

Paul Bufis



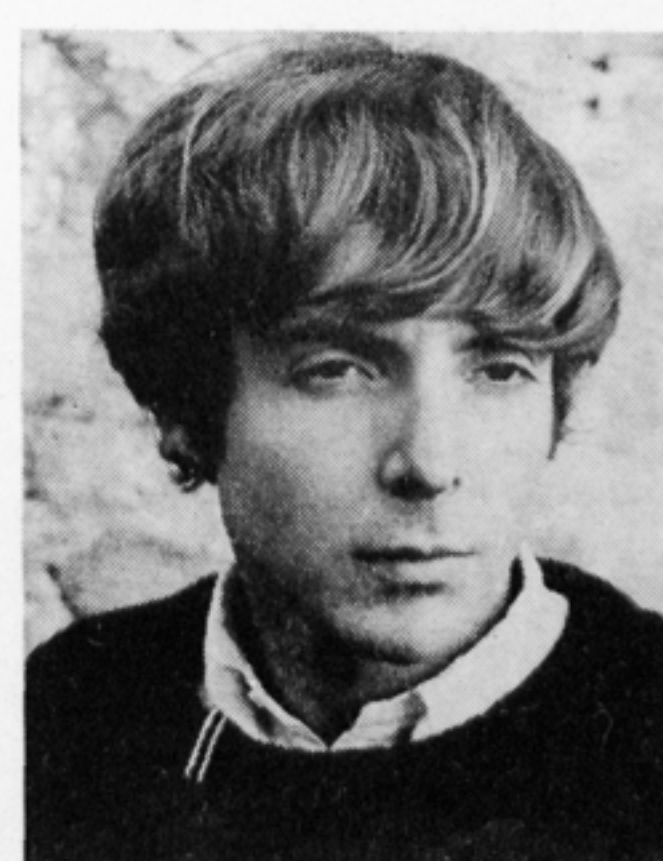
Patty Barker



Paul Reilly



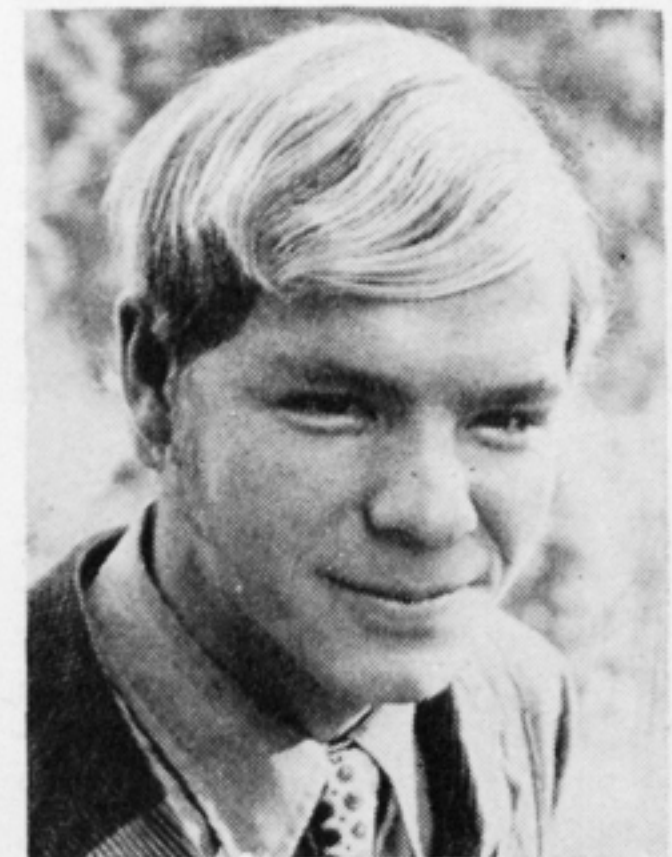
Mirén García-Bárcena



Dennis McAuliffe



Maxine Zambrano



Jon Schmuecker



Ana Cadaval



Ralph Cake

UNIVERSITY OF THE AMERICAS



Collegian

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Ambassadors To Raise Money

Dr. D. Ray Lindley, UA president, has announced the creation of the Order of Ambassadors of the University of the Americas.

According to Dr. Lindley, the Order is a select group of persons who have contributed or will contribute a sum of money to the University. The amount donated will be applied to different phases of UA's programs.

Prospective members of the Order have different plans to choose from. A donor may bequeath a lump quantity of money, a minimum of 100,000 pesos, to the University. Contributors may specify the use to which the money is to be put. A member may also pledge a total of 125,000 pesos, to be liquidated in payments of no less than 12,500 pesos a year. Finally, the requirements for membership may be fulfilled by taking out an insurance policy, annuity, or writing into a will a grant of a minimum of 200,000 pesos in the name of the University of the Americas.

A framed wall certificate of membership will be given to each participant in the program, Dr. Lindley stated. On January 15, 1970, an inaugural banquet will be held for charter members and their wives, to which members of

the diplomatic corps will be invited.

According to Dr. Lindley, 12

charter members, three from the U.S. and the rest from Mexico, have already signed.

Concerned Campus Observes Moratorium Day in Mexico

The Vietnam Moratorium Day Committee at UA has announced that it will pass out black armbands in observance of the three-day Moratorium period from November 13-15.

It will be a continuation of the last Moratorium Day, October 15, during which the group circulated a petition showing its support of the movement in the States. A few armbands were also passed out by individuals that day, but not on the scale planned for the next Moratorium.

Over 700 signatures were obtained on the petition, copies of which were sent to President Richard Nixon and the Vietnam Moratorium Day Committee in Washington, D. C.

"The purpose of the black armbands is to stimulate students to think about the war, but not necessarily to condemn it," said Rick Ridgeway, spokesman for the group. "Our goal is to get the students to discuss the war, regardless of their views.

"We were limited by Mexican law to what action we could take to support the movement, so we decided on the petition to show that Americans outside the U.S. are also concerned about the war," Ridgeway continued. "In addition, we encouraged many Mexican and foreign students to sign the petition because we feel

that the war is an international matter, not only of importance to Americans.

"I believe the petition was a success because a lot of students didn't even know that the Moratorium was going to be held, much less know what it was. Now they know and hopefully the black armbands will keep them thinking about the war."

Reaction to the petition ranged from high enthusiasm to apathy and open hostility. Some students wanted to sign more than once, while others refused to sign because they "weren't that interested."

One 20-year Army veteran told a student circulating the petition, "I spit on your petition and I spit on you," and literally did so.

The student, also an Army veteran, replied, "I spent 22 months in the army, 12 in Vietnam and two in the hospital as a result of Vietnam, and I feel I've earned the right to dissent." Then he walked away.

A CBS news radio team appeared later in the day and interviewed some of the students, including two Army veterans and a Mexican student who signed the petition. They said the tape would be sent to New York for distribution in the

Fourteen UA Students Honored in Who's Who

Fourteen UA students have been nominated to appear in the 1969-1970 edition of *Who's Who in American Universities and Colleges*.

Selected for the honor were Patricia R. Barker, Paul Bufis, Ana M. Cadaval, Ralph Cake, Mirén García-Bárcena, Guenter Hintze, Dennis McAuliffe, Patricia McBain, Winnifred McLean, Elizabeth McNair, Paul Reilly, Jon Schmuecker, Henny Van Beek, and Maxine Zambrano.

Students are selected to be listed in the *Who's Who* publication on the basis of scholarship, citizenship, participation in extracurricular activities and promise of usefulness to society. Nominees must be juniors, seniors, or graduate students.

