

MEXICO CITY *Collegian*

"The American College South Of The Border"

Vol. 10, No 7

Km. 16, Carretera México-Toluca; México 10, D. F.

Thursday, February 21, 1937



WANTED—YOUR PRESENCE at the Tri-Mixer Dance set for tomorrow night at the Riviera Club says the poster being displayed by Student Council Prexy Jim Monica, and the four members of the dance committee, (left to right) Tony Pasano, Emily Pentecost, Jack Condon, and Carmen Correa.

'Sweeney Agonistes' Presents Challenge

By Ira Lewis

"Sweeney Agonistes," the T. S. Eliot play that Studio Stages is rehearsing for presentation late in the quarter, is an intriguing work that is a challenge for both actors and director," says Richard Posner, director.

The leading roles of Doris, Dusty and Sweeney are portrayed by Sheila Thuray, Anita Field and Milton Bernstein.

The chorus is composed of: Daniel Kopec, Mr. Klipstein; Robert Coppens, Mr. Snow; Willis Austin, Sam Wauchope; Bruce A. Glass, Horsefall; Jerald R. Carey, Swartz; George J. Ivancovich, Jr., Krumpacker; and Fritz Mooney, the "Hunted One." Austin and Thuray are faculty members.

Harland Danforth and José Manuel Duprat are assistants to the director and Rita Van Dolah is production manager. Joe Quinn is the sound technician. Helen Vourvoulais is production assistant and Dudley Williamson and Henry Whidson are stage managers.

"Sweeney," originally included in a collection of Eliot's poetry, is a poem in dialogue form. The poem, or play, has no set directions; consequently, the director and actors have to work in the abstract as well as the concrete. It is this feature that poses the challenge and makes each presentation of the piece different.

The play has had presentation only four or five times on any stage. Usually it is presented to a select audience for a very short run.

Since his reading of "Sweeney," Posner says that his insights have shifted. Much of this is due to the Studio Stages actors. New interpretations come while watching an actor develop his role. Posner is progressing with the idea that hints for set directions can be taken from Eliot.

By this methods, the play is seen to take form. The abstract is literally seen to develop—become flesh and to materialize.

One of the cast members, Anita Field, observes, "The play is even more horrible than life itself." Because Eliot doesn't give any solution to life that is of real

value, the play results as an unnerving tragedy of human beings living in a void of superstition and fear.

"Remember," says Posner, "the artist is not a world saver. He can only shake us up and make us ask why—what is the real value? The artist questions enough to make us question more. From here the theologian, the political scientist, the psychologist can take over."

MCC "Review" Is Now at Printers

"The MCC Review is now at the printers," says Melbourne Lockey, editor.

Copies of MCC's first literary magazine will soon be available on campus for three pesos each. The publication will feature student-written fiction, poetry, and criticism.

Charles White, poetry editor, was recently appointed Student Council representative by the Review staff.

Eleven File for Masters Degree

Eleven students are candidates for the Master of Arts degree to be awarded at the end of the quarter.

Candidates in creative writing are: Don E. Dumond, Park View, New Mexico; Erskine A. Sea, Griffin, Georgia; Charles S. White, Kimberly, Wisconsin; and Joseph B. Carr, Los Angeles, California.

Candidates in applied arts are: Genevieve Baker, Van Wert, Ohio; Greta M. Berg, Wilmette, Illinois; and Charles L. Green, Salinas, California.

Business administration candidates are: Charles W. Hole, Hood River, Oregon; and Donald S. Waheed, Munday, Texas.

Ricardo F. Arzac, of Mexico, D. F., is a candidate in the field of Hispanic languages and literature; Donald L. Brockington, of San Leo, California, is a candidate in anthropology.

GIVE INFO ON INCOMPLETES

The Committee on Academic Standards calls to the attention of students the following information concerning Incompletes:

1. Grades of I (incomplete) will be recorded only when the student has a doctor's excuse or other proof of disability at the end of the quarter.

2. Late grades to be substituted for incompletes will be posted on a student's permanent record only when his petition for removal of the incomplete has been approved by the appropriate dean, the instructor, and the bursar's office.

3. The time extension for completion of remaining course requirements is the first three weeks of the following quarter.

First of Four Belain Art Shows Opens in March

Fernando Belain, assistant professor of painting at MCC, will exhibit a group of his paintings and drawings at the Galeria de Arte, A. C., in Monterrey, Nuevo Leon on March 9. This will be the first of four exhibitions Belain has scheduled for this year.

Fourteen oils and 15 drawings, done in various techniques will be displayed. They will range from landscapes to still lifes and will include figure work.

These paintings and drawings are part of the same group Belain exhibited in Washington, D. C., at the Pan American Union Art Exhibit last summer at the request of that organization.

Commenting on Belain's works, Washington art critics said:

"Mr. Belain's drawings are a special pleasure in the exhibition, flowing and expressive of a variety of human situations..."

Harriet Griffiths, the Sunday Star, Washington, D. C.

"Belain is a painter of light. His semi-abstract canvases make use of stained-glass colors, with a warm and evocative flow of light... The drawing 'Couple,' classic in feeling, reveals his fine draftsmanship."

Potter, The Washington Post and Times Herald, Washington, D. C.

Tri-Mixer Dance Set For Tomorrow Night

By Hideo Okanishi

Take one part MCC, one part WQIM, and one part Clases de Inglés... mix well with water at the Riviera Club to the rhythms of Paco Moncada's 10-piece band and concocted will be the social event of the season.

Post-time for the annual Tri-Mixer Dance tomorrow night, Friday February 22, is 8 p. m., with continuous dancing until one in the morning. The affair is sponsored by the Student Council.

Five on Dean's List For Fourth Time

Five undergraduate students have made the Dean's Honor List for the fourth time, it was announced today by Mildred Allen, dean of undergraduate studies. They are Virginia Jones, James Price, Joan Vaughn, Helen Vourvoulais, and Richard Westphal.

The following students appear for the third time on the honors list: Pauline Brake, Frances Brand, Kenneth Cave, Wayne Dillon, William Valentine, and Mary Weaver.

Appearing for the second time are: Brian Burns, Ralph Carlson, Joseph Hill, Thomas Holdsworth, Sean Kelly, Lawrence Marsh, Judith Mills, Dale Rodebaugh, Sebastian Saint-Exupery, and James Wilkie.

Those appearing on the honor list for the first time are: Samuel Bower, Donald Brennan, Tor Eigeland, William Hagerty, Ciro Hernández, Gerald Jenkins, Donald Koch, Thomas Lenz, Annetta Mauch, James Mauch, James MacBoyle, Ronald Roeder, Robert Stout, and Mellado Vázquez.

The Honors List includes the undergraduate students who have been in attendance a minimum of three quarters and whose quality-point average for their last two quarters is 2.2.

Each quarter hour of credit with a grade of A earns three quality points; with a grade of B, two quality points, with a grade of C, one quality point; with a grade of D, no quality points. The quality point average is the total number of quality points divided by the total number of credit hours.

Colonscope Hands MCC Three Firsts

In a recent evaluation of English speaking theater in Mexico, MCC received a lion's share of the commendations. The verbal awards were given by Mary Martínez in her column, "Colonscope," that appears on the English page of the newspaper "Universal."

Studio Stages, its actors, and director accounted for three "best" mentions that were given after evaluating the eleven English plays of the 1956 season.

The best play of the year was Studio Stages' "View From the Bridge." The best director was Studio Stages' Richard Posner. The best actor of the year was another Studio Stages' personality and MCC student, Milton Bernstein.

Dress is semi-formal, coat and tie, or suit. Tickets are 15 pesos for couples and 10 pesos for stags.

Tony Pasano, Newman Club representative, who is chairman of the dance committee says.

"A limited number of tickets are still available and can be purchased at the Housing Office, the Records Office, or from any Student Council member. All students and faculty members are encouraged to attend."

The swank Riviera Club is at the corner of Avenida Universidad and Division del Norte; and for those without wheels, most cab drivers know where it's located.

Late Flash!

With the added ingredient of a Queen Contest tossed into the Tri-MIXER tomorrow night, enthusiasm for the dance has been spectacular.

Charming queen hopefuls are: Sally Dow, MCC; Martha Maria Saavedra, Clases Comerciales; and Sandra Sniderman, WQIM.

Votes may be cast upon purchase of tickets on campus or at the Riviera Club. The Tri-Mixer Queen will be announced after a final count of the ballots at the dance.

Ohio Stater Emily Pentecost, president of WQIM says:

"There's no doubt that tomorrow night's Tri-Mixer Dance will be the big blast for the WQIMers. Students here for the winter quarter shouldn't miss it. We guarantee you'll have a gay time. So bring some mud-mushrooms and come stag or drag!"

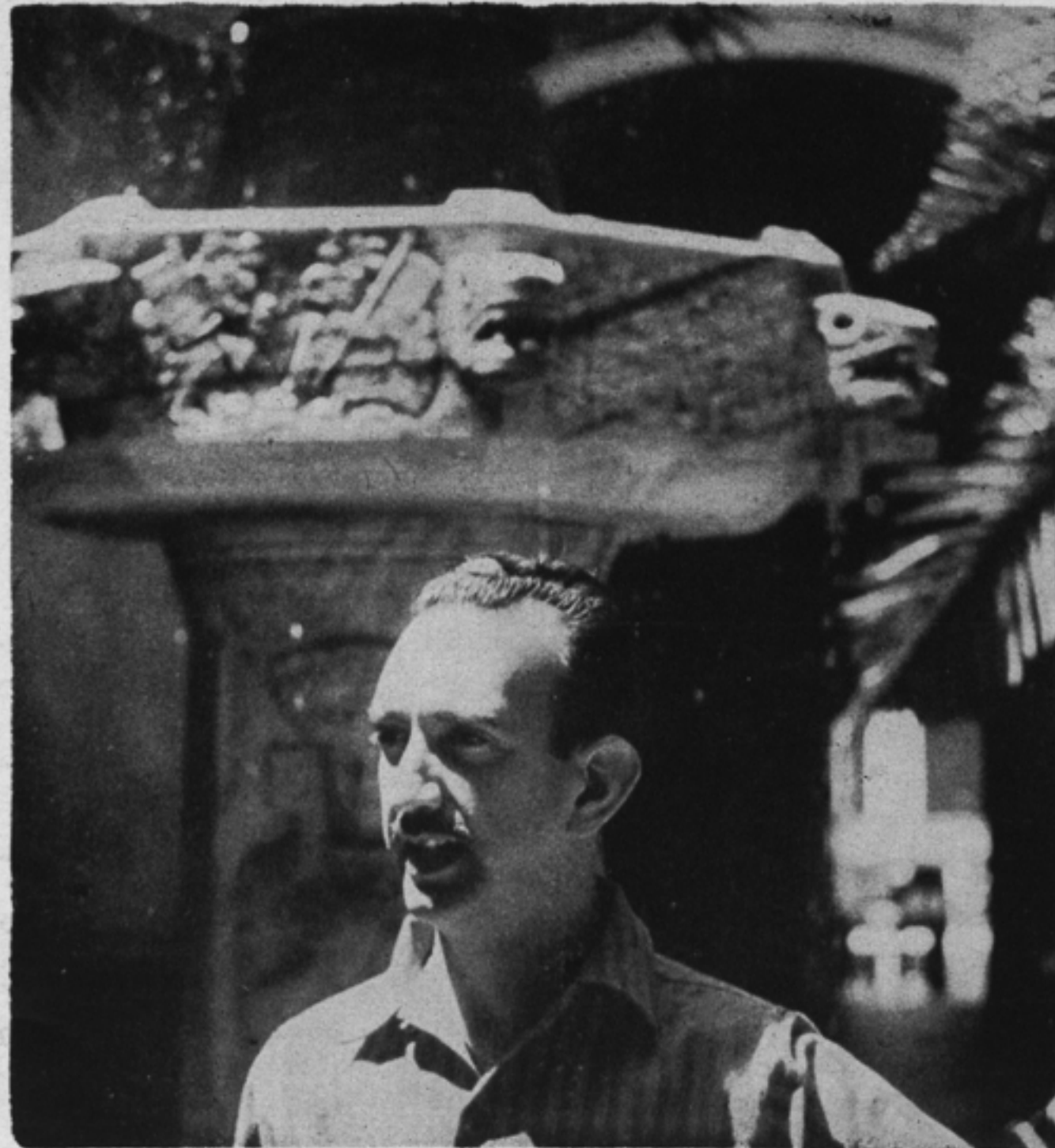


Exhibit. After the formal opening of the exhibition in Monterrey, one of the city's leading families will hold a reception in honor of Belain and Cabrera.

