

New Campus To Have Coliseum

Seating Capacity Estimated at 5000

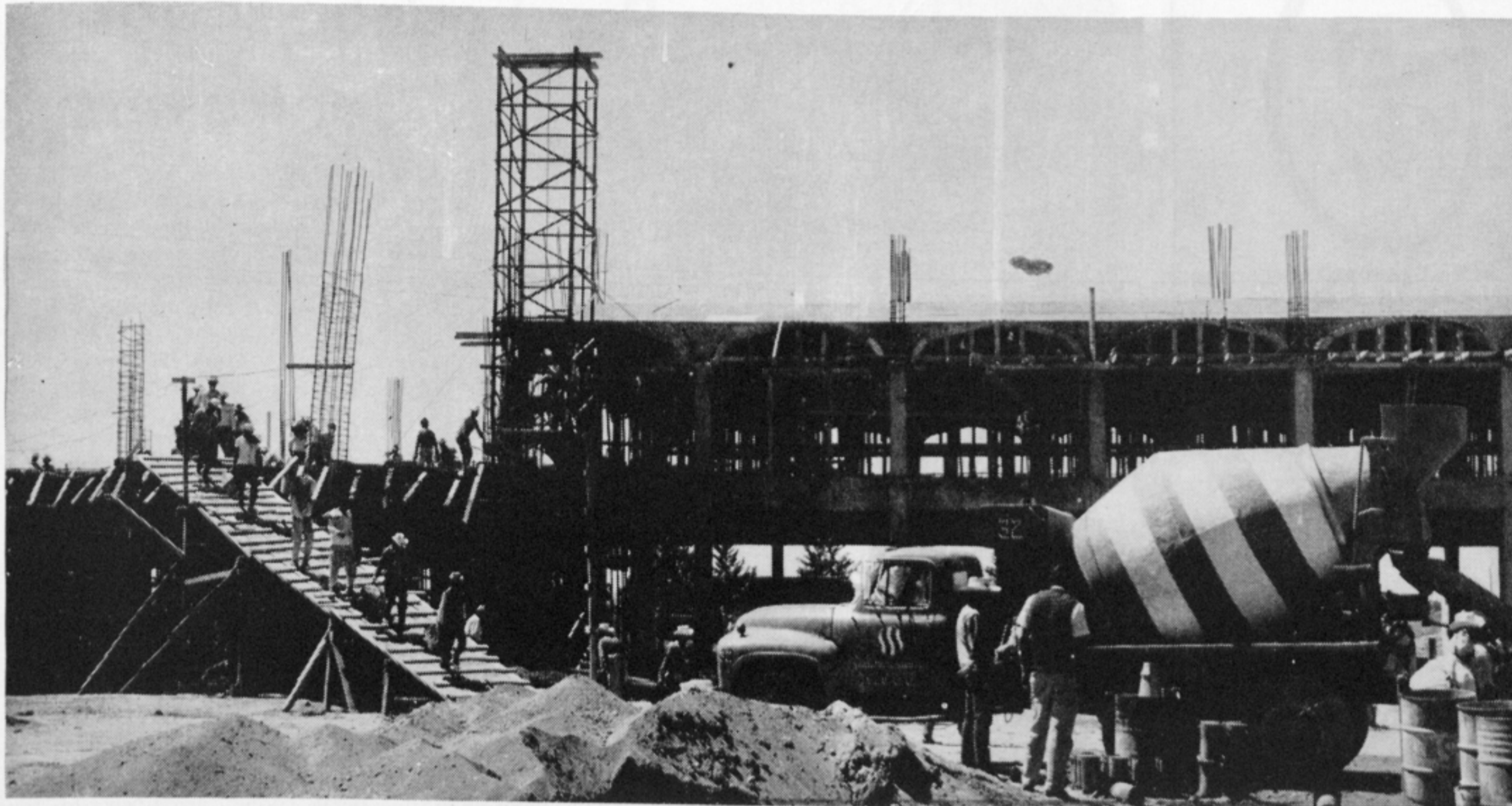


Photo by Roy Grims

Building

Construction at UA's new campus near Cholula is rapidly going ahead. What was once an empty space in the Valley of Puebla is turning into a university city. In the photograph a Mexican labor crew is shown working on the new arts and science building. The campus, which will cost eight million dollars, is scheduled for completion in April, 1970.

UNIVERSITY OF
THE AMERICAS



Collegian

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Express Sympathy

The Collegian staff joins the student body, faculty and administration in expressing deepest sympathy to Mr. and Mrs. Wayne G. Waterman of Suffield, Conn., whose son Scott, a UA student, was drowned at Zihuatanejo, Mexico on March 21.

Grad Students Recruit Leading Prep Schools

Ron Hall and Gerry Greig, UA graduate students, have just returned from a 16-day recruiting trip to the United States, where they visited private and public schools.

They introduced students to UA's unique programs, interviewed prospective applicants and paved the way for future admission representation among interested seniors in American institutions.

Hall concentrated on prep schools in Connecticut. Since he graduated *cum laude* from Choate he was in an excellent position to perform liaison duties with the Eastern schools.

While holding a graduate teaching fellowship, Hall has also distinguished himself as president of the Gold Key Honor Society.

He was formerly acting treasurer of the SAUA and appears in last year's edition of *Who's Who in American Colleges and Universities*. He is presently teaching Mexican Social Problems at UA and during the past presidential campaign was chairman of the Youth for Nixon-Agnew on campus.

