

Faculty To Show Works

The opening ceremonies for the annual UA faculty art show will be held next Tuesday, February 17, at noon in the cafeteria. Refreshments will be served.

The show will exhibit the recent work of faculty members of UA's art department. The works are done in various media, including oils, acrylics, etchings, woodcuts, pen and ink, and photographs.

According to art instructor Mario Pérez, the primary goal of the show is to acquaint students with the work of their instructors. "I feel it is very important for students to be constantly exposed to their instructors' work so that a closer relationship can be established," he explained.

"This relationship is hard to establish just through classroom instruction, but a student can relate to the instructor's work," he continued. "It's no good if you just talk about art. The students don't know unless they see your work."

Dr. Merle Wachter, head of the art department, added several additional reasons for the show. "It provides an opportunity to see if the instructor's work reflects his philosophy in the classroom by taking him off his pedestal and making him a part of the human community," he stated.

He also said that the show will give students a chance to appraise and judge their instructors' work, but he emphasized that there was "no intention of influencing the students in their own work."

Dr. Wachter went on to explain that the faculty show had been held every year since its inception in 1947 when it took place in what he named "Saloncito I" on the old Mexico City College campus in the city.

Since then the site has been changed many times as both the University and the art department moved to new facilities. Saloncito VIII, the present exhibi-

tion place, runs up the stairway and along the balcony overlooking the cafeteria.

Dr. Wachter's contributions to the show will be titled "Coatlucue—Aztec Big Mama" and will present pseudo-Freudian interpretations through mixed media of the Aztec goddess of the earth and death and mother of the god of war.

Pérez will exhibit five large canvases done in acrylics with an element of fantasy in which he combined both landscape and figurative painting.

Another UA instructor, Mar-

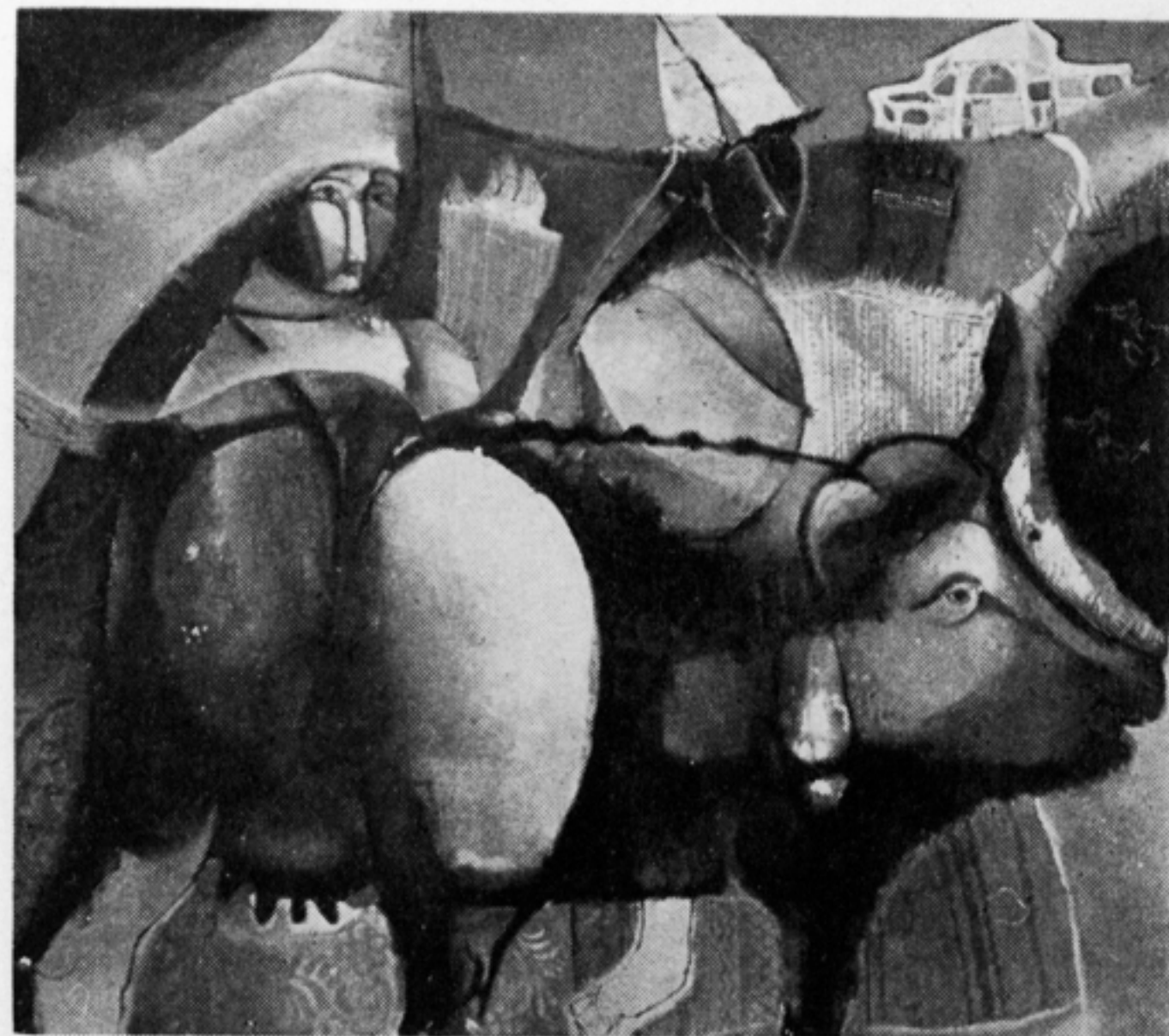
cella Slezak, will be represented by figurative works in acrylics, oils, and pen and ink depicting characters from Shakesperian and 15th and 16th century Italian dramas.

A technique utilizing negative and positive space, or the leaving of parts of the composition undrawn to contribute to the overall effect of a series of realistic pencil drawings, characterizes graduate instructor Richard Milholland's work. Described by him as "magic realism", they include a *Time* magazine cover, a drawing of his leather jacket and other

articles of clothing, and a self-portrait.

Marta Basave, art department secretary, will display five color photographs from her show "Impressions of Mexico, Europe and the Middle East", which was held at the Mexican American Cultural Relations Institute in 1968. In them, she added a surrealistic element to capture the poetry and color of the countries in landscapes and seascapes.

Other contributors will include Professors Toby Joysmith, Fernando Belain, Gerald Molina and graduate instructor Paul Reilly.



DAIRY QUEEN FANTASY?—Nope. It's one of art instructor Mario Pérez's fantasy canvases which combines both landscape and figurative painting. Titled "The Cow", it will appear in the faculty art show which begins Tuesday in the cafeteria building.

