

Sombrilla

The University of Texas at San Antonio **MAGAZINE** Fall 2003
Vol. 20, No. 1

IN THIS ISSUE

How the TV news media shapes our perception of the war
A television executive shares the secrets of his success
Making the video





FALL 2003

Sombrilla

TABLE OF CONTENTS

FEATURES

18 ON THE AIR IN LATIN AMERICA

Alumnus Fred Medina talks about the journey that took him from UTSA to HBO-Latin America.

22 TUNING IN

Poly sci profs Mansour El-Kikhia and Amy Jasperson are watching television in the name of research.

26 THROUGH THEIR EYES

Students Cristina Ordoñez and Danny Delgado teach kids from San Antonio's West Side how to take a picture—and how to tell a story.

DEPARTMENTS

5 In the Loop

Architecture school transfers downtown; the Convo gets a new look; history-making gifts to the university; and more campus news.

12 Investigations

Improving airline safety; heart health research; talking trash.

13 Q&A

You are what you watch. Clinical psychologist Mary McNaughton-Cassill thinks the news media just might be stressing us out.

14 Roadrunner Sports

Could LeRoy Hurd be UTSA's next NBA export? Also, sports briefs.

16 Syllabus

"Lights . . . camera . . . where's that record button, again?"

Students in Digital Video Production learn the basics of filmmaking.

30 Class Notes

A preview of Diploma Dash. Plus, profiles of David Cohen '99, Katherine Truett McGuire '92, Maia Adamina '00 and Lara Schoenenberger '98.

35 Perspective

Adjunct professor Carlos Freymann suggests we might not be as bicultural as we think we are.

36 Looking Back

Burying the 10th anniversary time capsule.

On the cover

Photo illustration by Patrick Ray Dunn,
Michelle Wilby Friesenhahn
and Karen Thurman.

On this page

An autumn morning on the edge of the Texas Hill Country.
Photo by Patrick Ray Dunn.

Sombrilla Magazine
Fall 2003, Volume 20, Number 1

The University of Texas at San Antonio
Ricardo Romo, President

Editor: Rebecca Luther
Art director: Karen Thurman
Web design: Juan Fitzmaurice
Copy editor: Judith Lipsett
Contributors: Rudy Arispe, Jenny Browne, Tim Brownlee, Wendy Frost, Lynn Gosnell, Leigh Anne Gullett, Laurel Kalser, Jeanne Lassetter, Tina Luther '01, Stephanie Mota '01, Rick Nixon, Kris Rodriguez, Kendra Trachta
Photographers: Patrick Ray Dunn, Mark McClendon
Assistant director of multimedia imaging: John Poindexter
Assistant director of publications: Frank Segura
Director of publications: Elton Smith

Office of University Advancement
Vice President for University Advancement: Sonia Martinez
Assistant Vice President for University Communications: David Gabler
Director of Alumni Programs: Jane Findling

Sombrilla Advisory Board
Palmira Arellano '86
Guy Bailey, UTSA
Ernest Bromley '78, '80
Renée Crittenden-Garcia '96
Marjorie George '84
Richard Lewis, UTSA
Janice Odom, UTSA
Rick Riordan
Noe Saldaña '91, UTSA
Melissa Fletcher Stoeltje '80, '87
Martha Treviño '97

Write back!

We welcome your letters pertaining to Sombrilla's content. Please send them by mail or e-mail to the addresses below. Letters may be edited for length or clarity.

Sombrilla Magazine is published three times a year by the Office of University Publications, UTSA, 6900 North Loop 1604 West, San Antonio, Texas 78249-0619. It is mailed without charge to alumni, faculty, staff and friends of The University of Texas at San Antonio.

Editorial office: MS 2.01.10
Phone: (210) 458-4939
E-mail: sombrilla@utsa.edu

WE'RE ON THE WEB
www.utsa.edu/pub/sombrilla

E-mail address corrections to
sombrilla@utsa.edu

EDITOR'S NOTE

A brief and thoroughly incomplete history of television

Perhaps there is no better way to expose the generation gap than to start talking about television. Psychology prof Mary McNaughton-Cassill found that out when she brought up the subject with the 18-year-olds in her Learning Communities class.

"I was telling them that when I was a kid, the news went off at midnight. They played the national anthem, and then the flag was on until 6 in the morning," she said. "And they can't imagine that."

For McNaughton-Cassill's students, it's scheduled static and test patterns—at least test patterns that can't be attributed to some technical difficulty—that they can't fathom. It's the idea of life without 24-hour television that leaves them scratching their heads.

When I was a kid, my mom and dad told me about life before there was television, and I couldn't quite grasp the reality of that until one time when I was ill for about a week and convalescing in my bedroom—which didn't have a TV. (There's another one for you. Will our grandchildren believe that, before the advent of home video, toddlers didn't have their own TV/VCR combos in their rooms because the only television programs for children came on right after school and on Saturday morn-

ings, leaving grownups free to watch whatever they wanted to on the living room set?) To help me pass the time in my sickbed, my mom started reading *The Little House on the Prairie* books to me. Things started to click in my mind after hearing those stories of pioneer life. Little Laura Ingalls didn't have a TV, and I was presently TV-less, too. Laura's parents told stories to their children, and here my mother was telling me a story. Now if only my dad had taken up the fiddle like Laura's pa did, instead of the bass drum in his college marching band, we could have had ourselves a fine little to-do.

I suppose one day I'll be telling my kids about what it was like before we had remote controls. "Hey, it's not as bad as it sounds," I'll reassure them, "because that was before cable television and there were only four channels, anyway." That'll freak them out.

Mary McNaughton-Cassill has a good story about pre-cable TV, too: "My dad had an antenna on the roof. We were high-tech. It was an antenna with a little motor, so it would spin to get other stations in, and every once in awhile it would get off-kilter and he'd go up on the roof, and we'd be watching TV . . . and when [the station] came in clearly, we'd yell up the chimney."

Her students probably never had to send their dads out to tweak the antenna. I'll bet they never even had to adjust the rabbit ears.

But, one day, McNaughton-Cassill's students and the rest of our freshmen will tell their kids about television before digital cable . . . before *Fear Factor* . . . before Greta Van Susteren's plastic surgery.

And they won't be able to imagine it.

— Rebecca Luther



In the days before 24-hour television, test patterns, like RCA's Indian head test pattern, reminded viewers that Ozzie and Harriet had gone to bed—and they should, too.

Setting it straight

Tom C. Frost has been the chair of the UTSA Development Board since 1990. An article in the Summer 2003 issue of *Sombrilla* incorrectly indicated that Frost was the first board chair.

¡Bravo!

Faculty, staff and student achievements

Laura Aten, doctoral student in education leadership and policy studies and English language arts teacher at Heritage Middle School in San Antonio, recipient of the KENS 5/San Antonio Federal Credit Union Golden Apple ExCEL Award for excellence in secondary teaching; **Dena Chenault**, graduate student in the Department of Earth and Environmental Science, awarded an Ed Picou Fellowship by the Gulf Coast Section of the Society for Sedimentary Geology to fund her thesis research to determine Maverick Basin strata that correlate to the Edwards Aquifer; **Ellen Riojas Clark**, associate professor of bicultural-bilingual studies, selected for her contribution to the artistic and cultural vibrancy of San Antonio to serve as Queen Huevo for the seventh annual Huevos Rancheros Breakfast Gala benefiting San Anto Cultural Arts in October; Associate Professor **Dan Engster**, Department of Political Science and Geography, awarded the Pi Sigma Alpha Award for best paper at the 2002 Western Political Science Association Conference for his paper "Can Care Ethics Be Institutionalized?"; **Mark Lengnick-Hall**, professor of management and adviser for the UTSA Society for Human Resource Management student chapter (HR Club), recipient of the HR Southwest's Educator of the Year award; **Carlos Lozano**, biology student, recipient of a Howard Hughes Medical Institute grant to catalog the species of fish living in Candler Lake near Emory University in Atlanta; **Sarah Luna**, senior anthropology major, recipient of a 2003 National Science Foundation Graduate Fellowship, which she plans to use to study cultural anthropology at the University of Chicago; **Rick Nixon**, UTSA assistant athletics director for media relations, named by the United States Olympic Committee to serve as a press officer at the 2003 Summer World University Games in Daegu, South Korea; UTSA President **Ricardo Romo**, recipient of the education award at the La Prensa Foundation's "Celebrate Hispanic Heritage" awards gala for his efforts to elevate UTSA to flagship status while providing opportunities and resources to make college more accessible for South Texas students; **Paul Anthony Salinas**, senior in the College of Business, selected by Rotary International to represent the United States abroad as Rotary Ambassadorial Scholar for 2004; Assistant Professor **Deborah Schwartz-Kates**, Department of Music, elected National Council Representative to the American Musicological Society.

— *From staff and press reports*



CELEBRATING THE ASIAN NEW YEAR

The Institute of Texan Cultures celebrates the Year of the Monkey at the 17th Annual Asian New Year Festival on Jan. 24, 2004. The Asian community of South Texas, representing many Eastern cultures, will present martial arts demonstrations, ethnic dance, cuisine and more. Arts, crafts and antiques will also be available for purchase.

Festival hours are 10 a.m.–5 p.m. Admission fees are \$6.50, adults; \$3, children (3-12 years); \$4, seniors (65 years or older); \$4, military personnel with ID; and free for members, UTSA students, and employees and children 2 years and under.

For more information, call (210) 458-2330 or visit www.texancultures.utsa.edu.



A face-lift for the Convo

No, the discolored panels that lined the top of the Convocation Center were not the result of a fire, as newcomers to campus so often asked. They were just old.

But now they're new: All 80 panels were replaced this year during a two-month construction project that cost \$347,000. The old panels, which were made of single-ply fiberglass, had deteriorated over the 20 years since the Convo was built, and a number of groups and offices on campus had requested a renovation (the idea was first discussed almost 10 years ago, in fact). The new, three-inch-thick panels are made of translucent acrylic and insulation—to allow natural light into the building—and trimmed in corrosion-resistant copper.

"The new panels are much more energy efficient than the old panels, which means we don't have to run the air conditioning as much," said Paul Goodman, assistant director of maintenance and construction.

Plus, they're a whole lot prettier.

First Edition

Recent faculty publications

In 1982, a funny-looking but friendly alien ate a bag of candy in a blockbuster film . . . and product placement became a bonafide entertainment industry. When sales of Reese's Pieces increased 66 percent after being featured in *E.T.*, advertisers took note, and became more interested in getting their products in the programming that runs between the ads.

L.J. Shrum, associate professor of marketing, explores product placement, subliminal advertising and other ways in which narrative and rhetorical information intermingle in *The Psychology of Entertainment Media: Blurring the Lines Between Entertainment and Persuasion* (Lawrence Erlbaum Associates, 2004). Shrum served as editor for the book and co-authored the chapter on the cultivation effect: the correlation between what people see on TV and how that influences their beliefs and behaviors. His work

specifically deals with the cognitive processes that

underlie the cultivation effect. "What we're finding out in research is that actually most people don't know why they do things. It's remarkable how little we know about our motivations and what affects our behavior," Shrum said. "We're not unaware of advertising's influence; we just don't think it affects us."

Professor of English and Chaucerian-on-campus **Mark Allen** extends "the long tradition of comprehensive Chaucer bibliographies" with *Annotated Chaucer Bibliography 1986-1996* (University of Notre Dame, 2002). Allen, who co-edited the book with Bege K. Bowers of Youngstown State University, is the bibliographer for the New Chaucer Society and moderator of the Chaucer Online Bibliography, which is supported by the UTSA Library. The book, the editors note in the preface, is an accumulation of 11 years of bibliographical information in Chaucer studies and represents the work of numerous scholars and students: "If there is a remarkable trend in the Chaucer industry, it is growth. The number of entries in this bibliography exceeds by half again the number in the last compilation, evidence of growth indeed."

Allen (along with Judith L. Fisher of Trinity University) also contributed a chapter on Victorian illustrations to *The Canterbury Tales* in another new volume, *Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures* (Oak Knoll Press and The British Library, 2003).

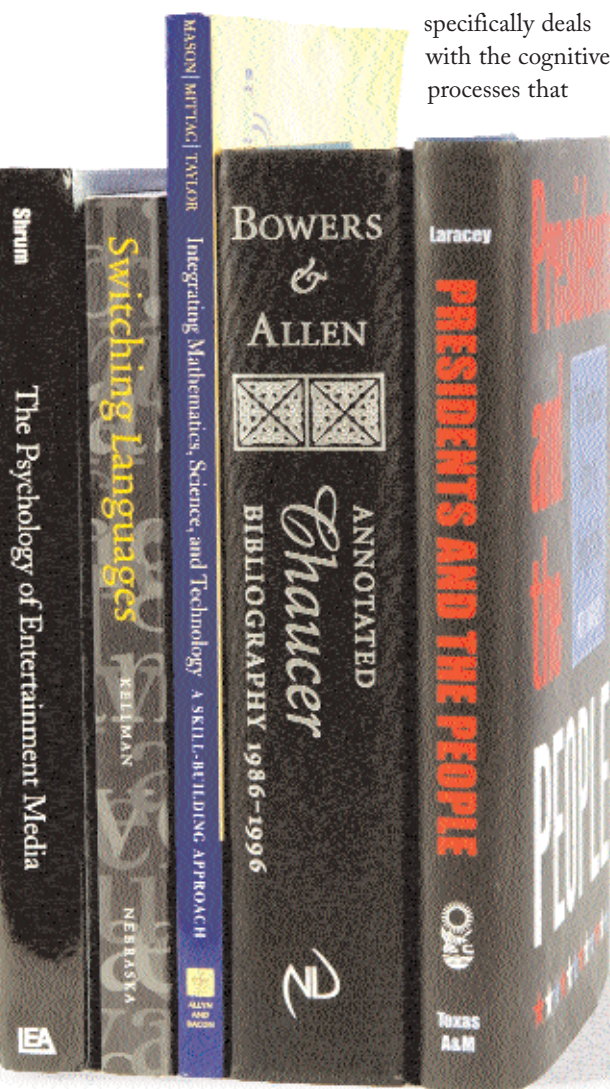
It didn't begin with Clinton's town meetings, JFK's televised press conferences or even Franklin Roosevelt's fireside chats. While presidential speechmaking largely is a 20th-century phenomenon, there is a long history of presidents communicating directly with the public on policy matters. So asserts **Mel Laracey**, assistant professor of political science, in *Presidents and the People: The Partisan Story of Going Public* (Texas A&M University Press, 2002). In the book, which also addresses the constitutionality of "going public," Laracey pays particular attention to the "presidential newspapers," which reached their zenith during the administrations of Andrew Jackson and James Polk, but which started during Thomas Jefferson's presidency. "Indeed, there was almost no such thing as a

'nonpartisan' newspaper in the first half of the nineteenth century," Laracey writes. "Rather, papers were aligned with, supported, and even created by political parties and senior party officials for the express purpose of generating support for chosen political viewpoints and individuals."

