



Photo by Adrián Acevedo

ALL TOGETHER NOW—Members of Mrs. Constanza Hool's Mexican Folk Dance class practice one of the numbers to be performed in the dance show which will be held today at 11 a.m. in the theater. In addition, the Dance Technique class will perform the first part of a four-part choreographic poem entitled *Tribu*, which Mrs. Hool choreographed to the music of Daniel Ayala.

UA Joins Metro Excavation

by Rick Ridgeway

The last brick was removed, and for the first time in 500 years light fell on the cache of jade, obsidian and still preserved wooden carvings. Suspense mounted as the archeologists removed the first layer of jade beads. Suddenly two large stone balls were revealed in the mud. One was of white silex and the other pure black obsidian.

But to the five UA students assisting in the Metro excavation at the Zócalo, Mexico City's giant central plaza, this find was a common occurrence.

"The balls probably were dedicated to the famous Aztec ball game or *juego de pelota*," said Miguel Morayta, UA student heading the excavation group. "The game was considered sacred," continued Miguel, "and the whole cache probably was an offering to the ball game."

The idea of participating in the Zócalo dig was originated by UA

Dr. Wachter To Lecture On Folk Art

Dr. Merle Wachter, UA art department chairman, will travel to New Mexico next week at the request of two well-known museums in Santa Fe.

He will serve as a juror for the 1970 Fine Arts Biennial Exhibition of the Museum of New Mexico and will lecture on the Mexican popular arts at the Museum of International Folk Art.

In addition, he has been asked to evaluate the latter's collection and to serve as a coordinator in Mexico for collecting and classifying Mexican arts and crafts.

Dr. Wachter explained that the invitation came primarily through Robert Ewing, an alumnus of UA when it was still Mexico City College and curator in charge of fine arts for the Museum of New Mexico.

In his letter of invitation to Dr. Wachter, Ewing said, "I would be particularly pleased to have you see the contributions which a number of MCC graduates have made to New Mexico and the Southwest."

anthropology instructor Alejandro Estrada and graduate student Elena Eritta, who organized a small team of interested students and arranged permission through José Luis Lorenzo, head of the department of pre-history of the Mexican Institute of Anthropology.

Excavation at the site was begun over a year ago for purposes of constructing Mexico City's first subway system, and every day the diggings reveal more of Mexico's hidden archeological wealth.

Along with Morayta, UAer John Paul Baehr is also assisting in actual excavation work in the trenches, while three UA girls have been assigned to laboratory research. It is the job of Andrea Swaba and Mary Lou Schwartz to see that the artifacts are properly classified.

"We receive and classify material from all the digging areas," said Mary Lou. "Lately we have been going into the field when there is no work in the lab. We help with some of the work and learn field methods," she added.

After the artifacts have been classified, some of them are sent to restoration labs. Here is where UA student Anne Odell takes over.

"The restoration lab receives such articles as broken pottery, *petate*, textiles and figurines of sacrifice victims," said Anne. "Lately I have been cleaning an Aztec skull recovered from a sacrifice," she continued, "and also reconstructing a petrified mammoth tusk."

The Zócalo is actually built right over the heart of the ancient Aztec capital of Tenochtitlán, now Mexico City. According to Archeologist Lorenzo, part of the excavations went through the south (and principal) gate of the ancient city.

Near here the temple dedicated to the wind god Ehécatl was unearthed. Many beautiful carvings were found, including a three foot high monkey holding a coiled snake in his hands. But rather than destroying this temple, Mexican authorities plan to incorporate it into a boarding and departing station for the Metro. Thus, as passengers descend to get on the subway, they will be surrounded by the remains of the ancient shrine.

Archeologists are anticipating

more finds as the excavations continue. There is a nearly complete map of how the ancient capital was laid out. The magnificent cathedral dominating the Zócalo was built by the Spaniards on the ruins of the temple dedicated to the Aztec tribal god Huitzilopochtli. It was here that as many as 20,000 unlucky victims a year had their hearts removed to propitiate angry gods.

Commented Elena Eritta, "Although the participation of UA students came about fairly late in the excavation work, I consider it of vital importance, not only from a scholarly point of view, but from the daily drama we are privileged to witness of an ancient past and people in the emerging field of Mexican archeology."



Photo by Rick Ridgeway

BURIED TREASURE—UA anthropology student Miguel Morayta and a National University student display their pleasure at uncovering the black obsidian ball in Morayta's hand which was probably dedicated to the famous Aztec ball game. Five UAers are currently assisting in the Metro excavation at the Zócalo.

Dance Group Presents First Show of Season

The UA dance department, under the direction of Mrs. Constanza Hool, will present a show consisting of both modern Mexican folkloric and a combination of classical and modern dance today at 11 in the theater.

The first part of the program will be presented by Mrs. Hool's Mexican Folk Dance class. The *Jarabe Tapatío* (Mexican Hat Dance) will be performed twice, once with soloists Linda Gatzke and Alice Stephens and again with the entire cast participating. The cast will also dance the *Jesuita en Chihuahua*.

After intermission, the Dance Technique class will demonstrate mental and physical coordination and warming exercises and then perform the first of a four part choreographic poem entitled *Tribu*.

Mrs. Hool, who choreographed *Tribu* to the music of Daniel Ayala, described it as a new type of dance portraying the history of

Mexican Indians through their mystic and tragic mythology.

"I tried to capture the mind of the beginnings of the Mexican people, the essence of mankind, because the original races were not afraid to express their feelings," explained Mrs. Hool.

The dance symbolizes the troubles encountered by a wandering tribe of Indians searching for a home, especially the psychological problems the tribe's priest has in keeping his people together against evil spirits.

The priest is portrayed by three dancers, Joseph Anisz, Gregory Cary and Joseph Campbell, to represent his mind, body and soul. He expresses all the agony of the tribe as he asks the goddesses they worship for help.

"I've been dreaming of doing this type of dance for years," said Mrs. Hool, "and I hope people become interested because it influences everyone to think and face the truth of themselves."

"I want people to think, and

then maybe they can find a way to be realistically happy," she continued, "because no one can be truly happy unless he first knows what sadness is."

She went on to praise her students, only a few of whom have had any prior dance experience, for their remarkable progress since the beginning of the quarter despite the school's lack of equipment. "They are so willing and so beautiful to work with," she exclaimed.

Other members of the cast include Judith Brandon, Michele Brannon, Mary Chrenovsky, Elizabeth Churchill, Pat Dieli, Beatriz Gándara, Kathryn Gornto, Jan Guerra, Deborah Kohn, Eivor Lindenhall, Jan Locketz and Susan Lundberg.

