



UA Yearbook Makes 1968-69 Comeback

The Student Association of the University of the Americas has recently announced plans for the publication of its 1968-69 yearbook.

Senior Class President Tom Saucedo, together with Editor Beverly Ellis, stated that despite a number of financial and administrative difficulties, publication of the *Azteca* is slated for the end of May. It will be sold to students for 30 pesos on campus, or 45 pesos if they wish to have their copies mailed home.

Three basic problems have plagued the enterprise from the beginning, according to Saucedo. To begin with, a definite number of ads are required to help finance the publication, which went into debt for three quarters last year. Next, approximately 10,000 pesos are needed from the school's administration. And finally, yearbook costs have risen significantly above the minimum estimated by the SAUA due to unexpected

additional expenses in photographic equipment and materials.

Saucedo estimated the final cost of the yearbook at 32,000 pesos with the following cost breakdown: sale of advertisements, 15,000 pesos; sale of yearbook, 7,500 pesos; contribution from the administration, 10,000 pesos.

Since the *Azteca* will be published in Mexico, its cost is considerably lower than last year's issue. Saucedo commented, "I'm convinced that the time and effort put into this venture by the SAUA will be more than paid for by the final product."

Vet Loans Available

The Veterans Loan Organization and the administration have agreed to give loans to veterans without interest.

The organization is offering two types of loans. Those up to 250 pesos are immediately available through the office of Keith Johnson, dean of men. No questions are asked regarding why the loan is being requested. The only stipulation is that it must be paid back within two days of the receipt of the next federal benefit check.

Loans of over 250 pesos (committee loans) are acted upon by four committee members and the dean of men. This committee of five meets every Friday to consider any request or application for the loan.

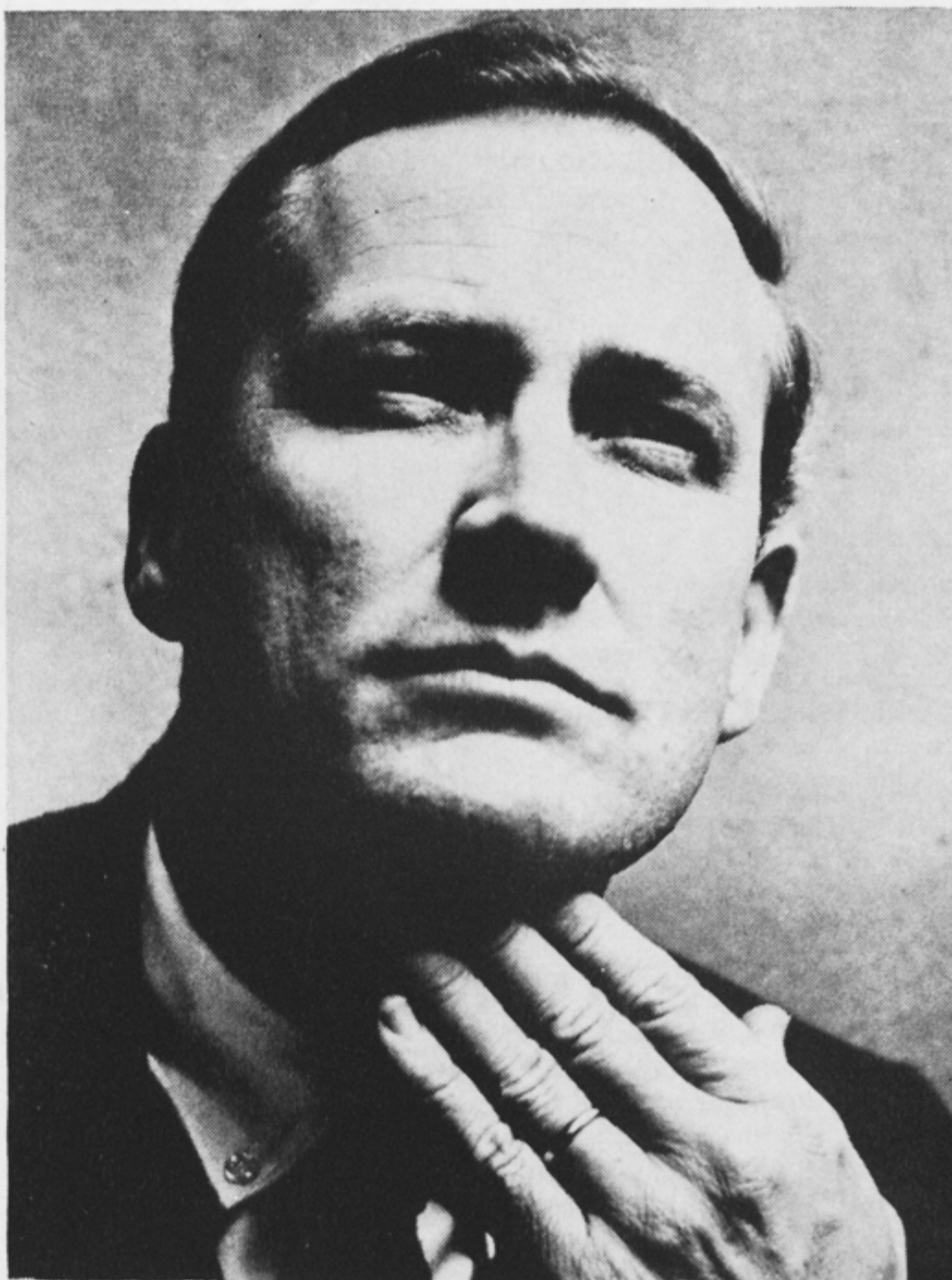
Núñez Speaks In Montevideo

Dr. Rafael Núñez, chairman of the UA psychology department, presented a paper recently to the Inter-American Society of Psychologists at their convention in Montevideo, Uruguay.

Dr. Núñez' paper dealt with the psychological characteristics of certain Mexican socio-economic groups. It represents the initial phase of a three-year study being made on a grant from the Funds Foundation for Research in Psychology.

"The response was very encouraging," Dr. Núñez said. "We are just now beginning to visualize what our end result will be, but psychologists in Ecuador, Costa Rica and Colombia have already expressed interest in doing similar studies."