Nominations from campus organizations and faculty members were submitted to a committee consisting of C. Lee Clark, dean of students; Elizabeth T. de López, dean of admissions; William Swezey, assistant to the dean of the College of Arts and Sciences; Sandra Sanders Moe, counselor for women; Gonzalo Ruiz, counselor for men; Mother Michel Guerin, assistant professor of English; Jeff Loftus, acting president of SAUA; and Alan Zadik, member of the council on student

affairs.

"This is a considerable honor," Dean Clark stated. "The people selected reflect the highest type of leadership and academic standards. All but two of the people we chose had a 3.5 grade point average and those two had better than a 3 point average, in addition to the fact that they have made significant contributions in both time and talent to school activities."

Patricia Barker, a native of Denver, Colorado, has attended UA since 1966. She has been SAUA secretary and was copy editor for the *Azteca*, UA's yearbook. She has appeared on the Dean's List five times.

Paul Bufis, an anthropology major, is from North Bergen, New Jersey. With a B.A. from Newark State College and additional studies in Jersey City State College, he is currently finishing his master's thesis in anthropology by an intensive program of field work off the coast of Oaxaca.

Ana M. Cadaval is a resident of Mexico City. She has been on the Dean's List six times.

Graduate student Ralph Cake is also an anthropology major. He has received a B.A. degree from Stanford University and an LL. B. from Harvard. Born in Portland, Oregon, Cake has specialized in the legal problems of minority groups in that area.

Graduating *summa cum laude* in psychology, Mirén García-Bárcena is a native of Mexico City who has been on the Dean's List nine times. Her grade point average is 3.9, highest in the school.

Born in Santiago, Chile, Guenter Hintze attended the German

School there. A business administration major, he has been on the Dean's List five times.

From Oakland, California, Dennis McAuliffe has done undergraduate work at the University of Chicago and Oklahoma State University. He is currently working toward his master's degree in the field of anthropology.

Familiar campus figure Paul Reilly is a native of New York and a graduate student in applied arts. He has studied at Syracuse University and made the Dean's List four times as an undergraduate student at UA.

A long-time resident of Bethel, Connecticut, Jon Schmuecker is majoring in the field of English literature. While playing an active role in student affairs, he is also managing editor of the *Collegian* and has made the Dean's List four times.

Maxine Zambrano is a graduate student in psychology. Born in Houston, Texas, she was recently appointed housing coordinator at UA. Her previous experience includes teaching at the Colegio Columbia in Mexico City.

Four students selected for *Who's Who* are no longer attending UA. Chosen for their excellence during the past academic year were art major Patricia McBain; Winnifred McLean, a Spanish major from Jamaica; Elizabeth McNair, an English major; and Henny Van Beek, who majored in the field of history.

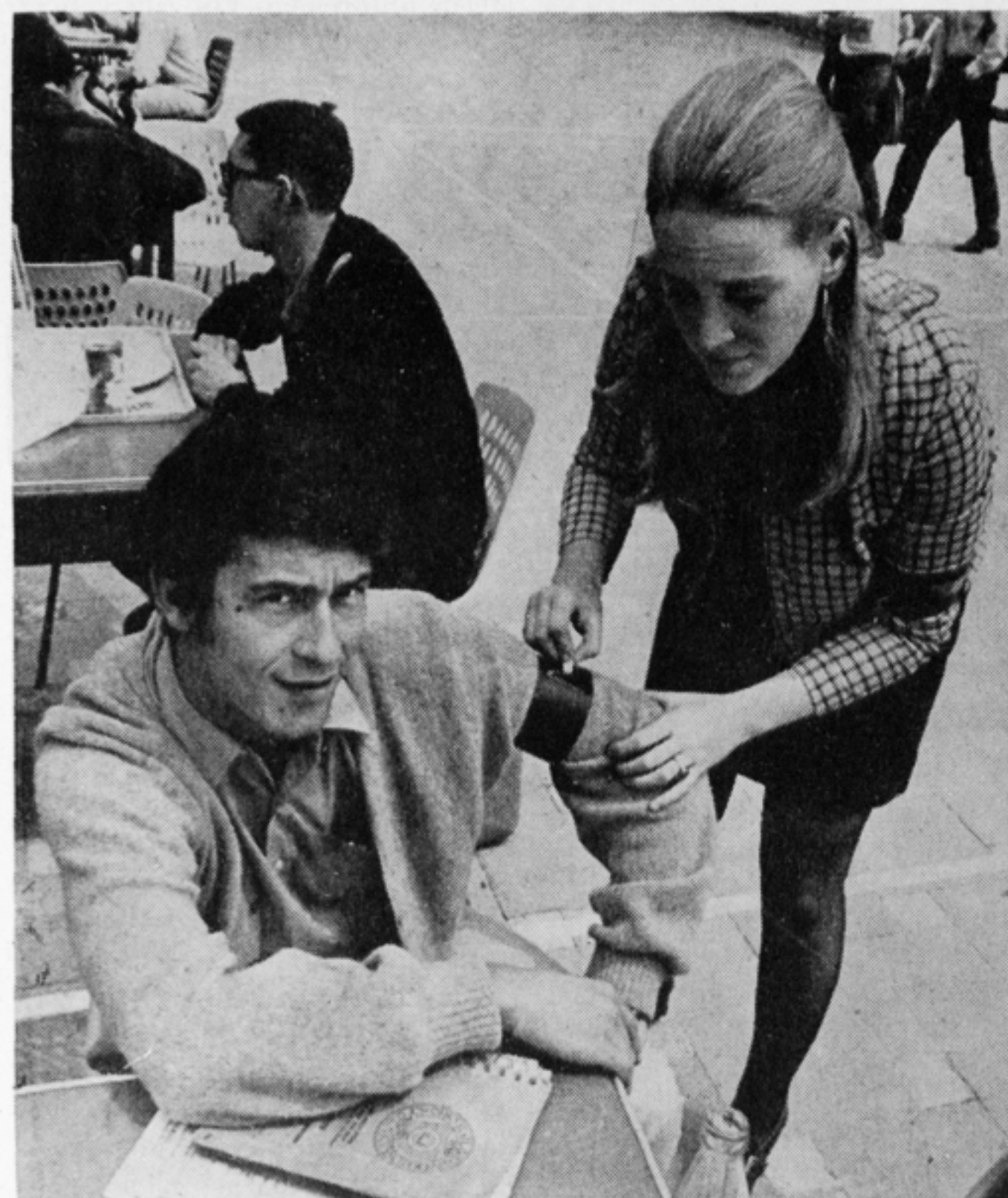
Candidates Unopposed

Friday, October 24, special student elections were held on campus to replace eight student officers, elected last spring, who did not return to UA for the fall quarter.

Results were as follows: Norman L. Scheer ran unopposed and was elected student body vice president. Marcia Braun ran unopposed and was elected student body secretary. Roy Beh ran unopposed and was elected student body treasurer. Bruce Gibney ran unopposed and was elected junior class president. Kathleen Moore ran unopposed and was elected sophomore class president.

Lars Ne'lon, able to accumulate a total of 53 votes, won a landslide victory over his opponents for the office of representative-at-large. Similarly, John Noyes trampled his competition and compiled a total of 55 votes to win the office of freshman class president.

When asked why five candidates ran for the office of representative-at-large when so many other seemingly more important offices went unopposed, Student Body President Jeff Loftus commented: "While of course I can't say for sure, I imagine it's because the office of general representative is one that guarantees its holder an absolute minimum of responsibility."



NO WAR TOMORROW—Becky Chidester pins an armband on a fellow student in observance of the October 15 Moratorium. UA students enthusiastically supported the movement and over 700 signed a petition that was sent to President Nixon.

Killed in Action

Scott Mitchell Verner, who attended UA in the 1965-1966 academic year, was killed in action in Vietnam on August 30.

Verner, who served in the Army's 205th Assault Support Helicopter Company, had been accepted by the graduate school to begin studies in Spanish at the University of the Americas this term.

