



Texas Honor Received by Dr. Murray

Dr. Paul V. Murray, President of Mexico City College, was honored recently by receiving a citation from the Good Neighbor Commission of Texas signed by Neville Penrose, chairman of the Good Neighbor Commission and Howard Carney, Secretary of the State of Texas.

The letter to Dr. Murray which accompanied the citation reads in part.

"The Good Neighbor Commission of Texas recognizes the outstanding service you and your fine school render day by day to the fostering of good relations between Mexico and the people of Texas. The Commission appreciates very deeply the assistance you have given to it by the awarding of scholarships to teachers and students from Texas to attend Mexico City College.

"For these and many other reasons, we are happy to present this citation to you".

The citation was to have been publicly presented to Dr. Murray at the opening of the Latin American Workshop at the beginning of the summer quarter. However, since Dr. Murray was in Chicago at the time, the formal presentation could not be made then by Myrtle Tanner, official of the Good Neighbor Commission, who was in Mexico City for the inauguration of the Workshop and for the purpose of presenting the citation.

The Good Neighbor Commission has been a vital force in eliminating discrimination and in building up strong ties between the people of Texas and Mexico and has contributed much to a more complete understanding between that state and its neighbors across the Rio Grande. The organization sponsors the Pan American Student forums which are to be found in scores of high school and colleges throughout the state and the Commission itself carries on its work through more than forty sub-committees located in the cities and towns of Texas.



DONALD SANBORN, MCC photography instructor, third from left is shown explaining photographic techniques to Harold Rudel and Constance Parsons, on the right, as the photography class made preparations for its annual exhibit which opened Monday night at the Art Center's Galeria Saloncito. George Hempe and Eve Parsons are standing to the left of Sanborn. (Photo by Dick Potts).

Calif. Accepts Studio Stages to Present MCC Masters "The Skin of Our Teeth"

In the January issue of the Collegian it was reported that the State of California Department of Education had been accepting the bachelor's degree from Mexico City College since June, 1950 in partial fulfillment of the requirements for teaching credentials requiring a bachelor's degree.

Dr. Stafford reports that the same acceptance is now in effect on the graduate level. As of May 29, of this year the Department of Education will honor M. A. degrees from Mexico City College in partial fulfillment of requirements for teaching credentials in the State of California.

More of a circus than a play is "The Skin Of Our Teeth", the Thornton Wilder comedy selected by Earl Sennett for presentation this summer by MCC's Studio Stages.

Leads in the play, a panorama of the history of man condensed into three acts, have been assigned to Jean O'Malley (Sabina), Donna Postlewaite (Mrs. Anthrobus) and Tom Finnegan (Mr. Anthrobus).

One of Wilder's strongest expressions of his optimism for mankind and the world, "The Skin Of Our Teeth" presents as the three great challenges to man's existence the Ice Age, the great flood of Noah's time, and the first World War, all of which man survived "by the skin of his teeth".

Helmuth Wegner's **Fisherman and Nets**, Milenko Tomich's **Pulque Vats**, and J. Milford Ellison's **Nets at Janitzio** were awarded the ribbons, and Tomich was given the honorable mention, at MCC's annual photography exhibit which opened Monday night, July 20, at the Art Center's Galeria Saloncito. The exhibit will continue through July 31.

Judges for the show were Art Center director Merle Wachter and the prominent Mexico City photographers Marilu Pease and Arno Brehme.

The photographs on exhibit are a representative selection of work done by MCC students in the photography class during the past year. These photographs include portraits, photograms and montages by Sylvio Musa; pictorials by J. M. Ellison whose one-man show of watercolors and photograms preceded the opening of the current exhibit at the Saloncito; and a landscape by Leonard Huish.

Helmuth Wegner and James N. Schmidt are exhibiting pictorials; Frank Romano is represented in the show with pictorials and montages; and George Hempe is exhibiting hand-painted photographs.

Also included in the show are pictorials and portraits by available light and special processing by Milenko Tomich; montages by Mike Kosinski; hand-painted photographs, a picture sequence and montages by Bill Butterworth; and a tabletop, portrait, montage and a human interest photo by Dick Potts.

Newman Club Plans Dance

Mariachis, native Mexican dances, and the orchestra of Guero Llamas will be features of the Newman Club dance scheduled for Friday, August 7. The semiformal event will be held at the Centro Social y Recreativo Club, Tuxpan 30, located one block from Insurgentes and Baja California. The affair will begin at 9:30 p. m.

The committee in charge of the dance consists of Ann Seminara, Mary de Booy, Al Haddad, and Dick Parthenais. Tickets, which are 15 pesos per couple, will be on sale in the Student Council office in the patio from July 28 to August 7. Anyone desiring to purchase tickets before this time may contact any of the committee members.

Press Club to Publish View Book In August

MEXICO, **Front View and Profile**, the first publication of the Press Club is being prepared for the printer and is expected to be ready for distribution by mid-August. Originally projected as a basic book for the members of the Teachers' Workshop, who annually compile a scrapbook of their days in Mexico for their students, the 103 page book will combine the best of the articles and illustrations which have appeared in the prize winning Collegian, and many never before published pictures of all parts of Mexico.

The most interesting pictures now being shown at the Saloncito as chosen by judges Pease, Wachter and Brehme; the choice photos from a number of private collections; maps old and new; and signet illustrations from the pre-conquest codices will highlight the publication.

It will be a universal word and picture study of pre-historic, conquest, and modern Mexico and its people, their land from Sonora to Yucatan, and their lives as reflected in their art, architecture, markets, foods, crafts and a dozen or more other ways.

MEXICO, **Front View and Prof-**

Feder to Represent Mexico At Congress

Luis Feder, of the Psychology department at Mexico City College, was recently appointed as Mexican representative to the International Congress of Mental Health as member of the International Committee on Group Psychotherapy to be held in Toronto, Canada, next year, and as psychotherapist in the Permanent Central Committee of the Regional Latin American Neuropsychiatric association.



MEMBERS OF THE LATIN AMERICAN WORKSHOP GROUP are shown on their recent trip to the Pyramids at San Juan Teotihuacan. (Photo by John Paddock).

Bookstore To Buy and Sell Used Texts

Announcing a new service to be inaugurated in the fall quarter, the bookstore will satisfy a long felt need by offering for sale used books at greatly reduced prices. It will be of special interest to Korean vets and others who have found it difficult to purchase new books at State-side prices.

Juan Hernández, manager of the Bookstore, says that the shop will purchase those books which will be used by the college in the following quarter. About six weeks before a new quarter opens, a list of those books to be used will be posted, and the bookstore will offer higher prices than could be obtained by selling them elsewhere. The price will depend on the condition of the book.

At the beginning of the new quarter, the texts thus obtained will be offered for sale. The bookstore will continue to stock new books for those students not interested in purchasing second hand ones.

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Music In Mexico

By John Paddock



In a near-desert such as Mexico, rain is life, as the native Indian civilizations were vividly aware.

The annual alternation of the violently fertile summer with the long

months of drouth symbolizes neatly one of the basic qualities of Mexican life, the almost frightening vitality in the face of great difficulties which is so conspicuous in the swarming streets and markets of the capital.

The intemperate beauty of the skies during these rainy months is reflected in many aspects of Mexican life; but so, inevitably, is the cruelty of the annual drouth.

Mexican folk art has fascinated artists and laymen from every part of the world, and two of its important ingredients are the passionate intensity of expression which charges it and the impatience with detail and refinement which brings about a frequent crudeness, a crudeness which is not a negative quality due to something left out but a positive expression of an attitude.

The hypnotic music of an orgiastic dance dedicated to the rain god, which may still be heard in many remote parts of the country, is represented by strong traces in the popular music of ordinary Mexican villages. The capital, which is an incredibly grown but still recognizable village in many ways and to a large sector of its population, has another popular music, but this too is marked by the urgency of expression, the color and crudity and the frequent cruelty of its culture.

The astonishing vitality which the American encounters in Mexico in the supposedly cosmopolitan world of concert music is, therefore, not really astonishing at all, for the pattern of Mexican life is much too strong to be shut out even here. Occasional crudities of performance and frequent crudities of composition are thus equally understandable.

In the North American metropolis, one hears careful programs of old music, listened to without great enthusiasm by obedient audiences who have been assured on unquestionable authority that they are hearing very good music; and the truth is that they are, probably with a performance of near-perfection to add to the atmosphere of cool virtue. The only serious flaw in this system is that it is suicidal; it prevents most new music from being heard, and while the backlog of untried, unplayed music continues piling up, the average age of the pieces in the accepted catalog crowds the doddering point.

Mexico's typical symphonic concerts have an entertainingly different set of virtues and flaws. The current series being played by the Orchestra of the National University may serve to illustrate. A series of programs was announced which includes a high percentage of works either previously unplayed in Mexico or getting their world premiere here. Ticket prices for the series are modest, but this would never serve in a North American city to fill a hall the size of Mexico's Palace of Fine Arts. Here, the result was a complete sellout, for the whole series, of the second and third floors of the hall. First-floor seats, at 10 and 15 pesos, are nearly sold out for every concert.

