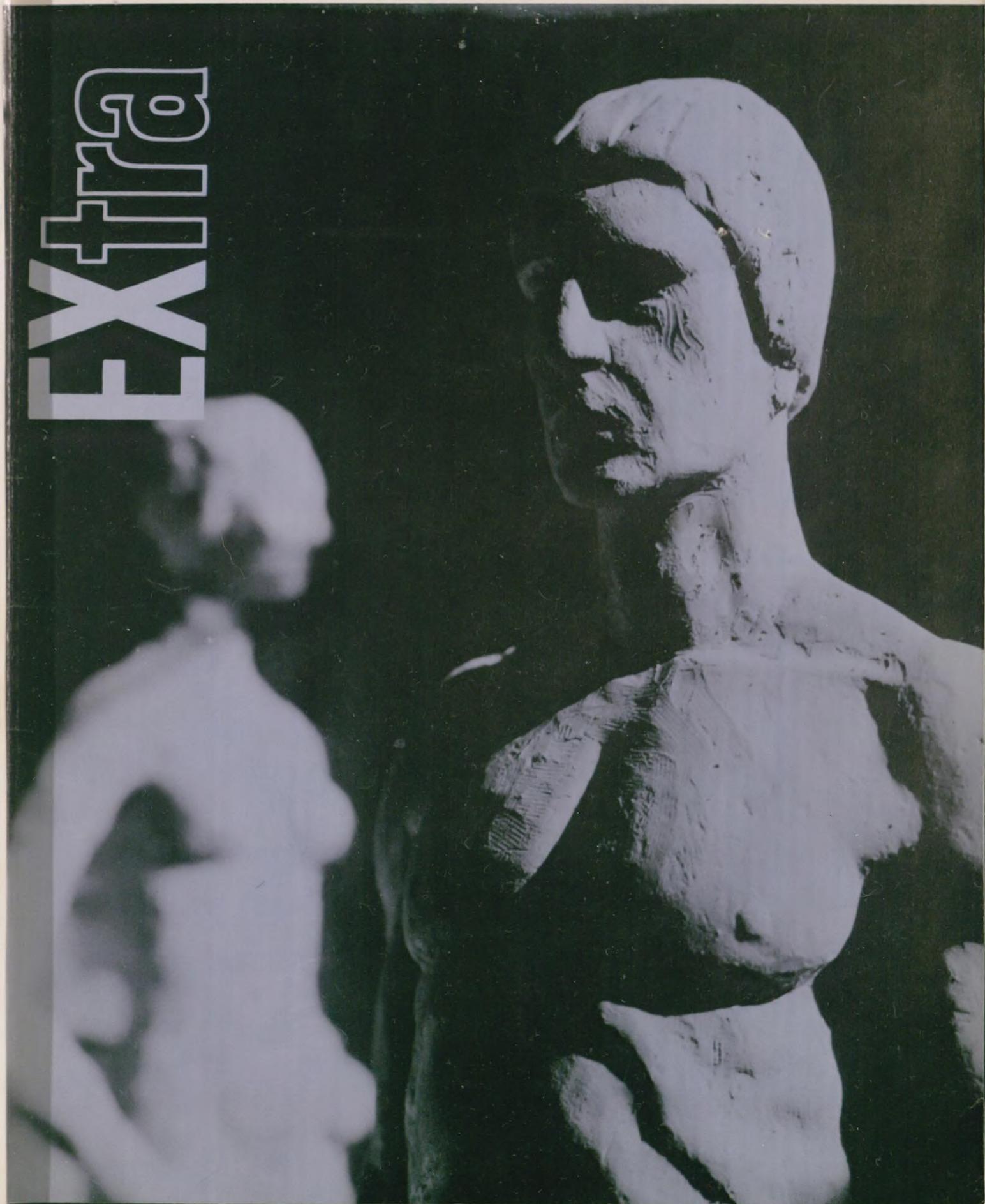


Extra





Only One Decade Ago . . . highlights from the EXtra, April, 1954.

Though still youthful, the University of Houston has acquired sufficient longevity to look backward a few years and recall the events of another decade. In the spring of 1954, the EXtra was not a magazine, but rather a newspaper edited by Ralph Poling which contained four pages of campus news items and a lengthy insert called The Texas Gazette, "the authentic old west tabloid."

Current events rating first page attention were announcements of recent operations of the then Alumni Association.

- *Ralph Poling replaced Jack Wilson as Executive Director. Wilson had left to take over as Director of Civil Defense for the Port of Houston.*
- *As the EXtra went to press, the 1954 Alumni Foundation showed a total cash received of \$907.50.*
- *A picture of an excavation site showed the alums the progress which was being made for the "long awaited" swimming pool.*
- *An announcement was made that Jock Reiter had been elected president of the newly formed alumni group of the University of Houston Geological Association.*

One of the most popular items of the newspaper had been inaugurated in the previous issue . . . The Billboard. The editor then stressed that in order to keep up the column, it was necessary for alumni to correspond with the office. This is one item that is not dated today, so why don't YOU resolve not to wait another decade to write us about yourself?

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EXtra

University of Houston Alumni Federation

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THE COVER

Sculpture has been a symbol of cultural achievement since the dawn of civilization, and we have chosen it here to represent the theme of this issue of EXtra, the role of a university in the fostering of culture in its community.

This fine clay piece is the work of Don Reynaud, sophomore art major.

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UH's Longest

Without doubt, the University of Houston reaches its cultural arm furthest into the community via the medium of the airwaves. Its FM station, KUHF, and especially its instructional television station, KUHT, have the largest and most diversified audience of any other University activity without exception.

Many people have heard of the telecourses offered at the University and are aware that KUHT also broadcasts some non-instructional "cultural stuff." Few, however, have more than a vague idea of the purpose and scope of educational television. Roy Barthold, station manager of KUHT, has a very concrete view of the question. "It is the job of educational television," he says, "to deal in depth and in continuity with the content of an increasingly complex culture.

Educational television (ETV) takes up where commercial TV leaves off. Unhampered by sponsors whims in programming and ratings, ETV can probe deeply into aspects of the world's problems, explore areas of art and philosophy, and present classical or experimental ideas which are attractive to an admittedly small audience that

would panic commercial programmers.

Such a concept is as old as TV, but in practical application, it is a youngster still. Ten years ago, viewers had never heard of educational television. Today almost 80 stations have banded together to provide an alternative, or "selective" viewer service. They are the affiliates of NET, National Educational Television. As one station manager put it, "The farther out commercial television goes, the farther we can go."

ETV is a peculiarly American phenomenon. Its development has been paid for almost entirely by local initiative and sizable national philanthropic support. Under FCC rules, noncommercial educational broadcasting stations are generally licensed to nonprofit educational organizations upon a showing that the proposed station will be used primarily to serve the educational needs of the community, for the advancement of educational programs, and to furnish a nonprofit television broadcast service.

Channel 8, like about one-third of the ETV stations, is licensed to a university. The remaining two-thirds are divided almost equally be-

Barry Foster is Hamlet and Jennifer Daniel is Ophelia in the NET DRAMA FESTIVAL presentation of Shakespeare's "Hamlet," being shown across the country by National Education Television. "Hamlet" will be broadcast March 6 at 8:30 P.M.

KUHT

Cultural Arm

tween public school systems and community groups. University and public school stations depend upon a large amount of public tax support, and programming on these stations reflects an obvious interest in formal instruction. The so-called "community" stations divide the responsibility for providing capital and operating expenses among a larger group of cultural, civic, and educational organizations. These lean heavily toward instructional programs during the day, but become highly diversified at night.

Through the National Education Television and Radio Center (NET), known as the "Fourth Network," about 10 hours of programs are provided weekly in non-instructional programming, giving the public a sorely-needed alternative to standard commercial programming. This "alternative" programming of NET offers stimulating, high-quality cultural and information programs—fine music, dance, and drama; imaginative documentaries, symposiums, studies in arts, literature, and science. In 1963 NET was "adopted" by the Ford Foundation, so that its vital functions to ETV appear secure.





The sky's the limit for ETV...

There is another characteristic which distinguishes ETV, and which should be mentioned. TV GUIDE, (June 3, 1961) expressed it this way, "Nobody will be mad if you turn off the set." John F. White, president of the National Educational Television and Radio Center, echoed and amplified the statement. "The ideally successful commercial station would be one that we turn to when we get out of bed in the morning and never turn off until we climb back into bed at night. The ideally successful educational station would be one whose program inspires us to turn off the set when it is finished and discuss it with our fellow viewers, read further on the subject or just plain think."

Much of the programming carried by KUHT and other NET affiliates during the past years has inspired viewers in just that way. The NET "Significant Persons" programs have acquainted viewers with Richard Rodgers, who talked about

the trends in musical comedy and played some of his own music. It has presented talks with Eric Hoffer, an essay which poked fun at modern art, and dancing, discussion, and drama by many outstanding performers.