Educators have long talked about the need to integrate science and mathematics curricula, and *Integrating Mathematics, Science, and Technology* (Allyn and Bacon, 2003) shows teachers just how they can do that in their classrooms. Co-edited by Associate Professor **Kathleen Cage Mittag** (with Diana Mason of the University of North Texas and Sharon E. Taylor of Georgia Southern University), the book offers an activities-based approach for integrating the disciplines, which, the editors argue, already are naturally integrated: "Mathematics is the language used by scientists to communicate to others across the globe. This communication occurs with minimum (if any) delay, thanks to the many advances in technology." *Integrating Mathematics, Science, and Technology* includes activities that allow for exploration of such areas as speed, velocity and acceleration; units of measurement; crystals and geometry; electricity, magnetism and electromagnetism; and genetics and population statistics.

"It is difficult enough to write well in one's primary language. And it is reasonable to suspect fraud or genius from someone who writes in a second, third or even fourth language," **Steven G. Kellman** writes in the preface to *Switching Languages: Translingual Writers Reflect on Their Craft* (University of Nebraska Press, 2003).

In this anthology, which Kellman edited, 20th-century translingual writers such as Salman Rushdie, Julia Alvarez, Andrew Lam and others recount through essays, poetry and interviews their own experiences in translingualism—writing in more than one language or in a language other than their native tongue. *Switching Languages* is something of a sequel to Kellman's 2000 book, *The Translingual Imagination*, which explored the same phenomenon. Kellman is a professor of comparative literature. —Rebecca Luther



Snapshot, Texas

From the photographic archives of the Institute of Texan Cultures

GHOSTS AT THE GAS STATION

It was a dark and muggy night in San Antonio, and ghosts at the corner of Broadway and Hildebrand were busy chatting, washing the windshield and checking the car's oil. Are they ectoplasmic visitors from another plane? Probably not.

The Institute of Texan Cultures' Zintgraff Collection contains many photos showcasing San Antonio's businesses at night, when the neon signs are most impressive. However, photography requires light, so taking pictures in the dark presents a challenge. To expose the film properly, the photographer must keep the camera's shutter open for a long time, a technique that can produce unusual results. In this case, the people remained in front of the camera long enough to become visible on the film, but not long enough to appear solid.

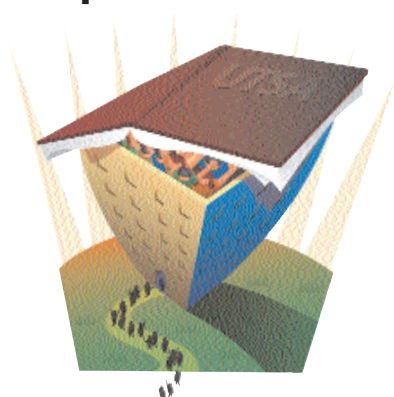
Or maybe the station is haunted...

— Kendra Trachta

Zintgraff Collection, Institute of Texan Cultures at UTSA, Z-0655-3863.



Campus News in Brief



ANOTHER RECORD ENROLLMENT

Enrollment at UTSA grew from 22,016 in fall 2002 to 24,665 students in fall 2003, an increase of 13 percent.

Enrollment for the fall semester included 3,987 first-time freshmen and 2,301 new transfer students. Minority enrollment accounted for 59 percent of total enrollment. Sixty percent of enrolled students are from Bexar County, and 35 percent come from other counties in Texas.

UTSA ACCEPTS GAY FRATERNITY

The university and the Interfraternity Council in October approved gay fraternity Alpha Lambda Tau to join the Greek system at UTSA. UTSA has the third Alpha Lambda Tau chapter nationwide and the first in Texas. The fraternity was founded at the University of Nevada-Las Vegas in 1999, and a second chapter at Arizona State University was recognized in 2001.

TUITION TO INCREASE

The university's tuition deregulation and fees committee has submitted to the UT System a plan to increase student tuition by \$15 per semester credit hour for the spring 2004 semester. The plan also proposes an additional \$15 increase for fall 2004.

The 78th Legislature passed a tuition deregulation bill allowing universities to set their own tuition rates. The UTSA committee, which comprised students, faculty, administrators, staff members and the president of the alumni

association, held a series of meetings during the fall semester to inform students, faculty and staff about tuition deregulation.

For more information, go to www.utsystem.edu/new/tuition.

TOPS AMONG HISPANIC-SERVING SCHOOLS

For the sixth time in seven years, a national survey of the nation's Hispanic-serving colleges and universities this year ranked UTSA first in the number of undergraduate degrees in the biological sciences awarded to Hispanics. Overall, UTSA increased its ranking from No. 7 to No. 4 in total undergraduate degrees awarded to Hispanics and ranked 14th in master's degrees granted to Hispanics for the period surveyed, the 2000-2001 academic year.

The results are reported in *Hispanic Outlook in Higher Education* in its annual ranking of 100 predominantly Hispanic-serving colleges and universities.

— From staff and press reports

Liu gift keeps growing \$2 million gift to expand international partnerships



Hong Kong businessman Richard Liu made university history five years ago when he donated \$1 million—the largest single donation ever—to the College of Business. Now he's beaten his own record.

The university announced in August a \$2 million gift from Liu, the chairman of Superior Holdings Limited of Hong Kong. The gift will be used to further expand the Liu's Family Foundation U.S.-China Business Education Initiative that Liu established in 1998 with his first contribution.

"The College of Business considers this program one of our highest academic accomplishments," said Dean Bruce Bublitz. "Our five-year partnership with Mr. Liu has raised the college's international profile. His first gift has allowed the college to build culturally enriching partnerships with educational institutions, faculty, students and businesses in China, and now with this latest gift, we will be able to expand the program even more."

Key components of the Liu's Family Foundation program include graduate student and faculty exchanges, executive educational opportunities, research collaboration and joint programs between the College of Business and top universities in China.

Liu Fellows study for one semester at UTSA, enrolling in nine hours of business coursework and participating in a weekly cultural enrichment course. The curriculum is enhanced by cultural activities, business site visits and instructional seminars.

An executive education component was added to the Liu's Family Foundation program in 2002 when six Chinese executives representing a diverse array of businesses were chosen by the Shanghai Municipal Bureau of Personnel to participate in the program. The executives spend one semester studying in the college's Executive M.B.A. program.

Since the program's inception, 59 graduate fellows, 12 executive fellows and two scholars have visited UTSA.

"I have been thoroughly pleased with the Liu's Family Foundation program in the UTSA College of Business," said Liu, who also supports programs at the University of California, Berkeley. "This latest gift will allow even more students to explore the international business arena. I want to help a new generation of business students in the United States and China realize their dreams."

A native of Taiwan, Liu received his undergraduate degree in business administration from the National Taiwan University. Unable at that time to afford the costs of graduate study abroad, he launched his business career, and much of his earliest success occurred in Texas. Liu's company, Superior Holdings Limited, is a conglomerate with business endeavors around the world.

ON THE WEB: To read the Spring 2003 Sombrilla feature article on the Liu's Family Foundation U.S.-China Business Education Initiative, "Immersed in America," go to www.utsa.edu/pub/sombrilla and click on Past Issues.

UTSA's home page has a new look

Recent visitors to the UTSA home page (www.utsa.edu) are seeing not only a fresh new page, but also one with hundreds of new links.

Introduced in August, the new home page includes a reorganized directory, QuickLinks to popular university Web sites, virtual tours of the 1604 and Downtown campuses, and photos of campus life that change on each visit.

The UTSA Today news site (www.utsa.edu/today), which offers the latest university news and events, also was redesigned as part of the project.

"The new design is the first step in creating an environment that will adapt easily to newer technologies available on the Web," said David Gabler, assistant vice president for communications. "Content management and portal systems will play an important role in the development of UTSA in the electronic domain. This type of technology will ultimately save the university time and money as we progress in the electronic age."

According to Craig Evans, director of Internet development, the intent was to build a site that is memorable, user-friendly and

compliant with all state and federal accessibility guidelines and mandates. Efforts were made in the design process to accommodate a broad internal and external constituency.

"Not only do we have to provide service for our current student and staff population," said Evans, "but we are concerned with reaching prospective students and their parents, our growing alumni population, research organizations, corporations, businesses and donors. All of these components are what make UTSA an institution of first choice."

By the book

Learning Communities launches common reading program



Author Tim O'Brien signs copies of his novel *The Things They Carried*, which Learning Communities students read this year for the common reading program.

At a conference nearly four years ago, Tracy Lopez, then assistant director of UTSA's Learning Communities, listened to representatives from Appalachian State University and Northern Kentucky University talk about their summer reading programs. Each school assigned a reading to its incoming students every summer and implemented associated programming throughout the fall semester.

"I was so intrigued with that idea," said Lopez. "I thought how cool to have that experience in common with X number of people. How cool to have one of your first academic experiences at the university about a book that you all read with lots and lots of other people, and then to take that a step further and get to hear the author speak about the book."

Excited about the project, Lopez returned to San Antonio and shared her findings with Rosalie Ambrosino, vice president for student affairs. Ambrosino gave Lopez the green light, but Lopez soon discovered that the timing wasn't right. "Because Learning Communities was new, there were so many other things that needed to be done at the time, and I didn't have the time to commit to it," she said.

A little more than two years later, Lopez, who this year left her position to pursue a doctoral degree but continues to work with

the program, found the opening she was waiting for and things began to fall into place. Together with several Learning Communities faculty and staff, Lopez formed

"The students just seem to be engaged to a level that, after four weeks, I cannot say another freshman composition class would be..."

a planning committee, spending nine months on the common reading project before it was launched this fall.

Freshmen entering Learning Communities were asked to read Tim O'Brien's award-winning Vietnam War novel *The Things They Carried*. In conjunction with the common reading, book discussions and a Vietnam film series were scheduled at both the 1604 and Downtown campuses. The culminating event of the program was a presentation and book-signing by the author.

According to Lopez, the committee felt Learning Communities students would relate to O'Brien's book because the main characters were roughly the same age as college students, and because at the time the United States was edging closer to a war in Iraq. "San Antonio has a lot of military connections," said Lopez. "This is a military community, so I'm sure that every student at this university has some sort of connection there,

whether it's a friend, a cousin, or a friend of a cousin—whatever, there's a connection."

Lopez wanted to take the common reading beyond just discussions and lectures, so she asked students to write essays about the book. A committee chose the top papers, and those students were invited to dinner with O'Brien following his Sept. 29 presentation at the 1604 Campus.

"I just thought the whole thing was an amazing experience for the students," said Lopez. "A lot of times students don't have these kinds of experiences until they're older, until they're in upper classes, so to have that experience right off the bat I thought would be really powerful."

The common reading experience added flavor to UTSA's well-established Learning Communities program, which has approximately 600 participants. By linking students together in groups of 20 or 25 for core classes, Learning Communities is designed to help ease the students' transition to college life. The introduction of a common reading served as one more tool to bring each Learning Community group together.

"Do you remember going to college? It was frightening," said Judith Gardner, a Learning Communities professor and writing program director. "Learning Communities makes it less frightening—a natural place they can go. They see the same faces for three classes so they learn them very quickly."

Gardner noted the contrast between a Learning Communities class and a more traditional freshman course. "The students just seem to be engaged to a level that, after four weeks, I cannot say another freshman composition class would be, and I really believe that would carry over—a willingness to engage in the class as soon as it starts," she said.

According to both Gardner and Lopez, Learning Communities and the common reading have generated a positive peer pressure that has most students participating in the classroom as soon as they begin their college experience.

—Leigh Anne Gullett



Alumni gift establishes UTSA professorships

A \$500,000 gift from Jeff and Loretta Clarke will establish professorships in the College of Engineering and in the College of Education and Human Development. The donation, the largest to date from UTSA alumni, endows the Robert E. Clarke Jr. Distinguished Professorship in Electrical Engineering and the Loretta J. Lowak Clarke Distinguished Professorship in Health and Kinesiology.

"This gift by the Clarkes represents a significant step forward for UTSA and its students," said President Ricardo Romo. "The university community is extremely appreciative of their desire to help future generations of UTSA students obtain access to excellence."

Jeff Clarke, a member of the UTSA College of Engineering Advisory Council, serves as senior vice president and general manager of the Dell Product Group. He is responsible for the worldwide development, marketing, quality and delivery of more than \$32 billion in computer products. Loretta Clarke, a member of the UTSA Alumni Association board, received a degree in physical education in 1987, and her master's degree in education in 1990 while teaching at Esparza Elementary School in San Antonio. In 2000, she earned a doctoral degree in curriculum and instruction from UT Austin.

Fighting terrorism

UTSA leads cybersecurity exercise

This September, UTSA's Center for Infrastructure Assurance and Security (CIAS) concluded the third and final phase of Dark Screen, a cybersecurity exercise designed to improve prevention, detection and response to terrorism targeting computer systems and the Internet.

The last segment of the yearlong effort brought together more than a dozen city, county, regional and federal agencies, as well as the Air Force and private industry.

"We learned a number of valuable lessons during the exercise, including the need to improve information-sharing about cyber events. Many individuals who would be responsible for responding to this type of attack came together to plan what would need to happen in the event of a real cyber-attack," said Jim Jorrie, Dark Screen director and CIAS staff member.

The unique exercise was first proposed in 2002 by Rep. Ciro Rodriguez, a member of the House Armed Services Committee. He is also responsible for the name Dark Screen.

At a press conference marking the end of the project, Rodriguez hailed the success of the first full-scale cybersecurity exercise since Sept. 11.

"The Dark Screen program has proven itself to be a viable model for other exercises across the country," said Rodriguez. "During this exercise, the Dark Screen participants have tested our abilities to detect, deter and respond to cyberattacks. With the knowledge they have gained about what we know and what we don't know, we are that much safer. We are well on our way to establishing San Antonio as a national center for infrastructure security training and preparedness."

Dark Screen comprised three phases. Phase One (Sept. 13, 2002) was a tabletop exercise in which participants tested their responses to various cyberattack scenarios. Phase Two (October 2002–May 2003) implemented lessons learned from Phase One and included vulnerability assessments of several participants' networks.

Phase Three was a "live exercise" in which participants were given cyberattack scenarios that played out at their workplaces over the course of a few hours or a day. CIAS personnel monitored and evaluated the participants' actions. The results of the exercise will be used to improve critical response and the public safety network.

Participants in Phase Three of Dark Screen included Bexar County, Bexar County Emergency Operations Center, Bexar Metro 9-1-1, SBC Communications, the City of San Antonio, the City of San Antonio Emergency Operations Center, San Antonio Water System, City Public Service, the State of Texas, Bexar Metropolitan Water District, the Federal Bureau of Investigation, the Air Intelligence Agency and more than a dozen other municipalities that make up the greater San Antonio metropolitan area.