Also performing are Mary Mazzioti, Margaret Meleer, Kathleen Moore, Rita Olicker, Liza Parker, Daphne Pierre, Beatriz Rhett, Margaret Roberts, Martha Soler, Yvette Sung, Rosana Wardell and Kathleen Weir.

Art Exhibition Scheduled

The opening ceremonies for the 21st Annual UA Art Exhibition will be held at the Mexican-American Cultural Relations Institute, Hamburgo 115, on March 19 at 7:30 p.m.

According to Dr. Merle Wachter, art department chairman, work may still be submitted to the art center office before the March 16 deadline. The show, which will take place in both the upper and lower galleries, will run through

April 3.

Prizes will be awarded by a faculty jury in five categories, including painting, prints, photography, drawing and sculpture. No student, however, may submit more than four entries in any one category and each must be accompanied by a three peso entry fee.

In addition, canvases must be properly framed or stripped and wired for hanging, and all prints and drawings must be matted and/or under glass or acetate and ready for hanging.

"For the past 20 years, the show has been well-attended by the local community because it has always had tremendous variety and freshness and gives people a chance to see what we are doing," commented Wachter.

In addition, he explained that it enabled the students to view their work in a studio environment with proper hanging and utilization of space. "It's very different from looking over someone's shoulder," he said. "This is the real test of an art work."

He also mentioned that a good indication of the quality of the work in the show was the fact that many of the prize winners over the years have gone on to achieve success as both teachers and artists.

"There is always an interesting cross-section of current trends from the U.S. in the show," he continued. "Most students do not change to a 'picturesque' or 'folksy' Mexican motif, but carry

(Continued on Page 4)

Marijuana No Game Despite SAUA Info

Gonzalo Ruiz, UA counselor of men, recently criticized the Student Association of the Americas (SAUA) for giving "the impression that pot smoking is just a game with the Mexican authorities."

"I believe their intentions were good," he said, referring to the recent meeting held by the SAUA to discuss marijuana laws and student rights in Mexico. "But I feel that they gave misleading information to the students which might lead to the wrong impressions about smoking marijuana."

"It can be considered a game only in the sense that you're taking a chance of getting caught," he continued. "But it's a dangerous game and if you're going to play it, you might have to pay the consequences of being deported, going to jail or losing money."

He also emphasized that the administration will make every effort to help students obtain their legal rights, but "I don't want the students to get the impression that the administration will wipe their noses when they are busted

legally. We couldn't even if we wanted to."

Ruiz did say that the administration was especially concerned and willing to help students who are illegally arrested, exploited or threatened by unofficial authorities.

As an example, he cited a recent case in which students were busted by fake narcotics agents. They protested to the administration and a meeting was arranged with the chief of the narcotics bureau. Later on, the fake narcs were caught and punished.

He also complained that both the SAUA and the student body wrongly criticized the American Embassy for failing to come to the aid of students in jail for marijuana.

"Their role is a diplomatic one only and they can't interfere in Mexican affairs," he explained. "Nevertheless, we have received substantial assistance from the Embassy's protection department as they can provide information on whether or not a missing student is in jail."

Protesting Students Get Diet of Clichés

Much of the stability and efficiency of any institution, in acquiring the confidence and insuring the happiness of the people it serves, is dependent on the general opinion of that institution and its personnel, and on its ability to solve problems and resolve conflicts. In the case of a university a special burden falls on the shoulders of those most in contact with the students — professors and deans.

At the University of the Americas, a helpless desperation has invaded the hearts of many students. Cries of protest against a history professor, Dr. César Bustos-Videla, were answered by sophistry and evasion. Taking their complaints to the academic dean, Dr. Leigh Rhett, students were told, platonically, that good and evil coexist in the world and that a bad professor makes up for a good one.

At the University of the Americas, acquiescence is the way to remedy an unjust situation. In absence of a functioning apparatus to handle complaints, students came with letters to the Collegian in hopes of rallying support for their cause.

The letters speak for themselves. Tyranny is not a good method of teaching. Clichés are not an adequate form of expression for an academic dean. "There is some shit I will not eat," said e.e. cummings. His words mirror the feelings of many.

We deplore the use of students as guinea pigs for sadistic experiments by paranoid profs. The university is not the place to work out complexes.

Moderation is a virtue when all the individuals involved in a controversy subscribe to it, but when the established means of redress are exhausted, it becomes a hangman's noose. A man being robbed of his money does not act moderately; students being deprived of their education and humanity shouldn't either.

But voicing a grievance does nothing to remedy it. It is at most an anemic statement of the desire that it should be remedied. Involvement by all individuals to give angered students satisfaction is needed. Under the bland mask of indifference, the grossest injustices and the gravest errors are virtuously nurtured.

