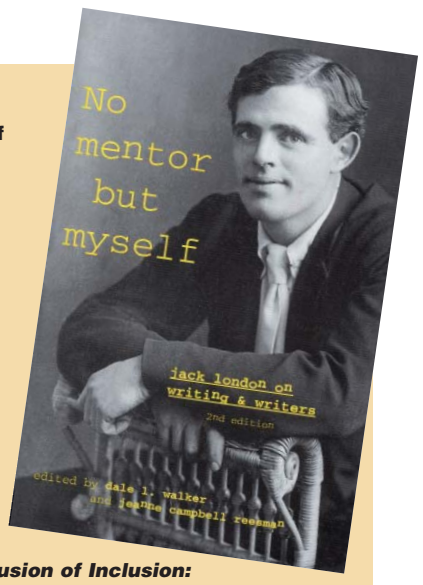
My job is so unique nobody would believe it! As a music teacher, we see the same students year after year, whereas in most disciplines teachers see a student for a time and then the student moves on to another level.

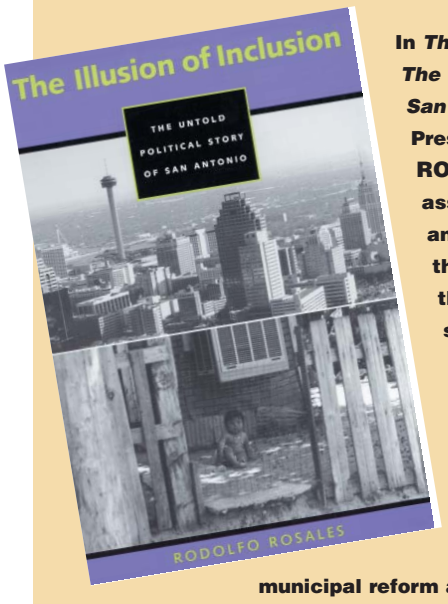
What’s distinctive about teaching music is that we connect on every level with our students—verbally, nonverbally, emotionally, intellectually, kinesthetically and spiritually.

The content of music can be as basic as learning one skill or as profound as performing a fully staged opera with orchestra, involving hundreds of people and months of work.

I suppose I have had a few sparks of inspiration over the years. My father played horn professionally in the Corpus Christi Symphony and was a band director at a junior high, my older sister played violin and we all loved singing together. So my family was a huge inspiration. I’ve had wonderful models.
I hope I can be a model for my students.

JEANNE CAMPBELL REESMAN, professor of English and interim dean of graduate studies, is the co-editor of *No Mentor But Myself: Jack London on Writing and Writers, 2nd Ed.* (Stanford University Press, coedited with Dale L. Walker), a collection of London’s observations on the craft of writing. This edition includes new material that further reveals London—the author of such classics as *The Call of the Wild*—as a shrewd, disciplined and methodical writer.





In *The Illusion of Inclusion: The Untold Political Story of San Antonio* (University of Texas Press), just out this month, RODOLFO ROSALES, associate professor of social and policy sciences, offers the first in-depth history of the Chicano community’s struggle for inclusion in the political life of San Antonio from 1951 to 1991. Rosales focuses on the political and organizational activities of the Chicano middle class in the context of post–World War II municipal reform and how it led to independent political representation for the Chicano community.

Adios y adelante

Joan Morrill, executive director of alumni programs, left UTSA in March to pursue new opportunities.

Morrill, who came to the University in 1991, greatly expanded the Alumni Association's membership, negotiated a contract with the credit card company First USA that allowed the association to fund several staff positions and forged alliances with campus offices to support recruitment, orientation, retention and career services.

She emphasized board development and leadership training, two areas she said are keys to the success of young alumni organizations like UTSA's.

"I'm a builder," she said. "I find it exciting to see an organization grow and thrive and know that my knowledge and skills have been the catalyst for that growth."