Following the Montevideo convention, Dr. Núñez was invited to participate in an event in Minneapolis honoring Dr. Stark Hathaway, one of the leading personality researchers in the United States.



NEW GRADUATE SCHOOL DEAN—Merle Wachter, art department chairman, has just been appointed dean of the graduate school.

Wachter Named Graduate Dean

Professor Merle G. Wachter, chairman of the art department, was recently appointed by the Board of Trustees to the post of dean of the graduate school. Wachter will also be granted an honorary doctorate of laws at the June 6 commencement. He will assume his new duty in the fall.

Wachter succeeds Dr. Richard E. Greenleaf who announced his resignation from both the graduate deanship and academic vice-presidency last month. Dr. Greenleaf will be returning to full time teaching in the United States.

In making the announcement of Wachter's appointment, Dr. D. Ray Lindley, president of the University, characterized him as "a person of international distinction who will be an unusually fine representative of the University."

Dr. Lindley also cited Wachter's deep roots with UA over a 20-year span, his excellent bilingual capability, and his competent operation of the art department. Dr. Lindley said that Wachter would continue in that post as well.

Of his new appointment, Wachter said, "I'm very surprised and delighted. I like to think of it as an affirmation from the Board of Trustees that they intend to carry on the all-important humanistic role that the University has had for the last 20 years."

"During that time, this school has become the most dynamic cultural exchange center in Latin America. I hope that I can carry on and enhance this role."

A native of Grand Rapids, Michigan, Wachter studied art in his home town and at the American Academy of Arts in Chicago. Following Army service in the Pacific Theatre during World War II, where he held an administrative post at the University of Okinawa, the new dean first came to Mexico to attend the *Universitaria de Bellas Artes de San Miguel de Allende, Guanajuato*.

He received his B.A. from Mexico City College in 1947, the same year in which he founded the Art Center. He has guided the growth of that institution up to the present, and received his master's in fine arts from the University as well.

During his varied career, he has worked as free-lance illustrator, professional portrait painter, experimental photographer (both still and motion picture) and set designer for stage productions.

Among Wachter's published works are included black and white photos in the *Marianist* magazine; in the popular and deluxe editions of *The Queen's Portrait: The Story of Guadalupe*; and in *The Cult of Our Lady of Guadalupe*, a historical study by Sister Simone Watson, O.S.B., published in 1964. In addition, more than 90 of his photographs were used in the highly regarded "Style in Mexican Architecture," by Richard Aldrich, published last year.

He is also co-author, with Mrs. Barbara Taylor, of *Our Daily Bread*, a study of symbolism and form in Mexican bread, as well as *The Presidential Tour of the Far East* (translation from Ramón Beteta), published in Mexico City in 1964. He is currently working on *An Artistic Guide to the City and Valley of Mexico*, in collaboration with Professor Robert D. Ramsey and Fernando Horcasitas.

(Continued on Page 4)

UA Gets Delaware Charter

Dr. D. Ray Lindley, UA President, announced a series of developments that should all work to improve materially the school's situation.

Most important is the granting of incorporation for UA in the state of Delaware, allowing the school to establish a charter and

a board of trustees in the United States.

"The advantages to this step are many," Dr. Lindley said. "Not only will it be possible to make contributions directly to the school, but we can build up a stronger base of support through trustees in 20 key U.S. cities."

"At the same time, it is a definite step toward bringing UA under the umbrella of federal aid to higher education."

Dr. Lindley plans a trip to the United States in May to gather information and sound out possibilities for the selection of trustees in the States.

'Sam' Heads Group

Twenty-eight-year-old Fabian Samaniego is "Uncle Sam" to some 24 Utah State University students studying this quarter at UA.

Samaniego, who has been on the USU staff since 1966, coordinates the first year Spanish program and directs the language labs at Utah State.

Members of the language department annually accompany the group to Mexico.

For the past six years Samaniego has spent his summers working for the Peace Corps as language coordinator for the Bolivian programs. His spring quarter at UA was interrupted by trips back to USU and Bolivia for the Peace Corps.

He has been in Mexico several times before and in 1967 he spent several months in Oaxaca to head a conversation and writing program for the National Defense Education Act Institute.

A graduate of New Mexico State, he received his M.A. from the University of Iowa and hopes to start on his doctorate at Indiana on methods and procedures in Spanish in 1971.

Samaniego is known to hold

Honorary Doctorate Granted Ramón Xirau

Ramon Xirau, head of the philosophy department, was recently granted an honorary doctorate in literature by the UA Board of Trustees.

In making the announcement, Dr. D. Ray Lindley said that the award was "in recognition of the philosopher-writer's distinguished

career and the honor he has brought to the University over the years."

Born in Barcelona in 1924, Xirau took his early education at a preparatory school in France before coming to Mexico in 1939. He received his bachelor's and master's degrees from the National University, where he also teaches.

He has taught and done advanced studies at Pennsylvania State University, Occidental College in southern California, and Oxford University, and is the recipient of a Guggenheim fellowship.

Besides being the director of the literary magazine "Diálogos", he has given lectures in Paris, Bologna and several British universities. He has been on UA's staff since 1949.

Among Xirau's current publications are a collaboration with Dr. Erich Fromm called *The Nature of Man*; a book of his own, *Palabra y Silencio*; and a new edition of his textbook *Introducción a la Historia de la Filosofía*, all being published this year.

Among his other works in the realm of philosophy are *Sentido de la Presencia and Comentario*, while those in literature include *Poesía Hispanoamericana y Española*, *Poetas de México y España*, and *Genio y Figura de Sor Juana Inés de la Cruz*.



Photo by John O'Leary

PHILOSOPHIZING OVER COFFEE—Ramón Xirau, writer, poet, philosopher, editor and UA professor, takes a break between classes.



Photo by John O'Leary

OFF TO SEE THE WORLD—Utah State University students prepare to take a trip. From left to right are Janet Brown, Charla Schrey, Joan Moyle, Dale Ann Rock, Pam Bullock and USU Faculty Advisor Fabian Samaniego.

To Be Or Not To Be

Students eating lunch near the Student Association office during the last few weeks have reported seeing heavy clouds of steam and hot air rising above the tiny office on the patio.

