

Archives Cause Storm

by Audón Coria

Daniel Cosío Villegas, world-renowned Mexican historian, censured the University of the Americas early this month for denying Mexican scholars access to over 600,000 original documents of Porfirio Díaz currently in UA's possession.

The accusation was made at the III Meeting of Mexican and American Historians held in Oaxtepec, Morelos November 4-7. Laurens Perry, assistant professor of history and international relations at UA, presented a paper on the political historiography of the Porfirian era. In a discussion of research materials on that period, Perry cautioned the historians against over-reliance on newspapers. Cosío Villegas countered that if he had to rely heavily on newspapers it was because Perry had a monopoly on the 660,000

telegrams, letters, manuscripts, etc., of Porfirio Díaz in UA's custody.

The University received the collection of the deceased Mexican dictator three years ago when a member of the Díaz family expressed a desire to transfer possession of the documents to UA so that they could be put in order and safely preserved.

A directing committee composed of representatives of the University of the Americas and the Díaz family was formed to take charge of the documents. Perry was named to classify and catalogue all the materials, work which the committee stipulated was to be done in strict privacy. The documents were housed in a building rented by the University, to which only members of the committee had access.

At the Oaxtepec meeting, Cosío Villegas, who has written 12

volumes on the Porfiriato, launched an attack against Perry and the University for their refusal to permit Mexican scholars to consult the archives until they had been catalogued, "which might well take many years." This historically unjustifiable policy of secrecy in relation to the papers constituted an attempt to stop history, Cosío Villegas claimed. "Dr. Perry," he said, "is the Porfirio Díaz of the Porfirio Díaz archives."

The situation was further highlighted in an editorial published November 8 in *Excelsior*, Mexico's leading daily. One of the most serious points raised at the conference, it said, was the University of the Americas' possession of the correspondence of Porfirio Díaz and that "this institution... denies access to Mexican historians. This is an old problem," added *Excelsior*, "not only of ego-

ism, but as a reflection of the degree to which a great part of our historical, artistic and cultural heritage is being systematically removed from the Mexican nation and its scholars."

Perry explained that the controversy began a month before the convention, when Cosío Villegas approached him with the specific purpose of viewing the documents. At that time Perry informed him that the matter would have to be referred to the directing committee, whose policy was not to allow scholars to see the archives until cataloguing had been completed.

According to a press communiqué issued November 12 by Otto R. Nielsen, UA executive vice president, the University has temporarily assumed the "academic responsibility of taking inventory and cataloguing the archives of General Porfirio Díaz." To date.

(Continued on Page 4)

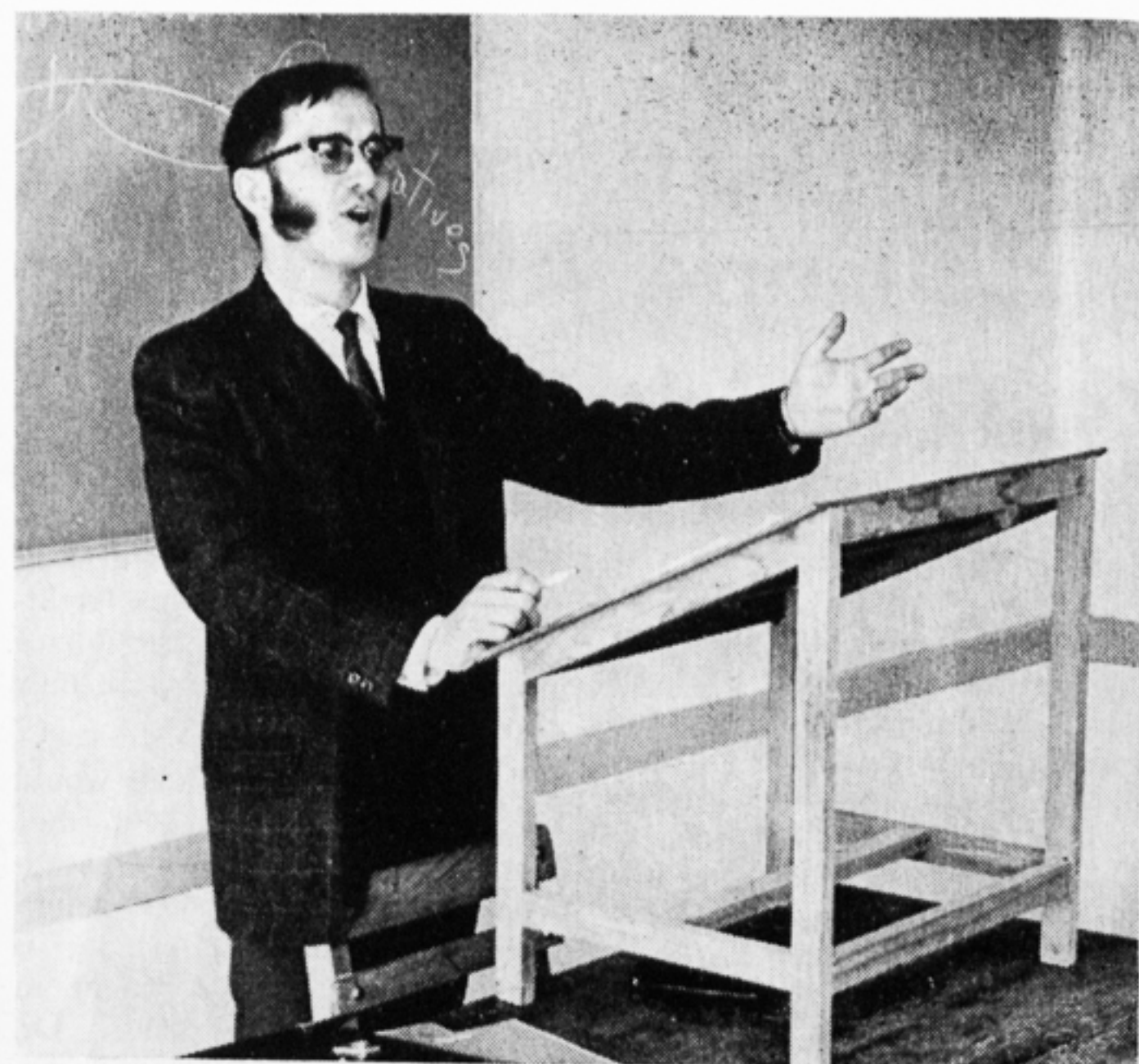


Photo by John O'Leary

SEEKING THE TRUTH—UA history professor Laurens Perry, center of a heated controversy over the prized Porfirio Díaz archives, recapitulates the accusations made against the University's policy of secrecy by famed Mexican historian Daniel Cosío Villegas.

UNIVERSITY OF
THE AMERICAS



Collegian

Vol. 23, No. 3 Km. 16, Carretera México Toluca; México 10, D. F.

Friday, November 28, 1969

Playhouse Offers Comedy

The University Playhouse Players opened their fall season yesterday with the special Thanksgiving performance of Conrad Seiler's children's play, "The Clown and His Circus", at the American High School.