(Cont'd. on page 6)

President's Desk

By Dr. Paul V. Murray



President Griswold of Yale paints a gloomy picture in an informative article in a recent issue of *The Saturday Review*. Entitled "The Liberal Arts at Mid-Century", the piece develops the thesis that the efforts to keep the liberal arts alive or to spread their study and cultivation in universities of the world are not meeting with much success. Perhaps too much publicity has been given to those schools and programs that have achieved some success; and too little has been said about other centers where plans for "general education", Great Books seminars, and more emphasis on non-technical subjects have met with such determined opposition that they have had to be abandoned.

Even more depressing than this thought is President Griswold's report on the decline of liberal arts studies in England, France and Germany (they were never very strong, at least in modern times, in the latter country because of the great emphasis on technical work). According to the author, England is going in for popular education on a scale never approached before, and both there and in France there seems to be the feeling that since the liberal arts used to be cultivated assiduously by the upper class they should now be abandoned. Should the trend in European education continue towards the technical and the practical, then President Griswold contends that the United States is the only hope for a system of higher education that is based on the whole man.

I should like to suggest that Mr. Griswold might look into conditions in Latin American universities. While it is true that many of them are lacking in funds, plant and equipment, it is equally true that the traditional view of preparatory and university education as fitting one for a broad approach to life has not been abandoned. While we can wish and labor for better facilities for scientific and technical work in such schools we should labor also for the revival, in a vigorous way, of the older European view, transplanted to the Americas, that philosophy, music, art, history, grammar, rhetoric and even theology are subjects which should not be allowed to disappear from the university curriculum in favor of studies designed to turn out teachers who know methods but not content; businessmen who can make money but who are not well adjusted to other aspects of life; scientists who are too narrow to appreciate anything outside their own immediate fields; technical experts who too often forget that human beings are, always have been, and always will be the most important things on the face of God's earth. We here at MCC who have the opportunity, along with students and teachers, to develop an excellent program of liberal arts studies, should certainly feel happy that President Griswold's worries about the future of the liberal arts do not include our campus.

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It is too bad that the chief burden of opposing governmental "investigations" as impertinent invasions of the consecrated rights of private citizens is too often being carried by people who represent a philosophy of life in which disdain, even hate, for private rights is a fundamental tenet. It is sad to see the Communists and fellow travelers making spectacles of themselves when their double-dealing and even treason are exposed to public view; but it is even worse to think that millions of Americans are beginning to accept the fact that one man or one small group of men, aided by television, radio and the press (to say nothing of publicity agents whom they themselves often pay) are literally trying American citizens in a way that has not been seen probably since the days of

absolute monarchs or maybe since the days of Roman emperors and Greek tyrants. If Congress has the power to investigate, to compel us to testify under oath, to send us to jail for perjury or contempt, to refuse us legal counsel because of the "investigatory" nature of its work then I believe that simple justice demands that every man and woman called to testify should be treated kindly and decently and not be exposed to the barbed witticisms, loaded questions and demoniacal innuendo that has become part of the accepted technique in such investigations. In order to expose treason and treachery it should not be necessary to denounce whole segments of our population — e. g., teachers and clergymen. If it is true that the schools and churches are honeycombed with traitors to the democratic way of life then I say it is high time that some investigating committee turned its eyes on the reasons for the decline of faith in that way of life. God knows we have plenty of evidence for such an investigation and it will give us many a clue to the reasons why a Browder, a Chambers or a Hiss decided that the totalitarian way was better than the American way. It will not be as sensational an investigation and it is not liable to make anyone president as a result of its being carried out but it could well prove both fruitful and significant.

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The terrible drought in northern Mexico and the American southwest is a disaster of major proportions. I hope that it will not be studied in the light of the remarks supposedly made by an atheistic professor in a large university who told his students that it was foolish to pray to God for rain when we now have planes that can "sow" dry ice in a cloud and reap the benefit of the subsequent rain. We have no report concerning his reply to the simple question put by a meek student who raised his hand and asked: "Ent, professor, who makes the cloud?" If God makes the clouds then it is high time that He be asked to send a goodly number of them to relieve the disastrous conditions in the sections mentioned above. Some praying has been done but maybe the Mexicans and Americans concerned in the drought could make a joint assault on heaven; and, too, it is just barely possible that some fasting could be done along with the praying. It should not be forgotten that one of the truly great virtues of our ancestors, both above and below the Rio Grande (or Rio Bravo), was undying faith in the goodness of God. We could use more of that commodity in both domestic and international affairs.

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I wish to thank all those who have wished me well as a result of my being named president of the college. A very large number of letters and notes have come from people who read the news in *The Collegian*. One of these days I shall ask Miss Bowen and her staff

(Cont'd. on page 6)

Books Need Pages

A negligible amount of mutilated and mislaid material caused by careless and indifferent students is anticipated in the operation of a library. But the Mexico City College library staff and school officials are becoming increasingly concerned with the apathetic attitude shown by students towards the college library.

Books, historical and scientific journals, and magazines have been disappearing from the library at an alarming rate. There has been one instance of a book being removed from its cover and the cover being replaced on the shelf sans contents; some individual's aesthetic taste must have been offended by the binding or he thought that it would be easier to circumvent the circulation desk with his purloined tome without the cover.

In some instances, the loss of certain books has left unreplaceable gaps in the book stacks. Detrimental to reference and research work are the breaks in the magazine files that have been created by students appropriating periodicals for their personal use. Magazines and journals are difficult and many times impossible to replace in Mexico.

Check your shelf of books. Perhaps you have accidentally acquired a book or magazine that belongs to the library, and you have been negligent about returning it. Magazines and newspapers will ultimately be read by many students besides yourself, and their use during future quarters at this college depends upon the care with which you treat them today.

American students are familiar with the circulation privileges of stateside public and school libraries, but here in Mexico, MCC holds an unique position in that it is one of the few libraries in the country that extends lending services to its students. Please be considerate of these privileges. P. M.

Letters to the Editor

Dear Editor:

The Collegian is getting more delightful all the time. Those loud laughs you heard today when the wind was from the north were my howls of laughter at Kenneth Long's erudite dissertation on "Peter Piper" and his transliteration of same on "Pedro Pérez Parreda".

Mrs. Jules Mocabee
Stockton, Calif.

Mexico City Collegian
Press Room
México, D. F.

Just a note to thank you for the very pleasurable reading I have enjoyed from the Mexico City Collegian.

Please find inclosed a Money Order to cover the cost of an annual subscription. Since I'm soon to return home from overseas, I would appreciate it very much if you would change my mailing address.

Thank you,
Sincerely,
M. L. Wells
Tacoma, Washington

Dear Miss Bowen:

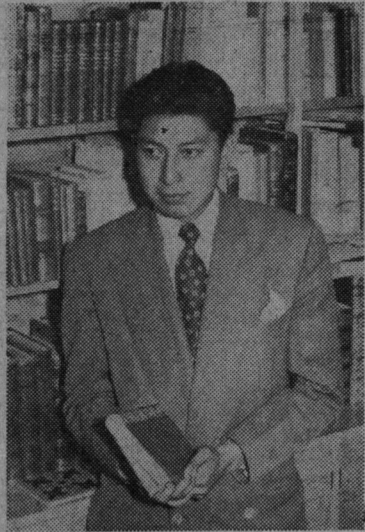
The Collegian has been coming through regularly and I want to thank you for them. The pity is, each time I read one I become more nostalgic for Mexico. It looks like everyone is still having a wonderful time and accomplishing much. Wish I were there.

Sincerely,
H. K. Privette, J03
Editor, NAVALOG

U. S. Naval Station
Newport, R. I.

P. S. According to a recent Navy advancement, I am now considered a full-fledged journalist!

John M. White recently gave to MCC's library, six mystery novels written by Todd Downing. They include, "Night Over Mexico", "Death Under the Moon Flower", "The Lazy Lawrence Murders", "Vultures In the Sky", "The Last Trumpet", and "Murder on Tour".



Music Critic. Writer Conducts Course

By E. D. Nixon

Students attending the class Music in Mexico are usually astounded by the wealth of information of one of the instructors Horacio Flores Sánchez.

Flores Sánchez, a native of Puebla, was born into a family of musicians. His father was the founder of the Puebla Symphony Orchestra, as well as the founder of the school where Flores Sánchez began his education. He recalls many occasions when his father had friends in for an evening of chamber music by the family. He has one sister who is a cellist, and another who is a violinist, and a brother who is a pianist now studying in Vienna. Flores Sánchez himself is an accomplished violinist and pianist and on many occasions the four have performed as a quartet.

After advanced studies at the University of Puebla, he continued at the National University. Following in the footsteps of his father who was also the founder of a newspaper in Puebla, he became interested in music from a literary standpoint and for two years served as music critic for El Universal. Later he joined the staff of the popular magazine Mañana, and in 1951 went abroad to study opera and ballet in foreign countries. He visited Cambridge, Oxford, Covent Gardens in London, La Scala in Milan, Heidelberg, Germany and Rome. He studied the performances from the standpoint of casting, production, direction and staging.