During a recent SAUA meeting, one student reportedly heard a few minor explosions inside the student government office.

The cause of this minor war? The University of the Americas' annual yearbook.

Last year the SAUA published a yearbook and went into debt for three quarters. It was obviously not a profitable venture. This year the SAUA is split into two warring factions — those for and those against the yearbook.

Most officers seem to agree on at least a few items. First, a definite number of ads (100 pesos for a full page) must be sold to help finance the yearbook. Second, financial support from the administration is imperative. (It is probable that the administration will give 10,000 pesos.) And third, yearbook costs must be kept to an absolute minimum. (The SAUA has already sunk 10,000 pesos into the project on photographic equipment, material, and other miscellaneous but well-documented items.)

The 1968-69 UA yearbook has been plagued with problems from the start. The editors had planned to use the I.D. photographs taken by Foto Milton for its usual student body section. However, Foto Milton changed locations recently, and during the moving process misplaced all of the UA student photographs. Incredible? Yes, but true.

As a last ditch effort, Yearbook Editor Beverly Ellis decided to take pictures of the student body. This attempt ended in a fiasco. Only 300 students could be dragged in front of the camera; the others did not bother to show up. Out of these 300 pictures, over 100 were ruined by a freak accident, and the others were of poor quality.

As a result, Senior Class President Tom Saucedo morosely stated that there will not be any photo section on individual students in this year's yearbook.

After considerable urging, Saucedo was persuaded to add that in some probability the yearbook might be published. If so, it will consist of 150 pages, none of them in color. The annual will be hard-bound and 300 copies will be printed. It will be sold to students for 30 pesos, or 45 pesos for those who wish to have their copies mailed home to mom.

SAUA Secretary Patty Barker, who has been working like a dog, estimated the final cost of the yearbook at 32,000 pesos. Further comments from Miss Barker were unprintable.

The above plans appear to be final. We hope so. The last rumor in circulation was that the yearbook would be published by Dell comics — with the approval of the Comics Code, of course.

THE INQUIRING REPORTER

Is There A Superior Being?

By Dede Fox

Since the beginning of recorded history, man in his literature has questioned the existence of a superior being. This literature reflects man's inability to establish one acceptable image of a "God". Today people still question.

As a means of comparing ideas of the past with modern theories, the inquiring reporter asked UA students to express thoughts concerning their individual concepts of God.

"I don't know where man came from or where we will go when we die," commented sophomore Bonnie Krueger. "I don't know if there is a God or not and I don't feel it's important. If there is a God, I think that what we do with ourselves right now is still more important than whether we believe in him or not."

Irv Lippman, transient student from Denver University, describes God as "a personal and individual concept. Man does not require religion to appreciate God."

Art major Kerry Wilkins admits, "All human beings need to believe in a higher 'good'. A creating force and something by which we can guide our lives must exist. God, as an image of life's goodness, represents our ideals of truth, beauty and righteousness."

According to Kristina Clark, a junior English major from Utah State, "God is man in a perfected state."

Latin American Studies major Paul Gonzalez explained, "Basically I believe that God exists in the minds of men, but not according to the churches' concept that an actual God exists. He is therefore a crutch, a figment of man's imagination to supply our unsatisfied needs. Although God is good for those who desire this help, some are strong enough without it. A belief in God also reveals man's greed — he has the audacity to search for life after death."

Freshman Jorge Rodriguez reiterates this idea by saying, "God is an image of security, something which I need a lot"



Wilkins



Gonzalez

LETTER TO THE EDITOR Expresses Thanks

Scuttlebutt around UA has it that if you get in trouble don't expect help from the school or the American Embassy.

My wife, while driving our daughter to school recently, was hit by a bicyclist and spent five days in jail. During that time Keith Johnson, UA dean of men, worked around the clock to ob-

tain her release. Mr. Joseph Cicala, head of the embassy protection section, along with Mr. Romero, Mr. Sherry and Mr. Santos put in many hours until the situation was solved.

To everyone who extended help, thank you.

Bob Allen

(CAVEAT EMPOR)
BY RICHARD ELDRIDGE

IMPORTANT NOTICE:
TO CAFETERIA PATRONS—UNLESS YOU'D LIKE



EATING OUR DELICIOUS
CHOPS WITH A SPOON,



OUR SUCCULENT,
CAN-FRESH PEAS
WITH A KNIFE,



OR POSSIBLY MASHED POTATOES
WITH YOUR BARE HANDS,



PLEASE REFRAIN FROM FILCHING
OUR SILVERWARE!!

Sincerely,
The Management.

Quarterly Review Scores Again

By Margaret G. McCormick
Assistant Professor of English

The third issue of Volume Three of the *Mexico Quarterly Review* offers variety of thought and high quality in style and substance.

In his provocative article "Social Science and Social Utility: A Note from Southern Mexico," John Paddock poses the possibility of violence leading to destruction and extinction of a culture, as history and archaeological research can testify. Since our day is becoming more and more marked by violent outbreaks, Paddock feels that very valuable social science research could and should be done on how distinguished civilizations of the past were destroyed by force. Such a study could lead to a saner direction of technological advances which daily take on the aspect of an uncontrollable Frankenstein. To look back in wisdom is to assure going forward in security.

Although dealing specifically with the territorial seas dispute between the United States and Mexico, Professor Maximino Zaragoza-Carbajal's article "How Far Out," indirectly suggests a wise and peaceful solution for a similar dispute now going on with Peru.

Besides rendering a beautiful translation of four stanzas from the Sri Hitcaurasi of Harivams, Charles S. J. White also contributes highly polished and pregnantly symbolic verse that penetrates the elán vital of Asian thought and imagery. Ponder this conclusion to his poem "The Taj" that appears on page thirty-five:

The walk
is but a walk to dream,
to semiprecious flowers
set upon a stone to glow;
to inner worlds more real
where lights a silver passage
through the snow.