Ideals and Dollars Do Not Mix

Money, in one way or another, has always been a catalyst in the panorama of U.S. history. Lurking behind the dramatic physiognomy of American political and social events has been a practical preoccupation with matters of the purse.

In 1776, the cry of "taxation without representation" united 13 idealistic colonies and spurred them on to demolish the shackles of economic subservience and seize their independence from a mighty empire so that they might make their vision of democracy a reality. Almost a century later, the treatment of Blacks as commodities threatened the very existence of the expanding nation.

The University of the Americas, an American institution of higher learning in a foreign country, is also pursuing economic practices which are not conducive to the furthering of its goals — scholarship, cultural exchange and international understanding. These ideals, which are the University's essence and foundation, are being jeopardized by dubious revenue-collecting stratagems.

A typical example of this policy is the 17 dollar fee charged per unit over the 15-unit "maximum load". This transaction is not common among U.S. colleges and universities. The large majority of academic institutions place only the student's own capacity to fulfill a designated program as the limit. The few universities who set a maximum amount of hours per quarter have fixed the number at 18, certain to accommodate most ambitious students.

The concept of a "maximum load" is, by definition, arbitrary. By what criterion and for what purpose was the limit of 15 quarter hours set in 1963-64? Whatever the subjective logic of the action, our concern is with those consequences that translate themselves into objective facts.

The extra fee works to the detriment of the exceptional student. His enthusiasm and progress are checked by the added financial burden. He is deterred from moving at his own pace, from satisfying his intellectual curiosity. And thus, talent and superior intelligence are once again stifled, once again engulfed by the modern university's increasing trend toward big business.

Despite the tyranny of the IBM computer, we must not forget that students are individuals. When a student assumes an overload, it is the absolute responsibility of the administration to consider differences of intelligence, motivation, economic solvency, extracurricular activities and any peculiar aspects of his personal situation.

Cases should be examined with reference to their unique characteristics. If a student is found incapable of satisfactorily taking more than 15 units, then he should not be allowed to do so. By the same token, a student who demonstrates his capability should be permitted to follow the dictates of his intellect without being penalized. Let scholastic excellence, and not the capacity to pay, be the guide.

If protection of the student is the objective, this seems to be the best solution. Otherwise, any student, qualified or unqualified, can take more than 15 units by simply paying the fee. This indiscriminating procedure gives the administration the appearance of being more interested in collecting revenue than in guarding the students' welfare.

The provocative atmosphere of the University of the Americas is due to its hodgepodge of a student body, to the GIs, bohemians and adventurers who have a fixed or limited income and often live a hand-to-mouth existence. These groups embody the qualities that make UA unique. Who better than the Army veteran knows the horrors of war and comprehends the urgency of promoting international understanding?

Yet it is precisely these groups that suffer most directly the demoralizing effect of these negative economic policies. Faced with a fixed income and financial responsibilities, and equipped with a singular spirit and intensity, the Vietnam veterans, whose Korean counterparts once sparked the old MCC's bloom, meet only financial hurdles at the University of the Americas.

A university obviously requires money for its operation. Less painful methods of raising it should be found, however. People part more easily with their money when they benefit from its use. Students and faculty are as much the heart of UA as its trustees and administrators. This fact should be kept in mind when "business" is practiced on the same ground as philosophical thought, humanism and ideals.

Editor's Note: In accordance with the tradition of journalistic controversy in both Mexico and the U.S., the editor hopes to establish a policy of open constructive comment, rather than the usual veiled criticism, by encouraging well-written and intelligent contributions from faculty, administration and students. This article is published with the specific purpose of promoting freer discussion of all aspects of UA life.

LETTER TO THE EDITOR

Apathy Mars SAUA Elections

To the Editor:

It is probably to their credit that the members of the Student Association finally decided to call a spade a spade. Student elections, held Friday, Oct. 24, took on the proportions of a huge joke. That they had to be held at all is somewhat unusual. Of the 12 officers elected last spring to serve this year, eight, including Student Body President David Livingston, failed to return. One cannot help but wonder what motivated them to run in the first place.

Faced with only three other returning officers on the board, it was Vice President Jeff Loftus' idea to simply appoint students to fill the vacant positions. "Things were a big enough mess already," he said. "I just wanted to get some people together that I could

rely on to get things done." However, Jeff was soon informed that this procedure would not be democratic. There must instead be an election so that the Student Association could not be accused of failing to fulfill its obligation to represent the students.

So there were elections. Approximately 150 people, or less than 10% of the student body, found it in themselves to vote. Candidates running for the offices of vice president, secretary and treasurer ran unopposed, as did the candidates for sophomore and junior class presidents. These unopposed candidates ran on a yes-no basis, so conceivably, if enough people voted against a single candidate, the office would simply not be filled.

It is only fair to say that in the week allotted, those candidates that did run were not given



The Day of the Dead: In A Mexican Graveyard

By Genevieve McGrath

The day of death springs to an early birth;

In the bright sun

The children's laughter seems fired from a gun

And flowers freshen the unblooming earth.

The candy skulls outside the gate are ranged

With the cold beer and lemonade,

From sinner to sinner innocently exchanged

In gay parade.

Among the graves is the sound of human voices;

Laughter and song kindle the man-made fires.

The living and the dead meet at these funeral pyres,

And death rejoices.

At his own party Death is both host and guest;

His friends, now and tomorrow,

Wine him and dine him yearly in a feast

Of joy, not sorrow.

He strolls from tomb to tomb in fat complaisance,

Accepting from this incorruptible race

Its sensual obeisance

Worn like a bright badge of hope on an unguilty face.

A STUDENT SPEAKS

Hedonism Costs High Price

By G. Pavão e Barbosa

Graduate Student, Department
of Philosophy

When Bacon confidently classified the idols of the mind, little did he take the perversity of human nature into his calculations. Since those exuberant words at the outset of the modern period, many idols have indeed fallen, and at no time more than in the last hundred years, but to a result which we may politely term unforeseen. For this generation believes in nothing, except perhaps in the cultivation of a perpetual stupor. Twentieth century life is indeed freer, but this freedom has not led upward, nor does it give great promise of doing so: instead, it has led to a

new barbarism, oppressive even to those who uphold it.

There could hardly be a better example of this than the "sexual revolution", a euphemism for licentiousness. Those can be found who revel in the "liberation from the archaic restrictions of Victorian morality". Now, to inject a little unwanted reason into the discussion, everyone would agree that the consignment of cruel and senseless taboos to limbo is an indisputable gain. But we are dealing with a curious sort of liberation, one in which no one feels free. And upon this double blow at innocence, one might attempt to reflect on the rational basis behind the taboo.

Far be it from us to spoil for anyone his pittance of pleasure or to deny any Jack his Jill, or Jills. Nevertheless, men are not free to comport themselves as apes. And this, not because of faulty upbringing, jealous gods, or an inimical culture, but simply because of the nature of things. The spiritual principle will not submit forever to being locked in the clenches of *physis*.

The foundation of the traditional morality, ideally speaking, has always been, and will continue to be for the civilized man, modesty and responsibility; or to put it differently, love is the regulating principle in human intercourse. This is, from a certain point of view, a hard and bitter path; but it is the sole course to joy and peace, so far as they are possible on this bespotted orb.

The traditional morality was essentially aristocratic in origin: that is to say, the aristocracy of spirit and intellect. Its guiding principle, comprehensibly enough, was that the mass of men were as little children who had to be led, and for their own welfare: thus, the imposition of prohibi-

Movie Review

Romantic Love No Longer Corny

By Dianne Taylor

A playwright cannot be blamed for the way in which others perform his works. It is no fault of Shakespeare's that his *Romeo and Juliet* has so long been divorced from reality. There has always remained a gap between the beauty of the written work and all attempts to perform it. On the Elizabethan stage a young boy played the role of Juliet. In later interpretations of Shakespeare's tragedy, mature and well established actors were cast as the young lovers. Consequently, *Romeo and Juliet* dwindled from an innocent struggle against circumstances into a ludicrous melodrama.