Belain has also received recognition from local art authorities. Art critic Margarita Nelken wrote in the newspaper *Excelsior*, November 1955:

"...as a result; in place of a tendency towards a hieratic exteriorization, goal of Roualt's synthesis, Fernando Belain follows a dynamic exaltation; Roualt's style descends directly from the Byzantine, that of Fernando Belain from the Baroque..."

In the magazine *Hoy*, September 1956, Nelken said, "Fernando Belain has shown that there exists through his monumental clear line, a profound feeling of permanent character attaining a level superior to any other composition of a folklore nature."

For those who are unable to attend Belain's exhibit in Monterrey, there will be a second show on June 30, at the Galeria Diana, Mexico, D. F. This exhibition will be followed by one at New York on September 9, at the Galeria Sud Americana.

IN THE AZTECA GARDEN of the Pan American Building in Washington, D. C. is shown Fernando Belain who exhibited in the United States capital last summer. Belain's paintings will be shown again at Monterrey beginning on March 9.

Individualism at MCC

There is an atmosphere at MCC that is not often found at other colleges, either large or small. Before you make comment, we might add that we think this atmosphere is a good thing. Some call it indifference. We call it individualism.

In most U. S. schools you are constantly facing obligations. You "just have to join," or "just have to attend," or "just have to" do many things. You don't decide things for yourself; you talk them over first with your friends to see if "it's done."

Why is it different here? Probably there are many reasons: our unique location may have something to do with it; the student body, as a whole, is a more mature group of individuals; the students themselves come from a greater range of geographical and social backgrounds.

Those who are not used to this difference sometimes object. They come south expecting the standard, and balk when exposed to the exception. "No school spirit," they cry. "Nobody gives a darn." Maybe it's true.

Everyone is himself—not a mixture of the rah-rah gang, the Greek letter organization's code, and the distorted values of the school's benefactor as set down on page four in the student handbook.

In time things may change. But if and when they do, much of MCC's appeal may go with it; as one student put it, "When they start to write a school song, that's when I pack up." Though MCC is young, it has already developed an unwritten tradition: Be Yourself.

J. C.

Too Easy To Teach?

(ACP)—Part of the challenge American students face is the responsibility to think and to question, intellectually, information and opinion. TECHNOLOGY NEWS, Illinois Institute of Technology, Chicago, puts it this way:

WHY? When was the last time you challenged a statement your instructor professor made? Last week, last month or last year... If you sit in your oaken chair absorbing the instructors words and drawings like a sponge as the gospel truth, you probably will lose the knowledge just as fast when the pressure is put on you. When the student lets some ideas or statements go by him without question, he is leaving himself open to accepting false and prejudiced material.

Carl Sandberg, whose poetry is considered to have contained some wisdom, stated recently, "Much of the history of the world could be written in a book titled, 'Challengers of Axioms.'"

Many times the small three letter word, WHY has caused spectacular events; Einstein, Columbus, and Galileo are just a few of the great people who asked themselves why and delved further to investigate.

You may say to yourself you are not out to discover new worlds. One can find though a richer, fuller life with a complete and better understanding of the things in our environment.

PRESENTING MEXICO

BY MARILU PEASE



March 1 will usher in five days of gaiety, of color and music, of fireworks, dancing and gaily trimmed floats from which beautiful señoritas pelt the onlookers with confetti and flowers.

This is the season for the Mardi Gras celebrations in many parts of Mexico... in Veracruz, Tampico, Mazatlan, Merida and in Tepoztlan, only six miles from Cuernavaca.

Veracruz is, perhaps, the most famous spot for all the celebrations because of its setting, its frenzied enthusiasm, its beautiful girls and loud Jarocho music. But for those who would rather see something traditionally Indian, the celebration at Tepoztlan would be the one to visit.

The illustration shows the main Plaza at Veracruz, brilliantly illuminated for this celebration.

You should have heard the way one of my students pronounced 'Huitzilopochtli'



From The President's Desk

The celebrations marking the centennial of the Constitution of 1857 and of the fortieth anniversary of the Constitution of 1917 should be given more than passing notice by students at Mexico City College. Mexico is one of the few Latin American countries that has not had a multitude of such documents, the most significant of a half dozen or so being those mentioned above and the first one that gave republican form to the nation in 1824. All three are worth reading, not only for their apparent content but for what is revealed to be in them in the light of history.



The 1824 document was, it is true, greatly influenced by that written in Philadelphia in 1789. There is present in it also the thinking of English and French revolutionaries, the Spanish liberals of the Napoleonic era, and—even more remotely—the Protestant reformers. The Constitution of 1857 is even more epoch-making because of its Liberal content. Much that is not true has been written about it but its enormous significance for the entire life of the country cannot be gainsaid. Just one example: Ten years after its writing the power of the Conservative forces was broken and they never again, in my opinion, matched the force they exercised prior to that time—ideologically, spiritually, militarily. The fact that the old Liberals themselves became conservative—even reactionary as towards the end of the Díaz regime—does not change the strength of this opinion. A study of the 1917 document will show that it is the child of the earlier constitution but much more modern; and a good deal of its content is directed at the Liberal-Reactionary oligarchy of, say, 1900-1910 rather than at the old enemies who largely passed from the scene following the withdrawal of the French in 1866 and the death of Maximilian in 1867.

The modern Mexican constitution is not free from grave errors but it was the most advanced of its time in much social legislation that was badly needed, not only by Mexico but by most of the world. I hope that at least those students who take degrees here will be familiar with the major ideas to be found in the Constitutions of 1824, 1857 and 1917.

Some days ago I appealed to a group of graduate students to think more about what used to be called "critical reading". Americans are proud of their rights of free speech, a free press and a lot of other freedoms. Yet it is a truism that we have tended to become a nation of conformists whose opinions are too often furnished by sloganeers, mass advertisers and aluminum-plated mountebanks. The movies, the radio, television and magazines and newspapers of large circulation feed us a variety of "expert" opinions that too often serve only to drug us into mental insensibility. If you value a freedom, use it. If you are not quite sure how to evaluate properly a book or a magazine article, especially in your own field, talk with some of your teachers and learn the method. Get used to questioning, to writing in the margin of your books (not the library's!); to making notes and stimulating your tendency to doubt the facile explanation, the easy generalization. This attitude used to be almost the hallmark of the American, scholar or not. I do not think it is quite so prevalent today.

February is the month of Washington and Lincoln. I hope American schools still take time to honor their memories and the deeds for which they are justly world famous. Back in the twenties we had a spectacular series of "de-bunking" books about the great figures of the past. Neither Washington nor Lincoln escaped the fever. A country, though, needs its heroes; and if they are authentic ones they will stand the acid test of time and close scientific investigation. I believe that Washington and Lincoln are authentic heroes and that Americans do well to honor the truly great men that they were. Neither was an angel and should never be so presented, even to school children. The very definition of a man is distinct from that of an angel. The Washington of the cherry tree story and the Lincoln of the Ann Rutledge romantic dream are not the men we honor and respect. If you have forgotten the main reasons why both our heroes enjoy world esteem today it would be a good idea to at least look them up in the *Encyclopedia Americana* or the *Dictionary of American Biography*. They were giants—by any standards.

Folk Music Stages A Popular Revival

By Elsie L. Stebbings

What exactly is a folk song? Well, if you know who wrote that quaint little lay and have a score for it—probably isn't a folk song!

That's what Timothy Harding of New York tells us. And he's collected hundreds of these "antiques" in the Deep South, in Mexico and in Andalusia, Spain.

This winter Harding is on the campus of Mexico City College.

He was particularly interested before getting some good marimba records in Tehuantepec in southeastern Mexico. But once there, he was surprised to find only mediocre musicians.

"When they become exceptionally good, they leave Tehuantepec and only the poorer ones are left. But I found terrific marimba players in a nearby town." He smiled. "They said they had all come from Tehuantepec."

Harding has edited flamenco records and made "Songs of Mexico" for Folkways Records—an authentic 10-inch record played by native Mexicans.

He feels the work he is doing will help Americans to appreciate the rich musical heritage of Mexico and draw the two countries together.

How did Harding become interested in folk songs? It happened this way. A year before going to Harvard he started to play the guitar, then looked for songs best accompanied by it, which were American folk songs. Then he traveled "south of the border" and gathered on his tape recorder the haunting songs of old Mexico.

When the C. I. O. was diligently organizing textile workers in the South in the 1930's, there were rallies in big cities. To help rouse enthusiasm, the C. I. O. brought singers from areas they were trying to organize to sing folk songs in auditoriums. Audiences applauded wildly—"This is fine! Why haven't we heard them before?" Then "folk songs" were written for political purposes.

John Lomax, says Harding, was the original collector of genuine folk songs and carried a recording machine down South, even visiting prisons.

Harry Belafonte sings folk songs in his own way, mostly Calypso, and a great number of people flock to hear him. The way such songs exist nowadays in the city, says Harding, is as a sort of sophisticated revival.

To illustrate changes in folk songs as sung in different areas Timothy mentions that "milk white steed" has in some places become "buckskin horse." When English ballads came over in Colonial days United States communities were isolated from each other and songs began to differ from one place to another. Now that communities have been open-

ed up, songs have "taken a terrific change."

Most of the folk songs have been found among rural people and if the area is industrialized, the songs die out. They are found particularly in lonely, isolated spots which have been pretty well cut off. An exception to this, explains Harding, is the music of Seville and Granada in Andalusia, but they are both small places, he says, and have been fairly well isolated from the rest of Spain. To a great extent folk music has already died out in the United States. But people are collecting these "antiques" before they disappear altogether.

If a song has lasted 50 years, more or less, it may be a folk song, claims Harding. To get a bona fide folk song you go to the old people who still enjoy singing them. They have learned these songs at their parent's knees—not from a printed page. In the South you simply ask, "Who sings the old songs?" Old religious numbers which are sung in different versions by different people can be folk songs too.

"I use a tape recorder after asking if I may do so," says Harding. "Then I can learn the words by listening to the record over and over again, or I write down the words as they are sung. I made some recordings about three years ago and find now I don't sing them the same way. I didn't know I had changed the songs. A lot of folk tunes have been used by composers as themes for their works."

Harding has a theory of his own. Some songs, he feels, can be folk music when played by a certain person to a certain audience, and not folk music when played elsewhere in stereotyped fashion. It is atmosphere that counts. In fact, there is a fine line between what is, and is not, folk music and on this subject perfectly agreeable people disagree. Folk songs, on the whole, seem to be songs, or ballads, of the common people living out their warm, simple lives in an isolated community. Their peculiarity is that they change somewhat when handed down from generation to generation.

Does collecting folk songs pay off in dollars? Not very well, Timothy says. It's a wonderful hobby, though. Timothy met his wife, Patricia, through this interest. She is a Texas girl who went to Redeliff and played guitar. She is learning flamenco dancing and when she becomes expert he will accompany her, Pan, as she is affectionately called, is a school teacher. They were married last July.

Harding has played on television and radio programs around Boston and used to entertain around settlement houses and old ladies homes in New York.

Harding's selections are elderly, but they will never be "on the shelf" while he has his guitar and fine baritone voice.

MEXICO CITY Mexican

Vol. 10, No. 7

Thursday, February 21, 1957

Published bi-weekly by MEXICO CITY COLLEGE
Kilometer 16, Carretera México-Toluca; México 10, D. F.

Subscription Rate: 2 dollars
per year

Member Texas Intercollegiate
Press Association



Editor Bob Stout
Managing Editor Sandy Johnston
Associate Editor Ira Lewis
Sports Editor Jim Monica
Feature Editor Jack Condon
Advertising Manager Tom Held
Circulation Manager Bob Almanzo
Staff Photographer Marilú Pease

Reporters
Pierce Travis
Francis Brand
Joe Reis
Donald Renton
Hideo Okanishi
J. Beau Seignour
Robert Coppens
Cedric Thomas
Bill Sherman
Mel Lockey
Faculty Advisor Brita Bowen

Dale Young Stages Show in Acapulco

Meet a few influential people, mix in a dash of luck and a heaping tablespoon of talent and you've a recipe for a year's paying vacation in Acapulco—at least, it works that way for Dale Young.

Young, a journalism student at MCC, has been asked to present his plans for a new floor show at the Kalua Club on Hornos Beach. The production, an Afro-Cuban arrangement, will last a year, beginning next month. Young is choreographer as well as featured dancer in a group including himself, Miss Diana Bordes, and Jimmy Smith, former member of the Jean Destine troupe.

Young studied for four years in Hollywood, California, under the tutorship of Robert LeHouse and Ramón Talavera. He, himself, has been teaching for the past two years, and trained a water ballet team which won the

international duet championship in the 1955 Olympics.

Young came to MCC last March. A junior, he plans to continue his studies at the College after his year's stay in Acapulco.

Reyes Studies for Ph. D. in Florence

Rogelio Reyes, who will be remembered on campus as a former student in the graduate school and instructor in the Spanish department, is now studying for a doctorate at the University of Florence, in Italy.