UNIVERSITY OF THE AMERICAS



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Friday, February 13, 1970

UA Hosts Psych Symposium

The University of the Americas will host the fifth annual symposium, "Recent Developments in the Use of the Minnesota Multiphasic Personality Inventory" (MMPI), here February 24-27.

According to Dr. Rafael Núñez, chairman of UA's psychology department, the four day symposium-workshop will be presented by the psychology department of

the University of Minnesota in cooperation with UA's psychology department.

Dr. Starke Hathaway, who devised the MMPI at the University of Minnesota in 1939, will deliver a lecture entitled "Research Pertinent to Spanish-American Cross Validation of the MMPI".

The symposium will cover recent research development with

an emphasis on cross-cultural and sub-cultural applications of the MMPI, while the workshop will consist of an intensive introductory course on the development, structure and clinical interpretation of the test.

Both will be conducted in English and Spanish and are open to psychologists who have an M.A. or Ph.D. in psychology.

The test consists of 566 questions which probe objectively into the most intimate areas of the personality, disclosing both existing serious abnormalities and those likely to develop. It has been translated into 16 languages and used extensively for worldwide clinical diagnosis.

The first Spanish translation was done in Cuba before the revolution, but it was a literal translation which did not allow for transcultural deviations.

Last year, however, Dr. Núñez published a book in Spanish on the MMPI which allowed for the transcultural problems. Titled "The Application of the MMPI in Psychopathology", it not only spanned the English-Spanish cultural and environmental barriers, but also those of the widely differing regions of Latin America.

Also participating in the symposium, Dr. Núñez spent a year as an exchange professor at the University of Minnesota under the sponsorship of the Ford Foundation to gather material for the book. Available in the UA bookstore, it details the history, application and interpretation of the test and includes practical examples to aid diagnosis.

While Dr. Núñez was in Minnesota, the MMPI came under fire in the States because industry and government agencies were using it on an essentially involuntary basis to assess the personality characteristics and emotional stability of prospective employees.

It was originally developed for clinical use on a voluntary basis because many of the questions deal with such intimate topics as sex, family, religious beliefs and interpersonal relationships.

It is still being used extensively even though it was investigated by the House Special Subcommittee on Invasion of Privacy and the Senate Subcommittee on Constitutional Rights. However, it was discontinued by the State Department and the questions were modified for use in the Peace Corps.



LIKE PSYCH?—Don't miss the psychology symposium-workshop here February 24-27 which (l-r), graduate student Lillian Dubson, Dr. Rafael Núñez, UA psychology department head, and Mrs. Nella Smith, psychology teacher, are enthusiastically discussing above.

Business Department Announces Contest

Dr. Melvin Pine, associate professor in the department of business administration, recently announced a research paper contest for students at the University of the Americas.

Open to all permanent residents of Mexico, the contest is being sponsored by the American Chamber of Commerce of Mexico in cooperation with UA, the University of Alabama, the American School Foundation and the Mott Foundation of Flint, Michigan.

According to Dr. Pine, the deadline for the essay paper is March 15, 1970. The topic is "Export and Marketing Potential of a New Mexican Product in the U.S.A." The winner will receive a full study visit week at the Mott Foundation and a full quarter of study either spring,

summer or fall quarter, 1970 at the University of Alabama.

Full tuition and fees will be paid by a grant from the University. Room and board will be paid by the American Chamber of Commerce of Mexico. Air transportation Mexico - Flint - Mobile-Mexico will be paid by the Mott Foundation through a grant to the American School.

"Heavy registration in business administration reflects a growing demand for industrial economy," commented Dr. Pine. "The American Chamber of Commerce is providing know-how to its membership in order to meet the needs of expanding export trade to the United States. This has led to the offering of a competitive educational reward to the students of UA who will be selected from the essay contest."

3-Day Week Petitioned For Puebla

A group of anthropology students is circulating a petition to revise the University class schedule at Puebla next June which would include a three-day school week.

The petition, copies of which will be sent to the administration and the board of trustees, calls for five hours of classes to be held only on Tuesday, Wednesday and Thursday. The library would be open from 8:00 in the morning until midnight seven days a week.

Dennis McAuliffe, graduate anthropology instructor and spokesman for the group, explained that the new schedule would enable students to take fuller advantage of the unique educational and cultural opportunities available because of UA's position as the only U.S. accredited institution in Latin America.

Express Sympathy

The Collegian staff joins the faculty, student body and administration in extending deepest sympathy to Horacio Cooper, business manager, whose wife Ana María died after a lingering illness on February 8.

Cholula Campus Tour On Schedule Tomorrow

Tomorrow, February 14, a trip to UA's Cholula campus is being sponsored by the administration. The event is open to the student body at large, with box lunches provided for all of those in attendance.

Any student wishing to participate should sign up with one of the secretaries in the office of the president.

Buses to Puebla will leave at

8:00 a.m. from the Tlaloc statue in front of the Museum of Anthropology.

"Students will be able to see the campus more or less as it may look when finished," explained Dr. Joffre de LaFontaine, assistant to the president. "We want to get an approximate feeling of the possibilities of the new campus," he concluded.

Gala Banquet Given For New Ambassadors

The first annual banquet of UA's recently created Order of the Ambassadors was organized January 22 at the American Club by Dr. Joffre de LaFontaine, assistant to the president in charge of external affairs.

Representing the University were President D. Ray Lindley; Executive Vice President Otto Nielsen; Secretary Nancy Harding; Mrs. Jeanne Munge, and Hisako Turu.

The 33 charter members of the Order were welcomed in a speech by Robert McBride, U.S. ambassador to Mexico.

The idea for this type of organization, unique in UA's history, came originally from Dr. Lindley during the fall quarter of 1969. At that time he envisaged the Order as "constituting a select group of persons who have contributed a sum of money to the University." The amount donated would be applied to different phases of UA's programs.