"We're also discussing the development of a Dark Screen lessons-learned training curriculum for security and infrastructure personnel in other local agencies. UTSA will no doubt benefit as we mature this process with their current coursework and degree programs for IT security professionals," Jorrie said.

CIAS is designed to take advantage of San Antonio's infrastructure assurance and security strengths and to bolster research and educational initiatives in the field. The multidisciplinary research center is a partnership between academia, the information technology security industry and the local Air Intelligence Agency, and aims to address the technical and policy issues of information assurance and security.

At UTSA, the center supports research in the College of Sciences, the College of Engineering and the College of Business.



Lock, stock and T-square School of Architecture moves to Downtown Campus

The School of Architecture completed its move in August from the 1604 Campus to the Downtown Campus. Despite the rumors, however, the facilities were never a tortilla factory: The Sanitary Tortilla Manufacturing Co. is located next door to the UTSA Urban Loop Studio.

The school is the second UTSA academic unit to locate completely downtown, joining the College of Public Policy.

"It's a long-anticipated step in the school's growth and evolution," said Julius M. Gribou, School of Architecture dean. "It will facilitate an even closer relationship with the local professionals and provide greater opportunities for working with city agencies and various neighborhoods."

The move to the Downtown Campus, Gribou added, responds to the school's mission of equipping students to be effective practitioners by using an urban laboratory as a vehicle for the theoretical and practical study of San Antonio's historic setting along with contemporary theory.

"The move is incredibly positive and long overdue," said John Grable, a partner at Lake-Flato Architects, whose firm works closely with the school. "Many architects downtown have said for a long time that it would be a good idea."

"There has always been interaction between the profession and the school, but this move will increase our interaction with the students," said Grable. "It was a long trek to the 1604 Campus, and this is much more convenient for everyone."

"It's really good for the students because it will enrich the experience for them and it maximizes opportunities for them to work as interns in architectural firms," he added. "We are honored to begin participating in a design studio with the students next spring. We will have a space in our office for them, so they can be immersed in the real-world environment, and they will also go to external sites."

In addition to offering students the opportunity to study in an urban setting, the three architecture degree programs (bachelor of science in architecture, bachelor of science in interior design and master of architecture) take advantage of the unique culture of South Texas and the borderlands of the southwestern United States and northern Mexico.

"Architecturally, downtown is full of rich delights," said Grable. "Lots of architects from out of town have told me they visit San Antonio to take in the rare architecture."

The relocation to the Downtown Campus also helps accommodate a rapidly growing program. "When I came here in fall 2000, the school just broke the 400-student barrier," said Gribou. Enrollment for the fall 2003 semester was 681, indicating a 70 percent growth in three years.

"I had heard a lot of good things about the school," said Tate Hinkelman, a UTSA sophomore who transferred this fall from the University of Tulsa. "Its stature is really growing."

"The classes are fantastic and are very hands-on. We started our projects the first day in class," she said. "We have a really heavy workload, but it's fun stuff... and you always see what the point is. The classes are fantastic and make a lot of sense."

Downtown, the school now is housed in five buildings: the Business Technology Center (BTC), 301 South Frio Street; the Urban Loop Studio Building (ULS), 605 Urban Loop; and in all three Downtown Campus buildings. BTC houses first- and second-year studios, administrative and faculty offices, and support spaces. The BTC, a



business building in which UTSA is leasing space, is located directly across the street from the Frio Street Building. ULS is located near the campus, accessible from the UTSA parking lot under I-35. The leased building houses third- and fourth-year studios, faculty offices and support spaces.

The Durango Building houses third- and fourth-year interior design studios, thesis space, classrooms and archives. The Frio Street Building includes graduate studios, an interior design materials lab and classrooms. The Buena Vista Street Building has architecture faculty offices and classrooms.

The UTSA School of Architecture began as a program in 1979 offering a four-year, preprofessional bachelor of fine arts degree in art and design with a concentration in architecture. The B.F.A. became a bachelor of science in architecture degree in 1993, and the master of architecture degree program began in January 1996.

Gribou is pleased to have all of the school's components together in its new downtown setting. And if anyone in the Urban Loop Studio gets hungry, they can just go next door for a tortilla.

— Tim Brownlee

Staying safe, staying healthy . . . and keeping it clean

From the sponsored research files at UTSA

Improving airline safety

On July 19, 1989, United Airlines flight 232 departed Denver at 2:09 p.m., climbed uneventfully to a cruise altitude of 37,000 feet, and then experienced “an uncontained disk failure.” A disk in the engine burst, sending metal shards into the plane’s fuselage and severing the plane’s hydraulic systems. Miraculously, the crew was able to make a crashlanding at the Sioux City airport, but the cost of the disaster was grim—one of the 11 crew members and 110 of the 285 passengers died.

Harry Millwater, assistant professor in the Department of Mechanical Engineering and Biomechanics, is working with engineers at the Southwest Research Institute (SwRI) to develop a probabilistic damage tolerance design code to help improve the structural integrity of gas turbine rotor disks used in many commercial aircraft. An investigation showed that the Sioux City crash was caused by an undetected defect in one of the engine’s rotor disks.

The code, known as DARWIN (Design Assessment of Rotors with Inspection), incorporates sophisticated risk assessment methods into design procedures.

The development of the code is being managed by SwRI in collaboration with four major turbine manufacturers: Honeywell, Rolls Royce, General Electric, and Pratt and Whitney. UTSA faculty and students are supporting Southwest Research Institute and the engine companies in the development and application of DARWIN, which has already become an accepted component of an FAA-certification standard that the engine companies can incorporate into their design systems.

“We at UTSA are very pleased to contribute towards developing safer aircraft engines and ultimately improving the safety of air travel,” Millwater said.

The technology has spun off other research projects, too. UTSA is part of a new Air Force-funded initiative that seeks to extend the life of engine rotor components. The project is a \$1.2 million, three-year effort in collaboration with Southwest Research Institute and Smiths Industries.

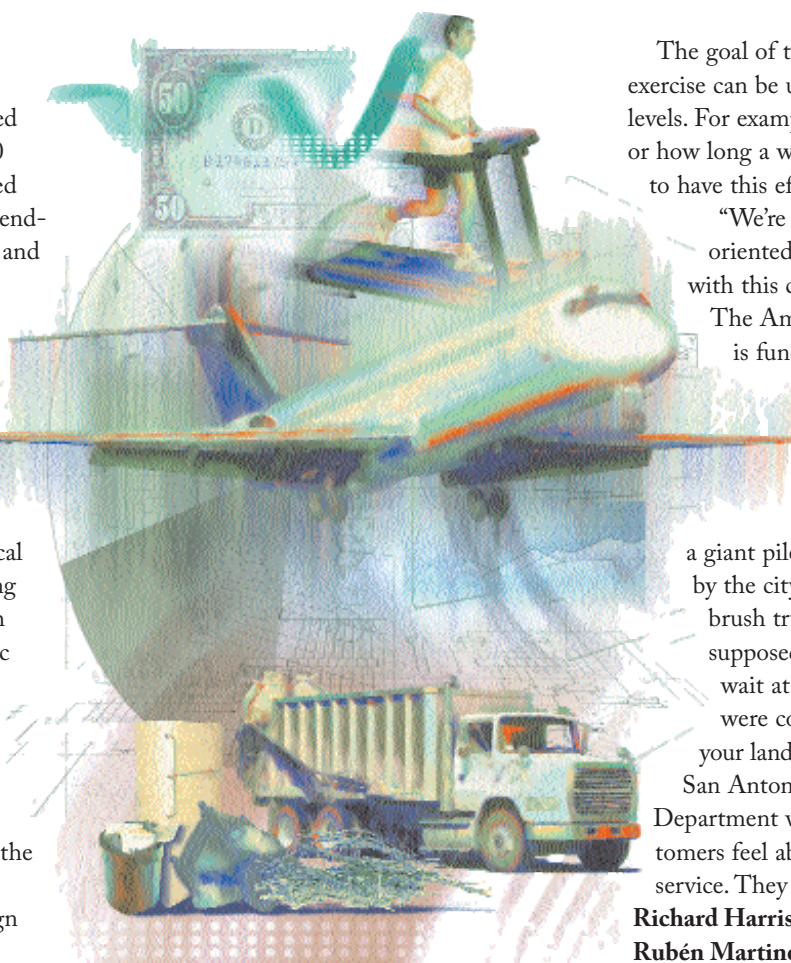


Illustration by Michelle Wilby Friesenhahn

UTSA volunteers key to heart research

How many times have faculty and staff seen the headline “Male subjects sought for heart research project” in their e-mail newsletter? Since April 2001, **John Zhang**, assistant professor of health and kinesiology, has regularly posted a request for volunteers to participate in several heart health research projects. For about \$200, a few free Subway meals, plus a diet and fitness evaluation, participants agree to take treadmill tests and become human pincushions, having about 24 blood draws over the course of a month.

“We provide a lot of information back to the subject,” Zhang noted.

The research is limited to males between 25 and 50 years old who are in apparent good health or those who have high blood triglyceride levels. Triglycerides are the chemical form in which fat exists in the body. The condition of having a high triglyceride level in the blood is called hypertriglyceridemia and is a risk factor for heart attacks.

The goal of the study is to find out how exercise can be used to lower triglyceride levels. For example, how intense a workout, or how long a workout, is necessary in order to have this effect?

“We’re trying to formulate exercise-oriented therapies to help patients with this condition,” Zhang said.

The American Heart Association is funding Zhang’s research.

Talking trash

So you’ve spent the weekend weeding and trimming and now you have a giant pile of brush ready for pick-up by the city personnel. Did the city brush trucks arrive when they were supposed to? Or, did your brush pile wait at the curb for so long that you were considering making it a part of your landscape?

San Antonio’s Environmental Services Department wants to know how its customers feel about the brush pick-up service. They commissioned sociologists **Richard Harris, Juanita Firestone and Rubén Martinez**, all researchers at the Culture and Policy Institute, to survey user satisfaction with city waste collection in general and brush pick-up in particular. The survey, which included 415 completed interviews, was conducted last April. The results were reported to the city in May. Among other findings, the study determined that

- there are high levels of satisfaction with San Antonio’s waste collection services
- twice as many respondents were more concerned with brush/bulky items being left on the street too long (51.4 percent) than with the shorter notification time for collection (24.2 percent); almost 20 percent said neither was of more concern
- there are high levels of awareness and utilization of curbside recycling and brush/bulky item collection services, as well as high satisfaction levels for these programs
- 81.2 percent were aware that it is a violation to place brush/bulky items on the street prior to notification by the city
- a majority (56.4 percent) said the notification time for brush/bulky item collection was “about right.”

— Lynn Gosnell

An Interview with Mary McNaughton-Cassill

On April 19, 1995, the day of the Oklahoma City bombing, Mary McNaughton-Cassill was driving her twin daughters to daycare when she heard a radio report that among the many casualties were children in the daycare center of the Murrah Federal Building. She, like many others, became very stressed at the news. Now McNaughton-Cassill, associate professor of psychology and associate dean in the College of Liberal and Fine Arts, is doing research on the news media as a source of stress—and encouraging people to watch what they watch.

How can media coverage create stress?

They do this in two ways. One is the quasi-informational—what you should know about breast cancer or pesticides or car safety seat-belts. The problem with those is that they tend to pick on the interesting, sensational and usually rare things. So if somebody gets SARS, they cover that nonstop. ... The other area that they do this in [is crisis coverage]—Oklahoma City, all the school shootings and of course 9-11, where it turns into a two- or three-day media event. They bump all other programming off, they have hundreds of experts, they replay the same videos, and people find themselves sort of addicted. For a couple of days if you're not checking in every hour you might miss something. With 9-11 it felt like, if I walk away and just go do something in my normal daily life, I might miss a piece of information I really need. ... What I'm arguing in my research is that that kind of coverage is novel. Up until this century, even in wars, you got information back so slowly. It came back in censored letters. Later, reporters had phones, but it wasn't live. You didn't have satellite feed and the graphic pictures of people who'd just been killed.

So Walter Cronkite wasn't causing people stress on his half-hour nightly broadcasts?

You know, it was in the sense that they were reporting on some really serious things. But he was reading it. There weren't live, graphic pictures. In fact, if you look at how people feel about a lot of those guys, it was that they were sort of the paragon of truth, almost grandfatherly, almost calming, which is so far from the way we deliver the news today. And it's so hard to believe in any value that you hold when it's constantly being analyzed and pulled apart.

Do you distinguish between the different media in your research?

My research suggests that TV is the most powerful, probably because of the visual images. In fact there's a subgroup of people that I haven't studied specifically, but they're

the people who say, "I do not watch TV news. It's too upsetting, and I can monitor my information better on the radio or the newspaper because I don't have to see it and I don't have to finish reading it." Whereas with TV, by the time you see the image and know it's disturbing, it's gone. You can't turn it off in time.

I've actually been talking with some of the folks in communication about this. If you look at their literature, they can document that the content of news has changed in the last 20 years, that it is more sensational, that it is more graphic. It has to be more commercial because more and more of the news programs are not subsidized. They have to generate revenue and compete with the sitcoms and the reality shows and everybody else. In the old golden days of news, ABC, CBS, sometimes those programs were sort of subsidized by other programming, so the economic pressures have changed what they've covered but so has the technology because it's live, it's 24 hours.

Just as people watch what they eat, should they watch what they watch?

Absolutely. I teach stress management, and I already think that college is too late. I would like to see stress management in the middle schools and the high schools. But I think we could start teaching people to be critical consumers, the same way we teach them to be critical in a film class or an English class. You know, think about the sources, where it came from and what their reasons for saying it might be. Compare the information; don't just buy it. How many times in your life have people said, "Well, I heard it somewhere," or, "they say," and it can be a complete fabrication, it can be an urban myth, but it picks up steam because everyone repeats it.

And here's the other piece: its mental health implication. One of the things people will talk about is how younger kids today have higher rates of depression. We've known depression rates have been rising for a while



and we know that suicide rates are high. But people are also talking about anxiety, apathy, things like not voting, not getting involved, being materialistic, being self-centered. The question I raise is if you were under 20 right now, you've never lived in a society that was not open to constant criticism and debate and information. ... So I think the kids today have a really hard time deciding what's right, deciding who to believe. A lot of what they do is decide, "I don't believe anyone."

So how do we know what we should and shouldn't be watching?

In some ways you have to learn your own level, what you can manage. ... I'd put that in early stress management. I'd try to figure out who's most suggestible to media, who finds that it alters their emotions or that it's harder to get perspective. Figure out whether it's the visuals that affect you or, you know, there are people who are more auditory. It might be that for some folks, hearing air raid sirens or whatever, the way they play them on the radio behind a story might affect them.

It's self-awareness. — Rebecca Luther

WEB EXTRA: To read the extended interview with Mary McNaughton-Cassill, go to www.utsa.edu/pub/sombrilla.