Reyes reports that he'll receive his doctor's degree in philosophy and letters in two more years. Also an accomplished guitarist, he is studying classical music under a Florentine instructor. He left MCC in October of last year.

Tharp Plans European Tour

Dr. James B. Tharp, director of the Winter Quarter in Mexico group, and his wife are organizing another tour to Europe for the summer of 1957. The travelers will leave from Montreal on June 29 and return there on August 23.

As last year, their "Europe by Motor" tour will start in England and end in Paris. This year the tour will visit Belgium, and after the visit to the Rineland culminated at Heidelberg, the party will travel the "Romantic Way" to Munich.

From Switzerland, they will enter Italy via Milan and Venice, making stops at Bologna, Florence and Rome, but this year they will go on to Naples to visit Pompeii and Sorrento.

After a day or so in London, the party will go by motor via Cambridge, York, and Lincoln to Edinburgh and the famous Trossachs in Scotland. Returning by way of the English Lake District of Woodsworth fame, the party will spend two nights at Stratford-on-Avon to visit the region and to enjoy a Shakespeare play in the Memorial Theater.

Back in London, the party will use July 4 to fly to Dublin from which city another motor tour will visit Limerick, Killarney, Cork and other Irish towns.

Any who are interested are advised to talk with Dr. Tharp on Tuesday and Thursday from eleven until one in Dr. Murray's outer office.

Receives Doctorate At U. of Gothenburg

Word has just been received that Borje Cederholm who received his M. A. in Hispanic Languages and Literatures at MCC in 1950 is soon to receive his Doctorate from the University of Gothenburg.

Cederholm is at present teaching Spanish at the Instituto Ibero-Americano and at the University of Gothenburg.



FATHER BUENAVENTURA NAVA will officiate at the services to be held at the Shrine of Guadalupe on March 2 when faculty, students and employees of MCC including members of **Clases Comerciales** and **Clases de Inglés** will make a "peregrinación" to the famous basilica. The group carrying flowers, the Mexican and United States flags, and lighted torches, will meet at 5:00 p. m. at the Glorieta de Peralvillo and arrive at the church at about 7 p. m.

Chicago University Offers Scholarships

A Room Scholarship at the Chicago International House, combined with a Tuition Scholarship at the University of Chicago, is being offered by the Chicago Chapter of the International House Association, Inc. The scholarships provide a room at International House and tuition at the University of Chicago for four quarters, approximately eleven months.

The scholarship is "for a student of proven ability to do good work on a graduate level... who is a national of any country other

ANTHOLOGY PRAISED
Secretaría de Educación Pública
Secretario Particular
México, D. F., 29 de enero de 1957

Sr. Dr. Paul V. Murray.
Livio N° 210.
C i u d a d .

Muy distinguido Doctor y fino amigo:

De la Antología que usted me trajo y que fue publicada por el Mexico City College, una entregué al señor Secretario de Educación, Licenciado Ceniceros, y la otra la guardé para mi biblioteca.

Debo manifestar a usted, que me agrada mucho su presentación; pero mucho más el contenido, la selección que revela no sólo inteligencia disciplinada, sino deseo de cooperar diligentemente en la cultura mexicana.

El señor Licenciado Ceniceros le agradece y estima el envío de esta obra.

Al expresar a usted lo anterior, me permito felicitarlo por la publicación de la Antología.

Le envío mis cordiales saludos y mis agradecimientos.

Su amigo y servidor,
Dr. Efrén Núñez Mata.

Cuevas Lectures on Pan American Day

Lic. Francisco Cuevas Cancion, Counselor of International Relations at MCC, has been invited by the Pan American College of Edinburg, Texas, to be their honorary guest speaker for their annual observance of Pan American Day. He will leave here on April 11.

His lecture will be, *The Effects of Franklin D. Roosevelt's Good Neighbor Policy upon Latin American Relations.*

Two years ago, Dr. Paul V. Murray, president of MCC, was the guest speaker for Pan American Day.

News From Gower

Robert J. Gower, who attended MCC for two years and was graduated in June, 1955, is working for the United Fruit Company in Bananera, Izabal, Guatemala.

Frances Brand Plans To Exhibit Twenty Mexican Motif Paintings



REFLECTING "MOTIVOS MEXICANOS" in her dress as well as choosing it for the theme of her coming art exhibit at the International Women's Club, Mrs. Brand has been studying art at MCC for the past two years.

Dick Dapont Photo

Over Three Thousand Art History Slides Available

Over 3 000 slides dealing with art history from pre-historic periods up to the 20th century have been manufactured within the last nine months by the art department.

These slides, which are being used by the Art Center and the Anthropology Department, are photographic reproductions taken from a large variety of the best books, magazines, and periodicals dealing with art.

The slides available include ancient cave drawings from France and Spain. Egyptian, Mesopotamian, Greek and Roman periods. Byzantine, Gothic and Renaissance are widely represented also. Too, there is a collection of pre-Columbian slides covering colonial, contemporary and folk art of Mexico.

The pre-Columbian selection, which was made from the *Exposición de Arte Mexicano (INBA)* at Bellas Artes in 1953, is the only existing collection of slides from that period.

Boosting the collection still further, a complete color slide selection records the 1956 annual student art show at the *Instituto Mexicano-Norteamericano de Relaciones Culturales*. The Center intends to continue to keep a record of student work.

The growth of the slide file is unlimited, according to those in charge. As good things come out in books and magazines, they will be added to the collection.

"In fact," Merle Wachter, art center head, says, "if our photo copying program continues, it should surpass many of the large universities within the next year."

He adds, "This visual aid system not only increases the students' knowledge of art history, but aids them to develop and find their direction in regard to their own painting."

Wachter hopes other departmental heads will take advantage of the equipment and slides, as art history often overlaps with other studies. By checking with the Art Department secretary, a listing of available slides may be obtained.

At Iowa Univ. Teaches Art

Mrs. Milton B. Whiteman, the former Cheryl Terpening, who attended MCC during the fall quarter of 1954, is a graduate student at the University of Iowa. She has a part time assistantship in Spanish.

By Jay Beau-Seigneur
Twenty paintings by Frances Brand, a student at Mexico City College, will be exhibited for the public at the Club Internacional de Mujeres (International Women's Club) for at least a week, beginning February 27.

The International Women's Club is located at 6-707 Ave. 16 de Septiembre.

The theme of the exhibit is "Motivos Mexicanos." The opening, by invitation only, will be preceded by a talk on her paintings by Mrs. Brand.

Mrs. Brand, after spending 12 years in the U. S. Army, came to Mexico to study art in 1955. "I chose to come to Mexico because, in my opinion, most of the important painting is being done here," she says.

Mrs. Brand has exhibited her paintings in Texas, Florida, most of the southern states, Germany, and once before in Mexico. She received first prizes in Miami and Miami Beach, and a gold medal from the Miami Art League.

One of Mrs. Brand's paintings, which was exhibited in the Pentagon in an all-Army competition, received a commendation from the secretary of the Army.

Mrs. Brand studied painting in France, the Philippines, Texas, and Florida, before coming to Mexico.

Former "Collegian" Staff Member Marries

Onofre Gustavo Gutiérrez, former member of the *Collegian* staff, was married last month in Managua, Nicaragua to Vilma Pacheco.

Gutiérrez is a reporter and chief photographer for *Novedades*, the government daily of Nicaragua; correspondent for the Associated Press; photographer for the international photo agency, Black Star; and operates his own photo studio and publicity agency, the Managua Foto Press.

in Acapulco it's...

Hungry Herman's
Finest American Snacks
Just a half block from the Post Office

In México it's

OPTICA MAZAL
Because since 1917
our name is
synonymous
with the finest in
eyeglasses.

OPTICA MAZAL
MADERO 54. REFORMA 122.1-PISO

Talking about Art supplies,
there is only one store.....

Garie's

where you can get quality and best prices plus special student discount.

SAN JUAN DE LETRAN No. 5
(one step from Juarez Ave)

Art Center Marks First Decade

Collegian Feature

By Genevieve Baker



First building occupied by Art Center, January '47. Calle San Luis Potosí 154.



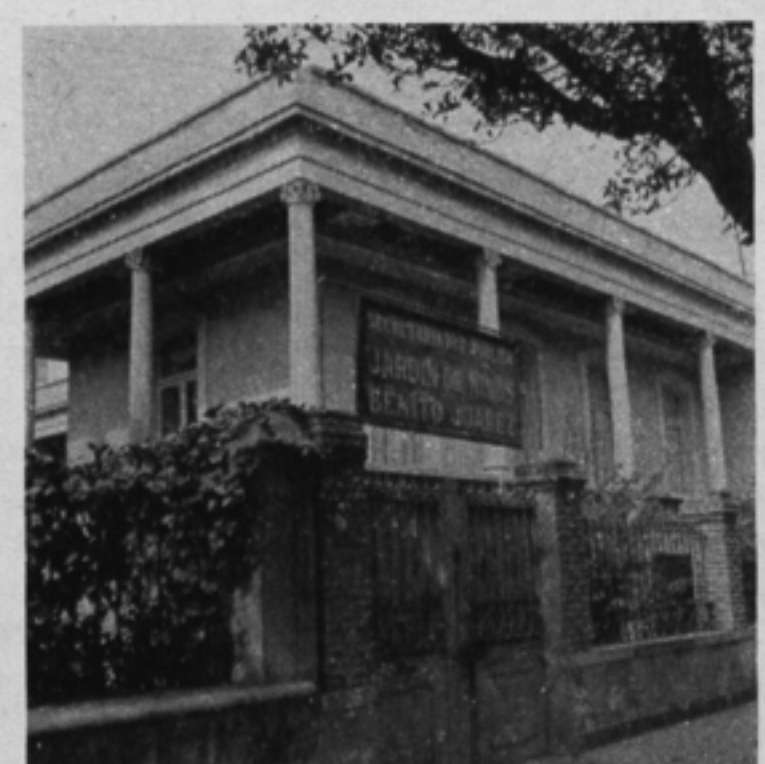
Commercial edifice in which Art Center moved from second to third to fourth floor—'47-'49. Coahuila and Insurgentes.



Tonalá 183. Third structure occupied—'49-'51.



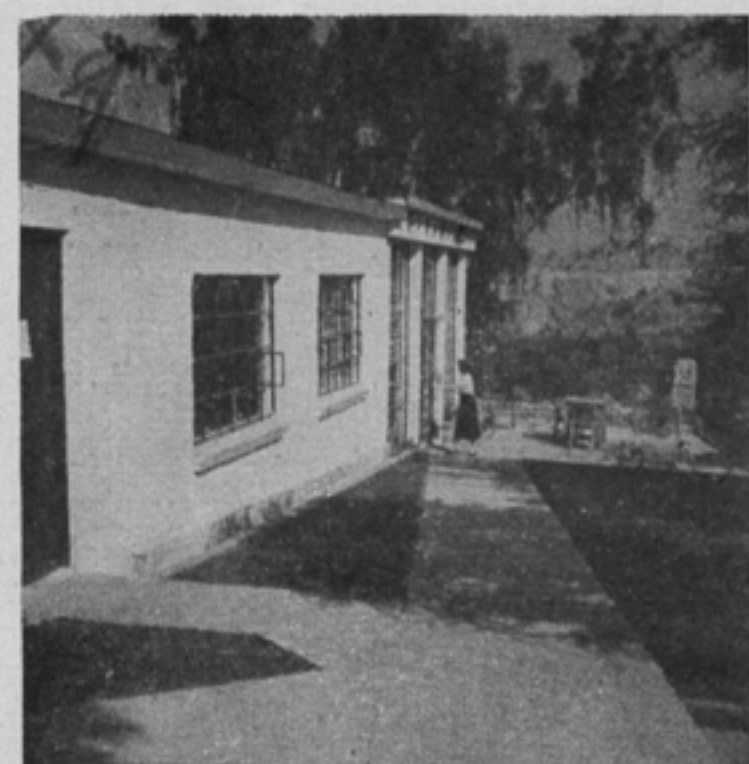
Present French restaurant "Lorraine" held art classes '50-'51.



Jalapa 147—largest building occupied during growth now houses government school—'52-'54.



Across the street at Jalapa 148—temporary housing during '52 is now office for sanitary products.



The Graduate Office building was first studio space for the Art Center on present campus—'54-'55.



Present Admissions Office was used during '55.



Art Center moved to upper floors of Administration building—'56.

Interior of new Studio I on roof of theater.



With 10 turbulent, exciting years behind him the director of the Art Center, Merle G. Wachter, pauses to reflect for a moment on some of the high-lights connected with the establishment and growth of the Art Center of Mexico City College. A succession of changes of physical plants... an unending series of reorganization and consolidation... the increasing awareness of the role that can be played by an arts center in Latin America... and the revision of many conventional ideas about art education constitute the variegated pattern of the past decade.