Greig hit high schools around Park Ridge, Ill., his home town. Like Hall, he used slides to illustrate lectures.

Presently Greig is working on a master's degree in international relations at UA. He has studied at Ohio State University and in 1967 graduated from Parsons College in Iowa.

Before receiving his B.A. degree, Greig was a sales representative in Illinois and Ohio for

Dormeyer Industries. During the last year and a half he has worked in the admissions and records office of UA.

Anthro Majors Host Meetings

Members of the University of the Americas Anthropology Society served as hosts and hostesses for recent meetings of the Society for Applied Anthropology and the American Association of Physical Anthropologists. In addition UA rented a suite of rooms in the Del Prado Hotel as a hospitality center for the visitors.

All anthropology majors were excused from their anthro courses for one week so that they would be able to attend the conferences, which attracted people from all over the world. It was an opportunity for students to meet some of the outstanding people in their chosen field.

Administration At Convention

Mrs. Elizabeth Lopez, UA dean of admissions and chairman of the Committee on Honorary Membership and Awards of the Association of Collegiate Registrar and Admissions Officers, is in Dallas where she is attending the organization's annual meeting. William Rodgers, registrar, is also attending the convention.



Photo by John O'Leary

SENATOR IN THE HOUSE—Senator Thomas Dodd, far right, bids farewell to Dr. Otto Nielsen, UA executive vice president, as Mrs. Dodd and the Dodds' son, Nick, look on.

US. Senator Lauds University Goals

United States Senator Thomas Dodd, Democrat, Conn., during a recent visit with his wife to the University of the Americas, stated, "I am interested in helping this school. What can I do?"

Responding to Dodd's offer, Dr. Otto Nielsen, UA executive vice president, requested that the senator inform his fellow Congressional delegates of the University's goals in international education. In addition Nielsen asked for assistance in obtaining adequate support for the school.

When queried on the idea of international education Senator Dodd replied, "I think it's something the world needs more of. If we could learn to speak to-

gether we might discover how to work and think together."

Dr. Nielsen accompanied the visitors on a tour of the campus grounds and buildings. Merle Wachter, UA art department chairman, guided the senator and his wife around the art department, where they showed particular interest in a special demonstration of wood block cutting.

Dodd's son, Nicholas, is a drama major at UA. Another son, Jeremy, was awarded a degree in general history from UA in 1962.

Senator Dodd thought that UA was a creative institution, making good use of the things at hand. Mrs. Dodd found the campus hospitable and quietly beautiful.

Reestablishment of a UA football team, discontinued in the 1950's, is another proposal just over the horizon. According to Williams, UA would have the only American style football team in the Puebla-Cholula area. He believes that it would attract heavy local support and help to further cement Mexican-American friendship. For golf enthusiasts a driving range and a putting green are likely possibilities in the next few years.

UA Talent Acclaimed In Exhibit

Winner of the top award at the recent 20th Annual University of the Americas Art Show was Sarah Murphy for her painting "Tren de Aterrizaje". The collage was an abstract made of wood, sand and string on a blue background.

Miss Murphy also was awarded the 1,500 peso purchase prize of the show, which was characterized by UA art department chairman Merle Wachter as "one of the most successful of all time."

"All of us concerned," Professor Wachter said, "were very pleased with the caliber of the works shown and equally pleased with the response from Mexico City residents."

Wachter said that Miss Murphy's painting was remarkable for its texture as well as for the personality and warmth it injected into the otherwise cold and lifeless subject of machinery.

Wachter said that the UA show, which had a four-week run at the Mexican American Institute, was unique in the styles and forms exhibited. Among those expressing their interest and congratulations were Alfredo Guati Rojo, the leading exponent of watercolor in Mexico, and Fernando Castro Pacheco, director of the La Esmeralda Art School and guest judge.

According to Professor Wachter, Castro was particularly excited about the university's "manners and methods" series of classes that give the students the feeling of painting through the ages by teaching not only form, but also the technical means used in various periods.

Prize winner in the mural project category was Suzanne Diorio with "Humanism and Technology," while Victor Cuevas de la Mora was given the watercolor award for his "Formas". Suzanne Smith took second place and Johanna Parchem third and honorable mention in painting.

Richard Mulholland and Victor Cuevas de la Mora split the drawing awards, Mulholland taking first with "Brain" and third, Cuevas second and honorable mention. John Driesbach's "Portrait of Mme. Ozenfant" placed first in graphics and Charles Jones took second. Robert and Kitty Kaupp were awarded first and second places respectively in photography. Kaupp's winner was a color photo of an archaeological excavation called "I Wonder if They Lied".

Besides Castro and Wachter, the judges for the show were Toby Joysmith, Mario Pérez, Marcella Slezak, and Jean Joysmith, all from the UA art department staff.



Photo by John O'Leary

CAMPAIGN STRATEGY—Ron Hall, at the left, and Gerry Grieg discuss plans for a recruiting trip to the United States.

What Do Hippies Do If The Money Stops?

No, Virginia... the trip from kid-hippie to man-establishment will not be nearly as painful as the media have popularized, parents have polarized, or some youth have electro-vocalized it. In fact it's all a set-up. J. Edgar Hoover & Holding Co. have framed the middle-class, middle-road, middle-mind of the superlative hippie right into their IBM bag. The kids think they're "grooving" — but a groove is a rut, and the generation gap between dad's splitting headache and junior's blown mind is nothing more explosive than a burst water pipe in the Bromo Seltzer factory. The show is all fizz, strobe lights and 5,000 amps complete.