Most of these programs are purchased by NET affiliates, but NET has bought a number of specials and series created by other producers, such as the Westinghouse Broadcasting Company. Among drama producers NET lists London's Associated-Rediffusion, the BBC and the Canadian Broadcasting Corporation.

Crowning the educational station's programming for the week on Friday nights is the Festival of the Arts. This NET drama series presents 12 of the world's classics including Ibsen's "The Wild Duck," Anouilh's "Antigone" and Turgenev's "A Month In The Country." Another series, "Art and Man," explores the forces that shape creative spirit of European painters. An outstanding series, being repeated again for the

The emotional conflict of a man contemplating defection from Communist Russia is dramatized in "Freedom in September", a NET DRAMA FESTIVAL presentation to be broadcast February 28 at 8:30 P.M. on Channel 8. The Associated-Rediffusion production features Margaret Gordon as Laura and Griffith Jones as Stewart.

third year, is "An Age of Kings," a collection of eight of Shakespeare's plays that recreate 86 years of turbulent British history.

Who Watches ETV?

Dr. Wilbur Schramm of the Institute of Communication Research of Stanford University conducted research in the late spring of 1961 which was supported by a grant of \$40,000 from the U. S. Office of Education, and which was designed to elicit detailed facts of audience behavior and reactions.

His compilations yielded some general facts about people who watch ETV. He said that community stations in large cities generally attract between twenty and twenty-five per cent of the adults in their coverage areas as regular viewers. These regular viewers watch an average of four programs a week. All types of people are in the ETV audience, but on the average, the ETV viewer has more education than the non-viewer. He reads more books, is more active in participation in civic organizations, attends more cultural events, and earns a higher income. In short, ETV viewers, according to the survey, use ETV as a library, and their viewing habits reflect that they visit this library several times a week because it satisfies their specific interests.

This is the need, then that ETV fills. It appeals to the special interests of perhaps 30,000 viewers

with a given interest in a particular program. "The significance," says station manager Roy Barthold, "is not in the 20 to 1 ratio of preference for entertainment over information, but in the motivation that causes several thousand people to forego entertainment for information about a specific subject." These persons who watch ETV are not an anonymous statistic; they are identified by at least one common interest. Another 30,000, 10,000 or perhaps 5,000 have a different common interest.

Educational television has its goals, like all other segments of the University's cultural arm. Increased broadcast time and improvement of production techniques are the natural list toppers. The principal hold back is the age old prob- of the budget. Television production is expensive. A 30-minute show on KUHT, produced with a minimum of personnel and the simplest production methods easily approaches a cost of \$300. Special production effects, the use of video tape, scenery, and any other extras, zoom the costs even higher. It is small wonder that most ETV stations lean heavily on NET programs with a minimum of local production.

The greatest asset ETV has is hope and determination. Says Roy Barthold, station manager of KUHT, "The sky is truly the only limit for educational television. It may take us some time to get there, but we'll make it."

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...the only problem is getting there

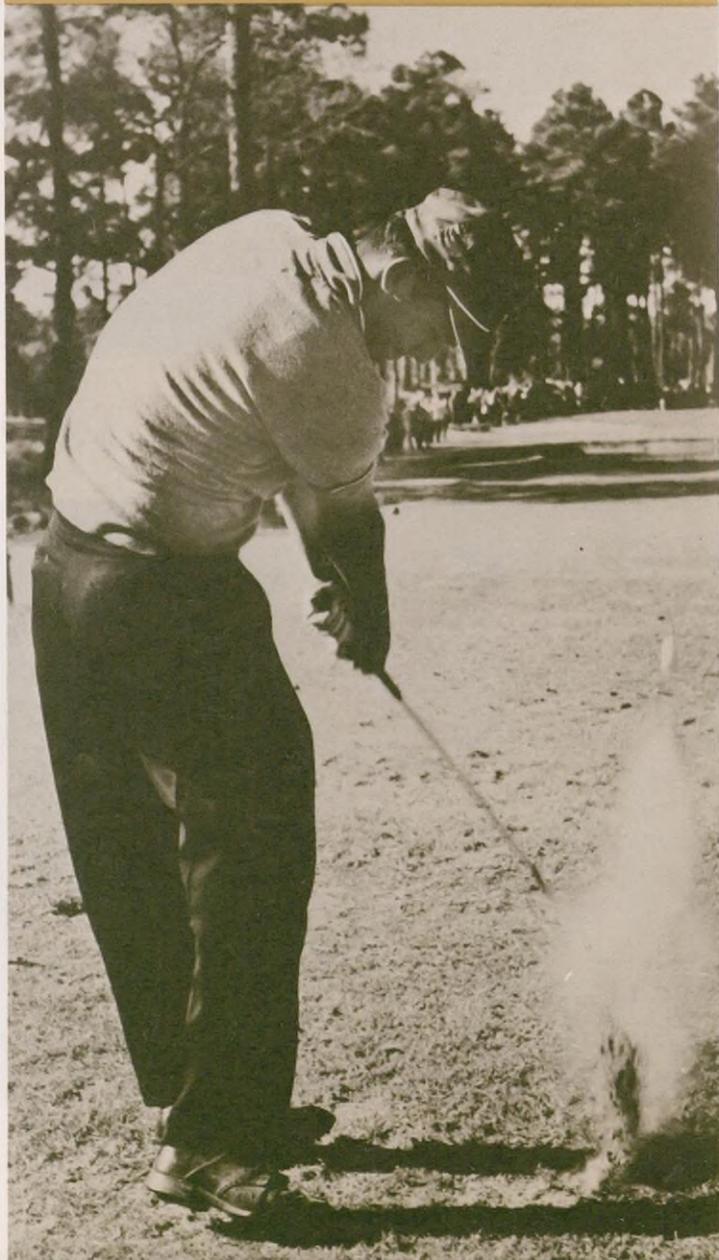


Emlyn Williams, Angela Baddeley, and Dorothy Tutin play leading roles in the NET DRAMA FESTIVAL presentation of Ibsen's "The Wild Duck," March 27 at 8:00 P.M.

College Golf: No. 1

6

1960 and 1961 All-America Intercollegiate Golf Champion Homero Blancas of Houston University hits his tee shot on Number 13 at Pine Forest C. C. 1961.





Harv Boughton, center, of the Houston Post presents the first team championship trophy to the University of Houston team in 1955. The Cougars, who won nine straight A.A.I.I. medal play titles, were, left to right: Wally Bradley, Tommy Cruse, Pete Hessemer, and Richard Parvino. Each Houston newspaper donates a trophy.

The UH Sponsored A.A.I.I. tourney is the collegiate golf event

The world's most unique golf tournament will celebrate its 10th anniversary this spring. The annual All-American Intercollegiate Invitation, sponsored by the University of Houston, will begin March 25 at picturesque Pine Forest Country Club in Houston.

UH Coach Dave Williams, originator of the big college golf spectacular, has given this collegiate tourney everything that the nation's top pro tournaments have. Williams has watched the A.A.I.I. grow from a three-day, Southwestern meet, covered by local press; to a four-day, national tourney, with coverage from radio, television, national magazines and wire services.

The A.A.I.I. has grown from a 32-man field and eight teams to a 64-man tournament from 16 teams. In ten years the requests from teams pleading for invitations to the tourney has tripled. The A.A.I.I. has become America's most exclusive and exciting collegiate golf tournament.

Williams, Mr. College Golf, is still working for improvements. "Next year, we hope to have the tournament on national TV. Meanwhile, we sure appreciate the wonderful support that the people of this area have given our tournament. It not only makes the golf program at the UH possible, but it gives the kids in college a first class tournament. One that they'll always remember."



Sixteen University of Houston coeds act as "honorary sponsors" for each of the 16 teams in the tournament. At the end of the fourth round of play, the A.A.I.I. queen is picked from the 16. Nancy Coffman, queen of the 1961 tournament, sponsored the Florida State University team. Each player participating also gets a gift from the tournament, usually a shag bag or club head covers.





Walkie-Talkie operators posted around the beautiful Pine Forest Country Club course keep spectators informed back at the central scoreboard and clubhouse of each player's scores.



Each foursome has its own marshal, score keeper, and scoreboard keeper to keep fans posted of team progress as well as individual scores. A public address announcer at the 18th hole keeps the incoming galleries informed on latest scores and results from around the course.

