



Irene Gomez-Bethke Papers.

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ARTICLES OF INCORPORATION
OF
ASOCIACION NACIONAL DE GRUPOS FOLKLORICOS

WE, the undersigned, all being of full age, do hereby certify that we have on this date formed a corporation under the laws of the State of New Mexico, and we do further certify:

ARTICLE I

The name of the corporation shall be: ASOCIACION NACIONAL DE GRUPOS FOLKLORICOS.

ARTICLE II

This corporation is formed for the purpose of initiating, developing and promoting artistic endeavors among member groups and among the communities they represent.

Section 1. The asociacion shall increase the education and understanding of Mestizo, Indian and Spanish art, primarily Mexican and Chicano (Norteno and South-western) dances, choral music and related folklore.

Section 2. This asociacion shall serve as the central administrative body for the combined cultural groups possessing membership.

ARTICLE III

The location of its principal office in New Mexico shall be in the City of Albuquerque, County of Bernalillo.

ARTICLE IV

The corporation does not afford pecuniary gain incidentally or otherwise to its members. (can pay salaries, but not for spec. membership.)

ARTICLE V

The corporation will continue in existence for ninety-nine (99) years.

ARTICLE VI

The names and addresses of the incorporators are:

- 1) Ismael Valenzuela
- 2) Veronica Sanchez
- 3) Frank Lucero

ARTICLE VII

The name and address of each director constituting the initial Board of Directors are:

- 1) Herman Martinez, Colorado
- 2) Aleta Ulibarri, Colorado
- 3) Milton Ortega, California
- 4) Margie Hernandez, California
- 5) Frank Lucero, New Mexico
- 6) Lorenzo Montoya, New Mexico
- 7) Kathy Gutierrez, Texas
- 8) Virginia Munoz, Texas
- 9) Gloria Falcon, At Large
- 10) Ismael Valenzuela, At Large

The initial Board of Directors shall serve for a term of one to two years, as set forth in the by-laws.

ARTICLE VIII

In addition to the enumerated powers set forth in 51-14-30, NMSA, 1953 Comp., this corporation possesses the power to perform all acts which are necessary and proper to accomplish its purposes and are not repugnant to law.

ARTICLE IX

Upon the final dissolution of this organization, all assets remaining after payment of debts will be paid over to an organization which is itself exempt from federal income tax under Section 501 (c) (3) of the Internal Revenue Code of 1954.

Dated this _____ day of _____ 19____

Incorporators

STATE OF NEW MEXICO
COUNTY OF BERNALILLO

On this _____ day of _____ 19____ before me personally appeared _____ and _____
to me known to be the persons described in and who executed the foregoing instrument and acknowledged that they executed the same as their free act and deed.

WITNESS my hand and notarial seal the day and year above written.

NOTARY PUBLIC

(Seal)

My Commission Expires:

Up-date January 14, 1980

BY-LAWS
of the
ASOCIACION NACIONAL DE GRUPOS FOLKLORICOS

ARTICLE I

Section 1. The Asociacion Nacional de Grupos Folkloricos (A.N.G.F.) is dedicated to the research preservation, presentation and education of la cultura indigena and Mestiza as well as other related folklore within the realms of dance music, and art.

ARTICLE II

Section 1. Each state with sufficient representation as deemed by the National Board of Directors of the Asociacion Nacional de Grupos Folkloricos, hereafter referred to as the Board of Directors, may be incorporated, if it so desires, as a non-profit organization in its particular state as a chapter of the A.N.G.F. in conformity with the aims and purposes of the A.N.G.F.

ARTICLE III

Section 1. The Central Administrative Office of the A.N.G.F. shall be located in the city of Albuquerque, New Mexico, until such time as 3/4 (three-fourths) of the members of the Board of Directors elect to designate another location.

ARTICLE IV - AMENDMENTS

Section 1. These By-Laws may be changed only at National Festival meetings by 2/3 (two thirds) of the members presents. The proposed changes must be in conformity with the aims and purposes of the A.N.G.F. as states in ARTICLE II of the ARTICLES OF INCORPORATION and ARTICLE I of these By-Laws.

ARTICLE V - MEMBERSHIP

Section 1. Eligibility for membership is open to anyone contingent upon the commitment toward the further development of the A.N.G.F. and upon the payment of the individual or group annual fee as set forth by the Board fo Directors.

ARTICLE VI - ELECTIONS

Section 1. Elections to the Board of Directors shall be held at National Festivals among members present in state caucuses.

Section 2. Representation to the Board of Directors from each state will be determined as follows: 1-10 member grupos folkloricos per state will elect 2 (two) representatives; 11-20 member grupos per state - 3(three) representatives 21 - 30 grupos per state - 5 (five) representatives.

Section 3. At the National Festival all members present will elect 2(two) at large members to the Board of Directors.

Section 4. Each state will elect Board of Directors members coinciding to the rules set forth plus one alternate.

Section 5. In the event that an alternate cannot fill in for an elected Board of Directors member at a national meeting, a proxy may be sent as an agent with all powers, privileges, and rights vested in the elected Board of Directors member.

ARTICLE VII - NATIONAL BOARD OF DIRECTORS

Section 1. The Board of Directors will serve as the Executive executing body of the policies as set forth by the general membership of the A.N.G.F.

Section 2. Administration. The general business of the AN.G.F. shall be carried out by the Board of Directors until such time as it is economically feasible to employ an administrator.

Section 3. The funds of the ANGF shall be deposited in the financial institutions determined by the Board of Directors. Transfer of funds shall be approved by a majority of the Board of Directors.

Section 4. The Board of Directors shall be responsible for the preparation and dissemination of annual reports of the ANGF's activities, funds, and other assets, to the general membership.

Section 5. A salaried administrator cannot be a member of the Board of Directors.

Section 6. The Board of Directors shall elect its own officers.

Section 7. Officers:

- a) Chairperson
- b) Vice Chairperson
- c) Secretary
- d) Treasurer
- e) Parliamentarian

Section 8. Duties of Officers:

- a) The Chairperson shall preside at all general, special, and Board of Directors meetings. He/she shall be responsible for the overall direction and implementation of policy of the ANGF. The Chairperson shall vote only in case of a tie vote.
- b) The Vice-Chairperson shall assist the Chairperson in every way. He/She shall perform such other duties as may be assigned to him/her by the Board of Directors. He/She will perform the duties of the Chairperson in his/her absence.

ARTICLE VII - NATIONAL FESTIVAL PROCEDURES

Section 1. The Board of Directors will serve as a policy maker in decisions and will govern the activities necessary to carry out the National Festival.

Section 2. The National meeting (at the Festival) will be held for the purposes of elections, policy decisions, approval of new national programs and ratification of new groups.

Section 3. Prospective hosts for the future National Festival shall present their proposal before the General Meeting at the National Festival two years in advance of the proposed festival date.

Section 4. The future site of the National Festival shall be decided by a majority of the voting membership present at the National Festival contingent upon the final investigation and approval of the Board of Directors.

ARTICLE IX

Section 1. Fiscal Accountability. Prior to the adjournment of the National Festival, the Chair of the newly elected Board of Directors shall elect, from within the Board of Directors, a committee of not less than 3 (three) members. This committee shall act as an audit committee to meet with the outgoing Treasurer, Festival Director, and New Treasurer, with all books, records, reports, and funds. Upon Board of Directors' review, these audited items shall be turned over to the newly elected Treasurer not later than 90 (ninety) days from the election of said Treasurer.