Henry Miller Speaks

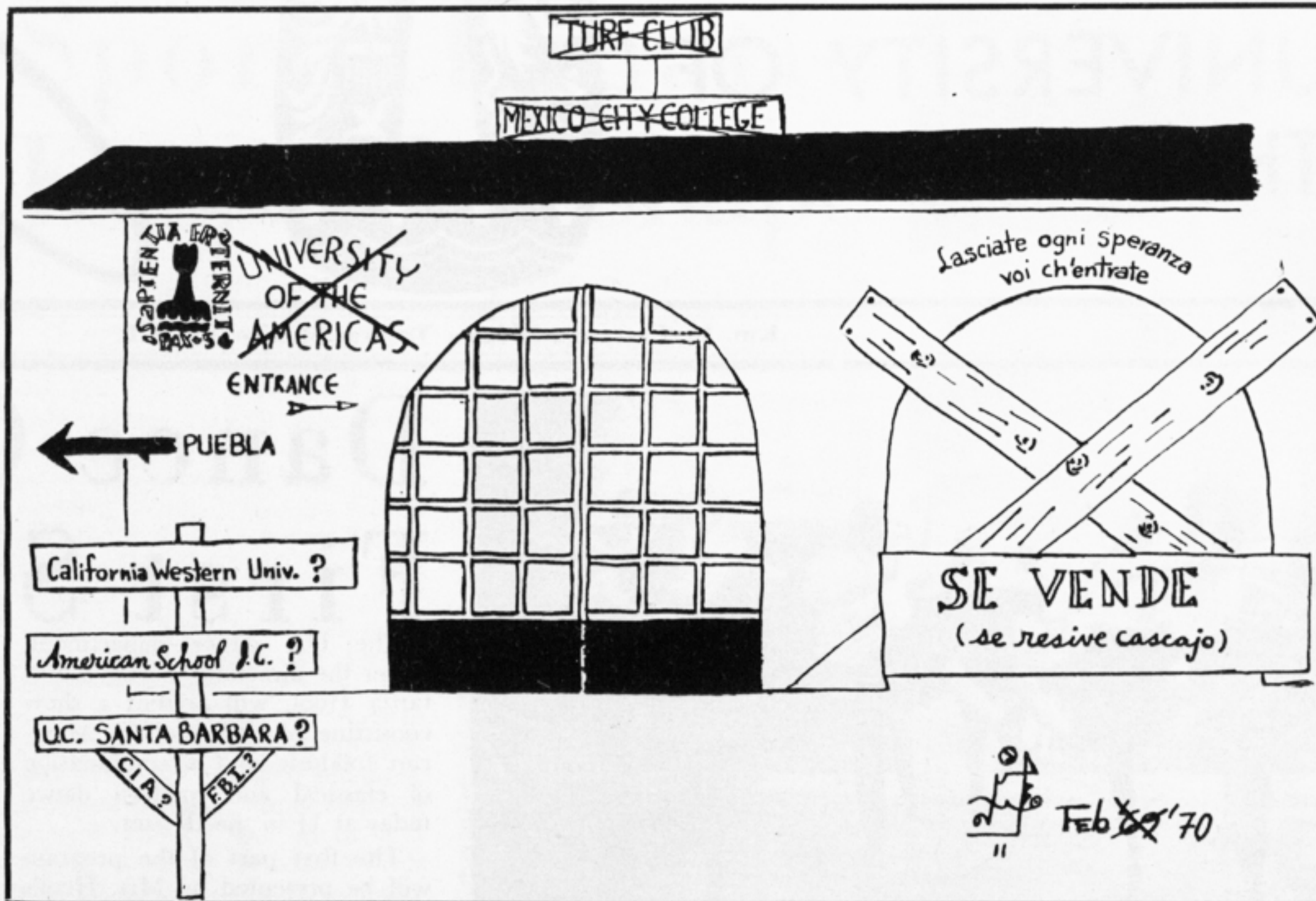
Note: Communication between the creative writing center and the press room was re-established last week with the welcome visit of Professor Coley Taylor, who presented us with the following extract from the writings of Henry Miller, reprinted in The Catholic Worker, which apparently found in it an echo of stability in these uncertain times. We are happy to reproduce the piece, with thanks to the olive branch of Professor Taylor.

isn't kept running because it's a paying proposition. (God doesn't make a cent on the deal.)

"The world goes on because a few men in every generation believe in it utterly, accept it unquestioningly; they underwrite it with their lives. In the struggle which they have to make themselves understood they create music; taking the discordant elements of life, they weave a pattern of harmony and significance.

"If it weren't for this constant struggle on the part of a few creative types to expand the sense of reality in man the world would literally die out. We are not kept alive by legislators and militarists, that's fairly obvious. We are kept alive by men of faith, men of vision. They are like vital germs in the endless process of becoming. Make room, then, for the life-giving ones!"

Air-Conditioned Nightmare
by Henry Miller



To Poets

by Hugh Smith

*Dying poets, stand your ground
Backed by the raging seas:
The journalists are gathered
round
Your father, Socrates.*

*They took him from his quiet
house
Beside the sacred well:
To him the editor allows
The freedom of his cell,*

*His hemlock ink of bitterness
Upon which he must choke,
His dirge the rattle of the press,
His shroud a paper cloak.*

*Since foul winds of wordage roar
You will not stop the crime
With marching men of metre or
The blind dogs of rhyme.*

LETTERS TO THE EDITOR

UA Community Airs Grievances

To the Editor:

I am a rather conservative, not-too-reactionary student, majoring in history and government. I have always been somewhat complacent and content to accept those things which are taught me by the "university machine", and never felt much need to examine or question that system.

Since my arrival at the University of the Americas, my sentiments have changed considerably. I am now aware of the enormous inequities which exist between the students and "their" faculty due to a recent ludicrous experience which occurred here.

When a faculty or administration refuses to permit a dialogue with the students, when the administration refuses to create a mechanism to insure the protection of students from tyrannical and disrespectful exploitation by certain paranoic professors (such as an academic standards committee or an academic board of review), when there is no guarantee to the student that he will be able to receive the credit desired and deserved for his work, and when there is no means of communication allowed to exist between the students and faculty, then there is no other means by which to effect a change than to force one's ideas upon these deaf ears.

If UA's small-minded administrators continue to refuse these much-needed changes, then they may expect nothing more than a forceful overthrow of "the machine". The motivation to riot such as has occurred at Berkeley, Cornell, Columbia, etc., is now very clear to me.

In my Latin American history course we were recently given an examination which covered material that was trivial and insignificant compared to that covered in the lectures. The system of grading used was pedantic and placed undue emphasis on facts (some never given in lectures or reading) which were very unimportant to any student or professor of history. This is the consensus of every student in the course.

The results of this farce were appalling: half the class failed, there were several grades of "D", and the highest score was 77% — a "C-". The professor refused to discuss the exam with the class openly and we were forced to

meet with several deans.

Two of these men told us that we should take a mature attitude and not challenge this man or the system in which he operates, and that the system usually works to the advantage of the students anyway.

Yet why should we take a back seat to anybody just because he operates in an unapproachable system? I'm irate about the whole thing. Yes, I can understand the motivation to protest!

In one way this debacle has been beneficial to me for, as a future teacher of history, I have learned that no matter how proficient a professor becomes in a subject, he must still be able to relate the material to the student in a modest and not infallible manner, trying always to be conscious of conflict and allowing himself to discuss openly any problems which may occur.

I respect the ability of my Latin American history professor but abhor his classroom mannerisms. He has very seldom returned any respect to his students, and I'm only thankful that I have to put up with his tyranny for just one quarter.

—James A. Purdy, Jr.
Kent State University

To the Editor:

World War I gained part of its impetus as a result of lack of communication. Verbal communication is one of the assets that marks man as a superior animal. However, man has not yet learned to use his ability to communicate. If you have any doubts about this, consult one of the students taking the Latin American history survey course.

Reasoning is also another of man's powers. Man has already displayed an inability to reason because he participates in wars. Attempting a more sensible approach, he negotiates. Negotiation is one of the most fundamental aspects of life.