In the time Morrill was at the University, dues-paying membership increased from 168 in 1991 to 4,500 this year, and scholarship awards increased from $4,000 to $48,000 in the same period. These days, more than 400 alumni actively participate on committees and in career advising, student recruiting and various University and association events.

Morrill is enthusiastic about the association's future?

"The endowment needs to grow to $1 million. Membership renewal rates should continue to be at 60 percent or above," she said.

"Programming efforts should continue to be consistent with the goals of the University. Finally, the association needs bigger, more accessible space to make it a comfortable place for alumni and friends to meet."

"I feel that I've made a contribution to UTSA, and I've made many friends along the way."

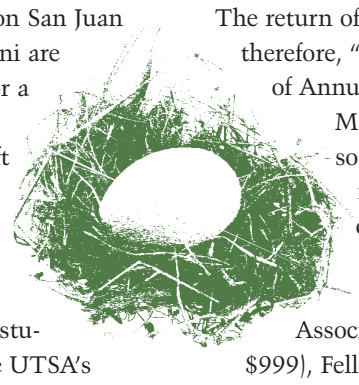
Welcome new alumni

UTSA President Ricardo Romo presided over his first commencement ceremony Dec. 18 as more than 1,600 undergraduate students and 400 graduate students received degrees during two ceremonies in the Convocation Center. Edwin Dorn, dean of the LBJ School of Public Affairs at the University of Texas at Austin, delivered the commencement address. UTSA has conferred more than 43,000 degrees during the school's 30-year history.

A flight of gifts expected

While swallows returning to California's Mission San Juan Capistrano herald the approach of spring, alumni are alerted to the season by a friendly call asking for a gift to the Annual Alumni Telefund.

The telefund caller will explain that your gift helps build a nest egg known as the Annual Fund—a cornerstone of UTSA fund-raising.



The University depends on annual gifts to successfully fulfill its mission. Annual gifts support scholarships and fellowships to ensure student success, program development to continue UTSA's tradition of innovation and excellence, faculty and student research, and outreach to the community.

Alumni are among the University's best advocates and most consistent supporters. Their gifts to the Annual Fund are often the start of a lifelong relationship.

The return of alumni gifts each spring is vitally important; therefore, "Every Gift Counts" continues to be the theme of Annual Fund.

Many alumni who started with annual gifts have soared higher and now demonstrate their commitment to "giving back" by endowing scholarships or other nest eggs ensuring the future of UTSA.

Donors to the Annual Fund receive recognition according to the level of their gift: President's Associates ($1,000 or more), Leaders Circle ($500 to $999), Fellows Circle ($250 to $499), Scholars Circle ($100 to $249) and Friends of UTSA ($99 or under).

UTSA alumni (not swallows but birds all the same) should expect a call from the Telefund 2000 anytime between February and April.

Fielding a championship team

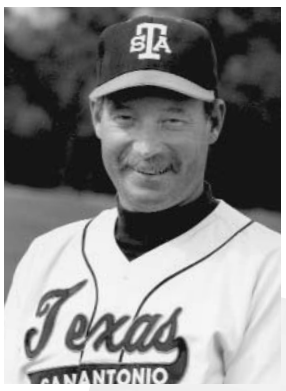
By Rick Nixon

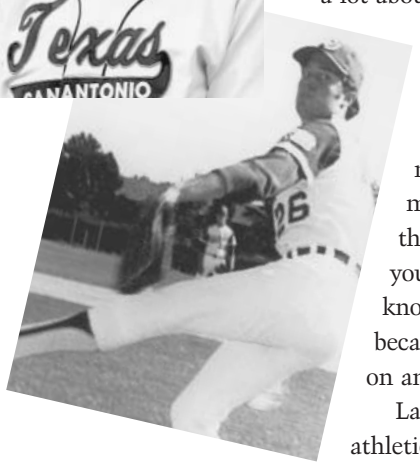
Mickey Lashley's life reads like a screenplay.