Director Franco Zeffirelli has bridged this gap, and the potential beauty of *Romeo and Juliet* has been realized. In this version, now playing at the Cine Tlatelolco, the director took the risk of rendering the work as it was meant to be interpreted. Romeo and Juliet were innocents, and in Franco Zeffirelli's production they project this quality.

Romeo and Juliet are enacted by two young, and until now, unknown actors. Leonard Whiting and Olivia Hussey succeed in giving the roles the perfection they deserve. They approach each other with shy wonder which ra-

pidly bursts into enthusiastic love. The famous love scene on the balcony at last becomes worthy of acclaim. The innocence of the actors, their youthful eagerness, transform the well worn scene into one of moving beauty.

This transformation applies to the entire film. *Romeo and Juliet* can no longer be regarded and discarded as "rather shallow". True, it deals with romantic love which is currently considered somewhat superficial. But now the work has a new dimension: depth. And this depth is frightening. The audience sees how vulnerable the lovers are in their idealism. One is overcome by a wish to destroy their perfect innocence, to bring them down to safe reality. The feeling of danger, the sense of wastefulness and stupidity increase as the inevitable tragedy develops. The plot is driven by an urgency that pushes the two characters to their deaths.

The remarkable performances of Leonard Whiting and Olivia Hussey are not wasted in the film. They are supported and complemented by an excellent cast. John McEnery, as Mercutio, delights the audience with a delicate mixture of intelligent wit and sad cynicism. Perhaps the most brilliant of the characters, Mercutio has always been regarded as the "bright light" of the play; but in this interpretation he too receives an unexpected depth. John McEnery enacts a man who has the capacity to love, but who has protected the real human being by becoming a "sharp" character. When facets of his true personality come through, a sadness is conveyed. Still, his humor is so clever that one cannot help but be fascinated.

Michael York, the "King of Cats", is despicable in his interpretation of Tybalt. He is fiery, conceited, spoiled. He teases and exasperates the audience. Only an excellent actor could evoke this response of hate and fear.

Some claim that no one can improve Shakespeare. But one art should not be the reproduction of another, and an excellent play does not guarantee an excellent film. Zeffirelli understood and interpreted the play, and his version of the tragedy grew accordingly. The performed *Romeo and Juliet* has at last become meaningful.

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Photo by Marilú Pease

CONTROVERSIAL TOPIC?—Elsa Barbarena, reference librarian; UA President Dr. D. Ray Lindley; and Dr. Manuel Ezcurdia, University librarian, discuss a new addition to UA's library.

New Books Enliven Library Shelves

By Margie Searcy

According to the foreword in the book *Revolution in the Revolution?*, Regis Debray, French author, has been imprisoned, starved and tortured by the Bolivian government as well as interrogated by the U.S. Central Intelligence Agency.

This book, one of more than 90 works recently acquired by UA's library, concerns the political struggle in Latin America today. In it, Debray analyzes the techniques of revolution by encouraging people in Latin American countries to follow the same tactics employed by Fidel Castro and Che Guevara in overthrowing the Batista regime. A strong advocate of guerrilla warfare, Debray gives a step-by-step plan of how the people in each country should bring on political revolution.

After the book's publication Debray was arrested in Bolivia while working as a journalist for the Mexican weekly *Sucesos*. Despite protests against his arrest from all over the world, including a letter from France's ex-President de Gaulle, Debray is still waiting to be tried by a military court and may face a death sentence. Leading intellectuals and writers, among them Jean-Paul Sartre, the French philosopher, feel that Debray received this treatment for writing *Revolution in the Revolution?*

Malcolm X, a well-known modern-day Negro, wrote letters to other Blacks in the U.S. stating that although they must "remain in America physically, they should return to Africa philosophically and culturally" to become members of an international Black movement called Pan-Africanism. This is one of the views on how to solve the Negroes' problems that is presented in *The Black Power Revolt* by Floyd Barbour.

This book, another recent addition to UA's library, is a collection of essays on the struggle of the black man in America since 1619. It includes letters to

and from slave rebels written in 1793, contemporary articles by well-known Negro leaders such as Stokely Carmichael, and stories by Negroes of today on how they feel about themselves.

El Oficio de Escritor, published in Spanish by the *Paris Review*, contains interviews with 18 well-known authors including Thornton Wilder, Ernest Hemingway, T.S. Eliot, and Boris Pasternak. One of its highlights is a section showing copies of pages of the authors' manuscripts, many of which have been crossed out and written over so many times that they are almost illegible. Some of the manuscripts were so full of errors and so poorly written in their first drafts that they may make the reader feel as if he could write as well as any one of the authors presented.

Among the books recently acquired by the library was *Vocabulario de Mexicanismos*. UA librarian Dr. Manuel Ezcurdia commented: "The library is indeed proud to have this rare dictionary which was printed in 1899." The volume can be found in the reference room and should prove rewarding to the student of historical linguistics as well as to the admirer of unusual books.

Film Director To Teach Cine

Alberto Bojorquez, a native of Motul, Yucatan, has replaced Howard Crist as cinematography instructor in the University art department.

Crist had to return to the States at the end of October for personal reasons.

Bojorquez, a fifth year cinematography student at the National University (UNAM), has had experience as assistant director, assistant producer, editor and writer for several documentaries and films, both in black and white and in color.

UA Nomad Misses Life in Greece

By Mari DuBoise

"I guess I'm a gypsy at heart," declared UA English student Joe Goularte, who has probably had more experiences at the age of 26 than most people hope to have in a lifetime.

Born in California, Goularte owes his early nomadic life to his father's military career. He was educated in German grade schools and has learned to speak several languages including German, Greek, Spanish and a little Turkish.

After his graduation from the American Academy in Greece and a motorcycle tour through Europe, Goularte returned to the United States, where he enrolled at Texas Western College in El Paso. "I didn't like it," he admitted, "so I decided to join the Army Intelligence, which wasn't too intelligent."

While in the Army, Goularte was stationed in Turkey, where he had an experience which impressed him deeply.

"A friend and I were traveling in eastern Turkey, an area off-limits to Americans," he said. "That's why we were there."

"As we were driving," he continued, "a large group of Kurds halted our Volkswagen bus and took our spare tire, but nothing else. Although they didn't bother us, I was rather surprised, since these nomadic tribes are supposed to be the most honest people in the world."

After driving on, the two adventurers reached the Black Sea and camped for the night. "Soon we noticed a huge caravan nearing us," he said. "It stopped and several of the men quietly seated themselves across from us and stared without uttering a word. Finally a group of Turkish women began to set a beautiful table before us. We ate with them and they left each of us with a rug and a large copper bowl. It was payment for the tire, after all," he concluded. "They had needed it for their jeep."

After his Army hitch, Goularte again went to the States, eventually ending up in California, where he enrolled at the College of San Mateo. It wasn't long, however, before his restless nature embarked him on new adventures. "I got fed up with the transparency of people," he stated. He

UNESCO Film Features UA

The University art department will be featured in a short film being produced by the United Nations Education, Scientific and Cultural Organization (UNESCO) for the International Year in Education in 1970.

The film is being made by Professor Arturo Vasquez Tinoco, head of the Radio-TV Department of the Latin-American Institute of Educational Cinematography, UNESCO-Mexico. It is one of a series of films on educational techniques which will be distributed throughout Latin America.