An experience, a "real experience" for the new turned-on egg head is when "pop" cuts off the allowance and no longer dishes out gas money for the Mustang. Never has a group of young people been more dependent.

Hippies have been weaned — not screened — from home, job, service and school. They are given the bankroll (from their parents), fed, clothed, sheltered (by their parents), and finally (with a little help from their parents) packed off to a university. Verily, the beat and lost generations of the past couldn't breathe in the new wave incense of vasolined gurus and Old Spice-gone-Lime Flavored philosophies and revolutions that are currently riding the electric surf.

Alas, the hippie has sold his purple-funk soul to be accepted as a freak in a community of freaks. And they're simply too many hippies to leave any member as being "hip". Their community is too neat, too beautiful, too believing, too mechanical, too virgin and too uptight. Worse — it's too organized. God-father figures rise from yippie-hippie-army, while weekend "speed" and "acid" voyages have replaced the family picnic. But it's nothing more than camp establishment.

The hippies will never sell out — because they've never stopped buying in.

The hippie is all in-crowd. He's got no guts (check your soft stomach). His attention span can't cover a fifteen second light show. His literacy is spelled out by The Fugs. Indeed, he thinks of himself as "beautiful people", but if the hippie is hip — then so must be the cop and milkman, because hipness has become irrelevant. The iconoclast in the attic and the anarchist in the basement have never dropped their flowers into the lonely crowd of a love-in. While the communicative distance between the hippie tribes would scare the hell out of that perishing fellow called the outsider.

The commercial crassness of the age has been exploited to the hilt. Dylan, Warhol, The Mothers of Invention and The Beatles are already laughing. "Flower Power" is Madison Avenue turning Valentine's Day into 365 days a year.

In the frantic search for pursuit of happiness as guaranteed in The Declaration, the hippie has warned off maturity by living together as closely as possible and calling each other "beautiful".

In reality, hippiedom is a bad, lonely, and frantic trip through adolescence.

THE INQUIRING REPORTER

What's UA's Allure?

By Dede Fox

With the beginning of the spring quarter and the arrival of new students, the *Collegian* inquiring reporter asked UAers about their reasons for studying at the University of the Americas in Mexico City.

One girl, who wished to withhold her name, met a boy here on a summer vacation and decided to return in order to be with him. Now, two years and many boyfriends later, she is working towards a degree in Spanish.

Miguel Morayta, a life-long resident of Mexico City attends UA for practical reasons. "Because I studied under a different educational system than that of the National University of Mexico, I could not enter there as an accredited student. Therefore I came to the University of the Americas."

Suzanne Chadwick, Spanish major from Southwestern College in Memphis, Tennessee, explained, "I wanted a change of pace for my junior year. After Franco closed the University of Madrid due to student riots, I decided not to risk losing a year's credit by going to Spain. My Spanish professor in Memphis then suggested the University of the Americas. Mexico City was and is a real attraction."

When my father, who works for Ford Motor Company, was transferred to help train Mexican engineers, it was a good chance for me to come to Mexico," commented junior **Mike Stimson**. "A friend informed me that UA had good international relations and philosophy departments. I also heard that it was a difficult and a... oh, I guess a good word would be 'straight', school, which would be a refreshing change from the present subculture that students

have created in U.S. universities."

Art major **Patty Barker** explained, "I came here, perhaps, because my elder brothers did for a short time. But I also came to get a double education — I'm not only studying for a career, but also learning to understand a different culture and to speak Spanish."

According to freshman **Gary Vojvodich**, "Colleges in the U.S. are stale. Life on a typical campus is an endless cycle of classes, football games, and beer parties. Students experience very little." Gary, who arrived from Milwaukee, Wisconsin, in September, hopes to study in France next year. "After that, I don't know," he concluded.

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Stimson

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Poem By Paul Roy

gone
is that we
had incredulously
he asks

unbelievably
she nods &
a minor eruption
rocks his tiny heart

why
wonders loudly
& she murmurs be
cause you never cared

wrong
feels remorsefully
he cared so much
she couldn't see

blind
stumbles she
against he & wipes
tears with calluses

mute
were heandshe
unable to even
say convincingly
love

A STUDENT SPEAKS

Psychedelic Drugs Open to Controversy

About that article — *LSD, Is Man Ready?* — it's about time somebody said something constructive. What I have to say is concerned with mind-changers in general.

To begin with I have a few arguments. "...that what they have seen RELATES to WHAT IS, is denied;" — I think that what they have seen is very much a part of WHAT IS. "...that their ability to become INVOLVED has been nullified, is admitted;" — Who admits this? I think that the ability to become INVOLVED in WHAT IS is intensified. That's right! They're dropping out and tuning into themselves. For to know oneself is to be "where it's at" and to be "where it's at" is "out there" sometimes.

The fact that the little CRYSTAL SHIP, which helps man in his voyage "out there", carries the possibility of damaging his genes, cannot be denied. But at the same time, the fact that modern synthesis is working on newer "vessels chartered for the same voyage" without damaging any organism, cannot be denied either. Therefore the debatable opinion that: "Man is not yet ready, physically or psychologically, to receive the revelation from a chemically expanded brain that operates outside the structure of his present humanity", doesn't really matter because the development of a *Brave New World* is upon us now whether we're ready or not.