In his fifth year as UTSA's head baseball coach, Lashley is trying to lead the Roadrunners back to the NCAA Tournament. In his first four seasons, Lashley coached the team to 96 wins and to within one game of an NCAA tournament berth in 1997.

Leading a college team to a championship is a demanding assignment, but Lashley has prevailed over far more serious obstacles in life.

He was the oldest of five boys born to Barbara and Lewis Lashley in Muskogee, Okla. When his father died at an early age, his mother and brothers moved to Bartlesville, a small farming community, where they made the best of some lean times.





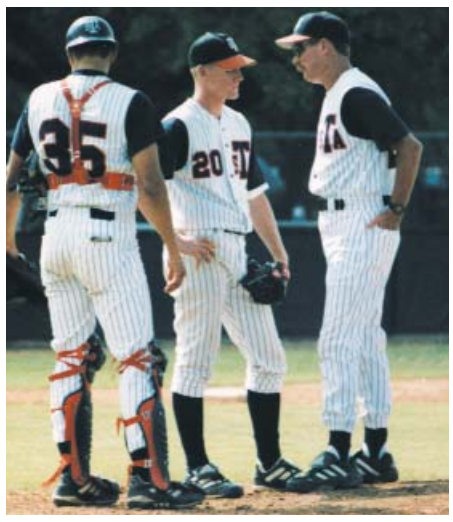
"My childhood was tough," said Lashley, who spent nights for three years sleeping in a discarded train boxcar adjacent to a farmhouse. "We lived on commodities and a lot of pea soup."

"My mom taught me a lot about life," he continued. "She taught me to be the same person every day no matter what. No matter how bad things got at home, you wouldn't have known the difference because she kept life on an even keel."

Lashley looked to athletics to make his life better. After earning all-state honors in basketball and baseball at Bartlesville High School, he used his strong right arm to help Bartlesville win the American Legion World Series in 1970.

Picked by the Atlanta Braves in the second round of the 1972 draft, Lashley instead decided to attend the University of Oklahoma on a baseball scholarship. As the "Red Fox," Lashley helped the Sooners to consecutive Big Eight Conference championships and a spot in the NCAA College World Series.

He posted a 32-4 record as a starter. In 1974, the year he went 8-1, Lashley earned all-conference and all-American titles.



WHO'S ON FIRST? Mickey Lashley, right, is looking for an NCAA berth.

"I had a great time at Oklahoma," he said. "I was able to start from the time I first hit campus and get some great coaching. After my junior year our whole team was drafted by various major league clubs, and I decided to take that route as well."

Drafted in the eighth round by the Los Angeles Dodgers, Lashley spent the next six years working toward his dream of pitching in the majors. He was moved to the bullpen after a stop with the Dodgers farm club in Clinton, Iowa. At Lodi, Calif., he led the organization with 23 saves and was named "most valuable player" of the California League. His future looked bright.

His next move was to San Antonio, and then to the Albuquerque Dukes of the Pacific Coast League. It was his last stop before a shot at "the Show."

After two seasons in Albuquerque and a chance to pitch in seven exhibition games for the Dodgers, Lashley got caught in a numbers game. The early 1980s marked the advent of free agency in sports, and the Dodgers had stockpiled such high-salaried pitchers as Tommy John, Don Sutton, Andy Messersmith and Burt Hooton. The timing wasn't right for a young pitcher trying to make his mark in Los Angeles.

Instead of a first-class ticket to the big leagues, Lashley was offered the chance to serve as a player/coach in the organization. "I said thanks, but no thanks," he recalled. "I didn't want to coach those types of players because they make so much money that it's impossible to reach them."

Tired of traveling, Lashley retreated to a friend's house in San Antonio and waited for a call that never came. To no one's surprise, the world of professional baseball went on without him.

It was during this two-year period that he met his future wife, Terry, and began working at UTSA for the Physical Plant, where he was in charge of field maintenance. He also continued to play semi-pro baseball in San Antonio's Spanish-American League.