Robert Abell and Laura Villaseñor sing in a minor key in their poems. Both in "Ten Thousand Years Ago" and "Climbing Into That Harsh Land," Mr. Abell emphasizes the harsh fact of the survival of only the fittest. Here, Nietzsche's "will to power" becomes a destructive, frightening force. Laura Villaseñor in her poem "Cave Poetas" also indi-

cates violence as a characteristic of even the poet. Her concept of the poet is that of a vampire "sucking out our silences", a sadistic vulture who delights in bewitching in order to destroy. Such a view hardly coincides with the notion of creativity.

In "To Our Lady of Guadalupe", Audrey Cooke captures the "happening" that comes to almost everyone who has gone to the Basilica of Our Lady of Guadalupe here in Mexico City. The visit usually becomes a mesmeric immersion in a religious culture that reason can neither explain, nor, try as it might, deny.

To my mind, the best poem in the quarterly is "Moonsight" by Mildred Gifford. By means of taut, well-controlled imagery, the poet presents even death as kinetic and life-giving, a force that is similar to "the slither of blood under skin,

the rubber-wash swirling the road,
and a cricket-chirp brisking the grass."

Professor Marvin Bank's one-act play, "Bedbugs", is especially noteworthy for its excellent dialogue and its penetrating portrayal of the ennui of non-living, the complacent, affluent blah that is alas, the warp and woof of Suburbia!

At least one Schnickelfritz kid can overcome and does so inative and skilled artist.

A Professor Speaks

Machiavelli Author Of Modern Politics

By Marvin Bank

Assistant Professor of Chemistry

The man responsible for the basis of modern political thought was born 500 years ago on May 3, 1469, in Florence, Italy. A Man of the Renaissance, he had all the creative brilliance, the insight, and the scientific attitude of these Men. Though the connotations of the word "machievellian" now denote political evil and moral hypocrisy, it may well be true that politics — the art of the possible — reached a very high stage in the thought of this intellectual of scientific statecraft, this genius of practical human psychology.

At the age of 29 Machiavelli entered Florentine political life as a humble bureaucrat dealing with the internal affairs of the Florentine republic. He was soon appointed to a higher post, and after limited service with Cesare Borgia he reached a position of some importance

in Florentine political affairs. He was responsible for the Florentine state dismissing its mercenaries and using popular conscription for its defense. His various state missions to European countries gave him the facts and observations for his later political theorizing.

In 1509, Machiavelli, a pioneer in the use of infantry, personally led the militia he had created to help in the capture of Pisa. Later, both Florence and Pisa were lost to the superior forces of Pope Julius II. When this Pope died and Giovanni de' Medici became Pope Leo II, Machiavelli was not called to any position of value. He returned to his father's farm and began his important writings. He composed *The Prince*, *The Discourses* and later *The Mandrake*, an amusing light comedy, recently dramatized in Mexico City. These works, both literary and political, were written in a precision of style and a felicity of expression that make them entertaining reading down to this day.

Machiavelli is considered to be the founder of the philosophy of history and he created a political science based on a psychological interpretation of man — that human nature does not change with time. He believed that one could deduce general laws from a study of history, an idea often called the doctrine of historical recurrence. He was also a scholar of antiquity and especially of Roman history, from which most of his data derive.

If *The Prince* is sometimes a brutal, cynical exposition of the technique to seize and hold power, it is advice given in a time of corruption in Italian politics, an era of weakness of the small states of Italy. Only a strong and united Italy could repel invaders, and unity could only be gained through facing realities and reaching a worthy objective by any means, moral or immoral. Machiavelli is accused of supporting duplicity, calculation and cold cruelty: *The Prince* teaches that legitimate means of success include lies, fraud, betrayal and perjury, if the end is a moral one. This attitude is poles away from our modern desire for honest, ethical political transactions. And yet, Machiavelli was an ardent Italian patriot who wanted to raise Italy to a high place in the rank of nations, so that any means was acceptable if Italy be united and the foreigners thrown out of the country. Once the State was established, the democracy which Machiavelli always supported would then be possible.

Can we judge the 16th century by the stated (though not practiced) morals of the 20th? Machiavelli was not a moralist, he was a statesman. For the state to dispense justice, it must first be a state.

And yet, if we read Machiavelli with a different eye we ask: "Is it hypocrisy to expose the workings of tyrants, evil to divulge their plans, cynical to show how they oppressed the people?" He did all of this, and more, in his writings. In any case, Machiavelli, with great singlemindedness, put the state above all else. Was nationalism evil at that stage of history? Or was it a progressive step forward in the march of mankind to some unknown technological Utopia, or nuclear Hell?

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Two Added To Anthro Department

Dr. Frederick A. Peterson and Dr. Charles R. Wicke, who received their master's degrees in anthropology from the University of the Americas, will teach courses during the first session of the summer quarter.

Dr. Peterson plans to bring a group of students from West Virginia Wesleyan College, where he is presently chairman of the department of anthropology and Latin American studies. He will use his book *Ancient Mexico* as the text for his classes at UA.

At one time Dr. Wicke was co-chairman of the department of anthropology at UA. He is presently assistant professor of anthropology at the University of Northern Illinois. A group of students from Northern Illinois will accompany him when he returns to UA.

While at the University in 1966 he was appointed a Fulbright professor to the University of Asunción in Asunción, Paraguay. He has also worked as an archeologist in Peru and Mexico.

News Briefs

A press notice released by the *Los Angeles Times* quotes UA professor Marvin Bank and Dr. Alfredo Perez Mendoza, both of Mexico City, as saying that Mexico City now has twice as much carbon monoxide in its air as Los Angeles.

Kudos are in order for Dr. Arturo Souto of the Spanish Department for his supervision of the first Spanish edition of the UA general catalog, to be released May 31.

This week, the Public Information Office will be preparing film tapes to be released to six television stations in the Fort Worth - Dallas - Houston - Austin areas of Texas. The films deal with anthropological research by John Paddock, president of the executive council of the Frisell Museum of Zapotecan Art in Oaxaca.

Plans are now in the making for a student tour of the new UA campus at Puebla on Saturday, May 24. Buses will leave the Diana at 9 a.m., and a picnic will be held on the campus.



BRIEFING—Australian journalist, Richard Scott (with microphone) prepares UA panel for radio broadcast on contemporary Mexican art. From the left are Paul Reilly, Merle Wachter, Verna Ringer, Suzanne Scott and Joe Hogan.