A complete prohibition of chemical mind-changers can be decreed, but cannot be enforced

and tends to create more evils than it cures. Today most civilized societies follow a course between the two extremes of total prohibition and total toleration. Certain mind-changing drugs such as alcohol are permitted and made available to the public on payment of a very high tax, which tends to restrict their consumption. Other mind-changers are unobtainable except under doctors' orders — or illegally from a dope pusher. In this way the problem is kept within manageable bounds. It is most certainly not solved. In their ceaseless search for self-transcendence, millions of would-be mystics become addicts, commit thousands of crimes and are involved in hundreds of thousands of avoidable accidents.

At present in view of what's being done negatively to the masses; of the gross injustices perpetrated upon them by superstition, nationalistic idolatry, mass murder in the name of God and Peace, rabble-raising propaganda and organized lying by the ones who erroneously make the laws for the majority while being in the minority, I feel that a campaign for the "civil rights of the mind" should be put forth in order to counter the existing atrocities contained within and without the world's legal systems.

Which is better: to have Fun with Fungi or to have Idiocy with Ideology, to have War because of Words, to have Tomorrow's Misdeeds out of Yesterday's Miscreeds?

Poti-pherah
Priest of On



LOOKING FOR AN OSCAR—Sam Mills mans the camera as Waconda Clayworth directs takes of a movie being filmed by the cinema workshop.

Camera Neophytes Shoot Films

Twenty-five UA students are learning the fundamentals of making motion pictures. They are members of the experimental cinema workshop taught by art instructor Howard Crist.

"Basically, the workshop gives the students a glance at what film-making is all about," explained Crist. "It is a trial period for the future film-maker, a first-hand experience to see if he likes the field. If he does, then he can continue in a film school."

Most of the students in the cinema workshop have never been photographers or had any

practice in directing, according to Crist, but they all will be required to write a script, film it and direct it.

"Before any of the writing, shooting or editing takes place, the language of the film must be established. Defining shots, camera angles, perspective that gives continuity, montage and composition — all these are part of the language that must be understood to enable the student to produce a minute film that will communicate with the viewer."

"The role of the director," he continued, "is primarily to create

form. He is free with regard to space and choice of angle in approach to the action.

"Unfortunately," said Crist, "filming is the most expensive art form there is, so we have had to limit each student to 100 feet of film. This works out to two minutes and twenty seconds of actual shooting time and then it will only be a workprint — that is, a little over two minutes of uncut film that needs to be edited, sent back to the laboratory to be perfected in light and dark contrasts."

Enrollment Up Over Spring '68

"Total enrollment for this term is 1,476, slightly higher than that of last spring," said William E. Rodgers, registrar.

As usual, Mexico, D. F. has contributed the largest number of students with 363. The states with the greatest number of registrants are California, with 115; Texas, 71; Illinois, 59; and New York, 52.

Thirty-six countries are represented on campus, including students from Canada, Colombia, Chile, Costa Rica, Germany, Guam, Guatemala, Holland, Nicaragua, Panama, the Philippines, Puerto Rico, Tunisia, Venezuela, the West Indies and Jamaica.

There are 26 students here from Utah State University and 11 from the University of Denver.

According to Rodgers, the courses on the undergraduate level which draw the largest numbers are Mexican history and Spanish. The history of philosophy has gained popularity and now boasts three sections, with 83 students.

The graduate school lists 214 registrants, an increase of 18 per cent over last spring. The night school has enrolled 90, with the heaviest interest centered in the departments of economics and business administration. A few art classes are also offered in the night school.



Photo by Don Harrigan

HOPEFUL HELPER—Professor Edmund Robins, chairman of creative writing, brings his diverse experiences in to help would-be writers learn techniques and expand their reading incisiveness.

UA Europe Tour

Roy Grimse, director of public information at UA, announced recently the completion of plans for a university-sponsored tour of Europe available to students, faculty and staff of UA.

A flight has been booked to depart for Luxembourg from Mexico on August 25, returning to Mexico City on September 25. The total cost will be 464 dollars. This covers only the plane fare.

All participants will be on their own during their stay in Europe, and free to travel where they wish. Grimse emphasizes that this is the cheapest plan

available departing from Mexico City, and that it provides as much or more freedom of activity than any other arrangement. Those desiring more details should contact him at the Public Information Office.

Ecumenical Center To Host Relaxation Sing-out Friday

A TGIF (Thank God it's Friday) sing-out will be held by the Ecumenical Center April 25 at 12 p.m. The purpose is to get

Robins Brings His Experience To Bear in Helping Writers

By Don Bloom

"You can't teach creative writing."

So says Edmund Robins, professor of English and chairman of creative writing.

He is not however, trying to talk himself out of a job—far from it. What he wants is to clarify the role of instruction in the matter of an art like writing.

"What you can teach," he goes on, "are techniques of writing and how to read and evaluate more intelligently what has been written."

"But a person who wants to write well, writes."

According to Professor Robins, the emphasis placed in the department is on analytical reading and the learning of techniques. Some of the courses are of the workshop type, requiring production on the part of the student and then common evaluation by his classmates. But most are concerned with analysis of what writers have done, and the means they have used to achieve their effects, and their success or lack of it.

Then, in the workshop classes,

the students can bring to bear what they have learned in the criticism of their own work.