As a result of a chance perusal of an MCC catalog while in the remote village of San Miguel Allende, where Wachter was enrolled as an art student in October '46, and in order to satisfy a natural curiosity concerning an American type institution in Mexico, he traveled to the capital the following December. While questioning Mrs. Elizabeth Thomas de López about the possibility of using the accumulated time granted under the G. I. bill for his service in the Pacific Theater, he discovered that no department existed in which he could fulfill a desire for continued painting and drawing. Precisely at that moment a fellow painter, who was accompanying Wachter back to the States entered the office carrying a portrait of himself. The canvas, painted by Merle Wachter, was a token of gratitude to his friend for having nursed him through the convalescent period following a near-fatal seige of jaundice. Mrs. López turned in her chair to glance at the portrait and after a moment said, "It seems to me you shouldn't take art—you should teach it."

After the interview he was advised by the administration that he would be authorized to found the nucleus of a fine arts department.

The first classes, starting January '47, were given in the San Luis Potosí 154 building on the third floor sharing quarters alternately each day with the newly formed library, music appreciation, art history and sundry other classes.

In the fall of that year the Art Center made the first of many subsequent moves to the commercial structure at the corner of Coahuila and Insurgentes. Then followed moves from the second to the top floor conducting classes in unfinished quarters—a tradition which has dogged each change of address during the past eight years.

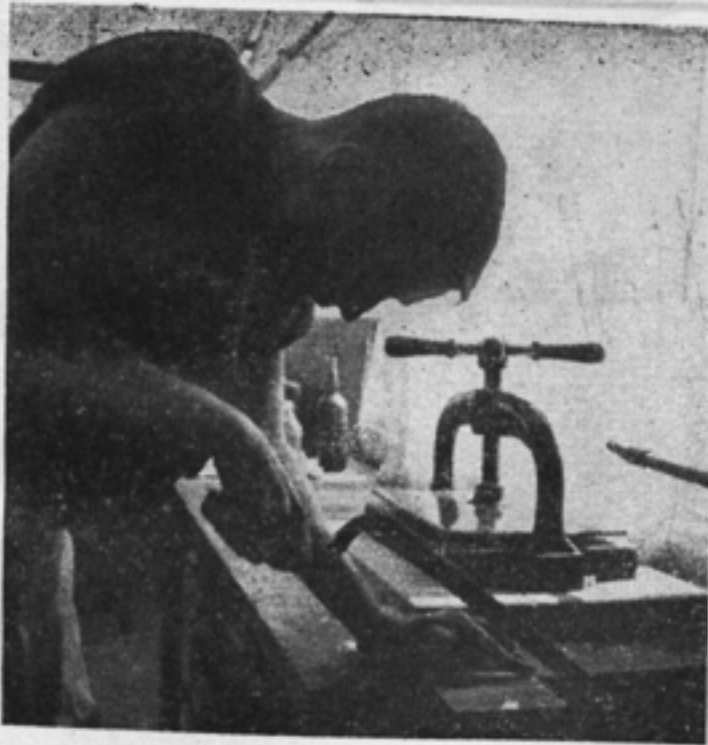
Having jumped back and forth, checker-board fashion, across Colonia Roma, the college, along with the greater portion of the art department, then moved to their present quarters in the spring of '54. This was the 11th move made in the seven years following the formation of the art department.

"Not believing in numerology," said Mr. Wachter, "I was, nevertheless, aware of a certain occult factor. The steaming caravan of trucks unloaded the paraphernalia of the art department in one towering pyre under a lone tree. There were many facetious remarks at that time by on-lookers that the heap of equipment was ideally constructed for ignition. Needless to say, without the aid of a fire bug, the inventory of equipment suffered considerably from carelessness in handling, weather and the confusion of getting settled."

An international staff has grown with some minor revisions during the ten year period. Old-timers include the first student to enroll in the Art Center, Fernando Belain, instructor in drawing, watercolor and art history. Germán and Lola Cueto, teaching sculpture and etching respectively, have given to the North American student an insight into the rich heritage of twenty centuries of Mexican art. Robert David Ramsey, a graduate of the Chicago Art Institute, has founded and supervised the design and color instruction since 1951 as well as teaching a composition in painting class.

Travelling, as instructor, from the Escuela Universitaria de Bellas Artes to the Universidad de San Nicolás de Morelia, Howard Jackson entered the Art Center in the winter of '54 to take over the jewelry and photography classes. The mural techniques class, initiated in '49 by José Gutiérrez in the Coahuila building, was inherited by Arnold Belkin, young Canadian painter and set-designer who had studied with Gutiérrez at the Instituto Politécnico Nacional.

Following a trend toward greater integration of applied arts with art history, Wachter has endeavored to create an "ambiente" for the fine arts student in which one gains a clearer understanding of technical, aesthetic and philosophical relationships among all the arts. These vital courses, covering, generally, occidental and oriental art and, specifically, the three major epochs of Mexican art, are offered by Alex von Wuthenau, authority on Mexican Colonial art and founder of an organization to restore vanishing monuments of Mexican antiquity; Arnold Belkin, who instructs a unique painting class incor-



Cutting and fitting of zinc plates for graphics class.

Layout by Merle Wachter



View of sculpture terrace with translucent plastic roof.

Student cutting with oxy-acetylene torch in metal sculpture.



porating a study of styles through lectures, demonstrations and actual studio problems painting in the manner of both old and modern masters; and Tita Estrada de Gerlero and Fernando Belain, experts in Mexican and Spanish art, who also give an introductory art history course for all Freshman students.

If one has the stamina to climb to the upper reaches of the main building, he will find there a recent innovation—the faculty gallery—a nook reserved for constantly changing examples of the instructors' works, which serves to satisfy many students' constant question, "I'd like to see what he can do."

For a year and a half Wachter has been pushing a long range audio-visual aid program designed to satisfy all the needs for the manifold types of art history courses, for specific applied arts techniques and for general college publicity purposes. The present collection contains approximately 3 500 black and white and color transparencies catalogued in automatic magazines.

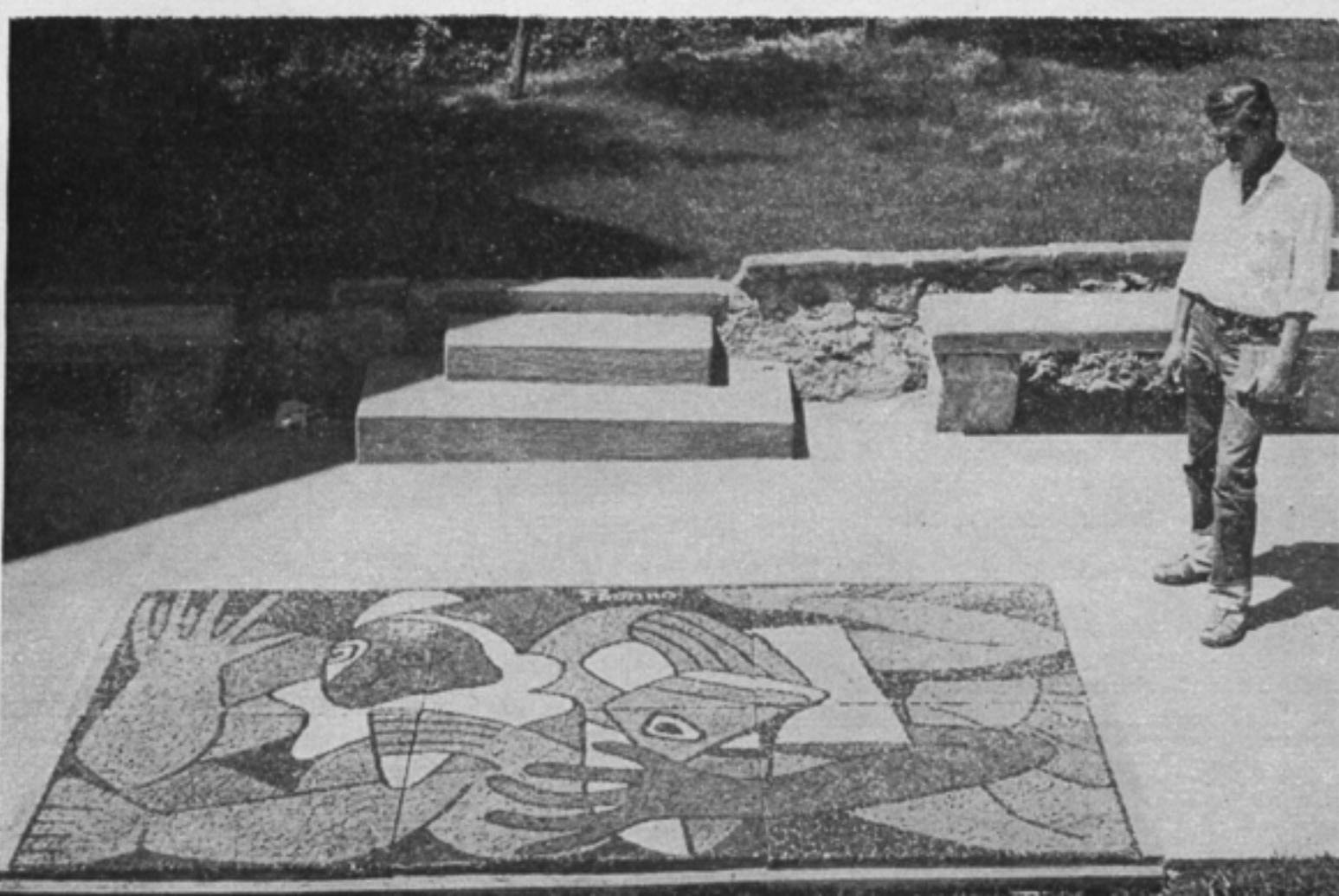
Supplementing this plan a regular film program was instituted about three years ago. Each week a selection of films treating of all the arts are projected. These movies have been lent to the Art Center through the courteous cooperation of the following institutions: The British Council, The Canadian Embassy, The United States Information Service, The Indian Embassy, The Japanese Embassy, Instituto Francés de la América Latina, Compañía Mexicana de Aviación and the Cultural Attaché of the Italian Embassy.

In discussing future plans Wachter states, "We hope our dreams ultimately will be materialized just as were the ambitious plans during the first formative years. Envisioned major projects include a museum which will house the core of a representative collection of Mexican art, which has already been partially acquired. President Paul V. Murray is acting in an advisory capacity in the formation of what eventually will be an important contribution to the scholars, historians, and artist in both the Americas."

"We have also considered, tentatively, the fitting out of a combined lithograph, mural and sculpture area on the lowest terrace; small private studios for graduate students; and the creation of a rendezvous site on the top floor where students can gather to read periodicals, study and exchange, I hope, in an animated fashion, opinions on art. We feel it important to initiate, for at least one quarter of the year, a plan whereby an outstanding Mexican, American or European artist would be in residence. For many years we have wanted to inaugurate adult evening classes and Saturday morning classes for children.

"It is hoped that by the end of this month a new gallery will have been established in the present theater lobby—its name Saloncito VII, seventh in an unbroken chain of tiny galleries maintained throughout this past decade during all the migrations of the Art Center."

Ground mural executed in natural stone mosaic.