- c) The Secretary shall be responsible for all correspondence of the ANGF under the direction of the Chairperson . The Secretary shall be responsible for recording and mailing the minutes of all meetings. The Secretary shall keep a record of all correspondence and formal reports of the ANGF.
- d) The Treasurer shall receive and disburse the funds of the ANGF. He/She shall be responsible for keeping an account of all financial holdings and payments of the ANGF. He/She shall be responsible for preparing and issuing reports pertaining to financial matters of the ANGF.
- e) The parliamentarian will be responsible for carrying out Parliamentary procedure and will clarify any points of order. Roberts Rules for Order will be used as the guidelines. He/She will serve in an advisory capacity to the presiding officer and will also advise the committee for the revision of the By-Laws.

Section 9. Officers of the Board of Directors shall serve 1 (one) year as officer and 1(one) additional year as a Board of Directors member to provide continuity.

Section 10. Meetings:

- a) The Agenda and Order of Business for all general meetings shall be approved by a majority of the Board of Directors.
- b) There must be a minimum of 2(two) National Board of Directors meetings, In the event of 2 (two) meetings or more, location, day, and time of the meeting(s) will be approved by the majority of the Board of Directors.
- c) The Board of Directors will appoint an advisory committee to visit, review, and make recommendations to the festival director concerning the future site of the upcoming national festival.
- d) The Advisory Board shall meet 1(one)night prior to each National Festival to discuss matters of importance and to select topics for the agenda pertaining to all meeting at the National Festival. Topics selected by General members and non-members may be considered for the Agenda by the Board of Directors at this meeting.
- e) Special meeting of the Board of Directors may be called by the Chairperson or any 5 (five) members of the Board of Directors with no less than 6 (six) weeks notice to all members of the Board of Directors.

Irene Bethke

Trota caballo

corre caballo pinto que vas alegre por el trigo
" " " " " " " " " "

correte muy ligero por que me muero ya por llega
" " " " " " " " " "

alla alla alla 8x
juntitos al río
donde me espesa
mi gran amor
esa casita blanca
con florecitas en el jardín
amo amo amo
aquí esta tu dueña
la que te quiere
con gran amor
vengo desde muy lejos
arrepentido por tu perdón
quiero que sepas cariño
lo mucho que te extraño
pensando en ti hoy y día
jamás de ti me olvide
quiero que sepas cariño
que no vine por venir
vine por que eres mi dueño
mi motivo de vivir

corre caballo pinto que vas alegre por el trigal
correte muy ligero que ya me muero ya por llegar

El garrión tu y yo.

Somos dos el garrión tu y yo
el en una jaula que te canta y canta
y quiere volar volar volar
somos dos el garrión tu y yo
presa en una jaula que te canta y canta
y quiere llorar llorar llorar
Señor carcelero, ábrame la puerta
necesito amor

Que triste ver enjaulado
a un inocente garrión
que triste ver lastimado
y herido un corazón
el uno está prisionero
y triste el pobre garrión
el otro está prisionero
en una cárcel de amor
el otro está prisionero en una cárcel de
amor dende libertad al pobre garrión
vengan a curar a mi corazón
Somos dos el garrión tu y yo
el con una pena presa en el alma
y quiere llorar llorar llorar
Somos dos el garrión tu y yo

Alma corazón y vida

Recuerdo aquella vez

que yo te conocí

recuerdo aquella tarde

pero ^{no} recuerdo ni como te vi

pero si te dire

que yo me enamore

de esos tus lindos ojos

de tus labios rojos

que no olvidare

traje esta canción que lleva

alma corazón y vida

esas tres cositas nada mas te doy

porque no tengo fortuna

esas tres cosas te ofrezco

alma corazón y vida

nada más

alma para conquistarte

corazón para quererte

y vida para vivirte junto a ti

Patzcuaro

Al amanecer se confunden sus lagos con el cielo ay
y mira loquiere tus fragantes campiñas cubiertas de
es tu ardiente sol más brillante y más limpio que el mismo
cristal — Michoacán paraíso ideal
si tuviera yo poder para hacer descender
hasta ti mi querido las estrellas del cielo
yo quisiera así tender a tus plantas mi bien
y alfombrar tu camino con manto de estrellas
lindo Michoacán eres bello como el más bello
lindo Michoacán no tienes igual tierra sin rival
paraíso ideal

Ay que se linda es mi tierra se linda de raras ay ay
Ay sus encantos son tales y tantos y tantos ay ay
Ay que es la tierra de amores y bellas colores ay ay
Ay que es la tierra de flores y suaves olores ay ay ay ay

ay ay ay ay ay
que lindo es el sol
el sol el sol
la luna también
también también
también mi querido.

Al amanecer se confunden etc.
al llegar al 3^{er} ay viva mi tierra
que es Michoacán.

Tilingo-lingo

Ay que bonito es bailar
el son del tilingo lingo
que lo saben zapatear
tanto el chino como el gringo
El tilingo es un fandango
tiene un ritmo sahosón
que se baila con estilo
de la bamba y el danzón
ay repica pica pica
repica y repiqueando
que bonitas que bonitas
todas las que están bailando
ay tilin tilin tilin
ay tolón tolón tolón
que bonitas que bonitas
las hijas de Don Simón

El Tilingo es un fandango
de los ritmos de Alvarado
hay que ponerse muy chango
y no estar desconsolado.
ay repica pica pica etc

OJOS TAPATIÓS

NO HAY OJOS MAS LINDOS
EN LA TIERRA MÍA.
QUE LOS NEGROS OJOS
DE LA TAPATÍA,
MIRADAS QUE MATAN
ARDIENTES PUPILAS

A LA ORILLA DE UN RACHAR
YO VÍDE UNA JOVEN
BELLA, SU BOQUITA
DE CORAL
SUS OJITOS DOS
ESTRELLAS.

OJOS TAPATIOS*

No hay ojos mas lindos
 en la tierra mia
 que los negros ojos
 de la tapatia.
 Miradas que matan
 ardientes pupilas
 noche cuando duermen
 luz cuando nos miran.
 En noche de luna
 perfumes de azahares
 en el cielo estrellas
 y tibios los aires
 y tras de la reja
 cubierta de flores
 la novia que espera
 temblando de amores.
 Si!!!
 Y al ver esos ojos
 que inquietos esperan
 apagan sus luces
 las blancas estrellas
 los aires esparcen
 aromas mejores
 y todas las flores
 suspiran de amor.
 Por una mirada
 de tan dulces ojos
 estrellas y flores
 padecen enojos
 los aires suspiran
 el cielo se apaga
 y enzel alma vaga
 la queja de amor.

A LA ORILLA DE UN PALMAR

A la orilla de un palmar
 yo vide una joven bella
 su boquita de coral
 sus ojitos dos estrellas.
 al pasar le pregunte
 que quien estaba con ella
 y me respondio llorando
 sola vivo en el palmar
 soy huerfanita, ay!
 no tengo padre ni madre
 ni un amigo, ay!
 que me venga a consolar
 solita paso la vida
 a la orilla del palmar
 y solita voy y vengo
 como las olas del mar.

LA NORTENA

Tin ti qui tin ti qui
 ti qui ti qui ti qui ti qui
 tin ti qui tin ti qui
 ti qui ti qui ti qui ti qui tin
 Tiene los ojos tan zarcos
 la nortena de mis amores
 que se mira dentro de ellos
 como si fueran destellos
 de las piedras de colores
 cuando me miran contentos
 me parece un jardin de flores
 y si lloran me parece
 que se van a deshacer
 linda no llores (cont.d)

LA NORTENA (cont.d)

Verdes son

*como el monte en
 la falda
 de colores esmeralda
 sus ~~ojos~~ me miraron
 y esa noche me mato
 con su mirada
 lo que tienen tus
 ojos
 con las luces del
 querer
 y si lloran me parece
 que se van a deshacer
 linda no llores.*

RESUMÉ

CURRICULUM DEL PROFR. CARLOS ENRIQUE ACERETO CANTO EXPOSITOR, DE DANZAS MAYAS Y BAILES MESTIZOS DE YUCATAN EN EL VII FESTIVAL ANUAL DEL FOLKLORE, ORGANIZADO POR LA ASOCIACION NACIONAL DE GRUPOS FOLKLORICOS.