Unfortunately, some professors at UA are under the assumption that negotiating is some form of underhanded bargaining, or else a compromise. It is pathetic to think that their experience in universities has taught them such things. Even more appalling is the teacher who assumes and forms

rigid opinions from his assumptions without listening to any reasonable debate or argument.

Many of my professors have recently complained that students dwell on irrelevance. This is, however, an inevitable result of a system that demands numbers and letters, and that also stifles imagination and creativity. Carrying this tendency to its extreme, I have a professor who vehemently refuses to talk about anything excluding the subject matter of his course. To him it is irrelevant.

In many classes we have had discussions about "not getting involved". The revolution occurring today is a breaking away from this tradition. Faculty, deans and administrators would like to think that they are significant participants. However, statements from high-ranking administrators such as "This problem of faculty mediocrity has occurred often, yet since nothing has been done about it before, how can do anything about it now?" characterize them as the most notable hypocrites of the twentieth century.

Ask yourself: why do students riot? Thank you for leaving us nothing else to resort to.

—Name withheld because of
incrimination— or is it
discrimination?

To the Editor:

In Volume 23, No. 6 of the Collegian of February 13, 1970, on page three an injustice was perpetrated by whoever covered the folk festival.

The folk festival was indeed sponsored by the Student Association. However, it was completely organized through the efforts of Jim Minge, who received no credit in the afore-mentioned column for his work.

It was he who brought all the artists together, and he who also arranged for the sound equipment. Furthermore, the headline indicates it was a Washboard Band show, which it certainly was not. The article indicates they were the major success of the show. The opinion of most of the people I spoke to, they were not the sensation the paper makes them out to be.

I wish to thank the anonymous author of the article for his (or her) comments on my performance. I would also like to point

out Buffy St. Marie wrote "Universal Soldier", not Donovan.

Finally I would like to suggest the Collegian give the staff by-lines, so the student body can be aware of who is telling them where, what, why, when and how.

—Richard H. (Dick) Raskin

Editor's Note: According to standard rules of journalism as set forth in all basic journalism textbooks, all U.S. newspapers and the Associated Collegiate Press, news stories do not carry by-lines. They present facts, and the reporter is considered less important than the story he is telling. Only in feature pieces and interviews is the writer permitted to be identified by name. Hence the Collegian, which wishes to keep up its professional award-winning status, is regretfully forced to follow the rules which have won it acclaim for over 20 years.

To the Editor:

To claim that Mr. Rafael Samuels' recent exhibit was either a threat in any way to anything or an act of violence is extending a dimension to the recent exhibit that no sensible person could construe.

It is one thing not to like the show for reasons of personal taste and another to assume the pompous attitude of Milholland and Reilly in condemning it for all. I found the recent show entirely refreshing in that it was sincere, simple and honest, showing imagination in many forms and lightness of spirit. It pleased me that Mr. Samuels did not find it necessary to trip over himself intellectualizing any aspect of his recent show. Leave that to the academicians. They do this job beautifully.

If a delightful display utilizing primitive materials to compose sophisticated objects compromises one's self-knowledge or influences one's relation to another, much less provokes soul-searching reflections of justice, I can only come to the conclusion that one is either too vulnerable, or is spoofing, or if for real is taking himself too seriously.

Not only is an artist entitled to his own interpretation but the viewer is entitled to his own appreciation.

—Jane Swezey

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Student Protest Met by Silence

by Adrián Acevedo

Dr. Leigh C. Rhett, dean of the College of Arts and Sciences, when asked by the *Collegian* to explain his handling of the controversy involving Dr. César Bustos-Videla and his Latin American history class, replied: "I have no statement to make."

After Dr. Bustos-Videla refused to discuss a test which over half the class failed, the entire class appeared before Rhett and requested an explanation.

They were told that they should take a mature attitude and not challenge the man or the system in which he operates. They were also told that the system usually works to the advantage of the student anyway.

A student who refused to let her name be used quoted Dr. Rhett as saying, "This problem of faculty mediocrity has occurred often, yet since nothing has been done about it before, how can we do anything about it now?"

Unable to receive satisfaction at the administrative level, the students then aired their grievances about Bustos' teaching methods in several letters to the editor of the *Collegian*.

When informed of the complaints and asked if he thought he should defend himself, Rhett stated, "I feel no need to defend myself."

myself."

He also said, "I have no intention of doing anything," when asked if any further action would be taken on the Bustos case.

In a letter to the editor, James A. Purdy, Jr., described the mid-term exam as covering "material that was trivial and insignificant compared to that covered in the lectures." He added, "The system of grading was pedantic and gave undue emphasis to facts (some never given in lectures or reading) which were very unimportant to any student or professor of history."

The highest score on the test, a 77, received a grade of C-, while the class average was a 59, a failing mark. One UA instructor taking the course received a 51 and failed a test for the first time in her life. A transferee from Ohio with a 4.0 grade average received a D-.

One anonymous letter quoted Bustos-Videla as saying, "It's not my problem. You didn't study enough," after he was asked to discuss the test with his students and the administration.

The student, who didn't sign his letter because of fear of retribution, also said of Bustos, "I believe he is a sadist in that he gets pleasure by continually embarrassing his students in class as well as failing the majority."



Photo by Ken Goodrich

VIEW FROM THE TOP—UA students and friends pause for a moment in the bell tower of the Otomí Indian village of Tlacotalpilco, where they are giving both practical and spiritual help to the people. From left to right (top row) they are Mrs. Hilda Ramirez; Pancho, the village leader's son; Gary Vojcodich; Mrs. Laura Goodrich; and Eduardo Mayorga. In the bottom row are Armando Limón, Dave Mugridge, Kevin Joyce and Mrs. Rita Fairbanks.

Program Formed To Aid Village

by Judy Wise

Tlacotalpilco, an Otomí Indian village situated in one of the poorest sections of Mexico, is located two hours north of Mexico City in the arid Valle del Mezquital. In a one-man effort to aid its Indian inhabitants, David Mugridge, UA senior, has organized a program over the past few months in which he and a small group of student recruits hope to give both practical and spiritual help to the Otomís.

Mugridge's report on the living conditions of the village is discouraging, though typical of many poor regions of Mexico. Composed of approximately 700 families, Tlacotalpilco has no electricity to speak of and no clean water. The Indians' houses are made of mud and cactus, and their diet consists of cornmeal and beans with a little goat's meat from time to time.