But when it started taking two weeks instead of one day to recover from playing ball, Lashley knew it was time to quit. For the next ten years he worked at UTSA, trimming trees on the side. Soon he began to sense something was missing from his life.

"One day the light came on and I figured it was better late than never," said Lashley, who began attending class at UTSA during lunch hour and at night while continuing to work two jobs. "It took me a while to realize you can't get anywhere without an education."

Through a series of unlikely events, Lashley and baseball slowly began to return to each other.

"Athletic Director Bobby Thompson mentioned to me one day the possibility of starting baseball at UTSA in the near future. He said if I could get my degree, I would have a chance to get back into the game."

Inspired by Thompson's words, Lashley went on to earn a bachelor's degree from UTSA, making the Dean's List every semester. UTSA added its baseball program in 1991, and along with Head Coach Jimmy Shankle, Lashley put all his talents to work toward building a baseball program.

Three years later, Shankle and Lashley coached their team to the Southland Conference's 1994 championship. Amazingly, in just three years of existence, the Roadrunners earned a spot in the NCAA Division I baseball tournament.

I'm a perfect example that no matter what happens in your life, if you stay positive and work hard, you can make it.

In May 1995, Lashley was named Roadrunner head coach, replacing Shankle, who accepted the head coaching position at Abilene Christian University.

"I hope my players can learn from my experiences," Lashley said. "My life has included everything and I think that's my best coaching asset."

Rick Nixon is assistant athletic director for media relations.

Spring 2000 CALENDAR

April

3–7
Asian Heritage Week
Sponsored by Multicultural Programs. Call 458-4770.

3
Flute Ensemble Concert
Rita Linard, director.
7:30 p.m. Recital Hall, Arts Building. Call 458-5685.

4–August 13
Portraits from the Desert
Bill Wright's Big Bend Exhibit. Institute of Texan Cultures. Call 458-2300.

4–6
Festival of Texas Composers
7:30 p.m. Recital Hall, Arts Building. Call 458-5685.

9
Faculty Recital
Linda Poetschke, soprano.
3 p.m. Recital Hall, Arts Building. Call 458-5685.

10
Percussion Ensemble and Steel Drum Ensemble Concert
7:30 p.m. Recital Hall, Arts Building. Call 458-5685.

14
Faculty Concert
Valeri Grokhovski, piano
8 p.m. Buena Vista Street Building Theater. Call 458-4354 for ticket information.

18
Fiesta UTSA
11 a.m.–3 p.m. Sombrilla. Call 458-4160.

20
Symphonic Band Concert
Brian Harris, conductor.
7:30 p.m. Recital Hall, Arts Building. Call 458-5685.

25
University Band Concert
Kenneth Williams, conductor.
7:30 p.m. Recital Hall, Arts Building. Call 458-5685.

27
Chamber Orchestra Student Conductors Concert
2:30 p.m. Recital Hall, Arts Building. Call 458-5685.

Choral Cavalcade Concert
Gary Mabry, conductor.
7:30 p.m. Recital Hall. Call 458-5685.

27–May 26
16th Annual Student Juried Exhibition
Opening Reception 6–8 p.m. April 27. Art Gallery. Exhibit hours Mon.–Fri. 10 a.m.–4 p.m., Sun. 2–4 p.m. Call 458-4352.

29
Fiesta Under the Stars
An Evening at the Movies.
7:30 p.m. Convocation Center. Tickets $20 and $8. Call 458-4357.

30
Bowie Street Blues
1–6 p.m. Institute of Texan Cultures. Call 458-2300.

Electronic Music Concert
3 p.m. Recital Hall,Arts Building. Call 458-5685.

May

1
Composition Students Recital
5 p.m. Recital Hall, Arts Building. Call 458-5685.

3
Symphonic Band Concert
Brian Harris, conductor.
11:45 a.m. Recital Hall, Arts Building. Call 458-5685.

Wind Ensemble Concert
Robert Rustowicz, conductor.
7:30 p.m. Recital Hall, Arts Building. Call 458-5685.

