

Arts Forum Presents One-Act Plays Today

Gilmore, Sidney To Direct Dramas

By Carl Doerner

Under the sponsorship of the Seven Arts Forum, two one-act plays will be presented this afternoon at 2:30 p. m. in the college theater. The dramatic works, *Helen's Husband* by Philip Moeller and *Aria de Capo* by Edna St. Vincent Millay, will also have performances Friday and Saturday, August 11 and 12, at 8:30 in the evening.

Assistant Professor Tom Gilmore, who is directing *Helen's Husband*, describes the play as an existentialistic farce, a work from the great debunking period in American literature which produced such works as Erskine's *Private Life of Helen of Troy*.

Moeller was the 1916 founder of the Theatre Guild and a shrewd Broadway director as well as playwright, but the play has not suffered with time. Gilmore has done little re-writing, feeling that the work can be directed in its original form to harmonize with the Age of Anxiety.

Linda Tempest plays the part of Helen of Troy; Bob Hubbell is Menelaus; Bobby Hopkins is in the role, Phiphi the Slave; Don Sanborn plays Homer; and Jim

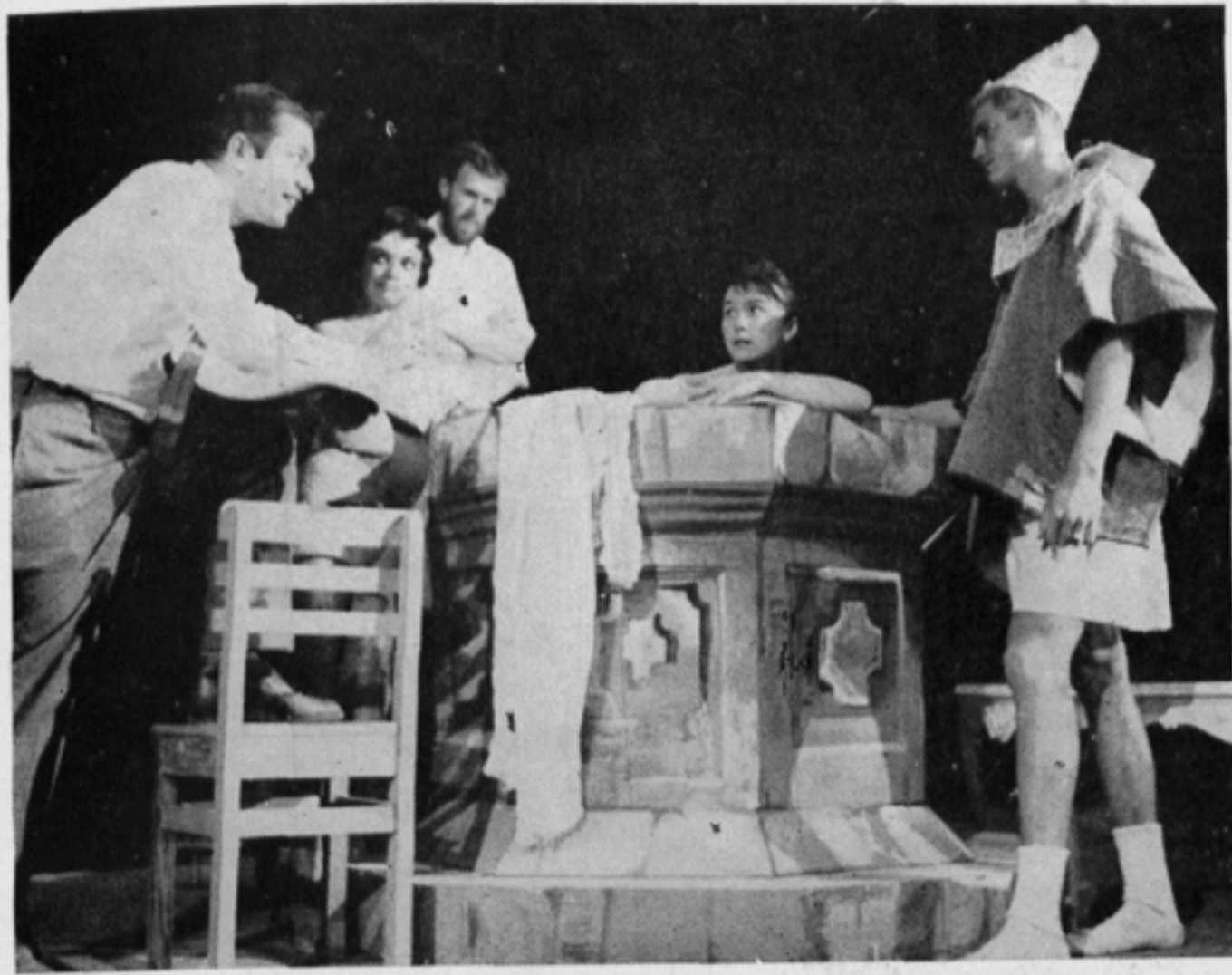
Hodge is Paris. With the exception of Hodge, all are veterans of the Winter Quarter production of Luigi Pirandello's *Six Characters in Search of an Author*.

The play takes place one-half hour after the Twilight of the Gods, on a Saturday night; the setting is the Royal (and only) Bath in Sparta.

The second play to be presented is termed by its director, Dr. George Sidney, as a tragic-comedy dealing with a modern problem. In the cast of the Millay work are: Thomas Crawford as Pierrot, Linda Tempest playing Columbine, Robert Hubbell in the role of Thyrus, and Luis Muñoz as Cothurnus.

Gilmore brings to his work experience as a college director of works by Shakespeare and Calderón. He was co-director, with Sidney, of the Pirandello production that had such a successful run earlier this year.

The public is cordially invited to attend these performances, and bus transportation, leaving the Diana at 1:30 p. m. for the afternoon and 8:00 p. m. for the evening performances, will be provided.



Carl Doerner Photo

SATURDAY NIGHT—Shown giving pointers for the one-act play *Helen's Husband* is Tom Gilmore (left). Members of the cast are (left to right from Gilmore) Bobby Hopkins, Robert Hubbell, Linda Tempest, and Jim Hodge.



Carl Doerner Photo

DEATH IN THE MORNING—Linda Tempest continues breakfast and Thomas Crawford his heated words despite two bodies on the table. The "dead" in *Aria de Capo* are Luis Muñoz (top) and Robert Hubbell (bottom).

MEXICO CITY Collegian

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Thirty-Five To Receive Degrees

Twenty-four students are candidates for the degree of Bachelor of Arts to be awarded in August, two students will receive the degree of Bachelor of Fine Arts, and nine graduate students expect to receive their M.A.'s.

B. A. candidates include Charles Benjamin Buffington, Louis Thomas DeLaFleur, Jess Frank Dowdy, Roger Eckstrom, Larry Michael Grimes, Don V. Hackett, David Robert Hill, Robert Bruce Hubbell, John Patrick Jacobes, Charles Glendon Johnston, June Monika Klaessig, Ronald J. Mahoney, Kyle Robert Podoll, Mary Hamilton Poole, Paul Sánchez, Herman Dale Scott, John DeLacey Sevier, Roger Duane Smith, Janet Long Solis, Alnea Susan Turner, Donald L. Veleger, Ronald Walpole, Paul Andrew Watts, and Jerry D. Westmoreland.