Freshman Comes Back to Academia After Globetrotting, Naval Stint

By Melinda Miles

The combination of naval service, on the one hand, and unrestricted travels through Europe, on the other, have finally brought Bayard Kellam, freshman at UA, back to school.

After finishing high school, Kellam, rather than going directly on to college, joined the United States Navy. Of the four years spent in the service, 15 months were devoted to intensive training as a linguist in Russian for the Naval Security Group.

"I didn't want to go to school; I just wanted to be a sailor. But in the Navy everyone goes to school." Having studied two years of Russian in high school, Kellam found linguistics a logical choice and a useful field for the Navy.

Upon his discharge in December, 1967, Kellam returned to his home in East Chatham, New York, and began to work for a railroad company. After about three weeks he had had his fill of the New England cold and went to Florida. After working at several jobs and spending time on the beach, he returned again to New York anticipating a journey to Europe.

After five days in London, Kellam bought a motorcycle and

ferried across the channel to Zibrough, Belgium, then to Rotterdam, Holland.

In Amsterdam, Kellam met a Belgian boy whose father owned a motorcycle club. "So we got along like a house afire." Together they traveled the canals of Amsterdam. "The city is so crowded that the people rent linear footage along the canals and tie up their houseboats."

On to Germany where Kellam sold his motorcycle. "One thing I didn't enjoy in Germany — maybe I was looking for it or maybe it was just the aura — was that I was an American and they made me feel it. I didn't feel as welcome there as in other countries." But Kellam found an exception to this impression while sitting in the Cologne train station. Unable to read German and feeling lost and unwelcome he gazed hungrily at the menu. A German nun, obviously sensing his distress, helped him order some food.

The riots at the Sorbonne complicated his travels, for Kellam had to fly to Portugal via London. "The Portuguese are poor, but they have a tremendous national pride. They are historically fishermen and are proud of their country. They sit out on the beaches mending their nets held between their toes, wearing stocking caps with cigarettes stuck under them," said Kellam.

Southwest of Portugal is a beautiful island, Madeira, which drew Kellam to her steep cliffs. After seeing such an abundance of dairy products but never any cows, Kellam became curious enough to ask where the cows were.

A peasant pointed to the many thatched houses on the side of the hill and explained that although you couldn't tell the difference, some were for the people, and the others were for the cows.

Mesoamerican Archeology Field School To Be Held

Dr. Charles Mann, chairman of the department of anthropology, has announced that a field school in Mesoamerican archeology will be conducted this summer at Cholula, Puebla.

Excavations will take place in an area that is part of the new UA campus. A similar program was conducted there last year.

The course, which offers 12 hours of credit, is intended to teach methods of excavation, in-

terpretation of data and analysis of artifacts.

Course work will begin June 16 and run through August 22. Both qualified undergraduates and graduate students without field experience are eligible to participate, Dr. Mann said.

Students will live at Cholula. Operations will be conducted within a few hundred yards of the Teocalli pyramid, largest in the world.

The hills are too steep to let the cows wander grazing, so the people take food to them. "I'll never forget Madeira. We were standing 2000 feet above the ocean, and the water is so crystal clear it looked as though we could reach down and pick up any rock from the water."

The hunger to travel has struck Kellam, and he is anxious to see northern Europe, Greece, Africa and India. Of primary importance now is to attend school until Christmas and complete all of his requirements. He is "shooting for the dean's list," and establishing a stepping stone for graduate work at Yale.

Coed Combines Brains, Glamour With International Background

By Jon Schmucker

Students at the University of the Americas may not be aware of it, but the college has recently acquired a language computer.

Disguised as an attractive, young, blonde coed, Aurora Ramos-Oliveira, usually shortened down to "Rory", speaks five languages and knows the world better than Lowell Thomas.

Born in London, England, twenty years ago, Rory quickly mastered the King's (or Queen's) English. Speaking about her British education she said, "I was Byroned, Blaked and Bloked."

Rory's parents, who are both Spanish, left Spain when Franco took over and moved to England. She learned Spanish from a special "home study" course, but is quite sure she will never return to live in Spain.

After her early conservative education, Rory moved to Mexi-

Panel Discusses Art on VIP Radio

By Roger Peterman

What sort of art is this age producing? Do the young artists employ values or vagaries? The impressions and responses of five members of the art department were recorded recently for radio airing on the VIP (Mexico City English-speaking) station.

"Frankly, I'm disappointed. The artist in this technical age is becoming a designer... technology has had too much influence," was Joe Hogan's despondent retort.

Merle Wachter, chairman of the art department, and students Joe Hogan, Paul Reilly, Verna Ringer, and Suzanne Smith composed the panel. The program was moderated by Richard Scott, a professional journalist from Australia.

The broadcast was fourth in a series of twelve entitled "Mexico at Large." The value of these programs, according to moderator Scott, is that they help Mexico to "open its windows and tell the world what's going on."

Mexican art is of particular interest due to an apparent void which has come about with the death or decline in activities of the internationally known big four mural painters: Orozco, Rivera, Siqueiros and Tamayo.

Is Mexico losing its individual tone in art? Paul Reilly, a professional painter for thirteen years before coming to UA, said that the young artists are hiding from the problem. Hogan commented that the muralists of the revolutionary eras had their subject matter laid out for them and worked efficiently with it, but that today's "economic and cul-

tural revolution" in Mexico has not caught hold of the artists.

Reilly cited Orozco as one of the few moderns who has developed a deep understanding of Mexico and its social problems; has divorced himself from political affiliations; and yet is a great painter.

Verna Ringer said that Mexican art is following trends set there three years ago. "The art seems stale, and has lost its appeal. The artist today is working too much away from his own country."

A more crucial problem now, Wachter added, is that of the effect of art criticism on the artist. "Rich old ladies and IBM exert too much influence."

Every member of the panel felt that critics are too dependent on idiosyncrasies of personal taste or those of their sponsors.

Concerning female artists in Mexico, Suzanne Smith heartily agreed with the statement, "One must marry a painter to be socially permitted to paint oneself."