Dr. LaFontaine announced: "The administration considers it critically important that the dedicated people who have demon-

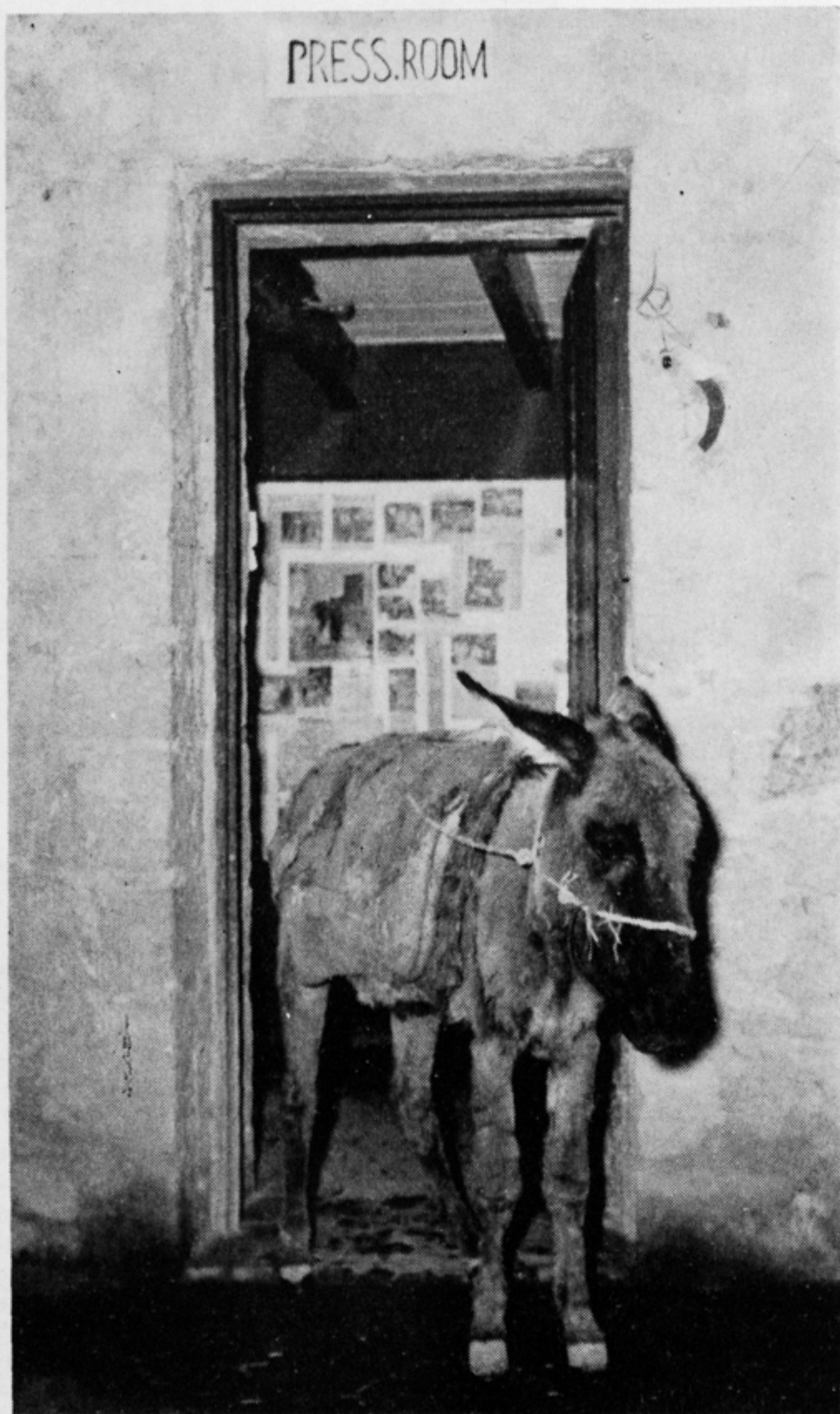
strated a deep interest in the University's financial needs, and who have personally contributed to an extraordinary extent, be consolidated in an especially esteemed group."

He concluded: "The Order of Ambassadors signifies that the University not only signally honors its benefactors, but also will continue to depend heavily on them for development."

Charter members of the Order are William Adams III, W. John Archer, Larry Blackmon, Roland Bond, Zev Bairey-Bronner, Manuel Cabañas Pavia, Jess N. Dalton, Manuel Espinosa Yglesias, Gary Filosa, Benito García Prieto, Henry Gildred, Stuart Gildred, Fernando González, Burton Grossman, Dr. Sergio B. Guzmán, Richard Hojel, William Jenkins II, Peter Keck, Russell Kennedy, Eduardo Lastra, Duncan Liles, Maurice McAshan, George McLaughlin, Mario Oguri, James Oliver, Charles Price II, Willis H. Rohling, Juan Riveroll, William Sherley, Weldon Thomas, Manuel Sosa de la Vega, Nicolás Vázquez, and Tom Wolfe.



INFORMAL MOMENT—Dr. D. Ray Lindley, UA president, seizes a chance to enjoy the joint charms of Secretary Nancy Harding and Mrs. Lindley during UA's festive Order of the Ambassadors' banquet held recently at the American Club.



A STUDENT SPEAKS

What Constitutes A Revolutionary?

by Audón Coria

Higher education as it now exists is not worth preserving. American university students, increasingly aware of this fact, are engaged in fierce battle with the constituted authorities, both educational and governmental, to adjust the universities to human goals and values, to make them more responsive to human aspirations, and not just the slaves of an economic system.

This time the perpetrators of the old system haven't been able to buy off the protesters. Not only has the movement not been snuffed out, but it is growing. The uptight minority who stands to lose appeals to the "silent majority" by conjuring up the tattered remnants of the American dream. (After all, Bob Dylan and Arlo Guthrie amassed huge fortunes simply by doing their things.)

What is being jeopardized is the complacent picture of the university as a kind of factory where one can get a credential to go into industry and become a success in life. The university is the brain center of the capitalist system. Students are forced into lecture halls to take notes like a stenographer, do multiple choice questions on the exams, are trained to fit into a big corporation, because working for a big corporation requires little or no creativity, little or no concern for the totality of a person's life.

Look at the board of trustees of any university — all the members are successful, white middle-aged businessmen. Labor, minorities and youth are never represented.

The protest is not directed only at the educational system, but at the society as a whole. The new students are unwilling to accept the gap between professed ideals and actual performance. The contradiction between pious word and ugly deed is what causes people to become revolutionaries.

The men in power assure us that protest is one of the most

prized elements of the American legacy. The only thing they object to, they say, are the violent tactics; dissent should be expressed through the "proper channels".

But the channels themselves are being challenged. The students have been politicized through necessity because there is no effective literate political movement beyond the schools, and no democratic channels to peacefully effect change.

The only option for the politically aware and concerned, if they want to have any influence in society, is the capacity to disrupt or destroy. In this struggle there can be no moderates. If one is not willing to take measures necessary to correct the problem, then one automatically becomes part of the problem.

'Hair' Goes Bald in Acapulco

In January of last year the Acapulco cast of "Hair" was ordered to leave the country by the Mexican government after the opening night performance because of the alleged obscenity of the play.

However, Marianne Sauvage, a former UA student who was a member of the cast, described Michael Butler's tribal love-rock musical as "very beautiful and very free".

In addition to being the only version of the play to run for as short a time as it did, the Acapulco "Hair" also differed from the numerous other productions in the sense that most of the actors were amateurs. Only a handful of professionals from the United States and Mexico appeared in the single performance of the play in Acapulco.