The two candidates for Bachelor of Fine Arts degrees are Mario Pérez Orona and Julia Papiroff.

Luis Eduardo Calderón, Earl H. Chumney, Jr., and Simon Michael Maia are candidates for

B.A. degrees to be awarded in September.

The following candidates for the degree of Master of Arts and Master of Fine Arts are slated to complete their degrees: James Carmichael, Mesoamerican anthropology; Carl Doerner, creative writing; Robert Ewing, applied arts; José Garza Quest, international relations; Richard George, Mesoamerican anthropology; Maybelle Hauser Manchester, Spanish language and literature; Carol Ann Johnson, Spanish language and literature; William Resseguie, Spanish language and literature; and John Revett, creative writing.

MCC Anthropology Head Leads Group To Oaxaca

John Paddock, co-chairman of the MCC anthropology department, and his assistant Charles Wicke, lecturer in anthropology at MCC, are leading a group of ten archeology students from

Final Exam Schedule

The schedule for final examinations for summer quarter is as follows:

Friday, August 25

8:00 8:00 classes
10:30 11:00 classes
13:00 14:00 classes
15:30 Conflicts

Monday, August 28

8:00 9:00 classes
10:30 12:00 classes
13:00 15:00 classes
15:30 Conflicts

Tuesday, August 29

8:00 10:00 classes
10:30 13:00 classes
13:00 16:00 classes
15:30 Conflicts

MCC in a summer quarter of field work in Oaxaca.

Staying in the MCC-owned Frissell Museum of Zapotec Art in Mitla, the group is excavating a site at nearby Tlacolula.

August Grads Vote Change

By a 39-6 majority, the August 1961 candidates for the B.A. and M.A. degrees recently voted to substitute a reception on August 25 for the Commencement exercises scheduled for August 31. The obligation of many candidates to return to the U. S. for the beginning of the new school year caused the Administrative Council to make the poll.

Because these time conflicts are a recurrent difficulty for August graduates, the preference expressed by the candidates will enable the Administrative Council to make effective as of this year its plan to discontinue the August Commencement. From 1961-62, degrees earned throughout the year will be conferred at the annual convocation in June.

Sympathy Extended

The MCC student body, faculty and administration extend their sympathy to Richard Alan Hertz, undergraduate student at MCC, whose father, Dr. Richard Hertz, recently passed away. Dr. Hertz was the West German ambassador to Mexico.



Marilú Pease Photo

TRUSTEES ENTERTAIN—The Mexico City College Board of Trustees entertained the members of the MCC Administrative Council and the chairmen of the various departments recently at an informal reception held at the home of Mr. and Mrs. Russell Moody. Mr. Moody is president of the Board of Trustees. The group was honored by the presence of Congressman and Mrs. Walter H. Judd, and Ambassador and Mrs. Thomas C. Mann. Shown above are (left to right) Mr. Moody; Ambassador Mann; Dr. Henry L. Cain, interim president of MCC; Mrs. Mann; Mrs. Perry Allen; and Heriberto Vidales.

Vivaldi Orchestra To Perform August 17



BEST ORCHESTRA—To perform in the college theatre in a program of chamber music a week from today are members of the Orquesta de Cámara Vivaldi. (Left to right) front row: Consuelo Bolívar, Sara Menzel, Amelia Medina, Josephine Roel, Rebeca Andrade, and Eva Salzer. Back row: Dorothy Guillette, Elizabeth Treviño, Ana Isabel Berlin, Gloria Altava, Inés Orloff, María Kotkowska, Claere Frehoff, Marité Sordo, and Claire Basyn.

The Orquesta de Cámara, Vivaldi, under the direction of Icilio Bredo, will present a concert in the college theater on Thursday, August 17, at 1:00 p.m. The program will include works of Mozart, Chávez, Scarlatti, and Vivaldi.

The orchestra, which is made up of fifteen women and was organized by Mrs. Josephine Roel, has been together for the past three years. The group was awarded the Aguila Azteca de Oro by President López Mateos for contributing to the advancement of cultural activities in Mexico and is considered the best chamber music orchestra in the country.

The Vivaldi ensemble has given concerts in the United States, at Bellas Artes, Sala Ponce, the National University, and elsewhere in the city as well as in other parts of Mexico. This will be the group's third appearance at Mexico City College.

Representative Chosen For Canadian Meeting

Boris Cohen, an international relations major, has been chosen to represent Mexico City College at the Third Annual Seminar on International Affairs sponsored by Sir George Williams University in Montreal, Canada.

A native of Winnipeg, Canada, Cohen was selected from among candidates presented by the heads of the various MCC departments.

Because of the great distance involved, the steering committee of the student council has voted to cover 50% of the expenses incurred by the Mexico City College delegate.

The seminar which will be held from October 31 to November 4, will be "On the Causes of War." The conference will be divided into four fields—political, psychological, sociological, and economic. The major portion of

the conference will be concerned with study-groups within which each student will be required to prepare a paper.

There will be ten students to each study-group, meeting twice daily, and each delegate will be required to prepare a paper on an assigned topic in advance and present it to his study-group. The delegates will be addressed in the evenings by speakers of note and authority.

The last two days of the seminar will be spent by each study-group in preparation and analysis of ideas and conclusions. A full report of the seminar will be distributed to the delegates on completion of the conference.

Past conferences have dealt with such topics as "China-India" and "Africa in Transition."

Two U. S. Magazines Show True Mexico

It comes as distinct surprise to many who journey south of the border for the first time to learn that Mexico is not at all as it is usually portrayed in North American books, films, magazines, and newspapers. People in Mexico have other means of transportation than burros; they do not all wear huaraches and sombreros; their diet is not restricted to chile and tortillas; and they are not a nation of red-eyed revolutionaries wielding keen machetes.

As a welcome relief from this purblind view of Mexico and its people, two reputable U.S. magazines have recently published sensitive, yet objective, descriptions of our host country. *Look* magazine, in the July 18 issue through the eyes of staff writer Laura Bergquist, shows Mexico as it is: proud, restless, sensitive, industrious, conscious of its heritage and determined about its future.

Politics, economics, and social life are briefly but incisively described in *Look's* mature analysis of 20th century Mexico. "Friendly or unfriendly neighbor?" asks Miss Bergquist. Both, she tentatively decides—and explains why. Invaded by the Spanish, French, and Americans, Mexico understandably has a nervousness toward force. Thus her attitude toward Cuba is one of sympathy mixed with disdain for the Castro régime. Sympathy, because of the recent invasion: "It can happen to us. It did." Disdain because Mexico is intensely proud of its "do-it-yourself, made-in-Mexico" revolution, which imported no foreign help or ideology and never tried to export itself.

"Just let us breathe and grow, in our own way," *Look* quotes a Mexican economist. "We don't want to be in your headlines. Our Revolution, whatever its failings, has been a vaccination against the communism you fear."

In a lighter, but no means frivolous, vein, the July *Esquire* shows us the sophisticated side of Mexican life. Mexico City, illustrates travel editor Richard Joseph, can hold its head high among the cosmopolitan cities of the world. International in cuisine, refined in art, *avant garde* in architecture, the ancient capital of Anahuac is indeed the Paris of the American Continent.