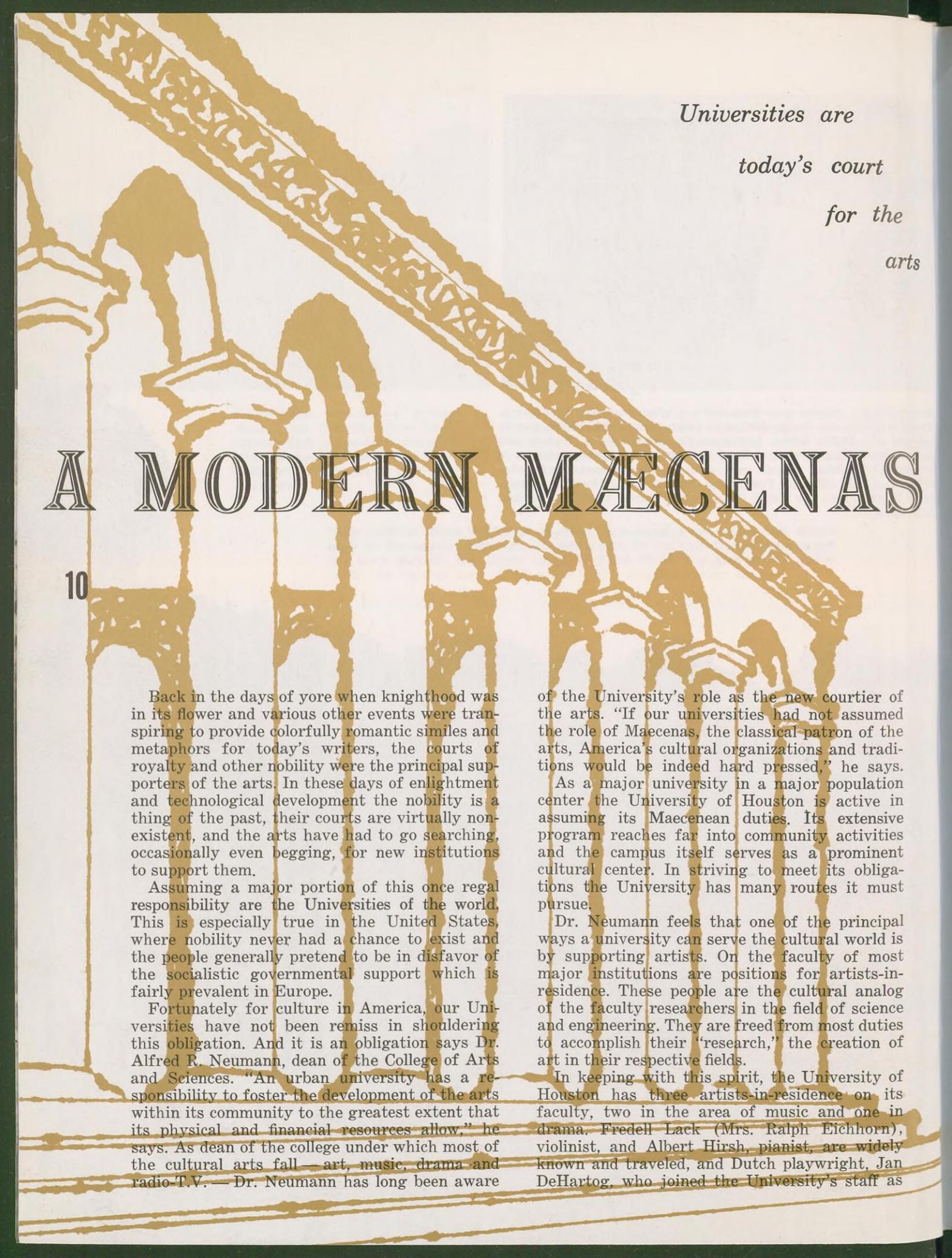
Huge galleries follow the teams in action. Sponsorships are sold at ten dollars each for the tourney. Each sponsor gets a pass for the four day tournament and two guest buttons. This year's A.A.I.I. is March 25-28. The sponsorship goal is 1200. The Tourney kicks off March 24 with a players-sponsors banquet.





Today's A.A.I.I. players are tomorrow's professional golf champions. Rex Baxter, left, and Bobby Nichols, center, receive their 1957 awards from pro star Jackie Burke. Just a couple of years later, Nichols and Baxter were beating Burke on the P.G.A. tour. Twenty-three players in last spring's Houston Classic were A.A.I.I. contestants as collegians. Nichols won the 1962 St. Petersburg Open and the Houston Classic. Baxter recently won the Cajun Classic and finished fourth in the San Diego Open.





*Universities are
today's court
for the
arts*

A MODERN MÆCENAS

10

Back in the days of yore when knighthood was in its flower and various other events were transpiring to provide colorfully romantic similes and metaphors for today's writers, the courts of royalty and other nobility were the principal supporters of the arts. In these days of enlightenment and technological development the nobility is a thing of the past, their courts are virtually non-existent, and the arts have had to go searching, occasionally even begging, for new institutions to support them.

Assuming a major portion of this once regal responsibility are the Universities of the world. This is especially true in the United States, where nobility never had a chance to exist and the people generally pretend to be in disfavor of the socialistic governmental support which is fairly prevalent in Europe.

Fortunately for culture in America, our Universities have not been remiss in shouldering this obligation. And it is an obligation says Dr. Alfred R. Neumann, dean of the College of Arts and Sciences. "An urban university has a responsibility to foster the development of the arts within its community to the greatest extent that its physical and financial resources allow," he says. As dean of the college under which most of the cultural arts fall — art, music, drama and radio-T.V. — Dr. Neumann has long been aware

of the University's role as the new courtier of the arts. "If our universities had not assumed the role of Maecenas, the classical patron of the arts, America's cultural organizations and traditions would be indeed hard pressed," he says.

As a major university in a major population center the University of Houston is active in assuming its Maecenean duties. Its extensive program reaches far into community activities and the campus itself serves as a prominent cultural center. In striving to meet its obligations the University has many routes it must pursue.

Dr. Neumann feels that one of the principal ways a university can serve the cultural world is by supporting artists. On the faculty of most major institutions are positions for artists-in-residence. These people are the cultural analog of the faculty researchers in the field of science and engineering. They are freed from most duties to accomplish their "research," the creation of art in their respective fields.

In keeping with this spirit, the University of Houston has three artists-in-residence on its faculty, two in the area of music and one in drama. Fredell Lack (Mrs. Ralph Eichhorn), violinist, and Albert Hirsh, pianist, are widely known and traveled, and Dutch playwright, Jan DeHartog, who joined the University's staff as

dramatist-in-residence last year, has long had an international reputation.

Fredell Lack joined the University in 1960 as a visiting lecturer in violin and soon afterward was offered, and accepted a post of artist-in-residence. She began her career at the age of eight and has been climbing since. When she was 11, she performed as a violin soloist with the Tulsa, Oklahoma Symphony Orchestra, and made her professional debut with the St. Louis Symphony at 16. At 17 she was awarded a four year scholarship to the Julliard School of Music, and in 1947 she made musical headlines when she accepted an offer to become the first woman concertmaster of the Little Orchestra Society in New York.

She came to Houston in 1951 and founded the Lyric Art Quartet, with whom she is first violinist; helped to establish the Bach Society in Houston; and established the Young Audiences in Houston, a series of chamber music concerts for school children.

She was voted Woman of The Year in Arts in a 1960 Houston Press survey. The list of her honors and tours is a volume in itself.

Albert Hirsh joined the University of Houston faculty in 1953, and, like Fredell Lack, his career has been a rapid flight to international recognition. A native of Chicago, he made his debut in the Town Hall, New York, at 19 and began performing in concerts throughout the nation and in Europe. Making an average of 50 concerts per season, Hirsh appears frequently in association with the Lyric Arts Quartet and has regularly toured the U.S., Canada, Europe, and Latin America for 30 years.

He is the advisor to the Houston Jewish Community Center Music Series and the Coastal Concert Series and musical director of the Houston J. S. Bach Society. He records for the Deutsche Gramophon Gesellschaft.

Both he and Fredell Lack have appeared in countless faculty recitals on the campus, and both are active instructors as well as performers.

The reputation of Jan DeHartog, dramatist-in-residence, hardly needs amplification. His comedy play, "The Four Poster," has been seen on both Houston's screen and stages. His books, "The Spiral Road," and "The Inspector," have been seen in movie versions around the world. And the first staging of his most recent drama effort, "William and Mary," received national attention during its University of Houston production.

Essentially a self-taught artist, educated in the school of the world, DeHartog embarked on his career by the unlikely method of running away from his Haarlem, Holland, home to go to sea at the age of 10. Foiled in this attempt, he completed grammar school, went on to Amsterdam Naval College, and was promptly dismissed with the notation, "This school is not for pirates."

Gravitating into a job as sub-inspector for the Amsterdam Harbor Police, he began to write during night watches and his creative efforts

have yet to cease. DeHartog, who came to the University in September, 1962, was attracted here by the close teacher-student and inter-departmental relationship which was available. The students in his play writing classes, which come under the English Department, can see their efforts take form on stage, in as short a time as a week, produced by the fledgling students in drama workshops.

Unfortunately universities exist in a real world in which certain practical aspects, primarily budgets, must be observed. This places a very finite limit on the amount of luxuries, such as artists-in-residence, that an institution can afford. But there is a second means of supporting art and artists that is practical and advantageous for artist, institution and student alike. In order to teach, a university must have faculty, and at the University of Houston, a large percentage of our cultural area instructors are practicing



A student art exhibit in the University Library.

artists, especially in the music and art departments.