The UA students involved with David's program are Ken and Laura Goodrich, Gary Vojcodich, Kevin Joyce, and David himself.

There are two National University medical students, Gerardo Luengas Cabañas and Eduardo Mayorga.

Mrs. Rita Fairbanks, a registered nurse, accompanies the group when they go to the village. Mrs. Fairbanks is the sister of Father Donald Hessler, prominent missionary in the Catholic Foreign Mission Society.

The enterprise attracted the attention of C. Lee Clark, dean of students, and Mother Michel Guerin, English instructor, who volunteered their services to David, mainly in order to help him recruit more interested students. Through their combined efforts, the SAUA donated approximately 600 pesos to the group.

David became involved with the village through the Mexican family he is living with. "We go in there for several reasons," he said. "Our first objective is medical help." The Indians have had several cases of chicken pox and tuberculosis, as well as the standard ailments of malnutrition and the yearly flu. "We are teaching basic courses in hygiene and nursing," explained David.

Another important problem is that the present water system in the village is not sufficient. David continued, "We are trying to raise money and get enough help to provide the Indians with drinking water."

David has been working on this project since early December. The group goes to Tlacotalpilco every two weeks.

"Students who speak good Spanish or the Otomí dialect are invaluable," he concluded. "I urge them to join us." In addition, David asked for contributions of clothing and money from anyone who is interested. Students may leave their names and phone numbers in Dean Clark's office.

A movie of the village and its inhabitants is scheduled to be shown today at 2 p.m. in Room 85.

Coed Craftsman Inherits Leather Working Tradition

by Audón Coria

In an era of industrialization and mechanization, the skilled craftsman is a rare creature. Combining art with utility, his original creations are truly unique, suiting the individual personalities of his clients — a welcome relief from the standardized mass produced goods of today.

Jami Cavos, transient student from Denver University, is one person who is trying to preserve the leather working tradition bequeathed to her by her maternal grandfather. Jami's grandfather learned shoemaking in Tripolizota, a small mountain town outside of Athens. "The main population of the town is mountain goats," commented Jami. "The people have one leg shorter than the other, which enables them to stand level on the mountains. There is always a great need for shoemaking."

The secret of being a craftsman is the slow process of learning the manual skills of the trade. "I was first taught to stitch on an old fashioned machine of about 1920. You need to be really skillful before you can use an electric," Jami explained. "Since the machine is quicker and the needles thicker, it can be quite dangerous."

"One time I didn't move my index finger fast enough and the needle went through it. My natural reflex was to pull the finger away from the machine, thus ripping the top part of it in half. It hurt me just a little."

Jami specializes in custom made sandals. The first step is to get the size of the customer's foot. "If the day is hot the person's foot will change size and the sandals will be too large. If the person has been wearing shoes all day long, the feet will be smaller and consequently the sandals will be too small. The best time to measure for sandals is about noon, after going barefoot all day."

After the first fitting a leather base sole is made from the paper tracings of the person's foot. Next leather straps are added which can later be dyed to almost any color. "It is a good idea to fit the sandals again at this time because once you get the sole on

removing or adjusting the straps is very difficult. You then add the bottom sole, which can be made of almost anything — including tires.

"After you've gotten this far, you have the basic sandal. I like to put on the straps and decorations at this time. You then sand the edges and put black leather dye on the whole thing and your sandal is finished."

Jami charges about \$10.00 for any style a person wants within reason. "The most I ever charged was \$25.00 because I didn't want to do the job — the sandals were supposed to be white with four-inch high heels."

"The woman that wanted them gave me a real hard time but she was finally satisfied although she could barely stand on them. When she left she told me, 'you know, good sandals are really hard to find, especially when you have such sensitive little feet like I do.' I was so infuriated, I gave her the evil eye and she fell down

in the parking lot."

Sandal making has its own peculiar hazards. "One of my clients had foot fungus and had to wear nice thick socks. After each fitting I would immediately run to the back of the shop to wash and scrub down my hands so I wouldn't get whatever it was he had — I did however get very red and dry hands."

"The first pair of sandals I made were for an eighteen-year-old queer. When I was measuring his feet he would laugh and tell me how it tickled. I would fall on the floor laughing. He was good for business because he attracted so much attention that people noticed his sandals and asked where he got custom made ones."

Aside from sandals, Jami has also made watchbands, leather vests, rings and handbags. "I made over \$2,600 in four months, plus whatever I spent — I didn't keep books," she concluded with artistic carelessness.



Photo by Adrián Acevedo

A STITCH IN TIME—Jami Cavos, master leather craftsman, saves nine by carefully sewing a new pair of leather pants. In addition to pants, Jami is a specialist in custom-made sandals and shoestrings.



Photo by John O'Leary

CLEARING THE AIR—John Middleton (left), commissioner of the Air Pollution Control Association of the Department of Health, Education and Welfare, and UA Professor Marvin Bank (center) listen intently as visiting Professor Reino Randall explains his views on the pollution of the environment. Middleton, the world's foremost authority on air pollution, delivered the keynote speech at the annual meeting of the Mexican Institute of Medicine and later spoke and answered questions on campus about pollution.

Profs Attend Meet With Anthro Expert

Four members of UA's faculty were recently invited to a round-table discussion with the world famous American anthropologist, archeologist and Harvard professor, Dr. Gordon R. Willey.

Participating were Dr. Charles Mann, William Swezey, John Paddock and Dr. Merle Wachter.

"We were invited," stated Swezey, "because in its 30 years of existence the University of the Americas has influenced in some way all of the main Mesoamerican archeologists and anthropologists."

Dr. Willey was invited by the Mexican-American Cultural Relations Institute to speak about "Recent Archeological Excavations at the Altar de Sacrificios and Seibal, Petén, Guatemala and the Maya Collapse."

The open discussion with Dr. Willey revolved around problems that exist within the field of Mesoamerican archeology.

A primary concern of the

anthropologists was the necessity of a redefinition of the term "Mesoamerica", according to Swezey. The concept of an anthropologically distinct area was originally coined by the anthropologist Kirchhoff. His definition was based on the common possession of various cultural traits.

South American influence on Mesoamerica was also discussed. Most of the anthropologists agreed that gold working in the Mixtec style was inherited from South America.

The possible significance of a skull found at the Tlapacoya archeological site for the dating of early man in Mexico was also touched upon. The skull was found out of association with other materials at the site, but fluorine tests are being conducted to determine its relative age. It is believed to be of such antiquity that it is a representative of man before a specialization of the races.