Away from the bustling capital, the sophisticated traveller is not in the least at a loss for intelligent and tasteful experience. From the deluxe hotels of Acapulco to the rustic Colonial La Sorpresa Inn at Mitla, the sophisticated visitor may cultivate his palate at the same time he sharpens his eye for beauty.

It is therefore with pleasure that, hand-in-hand with President Kennedy's increased interest in Latin America, we witness the U.S. press is finally looking at its neighbors to the south with understanding eyes.

D. S. B.

Inquiring Reporter

MCC Moviegoers Pick Best Of Recent Films

By Carl Doerner

For this issue the Inquiring Reporter asked students what movie they had particularly liked in the last year or so.

Renata Rathert, from Hamburg, Germany, praised the German film "Rose Marie," the realistic story of a woman of the streets. "I see the film as a satire on resurgent society with a large share of fat stomachs, swelled heads, and a sense of greater complacency than in the 20's. I also felt that the music, very reminiscent of the "Three Penny Opera," was well suited to the mood created."



Renata Rathert

Bob Day, Spanish major from Sheridan, Wyoming, says the following about the Spanish film, "El Lazarillo de Tormes": "Nothing could be more misleading than the previews of this picture. You do not have to sit through two hours of too cute antics of a ten-year-old, so characteristic of Hollywood little-boy pictures, as might be expected. Instead, this is a very excellent and faithful adaptation of the original 16th century picaresque novel and is highly recommended for more than a casual insight into the Spanish character."

"Lazaro, a waif in search of a considerate master to provide for him, is the vehicle by which a critical presentation is made of several Spanish types—the greedy priest, the poverty-stricken nobleman, the blind beggar, etc. Each character is portrayed as seen through the naively realistic and unembittered eyes of Lazaro. The criticism thus becomes objective and ironical, with the actions of each character serving as their own target."

The French-Brazilian picture, "Orfeu Negro" was chosen by

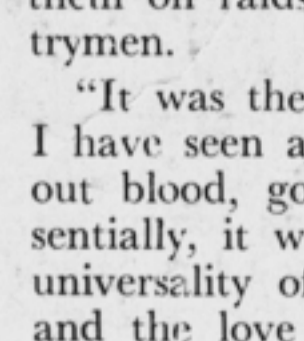


Miriam Davis

Miriam Davis, of New York City. "I liked the movie for its color, technical preparation, acting and life-like quality. The choreography was beautiful, yet spontaneous and natural."

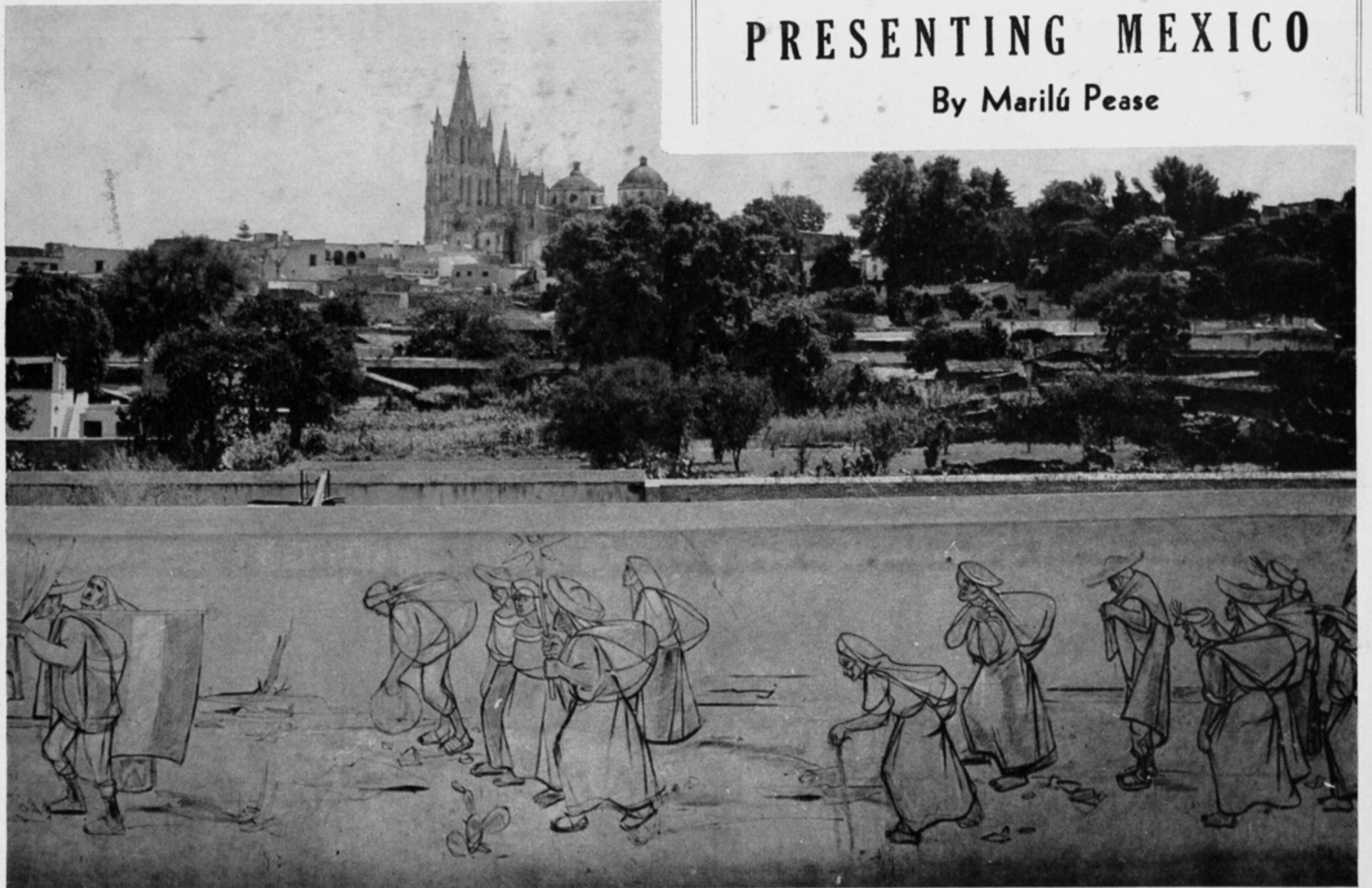
Marilyn Duke, Wellsville, New York comments, "What an astounding feeling it was to see a United States film that contained true acting. Yet, that is exactly what I witnessed in "Inherit the Wind." Spencer Tracy and Frederick March proved that Hollywood is capable of producing men who know the meaning of art and are able to project themselves to the audience without resorting to phoney histrionics."

Mary McRae, who comes from Santa Fe, New Mexico, says, "Undoubtedly the best movie I have seen recently was a European film entitled "The Last Bridge." It starred Maria Schell cast in the role of a German doctor kidnapped by the Yugoslavs during World War II. She was forced to accompany them on raids against her countrymen.