The Duke of UTSA By Rick Nixon

At 2 a.m., the nights in Mississippi can be very quiet, outside of the chirp of a cricket or the groan of a bullfrog. In the small town of Moss Point, just up the road from Biloxi, however, there once was another sound the citizens became accustomed to hearing.

They learned to live with the thumping of a basketball on the blacktop driveway at all hours, day or night. In the late 1980s and early 1990s, the sound became a constant companion to the sleep-challenged residents of the community. LeRoy "Duke"

Hurd was practicing his game, working overtime on his way to the big time.

Today, years later, Hurd is in his final collegiate season as a senior member of the UTSA men's basketball team, and he has a chance to etch his name among the best ever to play the game there.

"I pride myself on being a hard worker," said Hurd, who was named All-Southland Conference and "Newcomer of the Year" last season after leading the conference in scoring with a 17.6-points-per-game average. "When I'm playing against someone, we both can be talented, but my edge is that I'm always in great shape. That's the difference maker."

Born LeRoy Hurd III in Pascagoula, Miss., he was given the nickname "Duke" by his mother, Sheron, a huge fan of movie star John "Duke" Wayne. Just like his namesake, Hurd doesn't back down from a challenge.

"Ever since I can remember, I've had a ball in my hand," Hurd said. "Growing up I'd come home from school, do my homework, and then go outside and start running laps around the block. My dad would fill a backpack with 15 pounds of stuff in it and I would run in the sand."

A big influence in his son's life, LeRoy Hurd Jr. was a well-known athlete in Moss Point. To this day, Hurd wears jersey number 00 for his dad, who also wore the number.

"My dad was one of the hardest workers around," Hurd said. "There wasn't a day that went by that he wasn't checking to make sure that I did my workouts. ...By the time I turned 13 or 14 years old, I bought into it. I would wake up at two in the morning and shoot baskets at a house down the street."

A multi-sport phenom, Hurd excelled in football, basketball and track and field when he entered high school. Then, after a five-inch

growth spurt prior to his sophomore year, the 6-foot-7-inch Hurd decided to focus on basketball. "Everybody was upset when I decided to give up football," he said. "I just figured that I wanted to concentrate on one sport, and basketball was it."

Hurd starred as a first-team all-state, all-district and all-conference performer for the Moss Point Tigers, while playing a variety of positions, including point guard. As a senior he averaged 26.4 points, 7.0 rebounds and 6.0 assists per game. He was selected to the Mississippi-Alabama All Star Game after leading Moss Point to the Division 7-5A State Championship, where he was MVP of the state tournament. He scored 35 or more points nine times during his senior season.

After graduation, Hurd decided to head east and attend the University of Miami, overlooking a number of other suitors, including UTSA.

"Here I was a freshman from a small town in Mississippi, and the next thing I know I'm standing on South Beach in Miami. It wasn't a bad life at all," he said. "My best year there was my freshman year.... We won the school's first Big East Conference title, made it to the NCAA Tournament and advanced to the Sweet Sixteen. We ended up getting two guys hurt, and I played the most minutes all year at the regional in Austin. We lost to Tulsa in the semifinals, but it was a great experience."

Following Hurd's freshman season in which the Hurricanes went 23-11, Miami coach Leonard Hamilton left to claim an NBA head coaching position with the Washington Wizards. Perry Clark was named the new coach of the Hurricanes.

With the change in the direction of the Miami program and a sophomore season that saw the Hurricanes finish 16-13, Hurd began to think of relocating as well. He remembered enjoying his recruiting visits to San Antonio. Miami's loss became UTSA's gain.

"I'm glad I'm here at UTSA," Hurd said. "I am proud of my two years spent at Miami, but once I came to San Antonio, I have never looked back."

After sitting out one season because of an NCAA transfer rule, Hurd prospered as a junior, ranking in the top 10 of five different conference statistical categories. He had nine



games with 20 or more points, including a 34-point outing at Louisiana-Monroe with his family in attendance. Even though he missed five conference games with a sprained knee, Hurd was voted "Newcomer of the Year" by conference coaches. But despite his performance, the Roadrunners struggled with the loss of six seniors from the previous year's squad and finished the season only 10-17.

"Winning the scoring title felt good, but I know I can do better," Hurd said. "This is my last chance to get back to the NCAA Tournament. I plan to make the most of it."

UTSA head coach Tim Carter knows what he has in Hurd.

"Duke is a special player who can play all five positions for us if he had to," said Carter, who is beginning his ninth year at UTSA. "He is a terrific athlete who has an outstanding basketball IQ. He is a player and leader you can build a program around."

While the sociology major is dedicated to basketball, his time away from the court is consumed by his role as a husband and father. He and his wife, Noelle, have a two-year-old daughter, Laila. Noelle, whom Hurd met at Miami, graduated summa cum laude this year with a degree in psychology from UTSA, and she has started on her doctorate at the UT Health Science Center in San Antonio.

"It's the world I live in," Hurd said of his family. "It's my responsibility to go to school, get a degree, do my best in basketball and provide for my family. My dad and uncle both had to work harder than I have ever had to. We have it kind of easy. Noelle got her degree, now it's time to get mine."

Spurred on by news that former UTSA player and teammate Devin Brown worked his way into an NBA contract with the hometown San Antonio Spurs, Hurd spent this past summer working on his all-around game—including two weeks training at the IMG Academy in Tampa, Fla.

"I purposely concentrated on nothing else but basketball this summer," he said. "

Leroy "Duke" Hurd knows that there are big challenges in front of him. But he is ready for those challenges. "You have to be a special player to make it to the NBA," he says. "It's not where you are that decides your future. It's what's inside of you that counts."

Sports Briefs

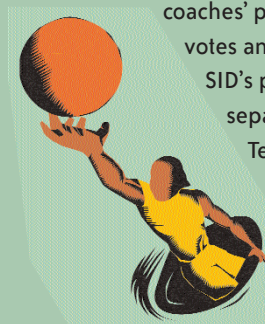
MEN'S GOLF RECEIVES TOP 50 RANKING

After winning their second team title of the fall season at the SFA Crown Colony Classic in Lufkin, Texas, in October, the UTSA men's golf team is the highest-ranked Southland Conference team and No. 46 overall in the latest Golfstat NCAA Division I Head-to-Head Standings. UTSA also leads the SLC in team stroke average at 288.25, ahead of Southeastern Louisiana's 293.64. Senior Mike Mezei (70.58) and sophomore John Elizondo (71.42) rank second and third in the league, respectively, in stroke average. For the first time in school history the Roadrunners have won two team titles in one season, winning at the United States Air Force Academy Tournament in September.

WOMEN'S BASKETBALL TABBED FOR SECOND IN SLC PRESEASON POLLS

The UTSA women's basketball team, which is shooting for its second straight Southland Conference regular season championship, was picked to finish second by the league's head coaches and sports information directors in the 2003-04 SLC Women's Basketball Preseason Polls. The Roadrunners collected four first-place votes and 92 points in the head

coaches' poll and two first-place votes and 104 points in the SID's poll. Only one point separated No. 1 pick Texas State, the 2003 SLC Tournament Champion, and UTSA in the coaches' poll. UTSA returns eight letter winners



from a 2002-2003 team that clinched the program's first-ever SLC regular season championship and advanced to its first appearance in the SLC Postseason Tournament Finals. Last year's 18-11 season included a school-record 13-game winning streak. After starting the season 0-8, the Roadrunners won 18 of their final 21 games.

Among the returners this season are senior forward Nikki Hendrix, who was an all-SLC first-teamer in 2003, and senior guard/forward Dewella Holliday, who took home SLC Newcomer of the Year honors in 2003. Fourth-year Head Coach Rae Rippetoe-Blair also welcomes the arrival of five newcomers, including three freshmen and two transfers.

NEW WOMEN'S ASSISTANT TRACK AND FIELD COACH NAMED

Jerry Dyes has joined the UTSA women's track and field program as assistant coach. A former head track and field coach at three different universities, Dyes has more than 27 years of coaching experience and has spent more than 30 years as an educator on the high school and collegiate levels.

"We are very fortunate to have someone like Jerry join our staff," women's head coach James Blackwood said. "He has a ton of experience and is one of the finest and most knowledgeable track coaches in the country."

Dyes began his coaching and teaching career at Corpus Christi Ray High School, where he worked with Blackwood for two years. His 1965 cross country and track and field squads captured state titles.

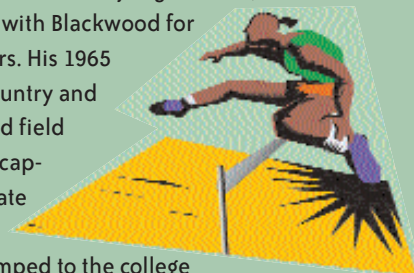
Dyes jumped to the college ranks as the head track and field coach and an instructor of physical education at Northwestern State (La.) from 1970 to 1982. There he tutored 14 all-Americans and led the Demons to a national runner-up finish at the 1976 NAIA Championships and an 11th-place finish at the 1981 NCAA Championships. His 1981 4x100-meter relay team won the NCAA title and set a then-Louisiana collegiate record time of 39.03 seconds.

Dyes moved up the road to Louisiana Tech for a six-year stint as head coach and assistant professor of education from 1982 to 1988. He coached eight all-Americans and led the Bulldogs to a sweep of the American South Conference Indoor and Outdoor Championships in 1988. From 1988 to 1992, Dyes was at the helm of the Abilene Christian men's track and field program, leading the Wildcats to runner-up finishes at the 1992 Indoor and Outdoor National Championships.

WHAT'S THE LATEST?

Go to www.goutsa.com for the latest Roadrunners sports news, stats and schedules.

— From staff and press reports





Students in Digital Video Production are going on a scavenger hunt—a video scavenger hunt. Armed with a Canon video camera and a tripod, the three-person crew has a list of a dozen things Professor Nancy Membrez wants them to shoot: an ECU (extreme close-up) of someone’s eyes or lips; a high angle from the bridge into the great hall of the HSS Building; a POV (point of view) shot of someone dialing a telephone; and so on. Only today it’s raining, and because Membrez doesn’t want the \$4,000 camera to get wet, the scavenger hunt is limited to the HSS. No matter—the students are eager to get their hands on the equipment and get started. But Membrez wants to know just one thing before she lets them leave the classroom: “Do you know how to turn on the camera?”

Umm, no.

Membrez points out the power switch and they are on their way. Ten minutes later, as the crew has found an empty classroom to shoot the ninth item on their list (a close-up of a clock), they hit their next hurdle: “Where’s the ‘record’ button?”

Just as Membrez intends the scavenger hunt to be a crash course in learning to use the equipment, Digital Video Production is sort of a crash course in filmmaking. Over the semester, students working in crews of three produce a one-minute video postcard of UTSA, a 90-second interview with a campus leader, and a four-minute final project of their choosing. Every Friday afternoon, they crowd into a tiny classroom/editing room in the HSS to learn how to use the cameras, lights and editing system. The difference between a dissolve and a jump cut. Which color gel to use to cut down sunlight. In effect, to learn everything their teacher knows about video.

Membrez may seem an unlikely instructor. A professor in the Department of Modern Languages and Literatures with long, graying hair and a penchant for large necklaces and Birkenstock sandals, Membrez regularly teaches courses in Spanish civilization and Hispanic literature. She didn’t pick up a video camera herself until 2001, after a chance meeting with Argentine filmmaker Eliseo Subiela at a film/literature conference in 2000 (she served as translator for the filmmaker as he disputed his hotel bill with the desk clerk). They became friends, and she says she was inspired by Subiela’s assertion that “digital video puts into the average consumer’s hand the ability to create art.”

At the suggestion of art professor Ronald Binks, who started a film program at the Rhode Island School of Design in the 1960s, Membrez signed up for digital video classes at Northwest Vista College and studied for a year. She started teaching it at UTSA last spring after department chair Marita Nummikoski offered to invest unused computer lab funds to start a video production facility. Initially, some of the faculty were skeptical and wondered if Membrez had lost her vocation for Spanish literature. Or even her good sense.

“I have gone to literary conferences where if I try to talk about film, they look at me cross-eyed,” she says.

But not everyone felt that way. Binks notes that video and language are both informational media. “Most immigrants who came to the United States learned the language by watching movies,” he says. “[Danish musician/comedian] Victor Borge learned all his English” in movie theaters.

Nummikoski also thought it made sense. She knew of Membrez’ interest in video and thought a video production facility would be a natural extension of the department’s language lab. Where students have long gone to view videotapes (including the educational telenovela “Destinos”), now they might have opportunities to create their own.

“I tend to be a practical person,” Nummikoski says.

“I like to see projects that are more hands-on and that show the practical application of a humanities education.”

A writer of Russian textbooks, Nummikoski expects to use the video production facility to augment her own work. “There’s so much practical application [video has] for foreign languages. It’s a wonderful teaching tool for language and cultural purposes.”

Before they’d purchased a single piece of equipment, Membrez and Nummikoski wrote a course description and put the class in the spring 2003 course calendar—as a Spanish class. In fact, about half the students who took that first course were Spanish majors, and as such, were required to produce their work in Spanish. Both women say it was “a little weird” placing the course under the Spanish rubric, but that it was as good a place as any to start. (The course is listed under Comparative Studies for the 2003–2004 academic year and will move to a new rubric, Media Studies, for the fall 2004 course catalog).

For this fall semester, Membrez notes, there wasn’t a single Spanish major in the class, which is limited to 15 students because of equipment and space considerations. Instead, her students were majoring in sociology, biology, art, political science, criminal justice and communications, a sign to her that interest in the subject was not limited to any one field.

“Most people who sign up for a course like this have something that they want to do,” Membrez says. “They have a motivation.”

The interest is there, but awareness of the course is not yet widespread on campus. One student crew out filming a shot of a campus shuttle bus was approached by a police officer who asked what television station they were from. Once, Membrez herself was asked by an officer to show her university ID after he’d found her in an undeveloped area of campus recording the noise of the katydids. “This is still a very new thing to see on campus,” she says. “To see crews of students around is still a novelty, and people do come up and say, ‘What class is this?’”

Membrez is trying to raise the profile of the course and make it an integral part of campus life. She wants to host at the end of each semester a digital video festival and invite the UTSA community to view the students’ projects. This summer, she solicited ideas for videos from campus departments, and hopes her students will be able to create some for their final projects. The concept of video as a social service was something she learned while studying at Northwest Vista (she made a video



Photo composition by Patrick Ray Dunn

James Moreno and Delaina Anderson tape an interview with Japanese student Yuka Takeda for a Digital Video Production class project.

tour of Palo Alto College for a class project, and for UTSA, she's created 30-second spots promoting both the Department of Modern Languages and Literatures and Spanish Heritage Month), and something she felt strongly about implementing in her classes at UTSA. "The idea is that you don't just come in and do your own thing, but you actually create something for the institution that is giving you this opportunity."