SOY PROFESOR TITULADO DE EDUCACION PRIMARIA Y ORIGINARIO DE LA CIUDAD DE MERIDA EN EL ESTADO DE YUCATAN.

REALICE MIS PRIMEROS ESTUDIOS EN MI CIUDAD NATAL CONCLUYENDO MI PRIMARIA EN EL ESTADO DE SONORA.

MIS ESTUDIOS DE SEGUNDA ENSEÑANZA ASI COMO MI CARRERA PROFESIONAL LOS REALICE EN LA CIUDAD DE MEXICO, EN EL CENTRO ESCOLAR BENEMERITO DE LAS AMERICAS, LUGAR DONDE ME INICIE EN LA CARRERA ARTISTICA DE LA DANZA.

EGRESE DE LA ESCUELA NORMAL EN 1973 DEDICANDOME A MI PROFESION Y A LA DANZA SIMULTANEAMENTE: DE ESE TIEMPO A LA PECHA, HE SIDO FUNDADOR Y DIRECTOR DE TRES GRUPOS FOLKLORICOS EN LOS ESTADOS DE CAMPECHE, VERACRUZ Y YUCATAN ESPECTIVAMENTE LUGARES DONDE HE EFERCIDO COMO MAESTRO DE DANZA.

ACTUALMENTE FUNJO COMO DIRECTOR DEL BALLET AZTLAN DE LA CIUDAD DE MERIDA Y SOY INTEGRANTE DEL BALLET FOLKLORICO DEL GOBIERNO DEL ESTADO DE YUCATAN.

DESDE QUE CONOCI LA DANZA HE TOMADO UN SINNUMERO DE CURSOS INTENSIVOS, ADQUIRIENDO UN VASTO CONOCIMIENTO EN LOS MISMOS. ACTUALMENTE CURSO EL CUARTO AÑO DE CIENCIAS SOCIALES EN

LA ESCUELA NORMAL SUPERIOR DE YUCATAN.

Buenas Noches! Bien Venidos,
Damas y Caballeros.

IT is a pleasure To be here
celebrating with you Tonight!

EL Ballet Mexicano will perform
Dances from ~~the~~² ~~the~~ regions of Mexico
(1) Jalisco and (2) Vera Cruz
~~NORTENO~~

The ~~2nd~~ Region is from The State
of Jalisco, best Known and most
popular of Mexico's Folk music
and dance,

The dances of Jalisco are
Known Throughout The world as
symbols of Mexican Nationality.
IT is in this region that The women
wear The beautiful Faldas de Jalisco

The men of this region of Mexico
wear The internationally Known Charro
costume.

The 1st dance ELB. Mexicano will perform
For you, Tonight is El Tirador and
now for your pleasure

El Tirador

2. The 2nd dance EL B. Mex.
will perform for you is
Gavilan - Gavilancillo.

This dance represents the
chase between The Hawk and
The dove. They see their humanism
within the chase between the hawk
and the dove. The relationship
between masculinity and femininity.

The women's skirt movements
represents the wings of the dove.

The Sarape of the Charro
represents the wings of the Hawk.

And now — Gavilan Gavilancillo

③ EL Ballet - Mexicano
5 min -

ANG F

③ Tonight EL Ballet Mexicano
has a special guest with us and
wish to dedicate the Region
of Vera Cruz to the Golden
Birthday Boy Shane Hernandez

④ The ~~2nd~~^{1st} Region of Mexico
EL Ballet Mexicano will
feature tonight is Veracruz.

The dances and
costumes of Vera
Cruz are known
as the most influenced
by Spain. Of special
note in this region,
is the footwork that is
a highlight of this region.

~~and please~~ Note the women's
costumes. They are made of
lace and chiffon and are
especially influenced by Spain.

The dances that will
be performed for you
tonight are:

- | | |
|----------------|-------------|
| 1. Colas Colas | 3. La Tuza |
| 2. El Loco | 4. La Vieja |

KNIGHTS OF COLUMBUS
HOPKINS COUNCIL NO. 2232

34 - 10th AVENUE SOUTH, HOPKINS, MINNESOTA 55343



~~IT IS SAID~~, THAT WHILE THE AFRICAN SLAVES WERE WORKING, CUTTING SUGAR CANE, A YOUTH WAS BITTEN BY A SNAKE. WHEN THE SQUADRON OF SOLDIERS ~~WERE~~ SENT TO TELL HIS MOTHER WHAT HAD HAPPENED TO HER SON, SHE IMMEDIATELY GATHERED HERBS AND FLOWERS AND PROCEEDED TO GO TO HER SON AND DO VARIOUS MOVEMENTS AND GESTURES, SCREAMING AND AT THE SAME TIME, DANCING AROUND THE CORPSE OF HER SON. IMPLOING HER GODS FOR HER SON'S LIFE. THE SQUADRON OF SOLDIERS IS CIRCLED BY THE MARINGUILLA WHO SYMBOLIZES THE MOTHER'S ROLE.

Nature! THE INDIANS OBSERVED THIS AND INCORPORATED THE STORY INTO A DANCE DRAMA, WITH HEAVY SYMBOLISM! FOR EXAMPLE; THE FRINGE ON THE SOLDIER'S HATS ARE SYMBOLIC OF SLAVERY. PREHISPANIC ELEMENTS ARE SYMBOLIZED BY THE MALE AND FEMALE THAT EXIST IN HUMANS AND THE DUALITY OF THE INDIGENOUS PEOPLE AND IN NATURE, GOOD AND EVIL, LIFE AND DEATH! THAT IS WHY, THE MARINGUILLA IS ALWAYS PERFORMED BY A YOUNG MAN.

IT IS ALSO, The triumph of life over Death. This dance is sometimes celebrated for 3 days with presentation of the variations by many groups of Danzantes. And now our trip has not only taken us to Central Mexico but also to another century.

"Danza de Los Negritos."

Oaxaca; Since we are in Central Mexico we might as well visit neighboring Oaxaca.
— West, south Coast!

We had the privilege of visiting Quetzala — high in the Sierra Mountains. — Road —

— Indigenous People, fierce Zapotecs!

Never Conquered, ^{Spanish,} Aztecas or Michtecs
Live, Retain, culture, Religion — Language
— Famous — Pottery, Textiles, Silver

Buenastardes! Damas / Caballeros! Good
Afternoon Ladies / Gentlemen ^{Sallyrene Gomez de Betto} On behalf
of Instituto de Arte de Cultura,
Zoronga Flamenco, El Bullit Mexicano
and ^{el} Cofesa Mariache, We would
^{like} to thank for inviting us to share
with you Spanish Day, here at
Ironworld. U.S.A.

Bull Instituto is an incorporated-non
profit, based in Minneapolis, whose
mission is to promote the Hispanic
culture, to increase the education
AND understanding of Mestizo,
Indian and Spanish Dance / Music
~~We are fortunate in bringing to you the famous,~~
~~Zoronga Flamenco.~~ ^{with} Susana Hauser
Guitarist ~~Miguel Hauser~~ LA Cordover ~~MARIA ELENA~~
~~featuring Pablo Rordarte~~
~~Gregg Wolf~~

The state of Jalisco has the best known and probably the most popular of Mexico's folk music and dance. Reaction to the music and dances of this region, is one of great joy (gusto), good feelings, and emotional release.