Mary McRae

"It was the best anti-war film I have seen and was done without blood, gore, or torture. Essentially, it was the story of the universality of man, his dignity, and the love that can exist between enemies. The movie was dominated by the character of the captive doctor who at first refused even to examine the dying men around her, but at last was moved by the realization that besides the uniforms there was really little difference between the friends and the enemies."



SAN MIGUEL DE ALLENDE

San Miguel de Allende, in the State of Guanajuato, is considered to be the birthplace of Mexico's fight for independence. It was here that Don Ignacio Allende y Unzuaga was born in 1779, and it was here where this scion

Union Group Meets

The Union Fellowship Group of Mexico City College announces that it will hold meetings every Tuesday at 8:00 p. m. at London 190, Apartment 100, under the direction of Rev. Harry Burke.

Student Discusses Issue Involving Communist China

By Robert Denbow

Will or will not Red China be admitted to the United Nations? The issue, now a decade old, is due for its annual airing again this September. What makes the question so vital this time, is that Red China stands a very good chance of being admitted. Last year's moratorium vote was 42 in favor, 34 against, with 22 abstaining.



Robert Denbow

In the magazine article, "The Chinese Puzzle at the United Nations," by Gordon Brook-Shepherd (*The Reporter*, June 22, 1961), the author says that the argument against admitting Communist China was best put by John Foster Dulles. He quotes Dulles as saying "Internationally the Chinese Communist regime does not conform to the practices of civilized nations, does not live up to its international obligations, has not been peaceful in the past, and gives no evidence of being peaceful in the future. Its foreign policies are hostile to us and our Asian allies. Under these circumstances it would be folly for us to establish relations with the Chinese Communists which would enhance their ability to hurt us and our friends."

If I may take the liberty to clarify Dulles' statement, allow me to add the word "legally" to the end of his statement. Now consider this: "What happens after Red China is admitted as a full-fledged, voting member of the United Nations?" The is-

sue then is, as this writer sees it—if the United Nations allows two Chinas, why not two Koreas, two Indo-Chinas, two Germanies, two Congoes, two Laos—on to infinity, representing the two major ideologies in conflict in the world today?

To date, communism has swallowed over a dozen "whole" countries before the West took effective note, and now the trend seems to be "half" countries.

The process is simple. Start a civil war, occupy and control a bit of territory. The major powers, of course, will be helping their respective interests. This gives an international glow to the scene and the world waits in tension.

The big question is, "Will this set off a major war?" The U.N. or some form of control must step in. A truce is arranged and by all means a line of demarcation. After a respectable period of peace, "the new side" applies for membership in the U.N. After all, they do rule that territory and they are "there."

This brings forth one other point. Just how valid is this "realist's" approach of give them recognition "because they're there"? The U.S. did not recognize the USSR until 1934. Mexico, Belgium and Russia still do not recognize Franco's government in Spain. It seems that historical unrecognition leaves a much sharper reality of "they're there."

Admittedly the case is oversimplified and overassumed, but the adage of "divide and conquer" is very much at force in today's world. I would hate to see communist control of the U.N. and the world "legally."

PRESENTING MEXICO

By Marilú Pease

Documentaries Present Fine Art

By Ronald Walpole

Documentary films fulfill a definite purpose. They attempt to show life in a realistic, undistorted fashion as seen through the eyes of a perceptive director, an

individual who is not afraid to face honestly some of its more unpleasant aspects.

Recently this reviewer had the good luck to see a series of documentary films at the Mexican-North American Cultural Institute. Presided over by Willard Van Dyke, who with Robert Flaherty was one of the pioneers in documentary films, the motion pictures were both a pleasing and rewarding experience.

Two of the films were by David Myers and were made in and around San Francisco. The first, *Ask Me, Don't Tell Me* concerns the efforts of a group of visionary individuals to prevent juvenile delinquency. Myers takes his camera into the streets, pool-halls and hangouts, where he catches the restlessness, fears and joys of the teenagers in a free and natural way, never using trick shots.

This easy, spontaneous mood is heightened by the musical score, which uses some dozen or so rock-and-roll songs. Their strange, semi-sad, even tragic, character brings home the fight that

also in material matters, the town was later granted the title of Villa de San Miguel el Grande by decree of Don Luis de Velasco, Viceroy of Mexico. After the War of Independence, the name was again changed to San Miguel de Allende, in honor of Don Ignacio Allende y Unzuaga.

the boys make in simply trying to be themselves. In his second picture, *Have You Sold Your Dozen Roses?* Myers, freed from a clear-cut theme, has created a poem. Photographed at the San Francisco dump, with improvised jazz and original poetry by Lawrence Ferlinghetti, the film is a complex canvas of motion that swirls with the force of the cloud of seagulls that opens the movie.

The dump acquires a life of its own—eyeless dolls stare out at rusty bedsprings, a rotting volume of Shakespeare lies in close contact with Mickey Spillane. Along with the birds, human scavengers are seen picking aimlessly through the discards of thousands of persons as nameless as themselves. At the end all is purified by fire in a sequence which reminds one of the last scene of Wells' *Citizen Kane*. As the flames jump into the night over the Bay, a trio of flutes in their highest register shriek a last protest.

Space prohibiting the men- (Continued on page 4)

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First-Timers Head MCC's Dean's List

A total of 76 students are qualified to be honored for scholastic achievement. Undergraduate students become eligible for the Dean's List at the end of their third quarter.

June Monika Klaessig and Robert Earl Leah have appeared seven and six times, respectively. Honored for the fifth time is Walter Ross Choroszej.

Those appearing for the fourth time are Teresa Ann Boles, Janet Anne Fullmer, Mary Sandra Dorsey Giovannelli, Robert James Owen, Nikolai I. Sikorsky, and James Clifford Wolf.

Honored for the third time are Sylvia Shimizu Cornelius, Gabrielle Giannetti, Carl David Peterson, Richard Lisle Smith, and Alnea Turner.

Second appearances were made by Catherine Ann Boles, Lilio Chomette, Don V. Hackett, William Palmer Hardin, James Eugene Jordan, Robert Stern Landmann, May Hamilton Poole, William Mauldin Smith, Richard Fraser Townsend, George Daniel Visnick, John Morgan Watson, and Johnathan Allan Woodhall.