Some 15 members of the Houston Symphony hold teaching positions in the music department and one instructs Russian. All of the University's art faculty are practicing artists in their areas. This arrangement holds many advantages. It helps to cement the "Town and Gown" relationship between the University and its community cultural organizations. It provides teaching opportunities for the artists and provides increased income for them. And, perhaps most important, it brings students into contact with high calibre talent on an intimate basis that would be impossible by any other means.

Reaching still further into community activities, the University actively supports and cooperates with many special cultural programs, such as the Houston Festival of the Bible and the Arts, a week long interdenominational program



ARTISTS-IN-RESIDENCE, Fredell Lack, Albert Hirsch and Jan De Hartog have found a home at the University to accomplish their "research."

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featuring religious art, music and drama associated with the Old Testament.

Faculty and administration also hold positions on the boards and advisory committees of most of the major cultural organizations in Houston. Dr. Philip G. Hoffman, University president, is an ex-officio member of both the Houston Opera and Symphony; Dr. Neumann is a member of the board of the Houston Opera Association, the Houston Friends of Music and president of the Contemporary Music Society; Dr. Earl V. Moore, chairman of the music department, is a member of the President's Advisory Committee on National Cultural Centers, and he is also a board member of the Elizabeth Sprague Coolidge Foundation of the Library of Congress and the Houston Opera and Symphony. The list is endless.

The University is also active in the presentation of the arts as well as the fostering of them. The programs in music, art, drama, radio-T.V. and the College of Architecture all play a predominant share in the University's contributions. Special programs originating from one or more of these departments are designed to satisfy every age and can be enjoyed by the entire family at least twice a week throughout the academic year.

The drama department produces seven major works every year in Cullen Auditorium and the Attic Theater, and "The Red Masque," the campus drama organization, produces or sponsors many programs in addition to this. Although relatively few in number the major shows are broad in scope and range from the traditional classics of the Greeks and Shakespeare to modern musical and experimental theatre.

The College of Architecture, which may surprise many people as being considered cultural, regularly provides Houstonians with any number

of architecture exhibits including such projects as models of a proposed performing arts center and a master redevelopment plan for the city. The exhibits have appeared in the Music Hall, Bank of the Southwest, M. D. Anderson Library at the University, and several other sites throughout Houston.

The art department holds two annual student exhibits, one in the fall and one in the spring. Included in student works displays are ceramics, sculpture, painting, design projects, print-making, interior design, mosaics, and industrial and advertising art. In addition to the student exhibits, the department sponsors an annual faculty show which is generally held at an off-campus gallery. The student exhibits are held on campus.

Although the numbers of cultural programs offered over University radio-television stations KUHF and KUHT-TV have decreased because of state restriction on the use of state funds for anything other than instructional programs, the department continues to find outside support in presenting cultural programs.

The music department makes significant cultural contributions annually with the presentation of operas, choir and orchestral concerts, band performances, and student and faculty recitals.

A new addition to student cultural activities is the University Interdisciplinary Festival which will be held for the first time this spring. Its goal is to provide cultural and academic activities through lectures, exhibits and seminars dealing with all the academic areas on the campus.

Of course, in naming the variety of cultural contributions, events sponsored by the Student Government and Alumni Federation should not be overlooked. Although sometimes of limited interest, these programs such as variety shows, popular recording artist appearances, hootenanny song fests, international student programs, and flamenco guitarists add considerably to the overall roster of cultural and entertaining events.

A major drawing card in bringing culture to the campus is Cullen Auditorium. Its 1600 plus seating capacity places it among the largest regularly used performing arts centers in the city. Last year it was the scene of 51 cultural events ranging from Houston Opera productions to Greek Week songfests and housed an audience conservatively estimated at 36,650 people.

Also busy with regular events is the 225 seat auditorium in the M. D. Anderson Memorial Library, and the Attic Theatre, crammed under the eaves of the Ezekiel Cullen Building third floor. With only 95 seats, this miniscule corner of culture is widely respected as the seat of the University's experimental theatre.

Even with all this space Dr. Neumann feels the University could use still more. "Our problem is not so much in total seating capacity as in the number of halls available," he says. "Cullen Auditorium in particular has more requests than it can handle. Many of the events scheduled

there attract only 300-400 people, too many for the smaller library auditorium, and hardly enough to merit such a large hall. It would be most advantageous to have available on the campus a medium sized house of about 500 seats. This would be ample for most of our lecture series and recitals and would free Cullen Auditorium for more major events."

As it grows in size, excellence, and reputation, the University's cultural program plans are keeping pace. "We have many additions, improvements and expansion ideas that we are striving to achieve," says Dr. Neumann. "To accomplish all of them would take the University's entire operating budget and more, but some should be attainable in the not too distant future." Standing high on Dr. Neumann's list of "to comes" is the presentation of previews of major cultural attractions. "This would consist of performances by artists appearing in the events. These programs could be broadcast over our television station, KUHT, or performed in one of our auditoriums."

The ultimate in Dr. Neumann's plans is a University of Houston Arts Center. Envisioned a city as well as a campus cultural center, the multi-building project would house the departments of art, music and drama. It would provide studio, workshop and practice room space, contain exhibition galleries, and include Dr. Neumann's proposed 500-seat auditorium.

Because of more pressing needs in other areas, it will be some years before Dr. Neumann's dreams are materialized, but when they do the arts in Houston will have a court to provide for them in a fashion far exceeding anything ever imagined by the royalty of yore. The University of Houston will have fully achieved the title of Maecenas of the arts.

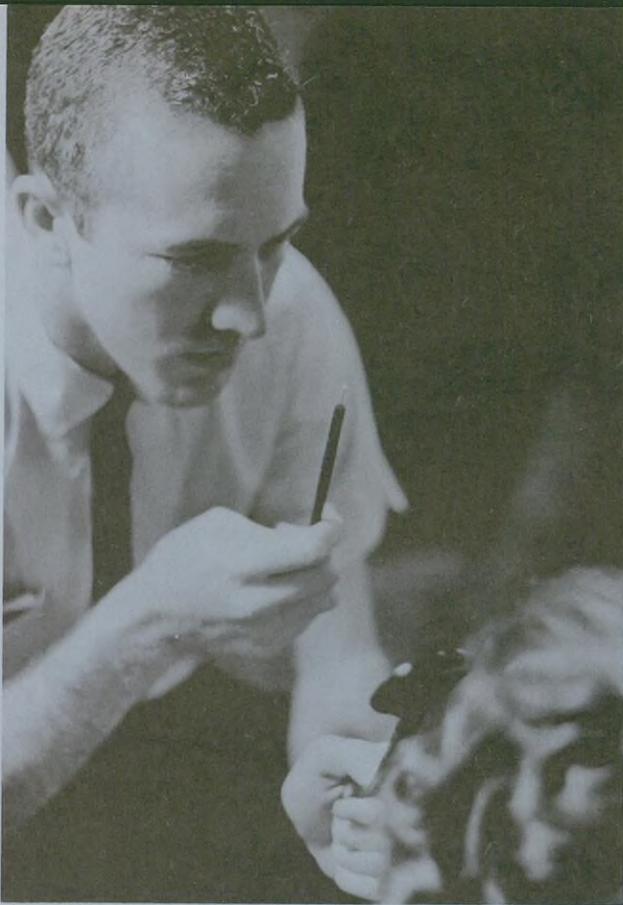


Grant Calhoun and Marietta Marich shared title roles of William and Mary in the world's first staging of the De Hartog play at the University.

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Dr. Neumann; Dr. Ludwig Fabel, German Consul in Houston; and Dr. Edward Holley, Director of University Libraries, discuss an exhibit of German cultural material.





14

This student examiner finds the job keeps both his hands full.



*One way to keep our youth looking ahead
is to be sure they can see properly*

an **EYE** to the **FUTURE**

Only a year ago a ten year old girl in one of Houston's schools was making barely passing grades although she showed high scores on a school administered intelligence test. A 12 year old boy, who had been reprimanded several times for seeming inattention in class, was having similar difficulties. Both are now first rate students, ranking near the top of their classes in both scholarship and interest.

Their problem was one which troubles as many as one out of five of Houston's young students, undetected vision difficulties.

The University of Houston College of Optometry has been trying to alleviate this problem for several years by conducting free in school eye examinations of primary and secondary school children.

Based on a pilot program in Orinda, California, and using examination techniques developed there, a survey team of University optometry students, headed by Dr. Nelson J. Reber, optometric clinician on the University staff, have been examining the eyes of nearly 3,000 Houston school children annually.