Admission was free yesterday to UA and AHS students and to guests of the cast. Four more performances are scheduled at the school for today, tomorrow and

December 1 and 2, with each beginning at 4 p.m. Admission will be five pesos for children and ten for adults.

Two other performances will be held later in the week, one at the community drama workshop in Mexico City and the other at the Puebla campus of the University.

Jerry Nagle, drama director, commented that the play was produced entirely by students in the UA drama workshop. He said of the play, "It's a wonderful world of make-believe peopled by marvelous, mischievous characters who should delight any child's fancy."

Directed by senior drama student Cynthia West, who also directed "What's Wrong With the World, You, and the Church" last year at the General Electric Theater in Mexico City, the play includes several innovations never dreamt of by the author.

Recommended for children of all ages, including adults, its plot centers around a clown without a circus who organizes another circus to make money to replace a stolen birthday cake.

Miss West's major addition to the play comes in the finale, when the entire cast presents a real circus. The animals do a chorus line cancan, while Mrs. Flooterpusher and Loveaduck softshoe to "Winchester Cathedral" and their daughters twirl batons to "76 Trombones". Simultaneously, three girls are wriggling hula hoops and juggling balls while

the villains are performing magic tricks.

During the curtain call, Dodo the Clown, played by Jim Minge, throws out balloons to the kids in the audience while the rest of the cast throw colored streamers.

In addition to the play's original tunes, the Clown's song and the Robbers' song, Miss West has added more music. Included are the Dudley Doright theme song in the second act, sinister music for the villains written by Bruce Ballard, and the "William Tell Overture" for the chase scene.

Michele Bertrand is the assistant director and the accompanist for all the show tunes except the cancan. That is played by Ballard, who descends from the stage after the third act to play the music in his Pauline the donkey costume.

Other actors include Luke Minge, Harold the rabbit; Jeff Butler, Ginger the monkey; Jack Everhart, Charlie the lion; Dorothy Leidiger, Mrs. Flooterpusher; Alice Butler, Mrs. Loveaduck; Heidi Huber, Dumpling; Jan Lockety, Fluffy; Jeff Ibsen, Mr. Smith; Duane Ruke, Slats; Dana Simmons, Simple; Olga Navarrete, Juanita Garcigody and Cathy Smith as the three girls; and Paul Lytle as the boy in the audience.

Mrs. Nancy Becerra, a substitute teacher at AHS who has two daughters attending the University, made all the costumes and props for the play. Sanborns donated the display birthday cake.

Children Show Work From La Castañeda

by Adrian Acevedo

An interesting sidelight to the current University art exhibit, "16 Years of Mexican-American Creative Endeavor", is the fact that two of the works were done by children from La Castañeda, a Mexican mental hospital.

Notorious for its squalid living conditions, La Castañeda was demolished several years ago, but its memory is preserved in the archives of the Mexican-American Cultural Relations Institute in the art work of the children.

In 1960, two University art students, Marian Adams and Manuel Hernández, visited La Castañeda to do drawings of the patients, both the adults and the children. Greatly affected by the plight of the children, who lived in plain concrete rooms which were hosed out daily to clear away the filth and feces, the two decided to return to try to teach the children art.

They succeeded and in August, 1961, an exhibit of the children's work was held at the Institute to raise money to improve living conditions at La Castañeda.

Of course, the paintings were unique in the sense that the artists were young mental patients. But Mario Pérez, UA art instructor who saw the exhibit and also visited the hospital, stated that "some of the paintings were very good, visually exciting in terms of design and color."

"Perhaps it was because of the relation between creative art and the mental condition of the artist," he continued. "I think that because these children had no inhibitions, they had the capacity to project direct emotion into their work."

Pérez also mentioned that Hernández had felt that some of the children had not really belonged in the hospital. Some of them were truly psychopathic, but others were merely retarded and some only epileptics.

Exhibit Held in Cafeteria

The opening ceremonies for the art exhibit titled "16 Years of Mexican-American Creative Endeavor" were held last week in the University cafeteria.

According to Dr. Merle Wachter, head of UA's art department, the show is a selection of 102 pieces from the permanent collection of the Mexican-American Cultural Relations Institute. They will remain on exhibit in the cafeteria building till the middle of the winter quarter.

"It's a retrospective show, paying homage to the artists who have exhibited at the Institute during the past 16 years," explained Dr. Wachter. "It includes paintings, drawings, prints, sculp-



Photo by John O'Leary

ANIMAL FARM—Cast members of "The Clown and His Circus", opening offering of the University Playhouse Players directed by Cynthia West, pantomime a regular zoo at a recent rehearsal.

tures, tapestries, and photographs, almost evenly divided between Mexican and American artists.

"I feel it's very important both because of its bi-national character and because it accurately represents the modes and trends of the past 16 years," he continued. "It should be a great help to our art students in their attitude toward subject matter, and interesting and entertaining to the student body as a whole."

Wachter also stated that the University will be well represented in the exhibit by former and present faculty members and students. He explained that the jury which selects artists for exhibition at the Institute has almost always chosen a majority from UA.

Well-known campus figures represented in the show are Professor Toby Joysmith, with his painting, "La Diosa de la Tierra", and art instructor Mario Pérez, with his painting, "Despojo Atómico".

Another important artist is the French-Canadian painter and former UA student, Suzanne Diorio. Her work "Misuse" exemplifies her favorite theme on the evils of technology vs. man and nature.

"Percibir, Juzgar, y Deliberar son Actos de la Mente Humana" is the work of Victor Cuevas,

famous Mexican artist and UA audio-visual coordinator. It is done in acrylics and oils and illustrates his favorite theme of the endless beauty of the human mind.

Famous for his art as well as his "happenings" in which he has been known to burst mammoth balloons with a lit cigar, painter and print-maker Cyril Miles' work "Space Men USA", is also in the show. And for the gore-oriented art enthusiast, there is "Encounter" by Gail Zaidman, noted for her large paintings of the viscera of human anatomy.

Among the many excellent photographs on exhibit are three by Jorge Brena, who specializes in the people and monuments of the Oaxaca Valley; "Lion's Paw", by Ruth Bernard, an important American photographer; and an untitled print by Bret Weston, who is following in the footsteps of his father Edward Weston, the dean of American photographers.

The largest canvas in the show is "Tres Figuras en Metamorfosis", painted by Michael C. Spafford, another former UA instructor. He is currently studying at the American Academy in Italy after twice receiving the prestigious art prize, Prix de Rome.

Jesus Reyes Ferreira, the "old-

(Continued on Page 4)

Lindley Tours States On Threefold Mission

Dr. D. Ray Lindley, president of the University of the Americas, is currently on a six-week tour of the United States.

The purpose of the trip is threefold. First, Dr. Lindley is attempting to complete the Stateside Board of Trustees. Second, UA's president will visit various foun-

dations to get financial aid for the University. Last, Dr. Lindley attended the annual meeting of the Southern Association of Colleges and Schools in Dallas.