THE DANCES FROM THE REGION OF JALISCO ARE KNOWN ^{for dance forms of vigorous expression. and since 19th Century} THROUGHOUT THE WORLD AS SYMBOLS OF MEXICAN NATIONALITY. IT IS IN THIS REGION THAT THE MEN WEAR THE CHARRO COSTUME, AND THE WOMEN WEAR THE BEAUTIFUL FALDAS JALISCIENSES. EL BALLET MEXICANO, RECENTLY RETURNED FROM ~~the~~ ^{the} NATIONAL FOLKLORIC DANCE CONFERENCE SPONSERED BY ASOCIACIÓN NACIONAL DE GRUPOS FOLKLORICOS. ~~THIS YEARS CONFERENCE WAS HELD IN ALAMOSA COLORADO. EL BALLET MEXICANO WAS PROUD TO REPRESENT THE STATE OF MINNESOTA AT THIS YEARS CONFERENCE.~~

THE FIRST DANCE EL BALLET WILL PERFORM FOR YOU TODAY IS

SON DE LA NEGRA

THE NEXT DANCE IS EL FRANCHETE.

IN THIS DANCE EL GUSTO THE WOMENS FALDEO OR SKIRT MOVEMENT, IS HIGHLIGHTED ALONG WITH THE MENS ZAPATEADOS, OR FOOT WORK.

THE DANCE GAVILAN-GAVILANCILLO, IS A DANCE THAT ^{mimics} INTERPRETS NATURE. SPECIFICALLY THE FLIGHT OR CHASE BETWEEN THE HAWK AND THE DOVE. THEY SEE THEIR OWN HUMANISM WITHIN THE CHASE BETWEEN THE HAWK AND THE DOVE. THE RELATIONSHIP BETWEEN MASCULINITY AND FEMININITY. THE ~~SERAPE~~ THAT THE MAN WEARS REPRESENTS THE WINGS OF A HAWK. THE SKIRT MOVEMENTS OF THE WOMAN REPRESENTS THE WINGS OF A DOVE. AND NOW "GAVILAN-GAVILANCILLO"!

THE LAST DANCE EL BALLET MEXICANO WOULD LIKE TO PERFORM

^{certain} FOR YOU ENTAILS A DEGREE OF DANGER. THIS DANCE IS CALLED LOS MACHETES: ^{this is a traditional} ~~knife dance for state of Jalisco. The dance is done to demonstrate the machismo of the men of this province~~ and is a strenuous dance which demands young people of great agility and skill to perform it. possible oncore***** JARABE TAPATIO*****if they want more.

2

AUGUST 3, 1991

44TH DULUTH INTERNATIONAL FOLK FESTIVAL

①

BUENAS TARDES DAMAS Y CABALLEROS! BIENVENIDOS! GOOD AFTERNOON LADIES AND GENTLEMEN, WELCOME! I AM IRENE GOMEZ-BETHKE EXECUTIVE DIRECTOR OF IAC, A NON-PROFIT HISPANIC CULTURAL ARTS ORGANIZATION LOCATED IN MINNEAPOLIS... I KNOW THAT I SPEAK ON BEHALF OF MY ORGANIZATION AND THE COMMUNITY THAT WE SERVE, WHEN I TELL YOU HOW VERY PLEASED WE ARE TO BE HERE CELEBRATING WITH YOU, THE NSP SAUTE TO Hispanic Heritage A TRULY AUSPICIOUS AND FESTIVE OCCASION!

Mission

2. *Hisp-
Heritage*

3

4.

I AM PROUD TO PRESENT TO YOU TEL BALLET MEXICANO, A TWIN CITIES BASED, MEXICAN FOLKLORIC DANCE COMPANY, FORMED MAY 13, 1981 AND CURRENTLY A PROGRAM OF INSTITUTO DE ARTE Y CULTURA. EL BALLET MEXICANO HAS PERFORMED THROUGHOUT THE MIDWEST AND HAS TOURED, AS FAR AWAY AS TEXAS. THEY HAVE A REPERTOIRE OF 13 REGIONS OF MEXICO AND 125 DANCES FROM THOSE REGIONS.

Mariachi Los Amigos

WE HAVE A WONDERFUL SHOW TO PRESENT TO YOU... TODAY, WE WILL BE TAKING YOU ON A TRIP TO MEXICO... WHERE YOU WILL SEE EL BALLET MEXICANO PERFORM FIVE REGION! OF MEXICO... FIVE REGIONS; MICHOACAN, PUEBLA, OAXACA, VERA CRUZ AND JALISCO...

NOW, ALL ABOARD FOR OUR FIRST STOP, MICHOACAN, A WEST COAST STATE WHERE THE DOMINANT CULTURE IS OF THE TARASCAN INDIANS: PREHISPANIC, RULED IN THE LAKE PATZCUARO REGION. THE TARASCANS RETAIN THEIR LANGUAGE, THEIR CULTURE, AND ARE KNOWN FOR THEIR PEACEFUL WAY OF LIFE, THEIR ART, POETRY AND MUSIC.

DANCES ARE: 1. JARABILLO DE TRES
2. LAS IGURIS
3. LOS ARRIEROS

*Now we are
Time travelers -
going back
to the 15th
century to
see a
Magical
Mysterious
Dance in
Puebla*

15-30 sec. PAUSE -
- THE NEXT POINT IN OUR JOURNEY IS PUEBLA, A HUGE STATE IN SOUTH CENTRAL MEXICO, WHERE THE DOMINANT NATIVE PEOPLE ARE TOTONACOS. THEY ALSO RETAIN THEIR LANGUAGE, CULTURE AND RELIGION. THE MUSIC AND DANCE REFLECT, CULTURE OF THE INDIGENOUS PEOPLE. *Areas - Volcanos - 5*

EL BALLET MEXICANO WAS THE FIRST MEXICAN FOLKLORIC DANCE COMPANY, POSSIBLY THE ONLY ONE, IN THE MIDWEST TO PERFORM THE "DANZA DE LOS NEGRITOS". THIS UNIQUE DANCE IS ONE OF THE FIRST MESTIZO DANCES AND IS THOUGHT TO BE FROM THE YEAR 1570, DURING THE REIGN OF THE SPANISH MONARCHY-VICEROY ERA. *Now imagine you are peeking at life on a sugar cane plantation*
LA DANZA DE LOS NEGRITOS DE LA SIERRA DE PUEBLA IS A DANCE THAT HAS MANY VARIATIONS OF MUSIC, CHOREOGRAPHY AND IN THE COSTUMING. THE DANCE IS BASED UPON THE STORY OF AN INCIDENT THAT OCCURRED ON A SUGAR-CANE PLANTATION AND IS THE TOTONACO INDIAN'S INTERPRETATION:

close your eyes.
Now use your imagination - you are
- 15th century
- Area of 5 Volcanos
- OPEN your eyes to the scene of *life on a sugar plantation*

Asociación Nacional de Grupos Folklóricos



FESTIVAL VII

INSTRUCTORS

CARLOS ACERETO CANTO	YUCATAN/MAYA
AGUSTIN DEL RAZO	AZTECA
JAIME GUERRERO	NUEVO LEON I
JESUS ANDRADE GONZALEZ	NUEVO LEON II & III
JAIME GARZA SALINAS	TAMAULIPAS
MARTHA AREVALO DE A.	CHIAPAS
YOLANDA CASTRO DE R.	CORO
SANTOS SALAS MATA	DURANGO
BENJAMIN HERNANDEZ	JALISCO.

Trota caballo

corre caballo pinto que vas alegre por el trigo
" " " " " " " " " " " "

corre muy ligero por que me muero ya por llega
" " " " " " " " " " " "

alla alla alla
juntito al río
donde me espera
mi gran amor
esa casita blanca
con florecitas en el jardín
amo amo amo
aquí esta tu dueña
la que te quiere
con gran amor
vengo desde muy lejos
arrepentido por tu perdón
quiero que sepas cariño
lo mucho que te extraño
pensando en ti noche y día
jamás de ti me olvide
quiero que sepas cariño
que no vine por venir
vine por que eres mi dueño
mi motivo de vivir

corre caballo pinto que vas alegre por el trigo
corre muy ligero que ya me muero ya por llegar

El garrión tu y yo.