5
Extravaganza 2000!
Division of Music special event.
7:30 p.m. Oak Hills Country Club. Call 458-5685 for ticket information.

5–July 30
Americanos
Portrait of the Latino Community in the United States.
Institute of Texan Cultures.
Call 458-2300.

13
Commencement

June

1–4 (new date)
Texas Folklife Festival
Institute of Texan Cultures.
Call 458-2300.

Every spring, the Division of Music fairly bursts with recitals, competitions and other performances

A few highlights from the coming season

On March 24 and 26, voice students and faculty will present a production of Mozart's ***The Magic Flute***, an incident-packed tale of love tested and found true. Both performances will take place at the Buena Vista Street Theater on the Downtown Campus. Tickets are $5 for students and $12 for general admission; call 458-5685 for more information.

Other events include the **Festival of Texas Composers** at the 1604 campus April 4–6; Valeri Grokhovski's piano recital April 14; and Fiesta Under the Stars, with An Evening at the Movies as its theme, on April 29.

The music program's talent will be on display with a full range of performances, including concerts by students and faculty; the UTSA choral, wind, percussion, flute, steel drum and guitar ensembles; the symphonic band; the university band; and various jazz ensembles and combos. There's something for just about everyone.

For more information about these and other events, call 458-4355 or visit the Division of Music Web site at http://music.utsa.edu/events/index.html.

Seeds of Spring

First there is only the cool, bare soil, and then a slender filament of green. Bursting through the surface, it stretches sunward, gradually unfolding as a wispy swirl of leaves.

Another *Cosmos bipinnatus* has been born.

"I often wonder what it feels like to the seed," my gardening friend says, musing on the process. "Rather like giving birth, I suspect."

Closing my eyes, I imagine the event in slow motion—and with sound. It begins with the explosion of the seed wall, with the crashing of an embryonic leaf into the dark and fertile soil. Quickened by the sun, the epicotyl presses up toward light and air. Drawn by what it neither sees nor understands, it rises blindly to the surface of the earth.

Heaving, creaking, the substance of the world is rent asunder by a seed. And in the end, a single blade of green is left as testimony to the process we call Life.

What does it feel like to be the seed? Like birth, perhaps, or death? Like something that it's never done before, yet knows? Like what it was *made* to be?

These were hardly the sorts of questions I considered as a novice gardener. Only six at the time, I was more concerned with the tenacity of Johnson grass roots and the gumminess of Gulf Coast clay.

Kneeling in my little garden at the east end of our house, I had no knowledge of such things as *friability* or *tilth*, *microbial activity* or *humus*. I had no words for the way the soil would cake up on the soles of my Keds or work itself below the cuticles of my nails. I had no understanding of the sort of chemistry that caused the soil to come together in a clod, to gather weight and density, to coalesce like stone.

If I mixed water with a certain type of clay, I learned, the result was a primitive sort of burnt orange paint. It was this that I used to coat the flimsy wooden fence around my garden, this that turned the heels of my hands a funny shade of brown.

What I knew about gardening at that age, in short, was purely experiential. Barely able to read and write, and too literal minded for abstract thought, I reveled in the sensuality of childhood. The world was a potpourri of textures and smells, of colors and tastes and sounds. It was the scent of fresh-cut grass and dirt and oyster shell crackling underneath the tires of my old blue bike. It was everything that pressed against my skin, everything immediate, everything, as Hopkins wrote, "original, spare, strange."