Some of the cities Dr. Lindley visited are San Diego, New York and Washington.



Photo by John O'Leary

CLOWNING AROUND—From left to right, the Minge boys, Duane Ruke, Jeff Ibsen, Dana Simmons and Bruce Ballard study their third act lines in tense preparation for the final production of this frothy comedy.

History Belongs To Its Creators

Mexican history is tragic, the result of grave conflicts, and no possible treatment can rob it of its sweeping greatness and dignity.

In the history of any nation (and particularly Mexico) lies its identity. Over and above partisan interpretation, a people must know how to viorize national values, values which can only be woven by serious, meditated and unbiased studies.

What is of greatest interest for the Mexican people is maintaining consciousness of the collective being that is striving to affirm its character, that fights for the stability of its ideals and that requires a full knowledge of its past in order to understand the present and to be able to project itself successfully toward the future.

The complete archives of President Porfirio Díaz, Mexican dictator who precipitated the Revolution of 1910, have been in the possession of the University of the Americas for approximately the last three years, where, in the care of a UA-based committee, they have undergone extensive inventory and research in strictest privacy. This privacy was one requirement of the donors, who wished the 660,000-odd documents to be preserved, as well as interpreted, by responsible investigators before the immense file was eventually opened to Mexican scholars, the date to be fixed after its complete cataloguing.

Accidents, however, are often responsible for the unveiling of history, and in this case an accident brought the attention of a highly sensitive emerging nation to UA's currently exclusive rights over the papers. A UA history professor and committee member was attacked publicly for UA's refusal to open the files by a famed Mexican historian, writer and scholar, who has devoted many years of a long life to his own study and writings about the Porfirian era.

The legality of UA's possession of the files conceals another more important consideration: the right (legal, moral, historical) of a family, a group or an institution to make even temporarily exclusive claims over the works of any historical figure. Don Porfirio Díaz cannot belong to a group or to a committee; his death in 1915 made him an irrevocable part of the history of the Mexican nation.

To Mexicans, UA's pride in possessing the documents would seem a kind of arrogance, an expropriation by foreigners of their national heritage, as Excelsior has already stated. In the acceptance of future gifts, it might be wiser for the University of the Americas to share its historical treasures with all, particularly with the nation they concern, rather than resorting to a game of prejudiced hide-and-seek which is doomed, by the inevitable march of history, to end in exposure.

A STUDENT SPEAKS

Art of Drawing is Foundation For Art of Living

By Paul Reilly
Graduate Student, Art Department

Consider "academic freedom" as the teachers' freedom to teach and the students' freedom to learn—the accepted definition. The basic problem concerning the idea of this freedom touches the fact that neither teacher nor student possesses freedom by virtue of the titles 'teacher' and 'student'.

Freedom, academic or otherwise, has to do with the exercise of the basic human (meaning the totality of mind/body) activity properly called art.

To the extent that this art (proper) exists concretely in practice, self-knowledge comes to exist. The proportion of self-knowledge maintained in ongoing rational thinking equals the quantity and quality of actual freedom. Academic freedom exists only to the extent that teachers and students act on self-knowledge and engage one another in the continuing process of discovering self-knowledge through this basic human (mind/body) activity called art-proper.

Consider then poor teachers and students (a judgement that cuts across criteria of academic standing and position) as those who don't know who they are, who don't know what they are doing or why, who don't know

what is happening or why and who don't care to know —(their own 'knowledge' often exhibiting a self-satisfied, self-protecting unwillingness to know). Such unwillingness to actively pursue self-knowledge tends to corrupt what comes in contact with it and this corrupting ignorance exists because they don't know how to draw.

Drawing means two things. As craft it means the technique, the skill, talent, the ability to knowingly manipulate materials of some kind for the purpose of making a representation of something.

Quite distinct from this sense of drawing as craft there exists the fuller more meaningful idea of drawing as that basic-total-human activity already mentioned: art, properly speaking. In this sense what happens in the act of drawing involves the whole person in a penetrating exchange between that person and the thing drawn. The person drawing brings to the activity all possible sense awareness integrated with all else that constitutes his self. In the act of drawing he becomes the thing he draws by going out to that thing, passing into it, living within it and coming out vitalized by the experience of that thing and himself co-joined. Call his expression of that experience, as his thought/emotion makes it his own, his art-proper.



Photo by John O'Leary
"THE KING AND I"—Dr. Karl Heidt tells UA student Ellen Landa about his experiences with the king of Malaysia. Because of his language ability, the German embassy asked Heidt to escort the king through an art exhibit. Heidt and the king discovered they had a common interest — photography.

UA Prof Has Gift of Tongues

by Margie Searcy

According to Biblical literature, the diversity of human tongues dates back to the Tower of Babel. One man not hindered by this display of divine vengeance is Dr. Karl Heidt, new faculty member in UA's anthropology department, who has a seemingly effortless command of some eight languages.

Born in Indonesia of European parents, Heidt spent his childhood exposed to the different ethnic groups that lived around him. "Even as a child," he remarked, "I was always fascinated by the customs of others."

In his teens, however, Heidt moved to Austria with his parents, and it was then that he first began to miss the cultures of his old country. As a result, he turned to the study of anthropology to try to satisfy his longing for unusual customs and peoples. He studied at the University of Hamburg where he concentrated in the field

of linguistics. After receiving his doctorate, he spent several years working as an interpreter in Germany before he began to wander all over the globe — to India, Malaysia, the United States and Mexico.

Many of his students say that Heidt's personality has a magnetic quality which causes them to linger long after class hours in order to hear the stories he casually relates about his adventures.

One of the most outstanding is his account of a ride with some Masai tribesmen of East Africa. Heidt offered several naked Masai a ride to their village near Mount Kilimanjaro. The Masai, who use dung as a hair dressing, were swarming with flies. Heidt accelerated his car in hopes that the air rushing in would get rid of some of the flies. The Masai, who were not used to riding in cars, began to jump up and down excitedly. The result was disastrous for the ceiling upholstery of the car as their long spears thrust up through the lining. Heidt commented dryly, "This was a ride I will never forget."

A strong advocate of cultural relativity, Heidt stated: "In 1945 I saw a woman jump out of a window because a Russian was trying to rape her. The man then proceeded to give the woman first aid. This was what he had been taught to do in his culture. One minute he was fighting her and the next aiding her. It seems paradoxical, but not everyone in all cultures has been taught to act as this man did."

Just before coming to Mexico, Heidt held a teaching position in Malaysia. He commented, "Not finding enough variety in the cultures of Malaysia to satisfy me. I came to Mexico in search of even more diversity. Mexico, in my opinion, is culturally under-rated. Most people are not aware of the richness and strangeness of life here."

Heidt speaks fluent German,

To the Editor:

Recently I was really sick with a temperature of over 101° all day. I did not want to go to the health clinic because I feared that the nurse would only refer me to a doctor who would probably charge a high fee. Like most students I don't like to spend my money on doctors' bills. Finally I decided to go just to get the name of a good doctor in case I got any sicker during the weekend since I did not have any medicine to take.