At the time, that one-night stand was Miss Sauvage's only performance as a professional actress. Afterwards however, she was asked to join the French production of the play because she

A Professor Speaks

Artist Tells Fairy Tale of the Future

Note: The editors wish to stress that due to reasons of space, this article is only a portion of the original outline submitted to us by Dr. Wachter, which he hopes to expand into an eventual novel.

by Merle Wachter
Chairman, Art Department

In the year 2069 A.D. bombs had been banned, religious rhubarbs had been resolved and the races of man had been reduced synthetically to a monochromatic skin palette. The blue eyes still harassed the brown eyes in the north but the black eyes had consolidated their position for 50 years around the planet.

On moon and artificial chain satellite-lit nights the plastic toga and paterae boys would steal from their fortified Greco-Roman style retreats to skirmish with gypsy wild amazons who waited in scattered groups in front of their Baroque crystal caves. Ordinarily the preliminary taunts and challenges of several leaders would lead to horse play, wrestling and the ultimate chase whereupon couples raced off into the darkness.

Tonight a different mood prevailed. As the two sexes and philosophies stood expectantly a light spread across the northern sky. It did not seem natural since vertical bands of color dissolved into discs and squares, then back into undulating parallel horizontal colors which formed mile-high letters spelling out LOVE, LEARN, LIVE OUR WAY.

One of the clean-cropped and shaven "Classicons" gang during this spectacular cloud projection, had stolen across the dusty "battle field" to search out a beautiful Baroque he had known intimately many moons earlier. In skirting the arena he saw, huddled on the periphery, the last of the Hippy grandchildren, a pitiful R. Crusoe remnant of a once very strong and popular social phenomenon a hundred years earlier. They had survived through the charity of the Classicsons and Baroquees, hunting at night, strumming battered ancient electronic guitars and like other ethnic groups in other times quietly squatting before their fringed tents wishing and waiting for a revolution yet knowing they were doomed. Their balding, bearded prophet would tell marvelous tales of their grandparents' pioneering efforts to break with social evils, militarism, fumbling religious direction and the thrilling battles with the 20th century police state.

Alas! the epic hippie transferred poems were obsolete since the last great two-day multi-media war in March, 1990 had shocked a teeming withered globe into a world state political consortium that lived and directed Earth from a permanent space complex station — Olympian, anonymous and efficient.

Heshe arrived on the other side and met the Baroquees Shehe as she stepped from her Art Nouveau grotto. With a silencing and beckoning gesture from Heshe she followed as he trotted off toward the northern light.

Both had wanted to see the micro-megapolis since their parents had left at fifteen in order to join the R.I.E. (recreational-industrial - educational) complex for persons over thirty.

The young folk had heard exciting stories about the parietal city in the mountains and of its tunneled and elevator life. In conspiratorial silence they jogged on across the cold eroded fields, stopping only to rest or drink from wells abandoned eighty years earlier by desperate farmers who had moved to the coast and a new life under the sea.

At dawn Heshe heard a north bound patrol craft overhead, identified it as one based in the parietal zone, waved to its crew

and in seconds was granted permission to board the ship with Shehe.

Thirty minutes later, after passing over clusters of businessmen in Hover Craft playing programmed golf, the ship had landed, was hooked to a conveyer claw and then raised to an inner cliff vault to be hung bat-like with other space vehicles. Flexible prehensile traffic tubes snaked down from the ceiling and in seconds the adventurous couple was drawn up into the main thoroughfare of P-city.

Both travelers were overwhelmed with the intensity and kind of light, suffused, direct, alternating, colored, above, behind and below them. The several other pedestrians on moving sidewalks wore transparent robes and black sandals. The women's heads were shaved and painted cobalt blue, their lips tinted orange. The men wore red or black skull caps with tiny antennae and had a choice concerning the cranial and facial hair.

Heshe and Shehe found an illuminated T.V. city directory station with live scenes of each site on the screen identified by an im-segni or image-sign as well. As they turned to step on a moving parallel walk band they noticed a strange group of three robots approaching who held

high illumined-kinetic reallie posters obviously directed by dial and push button from student union pads.

Heshe blushed as they passed a coin-operated corner dispensary for instant do-it-yourself "porny" kits. Adjacent to it was an underground feelie gallery based on refinements of the Huxleyian description. As if to balance the voyeuristic situation a plastic Gothic miniature church faced the "arcade" with an old-fashioned neon sign over the entrance blinking TO NOT GIVE PLEASURE IS TO SIN: BIG MOTHER SAVES.

Shehe tugged Heshe away from the tempting tabernacle and hurried him along to the Living-LASER Museum. It was like a nickelodeon of the early 20th century. One rode down a moving spiral ramp past snorting black bulls from Altamira, a cool draft of musty Spanish air heightening the illusion. Mona Lisa's expression changed constantly in her painted smoky aquarium setting, her pregnant wink tempting the neo-Freudian critics to the same old theories.

But the largest crowd (screened adults) was always gathered around the natural scaled Laserama of the Pompeian frescos. Then followed a series of niches which displayed many of the schools of "Modern" art, African cube, Spanish rube, Leger tube, pop, op, top, slop, cop, flop, fop and stop.

Neither had spoken while strolling through the Museum. Heshe motioned that they leave. At that moment the sidewalks stopped, bells rang, and pedestrians turned as two air patrol officers hurried up to the young couple. A quick exchange of words confirmed the worst; they had to return to their rural zone. As the moon rose they flew back to the Arena and landed near the organic huts of the Hippies.

A half-dozen pop-moppers stood in front of the municipal geodesic hot air dome leaking out over the "found" battlefield of the previous night's encounter. Heshe and Shehe saw the limp porno-pennants dangling on a field littered with hanks of hair, torn rubber laurel wreaths, wrinkled balloons, a shattered prism and one aged tingling robot judge forgotten by his attendants. Old beady-eye, the light brown ticker tape emerging from his mouth, was registering last night's decisions on the battle's outcome.

Heshe walked up, tore off a length of tape and learned that while away on their brief city spree the Baroquees and Classicsons had fought over art issues

(Continued on page 3)

LETTER TO THE EDITOR

Campus Cinderellas Miss Ball

To the Editor:

I am a faculty member who along with all the other teachers and administrators on this campus was not invited to attend the inaugural banquet of the Order of the Ambassadors last January 22.

Since this was an important function for UA, attended by many members of the diplomatic corps of various countries and prominent leaders in business and industry, to say nothing of the U.S. Ambassadors to Mexico, I feel that the failure to include any of us here is a pretty clear indication of how we are regarded by those who made out the invitation list. On the same basis, how is it that two secretaries apparently have the "right" qualifications to be permitted to appear at such an affair?