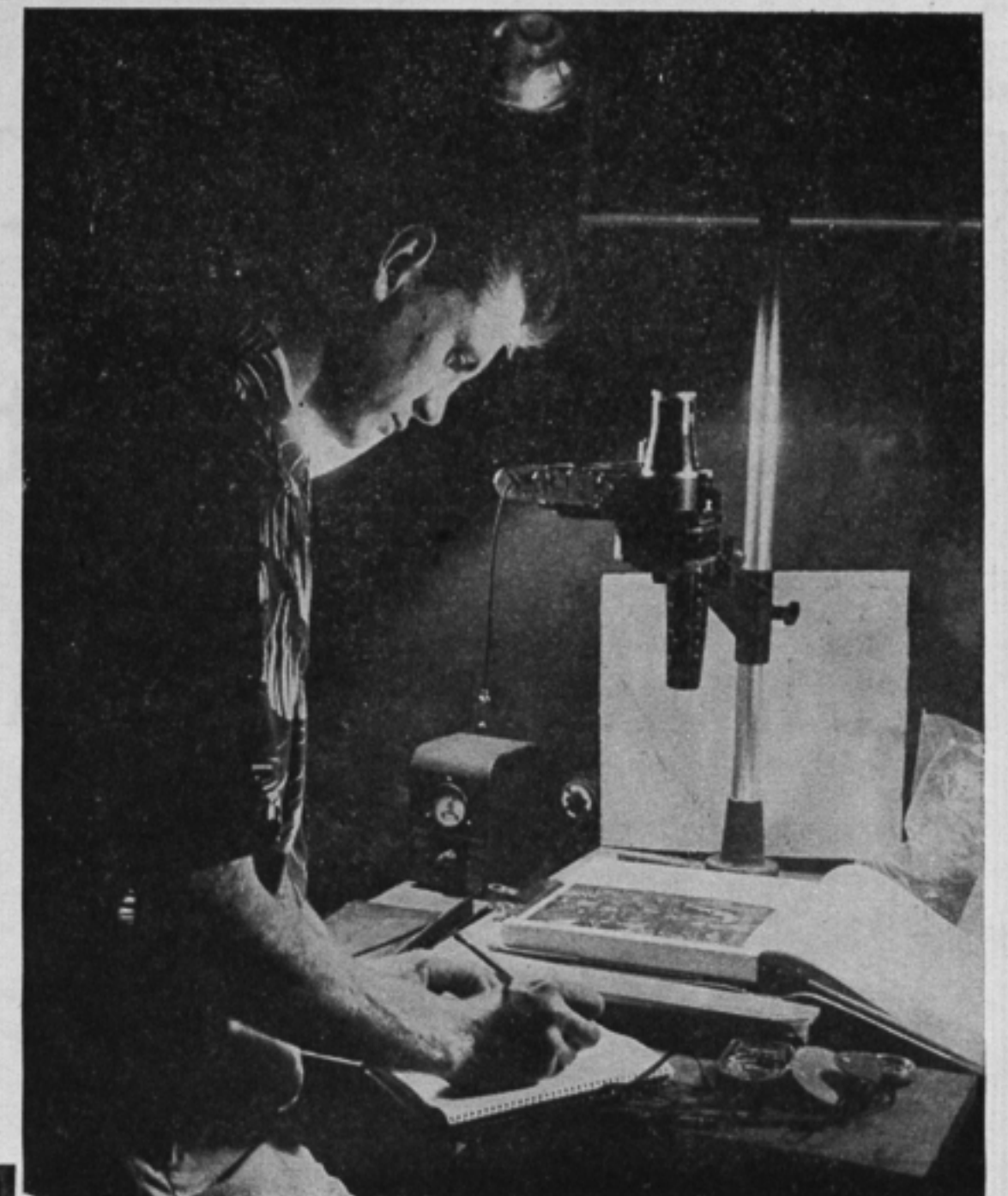


Interior of new number 2 painting salon which has glass along entire north wall.



Inking and printing of zinc plate in etching class. Sra. Lola Cueto is demonstrating the process.

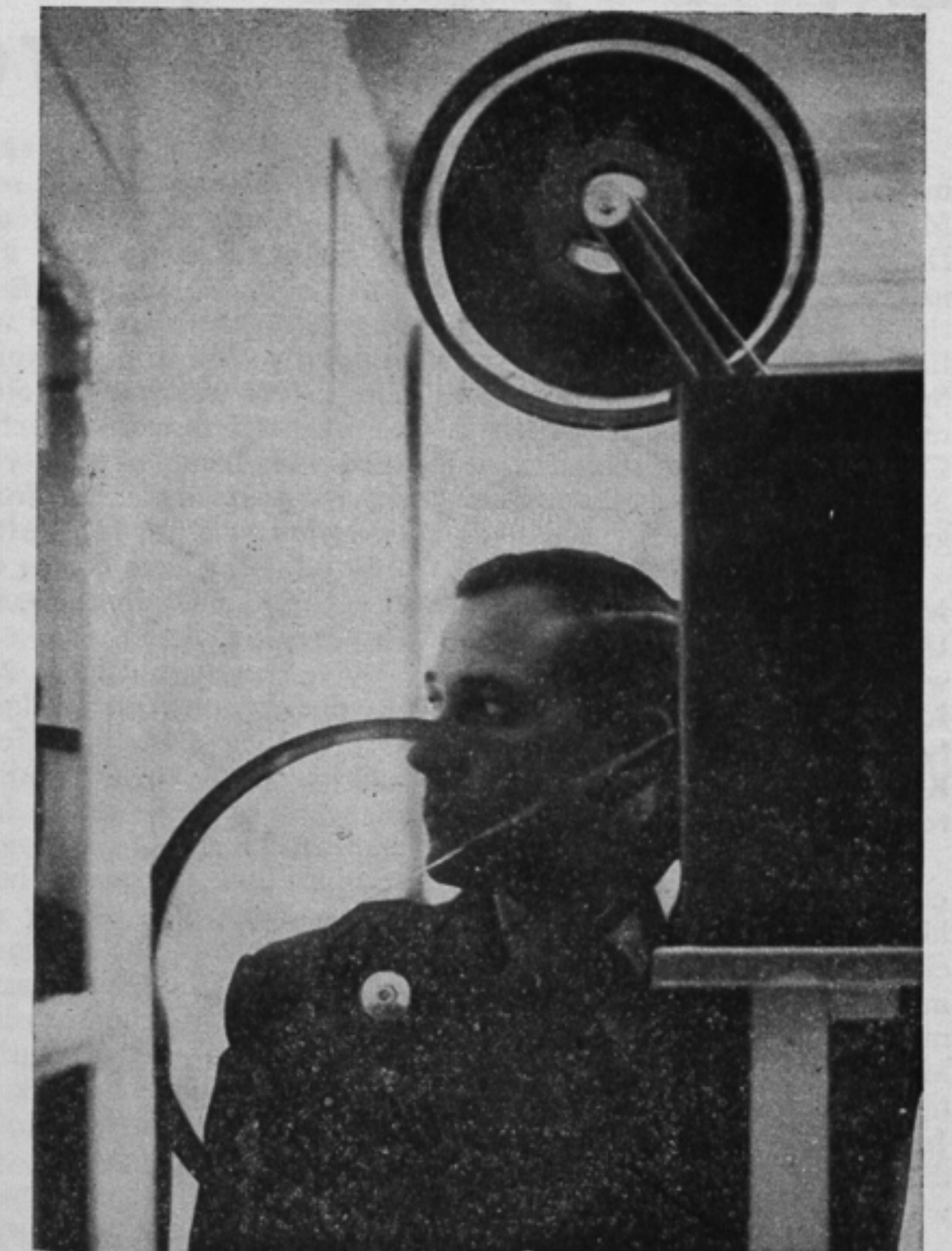
The Art Center maintains a photo-copying lab for reproduction of both black and white and color visual aids.



Student at work with enlarger in photo lab.



Basic design class room. Dave Ramsey instructing.



Wachter, director of Art Center, snapped while projecting one of the weekly film programs, which consist primarily of films on painting, sculpture, architecture and the minor arts.

Alan Minge Spins Tales of Life Here

With his jeep, "Little Johnny," in 1947 Alan Minge, a native of Marysville, Kansas, and later Denver, ventured south to Mexico to attend summer school at the University of Mexico. This first trip whetted his appetite for Spanish and three years later he returned, this time to Mexico City College. He remained at MCC to receive his Master's Degree.

Between trips to Mexico, Minge graduated from the University of Denver where he was a member of Phi Sigma Iota, honorary language society, and member of Phi Beta Kappa. Minge ranked in the top six of his class of 1500.

In the fall of 1955, Minge accepted the position of defense historian with the Air Force Special Weapons Center. His work includes writing histories of atomic research and development. Minge has also appeared as an historical expert on behalf of the Jemez, Santa Ana, and Zit Indians, and is currently working with the Acoma Indians.

Minge is now studying toward his doctorate at the University of New Mexico.

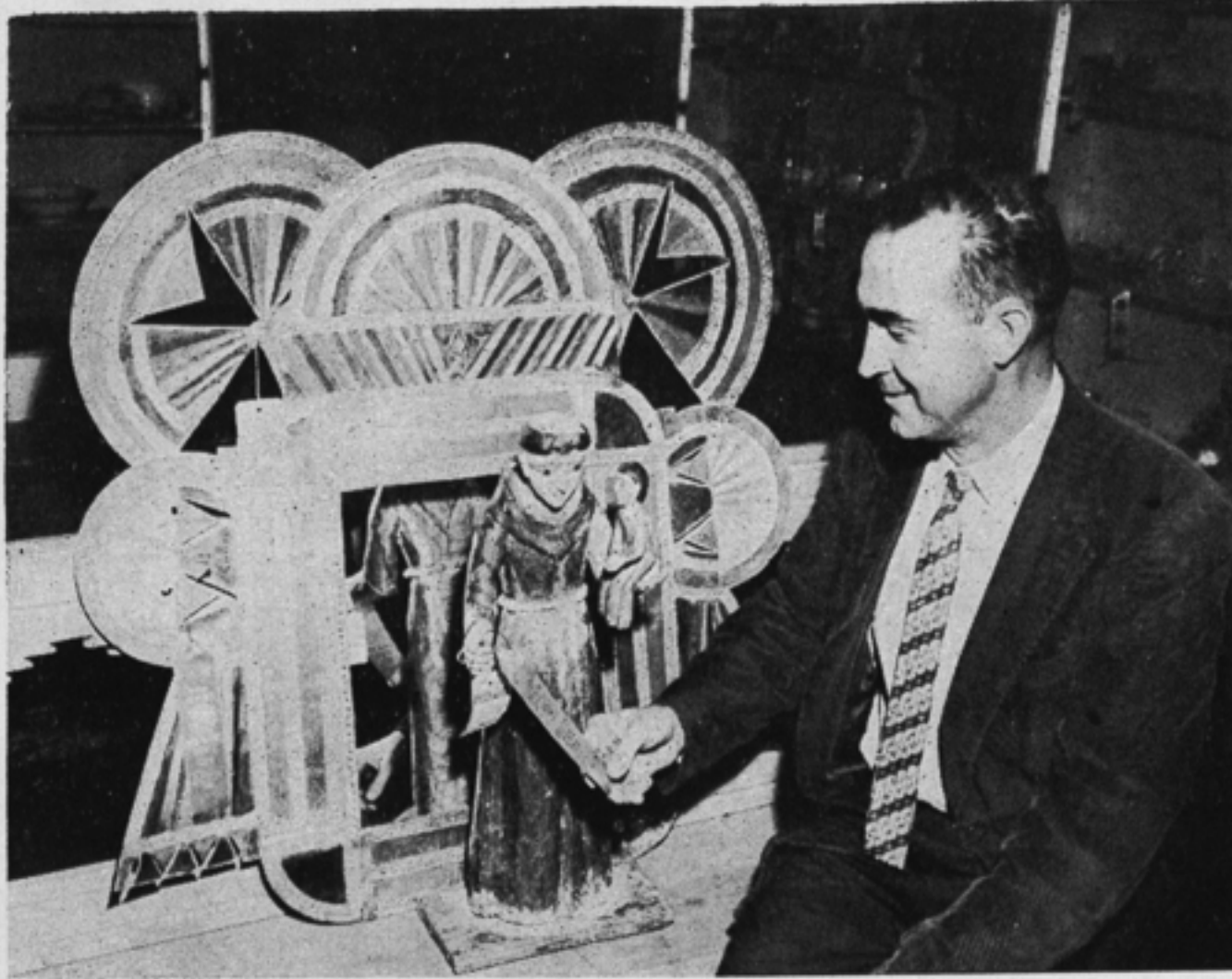
Graduate Minge has an interesting and breezy style of writing about his experiences while in Mexico. Here, in his own words, are some of those "unforgettable events."

"My father, rounding out the short ends of my G. I. Bill, flew down in May of 1951 with my sister. The taxis in Mexico City particularly delighted him as he used to compare them with bull fighters and ride them after any lame excuse. Completing several "back country" excursions with "Little Johnny," he and my sister, too, became *aficionados*.

"When they were ready to depart for the States, my father and sister caught a taxi to take them to the airport and points north. Within sight of the airport, the rear wheels suddenly fell off completely. The driver was most apologetic as we sat there at street level with the front of the vehicle pointing upwards. He hurriedly hailed another taxi—after we had paid the fare for as far as the first driver had been able to carry us.

"Everyone who likes Mexico usually borders close to the fanatical in their affections. Her land and her people furnish endless experiences to prove that a land of contrasts forces resolutions and compromises, no matter how extreme. I recall boarding a first class bus along the Paseo de la Reforma near Chapultepec Park during a late afternoon rush hour. As we started on the lengthy trip toward downtown, a sleek Cadillac sideswiped our left, and sped on through traffic. The ensuing ten minutes of chase down this world-renowned and beautiful avenue was harrowing—dangerous—and as for the bus passengers, we imagined the two drivers were hell-bent for bloodshed.

"Some of us vainly tried to distract the bus driver as our destinations were passed, but we soon became as engrossed as he in catching 'our prey'. Of a sudden, the bus slammed alongside the Cadillac, both stopped by a red light and traffic. We rushed to the front of the bus to watch our driver apprehending the reckless owner of the Cadillac. What they said to one another in a matter of seconds will never be known, but when I saw them, they were terminating an *abrazo* in time to make the green light!"