Somos dos el garrión tu y yo
el en una jaula que te canta y canta
y quiere polar polar polar
somos dos el garrión tu y yo
presa en una jaula que te canta y canta
y quiere llorar llorar llorar
Señor carcelero ábrame la puerta
necesito amor

Que triste ver enjaulado
a un inocente garrión
que triste ver lastimado
y herido un corazón
el uno está prisionero
y triste el pobre garrión
el otro está prisionero
en una cárcel de amor
el otro está prisionero en una cárcel de
amor dende libertad al pobre garrión
vengan a curar a mi corazón
Somos dos el garrión tu y yo
el con una pena presa en el alma
y quiere llorar llorar llorar
Somos dos el garrión tu y yo

Alma corazón y vida

Recuerdo aquella vez
que yo te conocí
recuerdo aquella tarde
pero recuerdo más como te vi.
pero si te dire

que yo me enamore
de esos tus lindos ojos
de tus labios rojos
que no olvidare

Dirige esta canción que lleva
alma corazón y vida
esas tres cositas nada más te doy
porque no tengo fortuna
esas tres cosas te aseguro
alma corazón y vida
nada más

alma para conquistarte
corazón para quererte
y vida para vivirte junto a ti.

Patzcuaro

Al amanecer se confunden sus lagos con el cielo ay
y mira loquiere tus fragantes campiñas cubiertas de
es tu ardiente sol más brillante y más limpio que el mismo
cristal — Michoacán paraíso ideal
si tuviera yo poder para hacer descender
hasta ti mi querido las estrellas del cielo
yo quisiera así tender a tus plantas mi bien
y alfombrar tu camino con manto de estrellas
lindo Michoacán eres bello como el más bello
lindo Michoacán no tienes igual tierra sin rival
paraíso ideal

Ay que se linda es mi tierra se linda de veras ay ay
Ay sus encantos son tales y tantos y tantos ay ay
Ay que es la tierra de amores y bellas colores ay ay
Ay que es la tierra de flores y suaves olores ay ay ay ay

ay ay ay ay ay
que lindo es el sol
el sol el sol
la luna también
también también
también mi querido.

Al amanecer se confunden etc.
al llegar al 3^{er} ay viva mi tierra
que es Michoacán.

Tilingo-lingo

Ay que bonito es bailar
el son del tilingo lingo
que lo saben zapatear
tanto el chino como el gringo
El tilingo es un fandango
tiene un ritmo sahosón
que se baila con estilo
de la bamba y el danzón
ay repica pica pica
repica y repiqueando
que bonitas que bonitas
todas las que están bailando
ay tilin tilin tilin
al tolón tolón tolón
que bonitas que bonitas
las hijas de Don Simón

El Tilingo es un fandango
de los ritmos de Alvarado
hay que ponerse muy chango
y no estar desconsolado.
ay repica pica pica etc.

OJOS TAPATIÓS

NO HAY OJOS MAS LINDOS
EN LA TIERRA MÍA.
QUE LOS NEGROS OJOS
DE LA TAPATÍA,
MIRADAS QUE HATAN
ARDIENTES PUPILAS

A LA ORILLA DE UN RÍO
YO VÍDE UNA JOVEN
BELLA, SU BOQUITA
DE CORAL
SUS OJITOS DOS
ESTRELLAS.

OJOS TAPATIOS*

No hay ojos mas lindos
en la tierra mia
que los negros ojos
de la tapatia.

Miradas que matan
ardientes pupilas
noche cuando duermen
luz cuando nos miran.

En noche de luna
perfumes de azahares
en el cielo estrellas
y tibios los aires
y tras de la reja
cubierta de flores
la novia que espera
temblando de amores.

Si!!!

Y al ver esos ojos
que inquietos esperan
apagan sus luces
las blancas estrellas
los aires esparcen
aromas mejores
y todas las flores
suspiran de amor.

Por una mirada
de tan dulces ojos
estrellas y flores
padecen enojos
los aires suspiran
el cielo se apaga
y enzel alma vaga
la queja de amor.

A LA ORILLA DE UN PALMAR

A la orilla de un palmar
yo vide una joven bella
su boquita de coral
sus ojitos dos estrellas.
al pasar le pregunte
que quien estaba con ella
y me respondio llorando
sola vivo en el palmar
soy huerfanita, ay!
no tengo padre ni madre
ni un amigo, ay!
que me venga a consolar
solita paso la vida
a la orilla del palmar
y solita voy y vengo
como las olas del mar.

LA NORTENA

Tin ti qui tin ti qui
ti qui ti qui ti qui ti qui
tin ti qui tin ti qui
ti qui ti qui ti qui ti qui tin
Tiene los ojos tan zarcos
la nortena de mis amores
que se mira dentro de ellos
como si fueran destellos
de las piedras de colores
cuando me miran contentos
me parece un jardin de flores
y si lloran me parece
que se van a deshacer
linda no llores (cont.d)

LA NORTENA (cont.d)

*como el monte en
la falda
de colores esmeralda
sus ojos me miraron
y esa noche me mato
con su mirada
lo que tienen tus
ojos
con las luces del
querer
y si lloran me parece
que se van a deshacer
linda no llores.*

Alacranes Mojado's latest and greatest hits order form

Orale Vatos! I can't wait any longer. Please send me _____ album(s) at \$6.00 each.

I understand you want a check or money order to Los Alacranes Mojados for the total of \$ _____

Name _____

Street _____

City _____

State _____

Zip _____

Gracias!

1979 MEA

Ramon "El Chunky" Sanchez: Born in Blythe, Cal.; lead singer of **LOS ALACRANES MOJADOS**. He plays requinto, vihuela, jarana, marimba and guitar. Chunky is a former member of teatros, ballet folkloricos, and rondallas. El Chunky is an involved street poet, whose inspiration comes from the sufferings and joys of the Chicano nation.



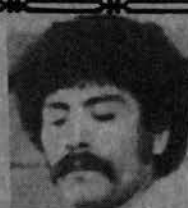
Ricardo Sanchez: "El Prieto" is also from Blythe, Cal. He plays 27 different instruments. Accordion, tres, cuatro, mandolin, guitar and requinto are just a few of the instruments he plays. His spirit is filled with the vibrance of the huapango, el son and la Polka. Ricardo's life is a continual study of Mexican-Chicano music and history.



Mario Aguilar: Born in Mexico City, this poet, dancer and jeweler is also a violinist, singer and composer. "El Tochtli" (Nahuatl for rabbit) has always expressed his love for the indigenous spirit that dwells within all of the Chicano nation. His life is a part of the Chicano-Indigenous cultural revolution.



Marco Antonio Rodriguez: From San Ysidro, he plays guitarron and sings. He is a professor at San Diego State University. His experience includes a rondalla and an intimate knowledge of the epic history of the Mexican-Chicano history. "El Diablo" has been a part of the Chicano movement and his life is intimately involved with its history.



MUSICA

CON

PIQUETE

E

T

E



LOS ALACRANES

PORQUE?

To define Chicano music is to limit it. From the beating of an indigenous drum in a small mountain village to the electrical sounds of a concert in a big city auditorium, our music has emerged to give our people an awareness of why we are here.

The spirit and inspiration behind our music has given it valor and strength throughout our people's history. From the pre-hispanic Cuyapiques, to the 1910 guitarists, and on through picket lines, our songs have reflected the hopes and dreams of our raza, as well as the tears and suffering.

LOS ALACRANES MOJADOS are proud to be a part of an era which has brought awareness, inspiration and spirit to the lives of our people.

PORQUE?

PORQUE LA VIDA?
PORQUE LA MUERTE?
PORQUE LA LUCHA?
PORQUE SOY CHICANO!!!