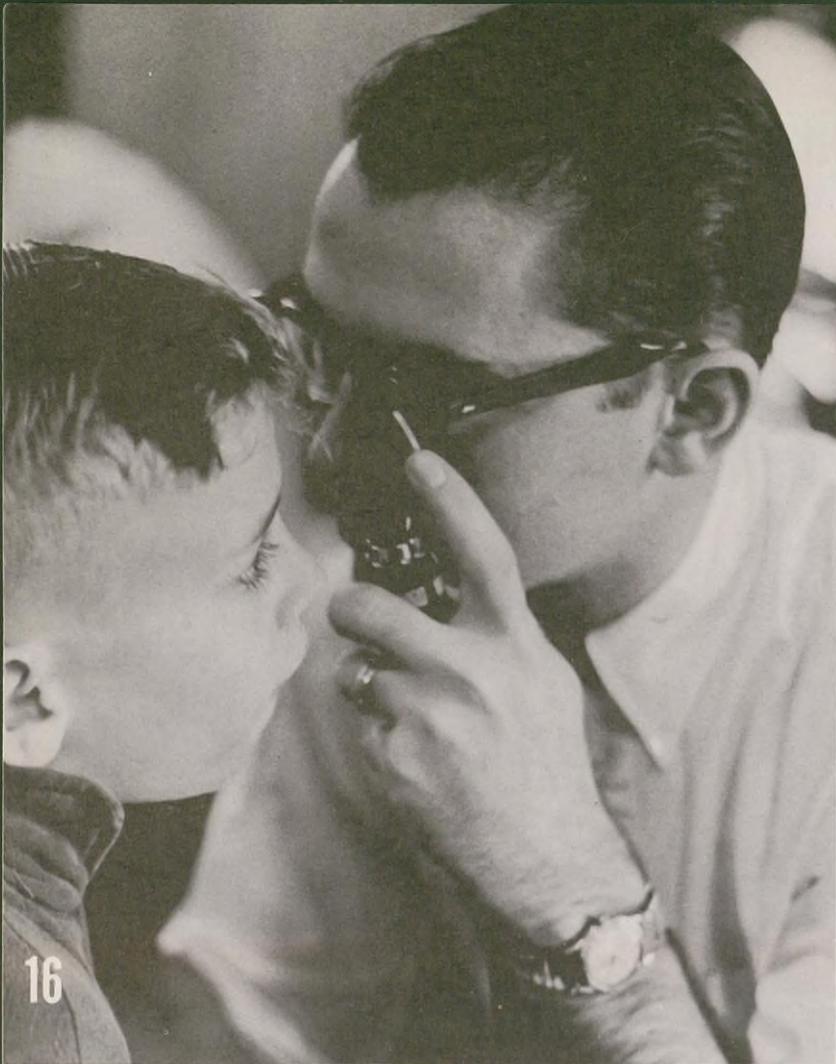
Their findings have been eye opening. Children, considered to have normal vision by both parents and teachers, have been discovered to have difficulties ranging from mild near-sightedness to total lack of vision in one eye.

"It is astonishing to consider, but not unreasonable that even the extreme visual difficulty can go unnoticed for a long time," Dr. Reber says. "The difficulty in detection lies in the fact that the child doesn't know he can't see well. He has no basis for comparison. His parents, for the

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Student's
examination
results are
carefully
checked



Students see eye to eye as collegian checks elementary with an ophthalmoscope.

same reason, can honestly say that his activities are the same as they have always been. The same holds for teachers. The only way most of these problems are brought to light is through examination by professional people."

Myopia (near-sightedness) and coordination problems are the most prevalent defects found. "In schools giving physical examinations, the nurse will often discover a myopic condition through an eye chart test, but muscle imbalance is rarely noted," Dr. Reber says. "The tests in our survey pick up this sort of thing more readily."

Other difficulties the team discovers are more severe. One child, who said he had never had any visual care, was found to have vitreous opacities in one eye that almost totally occluded vision. Another student suffered a loss of peripheral vision, sometimes called "tunnel vision," and papilloedema, a condition caused by excess pressure in the skull. Both symptoms are indicative of severe difficulty. Within a week, following referral to a specialist, the child underwent a life-saving operation for the removal of a brain tumor.

Fortunately such incidents are rare," Dr. Reber says. "Most of the visual problems we find are easily corrected with lenses or eye exercises. But the problems do occur with greater frequency than many people suspect." Almost 20 percent of the children seen in the survey need some sort of visual care. Parents and teachers are informed of a child's problems and advised to have them attended to, but some parents fail, for one reason or another, to heed the advice.

"Our survey is exactly that, a survey," Dr. Reber says. "It is a rapid visual screening designed only to detect problems, not make pin point diagnoses. When we find difficulties we refer the child for a full optometric examination, but it is up to the parents to follow through. I wish there were some way to be certain that they all did."

Dr. Reber feels that the discovery and treatment of even minor problems is just as "life-saving" as the diagnosis of a brain tumor. "Even slight difficulties, when unattended, prevent an individual from living a full life," Dr. Reber says. "They can retard a student's learning, make him inattentive and lose interest in his studies, quench the growing spark of the desire to learn possessed by all children, and rob him of a major portion of his potential."



Not too sure at first, this youngster breaks into a grin when she discovers this testing business isn't so bad.



Dr. Reber checks a scholar for eye muscle imbalance.



"Yessir, I can see fine . . . now."

a change

*After years of
"garret existence"
things are
looking up
for UH artists*

18

Madge John, senior, and John G. Brown, sophomore, both art majors, work in the open-raftered, bare-bulb illuminated sculpture studio. The move to the new building will furnish more inspirational surroundings.





for the department

By Ruth Shelby

Go around behind the Technology Building, and there it is. There is no sign to inform the stranger that this is the UH Art Department, but this tired looking building is it.

There is little doubt as to the building's antecedents. Its mother must have been a World War II WAC barracks. Perhaps its father was a Navy supply shed.

The family resemblance is unmistakable. It is a long, narrow, one-story, frame structure, white with battleship gray paint on its window sills and doors.

It sits in the shade of some of the finest oaks on the campus. Near the entrance are a few persimmon trees.

Open the gray door and enter the dim hall. The floor is concrete. The walls are lined with paintings, water colors and pencil sketches.

Doors along the hall open into classrooms furnished with easels, drawing boards, tables, cabinets, and stools, instead of the usual classroom desks.

On the first door to the right, a sign made of poster paper declares that this is the "depARTment." Go through this door and there is an attractive redhead sitting serenely at a desk.

This is Marilyn Head. They probably call her a secretary, but in reality she is hostess-traffic director for the department. Ask her what is needed in the department and her answer is simple and direct: "We need more space."

She explains that there is no place for exhibits. There is a student exhibit at the Music Hall each year and a faculty exhibit at the Art League on Tuam. But the only on-campus art exhibit, except for an occasional small display in the Library, is the Student Art Fair, held on the grounds around the Art Bldg. near the end of each spring semester.

WITH a hint of proprietary pride, she says, "We have some excellent artists teaching here." Smiling, she adds, "There are only only about ten people in the United States who make a living from their art. The rest have to work."

An exception to that theory is Henry Lienau, ceramics instructor. He teaches because he obviously loves to teach. Some might describe him as a dedicated man. Each Thursday evening he drives to Austin in order to attend a Friday morning class at the University of Texas. He is working toward a Master's degree, and there are no classes for the graduate art student in Houston.

At UH, Lienau's domain is a separate structure tucked into an angle of the Art Bldg. It is a barn-like affair with exposed rafters and concrete floors, but always neat and tidy. He calls it the Pot Shop.

The walls are lined with shelves where scores of pottery pieces sit drying in various stages of completion. Here are the bowls, bottles and plates of the first year students. Over there are things with lids, handles and spouts, the work of second year students. Beyond these are the really difficult projects of the more advanced students: tall, slim bottles, magnificent vases, a plate on a pedestal.

Near the door, two or three still lifes are set up for the art students. Over in a far corner sits the kiln with its pipes reaching up among the rafters and out through the roof. At the back of the room are the potter's wheels.

When pressed, Lienau will admit that his Pot Shop is very hot in summer and the concrete floor is very cold in winter, but he seems to be the only member of the Art group who is not crying out for new quarters.

ONE of the most eloquent on the subject is Walter Lodge, instructor in Art. He decries the fact that there is no place for students to do extra work. "Every classroom is swinging from 7 a.m. till 10 p.m. four days a week," he says. "And on Friday nights and Saturdays the building is locked. We have no place for the student to paint on his own time, and the equipment required for painting is not easily carried about."

Lodge emphasizes the need for a place to work outside the formality of the class period and for a place where students can get together informally and bounce ideas around. He feels this is very important to the development of the artist.

"We don't really teach them anything. We merely give them increasingly difficult problems to deal with. Of course we help them over the rough spots. We may teach them to see, to observe, but the talent is in their hands. Who can teach that?"

Bernhardt Lemmel, associate professor of art who instructs sculpture, also has some ideas on the subject. "I often hear people say that our rough quarters here have "Atmosphere." That is inarguable, but this so-called atmosphere isn't necessary for creativity. Artists live in garrets only when financially they must, not because it increases the fertility of their minds. The same is true for our students. They can be just as creative, perhaps more so, in comfortable quarters as they can in crude ones."