The bilingual nurse, who seemed as kind as my own mother, informed me that I had extreme-

ly high blood pressure and that my pulse was fast. This frightened me into going to the doctor who to my pleasant surprise only charged me 50 pesos.

I feel that more students would use the health service if they knew that its prices were reasonable and that its medical counselor, Dr. Charles German, is from the U.S. and is fluent in both English and Spanish. Dr. German will readily give a student his home phone number and tell the student to call him at home if necessary. Doctors who will do this are getting hard to find in the U.S.

Most university infirmaries have reputations as places where the patients are awakened from sound sleep to be given sleeping pills and the nurses enjoy stabbing the patients with dirty hypodermic needles a foot long. I was indeed happy to find that UA's health center does not fit into the same category as these notorious clinics.

Margaret Tyler

THE INQUIRING REPORTER

Hal 9000 Dubbed Dubious Gift

by Joe Fleming

The new registration begun this fall at UA — the data processing system — produced lively reactions among students as well as faculty members and administration. Since the new system was hailed by some and booed by others, the *Collegian* attempted to get a representative selection of opinions about the innovation.

Spanish major Mary Williams approved the new system. "I think the new registration is a lot quicker because I went through it in about half an hour. I had pre-registered but I still went through it pretty fast. Actually, it's ten times faster than my previous university."

Bill Graham, a junior majoring in international relations, explained, "Generally when you switch over to computers you have to expect problems — even companies do. I think it will be goofed up next quarter but then things will straighten out after that."

"The computer needs re-programming. I registered late because the computer failed to list me on all the class lists sent to the professors," stated Jane Huntington, an IR major.

Registrar William Rodgers commented: "From the internal standpoint it makes a lot of difference on our record-keeping because it makes for more accuracy. We should be able to get grades out more rapidly because the posting will be automatic."

Edmund Robins, head of the creative writing department, stated: "As far as counseling went, it was highly desirable because it cut down on the amount of work for the counselors; but as far as everything else was concerned it was complete confusion, especially after classes started. To me, the impossibility of finding what students are in what classes is what made the new registration process a complete flop."

Mimi Stovall, second quarter student, remarked succinctly, "Registration is registration. If the administration wants to have computer registration, let them have their old computers — I don't care."

The briefest comment on the new system was made in the *Collegian* office late one afternoon by tired Editor-in-Chief Audón Coria. "People used to believe in the infallibility of the Pope," he said. "Now they believe in the infallibility of the computer."

UNIVERSITY OF THE AMERICAS



Collegian

Vol. 23, No. 3

Friday, November 28, 1969

Published Biweekly by The University of the Americas
Kilometer 16. Carretera México - Toluca; México 10. D. F.

Subscription Rate \$ 2.50

Alumni Rate \$ 2.00



Editor Audón Coria
Managing Editor ... Jon Schmucker
Staff Photographer .. John O'Leary
Circulation Manager .. Joe Fleming
Director of Publications Emerita Brita Bowen
Faculty Advisor Joffre de LaFontaine
Assistant Faculty Advisor Clare Mooser

Reporters
Adrian Acevedo
John Beardsley
Cathy Clements
Mark Christensen
Cynthia Cravens
Leigh Farrell
Joe Fleming
Christopher Fritchey
Gregory Maracic
Mitchell Niles
Margie Searcy
Mark Stahl
Jack Stockton
Rosaland Stoll
Diane Taylor
Kirby Veach

Impreso en México. IMPRENTA MADERO. S. A.

Expert Replaces Expert In Photography Course

Gerald Molina, a highly experienced professional in several fields, became the fourth instructor this quarter to teach the still photography courses during the middle of November.

He replaced Tony Kuhn, who in turn replaced Alberto Bojórquez. They both followed in quick succession the original instructor, Howard Crist, after he had to return to the States at the end of October.

Molina, who was born in London and educated there and in Portugal, moved to Mexico in 1949. Since then, he has garnered experience in a multitude of fields.

He is an official photographer for the Anglo-Mexican trade magazine *Intercambio*, and has done special photo assignments for the *New York Sunday Times*, the *British Trade Journal*, Ramada Inns and the Mexican Division of Bristol Aircraft.

During the 1968 Olympic Games, Molina was in charge of the photo lab for the Danish press and responsible for photo transmission back to Denmark.

His radio broadcasting experience includes seven and a half years on the air with the Anglo-American Hour and the five-hour daily shift on the 24-hour English language VIP radio program which he helped to initiate.

In 1957-58, he was casting director and assistant to the director for the television series "Sheena", which was filmed in Mexico. He has played several parts in "Sheena" and other TV series, numerous TV commercials, and two films.

He also has other television credits as assistant manager for the U.S. show "To Tell the Truth", which was produced in

Mexico as "Descubra quién es quién", and as assistant manager for the cartoon series "Winky Dink" for the U.S. and Mexico.

Apart from his many other activities, Molina has found time to become fluent in French and Portuguese and knowledgeable in Ita-

lian. He has utilized his linguistic skills as a translator of technical catalogs and as a simultaneous translator. He was named official recorder on tape during the meeting between the Prime Minister of Canada and Mexico's ex-President López Mateos.



Photo by John O'Leary

GERRY THE IV—Gerald Molina, fourth in a line of prominent cinematographers to teach the still photography courses this quarter, will rely on his past experience as a photographer, radio announcer, and translator in teaching his classes at UA.

Budding Journalists Announce Press Club

The formation of a new press club has been recently announced, according to Mrs. Jeanne Minge, assistant to the office of the pre-

sident.

On November 13 the members elected officers and made a rough outline for the club charter. Mrs. Minge, together with the group, sketched the goals of the new club: to familiarize and activate members in the fields of writing, marketing, public relations and cinema. According to Mrs. Minge, primary projects will be to get a column in the Mexico City daily, *The News*; to offer assistance to various advertising agencies; and to help put the *Mexico Quarterly Review* on a wider market. The possibility of publishing a club periodical was also discussed. From a social point of view, the club will arrange to host professional guest speakers from time to time.

Officers elected were Kirby Veach, president; Jerry Beardsley, vice president; and Cynthia Cravens, secretary-treasurer.

Registrars Hold Meet

UA hosted 150 members of the Texas Association of Collegiate Registrars and Admissions Officers from November 9-12 in Mexico City at the Alfer Hotel.

According to Elizabeth López, dean of admissions and director of special programs, the purpose of the convention was to promote cooperation among registrars and to re-evaluate admission standards.

Dr. Otto Nielsen, UA's executive vice-president, gave the welcoming speech.

Talks included topics such as high school-college relations, how to process applications, and academic standards used to place Mexican students studying in the U.S.

Other items on the agenda included a tour of the city, a reception sponsored by UA at the American Club, and a banquet at the Del Prado Hotel. Mrs. López was chairman of local arrangements.