We recognize the need to continually absorb and distill new horizons of music into our chicanidad. But we also recognize the need to continually research and revive those musical periods of our history that otherwise would become forgotten. The past is what gives our Chicano future its distinct flavor and vibrant growth.

MOJADOS



LOS ALACRANES

formed in the summer of 1975. Our goal then as now was to bring the many different styles and periods of Mexican-Chicano music to the barrios and campos of Aztlan.

LOS ALACRANES MOJADOS, have played before the people of Denver, San Antonio, El Paso, Blythe, San Diego, Los Angeles and countless weddings, marches, benefits and fiestas. From the snows of Alamosa to the Tropical sun of Veracruz, **LOS ALACRANES** have touched the hearts and souls of all those persons who value the cultural identity of the IndioMexicano-Chicano.

We, as artists, have felt the freedom of playing in Chicano Park in San Diego, where the Raza liberated the land under the Coronado Bridge. We have also felt the solitude of the halls of Leavenworth Federal penitentiary, where famous leaders such as Ricardo Flores Magon have died, along with thousands of unsung, unknown prisoners.

LOS ALACRANES have continually been a part of the San Diego Farmworker struggle, performing on the picket line as well as in Farmworker benefits.

Our struggle for justice, liberty and self-determination are just as much a part of our music as is the heritage of great music of such masters as Andres Huesca, El Viejo Elpidio, Los Panchos and many anonymous musicians. We have always tried to be in the forefront of the Chicano-Indio cultural renaissance.



Ballet Folklórico de Puebla

5 Norte Número 3009

Tels. 40-01-71 y 46-28-37

Puebla, Pue.

Profr

Dirección y Coreografía

Profr. Elías Guerra Castillo

Coordinación General

Profr. Ricardo Ramírez Avila

Coordinación Artística

Sr. Fernando Avila Méndez

Coordinación Técnica

Sr. Gerardo Hernández R.

Coordinación Administrativa

Profra. Graciela Polanco de G.

P r e s e n t e :

Muy apreciable compañero:

La Asociación Nacional de Grupos Folklóricos de los Estados Unidos, a través del Ballet -- Folklórico de Puebla, está organizando el VI Congreso Internacional de Folklore, cuya realización será del 24 de Junio al 2 de Julio de 1979, siendo la sede en Puebla en la Universidad de las Américas, es el primero que se realiza dentro de la República Mexicana, para Maestros, Directores, Bailarines, Maestros de Música, Confeccionistas de Vestuario y Maestros en Artesanías.

Por lo que te hacemos la más cordial invitación y a quienes sean amantes de nuestros costumbres, para que participen en este Congreso

Esperando contar con tu grata -- asistencia, nos es grato saludarlos muy cordialmente.

A T E N T A M E N T E .

PROFR. ELIAS GUERRA CASTILLO
Director General

NOTA: Se anexa programa de trabajo e información general.

EGC'mem.

Los temas que se trabajaran durante el Congreso serán:

Danzas

Cantos

Conferencias

Elaboración de instrumentos musicales de las regiones que se estudiarán.

Se enseñará a tocar los mismo

Artesanías

Confección de Indumentaria

Exposiciones permanentes de: Artesanía, Indumentaria, Fotografía, Instrumentos Musicales y

Proyecciones Documentales

Todos estos temas serán tratados por Maestros Folkloristas de los Estados de:

Veracruz

Tabasco

Guerrero

Michoacán

Yucatán y

Puebla

Algunas Conferencias estarán a cargo de: Don Marcelo Torreblanca.--- Antropología del Folklore, Don Ramón Noble, Director del Coro del I.N.B.A., Don Silvestre Vargas, Conjuntos Musicales, Don Luis Márquez Indumentaria Mexicana, Amalia Hernández.-El folklore como elemento de espectáculo, Profra. Martha Molina de Martínez.-Chinas Poblanas.

Una exposición especial de trajes regionales de la Colección de Don Luis Márquez, también se trabajará la formación de conjuntos corales, así como baile español.

Considerando los festivales anteriores, se espera una asistencia de 500 personas, especialistas en las diferentes ramas que se han mencionado.

Cada Estado que se mencionó será representado para su exposición -- por Maestros, Bailarines, Músicos y Artesanos auténticos.

Durante los días de trabajo habrá actuaciones de Danzantes regionales para su estudio, el jueves 28, está programado un banquete y -- baile de gala, esto es tradicional; el sábado 30 se presenta un programa en el Auditorio de la Reforma de esta ciudad con los grupos de bailarines y músicos que trabajan en el Congreso como exponentes.

El domingo 19 la conferencia se traslada a Cuetzalan, Pue., hermoso lugar, boca de la Sierra Norte, donde el costumbrismo es una vivencia diaria, en este lugar se estudiarán temas que los -- danzantes auténticos presentan frente a la Iglesia (Voladores, -- Moros, Huahuas, Negritos, Ixcuti, Quetzales etc.,) como sucede en la Feria del Huipil, después de esto los asistentes se reunirán -- para una comida típica y al terminar se hará el retorno a Puebla, que es de 3 horas.

Para la mejor coordinación de las Actividades, durante la la Conferencia se hospedarán y alimentarán todos los asistentes inscrititos dentro de la Universidad, ya que las Salas de Danza, Música, -- de Actividades Prácticas, Conferencias y de Espectáculos etc. estan dentro de la misma.

La Asociación ^{Na}cional de Grupos Folklóricos de Estados Unidos, -- realiza este y otros eventos cada año, mediante una cuota por cada elemento de: \$ 2,300.00 para los miembros de dicha Asociación -- y \$ 1,700.00 para invitados de la República Mexicana, con la siguiente promoción:

A las personas que se inscriban antes de que termine el mes de enero se les descontará el 30%, y a las personas que se -- inscriban antes del que termine el mes de febrero el 15% de descuento.

El 70% de la gente que asiste es avanzada, el 20% es intermedia y el 10% son principiantes.

TU PRESENCIA ES IMPORTANTE ASISTE

TE ESPERAMOS.

NOTA: Para mayores informes e inscripciones, favor de comunicarse a la Universidad de las Américas al Tel. 47-06-55 o al Ballet Folklórico de Puebla al Tel. 40-01-71.

A todos los asistentes se les dará un documento que acredite su participación en este Congreso.

$$300 \overline{) 6000} \quad \begin{array}{r} 20 \\ 15 \\ \hline 306.00 \end{array}$$

$$\begin{array}{r} 20 \\ 15 \\ \hline 306.00 \end{array}$$

$$\begin{array}{r} 21.941 \\ 12. \\ \hline 42 \\ 210 \\ \hline 252 \end{array}$$

$$\begin{array}{r} 255 \overline{) 6000} \quad \begin{array}{r} 24 \text{ times} \\ 510 \\ \hline 900 \\ 765 \\ \hline 135 \end{array} \end{array}$$

$$\begin{array}{r} 24 \\ 15.00 \\ \hline 120.00 \\ 240 \\ \hline 360. \\ 3 \\ \hline 080 \end{array}$$

Asociación Nacional de Grupos Folklóricos



January 15, 1979

Jack Bethke
4649 Decatur Ave. N.
New Hope, Minnesota 55428

Dear Jack,

Enclosed is a letter which Professor Guerra sent out to the dance groups in Mexico.

Also, Bailes Mestizos from Topeka, Kansas is hiring a dance director, \$12,000.00 a year. Contact Ruben Corona.

Sincerely,

Herman A. Martinez
Herman A. Martinez

HAM/pj

MINUTES FROM PUEBLA MEETING

December 27-28, 1978

I. VERA CRUZ

Sr. Renee Ramirez. Director of Children's folklórico in Jalapa and past performer and instructor with Ballet Folklórico de Jalapa, Veracruz. Instruction will include.