Sociology Professor Gives Talk

Louis Schwartz, sociology professor at UA, was guest speaker February 17 at the Villa Jones International Cultural Center.

Schwartz spoke on technological innovations which effect change toward urban society and mentality in rural areas. He was in private business before taking graduate studies at Columbia University and is a doctoral candidate in sociology at the New School for Social Research in New York.

In 1966, Schwartz taught at Hunter College and the next two years at Mills College of Education. He came to the University of the Americas in September, 1969.

Schwartz is an inventor of several gadgets and has traveled widely in Europe and the Middle East. He taught at Bar-Ilan University in Israel while on a research project there.

JON SCHMUECKER

Yankee Go Home?

As the first sign of spring appears on the horizon, the thoughts of many UA car owners turn north of the border, up Texaco way. It is always easy to spot a student who is preparing to make the famous three-day border trip.

Long-haired males have their locks trimmed back up to shoulder length and shaggy beards suddenly disappear. Students gone native turn in their sandals for Bass Weejuns and serapes for Brooks Brothers sports coats. Coeds hide their bleached blue jeans and beaded headbands. The change is startling. Bob Dylan becomes William Buckley and Joan Baez becomes Doris Day.

Aside from the noticeable physical changes, there are various psychological preparations which students undertake. For weeks in advance, car owners can be seen sitting in the library staring blankly at the wall with their right foot pressed hard against the floor. They practice sitting in one position for hours on end, mumbling "kilometer 236, kilometer 237, kilometer 238."

The trip itself, a mere 1000 kilometers, makes the Puritans' trip in the Mayflower seem easy. The scenery makes the Sahara Desert look like the French Riviera.

Heading northwest out of Mexico City, one may notice certain stimulating landmarks on the scenic Querétaro highway, such as 137 white kilometer marker posts, two toll stations, and numerous broken down cars and trucks. Twenty-six kilometers before Querétaro, the Hotel La Mansión offers excellent overnight accommodations. It is particularly recommended for Texans who are working on their second million or members of the Rockefeller family. For anyone else, it is a lesson on how to spend all your trip money overnight without really trying.

The road north leads on — and on. San Luis Potosí, next metropolis on the map, is noted for its single gigantic traffic circle where highways 57, 80, 70 and all cars, trucks and busses meet. The farmers along the way boast of harvests of prickly pear cactus, organ pipe cactus, yucca, maguey plants and tombstones.

The next stretch, some 460 kilometers to Saltillo, comprises the most scenic section of the route. Cacti, dust storms and dead dogs may be seen in abundance along the side of the road. Cows and burros are usually found grazing in the center of the highway chewing on tar and pieces of truck tire retreads. These animals are very friendly and love nothing more than rubbing up against shiny bumpers at 70 mph.

If your car breaks down along the way, don't worry. Just wait for the famous "Green Fleet" that passes by once every three weeks on its way to Mexico City. The "Green Fleet" is so named because both the driver and the rider are usually sick from five hours of drinking the night before which prepares them for their next day's work.

All of the border crossing points are bad, but one deserves special mention, Laredo. Working under the mistaken idea that Laredo is closer than McAllen, uninitiated students roar in expecting a welcoming party of fellow Americans. Instead, two or three 100-year-old grizzly bears come out of their hibernating caves looking for that green, green grass that is not from home.

"Got any drugsdopeoralcoholicbeverageskid? How long ya been gone boh? Where ya bin? Waccha bin doing down there so long? Ya a member of one of them stoddent radical left wing commie trouble seeking radical riot starting outfits? Did ya'll vote in the last election? When was the last time you'ns saw your mother, kid?"

Two hours later, after your car seats have been torn out and unstuffed, all your tires deflated including the spare, your dashboard dismantled, suitcases unpacked, your body stripped of everything but its light coating of deodorant powder and hair oil, your vital body cavities looked up and into, including the fillings in your teeth in case one might be hollow, your friendly customs agent says, "Well, kid, I guess I'll have to let you go, this time."

Two hours later, after you have reassembled your car, suitcases and clothes, you wonder if you are actually entering the land of milk and honey that you have been so eagerly anticipating in your exile in sunny Mexico.

Paddle-Happy Pros Compete For Kudos

Intramural sports tournaments, usually limited to basketball and football, will come alive at the end of this quarter with the annual University of the Americas Golden Paddle Ping Pong Award Championship.

Sponsored by the athletic department at UA, the tournament is under the direction of Linda Hollenshead, who holds table tennis' coveted "White Belt".

A total of 14 contestants have already signed up for the games. Outstanding plywood paddle players include "Texas" John O'Leary, whose shutter-like reflexes and flashbulb eyes have won him many awards in the past; Waldo

Llorida, whose corner shots have given him the name of "The Corner Con Man"; and Roger (Rapidfire) Reiss who slams the ball harder than a 60 mph head-on collision.

The championship will be determined by a ladder-style playoff. Each player who loses will have to step down.

"Although no formal award has yet been purchased," said Miss Hollenshead, "we hope to have one by the time the tournament is over. The winner will play an exhibition game with the famous Japanese ping pong star Pingis Pon sometime in the near future."

Vols Trip Poli; Stumble in León

In a recent two-game series with the White Burros of the National Polytechnic Institute, the University of the Americas Volunteer basketball team came out on top both nights, 90-89 and 74-65.

During the first match, the lead changed 33 times. The scoreboard changed so fast that fans were often cheering for the wrong team and the score keeper was carried off with a nervous breakdown.

Pancho Solórzano continued his high scoring streak with 33 net nuggets followed by Fred Hare with 26 and David Scott with 16. Rookie Melvin Best turned in a stylistic performance with 6, "Grandstand" Greg Bravard netted 5 and Dan Bungard had 4.

The Vols' 2-1-2 zone defense worked like 1-2-3, keeping Poli's big guns silent. The Mexico City Magicians were so tricky on offense that the White Burros at times acted like dizzy mules.

The following night the Vols stayed in the winners' circle with a 74-65 win.

Fred Hare landed at the top of the score card with 28 b-bombs followed by "Spark Plug" David Scott with 14. John (The Giant) Chamberlain hit 12, Pancho Solórzano ran up 9, Greg Bravard was good for 8, Dan Bungard netted 2 and Heroui Kefebe had 1.

Solórzano, who has been weaving the ball into the net like Wilt the Stilt in recent court action, was held to a mere 9 points because he twisted an ankle early in the game.

Poli put up a good battle up to the half when the scoreboard read 37-36 in favor of the Vols. Despite occasional comebacks by Poli in the second half, the Vols never lost the lead.