Wachter voiced the optimistic view that "the woman is beginning to crawl down off her pedestal, formerly marble, now plastic. The husband will find excuses to keep his wife away from her art class; to keep her in his happy little marital cage."

The future of Mexican art is still difficult to ascertain. Will authenticity and spontaneity carry the young artist through this period of transition? Verna Ringer expressed hope that the Mexican artist will continue to rely somewhat on tradition, but successfully and subtly blend modernism into his works.

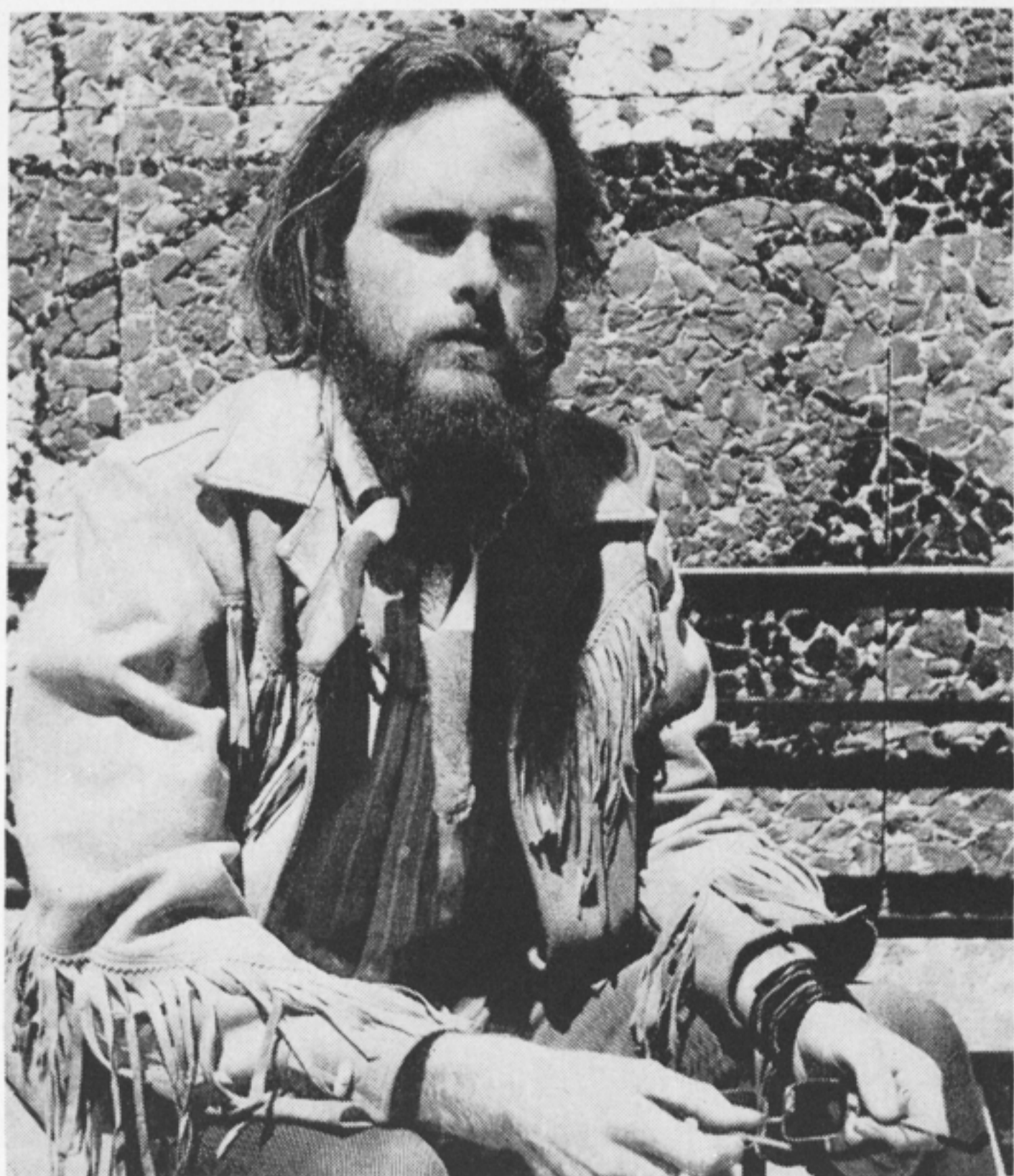


Photo by Marilú Pease

SINBAD THE SAILOR—Bayard Kellam, naval veteran, retells some of his travel experiences around the world.



Aurora Ramos-Oliveira

Swiss Coed Attends UA, Enjoys Mexican Culture

By Inger Vej Nielsen

When you come from a systematically organized and conservative European country, the informal style of life in Mexico can be a great change, and considerable adaptability may be necessary in order to settle down here.

Eva Wahl from Zurich, Switzerland, however, has had no difficulties in this respect, and says she finds life in Mexico both interesting and relaxing.

"You sometimes feel a little restricted in Switzerland," Eva says. "where you can do only the things you are expected to do. But here I feel I have an opportunity of living a life of my own. I like Mexico so much that I decided to stay at UA 18 months instead of just six, as I had originally planned." Eva came here

in September, 1967, and hopes to obtain a B.A. in international relations.

Most Swiss people speak at least three languages fluently — German, French and Italian. "But if you study at a university," Eva says, "many of the source materials have to be read in the original language. In order to major in history, for instance, you must learn English and Spanish as well. My history professor in Zurich spoke seven languages fluently."

When Eva got far enough in her study of history to need a thorough knowledge of Spanish, she decided to go to a Spanish-speaking country for six months in order to learn the language well.

She first planned on Spain, but was told that political condi-

tions there restrict students' activities so much that many Spanish students prefer to study abroad. An American friend recommended that she go to Mexico instead.

Eva likes the atmosphere at UA a great deal. "At our large university in Zurich with about 15,000 students I often felt more like a number than a human being," Eva admits. "I enjoy the personal contact with the professors here. It is nice to have them recognize you and say 'hello' when you meet them, and it is easier to get to know your fellow students than it was in Zurich."

For many years Eva has been fond of Latin American music and dances, and she took Latin American dancing lessons in a small club in Zurich for a few years. "It took me, however, some time to get used to Mexican art," Eva says. "The brilliant colors, the vigorous movements, and the rather catchy style are quite different from popular art in Europe."