Lemmel strongly believes that the idea of suffering for art has been run into the ground. "I don't mean to say that we should make it too easy for students," he says, "but far too many young people have been discouraged from following a career in the arts due to this misconception."

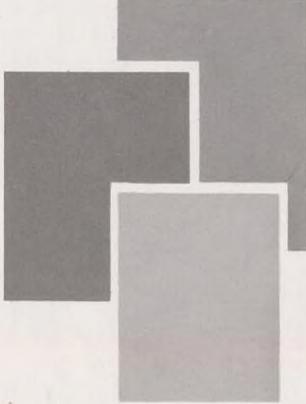
Some relief has been promised the artists this spring. Space has been allocated for the Art Department in the building at the corner of Cullen and Wheeler which was recently vacated by the U. S. Navy Reserve.

HOWEVER, this is not ideal, according to George E. Shackelford, Chairman of the Art Department. "We still hope for better things," he says.

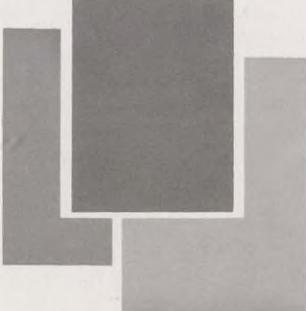
This building will provide more office space for the faculty and more classrooms. But there is no place included in the plans for exhibits, and it is unlikely there will be a place for students to do extra-curricular work.

Even so, most of those connected with the Art Department are looking forward eagerly to the move into new quarters. It will be a vast improvement over the poorly lighted, uninspiring, uncomfortable old hangar they have occupied for so long.

And there is still the hope that soon a way will be found to provide a building designed specifically for art and for the nurture of young artists at UH.



BILLBOARD



School of Arts and Sciences

ANN ALFORD, former University of Houston drama student, is pictured in the January 4 issue of TV Guide Magazine in a full-color picture illustrating an article on the famed Studio Club of Hollywood, where she is residing.

ALLEN BRADY, '59 MS, recently received his Ph.D. in the field of biology from Harvard University.



BILL DOREE, '52 MS, has been appointed sales representatives for The Pioneer Rubber Company of Texas. Headquartered in Houston, Doree will cover the Gulf Coast area. He has had several articles published on the early maritime history of Texas.

JAMES W. HELFRICH, '56 Geology, is Production Geologist for Humble Oil and Refining Company in Monahans.

JOE. F. HOMER, '42 BS, is District Production Superintendent for Humble, also residing in Monahans.



JOHN F. HOBBS, BS Journalism, has been named an informational representative at Texas Tech. He will prepare news stories, news films, special publications, informational reports; and he will work with other news media representatives.

DR. GEORGE H. KAKASKE, '49 BS, having received his M.D. degree from the University of Wisconsin in 1953 is now a general practitioner in Dallas.

Army 2d Lt. HUGH M. McBRIDE, '60 BS history, was assigned to the Eighth U. S. Army Support Command, Korea, late in September.

JIM NELMS, '55 BS, has been promoted to area supervisor with the Magnet Cove Barium Corp. over the Bay City, Port Lavaca, and Columbus areas.



1st Lt. HENRY D. SHEFFIELD, has received the silver bar denoting the new rank during ceremonies at Fort Lee, Virginia.

School of Architecture

ROSS I. RAMSAY, '54, is a partner in the Dabney-Ramsay Firm, located in Dallas.

H. FUAT KOSEOGLU, '59, was featured in a Houston newspaper recently for the unique design of his home. It was described as one of the most unusual in this area.

School of Business Administration

According to a telephone report to the Alumni Office, the ground floor of the Fannin Bank Building is almost dominated by University of Houston graduates. Three employees of the Raucher Pierce Company, Inc., have their offices there: GENE HAMMONS, '55, branch manager; CAB LINK, '58; and CHARLES BRIGANCE, '41. Two other graduates, BURT CLARK, '59, and TOM KEIS, '57, are also members of the same firm in its downtown office.

JOHN C. AHRENBECK, '58, is Financial Manager of the New Orleans Branch of the Graybar Electric Company.

RICHARD J. BEAM, '61 Advertising, has joined the Berkley Agency in Houston as Account Executive.

PAUL D. CORDRAY, '59, is Combination Mill Scheduler for the Sheffield Steel Company, located in South Houston.

Newly inaugurated Mayor of Houston Louie Welsh has named two University of Houston graduates as city department heads for his administration. J. B. GUYON, '57, is appointed acting presiding Chief Corporation Judge and permanent judge of Corporation Court 3; and ROBERT DUNSON is the new Civil Defense Director for the city.

MARIA E. HEYDE, '56, is now secretary to the Zone Manager of the Westinghouse Electric Corporation in Houston.

School of Education

FREDERICK A. BAKENHVS, BS, has been commissioned a second lieutenant in the United States Air Force upon graduation from Officer Training School in Lackland AFB, Texas.

LAURA HODDE, M Ed, '49, has completed 37 years of teaching on the elementary level. She is presently serving as first and second grade teacher for the Wallis Independent School District.

REBECCA KIRBY, M Ed, '56, is among the February contributors in the Instructor Magazine. Her article appears in a column devoted to teaching methods for retarded children.

KENNETH A. MILLER, Ph. D. '53, is manager and pharmacist of Gunning-Casteel's newest drug store in El Paso.

School of Engineering

CHARLES P. PEKOR, '54 CE, president of Pekor Iron Works, Inc., in recent correspondence to the Alumni Office noted two of his employees who are UH graduates. They are J. D. ELLIDGE, '51 ME, executive vice-president; and JOE W. KING, '63 BBA, office manager and treasurer.

EARL DAMRON, '60, will return to Java in June to his position as manager of engineering for Goodyear Tire and Rubber Company's plant there. He has been in Samatra for the past three years.

FRANK F. DEPTULA, '63 EE, is working as an electronics engineer for the U. S. Army Electronics Research and Development Laboratory at Fort Monmouth, New Jersey.

JOHN ERWING, '58 ChE, has joined Monsanto Chemical Company's Hydrocarbons Division as engineer at its Texas City plant. Serving with the same company in the technical service department of its Alvin plant is D'JANIN POLLARD, '57 ChE.



ROBERT W. SMITH, '51 EE, has been named principal engineer for General Railway Signal Company's Control and Telemetry Systems. He will be responsible for systems organization.

School of Law

GLADYS MARIE JURCHAK, '57 LLB, is Assistant Corporate Secretary for the Transcontinental Gas Pipe Line Corporation in Houston.

BOB W. ROBERTSON, '48 BS '50 MED '59 LLB, a former teacher is presently in private law practice in Houston.

RICHARD G. RORSCHACH, '61 LLB, is an attorney for the Marathon Oil Company in Houston.

School of Technology

RICHARD A. BANKS, '57, is working in Houston as lab assistant for the Shell Pipe Line Corporation.

CURTIS B. BENNICK, '62, is forecast engineer for Southwestern Bell Telephone Company, located in Houston.

RALPH W. BYRNES, '60, is presently an electrical engineer with Camco Incorporated.

2d. Lt. EDWARD B. GORE, '63, has completed the course for USAF weapons controllers at Tyndall AFB, Florida. He is married to the former Denise Boudreaux, Miss Houstonian of 1963.

News in Brief

Students Lay Plans For Culture Festival

Plans are well underway for the University Festival, to be held April 27-May 9, and it is hoped that a definite program schedule will be in order by January, according to Gordon Redding, chairman of the Festival Committee.

The University Festival is a new idea on campus with the goal of providing cultural and academic activities through lectures, exhibits and seminars. The idea was conceived by a small group of students, members of the Interdisciplinary Program.

The theme for the spring event will be "Controversy, '64." Consideration will be given, not only to controversial areas such as politics, but subjects of a controversial nature in all fields.

Tentative plans on the program agenda include activities by the Law Dept. commemorating Law Day, May 1, and an International Night, presented by the international students, which will include a "Discussion of American Foreign Policy."

Guest speakers, thus far, include Bishop John Markovsky, Diocese of Galveston, who will report on the Ecumenical Council; Bentley Glass, a biologist who will speak on the subject of genetics; and Dr. McCary of the Psychology Dept. The Art, Music and Drama Depts. will also be participating actively.

The next meeting of the Committee will be January 9, at 8:30 p.m., in 101E.

UH Pharmacy Founder Dies

Dr. Allan Collette, founder of the UH Pharmacy Dept., died last Saturday, Jan. 4, at Methodist Hospital, after a brief illness.

Dr. Collette is survived by his widow, Mrs. Cherry A. Collette, of 7245 Cayton and his son, Allan Jr. of Houston.

New Scholarship Policy

A new scholarship policy will become effective at the University beginning in September 1964, according to Mrs. Georgia Robinson, financial aid officer.