Professor Vasquez explained that he chose UA's art department as his subject because it is unique in Mexico in its teaching techniques and variety of instructors.

The two classes that will be included in the film are the modeling and life drawing courses. Dr. Merle Wachter, head of the art department, commented that Vasquez had "good timing because these are very important foundation courses for art students."

In addition, Professor Vasquez and Mario Pérez, UA's artist-in-residence, plan to make a film on papier-mâché techniques during the winter quarter.

then joined the merchant marine. "I was an ordinary seaman," he explained, "which means I worked."

Following his tour of duty, Goularte came to Mexico and fell in love with it. He registered at the University of the Americas and has been here ever since.

Goularte's hobbies are as interesting as his life. He raises Samoyedes, a breed of dog from northern Siberia and Finland similar to the Alaskan Husky. "I love dogs," he confessed, "and the \$150 to \$300 they sell for pays my tuition."

In the future, Goularte would like to return to Greece to teach. "It makes me nostalgic," he said with a trace of homesickness. "I once left New York on a freighter bound for Greece; the trip took 27 days and I had to speak Greek because no one spoke English. Eventually we landed at a Greek port called Thessalonika. It was in the evening; there were strings of lights over the dock and flowers planted along its sides."

"That was my real introduction to Greece," he mused. "I was with an old man who was going home for the first time since 1914. He invited me immediately to his house, where I received the kind of hospitality that breeds lasting friendship. From then on," Goularte concluded, "I felt something about Greece and the Greeks which became a permanent thing in my life. It was just like home."

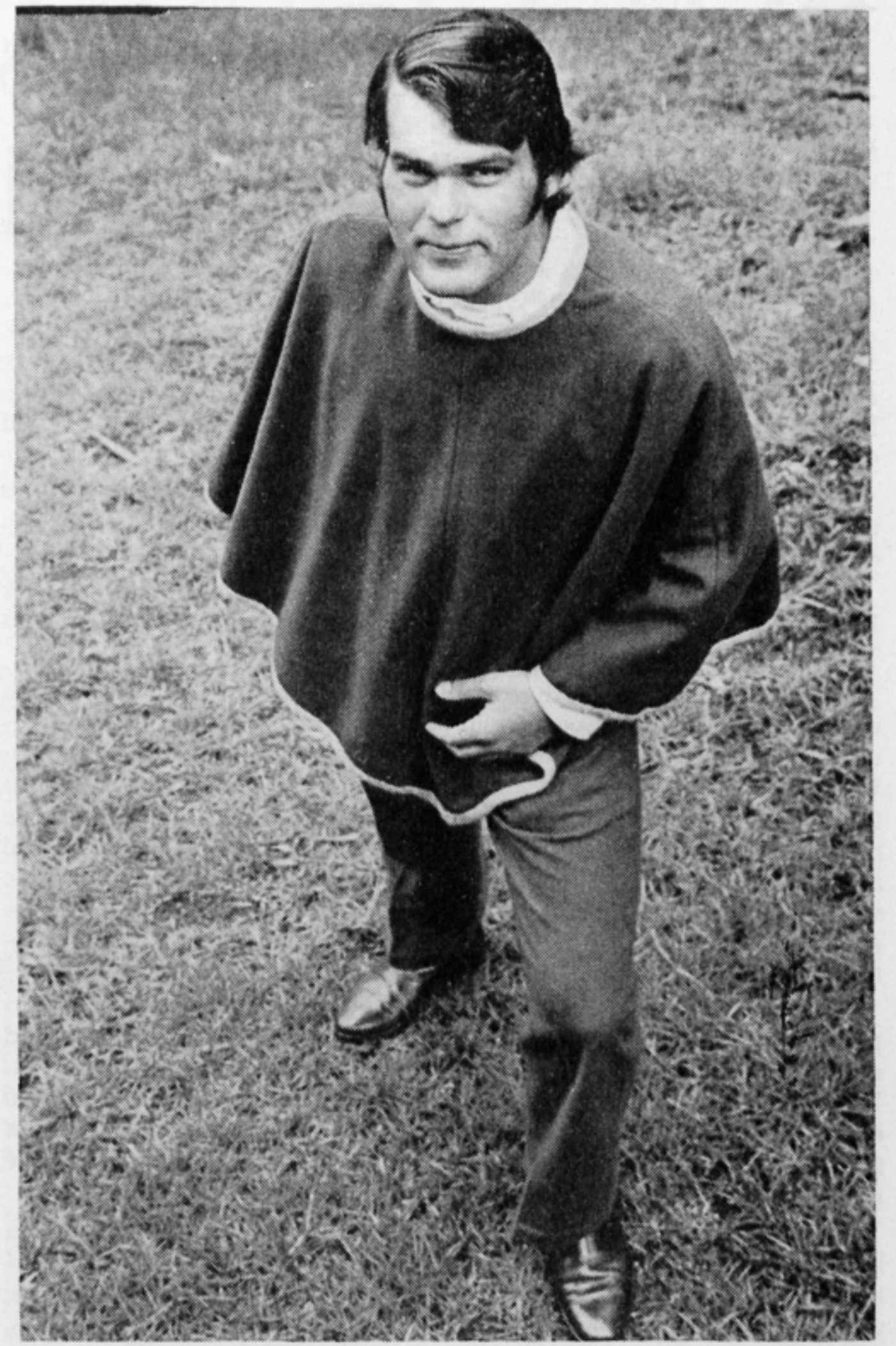


Photo by John O'Leary

ON THE GRASS—Weedy Joe Goularte, a self-styled gypsy, looks ahead to potluck in the future and many joint enterprises.

Art Student's First Showing Wins High Praise from News

Susana Smith, a graduate student in art at the University, held her first exhibition at the Nuevos Valores Gallery of the Mexican-American Cultural Relations Institute last month.

According to Professor Toby Joysmith in a critique of her exhibition in the *News*, "her show is among the best student work to be seen at the New Values Gallery for some years."

She elected to hold the exhibition accompanied by a 4,000-word auto-critique in lieu of a thesis to satisfy the requirements for her master's degree from the University.

"The show is a new direction for

her," declared Dr. Merle Wachter, head of UA's art department and graduate dean. "She did the exhibition in a matter of weeks under many personal pressures, and I think she found herself as a result of this pressure."

Dr. Wachter explained that her new style manifested itself in large format canvases with very subtle combinations of colors which appear flat or two-dimensional.

He added that her paintings are basically hard-edge because one can identify the figures and landscapes, but that there is also an undulating, lyrical quality presented by the delicate juxtaposition of colors and values in the background.