ALAN MINGE EXAMINES ONE OF HIS BLUE RIBBON collector's items, a *bulto*, Saint Anthony, probably dating from 1750, or earlier. The statue is made of rawhide and wood with a gesso and stained finish. The tin mirror behind him also captured a blue ribbon and represents extremely fine tin craftsmanship popular in New Mexico during the nineteenth century.

Novillero Gets Aficionado Comments

By Jack Condon
Sketches by Luella Ramsey



More students from MCC than from any other college attend the bull fights. No other US campus can make that statement. So, *Ole!* Let's talk about bull fights.

The inquiring reporter threw on his red cape and stepped bravely out into the campus arena to seek the facts: The MCC moment of truth. Are more people here for 'em or ag'in 'em?

This reporter's first observation is that of amazement at the fact that many students have ne-

ver attended a fight. His second observation is that people either go every Sunday or "have gone once or twice." Few go every now and then when they "feel like a good bull fight."

So much for this *novillero's* comments; let's hear the voice of the gringos who have recently been exposed to this national pastime.



Paco de Zubiria, who hails from Columbia compares bull fighting to a popular U. S. sport, hunting. "Bull fighting is less cruel than hunting. A hunter shoots at all sorts of innocent animals often merely wounding them and allowing them to suffer for hours or even days. And don't forget that many more people are killed on the hunt than in the Plaza."

Gloria Fishkin: Who feels sorry for the bull?—I worry about the matador. Frankly, I can't see any sport in which death's shadow is always hanging over the ring—whether it's a bullring or a boxing ring.

Pete McKinney of Long Island, New York said of his first fight, "I was unimpressed. It would be a great art except that they wear out the bull; by the

By Sandra Johnston

The past, in its tomb of cold facts and dates, becomes excitingly close when one comes into contact with letters, documents, books, and newspapers of a previous time.

Having a father who collects such items, Henry Berger, a WQIM from Ohio State University, spent much of his youth exploring the contents of his father's shelves.

The bulk on the Berger collection is made up of papers dating from before, during, and after the Civil War period.

These papers include letters from soldiers and citizens of the North and the South; orders from commanders of the Union army

in Maryland and out of state in regard to the capture of traitors; and one letter is an eye witness account of General Jackson's invasion of Maryland and Fredrick County prior to the Battle of Chancellorsville.

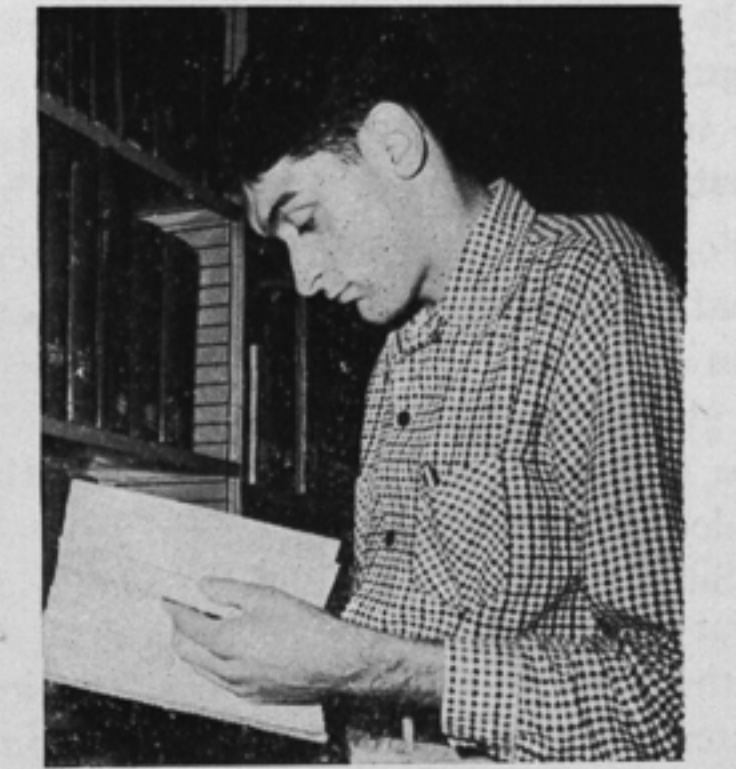
Newspapers and magazines dating from the first years of the country and through the Civil War period have found their way into the Berger collection.

A Stonewall Jackson enthusiast, Berger is particularly proud of having Kit Douglas's "I Rode with Stonewall." The diaries that Douglas kept when he rode with Jackson are the most authoritative information that can be found on Stonewall Jackson today.

"A more recent addition to our collection," says Berger, "is the correspondence of McLean with Admiral Perry at the time when the North Pole was being discovered."

Hunting for items, can be most interesting. Berger has attended auctions, gone through dusty attics, and looked in book stores with his father in search for material.

One interesting find was in the disguise of an old wall-



Henry Berger

paper catalogue being sold at an auction. Taking it home, Henry's father discovered, between the thick pages, original Currier-Ives Prints.

"The clothes design prints were so beautiful that we now have them framed and hanging in our house," states Berger.

At present Berger is interested in finishing college. He graduated from Frederick High School in Maryland in 1955 and is now a sophomore at Ohio State University. He is an active member of the Young Republicans Club, the International Relations Club, and the Religion-in-life-committee.

Berger is an avid politician. As a child he sat for hours listening to the activities of the state senate sessions. And at Ohio State he played a leading role in the mock political election and was campaign manager for Nixon.

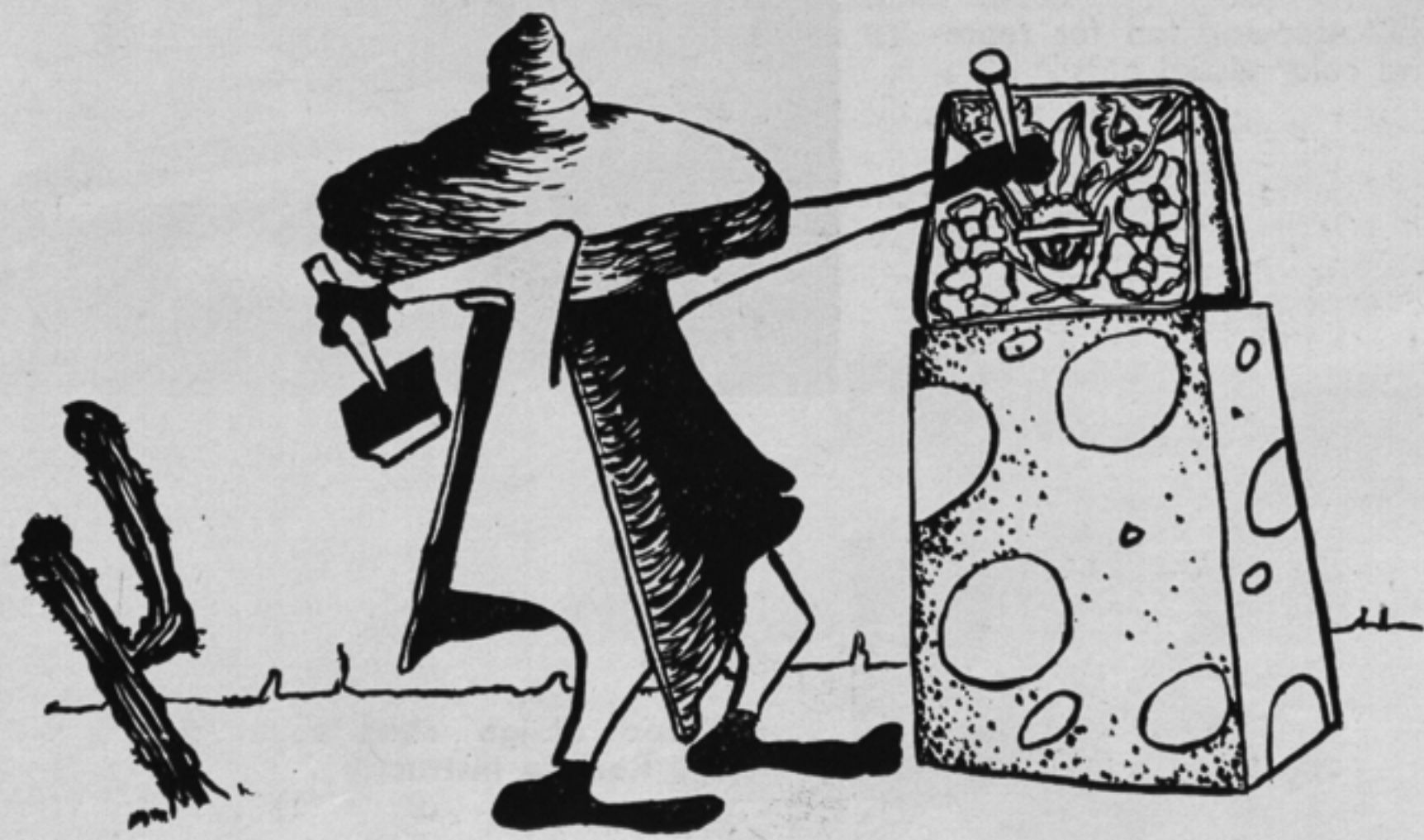
Berger says that his stay in Mexico has helped to fulfill his ambition to travel. While down here he would like to gain information on what the feeling of the Mexican people is toward the War of 1848.

One thing that Berger emphasizes when referring to collecting items of value is, "A book is not rare or valuable because of age. It can be rare because of the number of copies printed or the way it is bound or anything that makes it so different that it may become a collector's item."

Metz Writing for California Paper

Gordon V. "Red" Metz, former *Collegian* sports editor, has successfully followed the field of journalism and has been on the staff of the *San Bernardino Sun*, San Bernardino, California, for the past five years. Metz, a popular figure on the campus during his studies at MCC, took his B. A. in English in 1950.

not the only
but the best
MEXICAN LEATHER GOODS



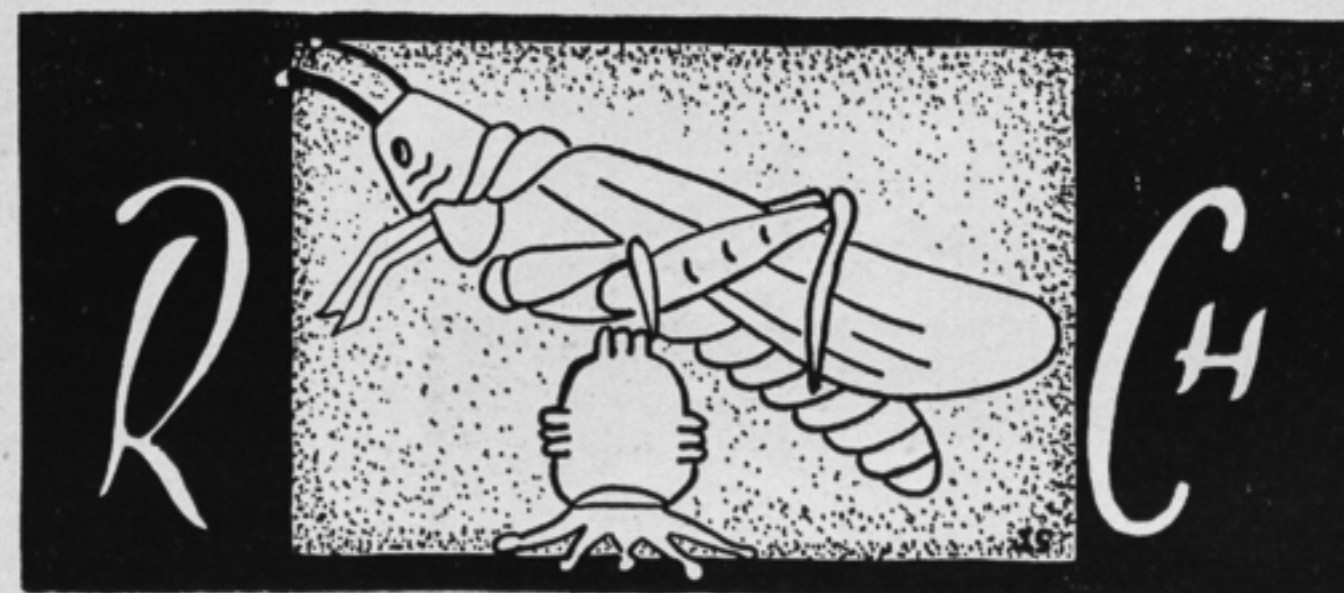
WATCH THE BEST LEATHER CRAFTSMEN WHILE THEY WORK

VISIT OUR FACTORY AND SHOWROOMS

PRODUCTOS OLVERA, S. A.