<u>Indigena</u>	<u>Sones Jarocho</u>	<u>Huastecos</u>
1. Danza de Rebozo De Tencozo	1. La Morena	1. El Caiman
2. Danza De Dos Reinas De Xico	2. La Manta	2. La Petenera
	3. El Cupido	3. El Taconcito
	4. La Vieja	4. La Huazanga
	5. El Coco	

Renee will exhibit 20 trajes y fotos de Veracruz. He will also have six sewing machines available to put together patterns of various costumes.

Renee will arrange for four Jarocho musicians from Mandinga, Veracruz to instruct Jarocho music during the festival.

II. TABASCO

Señora Rosa del Carmen. Director of Ballet Folklórico de Tabasco (children's group). She will be teaching danzas de Tabasco. She will bring four tamborileros (musicians) for musical instruction and two danza instructors. Musical instruction will tentatively also include a limited amount of time on Marimba and bateria.

III. GUERRERO

The maestro from Guerrero has not been cooperative so Elias Guerra is now arranging to go with Señora Luz María and Don Esperanza (details will be out later).

IV. Y U C A T A N

Everything is ok but everything is still tentative (details will be out later).

V. J A L I S C O

Everything is tentative

VI. Silvestre Vargas--Everything still tentative
2nd choice--Pepe Villa

VII. Ramon Noble--Everything still tentative
2nd choice--Pedro Munoz Z.

VIII. P U E B L A

Puebla will offer many things. Fernando Avila--several Danzas
y Jarabes. Jose Luis Cortez--Floreo con lariaata

Don Florentino Velasquez--Asera

Eugenio Mendez--Coronas y Penachos (Hua Huas y
Quetzales)

Doña Ilaria--Tejidos

? --Jarerías y Alfarería

? --Bordadoras

Elias Guerra--Voladores

The majority of the Puebla offerings will be picked up by
Government free of charge to ANGF.

SPECIAL NOTES

There will be a special booth set up at the Mexico City Airport on Saturday and Sunday, June 23 and 24 for people arriving there. There will be three buses transporting people to Cholula from the airport beginning at 12 noon each of those two days.

There will be a public performance in the Puebla Auditorium on Thursday evening June 28th. This public performance will include Renee's children's group and musicians from Veracruz, Señora Rosa del Carmen's children's group plus the 12 member marimba musical group from Tabasco & El Ballet Folklórico De Puebla. Guerrero will also present music and dance, with input from Yucatan and more.

Pillows and blankets will not be made available, perhaps they can be rented, this will be announced later.

Elias says that if there are alot of people who pre-register, he has some instructors who will teach Nayarit and Danza de Venado of Sonora, but this is only if we need more classes due to high enrollment.

- There will be no refunds on pre-registration.
- four persons in each dorm
- There are also University apartments (houses) that can be rented.
- Also Elias Guerra has accumulated a bill of \$20,300 pesos to date for expenses incurred arranging this so far, so please encourage your groups to pre-register as soon as possible so everything can continue organizing as well as its gone so far because he has put out alot of personal cash to travel to the states mentioned and he is going broke and Ismael has been supplying him with a little bit of his personal money.

Also please mail your groups annual dues to Eric so that we can pay off the last journal etc.

Liz Gurrola sends her regards and is expecting to see "you all" in June.

Celina Espinoza will be mailing you the full minutes of the ANGF board meeting soon, as Robin was using them to prepare the "Excellent" ANGF Newsletter. Thanks alot Robin and Marty!

Gracias por su atencion.

Adelante siempre,

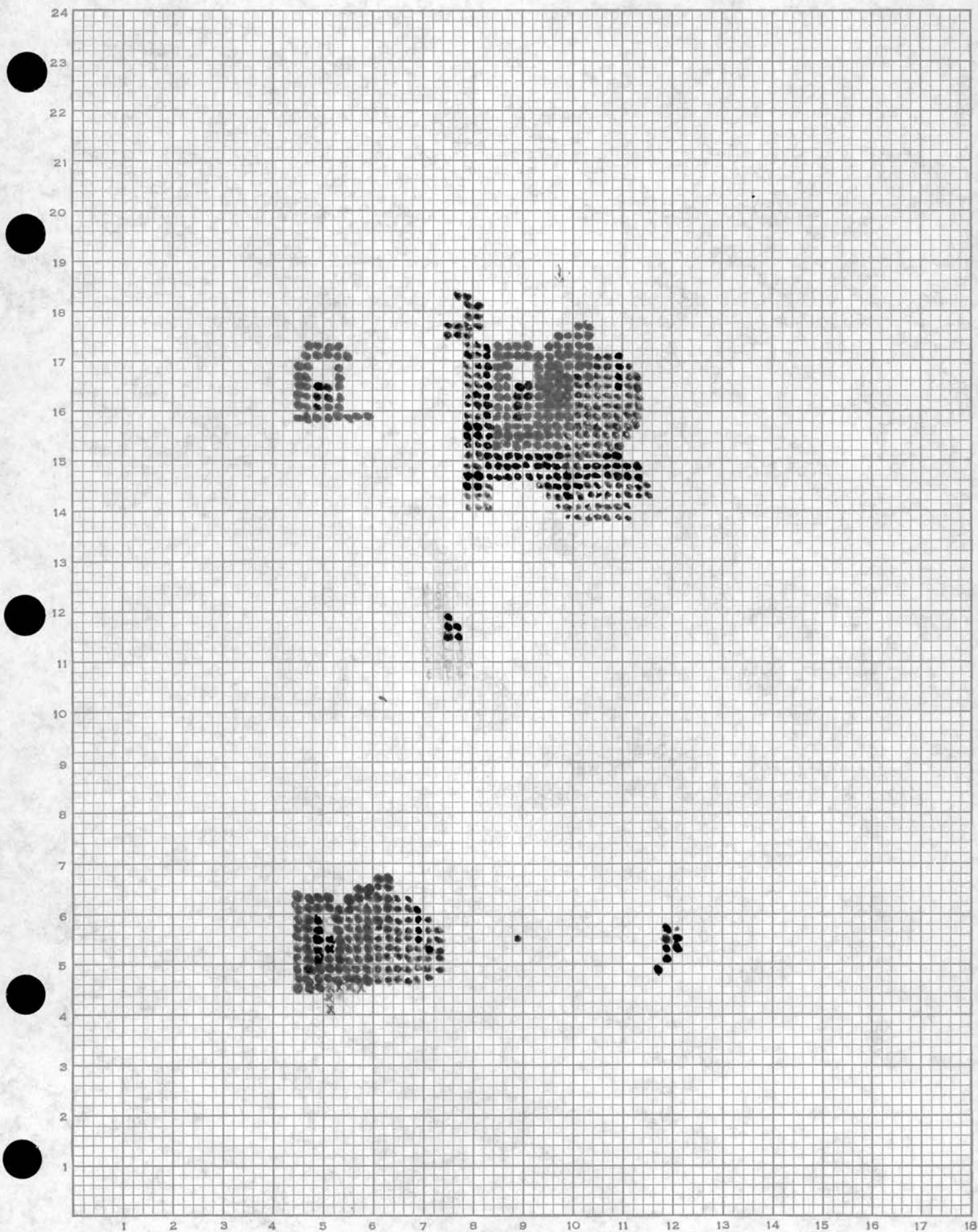
Herman A. Martinez
ANGF Chairman

HAM/pj

PS. *Dr. Inez Blackburn is offering a 3 hour credit course "Folklore de Mexico Span. 428" for more information write c/o her:

University of Colorado
Craigmere Center
Colorado Springs, Colorado 80907

*Susan Cashion wants you to contribute to the journal. she is working on it now, so please be prompt.



"Noche Latina Latin Night"

Saturday - November 26th 1977
Introducing:

FIESTA

A NEW group playing the latest
in Latin-Salsa Music!