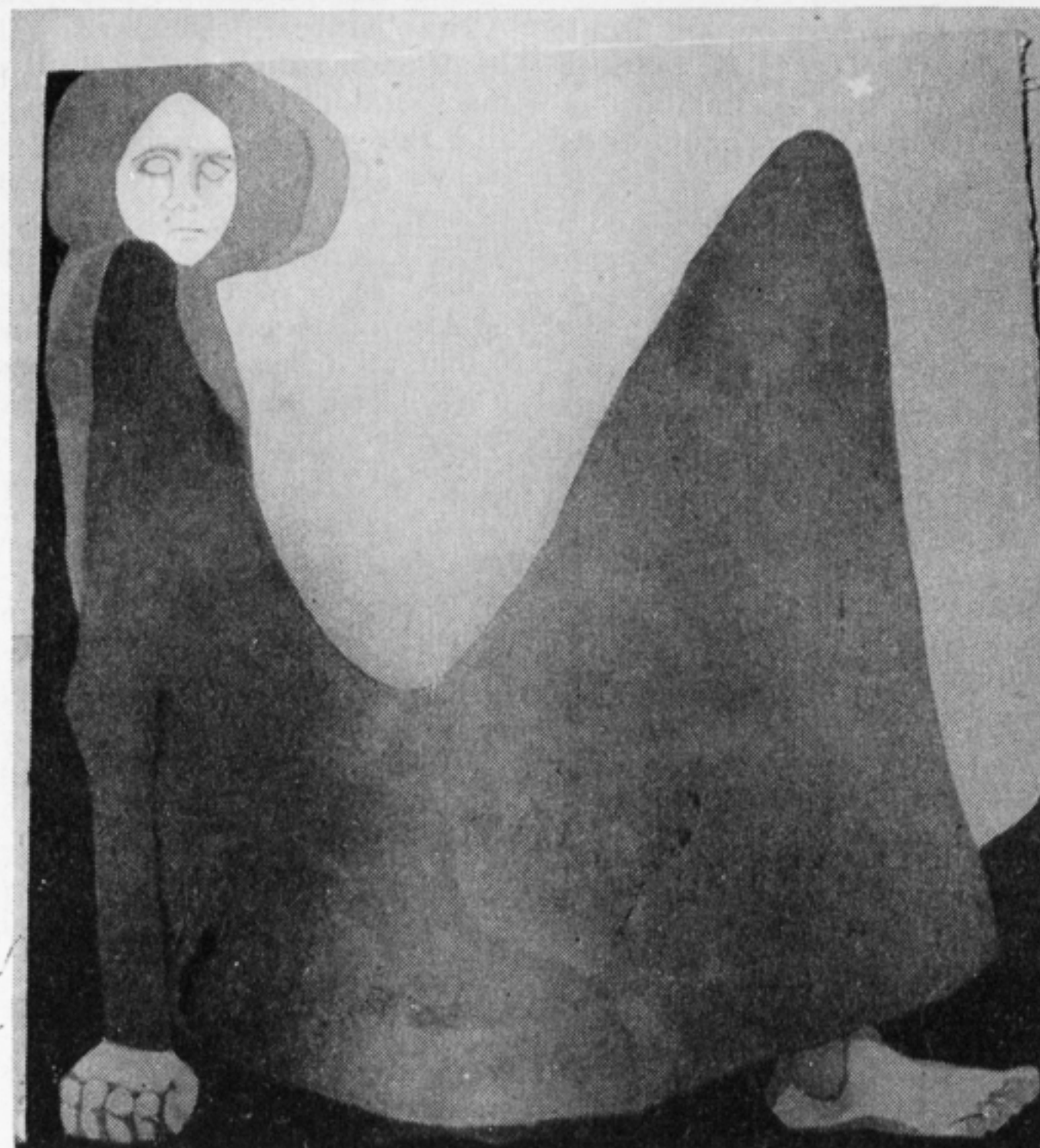
Professor Joysmith noted that she seemed equally talented among her abstracts, landscapes and figurative work. He wrote: "One rests in Susana Smith's carefully contrived and colored, well-proportioned spaces in her abstracts; one responds poetically to the grandly simplified landscapes; one relishes the adroitness with which her ability to draw and her fashionable enthusiasm for *art nouveau* enriches her cool color fields in the more figurative work."

Charl-Mont Contracted

In a joint statement issued recently by Dr. Joffre de LaFontaine, assistant to the president for external affairs, and José Sosa, vice-president of Charl-Mont, S.A. de C.V., it was announced that starting in June, 1970, the food facilities of the University of the Americas' Puebla campus will be operated by Charl-Mont.

Charl-Mont, a division of Price Candy Company of Kansas City, Missouri, and recipient of the Puebla contract, has for the last 50 years been providing professional food service in over 40 major cities throughout the U.S. and Mexico for department store restaurants and candy departments, hotel and motel restaurants as well as college cafeterias.

Commenting on the new contract, Dr. LaFontaine said: "We are indeed pleased to be doing business with as reputable a firm as Charl-Mont. The rigid standards and sanitary procedures employed by them insure the students of good health in addition to providing a wide variety of good-tasting, well-prepared foods."



"LA SOLITARIA"—UA graduate art student Susana Smith expresses her personal vision of loneliness in this painting done in acrylics. The artist recently held her first major exhibit at the Mexican-American Cultural Relations Institute.

Kerouac Reaches End of the Road

By Jack Stockton

And so the original King of the Beats, King of the Road, literary composite of Jackson Pollack-John Cage-Robert Mitchum is dead. Massive internal hemorrhage, report the papers; drink declare his old guard cronies; sadness hinteth his wife.

It is ironically fitting that the tragic Fitzgeraldian demise of this unique man should kindle the ashes of what was once a torrid Kerouac mystique.

Only 12 years ago, with the publication of *On the Road*, Jack Kerouac fell upon the literary scene like Achilles on Hector at Troy.

Completely disdaining the packaged prose formula of writing with its ponderous emphasis on formal structuralization, defined characterization and crescendo plot, Kerouac forged a kind of crude neo-Proustian technique. A free association of loosely juxtaposed ideas was formed into one continuous montage of sequences. A "story" *per se* didn't exist; nor even selectivity of expression. Instead Kerouac told all, through rhapsodic bursts of thought, punctuated not by delicate semi-colons and commas but by coruscating rhythmic word patterns. As a result, his novels fused into one personal testament of his emotions and his time.

The publication of *Road* marked the advent of Kerouac's perpetual battle with the Establishment and the T.S. Eliot-oriented critics of the fifties. Chronicling the post-war years of 1947-1951, Kerouac tuned in the general populace to the small Bohemian enclaves in San Francisco, Denver, and New York where a thirst for experience, truth, and hedonistic fulfillment (how tame these words today) was incipient.

At the same time he set out by thumb, shandy-dan, and bus on a kaleidoscopic Whitmanesque odyssey to tap "the great raw bulge and bulk of my American continent." Restlessly following his multifoliate vision, he barnstormed through funky towns, all-night truck stops, dilapidated hotels, noisy saloons and desolate highways. There were intermittent mad hatter hook-ups with other participants of what Kerouac was to call the "Beat Generation"; Allen Ginsberg in Denver, Lawrence Ferlinghetti in San Francisco, William Burroughs in New Orleans. During these isolated moments marijuana and frenzied talkfests burned unmitigatingly throughout the night. From the time-eroded retrospect of 1969, one is poignantly moved by the historical pertinency of these ephemeral encounters — as of great ships passing in the opaque night, each destined for its own port of call but bathing each other briefly in a warm glow of light.

Kerouac's subsequent novels followed rapidly on the heels of *Road* like roof shingles — overlapping in time and dimension, the characters drifting in and out like so many Banquo's ghosts.

Although avoiding public appearances, manifestos, and polemics, Kerouac nevertheless emerged as the undeclared spokesman for the alienated, falling under the siege guns of a fundamentalist and provincial society. Intellectual dialectics, a re-evaluation of *mores* smacked of the Depression and had no place here; drugs were a peculiarity endemic to Harlem; sexual promiscuity an anathematic phenomenon that would pass as surely as it did in the twenties. Critics from the "slicks" were hardly worthy of their Ivy League suits if they couldn't make satirical mileage out of Kerouac's rambling style and the Beat Brigade.

Then, with inexorable force, a new cultural tide rolled in. The Kennedys, the Beatles, Cassius Clay, Berkeley radical Mario Savio, Vietnam dissent, Andy Warhol, Timothy Leary, Hippies, SDS. And suddenly it was a new ball game for the underdog, underground artists. Burroughs published *Nova Express* and no less than Mary McCarthy tabbed him the best American writer of the time. Ginsberg emerged as a cultist hero of the Greenwich Village vanguard. But aside from two relatively mild works (*Satori in Paris*, an investigation into the author's genealogy, and *Vanity of Dulouz*, a quiet autobiographical piece set in the thirties and early forties) little was heard from Kerouac in the last five years.