Mexico offers good opportunity for one of her other favorite sports, mountain-climbing. A short time after her arrival, Eva, together with four friends, climbed to the top of Popocateptl. It took them seven hours, and Eva admits, "It was a little strenuous, and furthermore it was cold and foggy. But when one reaches the top, he always feels it has been worthwhile."

Eva has not yet decided what she is going to do after she obtains her degree. She is interested in the foreign service, and with all the languages that she speaks, she would no doubt have a good background for that kind of work.

But this would be a rather unusual career in Switzerland, where women are not even allowed to vote, and girls working in the Swiss foreign service are not allowed to be married. More likely, she will go in for journalism, she says. "Although women in Switzerland seldom work on newspapers, I would like to prove that women are as capable as men in that field."



SWEET SWISS—Eva Wahl of Zurich checks over her notes after a recent class.

Phenomenal Fencer Foils Fantastically Fierce Foes

By Jon Schmuecker

Getting tired of black eyes and bruised knuckles? Are your ears going deaf listening to the primitive war cries of your karate instructor? Have you recovered from your gunpowder wounds received at the last meeting of the National Rifle Association?

If you are fed up with such animalistic means of self-defense, then David Poole, fencing instructor at the University of the Americas, is the man to see.

Carefully enclosed in his wire mesh mask and canvas outfit, Poole instructs his students in the "gentlemanly art of self-defense." Mondays and Wednesdays on the college terrace.

Poole, a graduate of Reinhardt Junior College in Atlanta, Georgia, first started fencing at the Georgia Institute of Technology. After a hot argument that ended with a few black eyes, Poole and his then enemy-friend decided that there had to be an easier way of solving disagreements. Next week they both signed up for the fencing class at Georgia Tech. Now they have piercing rather than hot arguments.

After running out of friendly foes in the United States, Poole decided to further his academic and fencing career in Mexico.

"Although most people are not aware of the fact," said Poole, "dueling with the sword is still legal in certain Latin American countries."

Aside from the possibility of a dueling challenge from a Latin Poole cited other reason for the study of fencing. "The positions in fencing are similar to those of karate. Constant practice in fencing develops a person's strength, speed, agility, stamina and sportsmanship. It also helps improve one's general ability at self-defense."

Poole first starts by teaching his students basic offensive and defensive moves. From these the students develop more advanced and diversified techniques.

At UA, only the use of the foil is taught. "The foil was first used as a practice weapon in France and Italy," said Poole. "It was a sporting weapon and never used in combat."

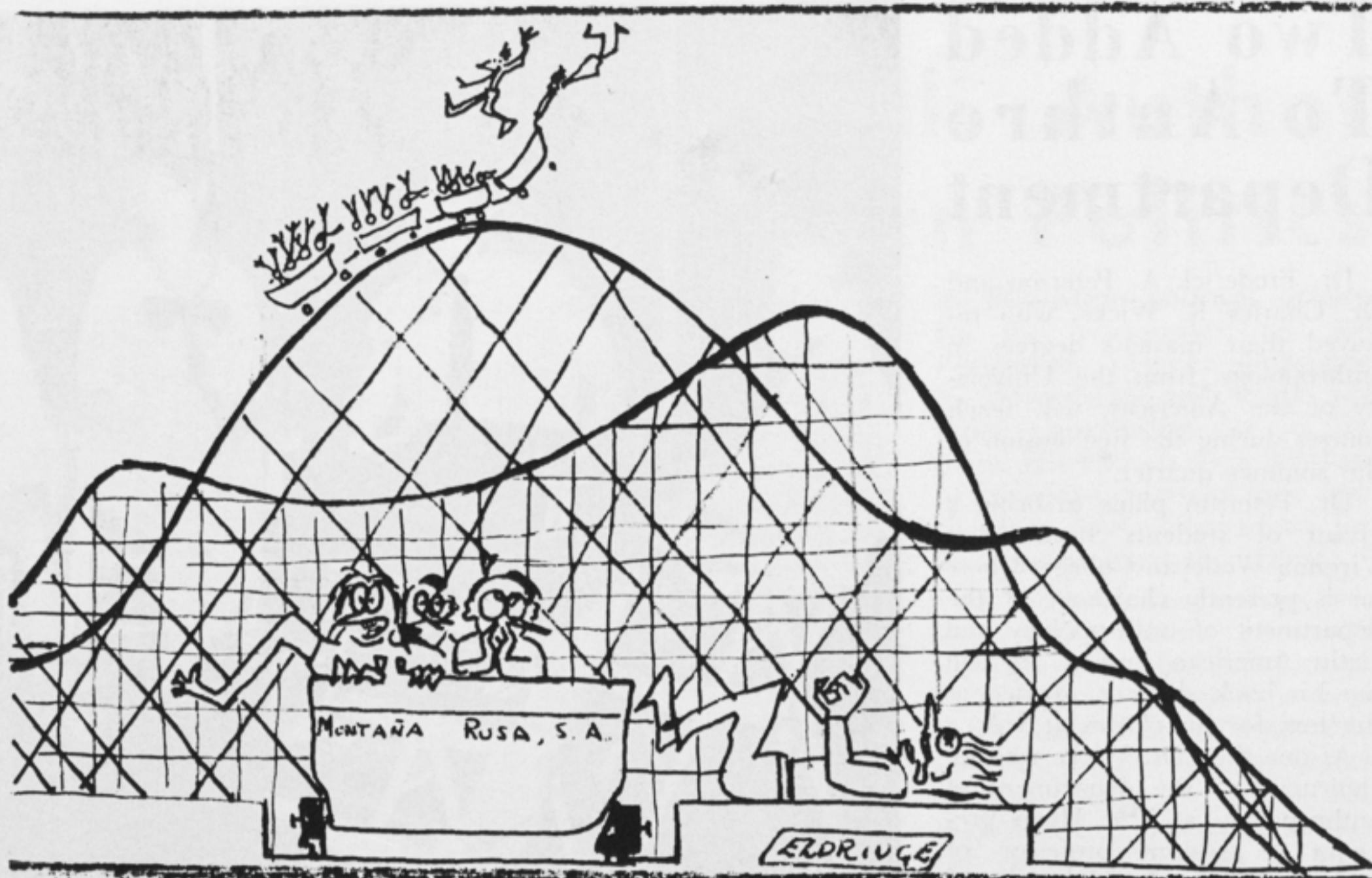
Points are scored in fencing by touching the opponent's target area. With the foil, the target area extends from the crotch to the neck including the arms. When a point is scored, the action stops. The contest lasts nine minutes for men and seven minutes for women. The first

person to score five points, or the person who has the highest score after the allotted time, is declared the winner.