SARAZATE 120
COLONIA PERALVILLO

PHONE
29 - 07 - 80



During the period of the Aztec dominance in Mexico the hill on which Chapultepec castle now stands was inhabited by Chapulines, and the mound thus became known as Chapultepec. Tepec being the Nahuatl word for hill.

Restaurant Chapultepec

New modern restaurant and rotisserie.

Table and fountain service from breakfast to that after-theatre snack.

Paseo de la Reforma 509

At the Diana Statue

Belgian Refugee Studying at MCC

By Bruce Glass

Nicole Thiltges, though she was just four years old at the time of the Nazi invasion, remembers very well the day the Germans reached Brussels. Her family fled to southern France in hopes of leaving the continent, and, on finding that it was too late to get out, returned to Brussels where they lived for nearly five years under the domination of the invader.

Nicole recalls that some of the German soldiers were quite polite, but not those who were members of the brutal SS corps. She says rumors of Germans molesting the women of foreign countries were often untrue because the proud Aryans felt in beneath the dignity of their race to fraternize with the conquered peoples.

Among the more harrowing experiences of the occupation were the frequent air raids by the American and British forces. Added to this, many of the German V-1 rockets fell short of their targets in England and came to earth in the European seacoast cities. Refugee systems were organized in the schools but the students often paid no attention to them because people were not much safer in the shelters than in the streets.

Nicole says, "You became more or less fatalistic. If it had to happen it had to happen, but we were pretty scared too."

In 1952, while a freshman in high school, Nicole left Belgium

to live with an uncle and aunt in Dallas, Texas. Her studies in Belgian schools were advanced enough to permit her to enter school in Dallas as a junior; however she enrolled as a freshman because she wanted to improve her English.

In 1952 the family moved to Oakridge, Tennessee, where her uncle went to work for the Atomic Energy Commission. Upon graduation from Oakridge High School in 1954, Nicole entered the University of Tennessee where she was majoring in French and carried Spanish as a minor. Her primary reason for coming to Mexico is to study Spanish, though she has been interested in coming here ever since she heard of MCC as a college freshman.

Nicole feels that primary and secondary education are on a higher level in Europe than in the U. S. Because high school graduates in Belgium often have as much education as a person with two or three years of study in an American college, fewer people go on to college in her country than in the United States.

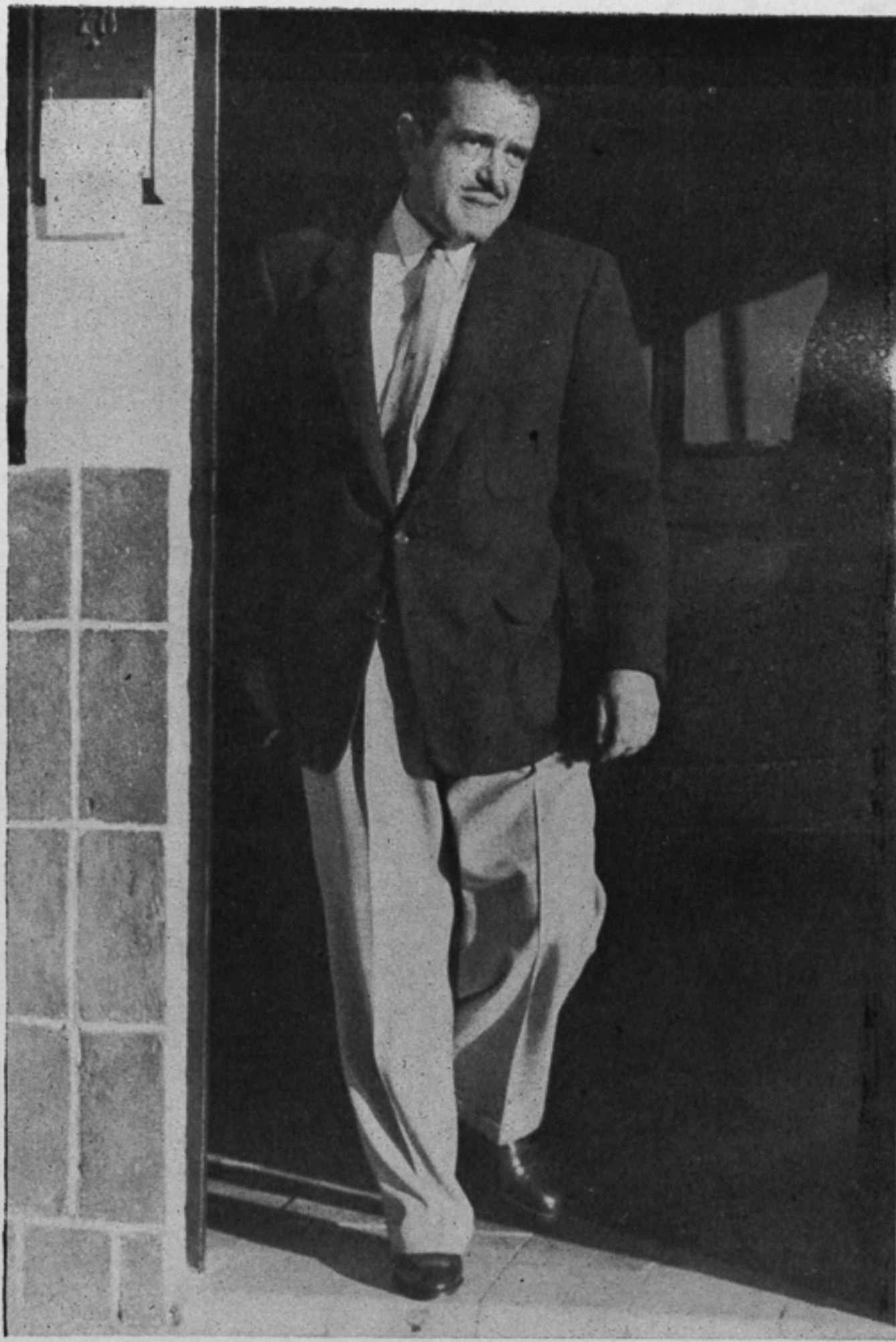
Speaking of Mexico Nicole says, "I've only been here a few weeks but I like it very much. There are so many things that remind me of Europe—the way the city is set up, the open markets, the chestnut vendors, maids walking children in the parks, and the Paseo de la Reforma."

Nicole will graduate from the University of Tennessee next August. After that she plans to go on studying for her M. A. in French.



PAUSING FOR A MOMENT OF RELAXATION, Nicole Thiltges reads a book on Mexico. The country reminds her of Europe's open markets, chestnut vendors, and wide boulevards.

Dick Dapont Photo



THE END OF A WEARY DAY at MCC comes in the early morning hours for Señor Rodríguez as he heads for his office down town. The economics teacher is also the advisor to the head of the Ministro de Marina.

Dick Dapont Photo

Know Your Faculty

Econ Prof Rodríguez Is Government Advisor

By Jack Condon

"As you study economics or any other discipline, at the bottom of it all, you find philosophy."

This is perhaps an unusual statement for a man who has taught economics off and on for six or seven years. But this is what Marco Antonio Rodríguez Macedo says. And Rodríguez, who is currently teaching economics at MCC, ought to know.

Born in Pachuca, Hidalgo, Rodríguez attended high school in the U. S. at Wentworth Military Academy in Missouri. He attended his first three years of college at Elmhurst College in Elmhurst, Illinois, and received his degree of licenciado from the University of Mexico. Rodríguez went on to do graduate work at Cornell University and at the University of London.

He has taught Spanish at Cornell and also taught at the Mexican American Institute of Cultural Relations and at MCC when it was located down town.

Rodríguez considers MCC an excellent spot to study economics. He believes that the students are able to get the point of view of instructors with varying and different outlooks; then the students can select for themselves from this "broad panorama." As for himself, Rodríguez feels that it is

possible to get the impression of too great a potential, and the MCC economist feels that this idea may be overworked and magnified.

"However, what the Latin American nations lack is knowhow. Capital is available—they need trained economists."

Teaching occupies Rodríguez's early morning hours. After his classes, he heads back into town to his office at Reforma 95, where he assumes his duties as Advisor to the Ministro de Marina (a combination of the Federal Maritime Board and the Navy Department). He formerly held the post of head of the Economic Research Department.

Rodríguez enjoys teaching and finds the students at Mexico City College "very receptive and quite interested in economics, particularly in the Latin American countries' problems."

NEW OFFICE HOURS FOR DEAN OF MEN

The office hours of Luke Judd, Dean of Men, have been changed to make his services more easily available to students. He will now be in his office from 9 to 12 daily.

Lewis Tells of Learning to Fly in Munich

By Bob Stout

"The most frightened I've ever been was the time I flew into the clouds over Munich and lost my bearing," says Ira Lewis. "In a glider a person can't pick his landing area and I was afraid that I was going to have to set down in a city street."

Lewis, who came to MCC to major in psychology last October, learned to fly gliders while stationed with a medical outfit in Munich, Germany. He had received his class B glider rating and was working toward the class C pen when he returned to the United States for discharge from the Army.

Gliding, or more properly soaring, had always been a sport that fascinated him, Lewis admits. So, it was only natural that he take lessons when he was stationed at a U.S. Army post adjoining one of Munich's two gliderports—the Oberweisensfeld Flughaven.

The first glider flight that Lewis ever enjoyed was with an instructor who spoke only German. The *Flugmeister* finally stopped trying to give directions to the uni-lingual Lewis. Instead he took the controls and put the glider through a series of stunts. "I suppose he thought that he would scare me enough so that I wouldn't come back. However, I did return and that time they

gave me an instructor who spoke a little English," says Lewis.

The English-speaking instructor was, in Lewis' opinion, one of the best glider pilots in Germany. Besides being an excellent instructor, he was a master of the *kunstsflug* (stunt flight). Herr Edera, the instructor, could perform the outside loop in a glider. This maneuver is difficult to do in a power plane and achieves heroic perspectives when done in a glider. Lewis says that he also saw Herr Edera fly upside down in a glider at an altitude of only nine feet.

While being lost in a glider gave him his biggest scare, Lewis says his greatest thrill came from his first solo flight which was actually uneventful. "I didn't fully realize that I was alone until I had landed." But the celebration that followed impressed the event on his memory.

In the ceremony for the initiation for all new *flugsters* the new pilot is forced to grasp his ankles and everyone present gives him a swat. After the gliders are stored for the night, all the members meet at the airport canteen for a

party. There are speeches honoring the new flyer and when the good German beer starts to flow freely, fellowship becomes warm and singing starts.

Besides the sheer pleasure of powerless flight, Lewis says that learning to fly in Germany enabled him to meet some fine people whom he wouldn't have been able to know otherwise.



LEWIS AND EDERA in a Dopplerabb glider.

EL PASEO

Your Host

Bill Shelburne

at the piano

Paseo de la Reforma 146

30% DISCOUNT To MCC Students

on the finest tailoring in Mexico

AVE. JUAREZ No. 64
DESP. 107
MEXICO, D. F.

EDIF. SAN ANTONIO
TEL 13-42-67

Pardoe's
Sastreria

Stateside fashions in suits, slacks, sport and overcoats for men and women.

The largest selection of Mexican and British woolsens from which to choose.

For more information, see Dick Johnson on campus or consult the school bulletin board. Residence 20-42-47

SPECIAL STUDENT RATE!

LEARN TO
CHA-CHA-CHA

ARTHUR MURRAY'S

For Your Own Group

Paseo de la Reforma 128 • Tels. 46-61-66 or 35-54-34

By Boat, Bus or Burro
PATRICIA ANN TOURS

Offers Special Student Rates To Everywhere in Mexico By Daily and Weekend Tours and Excursions to Acapulco

Our offices are located on the College Terrace and At Sonora 208 B (Across the street from Sears)

Make your reservations with us for your return trip home

Bill Nagle
"The Smiling Irishman"
Mgr.

Tels. 11-77-34 and 28-79-01
Night Calls 27-96-61

Brooklynite Boxes To Keep in Shape

By Jim Monica

Clean-cut, hard-fisted Ben Travis is a figure right out of an All-American boy novel. Basically modest and forthright, the MCC freshman looks and acts the part of the classic self-made youngster from the sidewalks of Brooklyn.

Born in Brooklyn, surrounded by talk of liberal Americanism and the hard banter of giants of the boxing world, Ben has become a smooth blend of ruggedness and gentleness.

Travis received his first formal instruction at Public School 29 in South Brooklyn, "The Finest Part of Brooklyn." At 17, he decided that school wasn't yet for him and he took off in the uniform of an airman of the USAF. He spent four long years as a boy in sky blue.

In the Air Force, he took to athletics with a vengeance, playing baseball and football and picking up the traditions of the prize ring in the arena itself.

Most of his sports activities in the USAF came while he was stationed at Wheelus AFB in North Africa. On the grid squad, he toured Germany, Italy, and North Africa.