Beginning with the 1964-65 academic year, all scholarships will be granted on a yearly basis rather than the current semester by semester plan.

As a result, all scholarships must be approved and processed in the Fall semester. Applications for the 1964-65 year will not be accepted after March 1, 1964.

Also in 1964, a new scholarship will be added to the University program. The College Supported National Merit Scholarship will be granted to the National Merit finalist who designated the University of Houston as his choice.

The scholarship runs for four years with the amount of the grant, varying from \$100 to \$1500, determined by the National Merit Scholarship Corporation. One award will be granted at the University each year.

New Telecourse Offered

Dr. Martin S. Day, professor of English, will serve as lecturer on a new KUHT telecourse to begin the first week in February.

It is a sophomore English course for credit in American Literature.

Two other previously established sophomore courses in accounting and political science will also be presented.

According to Roy Barthold, KUHT station manager, the purpose of scheduling this block of courses is to permit considerable numbers of students to get their television lectures at one session and to remain off campus, thus relieving some of the classroom shortage.

Shell Donates Fellowship

The Shell Companies Foundation, Inc., New York, has just approved a gift of a Shell Fellowship in chemical engineering to the University of Houston for 1964-65.

The fellowship carries an annual stipend of \$2500-3000. In addition, a grant of \$1000 will be given to the chemical engineering department to cover the special research expenses of the Shell Fellow.

The recipient will be selected by the University next semester.

Shell Fellowships are intended to encourage graduate studies leading to an M.S. or Ph.D.

There has been significant growth in the chemical engineering graduate research program at the University of Houston and currently there are 25 full-time and 60 part-time graduate students working toward M.S. and Ph.D. degrees.



Donner Educator of Month

Dr. Arvin N. Donner, professor of education and dean of the College of Education, was significantly honored in the November 1963 issue of *Texas School Business* by being chosen Educator of the Month by that publication.

An article by Berlie J. Fallon, a professor at Texas Technological College, related Dr. Donner's background and expressed some of his philosophy toward education.

Of particular note was Dr. Donner's concept of educating on an individual basis. "The most unequal treatment is the equal treatment of unequals," Dr. Donner was quoted in the article. "Education is amiss if it does not care for the intellectual, vocational, emotional, social and spiritual needs of the individual."

\$38,200 NSF Grant Supports Institute

The University of Houston has received a \$38,200 grant from the National Science Foundation for the third year to support a summer institute for junior and senior high school mathematics teachers.

According to Curtis A. Rogers, associate professor of mathematics and institute director, the program will run from June 1-July 10. The 40 accepted applicants will receive a \$450 stipend, a dependency allowance of \$90 per dependent, and up to \$80 transportation allowance.

The courses offered by the institute are Modern Concepts in Geometry, Introduction to Probability and Statistics, Linear Algebra and Analytical Geometry, and Topics in Abstract Algebra.

The program will be instructed by University faculty members Mrs. Ruth Kissel, associate professor of mathematics; Dr. Joseph Malone, assistant professor of mathematics;

Dr. Martin Wright, professor and chairman of mathematics; and Charles P. Benner, associate professor of mathematics.

To be eligible, applicants must possess a bachelor's degree, be a full-time high school mathematics teacher with a minimum three years teaching experience, be less than 55 years old, and have college credit in mathematics through differential calculus with a B or better average.

"Orestes" Next Drama Offering

The Department of Drama will offer as its first production of the spring semester the William Arrowsmith translation of Euripides' *Orestes*. The production will be directed by Robert Merritt, Assistant Professor of Drama and one of the editors of the *Drama Review*.

The *Orestes* is unique among Greek tragedies in its direct and immediate relevance to contemporary mores. The play dates from an era of political, emotional, and moral upheaval — an era characterized by assassination as a means of government. Using every conceivable playwrighting technique and orchestrating every irony, Euripides created a play that explodes completely the comfortable and naive belief that old orders can ever be reborn.

The *Orestes* will be presented March 12 through March 18 in the Attic Theatre, room 330 Ezekiel Cullen. It will be staged in three-quarter arena. Since seating capacity in the Attic Theatre is limited, all seats must be reserved in advance by calling CA 4-1681, ext. 336.

Cougars Get New Brezina

The fourth of six football-playing Brezina brothers will enroll at the University of Houston in September.

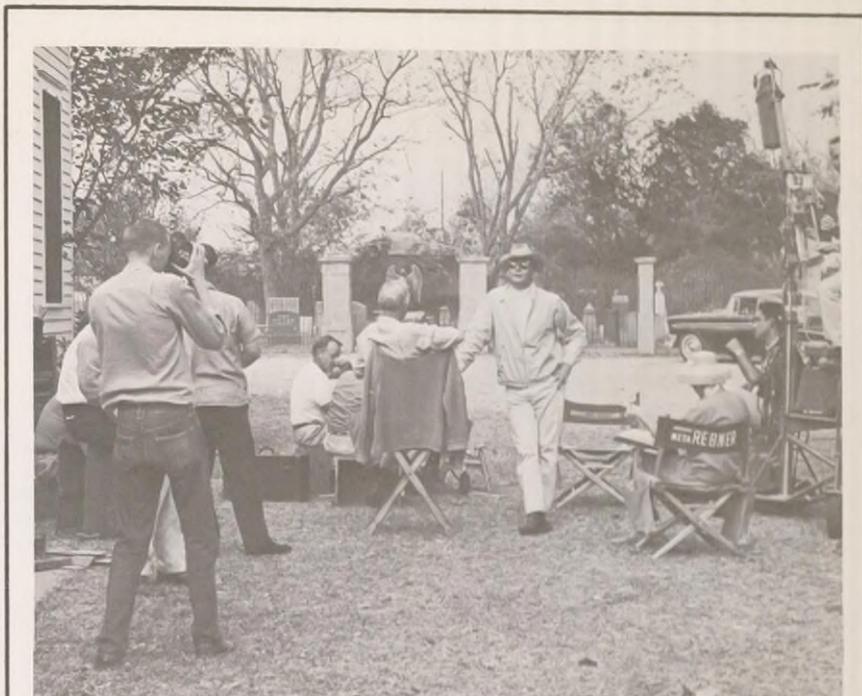
Gregory Brezina, the all-district quarterback of the district championship Louise High School football team last fall, will join brothers Gus and Bernie at UH. Bobby, the oldest brother, was graduated before leading Houston to the Tangerine Bowl championship in 1962. Steve and Butch are the youngest of the six brothers and are still in high school and junior high school. Bernie is a UH soph.

Greg will also join an "old enemy" in the Cougar camp.

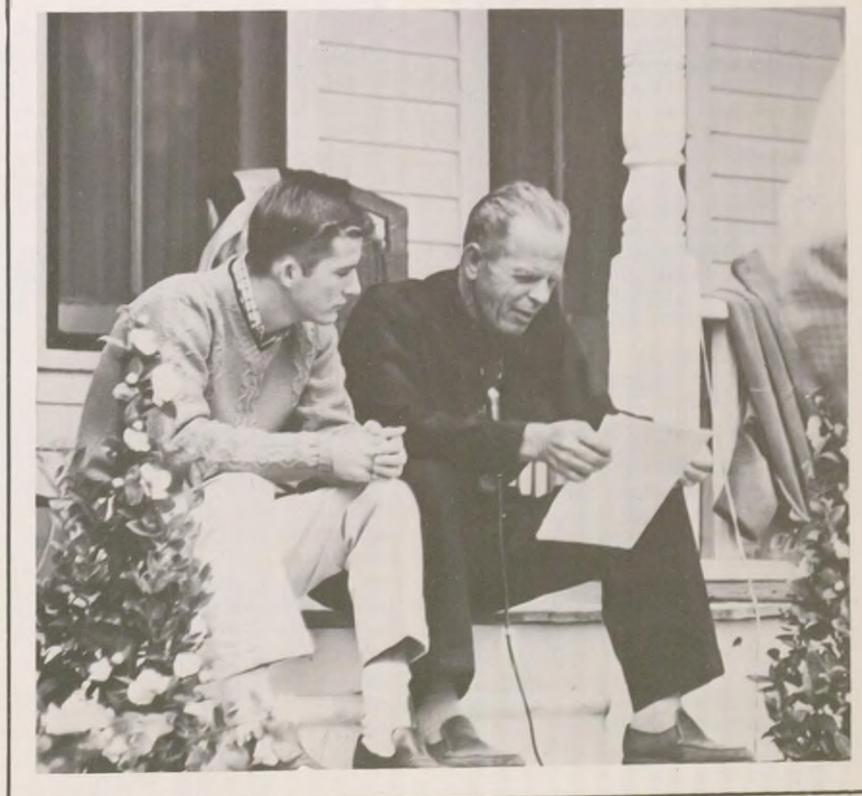
Pearland's Wayne Rains, an arch rival and also a member of the all-district backfield, announced earlier that he would also attend UH. Louise beat Pearland last season 28-14.