The result of his studies were sent back to Mañana in a series of articles.

The MCC instructor, who also teaches at the National University, and the National Academy of the Dance, also finds time to write for Coronet Musical Ballet and Opera of London. He is also employed as translator by Fondo de Cultura Económica, one of the largest publishing houses in Latin America, where he is at present translating into Spanish Hans Reichenbach's The Rise of Scientific Philosophy. His next translation will be Collingswood's Principles of Art. After further study he will write a book on music, opera, and the dance, from a philosophical standpoint.

Authorities Lecture On Psychology of Mexican People

The highly successful and interesting symposium on the Psychology of the Mexican People this quarter offers an outstanding program of lectures by authorities in the fields of anthropology, history, sociology, psychoanalysis, and philosophy.

The course, one of the most popular in the college, is held between 1:00 and 2:30 p. m. Mondays and Wednesdays and is under the direction of Mr. Luis Feder.

The schedule for the remainder of the year is as follows: Monday, July 27, Dr. Federico Pascual del Roncal, economist, The Psychology of the Spaniard Integrated in Mexico; Wednesday, July 29, Dr. Leopoldo Zea, philosopher, The Study of the Mexican; Monday, August 3, Dr. Santiago Ramírez, psychoanalyst, The Sexual Problems of the Conquest; Wednesday, August 5, Dr. Ramírez, The Psychology of the Mestizo; Monday, August 10, Dr. Rafael Barajas, psychoanalyst, The Significance of the Foreigner in Mexico; Wednesday, August 12, Dr. Barajas, The Dynamics of the Mexican Reaction to Foreign Elements; Monday, August 17, Dr. Ramón Parres, A Psychoanalytic Integration of the Concepts Presented in the Above Conferences.

Former Student Now Teaching In Germany

Alma Brante Schweide, who was awarded her M. A here in Hispanic Languages and Literature in '50, is in Hamburg, Germany with the Instituto Latin-americano de Investigación. She is also teaching at the University of Hamburg where, besides giving language courses, she presents lectures with slides about different aspects of Mexico.

The Instituto work is based on contributions and translations for the cultural magazine Overseas, the organizations' publication. Miss Schweide also takes part in the different cultural activities of the Instituto, such as corresponding with other Latin American cultural institutes and furnishing access to cultural and economic aspects of Latin America.

Photographers Go To Cuernavaca

The photography class recently took its first field trip of the quarter. Nancy Hobson, Merle Bailey, Harold Rudd, Mr. and Mrs. Mike Kosinski, Eve and Constance Parsons, Dick Potts, went to Cuernavaca where they took pictures of the Cortez Palace, the Borda Gardens, and the market.

At the beginning of each quarter, Don Sanborn, the instructor, divides his class into three groups, those who have had no previous experience, those who have had some, and those more advanced. He then finds out what camera the student has, and accordingly gives the assignments.

The assignments are carefully worked out and include, photographs, photo montages, high and low key photos, diffusions, tabletops, portraits, human interest, news photos, picture stories, panoramas, landscapes, and architectural studies.

Dinners Until Evening

Continuing the improved service in the Patio restaurant, Juan Hernández announces that dinners will be served every school day until a later hour. During the rest of the summer, the complete meal will be offered until 7:30 or 8:00 in the evenings. Meal tickets, now being sold, will be honored for these meals as well as the snacks and breakfasts served all day.

Among the innovations this quarter is the ample refrigerated showcase for salads and cold foods. To provide greater sanitary measures, an insect killer is in operation.

Donald Demarest Ill

Donald Demarest, columnist for the Collegian and author of a novel "Fabulous Ancestor" which will be published by Lippincott next winter, is confined to the Sanitoria Centro Médico with a severe case of pneumonia.



MEMBERS OF THE LATIN AMERICAN WORKSHOP having lunch in the nearby picnic grounds after climbing the Pyramids of Teotihuacan. (Photo by John Paddock).

Elena Picazo Murray Returns From Tour of Europe

By B. Bennett

Mrs. Elena Picazo de Murray, Counselor of the Spanish Department and author of the lower division Spanish texts used at MCC, returned recently from a 52-day tour of Europe. Accompanied by her daughter and her sister, Mrs. Murray visited ten countries on this first European trip, and admits she would have liked to spend 52 days in each one of the countries, with so much to see everywhere.

"Among the wealth of memorable sights throughout the trip, certain things stand out even more vividly", says Mrs. Murray. "The public audience with the Pope while hundreds of people listened in complete silence and afterwards broke into thunderous applause and vociferous shouting of 'Viva el Papa', was a thrilling experience. To us, from the Americas, it seemed strange to hear shouting in the Basilica, yet we too were tempted to voice our emotions with the hundreds of others.

"We were also deeply moved by a visit to the shrine of St. Francis of Assisi, as we walked where he walked, and saw his tomb, his books, raiment and other possessions. It was nevertheless somewhat depressing to see the hundreds of curious tourists poking into the sacred places".

In France they visited the museums and were awed by the beauty of the original paintings of the masters. And equally fascinating was the city of Paris itself, thronged with people strolling through the streets until late at night, or chatting at the street cafés.

"The Gothic architecture in England, France and Belgium surpassed all else we had seen, impressing us with its ageless strength and beauty, and reminding us of the rich history of the old world.

"In Holland and Switzerland the landscapes were breathtakingly beautiful", recalls Mrs. Murray. "And in Genoa, Italy we walked through an ancient cemetery where the statues by unknown sculptors rivalled some we had seen in the museums."

Their longest stay was in Italy, with the rest of the trip consisting of two or three days in various countries, which, while exciting and informative, tended to become bewildering toward the end.

"Were it not for the extremely high prices throughout Europe, the trip would have been flawless", adds Mrs. Murray. "However, London was somewhat less expensive than Paris, where 100 francs was a normal tip, or Rome, where 10,000 liras could be spent in one morning.

"Nevertheless, the trip was an invaluable experience, stimulating even a deeper understanding of the world".

Roy Tasco Davis Appointed to Haiti

Roy Tasco Davis, former U. S. minister to Costa Rica and to Panama, and recently director of the Inter-American Schools Service has been named U. S. ambassador to Haiti. Mr. Davis worked enthusiastically with MCC officials while approval of the College was under consideration by the U. S. Veterans Administration and his influence and interest have been strong factors in the growth of MCC.

With profound regret the Collegian announces that James Raymond Forster, of 923 Flower St., Inglewood, California, former graduate student of MCC, died July 9 in the ABC Hospital of acute bulbar poliomyelitis. James, graduate anthropology major, had returned to Mexico City from California some two weeks previously to carry on archaeological investigations.

His death was deeply felt by his many friends, especially those in the field of archaeology. The staff joins the faculty and students in expressing deepest sympathy to his mother, Mrs. Lucy Forster, and to his brother and sister, Lawrence and Francis Forster.



STUDENT COUNCIL MEMBERS for this term gather in the student lounge of the patio. First row, left to right, Barbara Grey, Gilbert Layton; second row, Dick Parthenais, John Ford, faculty sponsor Mrs. Lou Carty, Randy Miller, Hertercene Turner; third row, Ramón Alva, and Jay Wilson. (Photo by Dick Patts).

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Man Against Beast In The Art of Bullfighting

By True Bowen

The bullfight, as we know it today has been brought down through the centuries. Its very beginnings are lost in antiquity. But the basic premise of the bullfight is simple: it concerns the first encounter between dismounted man and savage beast. There is no idea of sport about it, and the bullfight is never considered by the Latin as a sport. Rather, it is a tragedy in which death plays a principal part. Actually the bull always loses, since even if it wounds or kills its opponent another man will in turn kill it. But very often it is the man who loses the battle.

During the regular bullfights held in both the formal and novice seasons, the usual cartel or pro-

gram includes six bulls divided up equally between three matadors. Each separate fight, or lidia, has its own traditional form that must be adhered to. There is a definite purpose behind every act.

beginning to doubt his power over the human figures in the ring. At this moment the bull becomes more dangerous to the man because it begins to use its horns as weapons against the cloth which protects the man. Sometimes the bull will hook with one horn and catch the matador, but usually it charges and keeps charging the cape and muleta, finding nothing solid behind the cloth and becoming angered by this.

The *tercio* of the *banderillas* is possibly the most beautiful part of the fight when, as sometimes happens, the matador of the moment chooses to place the barbs himself and has a special talent for this. The *banderillas* are heavy shafts of hard wood decorated in gaudy colors and pointed with sharp hooks

The last phase of the fight, the *tercio* of the death, begins when the matador takes his *muleta* (the small, heart-shaped red cloth used only in this *tercio*) and sword, asks permission of the Judge of the Plaza to kill the bull, and dedicates the bull's death to a friend or to the general public. This is the most important part of the fight, when the man, alone in the ring, finishes off the preparations for the animal's death. It is not enough that the matador is brave. He must also kill the bull with artistry, with skill, with domination and with confidence.