Discharged in 1952, Ben looked things over in New York and decided to turn professional boxer. He won eight, lost one and drew one while fighting in such top clubs as Madison Square Garden, St. Nicholas Arena, Ridgeland Grove, and Sunnyside. He was unable to get a rematch with the man who beat him, but he subsequently knocked out the boxer he drew.

He also served, during this period, as a sparring partner at Stillman's Gym, working out with such fine workmen as Billy Graham, Georgie Small, Harold Green, Walter Cartier and Rocky Graziano.

Of the Rock, Ben says: "He was a good guy, not as low as they say he is."

Reminiscing of his days as a pro, he mentions that his manager, Jack Barrett, is now matchmaker at Madison Square Garden. His trainers, Freddy Brown and Whitey Bimstein, being

among the best ever, of course are still helping campaigners make their way through fights in good condition.

Why did he quit the fight-for-loot ranks? Ben didn't beat around the bush: "There's a good buck in it, but it isn't worth it."

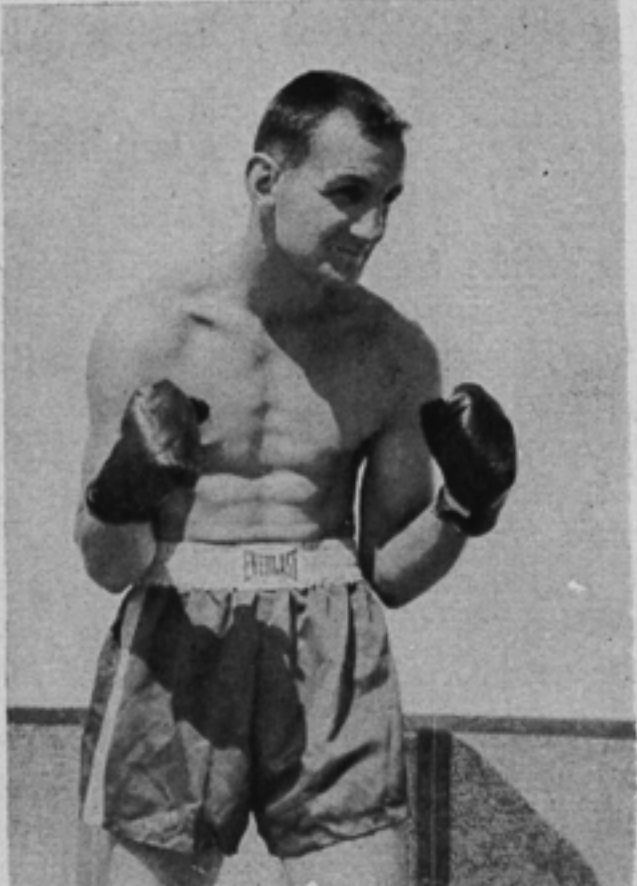
So in 1953, Ben looked for something easier to do; he joined the United States Marine Corps.

Proving that a man can never escape his past, Travis soon found himself deeper than ever in pugilism. With the Corps, he nearly lived in trunks and locker rooms.

In 1953 he fought for the Marines at Portsmouth, Va. with the guard company. The next year, as a sea-going marine aboard the Midway, he fought in many smokers. On Guam, in Korea, it was one round after another. By now it was apparent that he still liked to box.

During this period, he ran into a sentimental moment when he took part in a Navy smoker on the USS Renville, an APA which, during World War II, had on the ship's company roster a man by the name of Pierce Travis. Pierce, an MCC student is Ben's big brother.

The high point of Ben's career came toward the close of Ben's Marine Corps hitch at Camp Pendleton, California. As a wel-



Ben Travis



COLLEGIAN John Farnan enters the Mexican Open February 28. Farnan is a veteran of two Mexican Opens and is expected to give the "old pros" much to worry about.

erweight (the division he always fought in) he contended for the 147 title of the First Marine Division and Camp Pendleton. He won both.

After his release from the Marines, he worked as a stevedore on the New York docks. The long, though well-paid, hours were not for young Ben so he decided to join his brother at Mexico City College.

The question was bound to come up. Having seen boxers from all the services, what branch turned out the best fighters? With a look on his face as if to say, "Are you nuts or somethin'?" Marine Travis said in words which Chesty Puller would barkly support: "Marines are better boxers than anybody else."

Better than the Navy?, he might be asked: "Yes, better than the Navy." In the background, Pierce, nine years in the Navy and in 1945 conqueror of the welterweight champion of the Second Marine Division could be seen fraternally smiling. After all, they are brothers.

Here in Mexico City, Ben keeps himself in good trim by working out regularly at the Super Gimnasio on the Reforma. Man in charge of the place, Ben points out, is Pancho Villa. "Pancho," says Travis, "is former lightweight king of Mexico."

In all of your fights, what one stands out as the most exciting, the square-jawed New Yorker was asked.

"I think a pro fight I had with one Johnny Taylor was the best," he says. "That was a real war. It was only a prelim, but we got more applause than the main go between Jimmy Bivens and Coley Wallace. During the fight, both of us were on the floor. I won but I don't know how."

At this writing, Ben doesn't know if he wants to return to the prize ring, but from the way he keeps in war-like condition, he could very well find himself back under the lights soon.

Ben looks at a possible comeback with a jaundiced eye: "Me box again? Not me? I'm 26, that's too old for fighting."

In This Corner . . .

By Pierce Travis

With an article on "Young" Ben, complete with tiger pose, showing elsewhere on this page, Mexico City College, for the moment, takes on the aspect of a camp of Spartan warriors. I don't know exactly what gung-ho methods the Spartans used to coerce their battlers into condition, but it was the custom during World War II to weight every semi-literate, ex-champion down with gold-braid and authority. Thus armed, they would sally forth, bursting with vigor, a ruddy glow (cocktail parties?) and all sorts of keep-fit advice. When I was a sea-going sailor, it was my pleasure once, on an excursion into Recife, Brazil, to hear one of those pep-talks by an expert in the field, Mr. Gene Tunney, one-time, great boxing champion of the world.

When Mr. Tunney first hove into view, he looked like a windjammer in full sail carrying a full cargo. An hour later, when he finished his talk, he resembled one even more. In concluding his speech, Gene, weighing at least five-hundred pounds with all that gold-braid dripping off him, blandly informed the listening populace that he was still fit enough to go the ten-round limit. I knew he had the wind for it and from my pip-squeak, lightweight age of seventeen, I knew that I wasn't the one to test his legs. I noticed no one else in that sea of whitecaps threw down the gauntlet either. If the no-longer svelte Commander had tripped and fallen, an uncountable number of sailors would have received post-humous Purple Hearts.

Really, though, I was impressed by his dignity and sincerity. I can imagine he had been a great contender and champion and one of the really smart boxers of all times. The difference is shown in the way he and Jack Demsey spoke before one of their contests.

Dempsey's words were, "When I fight next month," compared to Tunney's, "When I box next month." The results were shown in the outcome. Gene Tunney boxed better than Jack Dempsey fought.

When Joe Louis retired, it was only fitting that his fabulous career should be made into a motion-picture. Picked for the part of the "Brown Bomber" was a, supposedly, promising young heavyweight by the name of Coley Wallace. Aside from his physical resemblance to the great Joe, Coley's only other distinction came from the fact that he once beat "Rocky" Marciano in the amateurs.

After the finishing of the picture, Wallace resumed his ring-wars and all concerned proceeds on his build-up. One of the fighters picked to give the young battler some seasoning, was over-the-hill Jimmy Bivens. At fight-time in St. Nick's Arena, that "bucket-of-blood" on west 66th and Eighth, NYC, things were going as planned. Along about the end of the fifth round, the fight looked like such a fore-gone conclusion that the TV announcer spent the entire between-round talking about "just another payday for poor old Bivens." The bell rang and poor old Bivens sprang across the ring with a right-hand lead

Chicagoans Win Again

The torrid Chicagoans continued to show the way in the MCC Intramural Bowling League with four wins over the Piratas in the fourth night of competition.

The ex-champions, led by Jay and Larry Nowak, just showed too much strength for the Piratas as they racked up a mark of 15-1 after the first month's play.

Right behind the Chicagoans were the Limpiabotas and the Vagos with 9-7. If the windy city gang ever falters these lads are sure to be the ones to take over.

The Limpiabotas drubbed the Rebels, 3-1, to stay in contention while the Vagos were blasting the exhumed Snowbirds to the tune of 4-0.

The Gony Birds displayed unexpected power in beating the Elvis Pelvis Fan Club 4-0. The colorful EPFC, founded by the strike-out twins of last season, Art Kruse and Snake Siemianowski, looked like a mere shadow of their former selves.

In the final encounter, the Faculty and the Huns battled to a 2-2 draw. One of the oldest teams in the league, the Faculty showed typical experienced, inspired form.

Net Five Loses Practice Game

Mexico City College's basketball girded for the coming season by taking on the Chapultepec Club at their gym last Monday night. MCC lost a tough practice game, 30-27.

According to manager George Koening, the quintet is having a little difficulty with field goals, averaging only 23% of the throws. Workouts should remedy the situation, Manager Koening adds.

The season, starting March 1, will include some of the best hoop teams in Mexico City.

that knocked poor old Wallace kicking for the ten-count. I guess Bivens hadn't seen the picture.

Louis, himself, when questioned by reporters as to Wallace's ability as a fighter bowed out gracefully. He said, "Well, he does look like me and he has the makings of a fine actor." The Brown Bomber had been in too many campaigns to be feinted out of position that easily.

THE SCORE BOARD

By Jim Monica

The selection of Marsh Joe McCarthy to baseball's Hall of Fame brings to mind one question. Why wasn't it done long ago?

Joseph V. McCarthy, a Irishman who never had much to say but who always had plenty to do, must certainly stand out as one of the five best managers in the history of the sport.

What memories the name McCarthy brings to mind! Many of us can still remember those glory days. We can see the deadpan face of young Joe DiMaggio, a fisherman's son, gaining fame with every graceful catch, every towering homer.

DiMaggio, in McCarthy's mind, was perfection in the field and an unbearable delight behind the plate—when he was on your side.

Flanking DiMaggio in the outfield like knights of old were such stalwarts as Tommy Henrich, the tragic Jake Powell, and George Selkirk. In the infield, Red Rolfe, Frankie Crosetti, Tony Lazzeri, Phil Rizzuto, and Lou Gehrig performed feats rarely seen before or since.

On the mound, Lefty Gomez, Red Ruffing, Bump Hadley, Spud Chandler, Johnny Murphy, and Tiny Bonham served them up to mighty Bill Dickey.

Behind all this, the mind of a genius worked and kept the machine operating in one smooth, irresistible juggernaut.

In 1938, the New Yorkers wallowed the Chicago Cubs in the classic with ridiculous ease, four games to none. The next year, though Paul Derringer and Bucy Walters of the Cincinnati Reds pitched well, McCarthy won four more without loss to make it nine straight World Series wins.

The rather historic year of 1941 saw the men from the asphalt jungle make it ten in a row when they took the opener from Brooklyn behind Red Ruffing in a series which the Yanks won.

Joe went on to lose the 1942 classic to St. Louis and then bounced back to win the 1943 contest from the same team.

He didn't know it at the time, but his star had faded. He came back briefly in the postwar years to manage the Boston Red Sox and though he didn't, because of ill health, rock the baseball world he did bring the temperamental Ted Williams under control. Baseball soon saw another great figure go into retirement.

So now Joseph V. McCarthy, in his own way one of the most loved figures in baseball, is in the Hall of Fame. A fitting tribute for a man who combined dignity with an awesome spirit of competition and who created the foundation for today's skilled, complex method of winning ball games.

"TLAQUEPAQUE"
(Since 1924)
MEXICAN CURIOS - TROPICAL FURNITURE

copper, costumes,
sarapes, tin dolls,
etc., etc.

Settee's, arm chairs,
tables, chairs, buffets,
screens, etc., etc.

Experts in packing
shipping

Whole sale retail
Phone
12-70-74

Luis Moya 49 bis
P. O. Box 320,
Mexico 1, D. F.

GERMAN CAMERAS

EXAKTA
LEICA
CONTAX
ROLLEIFLEX
BINOCULARS
AND ALL ACCESORIES.

20 to 30% less than in U. S. A.

V. CARRANZA N° 11
2 blocks South of
Palace of Fine Arts

RUDOLF RUDIGER
Mexico's most complete camera store

Open from 9 to 6
Saturday from 9 to 7 p. m.

Charcoal Broiled Steaks.

HAMBURGERS • HAM STEAKS
PHEASANTS • CHICKENS

Restaurant
Hoyo 19

NINETEENTH HOLE
The ONLY RESTAURANT WITH GOLF ATMOSPHERE

PASEO DE LA REFORMA 432 • INSURGENTES 738
MEXICO, D. F.