One of the difficulties of teaching creative writing is the variety of reasons why people get into the field, a lot of them the wrong ones.

There are those, for example, who get into it because they think it's romantic and those who assume it will be comparatively easy. Many don't have any particular ability in the field and don't realize the essential elements of construction in writing, says Robins.

Then there are those who want to use their writing, and thus class time, as a personal catharsis, a kind of self-psychiatry, as well as those who really believe that they can make a living at it by slanting towards particular markets.

But the majority, fortunately, are of the kind Professor Robins likes: those who think of writing as an art; who are interested in expressing themselves effectively and to the best of their ability; and who find writing difficult, but love it enough not to mind struggling with it.

"The nice thing about creative writing," he says, "is that none of the courses are required. The students are there because they want to be."

A native of Salt Lake City, the professor took his bachelor's degree from the University of Utah and worked for awhile teaching English and French at a country high school.

Moving on to the University of California at Berkeley, he took his master's in English literature and at the same time worked as secretary for Subject A — Berkeley's elementary English

course — while teaching two courses in the subject as well.

During World War II he served in the anti-aircraft artillery and as a message center sergeant coding and decoding messages. His last job, however, was the one he found most interesting, working in San Antonio processing people being discharged.

Because it didn't matter to him, he was generally assigned those people whom the other clerks were antagonistic to: members of minority groups and people who hadn't been able to adjust. He found it much more interesting, although somewhat more difficult, than working with so-called "normal" people.

After the war, he went to San Bernardino Valley College to head the English Department. He came to Mexico in 1950.

As far as the commercial end of the art goes, Professor Robins says that a lot of writers have discovered that if they want to make a living at it, they must write some fact.

Contrary to some opinions, the professor does not consider the short story to be a stepping-stone to the novel. He says that they are entirely different forms requiring different methods of expression, the first emphasizing contraction, the second, expansion.

But whether it be for a novel or for a short story, the thing that marks a writer is how he views dramatic incidents, the care he uses in selecting them, and the intelligence and insight he uses in constructing his story, says Robins.

"You can't teach a person to have this talent," he says, "but you can help him learn to use it with its greatest effectiveness."

Flamenco Connoisseur Believes Factory-made Guitars Inferior

By Bob Allen

Gypsies call it *duende*. We call it soul. "If you don't have it," says Dick Brune, "you won't tell the truth in flamenco music."

Whether they are Alegrias or Soleares, Siguiriyas or Tarantas, for Brune the best way to speak the truth is with a guitar and that traditional body of music called flamenco.

Brune's world is sound, whatever the style. He is so particular about its quality that he refuses to buy commercially made guitars. Instead he makes his own.

Factory-made guitars, Brune believes, don't achieve fine tone quality. They are made in a standard way, which permits no allowances for the individual quality of the wood.

It takes Brune 300 hours to make an instrument. Materials cost at least \$100. He uses Hon-

duras mahogany on the neck and ebony for the finger board. The back and sides of the guitar box are made of Spanish cypress for flamenco guitars and rosewood for the classical instrument. The most important part of the guitar, says Brune, is the top, for which he uses German silver spruce. The tuning pegs are made of rosewood or ebony.

When the wooden parts have been glued together, Brune strings the guitar and tunes it by sanding the spruce top until the exact tone thicknesses are worked out. Then a finish, which takes two weeks, is applied. Brune has sold his guitars for a minimum of \$300.

"Don't buy a guitar from a man who can't play," advises Brune. "I believe to make a good guitar you've got to be able to play it." When it comes to play-

ing, Brune has performed professionally in coffee houses, in clubs and on TV. At UA Brune has helped form a flamenco group made up of guitarist Charles Jones and dancer Verna Ringer.

A violin introduced Brune to music. He later started playing the guitar and about three years ago he picked up the banjo. He and his banjo are now part of UA's Jug Band.

Brune, whose home is in Dayton, Ohio, has obvious talent for music, which he combines with another interest, his major at UA, anthropology. He plans to go to Spain and write an ethnography on Gypsies, a virgin area in anthropology.

Spain, which Brune visited in the summer of 1967, accords Gypsies only second class citizenship. It was just recently that they were allowed to serve in the army. Brune contends that Spanish Gypsies are undergoing a profound cultural change. They all speak Spanish, but only a few remember their mother tongue.

Gypsies, who call themselves exiled Egyptians, probably originated in India. They arrived in Spain during the 15th century and since have made obvious contributions to the art of flamenco music.

Many cultures influenced flamenco style. Jews, Arabs, Visigoths and finally the Gypsies contributed. No one knows how far the half oriental, half western music goes back. Singing was the most ancient element, while guitars as we know them didn't appear till the 1850's.

Besides building guitars, Brune intends to make an effort towards recording the history and culture of the gypsies, along with the music they now dominate. Since 99% of flamenco music is unwritten, it would be an important conservation of human culture.

UA students together to relax after a long week of study.

This quarter the Ecumenical Center, also called the Broken Circle, located at Volcanes 13 in a remodeled garage, is in full operation. Last term volunteers worked to clean up this garage under the supervision of Mario Pérez of the UA Art Center who served as head carpenter, painter, mason and interior decorator.

The center is open from 10:00 to 2:00 daily. Representatives from five different denominations will be at the center to discuss problems students may have.