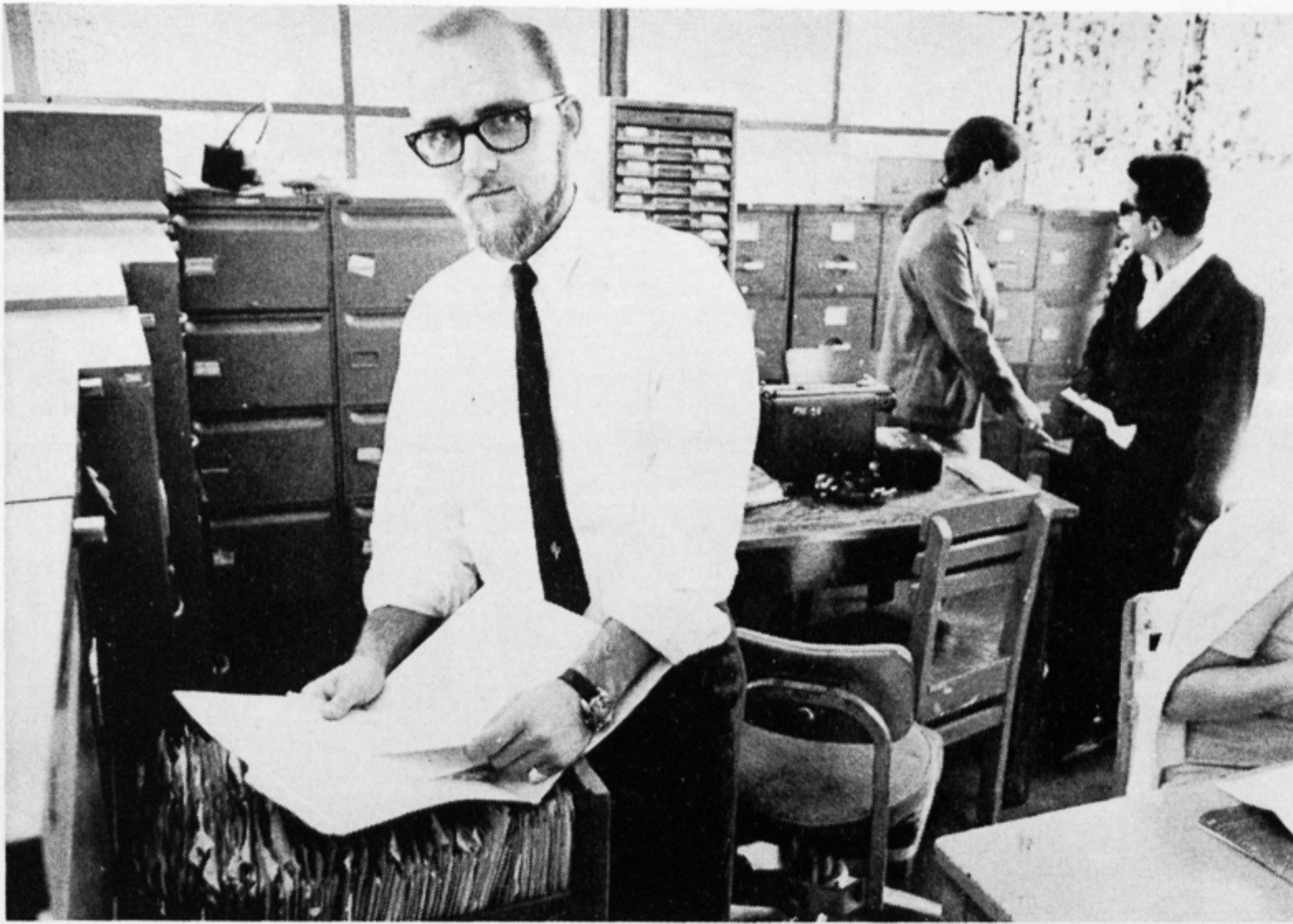


Photo by John O'Leary

AFICIONADO—Gerry Greig, UA graduate student majoring in international relations, spends his spare time bullfighting at Cortijo La Morena or toying with a computer.

Computers and Bullfights Both Fascinate UA Student

by Cathy Clements

Gerry Greig, student behind the scenes in the registrar's office, does more than file cards and organize programs. He is a self-styled *aficionado* of the Mexican bullfight.

Gerry saw his first *corrida* two years ago, when he accompanied two friends to the Plaza Mexico. At first he was unsure of what he was about to experience. "In fact," he said, "I was repulsed by the idea. But after an explanation of what was going on, I began to get a feeling of the *ambiente* and an understanding of the artistic beauty. Then I began to appreciate it and enjoy myself."

One incident in a more sophisticated type of *corrida* stands out in Gerry's mind. He was on his way to a small village, Huaman-

ta, in the state of Tlaxcala, to see the traditional "running of the bulls" through the streets, a popular — though dangerous — Spanish-Mexican pastime. Finally the bus arrived at its destination and the people poured out of it into the streets. But soon they all realized that the bulls were about to escape from their cages, so Gerry looked frantically about for a place of refuge. He saw a pick-up truck with some of his friends, so he jumped in. "The scene was certainly different from what I was used to in my 'civilized' background. But it wasn't as gory as I had imagined, and I enjoyed just watching the people!"

As well as enjoying the hunt for small, out-of-the-way fights, Gerry appreciates famous *matadores*. He has seen many well-known bullfighters but has no real favorite. However, he has even tried the fight himself. Once he fought at a small place called Cortijo La Morena, which is designed with *aficionados* like Gerry in mind. Here he and four friends fought the bulls. He said that he felt "an odd type of fear" when he first saw his own bull. "It was more of an apprehension," he explained, "but I enjoyed it."

He knew many of the passes already, so could relax somewhat. In addition, he had quite an audience as he fought what he imagined to be Paul Bunyan's Babe the Blue Ox. "The only problem," Gerry concluded, "was that I got more laughs than *olé's*."

Gerry, who will receive his master's degree in the field of international relations this March, has worked extensively on the new data processing system in the University. The system was used for the first time this fall for registration and class organization. It will be also used for grading, and ultimately will serve, according to Gerry, as an efficient modern method of concentrating all pertinent information on students in one "master file".

"Dull as it may sound," Gerry said laughingly, "the system is going to be indispensable as UA's student body increases and information must be centralized to keep track of people. I admit, though," he added, "it doesn't sound as colorful as bullfighting... even though both fields fascinate me."

With a B.A. from Parsons College in Iowa and a double major in history and political science, Gerry hopes to return to Chicago to work for an electronics company after he receives his M.A. He has no specific plans for utilizing his degree, "but," he concluded philosophically, "you never know what life may bring! After all," he mused, "how could I have imagined only a few years back in the academic life I led, that soon I would face a real bull in a real arena in a foreign country known to me only through textbooks?"

Research on Race Relations Conducted by Sociology Class

by Jerry Beardsley

Louis Schwartz, new professor of sociology at UA, recently conducted a pilot study with his class concerning race relations.