The Mexico City Magicians hit the road the following weekend, taking on Nuevo León in a two-game series. The Vols dropped both games, 81-75 and 77-68, for obvious reasons.

Pancho Solórzano, one of the Green and White's top hoop stars, was out of action with a badly sprained ankle. Also, the 13-hour bus ride that terminated a few

hours before the start of the first game had a decided effect on the performance of the Vols.

In their first match against Nuevo León, Fred (The Rabbit) Hare was slightly out of range but still zeroed in for 28. "Spark Plug" Dave Scott, the Fred Astaire of the basketball court, danced in 18 roundballs. John (The Giant) Chamberlain towered on offense with 16 followed by "Grandstand" Greg Bravard with 8, and Dan Bungard and Raúl Quiñones with 2 each.

Nuevo León continued its winning streak the following night, despite the outstanding scoring performance turned in by Fred Hare. Hare tallied an astronomical 39 points, organizing a bucket brigade that would put the Chicago fire department to shame.

Dave Scott showed the locals how the game is played with his spinning lefthanded hook shots. Scottie, who ran up 18 b-bombs, was followed by Greg Bravard with 4. Greg's coverage on defense is enough to make any player smother. Also making the scoreboard were Melvin Best and Dan Bungard with 2 each.

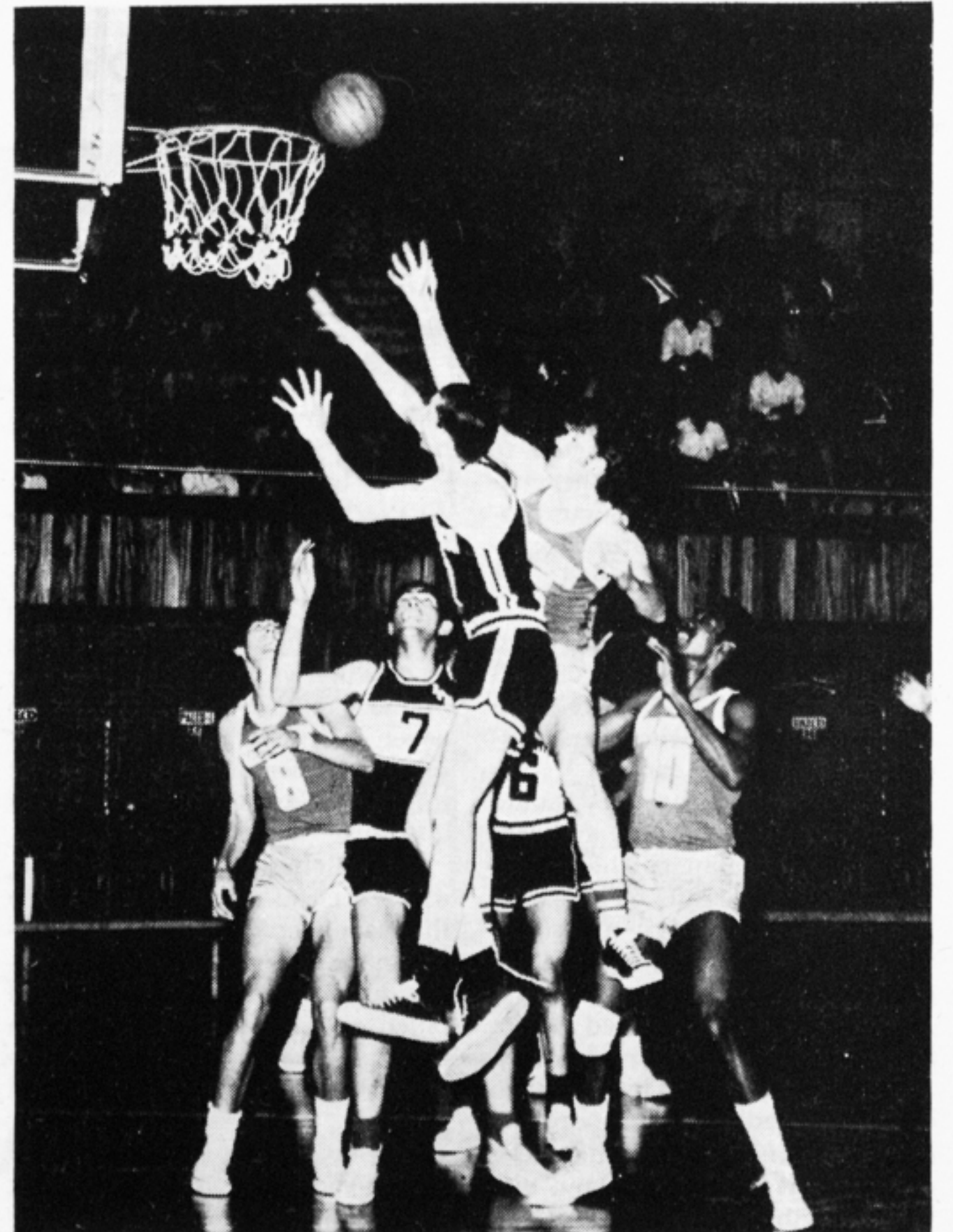


Photo by John O'Leary

PANCHO MAKES HIS POINT—Pancho Solórzano (15), lights up the scoreboard with 2 while colliding in mid-air with a Poli player. Keeping their eyes on the ball are Fred Hare (10) and Greg Bravard (8).

Quick As A Cat Coed Says Tennis Is One Big Racquet

by Gary Michael

Tennis has been thought of as a "sissy" sport by many people, but after playing it for nine years, practicing an hour or two every day, Susana Zenea tells us a different story.

Susana talks of a sport where excellent physical condition is a must in addition to being able to move like a cat. Once on the tennis courts you find yourself playing not tennis, but a game of chess because you must out-think your opponent and hit the ball where he can't reach it.

Who will make the next move? The ball is hit hard and is coming right at you at a high rate of speed — what are you going to do? Are you to hit the ball right

at your adversary, in the corner, or just drop it over the net? These are a few of the exciting thoughts that go through a professional tennis player's mind in the split second he has to make a decision.

Susana is one of these players. A proud Mexican citizen, born in Mexico City in 1952, she started her tennis career at the age of nine. Shortly afterwards, she won the National Girls Singles Championship in the age group 12 and under.

"When I first saw the game played, I was intrigued," she exclaimed. "From then on I couldn't put the racquet down."