If a school, any school but par-

ticularly UA, does not feel enhanced by its own faculty, then it ought to rent computers and teach by robot. Such practices are unforgivable in academic terms for they reveal the presence of the Social Snob, that insidious invader of institutions of higher education.

Who are the social snobs on our campus and what do they think they can accomplish by excluding the faculty from their "club"? Do they have the talent or the simple capacity of doing anything except making advances to the intellectual and financial elite of the world? It seems a sad state of things when they have to "put one over" on the rest of us in the faculty in order to shine by themselves at such an occasion.

—An Irate Faculty Member
P.S. I do not wish to sign my name to this letter for practical reasons well known to everyone who has ever lived in Mexico.

spoke and sang fluent French.

She declared that she had one of the best times of her life working with the tribe, as she preferred to call it, of the "Hair" company despite the long, gruelling rehearsals in the hot humid climate of Acapulco.

"Everyone," she said, "including cast, directors and off-stage workers, was very close during the rehearsal period." They had to be, as the entire cast lived together in their Acapulco "home" from December 20 until the time of the break-up on January 5.

Butler, creator and head of the globe-spanning "Hair" operation, suggested the live-in among the members of the cast to further implement the tribal connotation of the play.

According to Miss Sauvage, the crowded living conditions of the newly-formed group, the heat of the Mexican sun, and the daily 10 a.m. to 10 p.m. rehearsal schedule were never so important as to cause any serious friction among the members of the

company. "We really began to love each other," she stated.

"We weren't hippies though," she continued. "The characters didn't especially act like hippies, but tried to portray an idea of what people, in general, think hippies are."

Her idea of a hippie was a combination of a free outward appearance and an inner attitude of love. She didn't know exactly why she got the part, but remembered that she "just seemed to fit in with the tribe and the idea we were trying to get across."

Miss Sauvage was very upset by the opening night reviews of the play as she believed that much of the adverse publicity was unfair. "Grass and obscenity on-stage? That's a lot of bull!" she exclaimed.

According to her, there was no marijuana within the confines of the Aquarius Theater, their renovated movie house. She countered the obscenity charges by interpreting the play as "loose, natural and beautiful."

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Impreso en México. IMPRENTA MADERO. S. A.

Vols Reach Peak on Road Tour

UA's Volunteer basketball team hit the road in recent exhibition action. The Green and White came through unscathed, rolling over Durango twice, 91-89 and 105-100, and wiping out Torreón 98-74.

In their first collision with Durango, Moe's Movers were given a close shave by the locals. In the final seconds of the game, Pancho (The Perfectionist) Solórzano netted the winning 2 with a 30 foot outside jump shot. The fans went wilder than a rabid dog in heat. Running up the scoreboard were Fred Hare with 42 net eggs and "Sparkplug" Dave Scott with 16. Pancho Solórzano hit 12, John Chamberlain added 11 and Rich La Bare was good for 2.

After the Mexico City Magicians polished off the Durango Dolts in the first match, they returned to the winner's circle the next night. Fred (The Rabbit) Hare chalked up an astronomical 49 points, so many that the score keeper was carried off muttering, "two, two, two." Also up in the double figures were "Sparkplug" Dave Scott and Pancho (The Perfectionist) Solórzano racking up 19 B-bombs each. John Chamberlain totaled 12, Greg (The Gladiator) Bravard netted 6 and Dan Bungard 2.

After bombing the Durango boys, the Vols bussed up to Torreón, Coahuila to complete their 3-0 road trip record. The Green and White used their second and third strings as often as a grocery tyng packages. The locals gave Fred Hare a deafening round of applause for his net results from the previous night. Hare was given double coverage by the Torreón tough men, but still socked in 21 big ones. John (The Giant) Chamberlain, 6-7 center for the Vols, turned in a good show. The Giant covered the boards like Spanish moss, hauling in 20 rebounds and totaling 19 points.

Chamberlain grooved from the side where he rifled in his famous left-handed jump hook shot. Pancho Solórzano sent in 16, Dale Stroschine found 14 net nuggets, Dave Scott shot 13, "Tricky" Rich La Bare had 7, Mel Best zeroed in 6 and Dan Bungard had 2.

Bungard, no dove on defense, can steal the ball out of a coach's bag with the team sitting on it. He hammers the boards like a seasoned pro and covers his man like a blanket.

The Vols never trailed from the opening whistle despite the heavy pressure from Torreón. At the half the scoreboard read 47-34 and smooth sailing prevailed until the final buzzer.

Basketball Revision Requested

Road trips have always been the thorn in the side of the UA Volunteers basketball team for a number of reasons.

The cost of transporting, feeding and lodging 15 players during a five day road trip is astronomical. Financial support has to be solicited from sources outside the University except for a small donation from the Student Association.

In addition, since the most inexpensive form of transportation must be used, the long bus trips to the northern games take their toll on the athletes. After 24 hours on a bus, no team is in good spirits or shape. Often the Vols will spend over 20 hours on a bus and then play the same night. The results are as expected.

Realizing the inherent problems of northern road trips, Morris "Moe" Williams suggested dividing the league into two separate divisions according to a geographical plan. The northern division would consist of Chihuahua, Ciudad Juárez, Nuevo León and Monterrey. The southern division would consist of UNAM, UA, Politécnico, Puebla, Guadalajara and Morelia. The two divisions would invite neighboring schools to join, thus bringing each division up to its maximum capacity of nine teams.

At the end of the season, the three top teams in each division would participate in a round robin playoff to determine the league champion.

Although no final decision has been made, it is Williams' hope that his new plan for league reorganization will be accepted. It would eliminate costly trips and worn-out players.

Artist Tells...

(Continued from page 2)

for the first time. Hehe read on. The creaking mechanical judge with the infinite memory had finally punched out that under the circumstances the purity and classic restraint of Mondrian's line qualified him as an artist of equal validity to El Greco and the battle was a draw for the moment.

The boy and girl exchanged sly changes, shrugged their shoulders and walked back slowly to their homes. The old judge turned, glanced up briefly at the annual Sound-Light Show on the moon, pressed motor-control and destination-buttons and headed for the tent where his attendants slept. As he walked away, the full moon bathed his rusty androgynous head in a silver aureole.