Another hallmark of the class is that it consists entirely of group work, which can create conflict when one member of the crew isn't doing his or her fair share.

"As an individual, I've always wanted to do my own work, and so it was hard for me to learn to work in a crew, but that's the way the real world is, especially for this particular profession," Membrez says. "It is a collective effort to make something happen, and hopefully you make art."

Over the course of the semester—after learning the capabilities of the equipment and the editing system, and after shooting hours of footage that must be edited down to minutes (a process art professor Binks likens to "trying to make a poem out of a novel")—students realize just

what it takes to "make something happen." Making a video—at least one that's any good—is actually an awful lot of work.

"They come to realize how long the process is, and they come to appreciate what they see on television," Membrez says. "At the end of the course, they should be able to look at virtually anything on TV and say, 'I know how they did that.' Or, 'That's a 45-frame dissolve.' Things like that."

Membrez wants to add a second, advanced video course. She has a wish list for more equipment: another camera so that students can learn to shoot scenes with multiple cameras, a dolly track for filming moving shots, and eventually, another editing system so that more than one crew can work at a time.

"I'm not saying we could ever compete with Austin and the film school," she says. "But to be able to prepare people to have careers in this, I think, would be wonderful, and I want to be a part of that." ♦

WEB EXTRA: Go to www.utsa.edu/pub/sombrilla to see student videos from Nancy Membrez's class.



ON THE AIR IN LATIN AMERICA

ALUMNUS FRED MEDINA FINDS HIS NICHE IN THE BUSINESS OF TELEVISION

By Laurel Kalser
Photography by Craig Ambrosio

It's a bright, sunny day in South Florida. Hurricane Isabel, the devastating storm that later soaked areas farther north, is looming ominously nearby in the Caribbean. Here, though, above this modern glass-and-stone building in an office complex across from Miami International Airport, the skies are calm and crystal clear.

It's a storybook day, and inside the office building, UTSA business grad Fred Medina plays a major role in bringing cable television's storybook tales—as well as its history, arts and entertainment programming—to 16 million households throughout Central and South America.

At 40, Medina is just reaching his prime. Since June 2002, he has been vice president of business development for Miami-based HBO-Latin America. The company and its corporate partner, Olé Communications, deliver programming from Hollywood's largest and most powerful cable television networks—HBO Cinemax, The Warner Channel, The Sony Channel, A&E Mundo, The History Channel, E! Entertainment, AXN Entertainment and the Disney Channel—to cable's fastest growing market: the Hispanic communities south of the United States.

Medina oversees operations for A&E Mundo and The History Channel, and his job initially was to shore up a small, relatively stagnant business. The name of the game now is ensuring that the channels maintain a cutting-edge profitability.

Not an easy task, but one that Medina relishes. "I've always enjoyed roles within start-up groups, meaning with companies and products on the verge of building a presence from a small base," he says.

Over the past 18 months, Medina streamlined, revamped and reorganized A&E Mundo's and The History Channel's on-air and programming departments, sales strategies and marketing tactics in the channel's Mexico, Venezuela and Argentina offices. He's replaced or transferred much of the staff, transforming a resistant and outmoded business culture into a lean, forward-thinking corporate entity.

Medina achieves this success by building allies, not making enemies.

"The intention is to work the organization in your favor, not to keep

folks in trauma," he says. "They have to understand there's a risk and reward for performing." His job, he adds, is to make sure people perform in his absence. "I've often felt my biggest contribution is setting up an organization to run whether Fred Medina is there or not."

Strategic Thinking and Sweat

On-air, programming, sales, marketing and finance are critical in the television business. On-air, for example, creates the product identity. "Are the programs going to be youth-oriented, or are you going to target men?" Medina asks. "You need to have creative, dynamic people who know how to structure the identity of the station."

The programming department gets the product that fulfills this identity. "These are the people who talk to studios, acquire the programs and assemble them to make sure you have audience flow," Medina explains. "You need the types who know how to make [the programming package] appealing."

Medina makes the task seem easy, but his former bosses will attest otherwise.

"Fred's a strategic thinker, the guy who plans," says former Univision CEO Joaquin Blaya, who ran the company when Medina worked there between 1990 and 1993. "For people not involved in this business, it's nothing but glamour. But to get ahead, it's very hard." With Medina, Blaya adds, "It's 20 percent thinking and having the vision, and 80 percent sweat."

International advertising guru Ernest Bromley, CEO of San Antonio-based Bromley Communications, hired Medina in 1985 as a college intern for the then-Sosa Bromley Aguilar & Associates advertising agency.

"Fred had a real fire in his eyes," recalls Bromley, a UTSA political science major who later earned an M.B.A. from the university.

To be successful in the advertising and media business, as Medina has been, "you need to be facile, quick on your feet, thinking of ideas right there on the spot," Bromley says. "You evaluate data, think in the abstract and then produce something very tangible."

Double the challenge if you're talking about selling products among





seemingly dissimilar cultures, and the “Hispanic culture” is really many cultures often mistakenly lumped into one.

“Mexico is much different than Argentina,” Medina points out. “In Brazil, they speak Portuguese, so they’re not really Spanish-speaking. They believe they’re their own culture. Chileans are more conservative.”

More Mobile Than Most

International business types must glide seamlessly between many diverse groups. For Medina and his three siblings, that’s a given. They are first-generation Mexican Americans, exposed since birth to the close interaction between these neighboring cultures.

Their father grew up in the small border town of Zapata. Their mother grew up in Mexico City, in a family of entrepreneurs. The couple met while Medina’s father, a U.S. military career professional, was stationed in their mom’s hometown.

Medina and his older brother, Victor, were born in Chignon, France, during one of their father’s European assignments. A few years later, the

family was living in Tacoma, Wash. Mexico City followed, while his father served in Vietnam.

“We’re much more mobile than a lot of people,” Victor, 42, says. “Growing up, we moved every three years. That meant you had to make new friends all the time.”

At the same time, the siblings strengthened their own bond. Victor, who is a stockbroker with Morgan Stanley in Houston, talks with Fred almost every day. The brothers adore San Antonio, where they attended high school and college at UTSA. The university experience left an indelible impression. Victor met and fell in love with his wife at UTSA. Fred fell into marketing management on a whim, after finding his first major, pre-med, not to his liking. He earned his B.B.A. in 1986.

Their sister Angela also earned a business degree from UTSA. She now works as a marketing manager for Coors.

To help with his expenses, Medina held a work-study job with the dean of students, where he was one of five students elected to serve on a committee that developed extracurricular activities for the fledgling campus.



The committee had to figure out who its audience was, when and where an activity would take place, and then advertise and produce the event within a set budget. It was Medina's first taste of marketing theory put into practice, and the powers that be noticed.

UTSA Director of Alumni Programs Jane Findling was student activities director at the time. Medina "didn't know he couldn't do it," she says. "He was always willing to try, and I think that's rare in people." Findling hooked Medina up his senior year with Bromley, whom she knew from Bromley's student days. The match fit, and Medina flourished.

He rotated among all the departments at Sosa—media, strategic planning, art, public relations and account services, where he orchestrated advertising campaigns through the agency's different departments and then presented them to the client. Medina stayed in account services when Sosa hired him full-time after he graduated.

IT WAS A TOUGH SELL. "FOR EVERY COMPANY THAT SAW ME, THERE WERE 10 THAT SHUT THE DOOR IN MY FACE."

A year later, Sosa had to lay off a number of employees, including Medina, when the agency lost a major contract. The job loss was fortuitous; Medina quickly secured a six-month internship in Atlanta with a prominent Sosa client: The Coca-Cola Company.

Tough Sales, Competitive Sailing

Nearly 500 years after Columbus discovered America, American advertisers discovered a new market—Hispanics living in the U.S. In 1987, when Medina came to Coke, another fundamental marketing shift was also taking place.

Medina calls it "de-massification." There now was a shampoo for customers with oily hair, and a shampoo for customers with dry hair. There was a beer for those who liked it hardy, and a brew for those who liked it light.

"All of a sudden, every product became oriented toward a particular consumer group," Medina says. Advertisers focused on the demographics of culture—African Americans, Chinese Americans, and, of course, Hispanic Americans.

At the same time, Coca Cola was at its zenith.

"It was probably one of the most dynamic marketing companies in the 1980s, where every one of their brands was growing double-digits," Medina says. He went to work in a new department responsible for tapping into the U.S. Hispanic market.

"I had the language and the cultural background, and I was able to dialogue with my peers who didn't speak Spanish," says Medina, whose research enabled him to whip off complicated consumer consumption statistics, shopping demographics and returns on investment at the drop of a dime.

Impressed with his talents, Coca Cola transferred Medina to its Greenwich, Conn., office to focus on New York's heavy Puerto Rican and Dominican populations. Again, Medina expanded his own cultural experience—he had tortellini and bagels for the first time. But he felt uncomfortable with the community's older, wealthy and insular social scene. As much as he liked the job, in 1990, after a year in Connecticut, he decided it was time to move on.

He didn't go far. The up-and-coming Hispanic television network, Univision, headquartered in New York City, handpicked Medina as one of five or six rising young marketing stars to woo American advertisers to the network.

It was a tough sell. "For every company that saw me, there were 10 that shut the door in my face," he says. "I learned more to go back to the basics of marketing, back to the basics of strategic planning: the product, its placement and its price, what's happening in the market, determining trends, and then also networking."

He'd establish contact with the right people, such as Reebok's president of design, and set up a meeting. "I'd have to tell him how U.S. Hispanics love soccer and baseball, and where they live. And, by the way, the World Cup is here, and you need to invest \$2 million [in advertising on Univision]."

Medina also perfected the crucial "three-minute" pitch, where "you have to close the deal in the first three minutes, or at least give them some insight to be able to say, 'I like what you're saying, come back and talk to me.'"

Medina loved living in New York City. Everyone seemed to be young, charismatic and competitive. He had an apartment on the prestigious Upper East Side, he went to Broadway shows and concerts, and on weekends, he was part of an eight-man crew that raced sailboats in Long Island Sound. One weekend, at a party on Long Island, Medina met his future wife, Barbara, a specialist in public administration.

A Lifetime of Reinvention

After three-and-a-half years at Univision, Medina wanted a new professional challenge. He and Barbara were married now and wanted to start a family. They also wanted a slower-paced environment in which to raise children.

Miami was the natural fit. It had become an international crossroad for travel between Europe and South America, and it was on the water, letting the couple continue the boating lifestyle they both enjoyed.

They moved down in late 1992 for Medina to launch Viacom-owned MTV in Latin America. Medina spent about two-and-a-half years in the aggressive position of setting up the channel, and then went back to his marketing roots, establishing a Latin American foothold for Ericsson, the Swedish cellular phone manufacturer.

In June 2001, Enrique Cusco, CEO of Olé Communications, asked Medina to join the HBO-Olé partnership to head a new business development group coordinating operations among the partnership's basic channel offerings. About a year into the job, Cusco asked Medina to run the A&E Mundo and History Channel's Latin American operations.

"I don't think I'm a Type A person, but I have Type A tendencies," Medina says. "I can perform in the boardroom, but at parties, I like to sit back and watch. That's why weekends are so important to me. I'm outside the center of attention. That's where I'm most comfortable."

On weekends, he, Barbara, and their two sons, Arman, 7, and Breno, 4, spend time on their motorboat cruising Dade County's Intracoastal Waterway. The future, he says, is wide open.

"Where it will be, I don't know," he says. "Growing up, we lived in vignettes constantly. As an adult, I follow the same pattern. I'm always reinventing myself." ♦

Laurel Kalser is a freelance writer in South Florida. Craig Ambrosio is a freelance photographer in Miami.

TUNING IN

POLITICAL SCIENCE PROFESSORS AMY JASPERSON
AND MANSOUR EL-KIKHIA DISSECT TV NEWS COVERAGE
OF THE WAR — AND MORE

BY JENNY BROWNE

Amy Jasperson used to daydream about televisions—lots of them. This was not so she could watch *Trading Spaces*, her home-state Minnesota Vikings and *The Sopranos* all at once. Rather, as the UTSA professor of political science taped coverage of the 1991 Persian Gulf War on her home set one videocassette at a time, she longed for a way to expand her means of data collection.

The Media and Elections Studio, established last fall in the Department of Political Science and Geography, gives both Jasperson and her students that opportunity. The small room houses six televisions, six video recorders and a video-editing suite. Crowded shelves of VCR tapes compete for wall space with maps and political flyers. The tapes are carefully labeled and contain everything from President Bush's ultimatum speech before the more recent invasion of Iraq to local election coverage. Student researchers have taped reports from nearly every available source including MSNBC, FOX, CNN, KSAT, KENS, WOAI, BBC and Univision—evidence of the expansive kind of analysis Jasperson advocates for her students.



A multi-source perspective also defines Jasperson's recent research with her colleague Mansour El-Kikhia. While Jasperson was finishing her doctoral studies on media portrayal of the contentious 1996 Minnesota Senate race, El-Kikhia, a native of Libya, was keeping up with news from the Middle East via various Arab satellite stations. Now as occupants of next-door offices in the MS Building on the 1604 Campus, Jasperson and El-Kikhia are co-authors of a book chapter, "CNN and Al Jazeera's Media Coverage of America's War in Afghanistan," in the recently published *Framing Terrorism: The News Media, Government and the Public*, edited by Pippa Norris, Montague Kern and Marion Just (Routledge, 2003). The chapter began as a paper that Jasperson and El-Kikhia presented at the Shorenstein Center on the Press, Politics and Public Policy at Harvard University's Kennedy School of Government. "It was very spontaneous," said El-Kikhia. "We were talking about the way the war in Afghanistan was being portrayed in different media outlets and Amy had a flyer on the conference, so I said, 'Let's just do it.'"

"It" involved a two-pronged approach to both authorship and content. There is much existing analysis of how American media coverage often reinforces the official administration position and amplifies the natural "rallying around the flag" that occurs after a crisis such as 9-11.

Rather than re-dissecting this one-sided perspective, Jasperson and El-Kikhia took on a comparison of the two-sided perspectives provided by CNN and Al Jazeera, the two dominant networks covering the war in Afghanistan. CNN and Al Jazeera were obvious choices for their focus, Jasperson said. "The 1991 Persian Gulf War really made CNN what it is and established the kind of 24-hour coverage they provide. The conflict in Afghanistan similarly established Al Jazeera."

El-Kikhia continued, "Just like CNN changed American coverage, Al Jazeera changed Arab media. Having watched Arab networks for some time I was really surprised at the changes it stimulated in the other networks. Many immediately became more democratic and liberal in their coverage. In addition, when the conflict in Afghanistan began, Al Jazeera was the only network actually on the ground in the country so CNN was actually using Al Jazeera footage."