Though the sample of student interviews was limited, Schwartz said, certain pertinent observations emerged. The class interviewed 33 students coming from 12 states and representing a total of five countries. 58% of those

interviewed were from the northern and western parts of the United States; 9% from the south, and 33% outside the United States.

The following conclusions were drawn from the study, according to Schwartz. First, there seemed to be a positive correlation between the White students' understanding of the roots of their own prejudice against the Blacks, and *vice versa*.

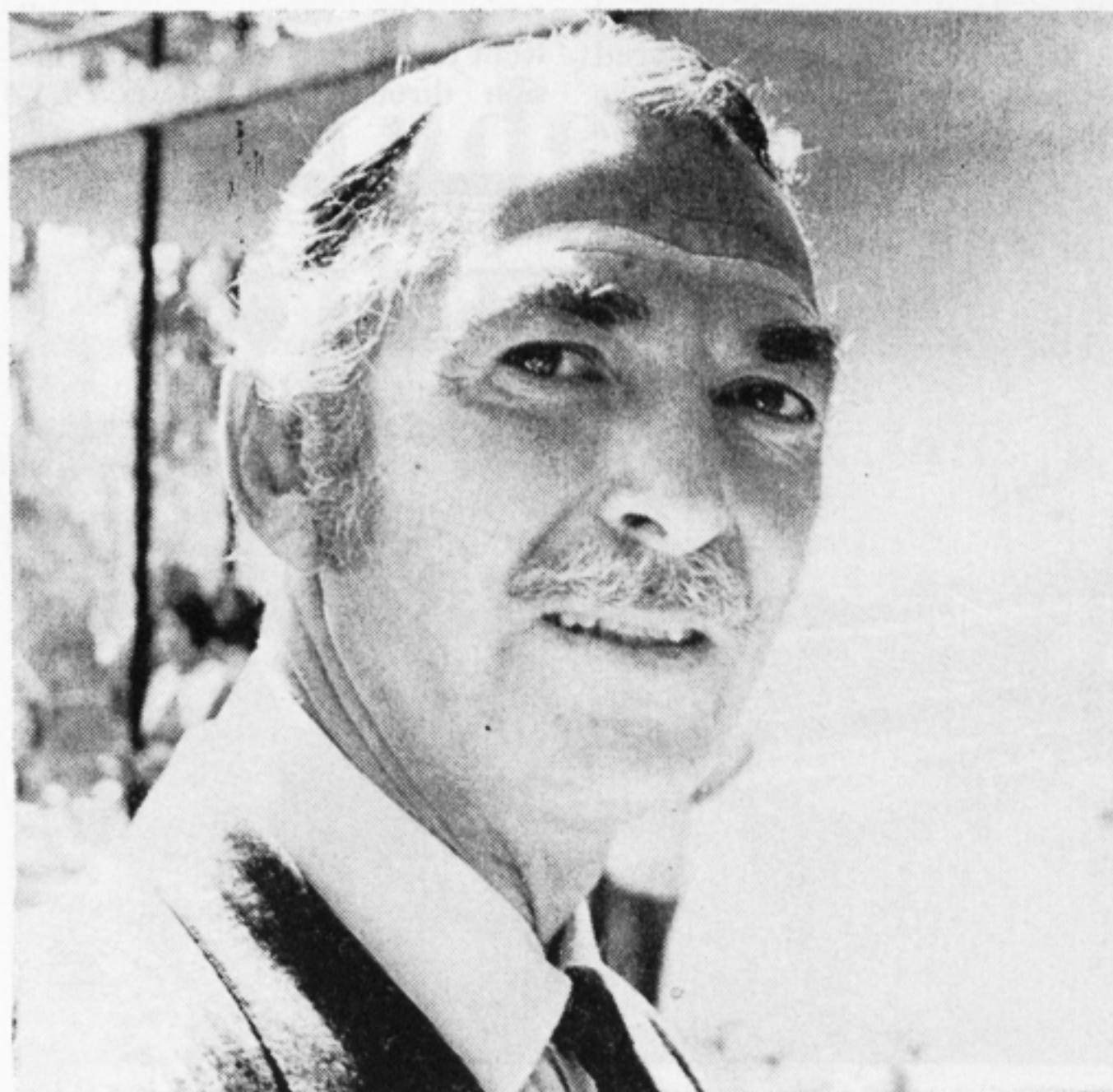


Photo by John O'Leary

MYTH EXPLODED—Louis Schwartz, recently appointed sociology prof, initiates a pilot study in race relations proving that, at least at UA, Blacks and Whites are drawing closer together.

Aid Policy To Change

The policy on discounts, scholarships, student aid and grants has been revised for the next two quarters, according to Sandra Sanders, counselor for women. The following changes will go into effect.

A 2.0 accumulated grade point average is needed for any financial assistance. Those students on the discount program for Mexican citizens must fill out a new statement of need available in the office of Mrs. Sanders before the end of the quarter. The signature of the students' parents on a prepared card must also be obtained. When the student returns to register or pay his fees for the quarter, his form will be ready after his grades have been checked during the quarter break. The amount of discount will range from 10% to 40% depending on need.

There are eight Compañía Mexicana de Aviación scholarships, two of which are still available, covering full tuition for Mexican citizens. A 3.2 grade point average is required to be eligible for consideration. If need can be demonstrated and a 3.0 grade point average is maintained, a student may be awarded this scholarship up to a maximum of three quarters.

Phys Ed Secretary Rarely in Office

by Jon Schmucker

Anyone wishing to locate Kathryn Little, secretary of the physical education department at the University of the Americas, will rarely find her in front of a typewriter. Kathy, a sports enthusiast since age 4, can usually be found jogging gracefully along the lower road followed by her wheezing, panting physical conditioning class, playing forward during basketball practice, setting up a slam shot on the volleyball court, or casually defeating an opponent during a ping-pong match.

"I never really try hard at any sport I participate in," said Kathy. "It just comes naturally." Kathy, who was born and raised in Riverside, California, certainly had the prerequisites for her job. She worked for the Park and Recreation Association of Riverside during her two-year stay at Riverside City College, and directed the city's teen center. In addition, Kathy was head girl's counselor for the Alvord School District's outdoor educational program for sixth grade.

"The kids just loved the outdoor program," stated Kathy. "They learned how to identify different birds calls, poison ivy

and native foliage. But what the children enjoyed the most was cliff scaling and survival in the wilderness."

Kathy loves children and is happiest whenever she's around them. Her parents, who only had five children, decided that they wanted more. "We usually average 15 foster children a year, but on weekends it climbs up to 25 with all my old foster brothers and sisters returning to visit."

After living 20 of her 21 years in California, Kathy decided it was time for a change, so she came to Mexico "to visit some friends and attend UA's summer sessions." She's been here ever since.

Kathy's talent was quickly recognized by Morris (Moe) Williams, director of UA's physical education department. "I've never had a secretary as good as Kathy," said Williams. "She can do anything!" In addition to the above-mentioned sports, Kathy spends her free time riding horses, swimming and climbing mountains.