Poole says that "generally tall, slim people make the best fencers." He also stated that people who are good equestrians are good fencers. Poole has been riding since he was five.



POOLE STUCK ON FENCING—David Poole, UA fencing instructor, finds himself up against the wall during a recent quintuple duel. Fencing in Poole are some of his most demonstrative duelers.



'Machismo' Or Masochism?

By Jon Schmuecker and
Richard Eldridge

Hovering over the Periférico not unlike the monstrous web of the rubberoid tarantula in a Japanese horror film, looms a sight that pierces the hearts of all Mexicans with a terrifying, prenatal fear. This sadistic structure is none other than the Montaña Rusa, Latin America's supreme monument to human horripilation.

Confining this menacing mass of creaking timbers and feeble, rusting metal is a towering wall, constructed to protect passing motorists from its foreboding glare. Dominating the myriad of other "fun" rides in the Nuevo Bosque de Chapultepec's "amusement" park, the Montaña Rusa is rumored to be closely akin to the machismo syndrome. After all, what better way could there be to show that one has "guts"?

The park could be easily located on a moonless night by an Idaho octagenarian on his first visit to Mexico City. Just drive south along the Periférico (sometimes erroneously mistaken for the world's longest bumper-car ride) until you hear an ominous, eerie, rumbling sound, not dissimilar to that produced by the San Francisco earthquake back in ought-six, turning right when the screams reach an ear-piercing crescendo.

Park your car and leave your keys with the attendant, who will deliver your vehicle to your next of kin should you not return within four hours. Notice the cheerful, happy faces entering alongside you. Notice the emaciated, barf-green faces being disgorged by the park's spiked gates. And the fun has just begun!

There is, for example, the double ferris wheel. Remember when the travelling carny came to your home town of Hump-tulips, Wash., assembled a small ferris wheel out of a family-size erector set, and catered to the mirthful giggles of pre-adolescent citizens? Forget it. As you approach the apex of this mechanical Auschwitz, you notice that only the spindly axles somewhere inside the two squawking rubber drive wheels are preventing you from being splattered on the concrete like a sackful of Gerber's strained tomatoes.

Once this unendurable ride is over you feel as though you must have, at some point, smack-planted a soul kiss on the Blarney Stone. Your senses have been stripped, your nerves raked across a Tesla coil, and your judgment has long since plummeted over the side of your ego. In short, you are ready for the Big One.

As you approach the entrance to the Montaña Rusa, not even the sight of its chartreuse victims, their hands carefully placed over both ends, nor the Red Cross Maidens of Mercy providing free oxygen, nor the presence of U.S. Army observers from Dugway Proving Grounds curiously studying neural injuries, can detain you. Like quicksand you find yourself inexorably drawn into the vortex of humanity shoving itself into the maws of the cars.

The beginning seems ostensibly calm. The gears clack along methodically, like the sound of Poe's pendulum, with every click of the well-worn teeth leading you an inch closer to doom. Then you realize that you are several stories above the ground and you look down at the Periférico and see beetle-like cars. On the other side stream ant-like people. And like a butterfly on a pin, unable to break the bonds that hold you in the rickety, pulsating car, now poised atop the gently swaying scaffold, are you, my friend.

Then you begin to descend at the rate of 32 feet per second per second, accelerating perpendicularly towards the hard concrete below. The sound is a deafening blend of screams, hoarse cries, and the ratchetratchetratchet of the crests of unmeshing gears missing the cogs between the tracks below.

A hasty glance reveals that a brave and brash young couple, stoned out of their minds on cotton candy, have raised their arms heavenward, possibly out of bravery, but probably as a sign that they desire Extreme Unction. Time stretches out your doom. You feel your eyes being pushed into your brain like raisins into a pudding. Rigor mortis has taken control

of your limbs, and all the time you are thinking "Omygod, I'm going to die, I'm going to die."

Whoosh! Up the next crest the car races, its gears not even brushing the cogs at all. Lights of all colors flash by on all sides, and you realize that if you close your eyes rapidly, you will die with a Jackson Pollack pattern etched on your brain, its only human features being the arms of that brash couple, now converted into two sets of scabrous claws.

A timber creaks, and a knot leaps out of its hole in the plank, hitting you in the temple. The machine slows to a crawling hundred miles per hour as you reach the next crest. Suddenly, the bottom drops out of the world again, and you utter futile and unintelligible oaths, promises, prayers as down you charge, your stomach wrongside out and covering the inside of your mouth, your pancreas poking up through your vocal chords, and your intestines, large and small, experiencing the Doppler effect.

Up a short crest, around a neck-snapping curve, downward you rush toward a darkened tunnel. As the beams overhead shoot by, only six inches above your head, your eardrums are rent by a shrill cry, an octave above a stentorian yell. The beast has claimed its first victims. Brash young couple have failed to lower their arms. You are freckled with blood, but cannot open your eyes.

Many hours later, the train pulls into its moorings, and not sure whether the next face you see will be that of St. Peter or your date, you pry your fingers loose from the bar in front of you with your teeth, poke your toes back through the laces of your shoes and stiffly pull your ravaged bod out of the seat.

Wachter

(Continued from Page 1)

Wachter, who has helped to design the University seal and the art and anthropology center at the new Puebla campus, has been compiling a large photographic record of Mexican art history. He has had a number of exhibitions of his work and received a variety of awards and honors.

Speaking of his new dual role, Wachter said, "I don't think the wearing of two hats is necessarily a disadvantage. I believe that the decision of the board indicates their desire to weld a team that will try for an active exchange of ideas between the various disciplines. I welcome the challenge."