Non-Latins generally believe the bullfight to be a thing of cruelty to the animal. No one will deny that the picador gives some pain in the first part of the fight, even

McCormick, the North American torera. These cows, supposedly more intelligent than the males, learn almost immediately that the cape and *muleta* are only lures, that the real target is the man holding the cloth. So these *vacas* are never fought in the major rings, being left for the smallest plazas or for try-outs where they cause plenty of grief for young novilleros and beginners. The cow, also, has horns, you see.

Tested for Bravery

The two-year-old bull is tested for bravery, also, although not to the extent that the cows are tested. The young bull is let into a corral where a picador awaits it, and then, if it attacks the horse as soon as it sees it, the bull is allowed to return to the range for further maturing. If the bull sees the horse and rider and fails to attack, it is sent immediately to the butcher. Sometimes the bull will be tried out briefly with a cape, but only for one or two passes, since if it is worked too much it is too likely to remember this test when, a year or two later, it comes out into an arena to face death.

The real fighting bull is afraid of nothing; it is a completely noble, completely magnificent animal that asks no quarter and gives none. When it comes out into the ring it brings with it the essence of valiance and brute intelligence. Hemingway has written of the bulls in Spain who have been known to kill a dozen horses and half-a-dozen men during one short fight. The *barrera*, the red fence surrounding the Plaza México ring, is marked deeply where bulls have driven their three-inch-in-diameter horns into the wood.

The great bull is rarely seen; aficionados can remember viewing perhaps half-a-dozen every season. This animal accepts combat on any term and, instead of weakening under the punishment of pic and *banderillas*, it becomes stronger and more intelligent. It comes to its death as beautifully as it came into the arena, its bloody horns glistening in the sunlight. When such a bull is faced by a noble man who performs honorably and artistically, then the *fiesta brava* springs to life in all its true colorings. In this there is no cruelty.

Cowards are Dangerous

The usual bulls seen in the Plaza México, though bred from the same fighting stock, do not come out always bravely. Some are mansos, cowardly, and these are often the most dangerous for the matador, since he can never be sure as to the bull's charge. Often this type of animal begins an attack and stops short while passing the cloth, jerking its head up and hooking at the man it has suddenly identified as being the target. And sometimes a bull comes out that knows too well what to do with its horns, a knowledge learned from fighting other bulls on the range in vicious battle. This class of animal, the fighting bull, can not be domesticated, cannot be tamed. In Spain, where the animals are larger and the casta or fighting blood is sometimes better than it is here, this is even more true.

This, then, is the enemy: the fighting bull. Against an animal which may weigh from three hundred kilos to six hundred kilos, the matador performs with three weapons: the cape used during the first *tercio*, the *muleta* of the third *tercio*, and the sword. The man must not prolong the animal's suffering; he is supposed to kill quickly and bravely, going in directly over the enemy horns, while he is thinking of a hundred technical things at once.



THE HOURS OF TRAINING for a bullfighter are long and arduous. Here Miguel Angel, the popular blond novillero, practices the beginning movements of a *pase de pecho* with the *muleta* or red cloth used during the last part of the fight. Carlos Montes, himself a brilliant young novice, uses the training horns. The scene is the ring of the Plaza México, biggest bullring in the world. (Photo by Marilu Pease).

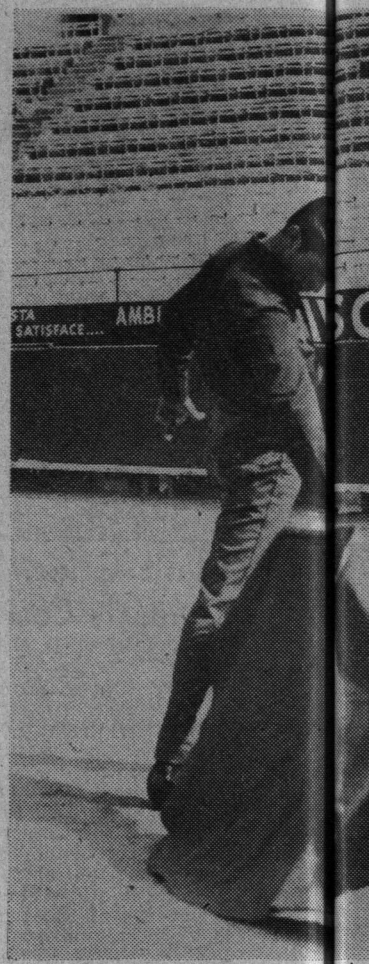
of steel that catch under the bull's hide. Usually three pairs are placed in every animal and the job is most often done by one of the peons who work for the matador. The grace and precision — and danger — of this placing of the barbs usually pleases the newcomer to the bullfight more than any other part. A matador who is also a great *banderillero* must do the placing extremely well, with added flourishes. Of the bullfighters newly retired and still fighting, the best *banderilleros* are Carlos Arruza and Pepe Dominguin.

Specific Targets

After the barbs are put into the bull two at a time, to continue the slowing-down work on the animal, the change in it is very evident. The bull has become a defensive as well as an offensive fighter, aiming its horns at specific targets. It does not rush around as it did in the beginning of the fight; it picks and chooses targets. For this reason it would be impossible to fight the same bull twice; it learns too fast, often faster than the man learns to conquer it. After twenty minutes in the ring, a bull becomes an assassin.

though the point of the *vara* is not nearly as long as it seems. No one will deny that the *banderillas* give pain (slightly more than pin-pricks in human skin) during the second phase. But it should be remembered that the fighting bull of today is bred for only one purpose: to kill, to wet its horns in combat. It has no other purpose in existence. It must die, yes. For three years, if it is to be used as a *novillo* bull during the novice season, or for four or five years if it is a full-grown bull, *el toro* leads a life of luxury out on the grazing-lands where it has been bred. Its parents before it have been tested again and again for the necessary qualities of valiance which are passed from generation to generation. The fighting cows are considered braver than the males, and therefore pass this bravery on to their sons while the fathers bequeath to their off spring their finess of appearance and their nobility.

At the *tientas*, or testings for bravery which are held at every breeding ranch or *ganaderia* during the winter months, practicing is done mainly with the female of the fighting bull. It was such a *vaca* that gravely wounded Pat



CARLOS MONTES himself shows another view of the bullfighting scene. The body gives an idea of the emotion. (Photo by Marilu Pease).



THE GREAT MOMENT comes a full-fledged matador in his young Alfredo Leal, who is son at the hands of Carlos Arruza (at left) is present with sword, for use in the final part of the bullfight is a thing of ritual. Alfredo's seniority dates from

In Mexico the formal season, when full-ranking *matadores de toros* meet mature bulls, runs from November until Eastertime. The novillada or novice season, now in progress, begins in April and continues until mid-September or early October. During these summer months the fights are sometimes very good, sometimes very bad. As a rule the novillos are good fighting animals, and it is during these novilladas that the inexperienced spectator can learn the most about bullfighting. These novices are boys who have been training to fight bulls for from one to four years, usually. Some of them, of course, are very green, and by seeing their mistakes — paid for very dearly in blood — it is possible to understand better the whole meaning of the *fiesta brava*.

Sparkling Colors

The *trajes de luces* or suits of lights which the young *matadores de novillos* wear are very beautiful, sparkling in silver or gold with brilliant colors of silk. The boys are nice kids, from seventeen to twenty-four years of age and sometimes older. For years they practice every day, five or six hours a day, learning their profession slowly and painfully. For months, when they first begin training, they never even see a bull. They practice with the training-horns or by themselves, or they carry the horns for a colleague. There are many small rings in and around Mexico City where it is possible to see this training going on.