Jasperson and El-Kikhia were interested in how CNN used this footage and also how the two networks framed the conflict. This analysis of interpretive news "frames" forms the basis of their chapter in *Framing Terrorism*, and the overarching theme of the book. "Basically you must always ask under what mode of analysis is information being presented," explained El-Kikhia. "Is it military, economic, political, social, humanitarian?"



**“WHAT WE ARE LEARNING THROUGH ANALYZING THE MEDIA IS THAT OFTEN
IT ISN'T THE REALITY THAT SHAPES HOW WE FEEL ABOUT THAT ISSUE,**

BUT RATHER HOW THAT REALITY IS PORTRAYED.”



“Yes, and also how is the information framed for domestic consumption and how does that in turn shape public perception,” Jasperson added.

By looking at three main “frames” utilized by each media outlet—governance, military and humanitarian—Jasperson and El-Kikhia analyzed the similarities and differences in how the war was portrayed in the U.S. and in the Arab world. They found that as with the 1991 Persian Gulf War, CNN’s coverage focused on military capability and technology and used “clean language,” such as referring to human beings as “soft targets.” In contrast, much of Al Jazeera’s coverage used a humanitarian frame and presented the war in terms of the human toll and personal suffering of Afghans. Furthermore, Al Jazeera’s on-the-ground reporters provided CNN with a perspective that had not been present to the same degree during the Persian Gulf War. However, while Al Jazeera’s photographs and firsthand footage provided a basis for CNN reporters to question information from the Bush administration, Jasperson and El-Kikhia found that CNN still contextualized and often “glossed over” humanitarian portrayals of war. Regardless, the availability of an alternative source greatly influenced CNN coverage. “For example,” El-Kikhia elaborated, “in the climate after 9-11, no one wanted to be critical of what the Bush administration was doing. Being able to say ‘according to Al Jazeera,’ the media could *say* something without actually being the ones to *say* it.”

Jasperson and El-Kikhia continued their research by recording the coverage of the latest invasion and subsequent occupation of Iraq. While the Media and Elections Studio greatly increased their ability to track media portrayal of this conflict, they still face limits. “We’re still really confined to a qualitative analysis because we don’t have the equipment to make sure we are taping every single thing and we aren’t really able to pay full-time research assistants,” Jasperson said.

Richard Gambitta, chair of the Department of Political Science and Geography and director of UTSA’s Institute of Law and Public Affairs, also recognizes that there is more to be done. “We need more space already. We need a powerful satellite dish. We are looking for financial support presently to continue the important work we are doing. We’ll get all of this because people are recognizing the importance of the work our students and faculty are doing ... to illuminate for us, through use of this technology, how technology is profoundly affecting us.”

Regardless of its limitations, Jasperson thinks the lab is a valuable resource for her students. “If anything, the lab has given students a sense of how labor-intensive this work really is. When they learn how much effort is involved, it’s a little overwhelming. Still, there are so many projects, so many ways to engage students in cutting-edge research.”

Her students agree. Recent projects have analyzed media portrayals of the State of the Union address, the 2002 Texas Gubernatorial

campaign and local city council controversies. Graduate student Celina Pena said, “While examining the presidential address to the nation, I was able to revisit not only the coverage, but the address itself, and the emotion and attitude that was conveyed by the Congress. This research could have been conducted via Lexis Nexis, but an important element would have been lost... Viewing the tapes allowed me to explore issues I would not have been able to examine with paper documentation.”

Fellow student Tim Weste looked at coverage of San Antonio City Council ethics problems and said, “Because the videos of the newscasts have been available I have been able to determine how long stories last, the number of times certain things are mentioned in a story, and what visuals are used. I have come to realize how very skewed media coverage of a story can be, how a story can truly sway the viewer and how powerful visuals can be in a news story.”

“The Media and Elections Studio is an incredibly valuable research facility and teaching tool,” Gambitta said. “It provides our research scholars with fresh data that they can compile in the manner they think is important, empowering them to evaluate the world globally and locally. It gives us a competitive edge that we did not have before. ... The studio is transforming our teaching from ‘this is how it works according to the books’ to ‘let’s test your hypotheses about how you think the world really works through the media.’ It’s hands-on education, allowing empirical testing.” Gambitta also recognizes the studio’s broader role in the development of the university. “The studio brings our department, COLFA, and UTSA one giant step forward in the escalation of our ability to perform as a top-tier university in research and teaching,” he said.

Jasperson echoed sentiments about the pervasive presence of technology as both influence and resource, but she admitted, “I don’t know if my students watch the news when we’re not in class. I hope they do and I hope if they didn’t before, their experience in looking more closely at the media will inspire them to keep up on it. It really helps get people engaged in the political process. There are always people on the two extreme sides of an issue who already have a developed ideology and will not be easily swayed by the media. Then there are all the people in the middle. And during a time of crisis, that is all of us. No one has the whole truth and everyone is seeking information. What we are learning through analyzing the media is that often it isn’t the reality that shapes how we feel about that issue, but rather how that reality is portrayed.” ♦

Jenny Browne is a freelance writer in San Antonio.

WEB EXTRA: Go to www.utsa.edu/pub/sombrilla to read an excerpt from Amy Jasperson and Mansour El-Kikhia’s chapter in Framing Terrorism.

Through Their Eyes

Student activists Danny Delgado and Cristina Ordoñez nurture creative talent and pride among the youth in their West Side community.

By Lynn Cosnell

Ten-year-old Jessica Hereida bounces through the door of San Anto Cultural Arts, a community arts and youth organization housed in a lime green building near the Alazan-Apache Courts housing project. She is one of the young reporters for a neighborhood newspaper, *El Placazo*, which has been produced by San Anto since the mid-1990s. Inside the cozy office space, Jessica dispenses hugs and begins rattling off the news of the day. At school, she has gotten three warnings from her teachers, the disciplinary equivalent of bases loaded. Full of mischievous energy, she wants to crank up the iTunes, listen to rap and goof with the kids arriving in her wake.

But she has work to do. The story budget for *El Placazo*'s next issue, which will go to press in late October, is taped to one of the walls. The line-up includes articles with a seasonal flavor—trick-or-treating, local ghost stories and folktales—and also stories about social problems that affect the community, such as domestic violence. Each story is assigned to be completed with the help of mentors, one of whom—UTSA student Cristina Ordoñez—is patiently waiting for Jessica to sit down at the computer to work on her article. A sophomore who plans to major in bicultural-bilingual studies, Ordoñez first found her way to San Anto when she was just a couple of years older than Jessica is now.

"They did a presentation at my middle school and I was interested in what the newspaper, *El Placazo*, was about—the people documenting the people's history and stories," Ordoñez remembers.



Photo of Danny Delgado and Cristina Ordoñez by Elizabeth Cervantes, age 12

Ordoñez began hanging out at San Anto, writing and learning graphic design. She became adept at both photography and video, and even learned how to process black-and-white film in San Anto's homemade darkroom. One of her films, a documentary about the demolition of the West Side social club La Gloria in 2001, was even shown on the local PBS channel.

Dressed in torn jeans, a gray vintage T-shirt and a metal biker belt, Ordoñez looks to be in a slightly disaffected stage of young adulthood. Her appearance, however, belies a sweetness that emerges when she talks about seeing everyday beauty in places others might overlook—especially on the West Side, where stories about

poverty and gang violence too often lead the local news.

While casting an unsentimental eye on the neighborhood's struggles with poverty and violence, Ordoñez wants people—insiders and outsiders—to see the beauty in their midst. Last year she and a fellow San Anto veteran, UTSA junior Danny Delgado, were handed an opportunity to let West Siders tell their own story. Through a grant to San Anto from the National Endowment for the Arts (NEA), they coordinated a documentary photography project in the Cassiano Homes public housing apartments. They called it "Por Nuestros Ojos—Through Our Eyes."

"When I'm driving down Guadalupe and I see people hanging out on their porches, like two old men talking, working on a car, I think, wow, that's beautiful. That's part of who we are and I want people to see that," Ordoñez says.




Photo by Juliana Gonzalez, age 14

“When I’m driving down Guadalupe and I see people hanging out on their porches, like two old men talking, working on a car, I think, wow, that’s beautiful. That’s part of who we are and I want people to see that.”

Photo by Teresa Garcia, age 21





"I was like, 'This is a really cool newspaper.' Politically, artistically—everything about it is really good!"

Early inspiration

Danny Delgado, a former *El Placazo* reporter himself, is also hanging out at San Anto this October afternoon, though he's not on duty. He wears blue slacks and a yellow T-shirt that says "Illegal, y qué?" and sports long sideburns and a kind of modified goatee. Outside the office sits his pride and joy—a maroon 1967 Mustang—a car that's cool by anyone's definition.

Delgado found his way to San Anto while in high school and, like Ordoñez, was drawn to the homegrown flavor of *El Placazo*. "I was like, 'This is a really cool newspaper,'" he says. "Politically, artistically—everything about it is really good!" Over the past four years, Delgado has filled many roles at San Anto, including muralist, documentary filmmaker and mentor.

Today he's slouched in a corner working on a paper that's due in sociology. He's been able to find ways to combine his love of filmmaking—a skill he learned at San Anto—with class projects for his Mexican American Studies major. He's turned in several films, including a documentary of the local homeless population, for assignments.

"My degree deals with Mexican American sociology, so it helps me understand who I am . . . and why I grew up the way I did. Documenting makes it more clear for me, through photos, through video, through writing. It helps me understand it more than just reading a book," he says.

Delgado's parents emigrated from Mexico. He is one of five boys in a family of seven whose dad worked off and on, finally finding full-time work in the last few years as a truck driver. Two of Delgado's brothers also attend UTSA. To be able to afford college, he lives at home and works about 15 hours a week with America Reads, a work-study job through UTSA.

"My dad always emphasized that education, that's the only way you're going to make it in this country is education, education. So he pushed me and my brothers to graduate and go to college."

Culture and creativity

San Anto Cultural Arts started in 1993 as a project of Inner City Development, a social service outreach organization that has served its neighborhood for more than 30 years. Called Inner City Cultural Arts, the program at first concentrated on keeping the area's mural tradition alive. In 1997, the organization incorporated as San Anto Cultural Arts, adding video production and the newspaper to the mix. San Anto receives funding from a variety of government agencies and private foundations.

Census information for the area around San Anto tells a story of both struggle and stability. Of the families in the local census tract, 27 percent earn less than \$15,000 a year; of the population 25 years and older, 42 percent have less than a ninth-grade education; more than half the families are female-headed (no husband present) with children 18 years or younger living at home. Though much of the housing stock is appraised at a low value, most of the houses are owner-occupied, a stabilizing force in the neighborhood.

The neighborhood is also the home of one of the nation's oldest public housing projects: Alazan-Apache Courts, San Juan Homes, Villa Veramendi and Cassiano Homes, with more than 1,700 units. Since the early 1980s murals have been painted on many of the projects' walls by various community organizations, all aiming to give kids in the area an outlet for their creativity and a connection to their culture. Along with the newspaper and documentary projects, mural painting is one of San Anto's major outreach efforts.

Louis Mendoza, UTSA associate professor of English, has been involved with San Anto as a volunteer and board member since 1996. He believes the organization is important to the community because "it nurtures creative talent through different mediums," he says. "It operates on the assumption that there's talent there, and beauty."

Seeing beauty in the barrio

In the summer of 2002, San Anto's Executive Director Manuel Castillo asked Delgado and Ordoñez to oversee a project that would require all of their experience and skills put together, not to mention a sizable investment of time. Castillo had sought and received funding for an Arts Challenge America/Youth Alternatives Grant from NEA.

"We had wanted to do something in the housing projects for a while. There was talk about housing units being torn down. [We thought] maybe we should get the families in that community to document their lives before anything happens and another community is uprooted," Castillo says.



Photo by Andrew Silvas, age 13



Photo by Edward Mora, age 15

They would give one disposable camera at a time to children whose families agreed to participate. The kids' task was simple: to photograph scenes from their everyday lives.

The two students agreed to head this unique documentary photography project, and soon laid out their plans for interested residents of Cassiano Homes, a 500-unit public housing complex. They would give one disposable camera at a time to children whose families agreed to participate. The kids' task was simple: to photograph scenes from their everyday lives. After some crash training in composition and documentary technique, each family took a disposable camera. When the first round of disposables came back, Ordoñez and Delgado were "blown away" by the quality of the children's photographs.

As Delgado says, "We wanted the kids to show us their point of view in photography. Going to the local *tienda* or the washeteria, or their parents cooking food." They got those images and more, including getting ready for school, playing outside, families praying, kids tagging a wall or simply families watching TV. The images range from playfully posed to quietly observed domestic moments. Some, such as 12-year-old Juliana's photos, have a "captured moment" quality to them, a sense that she pursued a certain composition and hung around with her camera until she got the shot she wanted.

"We thought they were going to put their finger on the flash, or have posed pictures," Ordoñez says.

But with quality photographs in hand, Delgado and Ordoñez gave out more disposables and soon had hundreds more. With difficulty, they chose 44 color images to enlarge. When it came time to find a place to exhibit the show, an unexpected gallery opened—a Methodist ministry was turning one of the Cassiano Homes apartments into its office, but for the moment the apartment was empty and the walls were available.

"Por Nuestros Ojos: The Cassiano Family Foto Project" had its by-invitation-only opening in the five-bedroom unit in June. For hours, residents, San Anto supporters, neighborhood dignitaries and the young photographers themselves crowded into the unique gallery. There were speeches and prayers, liquadas and snacks, and of course, rap music.

"What I liked about this project," Delgado says, "is that when I go to art exhibits I see the same art, the same photos. I never see people from my neighborhood, the *barrio*. I'll go to First Friday and I won't see people that I know there. What I liked about this project is that it was community-based."

In September, the show was mounted again, this time at a gallery outside of the neighborhood where it could get some exposure during the annual Fotoseptiembre photography festival. Delgado and Ordoñez have had a few other calls about the exhibit, and they'd like to keep displaying the work. Their own reputation for community-based documentary work has gotten out, too. Recently, they were asked to work with young students on a documentary project at contemporary art foundation ArtPace. "Photographers tend to go looking at the exotic, and it's all new," says San Antonio photographer Kathy Vargas, a board member of San Anto and UTSA alumna. "Here are these folks who interpreted their own reality. It's from within."

Show's over

Back at San Anto's offices, the work of nurturing creative talent never seemed farther from any of San Antonio's myriad art scenes.

"You can't have Kool-Aid near the keyboards," Ordoñez tells one of the students. "Does that song have cuss words? *Aquí, no*," she says with authority.

Now that Jessica has finished her story, "How I Feel About Domestic Violence," Ordoñez shows her how to lay it out on the newspaper's page. They sift through a file of images from a nearby mural called "Break the Cycle of Abuse" and place a detail of the mural on the page. Satisfied with the product, Ordoñez springs Jessica from her assignment. She picks up a yellow notepad, turns to the next student and begins a new story. ♦

WEB EXTRA: Go to www.utsa.edu/pub/sombrilla to see a slideshow of images from "Por Nuestros Ojos."