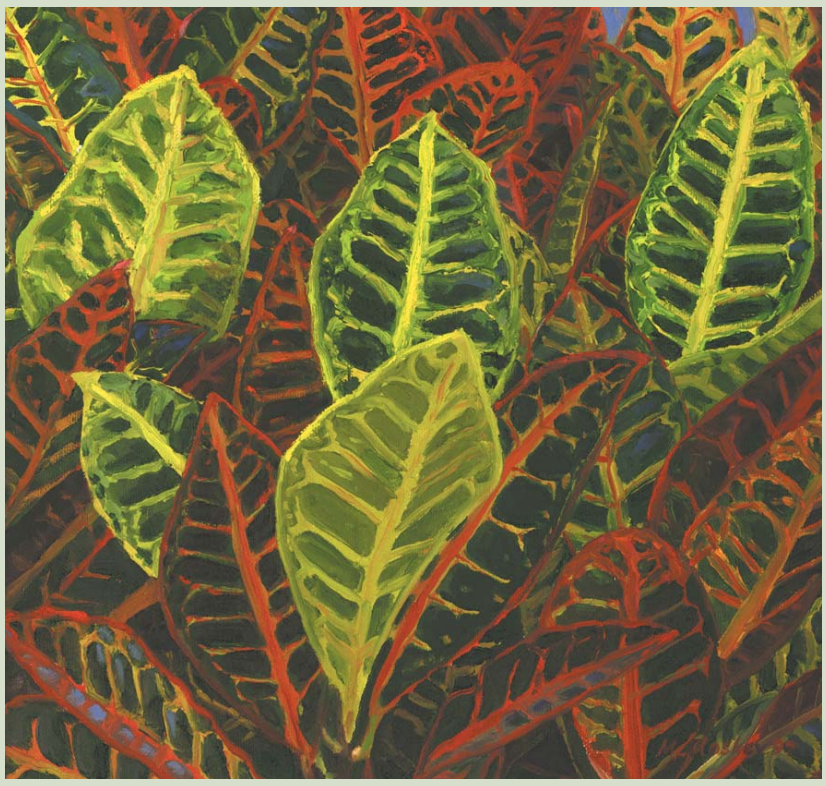


Illustration from a series by Roxi McCloskey

Perhaps it was a function of being nearsighted, but I found myself particularly entranced by little things. Being myopic, I discovered, was a gift. Get down close enough, I learned, and the world became a universe; each twig, each leaf, each inch of soil became a cosmos.

What intrigued me more than anything, though, was the germination of the seeds I planted every spring. As a rule, they were simply pinto beans taken from my mother's stockpile in the kitchen, but that was part of the mystery. How could something so hard, so unyielding, so *plain* metamorphose into something supple, beautiful, alive?

I couldn't understand, but child that I was, I could enjoy.

These days, I confess, I am far less literal. These days when I garden I am far more prone to speculate about the earth as metaphor, to find not only pleasure in the seasons, but meaning.

Discovering a mountain laurel seedling, or a larkspur, or a newly sprouted poppy, I am far more prone to hear the words of Dylan Thomas:

The force that through the
green fuse drives the flower
Drives my green age; that
blasts the roots of trees
Is my destroyer,
And I am dumb to
tell the crooked rose
My youth is bent by the
same wintry fever.

But to be conscious of what things mean, I'm beginning to suspect, is not the same as knowing what they are.

"I doubt that I would recognize enlightenment if it banged me on the head with a hammer," a friend admitted to me recently, "but I know how it feels to hunger and thirst for full presence, full awareness."