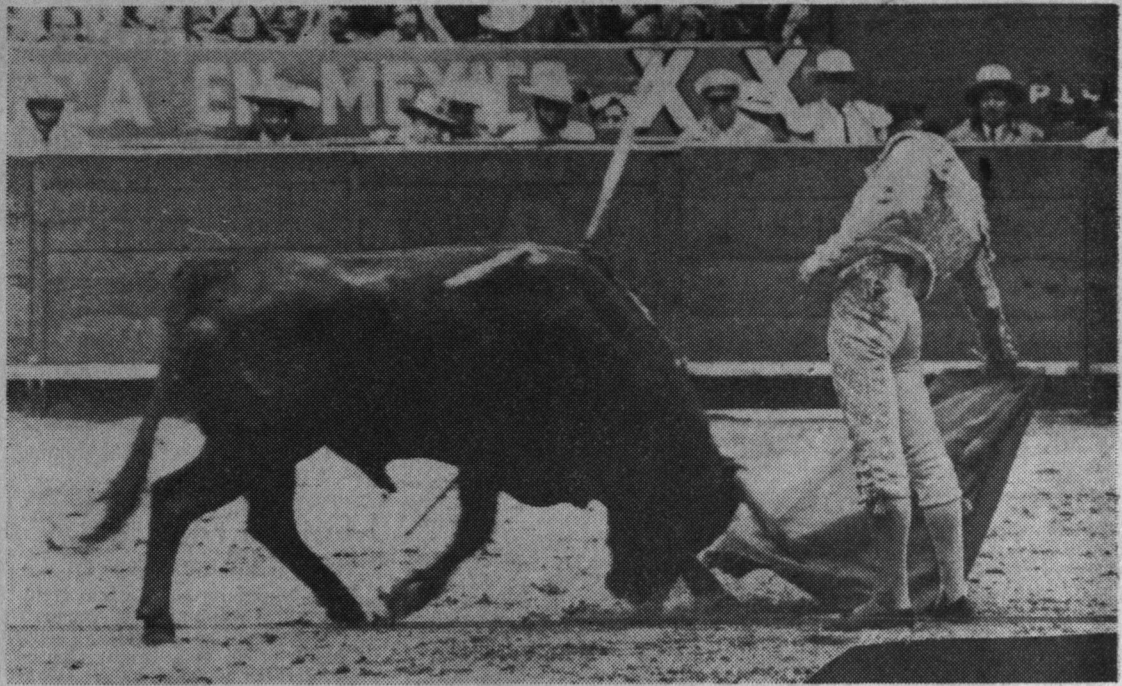
Some of the boys are from middle-class or wealthy families; most are from the poorest classes. Bullfighting is one way of pulling themselves up out of the mire, of reaching a pinnacle of glory dreamed of by all youths. The life of a successful bullfighter, on the surface, is one of luxury and fame. But underneath the surface the idol's existence is periled every Sunday by the sharp, curving horns which can spell out Death for him.

Price of Careers

These novices soon discover the price of their careers. Not one of them is free from scars, and by the time they become topflight novilleros, ready to take the alternativa and step into the ranks of bull matadors, they have spent weeks or months in the hospital. Miguel Angel, now one of the leading Mexican novices fighting this season in Spain, has received eleven wounds in four years, five of them grave wounds, the big ones called *cornadas*. Others, like the young and idolized "Joselillo", have been killed in the ring, or have died as a result of wounds. They are put on pedestals often before they deserve them, and this early fame can ruin a promising boy if he believes in his ego too much and the horns too little. Some boys are wrecked by greedy managers, or by bullring promoters who save money by buying over-age "assassin" bulls for the youngsters to fight before they can handle the big animals.

Then, too, especially during this rainy season, the bullfighter's enemy is not only the bull. Wind may shift suddenly, blowing up the protecting *muleta* across the man's body instead of to the side. The rains may come down so hard that the arena is a veritable pit of quicksand. A boy was gored badly a few weeks ago because he slipped in the mud and was caught by a horn. The youngsters go out and get tossed and have their beautiful (and expensive) suits ripped and bloodied; for days after each fight they nurse severe bruises and cuts, if not real wounds. Yet there are hundreds of aspirants for each one who finally makes the grade to become a matador, and there are many unsuccessful matadors for every successful one.

At the moment there is much interest in this novillada season, since several boys are considered ready to take their *alternativas* next year. Among these are Jaime Bolaños, an excellent all-around bullfighter with a fine personality as well; Alfredo Lezama, an artist with the cape and *muleta*; Antonio



ALFREDO LEZAMA, one of this season's top novice stars, performs a *derechazo*, right-hand *muleta* pass. The bull follows through the cloth, horns ready to pass Lezama's legs, missing him by a fraction of an inch. The man's body leans into the pass, but the feet remain planted firmly on the ground.

Del Olivar, one of the biggest sensations of the last few years in bullfighting circles; and possibly Rubén Salazar, who has cut five ears in three appearances in the Plaza México. (The rewards given a matador for good work are: one ear, good work; two ears, excellent work; ears and tail of the bull, great work). Miguel Angel expects to receive his *alternativa* in Spain and then return to Mexico to confirm this status during the next formal season.

Other promising names to be watched for the future are those of Carlos Montes, the twenty-year-old who has been cutting ears in most of the border plazas, and Leopoldo Galván, who was recently gored very badly while fighting in the Plaza.

Thus the minute of the *alternativa* arrives for the kids, when they must step out to receive the *muleta* and sword of a topnotch matador who has agreed to sponsor the debutante, when from this moment the enemies will be the big bulls who know far better than do the novillos what they can destroy with their horns. Behind the excitement of the day, behind those flaming colors of the capes and fighting suits, behind the black *monteras* that set far down on the bullfighters' foreheads, these are legends and glorious memories and painful experiences.

The road lies ahead: the road of Alberto Balderas, killed in the old El Toreo bullring here in 1940; the road of Manolete, killed in Spain in 1947 by the horns of a Miura bull already dying from the great Cordobesse's swordthrust; the road of Manuel Granero, who was twenty-one when the horns destroyed him; of Joselito, the greatest of them all, who was twenty-four when he was killed. The road, too, of Armillita the perfectionist, and of Carlos Arruza, just retired — two men of whom the public expected impossible things and then did not appreciate them fully because they were done so magnificently — the road of Rodolfo Gaona, the first great Mexican matador and still the most beloved. The road of much money, much pain, much glory.

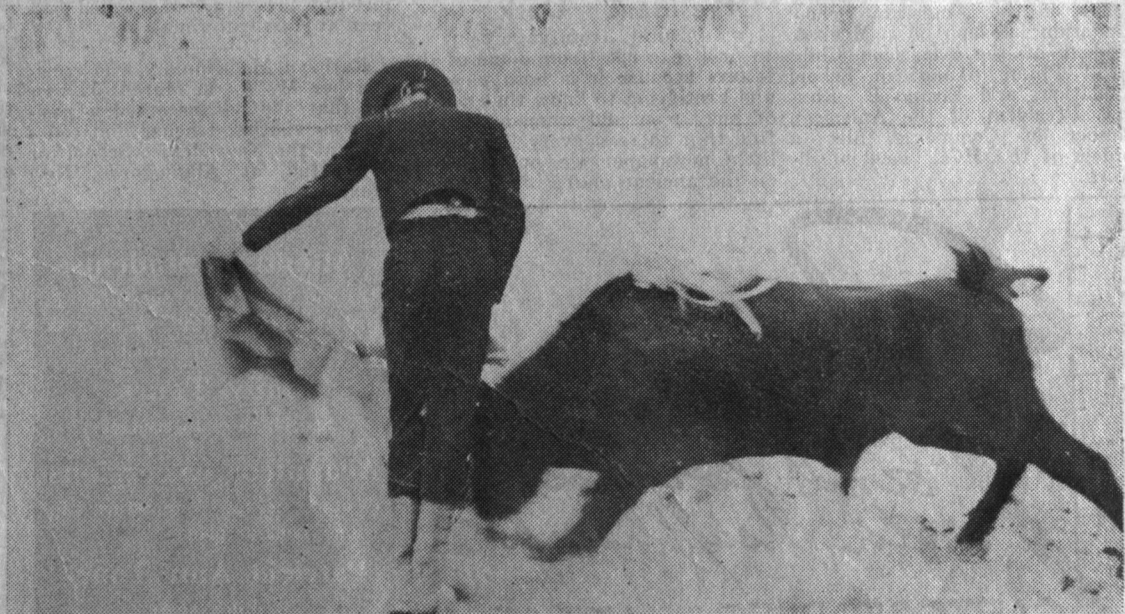
Transient Art

The futures of these boys we see now, in this novice season, seem brilliant. They are still learning, of course, and the bulls sometimes learn faster. During this "little" season there is a lot of bloodshed, and many mistakes are made that during the formal season are almost never seen. But there have been times already this summer, and there will be others, when a fine young bullfighter will meet a great animal, setting the man's nobility

against that of the bull. What happens in these instances can never be repeated again in exactly the same way, therefore making the beauty of what is going on in the ring even more tragic since it cannot be held on to, as can a memorable book or a musical composition or a painting. The art is transient; it is nonetheless a great art because it is a combination of all artistic movement — ballet, drama, music, painting.

It is at first difficult for the non-Latin to understand the qualities of the bullfight which far outweigh the apparent cruelty to the animal. But when the sad music booms forth in the Plaza México, when the bugle sounds its high, wailing notes and the men walk out upon the sand, the feeling of tragedy is already present. It is a tragedy led up to by the striving, and often by the failure, of these boys you see on Sunday afternoons in The Plaza and in all the little rings throughout the country. It is a tragedy of death and of beauty and of bravery, completed only when the matador makes the last crossing motion with the *muleta* and sword-arm, plunging in for the dangerous honorable kill, at the time which the Spaniards have named The Moment of Truth.

If there is any victor, then it is Death.



JOHN FULTON SHORT is the outstanding North-American novillero in action on this side of the Atlantic. Here he performs a *verónica*, basic cape pass. The suit he wears in this picture is the one worn by bullfighters for benefit fights, exhibitions, and appearances in small bullrings as well as at the testings of the bull — *tientas* — on the breeding ranches themselves.

muleta and sword as he... one of the most beautiful... which the novillero... with valiance and

when the novillero beco... in this case the novillero... his matadorship last sea... retired but already im... of all time. Here... with his own *muleta* and... or the bull's killing. The... ranking of matadors... noon of his *alternativa*.