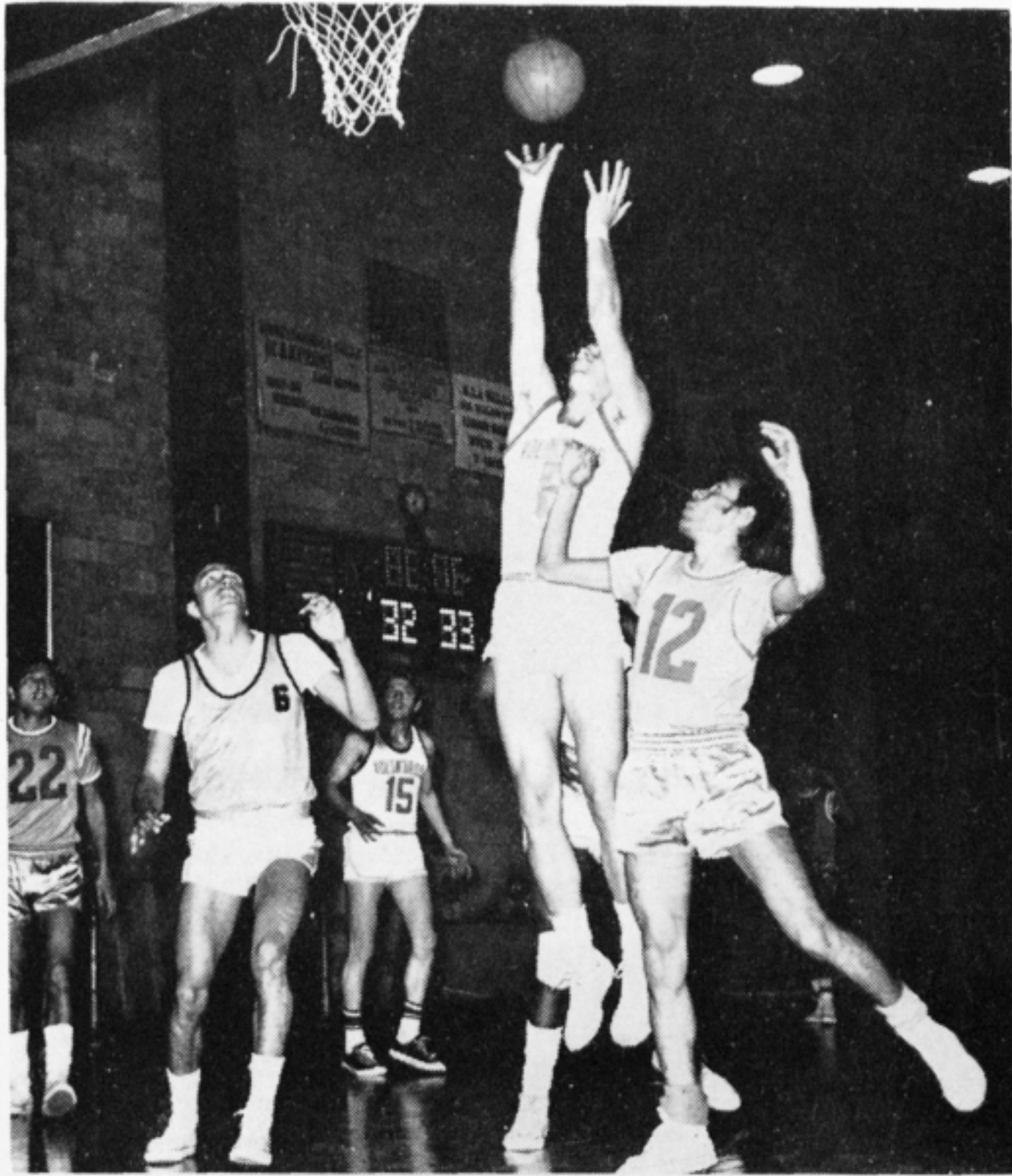


Photo by John O'Leary

NET RESULTS—Greg Bravard, 6'5" forward of the Mexico City Magicians, releases the roundball for two in recent action against Puebla. Following the fast play is Pancho Solórzano (15).

Magicians Wipe Out Puebla in Re-Match

The University of the Americas Volunteers basketball team recently snuffed out Puebla University 83-82. The Green and White came through despite tough opposition from Puebla's all-star cast.

The game was a re-match between the two rivals. An earlier contest was declared void because of illegal players on the Puebla selection.

Despite Alejandro Guzmán's 48 points for the opposition, the Vols kept one jump ahead throughout the show. Puebla's other big court king, Arturo Guerrero, was trimmed down to size by "Hands" Dan Bungard, the Vols' new 6-2 guard.

Moe's Magicians zeroed their heat-seeking roundball missiles into a red hot net that never cooled down. Pancho (The Perfectionist) Solórzano was tagging the net from the outside and ran up a big 22. "Sparkplug" Dave Scott dazzled the fans with his tricky left-handed behind-the-back dribbling and passes. Grooving from the key, Scott added a lucky 13.

Fred (The Rabbit) Hare jumped out of the Magicians' hat and netted 28. John (The Giant) Chamberlain chipped in 12, "Bouncing" Dan Bungard scored 6 and Greg (The Gladiator) Bravard tallied 2.

Moe's Movers ran up a 13 point

takeoff but with the heat turned on by Puebla's big cannons, the sweat showed at half time with the Vols out front 39-36.

With 20 seconds left in the game, the Green and White nearly faltered when Guerrero added 3 and Guzmán 2. The buzzer sounded sweet to the Vols who came out smiling, 83-82.

Pancho Solórzano has flashed like a comet into stardom this quarter. With four games on record, Solórzano has tallied a fantastic 69 points, better than 17 points per game.

UA Terrace Rocked By Washboard Band

The University of the Americas' Student Association presented its first annual folk festival on the school's terrace January 29. The student body turned out en masse to witness some well honed talent.

Crawling out of the back hills and haystacks of Tennessee, the Imperial Washboard Band produced some traditional songs that came out sweeter than fresh corn squeezings. Buxom Becky Chidester and Jerry (Grits) Nagle combined on "Froggy Went a

Courtin". Paul (Sweet-Sound) Tierney received a riot-like ovation for his own work, "My Car", while Dick (Hog Hocks) Brune tickled his banjo like a Basin Street pro.