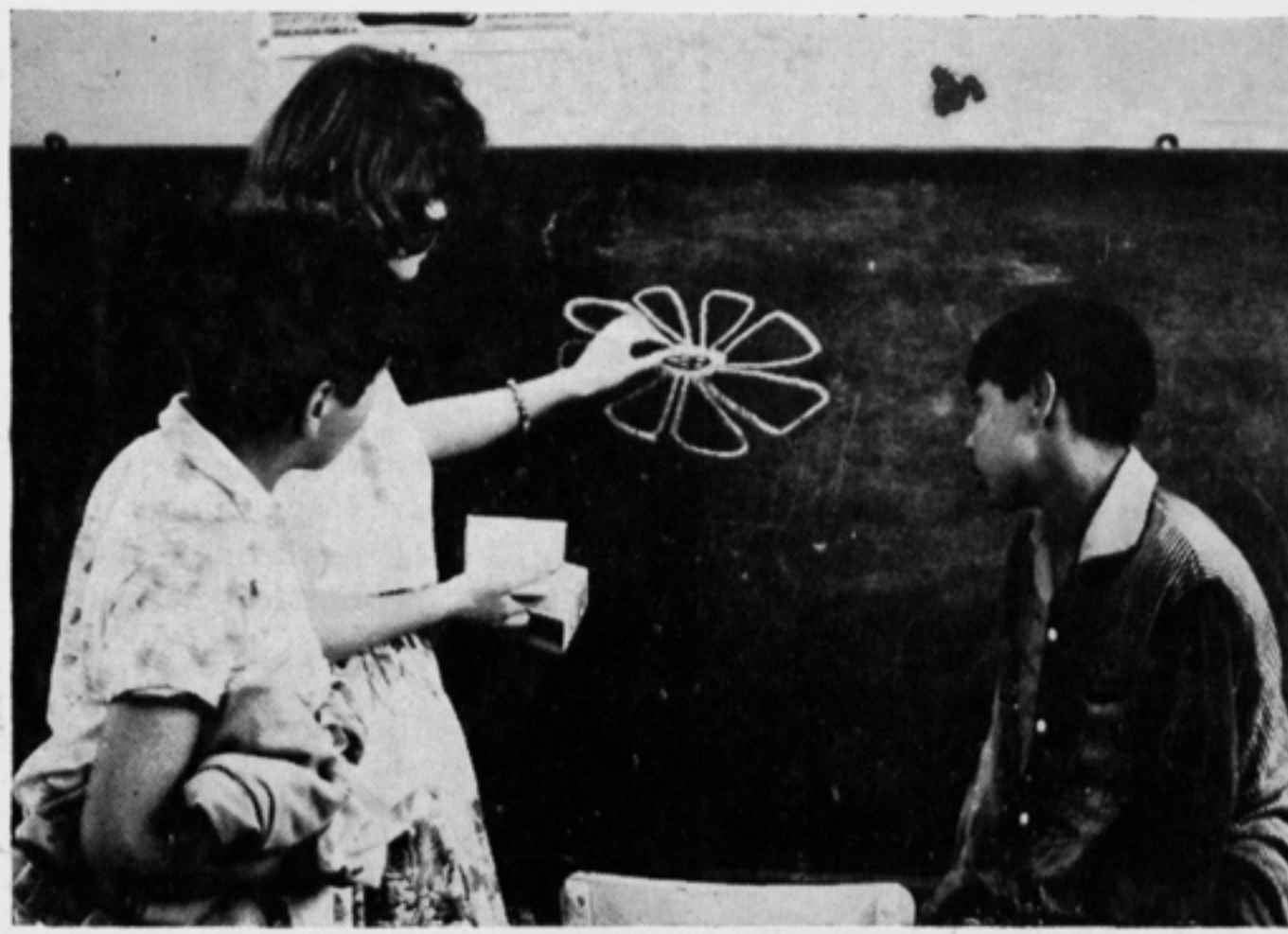
Appearing for the first time

are Juan Gottwald Alvarez, Alicia Teresita Barham, Douglas Carlos Baz, Carolyn Jean Bodenhamer, Charles Benjamin Buffington, Kenneth Crockett Bustin, Ileana Cadaval, Linda Kay Carithers, John Anderson Carr, Maynard Gus Clayton, Isaura Cobo-Frade, Boris Cohen, John Richard Davitt, Maria Guadalupe Eguia y Malo, E. Keller Fox, and Teresita Garcia Molina.

Kenneth Lionel Grey, Richard Wayne Halbert, Linda Sweet Hawley, Richard Alan Hertz, William King Hoistad, Gail Jean Johnson, Gary Dennis Keller, Conrad Alan Kent, David William Kueker, Linda Rae Lambert, and Benson Lee Lanford, are also on the list for the first time.

Judy Ann Lavicka, Joyce Morna Ludlum, Charles Patrick Macaulay, Alison Scott MacMillan, Robert Joseph Meirs, Rafael Antonio Olivieri, Michael Pelinsky, Stephen Edgar Pollard, Howard Robert Quilitch, Carlos Manuel Rusk, John DeLacey Sevier, Marcella Caroline Slezak, Carole Smith, Craige McComb Snader, Jr., Helga Spring, Marie Bell Steadman, Victoria Verrinder.

(Continued on page 4)



Marilú Pease Photo

HOW TO MAKE A DAISY — Marion Adams draws a design for two of her pupils at the children's ward of the Manicomio General de Mixcoac, a mental institution. Miss Adams and Manuel Hernández, MCC art students, are sponsoring an exhibition of prints, paintings and drawings made by manicomio patients. This art will be shown at the Mexican-North American Cultural Institute until September 2.

Amazon Adventure Lures Gold Seekers

By Cari Martínez

Adventure and gold will lure MCCers Robert Hubbell and Jerry Westmoreland to the Amazon River.

Upon graduation this quarter, Hubbell and Westmoreland will return to the States where they will meet the other three members of their pending expedition to Brazil. A four-month waiting period is necessary so that the five men can pull their resources together, arrange their trip, and wait for the rainy season in the Amazon to terminate.

To arrive at their destination, the party must first sail to Ecuador. Leaving their boat, they will travel to Quito by train and will then cross the Andes by mule train.

Neither fear of passing through unfriendly Indian territory, infectious insects, nor poisonous snakes will keep these young adventurers from dredging for the gold which they have been told is there on the river bottom. The party has chosen for the dredging site the point of entrance to the Amazon River in Perú, 2,500 miles from where the Amazon and Rio Napo meet. The river at this point is 60 feet deep and wider than the mouth of the Mississippi River.

Because of the great amount of gasoline that will be needed for the dredging machine, which must be hauled from the U. S., the adventuresome quintet will have to rely on trading posts, plantations and wild life for their food.

The underwater machinery requires two skindivers to operate and one person on the shore who must remain at the pumps. The remaining two will act as guards against any wild animals that may come along.

Hubbell and Westmoreland feel that there will be no fear of Indians at their location, as the headhunters of that area have been driven inland. The difficulty the young men face is the wildlife, as only a small portion of the Amazon basin has been explored.

After about eight months, three of the members of the expedition will return to Ecuador, while the two MCCers will build a raft and go down the Amazon River.

Having by that time made thorough studies of edible plants and wild animals, the two young adventurers will be able to drift down Rio Napo to Rio Solimoes, the portion of the Amazon above the city of Manaus.

With their trip to the Amazon over, Hubbell and Westmoreland plan to lecture in the U. S. before returning to Mexico to set up a poultry farm.

Students Visit Cordoba Club

Sixteen MCC students from the United States spent a weekend as guests of the Cordoba Rotary Club a few days ago.

In addition to meeting various club members, the students were invited to visit Vera Cruz and stay with private families with the purpose of improving international relations. They were shown around Vera Cruz, taken to the ocean for swimming, and hosted at parties given for them.

The thirteen girls and three men who were invited for the weekend have never been to Mexico before this quarter.



Marilú Pease Photo

INTELLECT AND HARD WORK — High academic standing placed a number of students on the Dean's List for the first time, including (left to right) John Delany Sevier, Charles Patrick Macaulay, Victoria Verrinder, and Maynard Gus Clayton.

Young Spanish Major Possessed By Love Of Foreign Countries

By Kathleen Winnett

"Effervescent—that's Joan Silverlieb," said a friend of hers. "She's completely taken up with the joy and appreciation of every moment."