The 6-1, 180-pound Brezina was also an all-district defensive choice as a linebacker.

He was signed to a UH letter of intent by line coach J. D. Roberts.



The Radio-TV documentary film making class recently got a close up view of how professionals operate. The class traveled to Wharton, Texas, to see some location filming for the movie, "The Traveling Lady." Pictured here are UHers Kerry Richards, filming sombreroed director, Robert Mulligan and crew; and Pete Roussell interviewing chief gaffer, Heavy Franklin. A film of the trip will be Alpha Epsilon Rho's (radio-TV honorary fraternity) entry in the fraternity's national competition.





New UH Student Editor

Brenda Beust, 20 year old junior journalism major, has been named editor of the University of Houston campus newspaper, the Cougar, for the Spring semester.

She has served on the staff as managing editor for three semesters and one semester as news editor. She is the first female editor since 1961.

Last summer she served as assistant women's editor and general reporter for the Texas City Sun.

Active in campus affairs, Brenda is on the executive council of Sparks, a girls spirit organization; a member of the Newman Club and the Student Rodeo Association; and is secretary-treasurer for the Communication Arts Chautauqua, an overall association for all communication arts clubs and organizations.

She is a 1961 graduate of St. Agnes Academy and was the editor of the newspaper there.

Activities Calendar

Saturday, February 22

CONCERT: Peter & Isabel Gardner, Cullen Auditorium—8:30 P.M.

Sunday, February 23

DRAMA: "The Lark," in French, presented by Foreign Languages Department and Le Treteau de Paris, Cullen Auditorium

Monday, February 24

LECTURE: Arthur Drexler, Director of Department of Architecture, Museum of Modern Art, New York; sponsored by ULS and UHAS (Architecture Society)

Wednesday, February 26

BASKETBALL: Loyola vs. University of Houston at New Orleans, La.

Thursday, February 27-29

COUGAR CAPERS: Cullen Auditorium

Monday, March 2

Last Day for June graduation

Friday, March 6

RECITAL: John Druary, graduate student

LECTURE: Gerhard M. Kallman, Architect, associate of KNOLL Assoc., New York; also offices in London and California (has new book coming out); sponsored by ULS and Architecture Society

CONVENTION: Region VI American Pharmaceutical Association, continues through March 7, 8:00 A.M.-5:00 P.M. Fee: \$10.00 per delegate. Contact Galen Johnson, JA 8-4585 for further information. O. B. Ballroom

Monday, March 9-13

GREEK WEEK

Wednesday, March 11

PANHELLENIC STYLE SHOW: Cullen Auditorium

Thursday, March 12

GREEK SONGFEST: Cullen Auditorium, 7:30 P.M.

DRAMA: *ORESTES*—by Euripides, William Arrow Smith translation, Attic Theater, 8:15 PM. Continued through March 18.

Friday, March 13

QUARTET ITALIANO, Chamber Music, sponsored by the Houston Friends of Music and the University of Houston; Cullen Auditorium, 8:15 P.M.

Friday, March 20

LECTURE: David Bell, Houston Council on World Affairs, ULS, 8:00 P.M.

Saturday, March 21

KOOBRAEY HALL: 9:00-1:00, Continental Houston

Monday, March 23

LECTURE: Stanley Teigerman, sponsored by ULS and Architecture Society (tentative)

Wednesday, March 25

MID-SEMESTER: Last day to drop or withdraw from a course without receiving a grade.

GOLF: All-American Intercollegiate Invitational Golf Tournament; continues through March 28.

Thursday, March 26

SPRING HOLIDAYS — continuing March 30.

Tuesday, March 31

CLASSES RESUME: Mid-Semester Evaluations begin.

Business Elects Board Members

Representatives to the Alumni Federation Board of Directors for the College of Business Administration were elected in a mail ballot in January.

The representatives are John Moncure, '53; Ted Hendricks, '55; and Tom McElhinney, '62.

UH to Receive NASA Grants

The University of Houston is among 131 colleges in the nation, including six Texas institutions, which will participate in the NASA graduate training program in 1964-65.

The University of Houston has been allocated funds for ten grants.

The program consists of grants supporting work toward the doctorate degree. The grants, consisting of a \$400 per year stipend and a dependent allowance of up to \$1000 per year, will be available in seven areas at the University; biology, chemistry, psychology, physics, and chemical, electrical and mechanical engineering.

Students will be selected by the University, and awardees maintaining a satisfactory record may be assured of three years of predoctoral study.

Foundation Officers Elected

Three members of the University of Houston Foundation Board of Trustees have been elected officers for 1964.

They are Mrs. Ray L. Dudley, chairman; W. Stewart Boyle, president; and Roy H. Cullen, vice president.

Other officers named who are not members of the board are University president, Dr. Philip G. Hoffman, secretary; University senior vice president; C. F. McElhinney, treasurer; director of University Development Projects, Ralph Frede, executive director, and University budget director, J. T. Brogdon, assistant treasurer.

The Foundation, a nonprofit corporation, was created in 1960 to enable the University to continue its growing program of excellence.

Other trustees of the Foundation are W. B. Bates, who is chairman of the University's Board of Regents; A. J. Farfel, also a regent; William G. Farrington, former regent; General A. D. Bruce, chancellor emeritus; and Milton R. Underwood, former regent.

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make corrections here: _____

Any recent CHANGE in your occupation or what may we tell your friends that's new or
interesting about what YOU are doing? _____

Any news along the lines of RECENT births, deaths, or marriages among former University
of Houston students in your family or among other alumni whom you know that we may
not have heard? Give dates _____

Is some former student doing a conspicuous piece of work that we should know about and
report in The EXTRA? Who and What? _____

Even if you haven't changed your occupation lately, our files may not show your job and
title? What is it? _____

Degrees(s) and years(s) _____

CAN YOU HELP US FIND THESE LOST ALUMNI?

In our attempt to up-date the Alumni Federation files, we are asking anyone who might know the present addresses of these graduates to send us this information at 3801 Cullen Boulevard, Houston 4, Texas.



B
Harkant D. Badami '63
Virginia Lois Bacarisse '60
Douglas E. Baer '61
L. R. Bagwell
Ibrahim M. Bahgat '63
Wilburn E. Bahner '57
Frederic H. Bahr '61
Miss Jean A. Bailes
Tommy J. Bailes '56
Benson L. Bailess, Jr. '55
Bertram G. Bailey '56
Mrs. C. Belle S. Bailey '43
Clark T. Bailey '55
Edwin Densley Bailey '58
Jack D. Bailey '56
Jack R. Baily '56
James R. Bailey '57
Joseph W. Bailey '54
James McCord Bain '58
Leslie Gene Bains '58
Robert H. Bair
Catherine E. Baird '44
Frank U. Baird '61
Donald Gene Baker '56
Eula D. Baker '57
Felix Baker '58
Gwendolyn R. Baker '51
Helen Mary Baker '61
James F. Baker '56

C
Peggy Cabnet '57
Ennio Alfonso Cabra '55
Flavio E. Cabera '58
J. W. Cade '61
Edgar DeJesus Caicedo
Mrs. Louise Cain '59
Alvis L. Caldwell
Earl Welton Caldwell, Jr. '53
Harold Dwane Caldwell, Sr. '56
Richard H. Caldwell '60
Tom Clayton Caldwell '56
John C. Calkins '59
Patricia A. Callan '62
Marion H. Callery '54
Mary Alice Callicott '55
Leon Dale Callihan M.Ed. '54

Joseph A. Camp
Mrs. Juanita E. Camp '62
Clora Ella Campbell '53
Geoffrey K. Campbell
James R. Campbell
Fred V. Cannata, Jr. '49
Anthony Canino, Jr. '57
Elmer M. Cannon, Jr. '54
James Allen Cannon '58
Marianne Payne Canter '57
Lovenia S. Capers '54

D
Ralph H. Dahlstrom, Jr. '60
Kenneth Ray Dale '48
Jesse Jay Dalehite, Jr.
Bart Harland Danford '56
Mrs. Martha D. Daniel '61
Mary Louisa Daniel '57
Roger Daniels '57
Andrew Anthony Danson '55
Miss Darbritz
Clifton Darby '55
Reginald K. Darley '60
Rufus J. Darnell '52
Justin W. Dart, Jr.

E
Mrs. Shirl B. Earl '61
Wm. Kenneth Earman '49
Wilma H. Eagleston '48
William McCleave Easterly '58
Adrian L. Eaton '52
John Richard Eaton '51
Edward L. Ebbs '50
Harvey H. Echols, Jr. '55
Frances A. Edelstien '52
Lenville Cooper Edgar '48
Robert Quentin Edminton '60
Ruel P. Edrington '57
Hortense Brewster Edwards '51
Joy Thomas Edwards (Mrs.) '61
Martlee Edwards
Norman Eugene Edwards '58
Ratcliffe Boyce Edwards '54
Vera Edworthy '56
Donald A. Eeernisse '53
Mrs. Alvin Eisenberg



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