"A group of UA students is preparing to climb Popo this month," said Kathy enthusiastically. "You can bet I'll be with them."

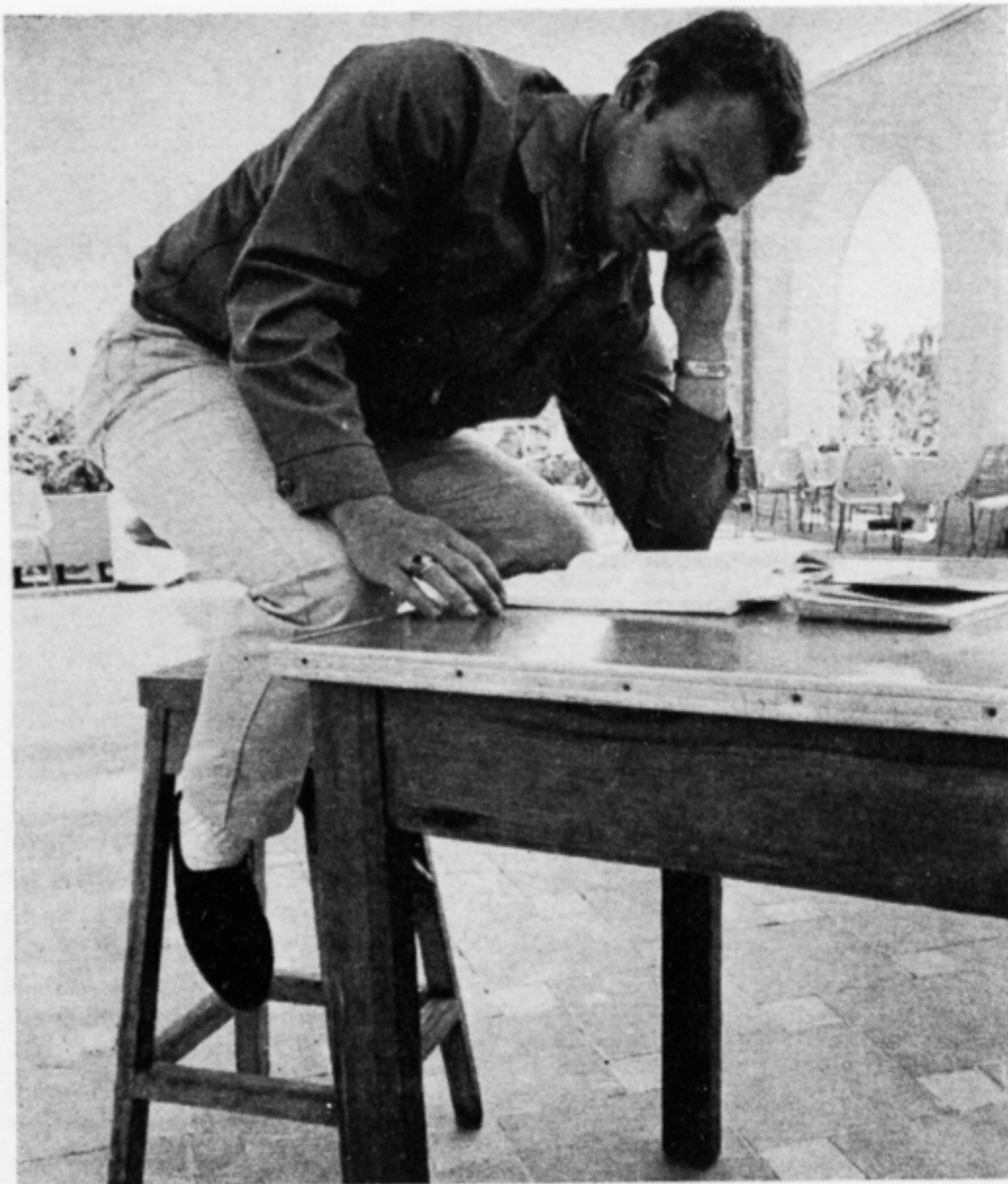


Photo by John O'Leary

STOOL PIGEON—Larry Younkers, a senior at UA, makes the best of available seating arrangements while attempting to study on the patio.