Come for the run. Stay for the fun.

The 20th annual Diploma Dash, sponsored by the UTSA Alumni Association, is scheduled for Feb. 28, 2004. In addition to serving as the San Antonio City Championship Race, the annual 5K run and fitness walk raise scholarship money for both the alumni association and UTSA track and field programs. Last year's event attracted more than 800 participants and raised \$5,600.

The race begins at the Convocation Center on the 1604 Campus. Participants and volunteers receive a long-sleeved T-shirt, and medals and cash awards go to the top finishers in each age category and corporate team division. Diploma Dash also includes live music and free breakfast tacos from Alamo Café.

On-site registration and check-in begins at 8 a.m.; the race starts at 9 a.m. Early registration is \$15 per person before Feb. 25 or \$20 on race day. Registration for corporate teams of five is \$250. UTSA students can pre-register for \$10 at the Alumni Programs Office in UC 2.00.10 on the 1604 Campus. All others can pick up registration forms at local San Antonio sports stores or register online at www.utsa.edu/alumni. For more information or to volunteer, contact Jane Findling, director of alumni programs and executive director of the UTSA Alumni Association, at (210) 458-4133 or jfindling@utsa.edu.



75 Mary Earle, M.A. in Spanish and a charter member of the UTSA Alumni Association, has a new book, *Broken Body, Healing Spirit*, published by Morehouse Continuum. In September, Mary received the Durstan R. McDonald Award for excellence in teaching from the Episcopal Seminary of the Southwest in Austin, Texas.

Jose N. Uranga, M.A. in environmental studies, has published a historical/cultural/political novel, *The Buenavida Dilemma (Whether To Become Gringos)*. It is available at Amazon.com. Jose lives in University Park, Fla.

77 Juan C. Gonzalez, M.A. in bilingual-bicultural studies, has been appointed vice president for student affairs at Arizona State University in Tempe, Ariz.

79 David C. Cowan, B.A. in political science, and his wife, Dolores, reside in Del Rio, Texas, where he practices law at Cowan and Cowan, Attorneys at Law. E-mail David at cowanbul@del-rio.com.

80 Kenneth B. Mercer, B.B.A. in accounting, is the new state representative for District 117, which includes the Texas Research Park and the UTSA 1604 Campus.

Rudy B. Rios, B.S. in health and physical education, is a homebound instructor for Southside Independent School District in San Antonio. Rudy and his

wife, Carmen, reside in Floresville, Texas. E-mail Rudy at rudy.rios@southside.k12.tx.us or rudycarmen-rios@felpsis.net.

Tish Solis Rudwick, B.A. in Spanish, M.A. in Spanish '87, is the author of *Read Read Read: Easy Ways to Teach Your Child to Read*. She has taught in public schools in pre-K and kindergarten as a bilingual teacher for 14 years. Her Web site is www.rudwick.com/read/.

81 Susan A. Naughton Forman, B.B.A. in accounting, is administrative officer at the Federal Public Defender's Office in San Antonio.

Gilbert Matamoros Jr., B.B.A. in management, is an eighth-grade math teacher and math team leader at Sheridan Middle School in Sheridan, Colo.

83 Deborah A. Kleitches Pool, B.B.A. in management, is chief, Quality Management Branch, at Fort Sam Houston, Department of the Army, in San Antonio.

84 Timothy M. Fredrickson, B.B.A. in accounting, is service director at Ajilon Consulting in Houston.

85 Madolyn Douglas Fallis, M.M., is an artist-in-residence at Christ Episcopal Church in San Antonio.

86 Barbara B. LaBella, B.B.A. in

management, received the Horace [Mann Insurance Company's First Level Leadership Conference Reward, a trip to Sydney, Australia. She and her husband, Charles, stopped over in Fiji on the return trip from Sydney.

87 Karen L. Reynolds Hutchison, B.A. in early childhood education, M.A. in education '95, is an assistant professor at Texas A&M University-San Antonio System Center.

89 Christopher Paul Slyman, B.A. in political science, is a major in the U.S. Army, 5078th Corps Support Group (Airborne), Fort Bragg, N.C. Christopher and his wife, Claire, announce the birth of twins, George Joseph and Eleanor Grace, born July 1.

90 Concepcion Oropeza, B.B.A. in accounting, is owner and CFO of New York Subs, a deli-style restaurant in San Antonio.
Haydee Victoria Suescum, M.F.A., had her paintings featured in the 50th Venice Biennale international art exhibition this year in Venice, Italy. She was one of 13 Latin American artists invited by the Italo Latin American Institute to participate in the art exhibition.

92 Albert Carrisalez, B.B.A. in management, was selected as a co-chair for Leadership San Antonio (LSA) for 2003-2004. Carrisalez is assistant to the president and director of external affairs at UTSA. He is a graduate of LSA, which is jointly sponsored by the Greater San Antonio Chamber of Commerce and the San Antonio Hispanic Chamber of Commerce.
Amie Moch Ryan, B.S. in math, has joined the faculty of Houston Baptist College as an assistant professor of mathematics. Amie previously served as an adjunct faculty member at the University of Houston and Cy-Fair College and a graduate assistant at Texas A&M University. She received master of science and doctor of philosophy degrees in mathematics from Texas A&M University.

Katherine Ann Truett, B.A. psychology and Honors Program graduate, was married to Clinton Hoke McGuire on July 19 in Boone, N.C. Kathy and Clint reside in Lexington, Va., where Kathy is assistant director for institutional research at Washington and Lee University. Kathy completed an M.S. in pharmacology at UTHSCSA in 1997 and is currently completing an M.M. in voice performance at Appalachian State University. (See a profile of Kathy on page 33.)

93 Gabriel Alcoser, B.B.A. in management, has a new position as personnel manager for Schlumberger in Midland,



Maia Adamina '00

Combining her passion for theater and literature

Maia Adamina circles the classroom, coaching students in breathing and posture techniques. Some students might feel self-conscious doing these exercises on the first day of class, but Adamina quickly puts them at ease.

"When we were little, we were told to hold in our stomachs, and now you're telling us to let them go?" a student asks. "Let 'em go!" a barefoot Adamina exclaims, prompting a roar of laughter.

As director of Gemini Ink's Dramatic Reader's Theater, Adamina also teaches a class, *Acting Out: Performing Literature*, on Tuesday evenings at the writing center's Southtown San Antonio offices. Her six-week course features lessons in voice and diction, punctuation, improvisation and characterization and includes selected texts from different genres. At the end of the course, students show off their skills to family and friends at a performance.

Acting runs in Adamina's blood. Her grandmother, an actress in Los Angeles, appeared in Clint Eastwood's *Bird*, and her father was featured in a movie in Italy after her grandparents moved there after World War II. By the age of six, Adamina was already acting in *Carrascolendas*, a show on San Antonio's local PBS station, KLRN. But she didn't stop there.

Adamina graduated with a bachelor's degree in theater and English from the University of the Incarnate Word and then earned a master's degree in English from UTSA. She says the UTSA master's program benefited her professionally by helping refine her technique and exposing her to a variety of literature and genres.

"I'm able to bring in all of those different aspects of my education there, and really it informed my awareness of literature, how it works, where it comes from. And I'm able then to articulate that to my actors and it plays out. So it's just a different way at looking at literature," she says.

Adamina credits current faculty and their interests for expanding her understanding of literature, specifically Bridget Drinka's course, *History of the English Language*, Mark Allen's viewpoints about Chaucer and John Stoler's ideas about Dickens.

Trained under Barbara Gaines, artistic director of Chicago Shakespeare Repertory, Adamina's stage experience includes *Private Lives* for the San Antonio Public Theatre, *Le Bourgeois Gentilhomme* at the Majestic Theatre and John Rando's production of *Twelfth Night* for the San Antonio Shakespeare Festival.

"I can't imagine not doing it. ... It's such an integral part of my life, it really feeds that creative aspect of who I am, how I identify myself," Adamina says. "I've always loved to read and I've always loved performing, and the Reader's Theater combines the best of both worlds for me."

— Tina Luther

Texas. Gabriel and his wife, **Jennifer Buffo Alcoser**, B.B.A. in accounting '92, announce the birth of a daughter, Mia Margaret, born June 29.
Debra Ann N. Garcia, B.A. in interdisciplinary studies, is principal at Santa Cruz Valley Unified School District #35 in Rio Rico, Ariz.
Chris Schlenker, B.M. in music studies, was promoted to finance manager for South Florida Credit Union Auto Sales. Chris was also appointed assistant artistic director and jazz ensemble director for the South Florida Music Guild. Chris resides in Wilton Manors, Fla.

94 Parker J. Faut, B.S. in electrical engineering, is a PS consultant at Sun Microsystems Inc. in Littleton, Colo.
Val Gonzales, B.A. in sociology, is North Texas region manager for The Gambrinus Company in Dallas. Val and his wife, Melinda, announce the birth of a daughter, Sydney, born June 16.
Robert A. Partain IV, M.A. in English, and his wife, Heidi, announce the birth of a daughter, Veronica Isabel, born March 8, 2002.

96 Yolanda V. Sanchez, B.S. in psychology, is a mental health – mental

retardation service coordinator in Houston.
Cynthia Lynn Smasal, B.S. in computer science, is a certified Guerrilla Marketing coach for Circle C Coaching in Wimberley, Texas.
Krista L. Steele, M.B.A. in business, is a senior investigator for the Texas State Auditor's office in Austin.

97 Daniel Ayala, B.A. in Spanish, M.A. in bilingual-bicultural studies '01, is director of Academic Support Services at Sul Ross State University, Rio Grande College in Uvalde, Texas.

David W. Dye, B.S. in mechanical engineering, and his wife, Tara, announce the birth of daughter Allysen Rena, born Jan. 28.

98 Becky Nemec Hammond, B.A. in interdisciplinary studies, and her husband, Brian, announce the birth of their first child, Colton Brian, born July 30. Becky is employed as an insurance agent with Texas Farm Bureau Insurance Company. She and Brian reside in Robstown, Texas.
Chris Saldana, B.A. in communication, is weekday evening anchor at

KDBC-TV in El Paso, Texas.

Cynthia DeAnn Sowders, B.B.A. in finance, is a processor/loan office assistant at Southern Trust Mortgage in Chesapeake, Va.

99 Jaimie M. Aguilar, B.A. in interdisciplinary studies, announces the birth of a daughter, Gracie Alexandra, born July 28.

00 Maria Antonieta Lozano, B.A. in political science, married Craig DiGiulio on May 30.

Maria Rosario Ponce, B.A. in Spanish,

continues to serve her South Side community by teaching Spanish and English to children and adults. These services are provided through her school, "Mi Escuelita" Spanish/English for Beginners.

Gloria F. Rodriguez, B.A. in sociology, is assistant director for employee relations at UTSA in the Problem Solving/Conflict Resolution Office of Human Resources. Gloria received her M.A. in spiritual psychology from the University of Santa Monica, California, in August 2002.

Jerry W. Scott, B.S. in biology, is a sci-

ence teacher in the Edgewood Independent School District in San Antonio.

01 Kelli D. Alves, B.A. in sociology, is a senior claims adjuster at Tetco Inc. in San Antonio.

Adrienne Villex Russel, B.A. in interdisciplinary studies, is parent-infant adviser at Sunshine Cottage School for Deaf Children in San Antonio. Adrienne completed her Master of Deaf Education and Hearing Science in May 2003 at UT Health Science Center, San Antonio.

02 Adelina Valdez Alcala, B.A. in interdisciplinary studies, is a special education-bilingual teacher for the Alief Independent School District in Houston.

Annie Marie Althaus, B.B.A. in accounting, is an auditor GS-9 with the Department of Health and Human Services OIG/OAS in Austin, Texas.

Beverly Ruth Baldwin, B.S. in architecture, is an associate intern with Alamo Architects in San Antonio.

Rosetta N. Barrera, B.A. in history, is a client services manager for RMG Health Centers in San Antonio.

Tiona Rae Bishop, B.B.A. in information systems, is a functional information analyst for CHCS II at Integic in Chantilly, Va.

Amy Marie Chaput, B.S. in biology, is a medical lab technician for the South Texas Blood and Tissue Center in San Antonio. Amy is engaged to marry Marcus Rene Garcia on Oct. 9, 2004.

Edna P. Coleman, B.S. in kinesiology, is a physical education teacher and coach for Garner Middle School in the North East Independent School District in San Antonio.

Maria Somaraki Cormier, B.S. in biology, is pursuing his Ph.D. in neurobiology at UTSA.

Mirta H. De La Fuente, B.B.A. in information systems, is a business analyst at Kinetic Concepts Inc. in San Antonio.

Debbie Estrada, B.B.A. in personnel/human resource management, is a human resource adviser at Valero Energy Corporation.

Aaron K. Helt, B.A. in communication, is a marketing and public relations associate for Smith, Bucklin & Associates in Chicago, Ill. E-mail Aaron at akhelt78@aol.com.

Stephanie Jagge, B.B.A. in management, received EMT-B certification in May and firefighter certification in August from the San Antonio Fire Department.

Carlo Gino Macias, B.B.A. in marketing, was promoted to vice president of administration for Macias & Associates Inc. in Austin, Texas.

Charles Gibbs Martens, B.B.A. in management, qualified for the Valero



David Cohen '99

Army surgeon goes back to school

When he was 13, David Cohen made up his mind there were three things in life he wanted to be: a heart surgeon, a paratrooper and an engineer.

"Back then, heart surgery was in its infancy," he recalls. "I can't remember exactly, but I must have seen or read something because all I knew was that I wanted nothing more than to be a heart surgeon."

Today, Cohen, 56, has achieved all three career objectives. In 1972, the military physician received his medical degree from Washington University in St. Louis and fulfilled one professional goal as a heart surgeon at Brooke Army Medical Center from 1983 to 1984. Later, from 1991 to 2002, he was BAMC's chief of cardiac surgery.

The 1964 MacArthur High School graduate conquered another life goal as a paratrooper from 1974 to 1976, when he was a group surgeon for the 10th Special Forces Airborne Group. During that two-year period, he jumped out of helicopters, C-130s and C-141s more than 35 times.

"You pray a lot," Cohen says in a no-nonsense manner. "It makes you religious. It's pretty scary until you've done it enough times."

The Army colonel completed his career trilogy in 1999, when he graduated from UTSA with a degree in mechanical engineering, which he pursued in his desire to work on artificial hearts.

"Engineers are problem solvers, and heart surgeons are also problem solvers," Cohen says. "In both fields, you think of solutions to problems, and break down complex problems into components, and then work backward for a solution. The thought processes are very similar."

Returning to school 25 years after finishing his medical studies was a welcomed and personally rewarding experience. But the physician admits that earning an engineering degree proved to be a greater challenge than medical school.