"She's here, there, and over there," said another, implying that once you know Joan you're not surprised to see her turn up everywhere—and she usually does.

Joan is twenty, from Massachusetts (Lowell) and Rhode Island (Cranston), will graduate from the University of Massachusetts next June with a B.A. in Spanish, came to MCC in March, and will leave in September. Let the facts be few, for the best way to know Joan is to let her talk.

This she is always willing to do. And when she talks, face, hands, voice and all of Joan is animated. Her large, dark eyes shine from tanned face and dark hair. A smile lurks in the laughlines by her mouth, then leaps out as laughter.

"I'm restless, I want to know about people in different regions and go there and see them. I'll give myself until I'm twenty-seven."

To get it out of your system, Joan?

"To find out what's in my system. First I want to spend two years in New York City. The first year I'll spend all the money I make and not care about anything. I want to get my fill. The second year I'll save and then travel as far as I can.

"Korea—I have some friends there—or Japan. Europe is too much like me. What I know about there is more than I know about an Oriental country. I'll

buy a round trip ticket and when my money runs out I'll know it's time to hop on a plane and come home.

"I'll save again; then I'd like to go to Israel and work on a kibbutz (a communal farm). I'm not a Zionist and I'm not looking for the exotic. Life on a kibbutz can be pretty drab. I just want to know what it's like to work for something bigger than myself for no gain. I might have a little bit more understanding—I think. I always say I think because I don't really know. Anyway I can't send money. I don't have it. I can only send myself.

"If I fall in love I'll want to get married and that will be the most important thing to me then. I hope I won't until I'm twenty-seven. Then I just want to be a mother. I don't have very much to bring my kids up with—except love."

But suppose, Joan, that you're not married by the time you're twenty-seven. What will you do then?

"I'm not really fit to do anything. I'll probably wind up selling stocking in Woolworth's."

You're not being fair to yourself, Joan.



Joan Silverlieb

self, Joan. You don't know yet what your abilities are.

"I know my faults. Self-confidence is good but not when it comes to self-blindness. The whole world goes around fooling everybody—so look what's happened."

An analysis of Joan's handwriting revealed that, among other things, she is impulsive.

"I don't have a hobby. Things I like are my hobbies. I like to sing, dance and be merry, do things I like to do when I like to do them."

—Self-sufficient.

"I like to feel I am whether I am or not."

—Non-conformist.

"I don't like that word. Everything's been done before and done better. I don't have good reasons for doing the things I do, but I have reasons someplace inside and that's enough."

Joan came to Mexico because she wanted to know "what the Spanish language belongs to and who belongs to it."

Oaxaca enchanted her.

"I was staying in a little valley with hills all around that looked like green velvet. The clouds come down between the hills and you feel you could just walk right into them if you want to, or go 'fu-u' and they'd all blow away.

"I didn't take any pictures. You can't take a picture of yourself surrounded by hills. You can't cut up a feeling which is part of the reason for loving being where you are. I can remember it. A picture is for somebody who can't get there and it can't mean the same thing to him.

"Everything is right in its place. When you take it out of its place it isn't right anymore. Right?"

Unique Exhibition Of Art Displayed

Two graduate art students from MCC are sponsoring an exhibit in the Mexican-North American Cultural Institute, 115 Hamburgo.

The artists whose works are shown are children and male adults of the Manicomio General de Mixcoac, the largest government-operated mental institution in Mexico.

Manuel Hernández, now working on his master's thesis in fine arts, and Marion Adams, who studied applied arts here from 1959 to 1960, are co-sponsors of the project.

The watercolor and tempera paintings, crayon drawings and wood carving prints, to be exhibited until September 2, will represent the best of the patients' work of the past year.

As in last year's showing of the manicomio artists held in the MCC Art Center, each patient's contribution will be accompanied by a personal history and, whenever possible, a photograph. At least five children will attend the opening as guests.

The current exhibition will include for the first time the creative efforts of 40 male adults of

the Observation Pavillion whose ages range from 20 to 65.

Of the show's intent, Marion says, "We want to present these people's art as art, and to try to create a public consciousness of their problems and need of outside interest and love."

Permission to hold the showing under the Institute's auspices was obtained through Merle Wachter, head of cultural activities there and co-chairman of the MCC fine arts department.

"Seeing the misery and desperate need of affection of those children tears your heart out," Wachter says, but "if you can break through apathy, fear and repression there is nothing more rewarding in the world."

Marion and Manuel have proved to have plenty of heart. Marion has worked voluntarily at the Children's Pavillon for almost two years, contributing materials as well as time, patience, and understanding. One boy in her class previously had never spoken or communicated in any way. Now he makes himself understood by sign language.

The idea of exhibiting the children's art was Marion's. She

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'Twink' Hawley Feels More At Home Abroad

By Cari Martínez

One of MCC's wide travelers is Spanish major Linda "Twink" Hawley. Twink has lived in six countries.

Daughter of a U. S. Foreign Service Officer, Twink and her parents left Detroit, Michigan, just eighteen months after she was born, to go to Cuba. They remained there four years.

At the age of nine, the young traveler attended an American Army school in Tokyo, Japan, the family's next stop.

"It was not until I was twelve years old that I returned to the United States," she recalls.

Remaining in Washington, D. C., for a little over a year, Twink once again went to a new school. "The kids all thought I was Japanese," laughs the attractive little brunette. "They wouldn't talk to me because they didn't think I could speak English. I did have to learn to speak English," she continues. "Spanish was my first language, so that's what I spoke

most, although I did speak a little Japanese."

After their stint on "home soil," the Hawleys went to Rangoon, Burma. While in Rangoon, Twink suffered the twin misfortunes of having her finger bitten by a monkey and, as a result, contracting streptococci. On the fortunate side, Twink won a total of 22 cups for sailing.

Back again in Washington, D. C., the active young sailor entered high school in the middle of the term. "I had some trouble getting used to American ways," she relates. "At 16 I still wore no lipstick."

Not only was Twink a member of the National Honor Society, she was a cheerleader for her high school and later for George Washington University, which she attended for one year. This energetic young miss is also the holder of five first-place swimming cups.

Now in Mexico with her parents, where her father is U. S. Consul General, Twink has already made the Dean's List after three quarters' attendance at MCC.



Carl Doerner Photo

MIXED CULTURES — Wide traveler "Twink" Hawley models a Burmese costume, a souvenir from Rangoon. This Spanish major has lived in six countries and seems right at home behind a Mexican metate.

Softballers Lose 13-12

The Mexico City College Aztecas dropped a hard-fought, well-played game 13-12 to the Pepsi-Cola softball nine. The game, a play-off for the second place slot, was lost in the last frame of the seventh inning.

Highlights of the game were a homerun by Glenn Nell in the fifth inning and top notch pitching on the part of Dr. George Sidney. Sidney was forced out of the game in the fifth inning by a pulled leg ligament.

The four-game play-offs were interim between-season games. Expecting some old players back and, of course, hoping for some new talent, especially pitchers, coach Rudy Manzo, looks forward to a good 1961-1962 season.