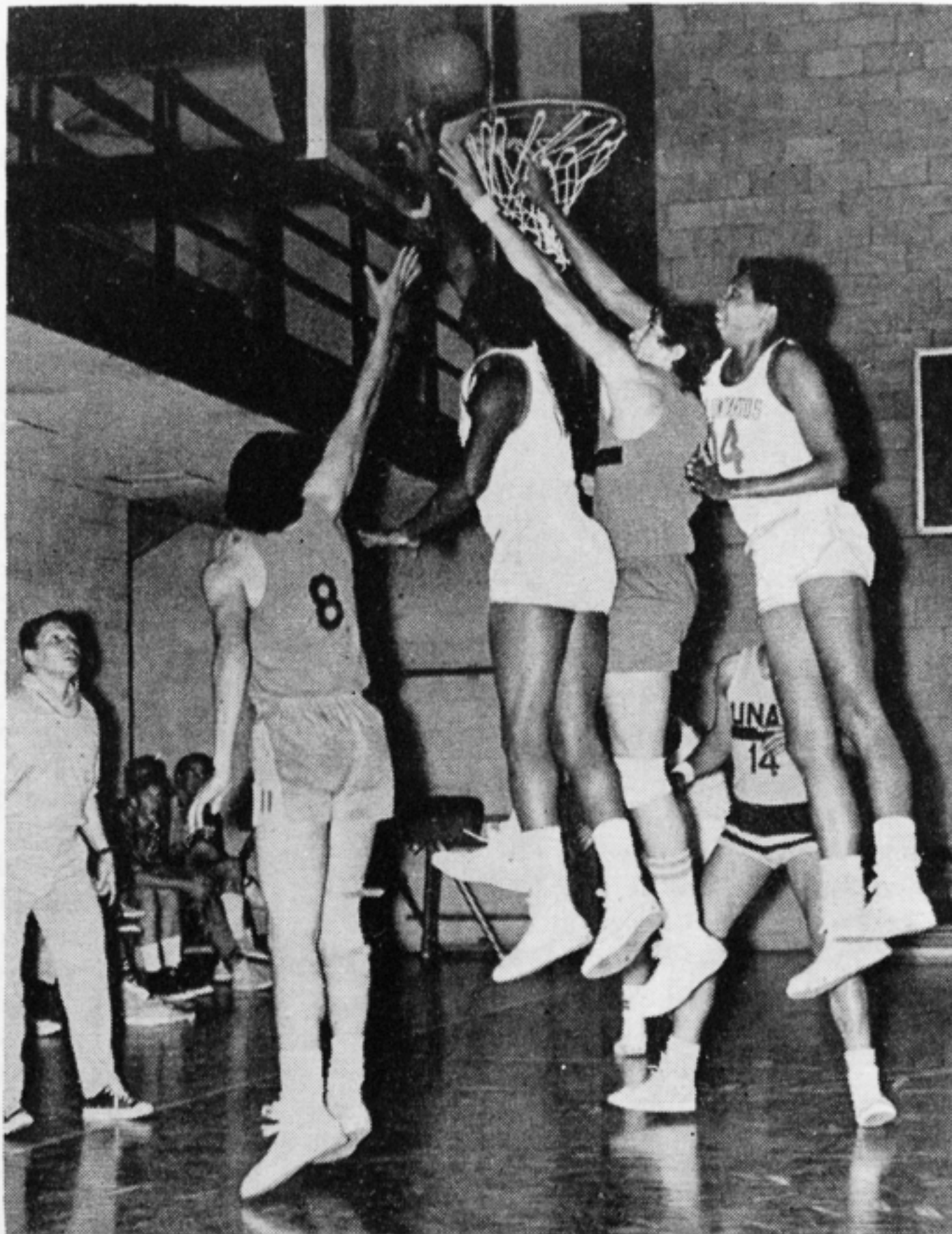
The fact is Jack Kerouac had fallen from fashion, an ironic casualty of the generation gap — adrift in a literary limbo between the supporting factions of straight writers (Updike, Malamud, Nabokov) and the strident sometimes sensation-seeking youngbloods.

To wit, Kerouac was never a radical intellectual or creative genius. His talent lay in an intense dedication to manifold experience and a spontaneous, galvanizing style. "The only people for me," he wrote in *Road*, "are the mad ones."

This "mad" lot included not only his artistic pals but a heterogeneous amalgam of sundry Americans — truck drivers, grape pickers, redneck farmers, tramps. It becomes a paramount paradox that the man branded as an amoral, drug-addictive, anarchistic heathen (in a time when these epithets still carried punch) was, in fact, none of them. "I'm pro-American," Kerouac stated flatly. And he was. Women represented a potential wife with whom he could settle down. His French Catholicism was a subject of fascination and pride — never derision. Of all the drugs available only marijuana held any interest for him, even that fading as he turned more and more to alcohol. Politically, Kerouac was a non-participant, steering clear of the contemporary issues that engrossed his peers.

That the spiritual precursor of today's variegated sub-culture was in so many ways simply a roughhewn, beerdrinking American drifter may seem incongruous. But Kerouac was never more than a bold analyst of his milieu. And even then the bulk of his work was written prior to the publication of *Road*, then released afterwards at intervals by his publishers. By 1962 when beat life had reached its apex, Kerouac had long since split the scene, having tired of the jargon, the ambience and the self-consciousness.

Kerouac's niche in American literature is at the moment problematic. That he could never quite make the jump from a dazzling stylistic innovator and sentient cultural historian to an artist with the stature, say, of Thomas Wolfe (whom he greatly admired) is perplexing to his band of adherents. At communicating and contrasting life's euphoria and bleakness Kerouac had no modern master. Perhaps it was too much of the latter that burned him out.



FLYING MEN—Fred (The Rabbit) Hare, 6-7 forward of the Vols, shows his rivals just how the game is played. Backing him up is John Chamberlain (14), a good man under the boards.

Hard Core Teamwork, Unity Spell Success for UA Vols

The University of the Americas Volunteers have turned out to be more of a novelty than the New York Mets. In less than a year, the Vols have climbed almost to the top of the Mexican Intercollegiate Basketball League.

Intramural Football Season Set

Motorists driving down the Periférico around 11 a.m. on Saturdays and Sundays will probably think that a minor war has broken out at the military base on the corner of Ejército Nacional. Screams, animal-like yells, and the faint thud of heads cracking together will testify to the intensity of the battle — the battle for first place in the University of the Americas' intramural touch football league.

Raul Botifoll and his Beta Tau Alphas, last year's champions, will be defending their title. Raul has many seasoned veterans to work with this year. Old pigskin pirates include Mike Donnelly, no dove on defense; Howard (Cat) Ballou; "Tricky" Tom Westervelt, and "Dirty" Doug Weeks. Jay (Broken Arm) Blades, who played only 5 minutes of last year's season as a result of a broken arm, is back in the running this year.

The Toluca Packers, led by "Jolting" Jim Carson, can publicize old pros like "Headcracking" Harry Hjerpe, "Runemdown" Ross Cummings and "Tiptoe" Tim Marshall.

The newly formed Masucci's Muggers, kept under control by none other than Al Masucci, will probably be a rough team to handle. Ken (Karate) Del Valle has convinced many of his fellow team members that the Oriental arts can be applied to touch football.

The Delta Sigma Pi's who believe in liquidating their foes (most often at halftime or the night before the game) are back in winning shape this year.

On November 29, a party will be held for the intramural league champions. Jack Daniels is reported to be the guest speaker.

Old fans may wonder how this change came about. Since many of the students at UA only remain a few quarters, Coach "Moe" Williams often has trouble keeping his team together. Good players were here for a quarter, then gone the next. In basketball, a team that does not work together in practice falls apart on the court. It takes long months of practice with the same players to achieve the team unity that spells success.