Rev. C. Douglas Simmons of Christ Church Episcopal is at the center on Mondays; Rev. Timothy Schueler of the Lutheran Church on Tuesdays; Father Dunstan Stout of Saint Patricks, Father Fernando Torre and Mother Michel on Wednesdays; Rabbi Klein on Thursdays and Rev. Pigueron of the Union Church on Friday.

News Briefs

UA President Dr. D. Ray Lindley was a guest speaker recently for the annual convention of Phi Theta Kappa, a junior college scholastic honorary fraternity. The meeting was held in Co'lomb'a Mo. He also attended a meeting of the Inter-American Student Association of State Colleges and Universities in Denver, Colo.

Ravindra Parashar of the UA economics department has been awarded a scholarship and a grant at the University of Florida where he will study for a doctoral degree.

Dr. Manuel de Ezcurdia, head of UA's Spanish department, recently returned from the 16th annual meeting of the Northeast Conference on the Teaching of Foreign Languages held at the Hotel Americana in New York City.

Dr. Otto Nielsen, UA executive vice president, represented the University at the annual meeting of the Texas Colleges and Universities Association held in Dallas, Texas, April 11 and 12.

UA Housing Director Clarifies Regulations

By Dede Fox

Mrs. Yolanda García, UA housing director since last September, claims that many housing conflicts stem from students' misinterpretations of housing rules. "All students are responsible for knowing what the rules are," Mrs. García said.

Clarifying some of the misunderstood rules which are based on past experiences, she emphasized that they are protective rather than restrictive measures.

Regarding hours, Mrs. García explained that only freshmen are required to be home by 11 p.m. except on Friday and Saturday nights, when they may stay out until 1 a.m.

Any student who is married or over 21 may live in independent housing. This privilege is also offered to juniors and seniors with 2.5 grade averages and notarized letters of parental permission.

Sophomores who not only have fulfilled the preceding two requirements but have also spent three quarters in UA approved housing may also seek individual living quarters. Grade averages and disciplinary status are checked before liberties are granted. Mrs. García said. Exceptions are made for those living with relatives.

"Students have a five-day trial period at the beginning of the quarter to decide whether their housing conditions are acceptable," she said. "If they desire to move after this time, they must give two weeks' notice."

Mrs. García reminds students that violations of these rules are infractions of the Student Code. "Not knowing is no excuse, and

failure to comply with these rules results in disciplinary probation."

Although students have obligations, so do housing owners, she emphasized. If landlords do not satisfy student needs, boarders are encouraged to fill out complaint forms. The housing director, who personally checks approved homes, tries to alleviate trouble situations. If students are still unhappy, they may then move.

Mrs. García, whose busiest time is at the beginning of each quarter as she attempts to fulfill requests with available housing, enjoys working with students. "All my experiences are unique because individuals are involved."



Photo by Don Harrigan

MUSICIAN—Flamenco artist and guitar builder Dick Brune tries out one of his own instruments in his apartment near the university.



Photo by Marilú Pease

HOUSING NEEDS—Mrs. Yolanda García, UA housing director, works at her job of getting places to live for university students.

UA Sports Editor Competes In Acapulco Yachting Race

One of the most exciting events on the Mexican sailing agenda is the annual Zihuatanejo to Acapulco yacht race. The race is traditionally held every year during Easter week and attracts avid sailors from Mexican as well as foreign ports. At the invitation of Bob Kemp, a foreign service officer with the United States Embassy, I joined the crew of Spindrift III.

Bob's sloop, a 32 foot Nicholson, has taken him to many ports throughout the world. It was shipped to Mexico from Helsinki, Finland, where he was last stationed with the foreign service. The word spindrift is a nautical term which describes the white foamy spray which is blown off the tops of whitecaps during a storm at sea.

The weekend before the race, Bob and I drove to Zihuatanejo in order to outfit Spindrift III for the race. From Mexico the drive takes between 8 and 9 hours to reach Zihuatanejo which is located 240 kilometers northwest of Acapulco. The road from Acapulco to Zihuatanejo is not entirely paved and the local farmers have a habit of herding their livestock in the middle of the road. On a few occasions we used the front bumper of the car to chase a few cows off the road.

Zihuatanejo is a sleepy little fishing village surrounded by mountains. It has its own distinct local color and charm. It is, so far, completely unspoiled despite the presence of a narrow landing strip which the entire town is proud of.

The mayor of Zihuatanejo, who is also captain of the port, is a very amiable fellow who enjoys flying over the harbor in his small plane and telling Onassis jokes to Americans. The townspeople go out of their way to be kind to visitors and are impeccably honest. A tailor

who made a Mexican flag for us refused to charge us the price he had estimated because, as he said, "I do not feel it is worth forty pesos. I could have done a better job."

The following Thursday, we returned to Zihuatanejo for the race. Completing our crew of four were Bob Sloan, who has his own boat in Valle de Bravo and Ken Bannister, a veteran of sailing races since age five.

After we boarded the sloop, the first of many problems occurred. The engine, which had been running smoothly five days before, would not start. It was 11 a.m. and the race was to begin at 12 noon at Solitaria, a large rock formation with a lighthouse, two miles from the harbor.

With the engine not working, we had no choice but to use our silent power. We hoisted the main and genoa sails and sailed out to the lighthouse. It was a slow trip because the entire entrance to the port is sheltered on both sides by mountains. When we arrived at the starting point we were 50 minutes late and the entire fleet was far out on the horizon.