Her tennis career was initiated by Yolanda Ramírez, a woman tennis champion, fourth ranked in the world. She had seen something special in Susana's movements and told her that she was a born champion.

Yolanda Ramírez's predictions proved right. In 1963 Susana collected another championship in the 12 and under division and then traveled to the United States and took first place in both singles and doubles at a tournament in Miami, Florida.

After winning the Girls Junior Championship in the 16-18-year-old division in 1965 she was the eighth ranked girl in Mexico.

But her fabulous luck did not hold. Shortly afterwards, tragedy struck her in the form of a serious back ailment which seemed to sever her tennis career. She had developed a back inflammation involving a lower vertebra. The doctors had to give her very painful spinal injections to try and remedy the problem. There was little optimism, Susana says, about her recovery.

But luck must have been with her because in 1967 she came back and won the Nationals in 16 and under and then went on to the United States and won the National Hard Court Tournament, also in 16 and under.

But fate, it seemed, had an interest in preventing Susana's rise. Although doctors had told her she was all right, Susana had a new and more severe attack of the same back ailment. This time

she was unable to walk for four months. Her back had gone out for good it seemed.

"I didn't let it get me down. I knew I could make it — I just needed a chance." Susana also stated that if she could never play tennis again she would be a doctor and help those people with the same problem she had.

With head high she accepted this final defeat and after being able to walk again she worked very hard and long to try and develop her back. After many hard months of work in gymnastics, her doctors suggested she begin a new sport. With the enthusiasm of the born sportswoman, she took up fencing. Her competitive spirit soon brought her the National Junior Fencing title.

Susana's dynamic drive and enthusiasm would not let her stop here — she's playing tennis again. "It's a part of me and I can't let go. Once I knew I could be good, I had to fight to the top." Beginning slowly at first but getting better by the end of 1969, she attained the number nine ranking in Mexico.

A student at the University of the Americas, Susana plans to graduate at the end of this year with a degree in business administration. She hopes to travel to Europe and Australia this summer and play in all the tournaments. "Tennis is my greatest love," she exclaimed passionately, "and I must keep playing."

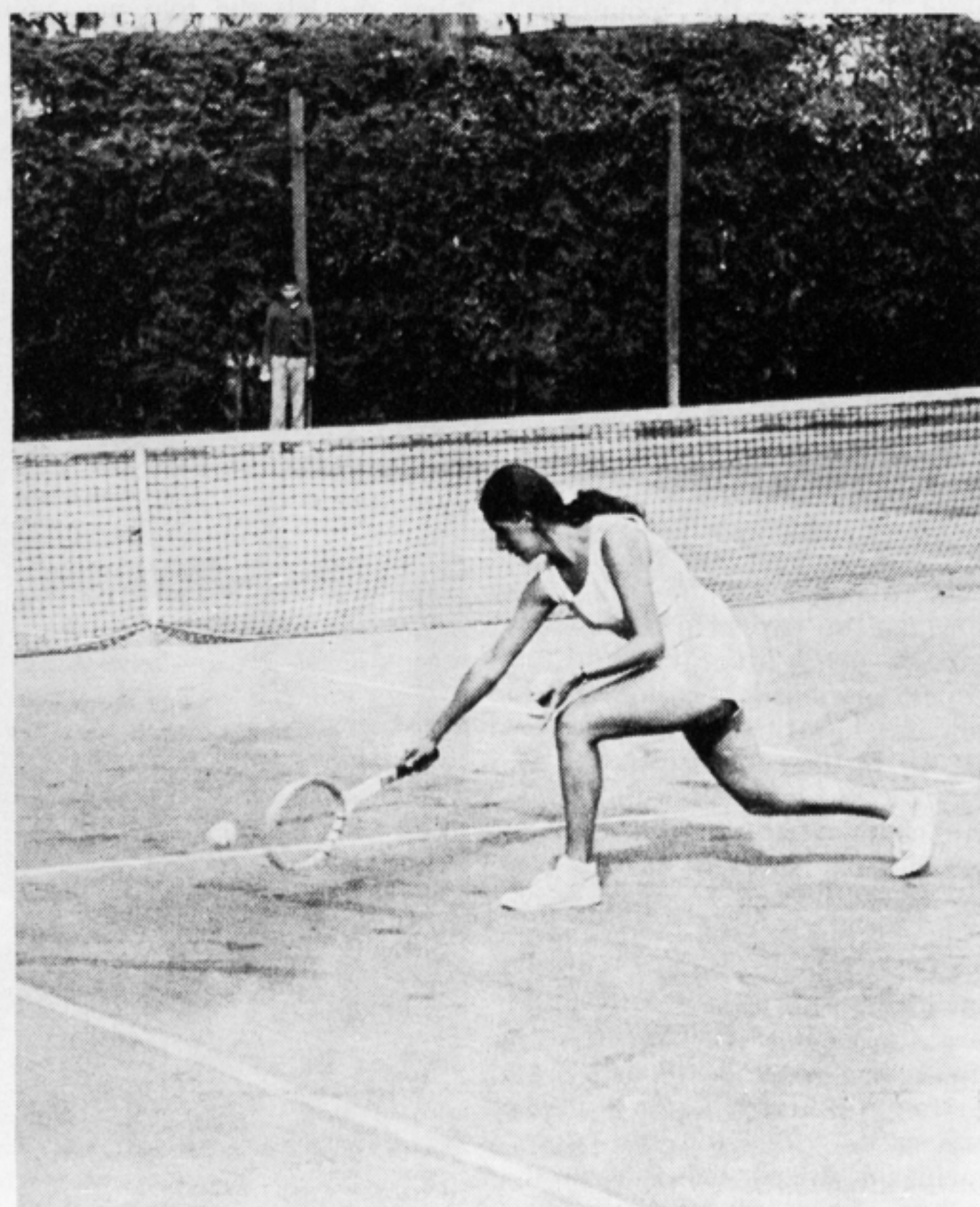
Art Exhibition . . .

(Continued from Page 1)

on in the style they learned in the States.

"However," he concluded, "the most interesting thing is that I never know what to expect from the students. Somehow, they always manage to come up with the unexpected."

In spite of the fact that the school will be in Cholula next year, Dr. Wachter still plans to hold the next show in Mexico City in order to maintain cultural relations with the capital. However, the show will also be held either in Puebla or on the new campus.



SUZU GOES A COURTIN'—Susana Zenea, clay court coed, backhands an opponent's tight corner shot during a practice session. Susana is ranked ninth among Mexico's women tennis players.