"Engineering classes were a lot harder," Cohen says. "In medical school, there's a lot of memorizing, but engineering is problem solving. You have to come up with new answers all the time."

The scholarly Cohen, who last year also earned a master's degree in public administration from the Kennedy School of Government at Harvard University, now is a senior clinical consultant in combat doctrine development at the Army Medical Center and School at Fort Sam Houston. He has been in Iraq with the 945th Forward Surgical Team since October.

"We are trying to figure out how the Army will apply medical care on the battlefield in the future. I evaluate different future proposals, and it's helpful to have both a medical and engineering background for potential application of medical technology," he says.

Meanwhile, Cohen shares a bit of career advice for pre-med students. "Go to medical school for the right reasons, which is to take care of people and do it as a service profession and not a business" he says. "The satisfaction in medicine is not making money, but seeing how you can help people and families during difficult periods of their lives."

— Rudy Arispe

Texas Open this year for the second consecutive year. The event was held in September at the La Cantera Golf Club in San Antonio. A member of the UTSA golf team as a student, Gibby was a former three-time all-Southland Conference honoree for the Roadrunners. He spent last year on the PGA nationwide tour.

William Oliver Moore, B.B.A. in information systems, is a web technologist I with Dell Inc. in Austin, Texas. **Cari Teague Pease**, B.A. in history, is a teacher at Del Rio High School, Laughlin Air Force Base, Texas. Cari married alumnus **Jay Pease**, B.B.A. in finance '02, on March 15.

Lisa G. Rodriguez, B.B.A. in accounting, is a senior billing specialist for USAA in Phoenix, Ariz. Lisa is also a volunteer board member with the Valley of the Sun United Way Fighting Disease Investments Committee.

Mario Yanez, B.B.A. in information systems, is a store director with H-E-B Grocery Company in San Antonio.

03 Jake Owen, B.M. in music composition, and his band Silent Empire recently released their first CD, *The Red Sessions*. Jake's Web site is www.jakeowen.com; for information on the band's CD, go to www.cdbaby.com/cd/jakeowen.

I N M E M O R I A M

Richard Wenzlaff, B.A. in psychology '78, passed away at the age of 50 on Aug. 23. He was a full professor and chair of the Department of Psychology at UTSA. Wenzlaff taught at UTSA since 1985. He received the Dean's Outstanding Teaching Award 1998-1999, College of Social and Behavioral Sciences, and the President's Distinguished Achievement Award for Research Excellence 1993. He is listed in *Who's Who in America* and *Who's Who Among American Teachers*. Wenzlaff earned a bachelor of arts degree in psychology at UTSA in 1978, a master of arts degree in clinical psychology at Trinity University in 1980 and a doctor of philosophy degree in clinical psychology at the University of Texas, Austin, in 1984. With a specialization in psychopathology, Wenzlaff taught courses in fundamentals of psychology, abnormal psychology and clinical psychology. His recent research was in mental control of depression. Survivors include his wife, Ann Eisenberg, associate dean of the Honors College at UTSA; daughter, Rachel; son, Adam; father, Al Wenzlaff; sisters, Tass Wenzlaff and Mary Larson; brothers, Paul, Fred and Tim Wenzlaff; and several nieces and nephews. The Richard M. Wenzlaff Scholarship Fund has been established in his memory at UTSA.

Katherine Truett McGuire '92

Statistician by day, high soprano by night

You could say that Katherine Truett McGuire hasn't decided what she wants to be when she grows up. But McGuire prefers to think of her diverging career path as "interdisciplinary studies in action." She earned a bachelor's degree in psychology at UTSA before going to the UT Health Science Center at San Antonio for an M.S. in pharmacology. A social scientist, she also is a singer and is completing a master's in voice performance at Appalachian State University in Boone, N.C.—while working as assistant director for institutional research at Washington and Lee University in Lexington, Va.

In fact, McGuire says she's come full circle by returning to school for a music degree; she began college as a music major at San Antonio College before transferring to UTSA, where her father and stepmother, Dale and Lila Truett, both are professors of economics. At UTSA her interest turned toward science, and she worked for two years in Professor Brenda Claiborne's laboratory doing neuroanatomy research. That experience led her to the Health Science Center, where she did research on the effects of antidepressants on live rats—and where she learned she didn't like lab work after all.

"I really enjoyed the data analysis. ... [But] I'm a people person to some extent—to more of an extent than to be able to sit in a dark room for eight hours at a stretch with a bunch of rats." After completing her master's, McGuire moved to Boone, where her mother teaches at Appalachian State, and got a job in research for a pharmaceuticals company.

In 1999, inspired by a friend who enrolled in Appalachian State's master of music program, McGuire decided that she, too, wanted to pursue her first love. "I wanted to get that music degree all those years ago, and I kind of regretted not doing it. I guess that was my version of a midlife crisis." She was back in school, but still needed a way to support herself. When she couldn't get an assistantship in the music department because she didn't have an undergraduate degree in music, her father suggested she contact the university's institutional research office and try to put her statistical experience to use. She was hired and worked on that staff for three years, and taught statistics as an adjunct professor in the university's college of education for more than a year.

That job led to her current position at



Washington and Lee, where she spends much of her time collecting data used by the various college guides such as *U.S. News* and *Princeton Review*. Having finished her coursework for her degree at Appalachian State, McGuire commutes 250 miles from her home in Lexington to Boone once or twice a month and expects to complete her degree in the spring after finishing her comprehensive exams and voice lessons. She is already giving private voice lessons at a studio in her home and singing locally—everything from chamber music to cabaret.

"I have a lyric voice. ... I think eventually when my voice is finished developing I'll probably be able to do grand opera because I've got a big voice. Verdi, Bellini, that kind of thing," she says. "My earliest memories of singing are people telling me, 'Kathy, you're too loud.'"

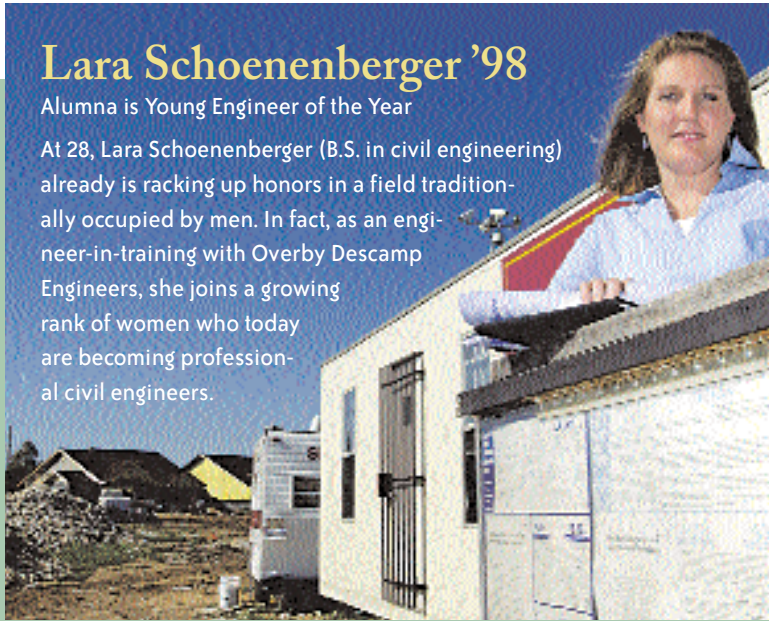
Her love of music also introduced her to her husband, Clint, a newspaper photographer, whom she married last summer. They met two summers ago in the chorus of an outdoor, Revolutionary War-era musical drama in Boone. "We played husband and wife. We were arm in arm on stage all summer, and I kept waiting for him to ask me out, and he never did," she says with a laugh. "So about two weeks before the end of the show, I asked him out."

— Rebecca Luther

Lara Schoenenberger '98

Alumna is Young Engineer of the Year

At 28, Lara Schoenenberger (B.S. in civil engineering) already is racking up honors in a field traditionally occupied by men. In fact, as an engineer-in-training with Overby Descamp Engineers, she joins a growing rank of women who today are becoming professional civil engineers.



"My father really influenced me to go into engineering by seeing that I was mechanically inclined and mentoring me," she says.

When her father, Marcus Cox, a retired Army helicopter pilot, noticed that his then-17-year-old daughter excelled in math and science, he visited the U.S. Army Corps of Engineers office at Fort Sam Houston to pick up career-related brochures for her to read in hopes of guiding her in the right direction. It worked.

The San Antonio Chapter of the Texas Society of Professional Engineers recently named Schoenenberger as the Young Engineer of the Year for mentoring and organizing civil engineer groups for younger members, including student chapters at UTSA.

Schoenenberger, who now is working on a master's degree at UTSA, often speaks to engineering classes to encourage female students to enter the profession. She has also given presentations to high school and middle school students.

"I've gotten really good feedback from the girls," she says. "I think it's a matter of their being afraid to say, 'I like being out in construction.'"

As a civil engineer, Schoenenberger's expertise is in water resources, although if required, she could design buildings, since her degree requires a proficient knowledge of the five general areas of civil engineering: transportation, structural, geo-technical, water resources and environmental.

For the most part, however, she is involved with the day-to-day complexities of land development. For instance, if a developer purchases land for an apartment building, Schoenenberger is responsible for laying out the site. This includes, among other things, designing water retention ponds, water and sewer utilities, and parking configuration, as well as coordinating with the mechanical engineer to bring water, electricity and gas into the building.

"Pretty much everything that goes underground, that's what we do," she says. "And then we have to work with all the other civil engineers—structural, transportation, geo-technical—to get the project done.

"I get to see the project right before we develop it," she continues. "Once it's in construction, I'm out there every day, seeing everything I've designed being built right in front of me."

Away from work, she and her husband, Doug Schoenenberger, a C-5 pilot at Lackland Air Force Base whom she met while at Churchill High School, are budding entrepreneurs. They are co-owners of two car wash services: Texas Shine on FM 3009 in Schertz and Texas Shine Express on Perrin-Beitel Road. A third car wash location is under construction at Nacogdoches and Loop 1604.

"My husband and I handle the development aspect of the business, and our business partners run and operate the car washes," she says. "It's our retirement."

— Rudy Arispe

Keep in touch

Send us updates on work, relocations, marriages, family, degrees, accomplishments—and a photo, too. Let Roadrunners know what you've been up to by completing this form and sending it to us. Class Notes are printed in each issue of Sombrilla and posted on the Alumni Association Web site.

E-mail: alumni@utsa.edu

Write: Office of Alumni Programs, UTSA, 6900 North Loop 1604 West, San Antonio, Texas 78249-0619

Fax: (210) 458-7227

Log on: www.utsa.edu/alumni

Name (include maiden name)	Degree/Class Year	
Spouse's Name (include maiden name)	Degree/Class Year (if UTSA grad)	
Home Address		
City, State and Zip Code	Home Phone	
Place of Employment	Title	
May we include your title and employer in Class Notes? <input type="checkbox"/> Yes <input type="checkbox"/> No		
Work Address		
City, State and Zip Code		
Work Phone	Fax Number	
Preferred E-mail Address (home or work)		
May we include your e-mail address in Class Notes? <input type="checkbox"/> Yes <input type="checkbox"/> No		
If you do not want your Class Note posted on our Web site, check here. <input type="checkbox"/>		

For marriage announcements, include your spouse's full name, class year and degree (if UTSA graduate), and wedding date. For birth and adoption announcements, include your child's first name and the date of birth/adoption.

A message from a “foreign” world

By Carlos Freymann



Three years ago, the invitation to teach at UTSA's College of Business offered me a great challenge and an even greater satisfaction. It was the fulfillment of an old desire: to pass on some of the experiences and knowledge that I have been privileged to learn during a long business life. In my professional career I have visited over 50 nations on four continents, had private meetings with 24 heads of state, and dealt with a number of secretaries of state and corporate executives, most of whom felt that without them the day would become dark. My 50 years of experience writing for a number of newspapers in English and Spanish also widened my horizons considerably.

The subject of my lectures at UTSA was to be Latin America. For years I had talked to myself about this topic, and now I would have the opportunity to spread the image of that “foreign world” that I had acquired in my 14 trips to the area. I have tried to help my students see the great epic of Latin America's conquest, the hardships of its long Colonial era, the profound drama of its contemporary political development, the spectacular rise of some of its societies, and the enormous efforts made by 23 republics beyond the Texas border to compete in a world of growing globalization. I wanted each and every student to share my understanding of the marvelous, colorful, dynamic world that Latin America is—a world they seemed to know so little about.

I found out just how little background these students had about Latin America when, early during one of my courses, I asked a young lady what she knew about that region, and her candid answer (though no less startling for me) was this: “It is south of the border.” On another occasion the same question received the following reply: “It must have nice hotels because that's where I'm going on my honeymoon.” Even one of my fellow instructors was misinformed, as I learned when I heard him say, “Because Mexico, being part of Central America...”

After hearing such statements, I knew that my lectures had to have a firm foundation.

But for an individual who has been in business for close to half a century—who has dealt with governments and corporations, making fast decisions, putting into practice the tricks of the trade, and trying to attain immediate and profitable solutions if he wanted to survive—the world of academia was a major contrast. Indeed it was a different world. I realized that in a university, bureaucracy exists, and the pace is much slower than in the business world. Decisions are postponed unless the subject is critical.

Yet, the aroma of knowledge is everywhere and one can sense the seeds of new discoveries. The campus reflects the energy and dynamism of its caretakers, and its new buildings are monuments to their continuous efforts to enhance an institution of superior learning. Personally, it was my good fortune to find within all the elements of the university an enormous willingness to assist me, a visitor from “another world.”

Three years later the satisfaction prevails and the challenge has been more than interesting. Today, from my own perspective, I still feel that part of the failure of the Americas over the last 500 years has been the inability of its nations and individuals to learn about one another. As UTSA continues to promote interest in the study of Latin America, however, it will allow a large number of scholars to feel as I do, and to repeat the words of Chilean poet Pablo Neruda: *I am here to tell its story.*

Carlos Freymann is an adjunct professor in the College of Business' Department of Management. He also is president of Freymann & Associates, a marketing and international relations firm in San Antonio.



The University of Texas at San Antonio
6900 North Loop 1604 West
San Antonio, Texas 78249

Non-Profit Org.
U.S. Postage

PAID

Permit No. 1718
Austin, TX



Looking back

Twenty years down, 20 more to go

Way back in 1983, the Student Representative Assembly (forerunner to the current Student Government Association) celebrated UTSA's anniversary by burying in the lawn that surrounds the Sombrilla a time capsule of university paraphernalia that was to be opened on UTSA's 50th anniversary. We've recognized a number of the people in this photo, including alumni Wayne Terry (to the left of Rowdy), Karen Schiller (front center), Joey Villarreal (on Karen's left), Janet Montreuil (on Joey's left) and Curtis Palm (clown).

And Fred Medina, whose feature profile starts on page 18, confirms that, yes, he's the one inside that early, Godzilla-esque Rowdy costume.