

Library Building, now Battle Hall, which housed the Dean's office and the Art Department. Rooms in the Main Building were used as music and art classrooms, as were some rooms in the Old Library Building. Drama held classes in the former Women's Dormitory adjacent to Hogg Auditorium, whose basement dressing rooms were fully utilized by classes in make-up. The Curtain Club and departmental productions were presented on the stage of that Auditorium, which was also the locus of Sunday afternoon concerts by the faculty, the first public events of any kind to be scheduled on Sunday on the University campus. The Littlefield Home housed the applied music faculty in Victorian elegance and provided excellent acoustics because of its resonant walls and high ceilings. There was even some soundproofing as a result of the wide corridors and the solid construction between floors. The basement became a practice room area which served until the Music Building on the west campus was completed in 1942. Finally, life drawing was originally scheduled for a remote room but was soon moved to the second-floor reading room of the Old Library Building where it shared space with design, Longhorn Band rehearsals, and some drama classes. After much negotiation, the Art Department was granted space for its exhibitions in the Main Building Academic Room. There was rich damask on the walls and an elegant thick-piled rug on the floor. The pictures were hung on standards constructed for that purpose. When questions were raised about using a room designed for ceremonial occasions and meetings of the Board of Regents for a purpose which might result in unusual wear on the rug, Ward Lockwood suggested that the solution might be to hang the rug on the exhibition standards and put the pictures on the floor!

During the first year of the College, a number of questions about the faculty were answered by the staging of "Marco Millions," a production which combined the new resources available on the campus. The Art Department faculty designed the sets which were executed by the technical production staff in Drama. Thomas Gorton wrote incidental music and conducted the orchestra. The leading man was Gene Hemmle, who had come from New York to

continue his voice study with Chase Baromeo, and the production was directed by Jimmy Parke. This production set an impressive artistic and professional standard because of the cooperation among the three departments of the new College, a policy which was reinforced by continuing references to art exhibitions, plays, and concerts in all printed programs.

The staging of art exhibitions and theatrical and musical productions by new faculty and students resulted in a certain euphoria. However, the newness of the situation also resulted in some crises. The first of these came in the form of a letter from the independent School of Fine Arts on the southern border of the campus at 21st and University. The letter stated, in effect, that since that faculty had kept music alive on the campus during the absence of that subject in the curriculum, they therefore should be the nucleus of the new Music Department. Fortunately, an advisory committee of four had been appointed by President Calhoun. After due consideration, Dean Pittenger, chairman of the committee, replied that in their judgment the suggestion of the School of Fine Arts faculty could not be accepted as being in the best interests of the University music program.

The academic year 1939-1940, the first of the biennial appropriation period 1939-1941, brought ten new faculty members who were needed to staff the sophomore years of Art and Music and to substantially complete the undergraduate faculty of the Drama Department. The new faculty were Burmah Burris and Boyer Gonzales, painters; William McVey, sculptor; E. P. Conkle, nationally-known playwright; Brad White, scene designer; Loren Winship, drama education, from the Extension Division part-time; Anthony Donato, violin and advanced music theory; Homer Ulrich, violoncello, bassoon, and orchestra; and Margaret Corbin, voice. Janet McLoud came to take charge of undergraduate music theory and, in spite of the relief to Thomas Gorton's schedule which her arrival gave, it was still necessary to add another pianist to the staff. Robert Moss came from the Eastman School of Music in February 1939 and had a full class of students from that point on.