Box Score

Inning	1	2	3	4	5	6	7
MCC	0	2	0	3	5	2	0
Pepsi	2	2	0	3	0	5	1

Beauty Queen Mixes Charm With Talent

By Harry Smith



Marilyn Pease Photo

Olga Singer

Among the coeds at MCC's summer session is the Queen of the Americas, Olga Singer.

The daughter of Mr. and Mrs. Herman Singer of Miami, Florida, Miss Singer was crowned by Alianza Interamericana in the spring of 1960 as the personification of beauty, charm, and interest in Latin America.

"Alianza Interamericana, with headquarters at Miami", explains the dark-haired beauty, "seeks to promote better understanding between the peoples of North and South America. Each year a queen is selected to represent the group at official functions."

Miss Singer combines talent with beauty. She has studied ballet, dramatics, and piano since childhood and has broadened her outlook on life through extensive travel through Canada, Norway, Cuba, and Mexico.

In addition to her quiet charm and obvious interest in people, Miss Singer has a flair for languages. She is a student of Romance languages and has found countless opportunities to express herself in another tongue in her journeys abroad.

The Queen of the Americas hopes someday to serve the world as an interpreter for the United Nations. Planning to make that dream become a reality, she intends to continue her studies at the Universities of Miami and Madrid.



Carl Doerner Photo

HORRIBLE SITUATION—Three second generation students are discussing the problems of equaling their parents' academic records here on the campus. (Left to right): Josefina Garza, Louise Ross, and Ian Halsema. Helen Grimse, extreme right, is trying to keep up with her daughter who was here last fall and will be back next quarter.

Second Generation Faced With Problem

By A. Ian Halsema

Both of my parents graduated from Mexico City College (my father twice), and if you don't think MCC is that old, just remember that it comes of age this year—21 years old, and the second time around for some families.

I was telling Josephine Garza, in the admissions office, my problems. "Imagine what that sea-dog of an old man of mine will have to say if I don't do as well in Col. Berzunza's class as he did!"

"Sea-dog?"
"Sure—he was a captain in the merchant marine. I think the only reason he's over at the National University chopping out another degree this summer is so that I'll stop saying 'Aye, aye, cap'n,' and have to say 'Yes, doctor.'"

"Who is he?"
"Lambert Halsema. B.A. in 1952, M.A. in 1954, both in geography. That's what he's getting his doctorate in, too. And my mother—"

"What about her?"
"She's Lilian Jones Halsema; her B.A. in geography was in 1954. I'm majoring in journalism. Imagine those three geography degrees hanging over my head."

"Stop sniveling," said Josephine Garza. You're not so unique. My mother studied here, too. I've been keeping it quiet for eight years."

Further information was not forthcoming. Miss Garza kept her eight-year record intact, but, inspired by this encounter, I nosed around the campus and found two more second-generation Aztecas.

Louise Ross, B.A. in philosophy, now a post-graduate, told me that her father was a

salty doctor, too. Gordon Ross, M.A. in geography in 1955, bought a U. S. surplus vessel and sailed between China and the Philippines. After his first mate almost piled it up, he sold it. He received his doctorate in geography from the UNAM last year.

I thought it nice that a pretty girl and I had so much in common, but she said, "At least I'm closing in on my father—I have one degree. How many do you have?"

I saw the wisdom in her words, and admitted that, as this was my first quarter at MCC, I was far behind in the race for degrees.

The maturity and poise of the next second generation student I found surprised me. "So you think you have troubles," said Mrs. Ellen Grimsey, an art student. My husband and daughter both demand that I live up to their records on this campus. Roy Grimsey graduated in 1950 with a degree in Latin American relations, and my daughter, Sylvia Sendrey Grimsey, studied here last fall and will probably be back soon."

"That so?" I mumbled, counting my fingers while I tried to weave them into a solution of the problem. When is the second generation the first generation, and when is the first generation the second generation?

What I did figure out was that six alumni had sent four of their nearest and dearest to their alma mater this summer.

First-Timers . . .

(Continued from page 3)

er, John Alan Watson, Wilbur Arthur Webber, Jerry Dan Westmoreland, Gail Reeves White, Martin Franklyn Whiteman, and Otto Stanley Wulff round out the first timers.



Carl Doerner Photo

GET THAT BALL—The newly-formed Mexico City College soccer team is seen in action against the Ibero-Americano soccer team. The highly successful MCCers, playing on the American High School grounds, captured the game 4-3. To date the MCCers boast of two wins, no losses and one tie.

MCCer John Patrick Holds Dual Career As Bullfighter

By Robert A. Denbow

Bullfighting for most Americans is a far away thing. They are aware of it through movies and literature, but few have even seen one. For MCCer John Patrick Jacobs, however, bullfighting is more than just a superficial exposure to the art; it is a reality. It should be, for he fights the brave bulls.

Jacobs, who was born in Kansas City, Kansas, saw his first bullfight while stationed at El Paso, Texas. He expresses his initial feeling as "something different, something incomparable" to anything he had seen before. He saw more bullfights, became even more interested in the art, but strictly from a spectator's point of view. The reading of *Death In The Afternoon*, and a book on the life of Armillita, exposed him further to the technical details and finer points of bullfighting.

By now an avid fan, he became acquainted with "Rubito" Hernández, a banderillo. "Rubito and I talked for hours on bullfighting," Jacobs recalls. Through "Rubito," the young aficionado became acquainted with the bullfight groups. With them he learned of bullfight theory and of various cape passes, and when the time came for his discharge from the USAF, Jacobs had a fair knowledge of what bullfighting was.

Jacobs' original plans upon

Close Race Burns Alleys

The Mexico City College Intramural Bowling League is moving into the home stretch. The half-way mark finds three teams battling it out in the toughest competition seen for some time on the El Bol Silverio alleys.

The Los Machos, who crept into first place two meets ago, are now sharing that berth with the Exponentials. Both are deadlocked with 16-4 records. The Pong Dingers, alley champs for the last two quarters, are attempting to recapture their early season lead. If they finish the season on top, it will mean permanent possession of the coveted challenger's trophy. They hold a 15-5 record, and judging by their past performances, they could come out on top in the oncoming death struggle for first place.

Other team standings read, the Hoods, fourth place; the Forasteros, fifth place; Roto Rooters, sixth place; the Maestros, seventh place, and the Latinos in eighth place.

Team Standings

Los Machos	16-4
Exponentials	16-4
Pong Dingers	15-5
Hoods	11-9
Forasteros	9-4
Roto Rooters	7-13
Maestros	3-17
Latinos	8-18

Documentaries . . .

(Continued from page 2)

tion of the other pictures, it can only be said that the abuses and crimes of Hollywood were somewhat atoned for by these films. The art of the motion picture, forced into something it was never meant to be—turned into a gimmick, assumed through documentaries a form as natural as the eye. We, the audience, were privileged to have our sight directed to something fine and beautiful—we looked under appearances and caught a glimpse of the truth, as bitter and frightening as it was.

discharge were to continue as a registered public accountant, but the suggestion by "Rubito" that bullfighting could be a career tempted him.

The MCC international relations major was hesitant at first. He felt that Americans had no right in bullfighting because this was strictly a Latin thing. If he did go in, he reasoned, he would have to be good, or it would only reflect back in ridicule on him and the American public. The Fiesta Bravo was a sensitive thing, he realized, and not to be taken lightly.