When the Vols were united this fall, Williams found himself with a hard core of polished pros. Fred Hare, one of the finest collegiate stars ever to hit the courts, was back in shape and in town. Hare rarely scores less than 35 points a game, an increase of 5 points over last year's average. Rubén Marin,

UA Volunteers Nail Poli, UNAM

The University of the Americas Volunteers, after defeating all of their non-league rivals, continued their winning streak by rolling over the National University of Mexico's Pumas and the White Burros of the National Polytechnic Institute in recent league action.

In their opening game of the 1969 Mexican Intercollegiate Basketball League at the Universidad La Salle gym, the Vols nailed the Pumas 76-61. It was touch and go the whole first half as the lead changed ten times. After a series of baskets by Fred (Bucket Brigade) Hare, the lights on the scoreboard showed the Vols out in front 41-28 at the half.

When UA's Imperial Washboard Band finished its half-time show, the Vols went on stage to perform their own music. Although the Pumas managed to narrow the gap to six points at 45-39, it was the green and white who received the encores at the final buzzer.

Fred (The Rabbit) Hare socked in 34 points and "Basket" Bill Greene came through for 14. "Giantman" John Chamberlain, who got into foul trouble and played only half the game, dropped in 8.

Norman Robinson and Bob Peck scored 4 each and "Spark Plug" Dave Scott fired 2. Coach Williams dusted the bench as all 10 eligible players who dressed saw action.

The Pumas' big guns, Ortiz and Campis, rusted on the court and totaled only 22 points together. The boys from UNAM were even worse on the foul line hitting only 13 out of 22.

Two days later the Vols wiped out the White Burros of the National Polytechnic Institute 82-73 for their second straight league victory. The Burros proved to be a stubborn group, but Fred (The Rabbit) really gave them the whip by scoring an unbelievable 41 points — half the team's total.

Following Hare were John (Elevator) Chamberlain and "Basket" Bill Greene with 14, Ruben Marin with 6 and "Spark Plug" Scott with 4. Dale Stroschine dropped 2 and Norman Robinson chipped in 1.

For Poli, Jesús Espinosa zeroed in for 23 points. Felipe Mondragón, the Burros' personal foul man, had 12 along with Alberto Cubillas.

Poli's boxing, wrestling, basketball team was in foul trouble throughout the game and was charged with 30 personal fouls against the Volunteers' 12. Despite their injuries, the Vols made good on the foul line for 18 of 23.

After defeating Poli, the Vols traveled to Chihuahua to take on the defending league champions. Chihuahua, which boasts five Olympic players, overcame the green and white 87-69.

In the hard fought battle, the Vols trailed only 38-31 at the half. Despite the tough opposition, Hare still stuffed 26 points, and was the high scorer of both teams. Greene came through for 11 and Robinson contributed 7.

Raúl Palma of Chihuahua netted 23 and Héctor Payán scored 16. Oscar Asián, who fouled out at the half, picked up 12.

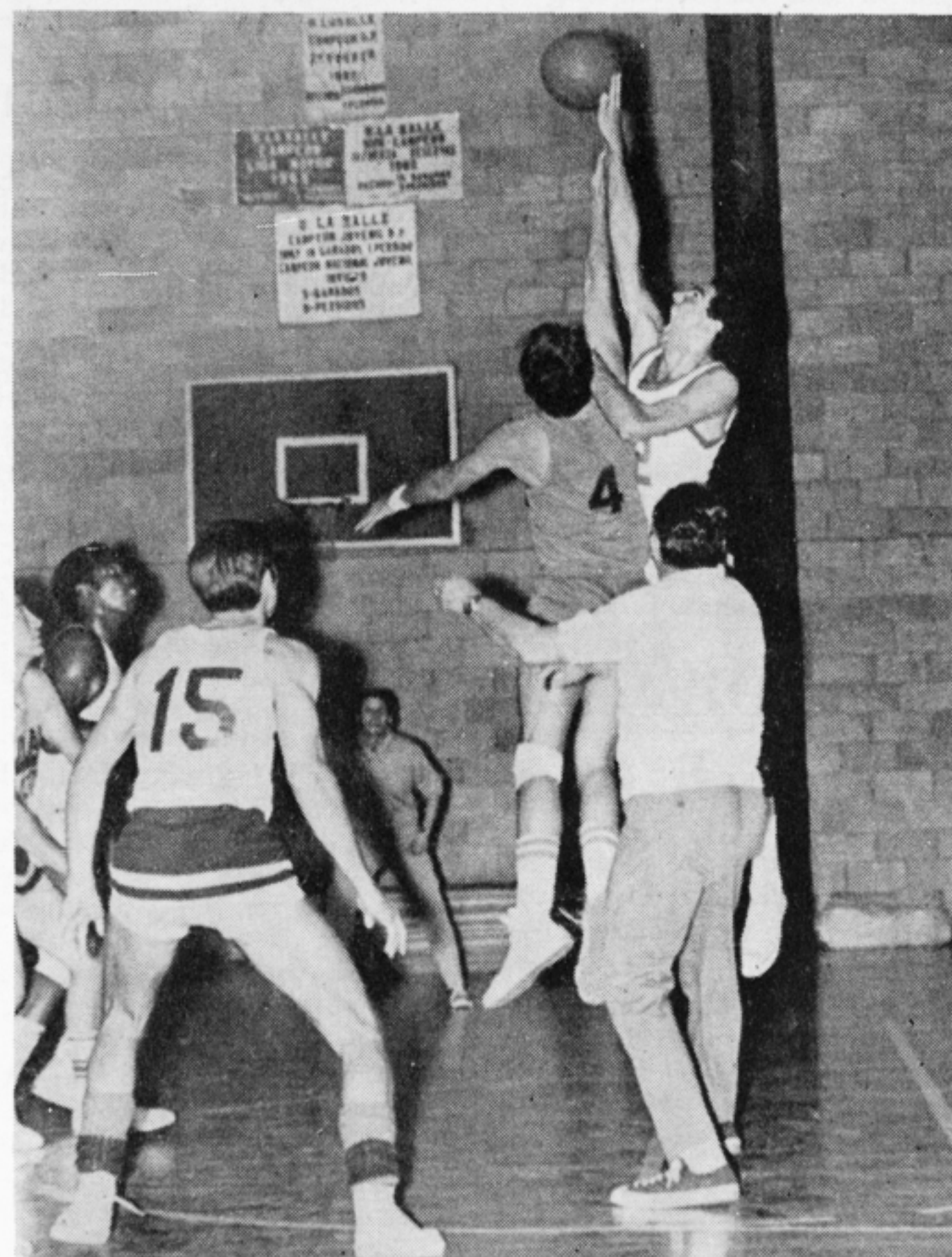
After dropping the Chihuahua bout, the Vols traveled up to Juárez Tech and trimmed the bordermen 79-74. Bill Greene and John Chamberlain kept the net section sewn up on defense and scored 13 and 11 points respectively. "Fantastic" Fred Hare netted 33.

High man for Juárez Tech was Herbert Marta with 18 followed by Octaviano Castellanos who dropped in 15.

Football Sked

- Nov. 16 Tol. Pak. vs Delta Sig
- Nov. 16 BTA vs M's M.
- Nov. 22 M's M. vs Delta Sig
- Nov. 23 BTA vs Tol. Pak.
- Nov. 29 Playoffs

All games will be played at the military base on the corner of Ejército Nacional and the Periférico. The time of all games will be 11:00 A.M.



HANDS ABOVE THE REST—Bob Peck, 6-4 forward of the green and white (12) stretches his elastic frame high into the air and taps one to his fellow teammates.