Past the lighthouse we hoisted the huge balloon-like spinnaker sail which is held in place by the long spinnaker pole. The spinnaker pole is like a small mast which lies horizontal to the deck and is attached to the main mast. The genoa sail was then dropped and a small staysail was hoisted just behind the spinnaker sail.

With all sails up, Spindrift picked up speed and began to close the gap between the fleet.

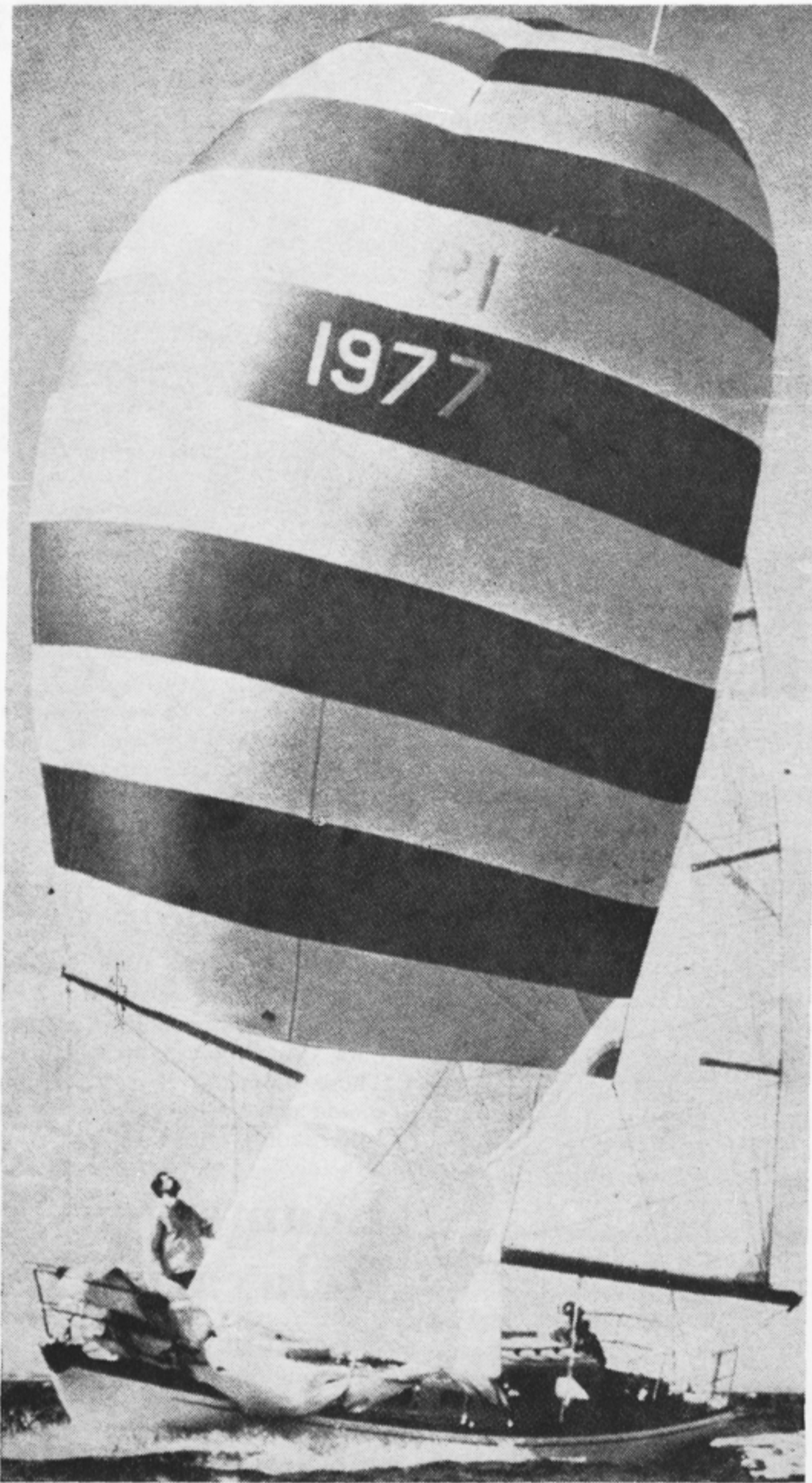
Some six hours later, a Mexican gunboat trained its searchlights on us and nearly ran us down. It was only a routine inspection, but it cost us precious time.

The real disaster struck just before midnight when Bob Sloan went on deck to slack off the topping lift. Because it was hard to see in the dark and turning on the deck lights would have meant blinding the helmsman, he let down the spinnaker halliard and the spinnaker sail fell into the sea. Working like madmen, we managed to pull the sail back onto the deck. If the sail had filled with water it would have burst like a balloon.

Meanwhile, in the galley, the alcohol stove, which was left on during the commotion, was blown out by the wind and alcohol spilled on the cabinets. When the stove was finally relit 15 minutes later, the cabinets caught fire. It was like something out of a Keystone Cops movie. Everyone was tossing water into the galley and jumping around on the pitching deck until the fire was finally extinguished.

After 27 continuous hours of sailing we passed the finish line by entering the "boca chica" entrance into Acapulco bay. At the end of most races a small cannon is fired. At the end of the Zihuatanejo to Acapulco race, a boat horn was blown. It sounded like a wounded duck, and was somehow symbolic of the entire race.