AT THE FAMOUS OLD FOUNTAIN on Chapultepec Avenue are students here for the summer with Miss Alma Phillips of the teaching staff of Peabody College. Back row, left to right, Frank Maxwell, Wayne Gill, John Bilgere, Medora Irion; second row, Jean Evans, Iris Scheriber, Gladys Bryant, Sara Whitten, Gladys Gooch, Janille Costner, Alma Phillips; first row, Evelyn Wilson, Kay Winter, Joan Sanford, Laura Brown; seated, Billie Kugkendall, Consuelo Hidalgo, and Jackie Anderson.

Mixer Dance A Success

The Midsummer Mixer of the Student Council, held at the Salon Riviera on July 10, was one of the most successful social events ever sponsored by the group of class and club representatives.

A fashion show, presented by the house of Jorelle, was a highlight of the evening and Student Council projects will be benefitted by nearly eighteen hundred pesos.

Chairman Hertercene Turner and committee members, Ramón Alvarez, Jay Wilson and Ransome Miller, extend thanks to all who cooperated in making the summer dance memorable.

Music In Mexico

(Cont'd from page 2)

The university orchestra includes, besides a number of students of the national conservatory, some of their professors, some talented amateur musicians of various ages who join the orchestra for the pleasure of playing, and a small number of seasoned professionals. The opportunity of actually performing with such experts is, of course, the best possible training for the student members.

In the fourth concert of the series, two of these members of the professional nucleus came to the front of the orchestra to perform a concerto written especially for them by Paul Csonka, a Viennese composer now living in Havana where the two virtuosos are key members of the Orquesta Filarmónica. Both are young Dutchmen: Louis Salomons, bassoonist, and Solly Van Den Berg, oboist, and their performance of Csonka's work was masterful.

This was a world premiere. The composition, officially titled a concerto, is really a sort of long two-part invention with the thinnest possible orchestral backing. The solo parts are strictly contrapuntal, and the powerful resemblance of the voices of the two instruments often created, in this kind of writing, a pleasant illusion of a voice mocking itself in different octaves. The contrapuntal discipline which, in the solo parts, made of them a witty, rapid conversation was an obstacle to the orchestra sections, which might well be simpler and stronger to contrast more with the oboe and bassoon.

The same concert, conducted by Edouard van Remoortel, was opened with the Second Rhapsody for Orchestra of the contemporary Belgian Jean Absil. A pleasant piece, it presented no new sounds but was neatly put together and well orchestrated. Van Remoortel also conducted the preceding concert, introducing an Allegro Sinfónico by Gaston Brenta, another Belgian. It was a colorful grotesque, inspired by the parade of masked dancers at Carnival time.

Kathryn M. Kinman, who received her M. A. in March '52 writes that she has accepted a position as visiting teacher and counselor at the New Mexico School for the Blind, at Alamogordo, New Mexico.

Northwestern Professor Interested in Mexico

By Pat Murphy

A desire to enter the teaching profession and an interest in political science motivated Dr. James N. Murray, visiting professor from Northwestern University, to abandon a contemplated slide rule slipping, engineering career to study the manipulations of global politics.

Forbes Opens One Man Show

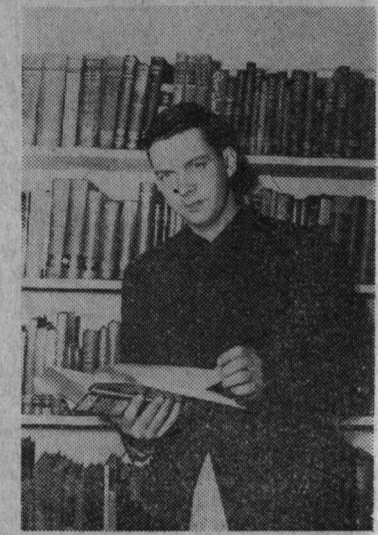
W. Stanton Forbes, now doing graduate work for a Master's degree in art at MCC, opened a one-man show last week at the Mexican Northamerican Cultural Institute. The show will run until the first of August with visiting hours from 5 to 9 p. m.

The show includes work in the media of watercolor, lithographs, monotypes, wood and linoleum blocks, and etchings. Art critic and Professor of Art History at MCC Justino Fernández speaks of the fantasy, sensitiveness, humor, gracefulness, real technical knowledge and profound sense of life to be found in Forbes' work. "The inspiration of Mexico has added a new and rich aspect to his expression" says Fernández.

Before coming to Mexico City College to broaden and enrich his art education, Forbes had already been awarded an M. A. in English from Vanderbilt. He has worked as an artist in New York City, Georgia and parts of Europe.

During the war, Forbes was with the U. S. Army Engineers in the European Theater of Operations and holds five campaign stars. His first trip to Mexico and MCC was prompted by the news that Justino Fernández was teaching here, and it is with the idea of availing himself of the broad experience of this internationally known art critic that he will remain at MCC to pick up another Master of Arts degree.

Dr. Murray who has been an instructor of political science at Northwestern University for the past three years maintains that one of his primary reasons for coming to Mexico this summer is to obtain first hand impressions and possible material for a projected book on the international relations of Latin America which he plans to write in collaboration with a fellow instructor at Northwestern.



Dr. James N. Murray

Earning his B. A. at the University of Illinois, Murray then obtained his M. A. at the Fletcher School of Law and Diplomacy which is conducted jointly by Harvard and Tufts Universities. From the Fletcher School, he returned to the University of Illinois from which he received his Ph.D. early last month. All this work of course has been done in the field of political science.

Listed on Dr. Murray's schedule for the summer quarter are political science 283, Diplomatic Relations of the United States, Government 101, American National Government, and Government 276, which is a course in comparative Government.

Mrs. Murray and their nine month old son accompanied him to Mexico City this summer and the Murray family have been enjoying their first trip south of the Rio Grande. They have become extremely interested in their Mexican environment and have been assimilating the local culture and customs.

a pianist of considerable note, is also professor of music at the University of Southern California, and is presently doing research on music in Mexico under a grant from the Ford Foundation.

Maestro Juan D. Tercero, famous Mexican pianist, and head of the Escuela Nacional de Música, lectured on the problems of the Mexican musician, and his star pupil Maria Elena González, a soprano sang two songs in Nahuatl set to music by Salvador Moreno, as well as songs by Manuel M. Ponce and Tata Nacho.

Guest Lectures For Music Class

By D. Nixon

Robert Lawrence, distinguished conductor, critic, and commentator, recently addressed the class, *Music in Mexico*. The course, under the direction of Evelyn Mosier Foster, and Horacio Flores Sánchez acquaints students with the history of Mexican music from the time of the Aztecs. Lectures and music by prominent guests are also offered.

Mr. Lawrence, who this fall will be guest conductor of the renowned National Broadcasting Company Symphony, spoke on his impression of music in Mexico. The famed lecturer is also the narrator on the weekly winter series of the Metropolitan Opera's interlude programs, author of several books on music.

Formerly conductor of the Phoenix Symphony, and head of the department of music at the University of Arizona, he is active in the publication of the Metropolitan Opera news.

Another guest lecturer was Robert Stevenson, author of *Music in Mexico*, textbook used in the class. Mr. Stevenson, in addition to being

Rotary Fetes Distinguished Guests

Eight distinguished Northamericans were guests of honor at a luncheon given recently by the Rotary Club of Mexico in celebration of the U. S. Independence Day.

Honor guests included, Hon. Francis White, Ambassador to Mexico; Dr. Paul V. Murray, President of Mexico City College; Craig Burr, head of the American Society in Mexico; H. J. Pinckes, past Commander of the American Legion, and president of the MCC alumni in Mexico; Roger F. Cundiff, Superintendent of the American School Foundation; Joseph W. Meehan, president of the American Club; Carroll Plumb, American School Foundation; and Fraime B. Rhu-berry, President of the American Chamber of Commerce, also a member of the MCC board of directors.

Peterson Back to Resume Research

Frederick Peterson, who received his M. A. in anthropology from MCC in '51, is back in Mexico after having spent six months in the Wood Veterans Hospital in Milwaukee where he was under treatment for Reiters Syndrome, a rare disease attacking less than 100 people a year in the United States.

Peterson has resumed his research work under a grant from the Wenner Gren foundation. He is photographing all the private archaeological collections in the country of Mexico and later will make a study of them.

President's Desk

(Cont'd. from page 2)

to print excerpts from some of the letters because it is both pleasant and gratifying to know that dozens of busy men and women seem to find time to read every line in the little newspaper we publish here on the ancient plains of Anáhuac.

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Traveled Parisian Prefers American Type Schools

By B. Bennett

"Each new country I visit is more interesting than the last", says Paris-born Odette Yvonne Richard, who nevertheless, intends to stay put for a year in Mexico while she perfects her Spanish and works toward a B. A. in international relations at MCC.