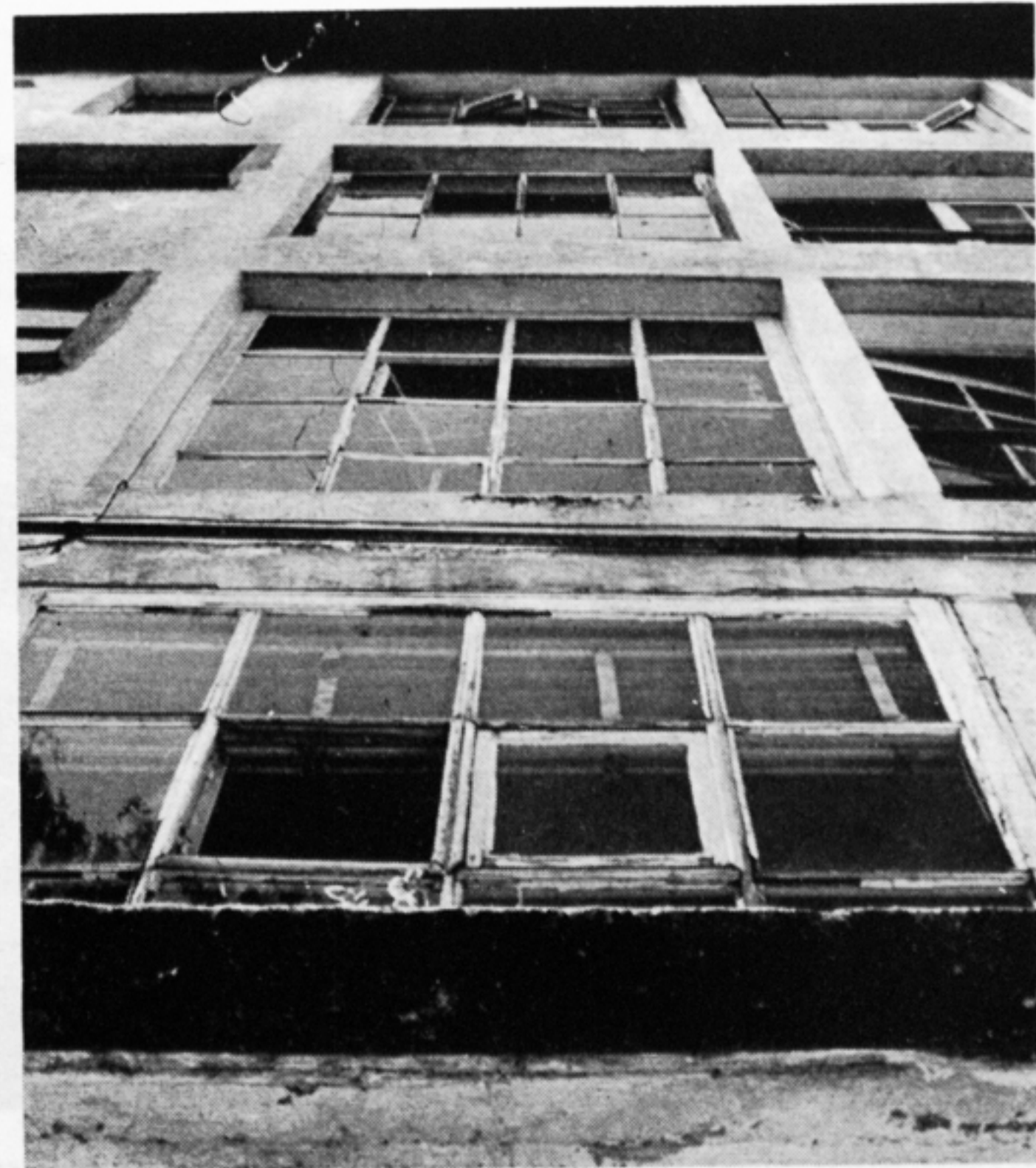


Photo by John O'Leary

SHATTERING EXPERIENCE—The white substance that occasionally showers down from UA's English department is not manna from heaven, it's putty. The department also boasts a large number of glassy-eyed students.

Heroic Rescue Squad Battles To Keep Campus in One Piece

by Jon Schmucker

The recently organized Campus Rescue Squad, under the direction of Ax E. Dent, has been very active during the last few weeks. Dent stated that the squad was formed in order to deal with the deterioration disasters which occur at the University of the Americas.

"Our main purpose is to keep the campus in one piece until the move to Puebla," said Dent. "We never know what to expect. Why, just a few weeks ago a 2' by 4' piece of glass fell out of room 224 and smashed on the pavement below. Many students were showered with glass, much to the dismay of the long-haired hippies. They hate any kind of shower."

Dent sent his rescue squad to the scene immediately and swept up all the glass. "After all," he stated, "we wouldn't want anyone to cut his feet."

The English department is reportedly in the worst shape. Panes of glass fall out faster than teeth out of a 98-year old man. "What do they expect?" queried Dent. "The last time we replaced the putty was in 1937. Besides, we

don't have any safe ladders on which to replace the putty. Those English students will just have to walk softly and carry steel umbrellas."

Falling glass is only one of the many problems at UA. One rescue squad worker stated the squad spends a lot of time pulling cars out of ditches on the lower road and fixing broken axles. "I don't know what the students expect," said Dent. "We have adequate student parking facilities." However, one student countered, "We park our cars on the highway because there is no room in the lot and if we don't lose our plates or have our cars towed away, they're hit by passing cars."

Most students agree that they would park on the highway before attempting the lower road. "It's like trying to drive through the Grand Canyon," said one.

Apart from the major problems which the squad deals with, the junior members are kept busy with small emergencies. After numerous complaints about broken and 3-legged chairs on the patio, the rescue crew finally went on a search-and-destroy mission through the cafeteria and

dismantled or threw away the broken chairs. "I don't know why they didn't use the safe chairs," said one squad member. "You'd think there weren't enough chairs to sit on."

In addition to the regular men's division, the group boasts a women's squad that is called into action when needed. These members are usually equipped with an emergency kit containing spools of colored thread and needles, and paint remover. One member stated, "Those maroon chairs shed faster than an Alaskan husky in Florida. The coeds here get quite upset when they get paint chips all over their panty-hose and mini skirts but they really get mad when their stockings get hooked on those protruding nails and splintered wood."

Dent replied, "If the young women on campus would wear their skirts at a decent length, at least mid-calf, they would not have to worry about their stockings." Nevertheless, the women's squad is kept busy sewing ripped dresses and fixing runs in nylons with nail polish.

Falling plaster is another annoyance handled by the squad. As one student commented, "Sometimes it's worse than a New England blizzard. We can hardly see the blackboard."

Once a week, Dent sends out his toughest crew to beat the rats off the lower road and basketball court. One anthro student was reportedly chased by a rat estimated at 15 pounds. Also, the kids that play there are said to have trained the rats to play touch football. One anthro student remarked, "Even if the Pied Piper came down here he would be eaten alive."

Dent frankly stated that he did not know what the rats were thriving on. "There's a few piles of rubbish in the barranca, but they should have eaten it up by now."

Although the above problems are pressing, Dent manages to keep a lookout posted on the lower road at all times. "With all the digging, blasting and gravel work behind the University, we never know when this place will

be undermined and slide into the barranca."



Photo by John O'Leary

SURPRISE SEPARATION—UA student Mitchell Niles, in attempting to pick up a patio chair, suddenly realizes half of the problem: he's only got half of the chair.

Exhibit...

(Continued from Page 1)

est young" Mexican painter who is still producing excellent work past the age of 80, is represented by two paintings, "Cristo" and "Gallo".

Also in the show is "Escondido", a painting by Eligio Arenas Chacón, a caricaturist and one of the most promising of the young Mexican expressionists who died recently at the age of 27.

In addition, the works of several other deceased artists are on exhibit. Among them are "Acongojada", by the Norwegian actress and former UA student Sigrid Gurie; "El Panal", by José Gutiérrez, a pioneer in synthetic prints and former UA teacher of mural painting; and ironically, "Sentido Humorístico de la Muerte en la Artesanía", by Roberto Montenegro, who was one of the first to launch the Mexican popular arts in 1922.



Photo by John O'Leary

SPORTS APPEAL—UA's physical education secretary, Kathryn Little, displays only one of her many talents during a recent ping-pong class.

Archives... Anth Club

(Continued from Page 1)

all the materials have been arranged in chronological order, numbered and microfilmed, which will assure their "preservation as well as facilitate their investigation." As soon as the cataloguing and classification of the archives is finished, they "will be opened to all bona fide Mexican and foreign scholars."

A rumor that the entire collection would be taken out of the country was denied by Perry. "Since the cataloguing was done in Spanish," he commented, "the rumor circulated seems completely untenable."

Perry, who is currently writing a history of the Insurrection of Tuxtepec, which brought Díaz to power, defined the object of historiography as "presenting history from as many viewpoints as possible." He concluded, "My own work could hardly be criticized and hence be valid, if the materials used to write it were not open to all experts in the field."

Headhunts

At a meeting of UA's Anthropology Society on November 6, graduate student Robert Kaupp showed club members a film which he made and produced on the Jivaro head hunters of Ecuador.

Kaupp had originally made the film for a California television station for the series "True Adventure".

In a short aside, Kaupp laughingly apologized to the group for the film's dialogue, which had been added, he said, by the television station. It dramatically told of the "brave anthropologist risking his life to seek true adventure." Kaupp explained that he had spent about a month among the Jivaro filming their headshrinking techniques. "Somehow it never occurred to me," he concluded, "to worry about my own."



Photo by John O'Leary

CRACKED-UP COED—Linda Hollenshead, comely Collegian secretary, gazes into a small crater on the lower road while attempting to estimate the damage done to her car (disguised as a road grader in the picture).