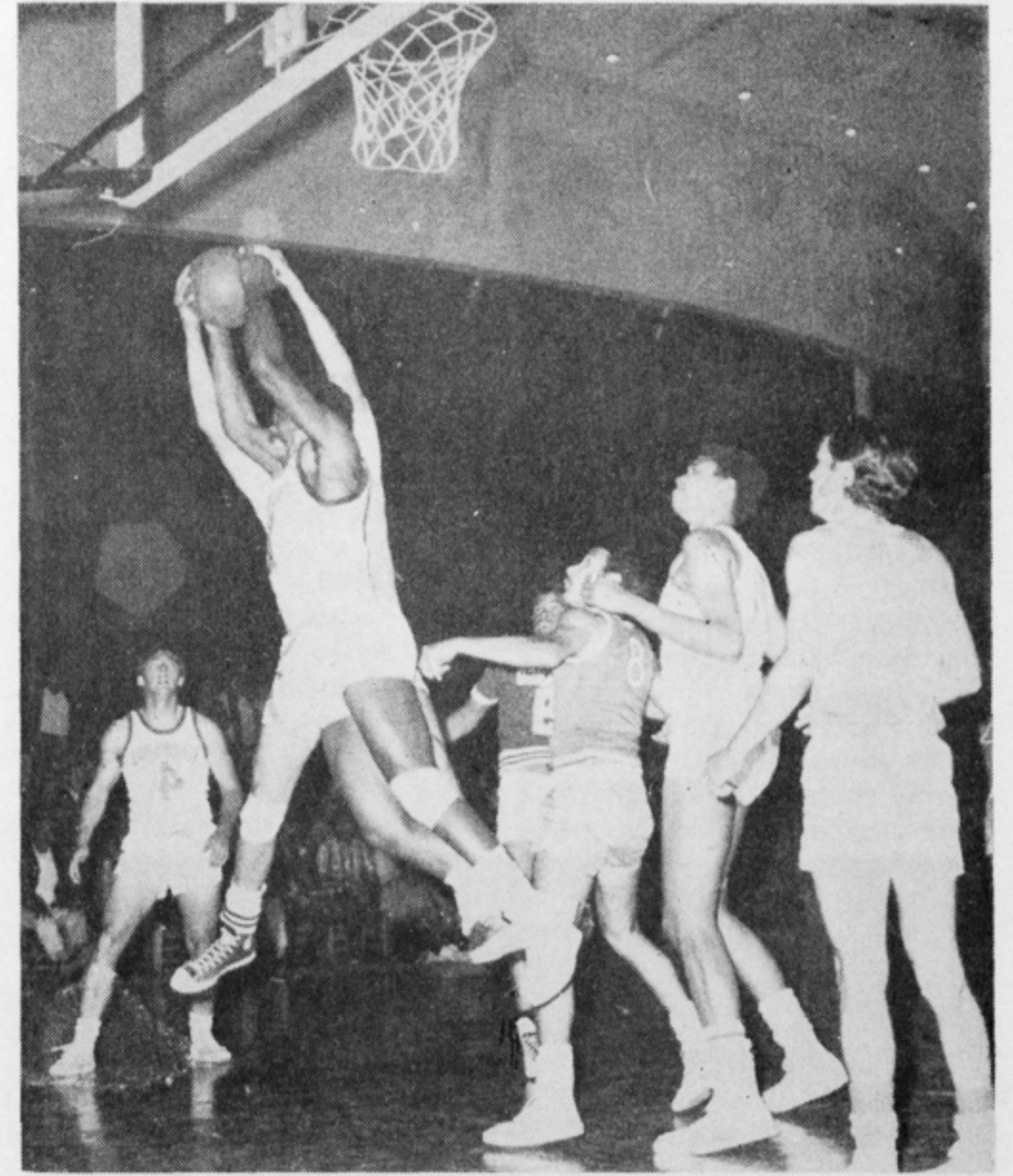
For the Peter, Paul and Mary fans, Alex and Lesly cut loose with some old favorites like "Freight Train". With their all-encompassing style, the duo gave good renditions of Bob Dylan and Simon and Garfunkel as well.

Jim Minge gave the students a fine sampling of his song-writing ability with "Bye Rose", "Draft Board Blues" and "Good Lady". Combining with Danny Page (also a member of the Imperial Washboard Band) and Kerri Cook, the trio turned out "Railroad Bill". Utilizing Page's rusty gravel voice, Minge produced "Jelly Roll Man".

Michelle Bertrand pleased the Joan Baez faction with "Black is the Color" and other favorites. Dick Raskin's interpretations of Cohen and Donovan's work were excellent and well received. His voice is polished and he has the clear-cut talent of a professional.

The show was wrapped up by the Washboard Band. Old Jug Band fans were anxious to hear some more of Paul Tierney's original material and Becky Chidester's moving rendition of "Summertime".

One of the star attractions billed for the occasion, Bodo, failed to materialize but the University's own abundant talent more than filled the gap.



AERIAL ACT—Fred Hare of the UA Vols snatches a rebound out of the hands of a Durango player while several teammates await the outcome of the wrestling match. Looking on from left are Pancho Solórzano, John Chamberlain and Rich La Bare.

Cine Club Projected

"There are Marilyn Monroes and John Waynes walking around campus right now."

That is what Bill Aronson is saying as he walks around campus these days. He and Alex Lippert, both junior cinematography students, recently formed a cinematography club on campus to provide an outlet for students who want to act in, film, direct and produce movies.

"There are a lot of students interested in films," explained Lippert, temporary president of the club, "but there is no way for them to work in cinematography because there is no scheduled cinematography course this quarter and because UA lacks equipment. The school doesn't even have a projector to show a major film."

The main problem the club faces is lack of funds for film and equipment. To raise funds, they have requested money from the Student Association and hope to

receive the \$10 lab fee paid by students in the cinematography course last quarter. They also plan to bring major films on campus to raise more money.

In addition to giving classes in basic cinematographic techniques such as using the camera and editing films, the club wants to bring outstanding film personalities on campus to speak to the members.

William Breedlove, club sponsor, said, "I intend to ask Joe Morheim, a Mexican and European screen writer who just completed an assistant director post on the American film "Gringo" which was shot in Mexico, to come to the campus. In fact, I am going to ask anybody in films who comes to Mexico. They might not come, but it's worth a try."

Future club projects may include a cinema magazine and an intercollegiate film festival.