Odette Richard

A traveler at an early age, Odette left Paris before she was five, and with her family took up residence in Switzerland where she went to primary and secondary schools and lived the very quiet life of a Swiss schoolgirl. Contrasted with the life of a teen-ager in the United States, it was uneventful and arduous. Odette studied at a boarding school for girls where the curriculum comprised the natural sciences, mathematics, language, literature, the social sciences, and special courses in a chosen field. "In Switzerland", says Odette, "we choose our major before we get into high school." With studies taking up most of her time, Odette had little opportunity for the extra-curricular pursuits of a high-schooler, but she admits to one escapade shared by the other students, that of surreptitiously speaking to the boys in an adjoining school.

education is an advancement over the European.

When her father's work took him to Mexico, Odette came along for the trip, and then found to her delight the same homogeneity among the people at MCC as in the states. Moreover the atmosphere at the school was more personal and friendly, the student body being small, compared to the large schools she attended in the states.

Odette speaks French, English, German and Spanish, and hopes to add a few more to the list to qualify her as a specialist in international relations. She is as much impressed with the economic development of the countries she has visited as with their social development and sees in Mexico a land of great promise. "The sharp economic contrasts are quickly being erased in Mexico, while the physical contrasts — the architecture and art are being strengthened", says Odette. "I hope to learn a great deal more here in the next year."

Bernice Russell Now in Washington, D. C.

Mrs. Bernice Ferguson Russell, M. A. '48 "Hispanic Languages and Literature" is now working in the Office of the Comptroller of the Army and carrying advanced work at George Washington University, Washington, D. C.

"Pots Enterdra?" Asks Pi-Sunyer

By George Dowdle

"Bon dia. Pots enterdra?" Can you reply to this greeting and question? If you can, you may be either a linguist or a native of the province of Catalonia of Spain. Oriol Pi-Sunyer, who began his studies at MCC this quarter, is an expert in several languages including Catalanian. He will tell you that the quotation above means, in his native tongue, "Good day. Do you understand?"

Besides this language, this young man speaks French, English, and Spanish, and may become acquainted with Nahuatl or another Indian dialect of Mexico, and perhaps even 'American' through his contacts with students from the U. S. here in the college.



Born twenty-three years ago in Barcelona, Spain, Pi-Sunyer lived there for eight years, after which he travelled to England, where he has spent the greater part of his life. Educated in Kent he has participated in the activities of his adopted country, playing rugby and other sports in the primary schools, sailing off the coasts of Cornwall and occasionally doing a bit of shooting. After attending the University of London for two years, he completed the intermediate examination in economics.

A gunner in the Royal Artillery, Oriol completed his military service in the United Kingdom in the period after the second World War. Hearing of the opportunities for

study in anthropology here in Mexico, he has come to Mexico City College to study in that science for two years. After ending the course offered here, he would like to return to England to enroll in Cambridge.

However, before that time arrives, he plans to see a little more of the world before completing his formal education. If possible, he wants to see some of the British possessions in the West Indies that he did not visit on his voyage from London to the Western Hemisphere. Before arriving in Mexico, young Pi-Sunyer stopped in some of those islands on his way to Venezuela where he went to visit his parents in Caracas. His father is an economist with the Venezuelan government. While in that country, Oriol did publicity work for a pharmaceutical firm in that capital.



Frané Sisters Plan Study In Various Countries

Don't greet the Frané sisters in French, even though you assume, by looking at their name, that they are of that nationality or descent. They'll probably answer you in English, or perhaps in some dialect of the Yugoslavian languages. Although these two vivacious young women were born in Astoria, Oregon, their parents were the Franetovichs before coming to the United States from Yugoslavia. Their father, a commercial fisherman currently working in Alaska, gave the family name a French touch by adding the accent when he shortened the family name.

Here for the first session of the Latin-American Summer Workshop, the two girls, Katherine Frances and Frances Katherine have had varied experiences in educational work. Both graduates of Marylhurst College in Portland,

they are teaching in the public schools of that city. Katherine, who obtained her Master's degree in Education at the University of Oregon, is supervising teaching practice in the Kerns school, in addition to teaching one of the grades in the same building. Frances, her younger sister, also has a primary grade in the Boise school and also is Art coordinator for the same institution.

Frances, whose special interests lie in ceramics and weaving, has been working during the past year with the Ford Foundation. The latter is expanding its activities by seeking out talented young people and helping them to develop their special interests. Having just come into Portland in 1952, the Foundation is planning to widen its scope during the approaching school term.

Last year, during the summer vacation from their work in the public schools of Portland, the girls went to Hawaii, where they studied for eight weeks in the University of Hawaii. Frances, the artist of the family, took some courses in weaving and ceramics, while Katherine attended the workshop in Human Relations.

Mexico is the second stop for the vivacious young women on their planned series of travels. Next summer they would like to voyage to Europe, thereby gaining more experience for the realization of their aims — to obtain exchange teaching positions in some country outside of the United States.

Professional Baritone Studies Music at MCC



Edgar Nixon

A young baritone, known professionally as "Nick LaTour" is studying voice in MCC's music department and adding Spanish to his repertoire which already includes French and English. Born in Montgomery, Alabama, Nick started his career at an early age under the direction of his mother, a retired school teacher. Appearances on the "Arthur Godfrey Show", "Art Ford Show" and with some of the professional New York bands launched his career that later led to a radio program of his own — "Harlem U. S. A."

After graduating from high school, where Nick was president of the dramatic club and did professional singing on the side, he toured the South and Southwest with a musical revue and got small

(Cont'd. on page 8)

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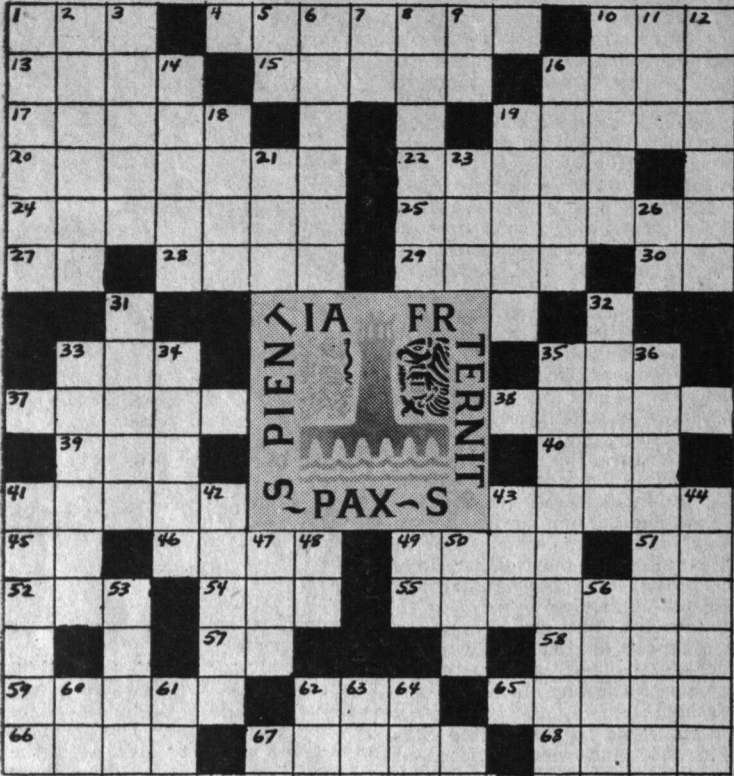
CROSSWORD CRUCIGRAMA

English by Kenneth Long

Español por Gus Gutiérrez

This crossword puzzle works out horizontally in English and vertically in Spanish. The clues, on the other hand, are given horizontally in Spanish and vertically in English.

(Copyright vol. 6 — N° 10 of the Collegian)



HORIZONTAL (English)

VERTICAL

- 1.—Abreviación del colegio que este sello representa.
4.—Desistir.
10.—Partido Mexicano Republicano (abb.).
13.—Superficie de la tierra.
15.—Tiempo pasado del verbo oír.
16.—Rey en una de las tragedias de Shakespeare.
17.—Cansado.
19.—Científico que descubrió una ley para gases.
20.—Continente que incluye a México y a los Estados Unidos.
22.—Clase de tela (origen francés).
24.—Repone en lugar correcto.
25.—Paso recíproco de líquidos a través de una membrana porosa.
27.—Artículo indefinitivo.
28.—Capital de Noruega.
29.—Solloza, suspira.
30.—Dios del sol (egipcio).
33.—La parte saliente de una rueda excéntrica.
35.—Gorra.
37.—Del verbo basar.
38.—Lo contrario de cielo.
39.—Enojado.
40.—Señora.
41.—Capital de Francia.
43.—Sobrina.
45.—Ferrocarril (abbr.).
46.—Precio o valor fijo.
49.—Diseño.
51.—Avenida (abbr.).
52.—Del verbo comer.
54.—Equilibrio (forma corta).
55.—Nombre de un famoso ron.
57.—Ferrocarril elevado.
58.—Punto de vista que admite duda.
59.—Composición musical para una persona (plural).
62.—Nombre popular para caballos.
65.—Culebra venenosa.
66.—Afuera.
67.—Cantidad relativa, proporción.
68.—Elevarse en el aire.