Jacobs started training and soon entered an amateur bullfight. He made two cape passes and got thrown twice. He recovered himself enough to end the fight. Aware of his mistakes, Jacobs resolved all the more to perfect himself. Months of hard training followed and, in his words, "I learned to think like a bull."

"Bullfighting is a combination of instinct, physical and artistic training," the blonde MCCer relates, "and there is very little room for error. One must act, and act with grace. A bullfighter must control and dominate a creature many times superior in physical strength; but before one can conquer 'El Toro,' one must master himself."

John Patrick, the name he picked as a bullfighter, entered his first professional match at Gran Morelos in Chihuahua. The prize was \$500 pesos, which he won in competition against three Mexican bullfighters. More training and more fights followed. He fought all over Northern Mexico at towns and fairs. "I had good days and bad days," he says. Although the attraction for an American bullfighter was great near the border, his manager turned border fights down. He

wanted Patrick to establish himself on merit and not on novelty. As Patrick progressed, he became more at ease before the bulls and the bullfight public.

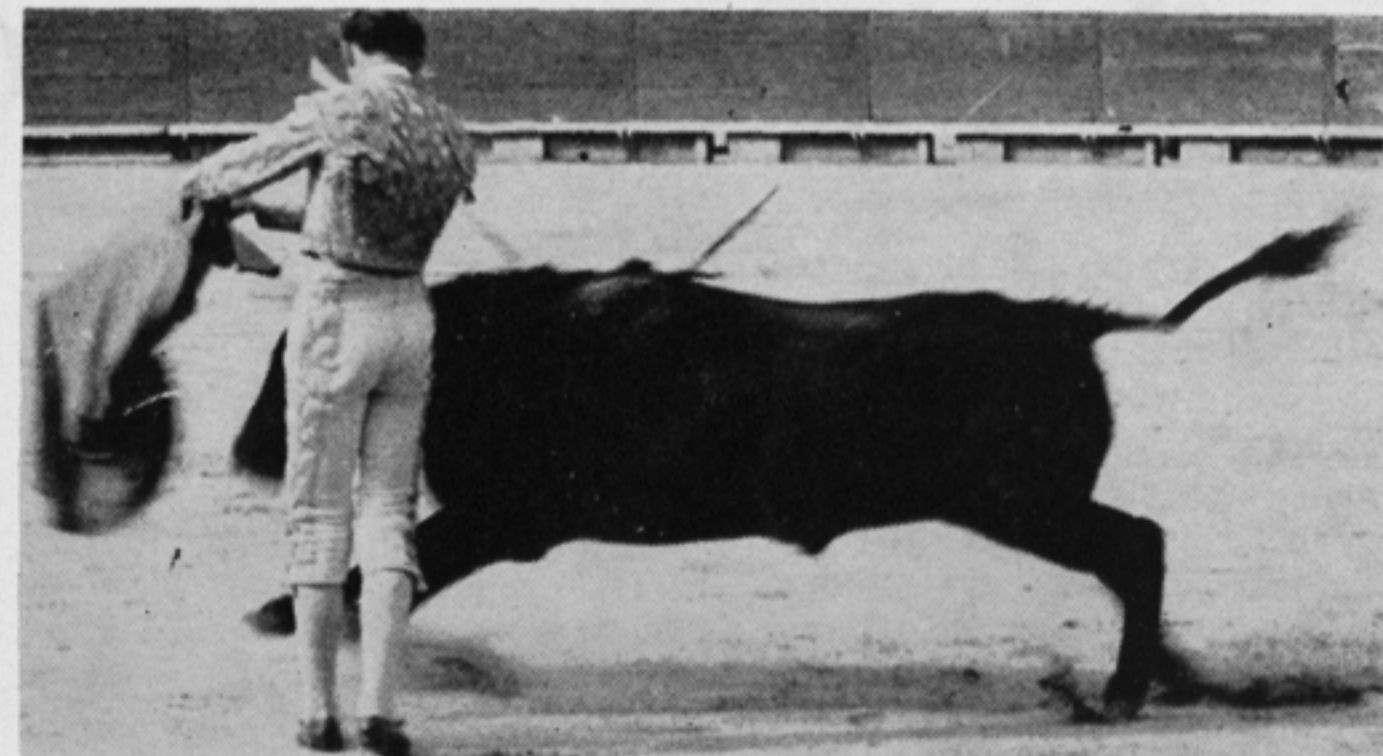
As his publicity built up, the young bullfighter became well-known. In July, 1957, he headlined the program at Ciudad Juárez, one of the principal rings in the country. The fight was a benefit and Patrick picked up the main honors, but in the process he was seriously gored.

The going forced cancellation of four of his contracts and also cancelled possibilities for a pending tour of Costa Rica, Panamá, Columbia and Perú. He decided to head for California to work and allow the nerve in his arm to heal.

Nine months later, Patrick returned to El Paso to pick up his career where he left it off only to be interrupted again. Family affairs called him to Michigan. Once there, he had a temporary change of plans and entered law school. Last October he returned to Mexico City and started studies in Latin American affairs.

Although Patrick has three other careers—accounting, law and photography—which he could enter into with success, bullfighting is always in the back of his mind. The bullfighters themselves call it the *Locura*, and it's with you till the end of your days. In fact, John Patrick, will be heading the card at Torreon, Coahuila, Sunday, August 13.

As an American, Jacobs says, "The first step to understanding the bullfight is to accept it as a fact. It is a reality that has been with us for 3,500 years and will be with us as long as men feel the temptation to fight bulls. Bullfighting is indefensible and needs no apology beyond its individual moment of truth."



Marilyn Pease Photo

CAPE PASS—MCC student John Patrick Jacobs, originally from Kansas City, Kansas, demonstrates the style which has distinguished him with honors in the traditionally Latin art of bullfighting.

Unique Exhibition . . .

(Continued from page 3)

will be leaving Mexico when she has completed the illustration of a book. So far there is no one to take her place at the manicomio.

Manuel, "El Profesor," began working with the patients in the Observation Pavillion last January. Starting with painting, their interests grew and their efforts expanded to include wood carving, reading, and writing.

Manuel's assistant is a patient who has progressed more in the last four months than he had in the past two years. He is writing a book. Another pupil of Manuel's, mentally retarded from birth, paints "very beautiful abstractions—full of life" from pictures he has seen. Others work realistically and still others have a child-like, whimsical approach.

Manuel has been asked to be coordinator and instructor of art at the manicomio when he leaves MCC at the end of this quarter.

"Art therapy is new in Mexico," says Dr. Rafael Núñez of MCC's psychology department. "It works three ways. It relaxes the patients and gives them a means of expression; the material they produce is valuable for analysts who study repeated themes and motifs for signs of progress; psychology students become absorbed in the project and lose their fear of the patients." Dr. Núñez initiated the student-volunteer program at the manicomio.

Its director has become so enthused about the therapy that he wants workshops in all the pavilions. Already tentative plans have been made to install a kiln in the Observation Pavillion for firing pottery.

Sales proceeds and contributions from the exhibition will be used for equipment and material with a long view toward making the arts and crafts projects self-supporting.