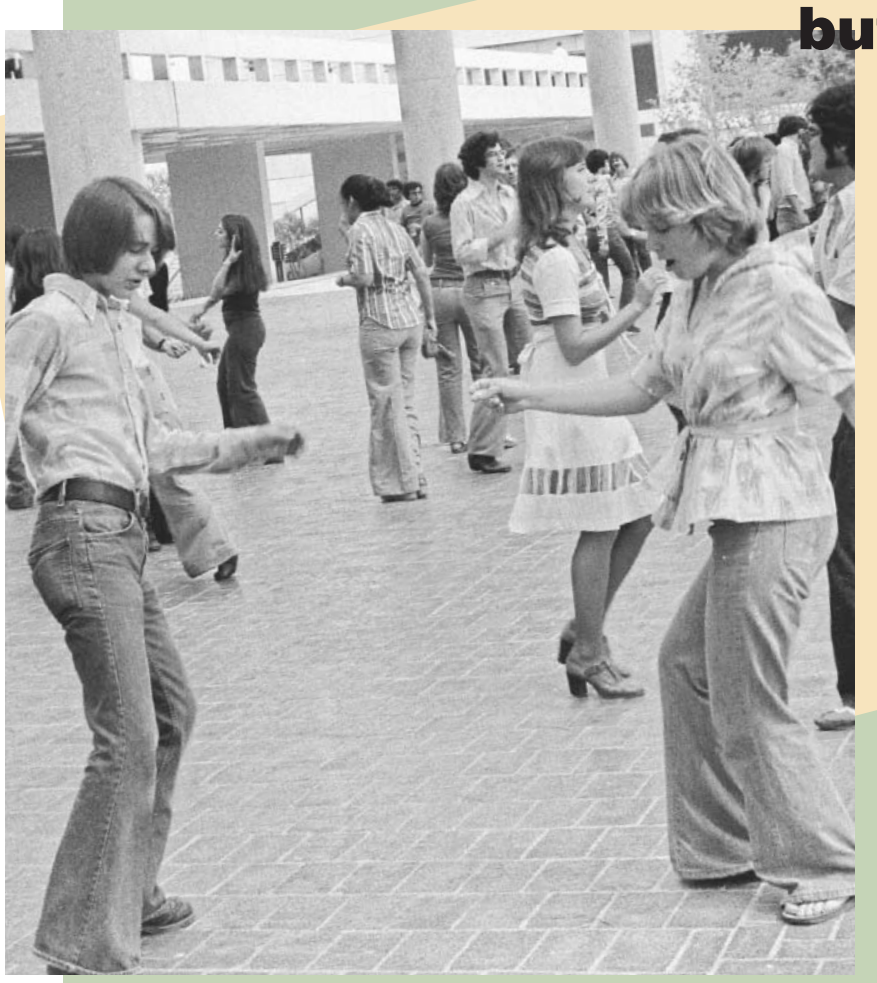
What is it like to be aware, to experience the psychic and spiritual equivalent of bare feet?

Closing my eyes, I see a tiny gardener kneeling in a patch of fresh black soil. Content to experience what she can't yet understand, she covers a single seed, braces herself and waits for the earth to shake.

Susan Hanson lives in San Marcos, where she teaches English at Southwest Texas State University, writes for The Chautauquan *and works as Episcopal campus chaplain. This essay first appeared in the* San Marcos Daily Record. *Roxi McCloskey is a painter and a senior lecturer in the College of Fine Arts and Humanities.*

Looking Back

You can check out any time you like, but you can never leave.



It's May 1977 and UTSA students are dancing on the Sombrilla, perhaps to the Eagles' "Hotel California," which was number one on the charts that month, or to Stevie Wonder's "Sir Duke," number five.

Spring is in the air, the average age of the student body is 28, and President Peter T. Flawn has approved the party—the first campuswide shindig in the school's history. That is, unless you count the Student Government–sponsored get-together in the Student Lounge a few months earlier. (Take today's architecture labs, in the basement of the Science Building, and replace the sophisticated equipment with a few pool tables, some vending machines and a TV that works some of the time.)

Later students will recognize the reincarnation of this party as BestFest, which takes place every fall, and Fiesta UTSA, which kicks off the city's Fiesta each April. But they'll have to wait until the early 1980s for that.

In 1977, students call it the Beer Bust, and sure enough, the kegs and wine, courtesy of UTSA's cafeteria services, back up the name. The drinking age is still 18, and it's not unusual for state schools to sanction such campus events, beer and all. The 70s look—the bell bottoms and feathered hair, the peasant dresses and sideburns—will soon pass. For now, students are happy to be in the campus' only gathering place, the Multidisciplinary Studies Building under construction a few hundred yards away, the University Center, the Business Building, the Downtown Campus and everything else that follows beyond the scope of their imagination.—*Sarah Nawrocki*

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