- 1.—This will kill you. It's in the third person, sing. future tense.
2.—This is a crime.
3.—Ancient Italian Goddess of agriculture, in Spanish too!
5.—Exclamation.
6.—Review of a lesson.
7.—When talking to a black sheep say...
8.—We were. First person, plural, past descriptive, of ser.
9.—Anno Domini (abbr.).
10.—Kings.
11.—Bad.
12.—The press.
14.—Aerial.
16.—Parrots.
18.—Days.
19.—Popular bread in Mexico. Unless you listen to the radio, work out the next clue.
21.—An International labor union (abbr.).
23.—This clue is a bear.
26.—To go.
31.—To marry.
32.—Father.
33.—Camera.
34.—To measure.
35.—Let's take a walk?
36.—A lady fisherman.
41.—The press (otra vez) same as N° 12.
42.—You know! (familiar form).
43.—Root of the verb — to be born.
44.—To avoid.
47.—Such.
48.—He or it.
49.—Poor baby (abb.).
50.—They or them, feminine.
53.—Cloth or material.
56.—Robbery, theft.
60.—Ouch in any language.
61.—I am. Leave off the "S".
62.—He gives.
63.—First two letters of the verb to attack.
64.—Neither, nor, not even.

Jai-Alai, Fastest Game in the World



JAI-ALAI PLAYER hits ball with fingernail-shaped woven basket known as cesta.

By Steve Topol

One of the most popular games in Mexico, Jai alai pronounced "hily" — and meaning "merry festival" — is a game somewhat like handball. It originated in modern times in the Basque provinces of Spain. The game was played there under the name of "pelota", which, in Spanish, means "ball". Since playing pelota always featured fiestas, it became synonymous with "merry festival", which became its better known name.

Disputes exist as to where the game had its beginning. One faction states that Hernando Cortez learned of the early Aztecs playing the game long before he invaded Mexico in 1519. Other authorities feel that jai alai is just a game of handball, with variations supplied by the Spanish.

The game is played in a court similar to a handball court, except that the walls are higher. The court has three walls — front, back, and side. The spectators sit on the remaining side of the square, behind a protecting screen.

Hard Ball Used

The ball used is hard, and larger than a golf ball. The other vital piece of equipment needed is the cesti which has been likened to a huge, curving fingernail with the upper part strapped to the player's arm. The player scoops up the ball with the other end, and, still using only the cesti, hurls it back against the wall to keep the ball in motion.

The Basques lay claim to the creation of the cesti. They first played the game with their bare hands, using a ball made of plaited leather strips. Because continued concussion of the ball with the palms raised havoc with their hands, they tried gloves, but could not do effective volleying with the thick ones, and the thin ones did not deaden the sting.

If someone had thought of using a softer ball, the game, with its cesti, might not exist today. But instead, one of the players started to experiment with a long narrow wicker basket. He caught the ball in the basket and flung it back to the wall with a snap of the basket.

The experiment was continued, but a smaller basket was used which was strapped to the player's arm. In the middle of the basket a piece of leather was strung so that the player could get a better grip and thus control the action of the basket. Thus the cesti idea was born.

Although Jai alai is a game where speed is a vital requirement, the Latin players are of all sizes and ages. One of the headliners is 20 years old; another 55. One of the topnotchers weighs 230 pounds, while another has trouble making 120.

Former Maryland Gridder Appointed Azteca Coach

Dr. Paul V. Murray has officially released the selection of Tom Chisari as the new head football coach for Mexico City College. The assignment for the approaching 1953 season is a huge task for the dark haired, robust, ex fullback of the Maryland Terrapins who played his football under Coach "Bear" Bryant now of Kentucky.

Chisari's coaching experience began at Catholic University of Washington, D. C., where it ended suddenly with the dropping of football at that institution. He later resumed his coaching profession at the American High School in Mexico City, heading the entire athletic program for two years. Last year he gained precious experience in the "Liga Mayor" while assisting Marvin Gray at Mexico City College. He directed the "Bears" of the High School to a very successful season this past year with a six win — one loss record.

Chisari employs the Maryland split "T" offensive formation and will utilize this system in his attempts to raise the Azteca brand of football to the type which brought glory to the college in the years of 1949 and 1950. Fans well remember the powerful single-wing grid machine that won the championship in 1949 and finished runner-ups in 1950, dropping a close contest to Politécnico by the margin of 15-14.

Coach Chisari, never the optimistic type, refuses to make any sort of prediction for the new season. He knows very little of the class of the material he will have to work with but fully realizes that his boys will be in mighty fast company. He cites the University of Mexico as the team to beat and just now doesn't know how he will accomplish this feat. However, he places great hopes in the return of Alex Esquivel, whom he has never seen play, but of whom he has heard fantastic pigskin tales. Esquivel played in 1949 and 1950 for the MCC green wave and stunned Mexico with his brilliant swivel-hipped tactics on the gridiron. Mexico acclaims this youthful American of Mexican descent as the greatest player to ever compete in Mexican football.

Esquivel will return to the college in late August after having spent the last two years in the U. S. Army.

Congratulations to our new coach and best wishes for a victorious and enjoyable football season.

Here, in Mexico City, we have some of the best players in the world — both men and women. The latter play daily at the Women's Fronton in the afternoons, while the men compete on Tuesdays through Fridays, starting at 7:15 p. m. at the Fronton Mexico.

Faster Men

The men play the faster, though not always the more exciting, game. Engaging in three doubles contests and two sets of quinielas each night. The doubles match lasts until one team reaches thirty points — a point being won if your opponents miss their return throw of the ball from the wall after it has bounced once or if they keep the ball in their cesti over three seconds. The quinielas resemble the doubles in its manner of swing; but, in this game, six men compete against each other, one against one, with the winner remaining in action and serving until he loses. The game ends when one of the six contestants has won six points.

Former MCC'er Charlene T. Mandel, who came with the Ohio State Group in the Winter quarter of 1952, writes that she has been married and has moved to Dayton, Ohio, where she hopes to continue receiving the Collegian.

Maurice Grahl, graduate student, has accepted a contract to teach at the Riverside Military Academy in Gainesville, Ga. He will complete the coming summer session before reporting in September. The academy accepted him on the basis of his academic record at MCC.

Popo Climb Ends In Near Tragedy

A climb up Mt. Popo last week almost ended in tragedy for Clyde Arndt.

Arndt, who had reached the summit of the mountain before, was with Vic Sears, another Popo conqueror, and Curt Johnson, a visitor in Mexico.

The group reached the refuge shack near the top of the 17,888 foot giant, and were stopped by a blizzard. They decided to wait out the storm at the shack, but at four p. m., Arndt thought he could make it down below the snow line and left Sears and Johnson.

He made it to the edge of the snow cap, but the blizzard forced him to take refuge under a large rock. The loose snow filtered down around him.

Freezing anoxia exhausted, he dug a large hole in the dirt under the rock and buried himself. He stayed there all night and the next morning, continued down the mountain.

Thirty-one hours after the party had started the climb, he was found by members of the mountain patrol which was searching for the three men. Arndt was completely exhausted and hungry, but apparently suffered no frostbite. The others were also aided by another section of the patrol.

It was a close enough call for Arndt, but it apparently didn't faze him much. He plans to climb Popo again the next chance he gets.

Professional Baritone

(Cont'd. from page 7)

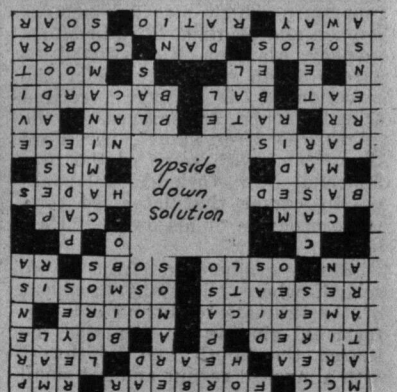
parts in some of the Broadway shows. Nick admits that the most important and enjoyable part of his career was a three and a half month tour in the Dominion of Canada. He was a great success in Ottawa, Quebec and that gained him a tour of the city by the mayor and farewell party by Canadian golf star "Bettye Jañee".

Nick's professional career was interrupted by the army; however, he did not accept the break in his career as such and sang for the officers Clubs at Fort Bliss Army Field and Biggs Air Force Base, at El Paso, Texas and made frequent appearances on TV. He gave concerts of American Folk tunes in French and English for some of the prominent Civil Organization in El Paso, Texas.

Nick LaTour says his future plans are to learn Spanish, which he finds difficult, and he hopes to do some singing in Mexico.

Manuel Barrientos, who received his B. A. degree from MCC was recently awarded a Master's degree from Boston University. The title of his thesis was "Bolivia's Tin Economy and the United States".

Solution to Above Puzzle



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