However, despite all mishaps, we managed to place eighth in a fleet of 25 boats. It was an experience that I will never be able to forget.



SLACKING OFF THE SHEET—Bob Kemp, captain of Spindrift III, checks the spinnaker sail for any signs of a luff. Sitting at the helm is Jon Schmuecker, sports editor of the UA Collegian.

Volunteers Extinguish Leon Geras

The University of the Americas Volunteers basketball team recently completed a two-game series against the León Geras.

In the first match, the UA Vols rolled over the opposition 84-50. Fred Hare performed better than Wilt the Stilt, scoring 36 points even though he missed 12 minutes of action during the game. James Breeier, 6'10" Volunteer and visitor from Texas, helped out with 16.

Although Breeier showed his enormous height, he could not match up to the well-developed talents of fantastic Fred Hare.

All eleven Volunteers who dressed for the game saw action on the court, and seven of them hit the hoop. Bill Salisbury had 11, Armando López 10, Rubén Marín 6, Robert Cleontes 3, and George Sielen 2.

Antonio García of the León Geras was the only man in double figures with 11.

The Vols did little but run down the court and drop the ball in the net throughout the game. The first string jumped to a fast 10-0 lead and expanded it to 35-7 before the second string came in. The half-time score was 51-18.

In the second game of the series, the Vols again triumphed 73-45. There was little opposition to the seasoned UA team. Fred Hare scored 28 points and Rubén Marín 12.

The Volunteers had scheduled a 3-game Irapuato series, but the series was cancelled.

UA Alpine Club Conquers Ixta

"A mountain climber's worst enemy is the weather," stated Mitch Catron, leader of many Alpine Club excursions to local mountains, and it was the weather that almost cancelled a scheduled climb of Ixtaccihuatl.

Together with Bob Betts, a veteran climber from California, Mitch guided a group of nine alpinists up the snowy cliffs of Ixtaccihuatl. The group left Mexico at 2:00 P.M. on Friday and drove up to La Joya, at the base of the mountain. They started hiking up to the first "refugio" at 6:30.

Soon after it started snowing, and the group used strong beamed flashlights in order to stay on the trail. At 9:30 they arrived at the first "refugio" or shelter. There are three shelters on the side of the mountain. The group spent the night at the first refugio, hoping that the weather would clear up before dawn.

At 4:30 the club started up the side of the mountain. The snow had stopped and the stars could be clearly seen. When they reached the last rest hut the climbers spent over an hour photographing the mountain and the sunrise.

The remainder of the climb, although extremely difficult, was completed in three and one half hours.

The clouds were beginning to crowd around the mountain's peak, and snow was threatening. The group could only remain for half an hour before they were forced to descend. Of the entire group, Bob Betts and Mitch Catron were the only ones who had been up Ixtaccihuatl before.

One week later, four members of the Alpine Club set out for Orizaba, the third highest moun-

tain on the North American continent. Orizaba has an altitude of 18,700 feet and is located on the border between the states of Puebla and Veracruz.

The group consisted of Mitch Catron, Bob Betts, Paul Reilly and Barbara Manz.

A jeep brought them to the first and only refugio on the mountain's side. No one had been able to climb the mountain for two weeks because of the dangerous weather.

The club members spent the night in the refugio listening to the sound of hail tapping on the roof. At 4:00 the group started their long climb.

The group of four was roped together for the long journey. The mountain has many crev-

asses or huge cracks in its icy slope. There are two techniques used in crossing crevasses. If they can be jumped, the club uses a technique called belaying. Basically, it means that whenever one person jumps a crevasse, two people are braced to catch him in case he falls.

On the crevasses that were too wide to jump, the group crossed "snow bridges" or hard ice like walkways that formed across the faults. One member goes out on the bridge and probes into the surface with his ice axe to see if it is hard enough to hold the group.

The four climbers reached the summit at 1:30. Breathing was very difficult at this altitude. The group could see the Gulf of Mex-

ico and many of the surrounding mountains from this height.

Mitch decided to make the descent as quickly as possible because once again, the weather was threatening. Going down, the group used another mountain technique called glasading. The four people who are roped together sit down and slide down the frozen surface of the snow. The rate of downward movement is controlled by the use of ice axes.

The last part of the descent was very difficult because the sun had melted the snow and it was very soft and deep.

The four climbers reached the base refugio at 4:30, exhausted but proud of their conquest of Orizaba.



GETTING READY—Four members of the Alpine Club emerge from the third "refugio" after a brief rest on their way to the summit of Ixtaccihuatl. The group includes from left, Steve Smith, Bob Betts, Dominic Brucci and Barbara Manz.

Film Schedule Announced

"Drums Along the Mohawk" will be shown today at 12 noon and 2:00 p.m. in the theatre. The film is one of a series being sponsored by the Student Association with the cooperation of the UA film society and the cinematography section of the uni-

versity art department. Others include "Home From the Hill", April 29; "The Gunfighter", May 6; "The Testament of Dr. Mabuse", May 13; "The Tall Men", May 20; and "The Day The Earth Stood Still", May 27.



OLD FRIENDS—During General Dwight D. Eisenhower's visit to Mexico in August, 1946, the Mexican Federal Government appointed Carlos R. Berzunza, then a Lt. Commander, as his naval aid. Berzunza (standing), an associate professor of geography at UA, is now a general. Seated next to Eisenhower is Gen. Heriberto Jara, then secretary of the Mexican Navy.