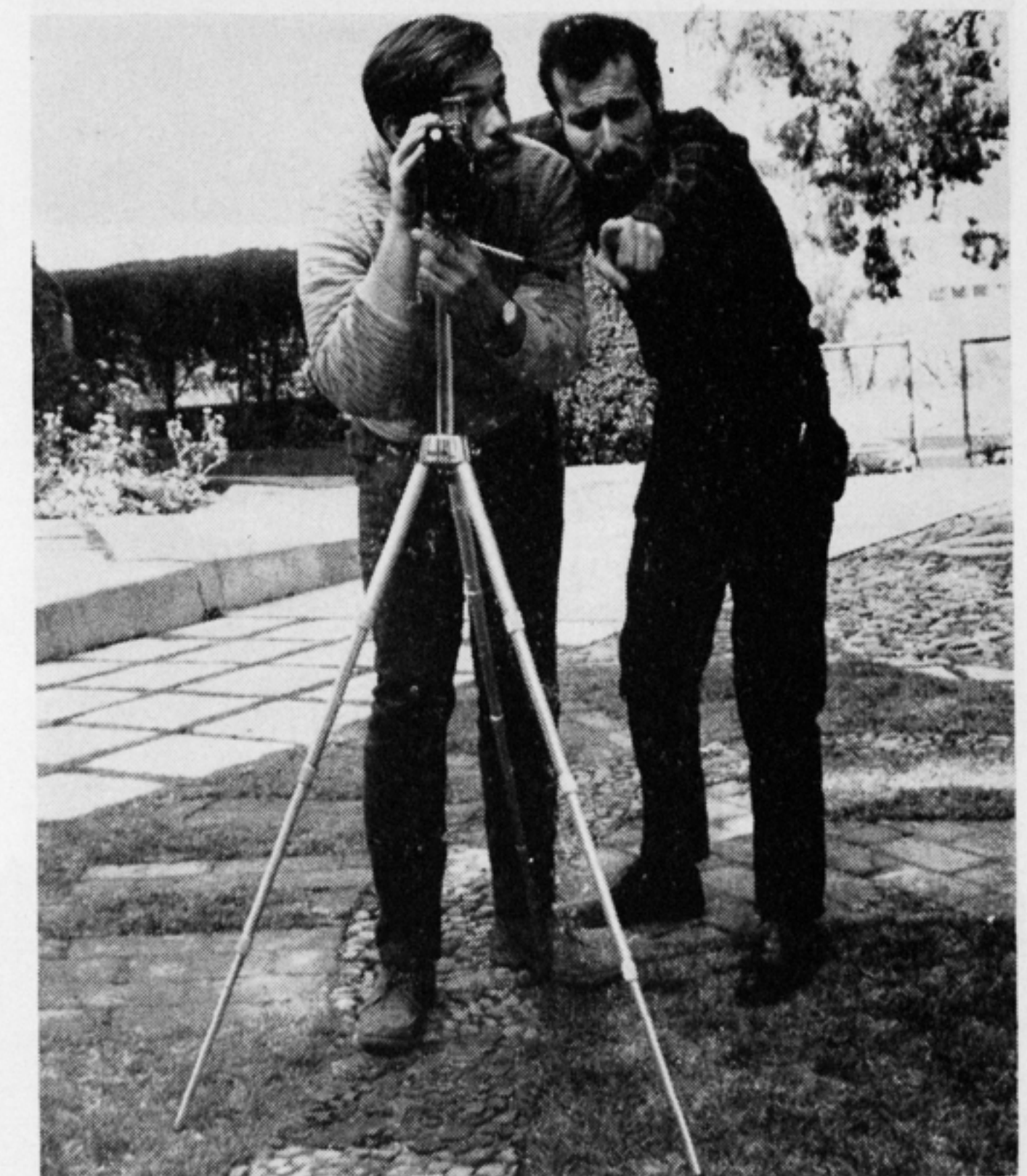


Photo by Adrián Acevedo

SHOOT THAT MAN!—Alex Lippert and Bill Aronson, joint inspiration behind the new cinematography club, eye the future optimistically through their new super 8 mm all-purpose multi-media viewfinder.



Photo by John O'Leary

SOUNDS OF RASKIN—Sweet sounds filtered through the microphone when Dick Raskin sang his interpretations of Donovan's "Universal Soldier" and Leonard Cohen's "Suzanne" during UA's first annual folk festival.



The Roaring Fifties



The Conservative Sixties



Construction Begun



Round Pyramid of Cholula

Vision of Founders Flowers in Puebla



Co-Founders Cain and Murray

The success story of a great university, like that of an individual, lies largely behind the scenes. The University of the Americas, formerly Mexico City College, is composed of 30 years of hard work, talent and vision, qualities which have turned the tiny junior college in downtown Mexico City, with its offbeat classes and colorful *ambiente*, into a magnificent structure of stone and steel dominating the landscape of plowed field, maguey cactus, ruined Colonial church and deserted hacienda which compose the Valley of Puebla today.

This is UA in 1970. Hardly could Drs. Henry L. Cain and Paul V. Murray, its idealistic co-founders, have foreseen the shadow of the great modern university hovering over the gay striped umbrellas and bohemian classroom buildings at Calle San Luis Potosí in the early 1940s. Even by 1944, when MCC held its first graduation, awarding a total of 12 diplomas, the formal launching of the little school seemed a kind of crazy and uncertain dream.

All through the hectic war and post-war years, Drs. Cain and Murray watched as their brain child expanded into a four-year college. The official recognition of the Veterans' Association brought about the subsequent influx of MCC's first cohesive student group, the veterans of WW II. These GIs appear to us now bathed in the romantic light of an adventurous past: theirs was a still-unknown country to explore, with real dangers to be conquered. Combined with the brilliant Mexican and Latin American personalities composing the faculty, the school radiated a compelling idealism difficult to resist.

MCC was already firmly launched as a member of the Associa-

tion of Texas Colleges and a non-profit corporation when its second great move came—this time to the present campus.

Utilizing the Swiss chalet buildings and intimate landscaping of the former Turf Club, Cain and Murray contracted to buy the property so that the college might have a permanent campus of its own. There were many doubts, openly expressed, about the isolation of the new campus, the distance from Kilometer 16 to downtown Mexico. The move was made in March, 1954. At the same time, Vice President John Elmendorf began to work toward the expanding of a board of trustees, prominent and concerned individuals who had begun to look with more than a passing glance at the "little American college south of the border".

Paradoxically enough, the very success of the growing school began to open a Pandora's box of troubles. By 1961, MCC's original administrators were facing serious financial problems combined with an increasingly low enrollment due to the end of the veterans' era. The retirement of President Murray and the resignation of Vice President Elmendorf seemed to constitute a full stop in the progress of the college.

But only one year later, the board of trustees had located another dynamic personality willing to take on the moral and financial risk of an institution on the verge of bankruptcy.

Dr. D. Ray Lindley, who accepted the presidency of MCC in 1962, brought to it an impressive background of administrative know-how and business acumen in fund-raising. Within five years Dr. Lindley had worked the not-to-be-hoped-for miracle, transforming the college once again under the new, more international name of the University of the Americas, nearly tripling enrollment, and finally conceiving, planning and bringing to actuality the move to Puebla which will take place this June.

There in the small village of Cholula, an architectural monument is nearing completion. The new campus will indeed bring change, external and internal. But the University of the Americas, impregnated with the seeds of the early MCC and guided by two great presidents, past and present, is now more than ready for its next giant step ahead into the truly infinite horizons in the realm of international education.



The Early Days



Vice President Elmendorf



The Current View



President D. Ray Lindley