ENTERTAINMENT AND SPONSORED by EBEM
(EL BALLET FOIKLORICO de MINNESOTA)

Saturday November 26th 1977
- CSPA HALL

WEST 7th + WESTERN AVENUE

St. PAUL, Minnesota

8:00-1:00

DONATION \$3.00

Food + Setups
will be sold

UPCOMING SCHEDULE

	Be there	show time
FIESTA NIGHT Anoka Vo-Tech West of Anoka on Highway 10 contact: Tony Arellano	Friday, November 18, 1977 20-25 minute program Jalisco cuadro	7:00 8:00
<i>St. Jane's Minnesota December 9, 1977</i> <i>Fundraiser for Migrant Children's Christmas gifts</i> Neighborhood House Association Annual Dinner IDENTITY RESTAURANT 1539 South Robert West St. Paul, MN	Saturday, December 10, 1977	7:30 P.M. 8:45 P.M.
Resurrection Catholic Church 5412 11th Avenue South Minneapolis, Minnesota Annual Wine & Spaghetti Dinner	Wednesday, January 18, 1978 30 minute program	7:00 P.M. 8:15 P.M.

jtm
 10/31/77

Annual Wine & Spaghetti Dinner

Resurrection Catholic Church
 5412 11th Avenue South
 Minneapolis, Minnesota

Wednesday, January 18, 1978
 30 minute program

7:00 P.M.
 8:15 P.

IDENTITY RESTAURANT
 1539 South Robert
 West St. Paul, MN

Neighborhood House Association
 Annual Dinner
 Saturday, December 10, 1977

7:30 P.M.
 8:45 P.

contact: Tony Arellano

FIESTA NIGHT
 Anoka Vo-Tech
 West of Anoka on Highway 10

Friday, November 18, 1977
 20-25 minute program
 Jalisco cuadro

7:00
 8:00

Be there
 show time

UPCOMING SCHEDULE

~~VII PRODUCTIONS PRESENTS~~
~~COME TO THE~~ V/A

MID SUMMER NIGHT DANCE
AT THE

ST PAUL HOTEL

363 ST PETER STREET
ON

July 22nd, 1978

FIESTA ^U

BOOGIE YOUR SENSES AWAY TO
THE GREATEST LATIN MUSIC EVER.

ADVANCE \$3.00 AT THE DOOR \$4.00
DOORS OPEN FROM 8:30 TO 1:00

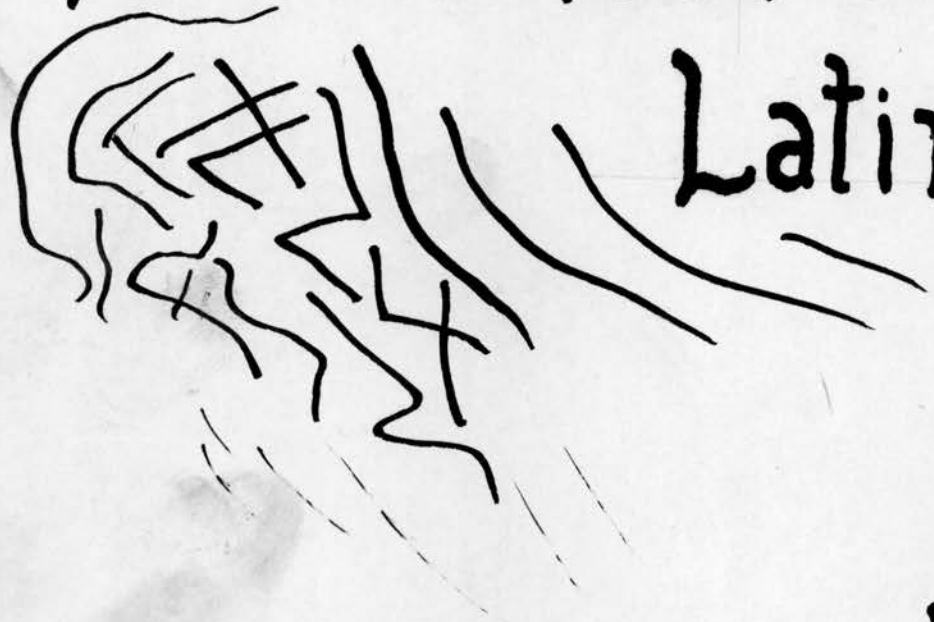
CASH BAR ONLY!

JESSE TEJEDA
225-8276

JACK BETHKE
537-0469

"Noche Latina

Latin Night"



E Fiesta
Fiesta
Fiesta
Fiesta

Asociación Nacional de Grupos Folklóricos



Ismael Valenzuela,
ANGF Festival VI Director
2704 Socorro, N.W.
Albuquerque, New Mexico 87104
(505) 842-9434

January 10, 1979

Dear Fellow Folklorists:

The ANGF's sixth annual national folk festival of Indo-Hispanic dance and music is just six months away (June 24-July 4, 1979). For the first time ever it will take place outside the United States. Those of you who have visited the host Universidad de las Américas in Cholula, Puebla (located 12 mi. west of Puebla, Puebla and about 60 miles east of Mexico City) will agree that it's well suited for a festival such as ours.

This year's festival promises to be one of the most exciting in our short history for many reasons:

- . it's taking place in the heart of Mexico.
- . it will offer a greater variety of instructors and activities than its predecessors.
- . it will be an international festival with participants from Mexico, Canada and the U.S.
- . it will feature guided tours in the area.
- . it will (I hope) bring together approximately 300 students and teachers of Indo-Hispanic folklore.
- . it will last 1½ weeks (compared to one week for previous festivals).
- . it will involve you!!

As you know, the National Endowment for the Arts and various local and state arts agencies have supported Festivals II through V. Festival VI will not have that monetary support because it's taking place outside the U.S. For this reason, the funds for Festival VI will come primarily from registration fees. The ANGF Board in its October, 1978 meeting, in Denver, set a minimum registration fee of \$100.00 for Festival VI. The fee will gradually escalate to \$150.00.

I urge you to support the ANGF Board, the Faculty Coordinator (Elías Guerra of the Ballet Folklórico de Puebla), the Host (Dr. Harold Kirkpatrick, Vice Rector of the Universidad de las Américas), the Festival VI Director (Ismael Valenzuela) and our Association by pre-registering as soon as possible.

The advantages of pre-registering are many:

- . It helps in planning and producing a better conference;
- . registration numbers will be assigned in the order that registration fees are received. Class size is limited, therefore, the lower the number, the better your chances are of enrolling in your first choice of classes;
- . early registrants' names, addresses, etc. will be included in the syllabus;
- . you will be assured of a tape of the music to be presented in the classes;

- . you will have preference in the purchase of costumes, records, arts and crafts, etc., brought by instructors;
- . you will be assured of transportation to and from airports, bus stations, etc.;
- . you will save money.- if you register prior to February 15, 1979 the fee is \$100.00. From February 15 to March 31, the fee is \$115.00. From April 1 to May 14, the fee is \$130.00. From May 15 to June 24, the fee is \$150.00.

The classes this year will include:

- . dances and music of Tabasco, Guerrero, Yucatán, Veracruz, Puebla, Sonora and possibly Jalisco. Classes in instrumental music, choral music and costuming will also be offered. The host state of Puebla will again feature the jarabes and danzas taught at Festival IV (1977) in Seattle as a refresher (for those who don't know them or forgot) - but there will be an additional class of jarabes and danzas of Puebla, not previously taught;
- . for the first time at an ANGF festival, we will have an instructor for Danza del Venado (the Deer Dance) of Sonora, México;
- . also for the first time, we will be teaching the world-famous pre-columbian Danza de Los Voladores.
- . plus the floreo of the charros!

Anyone needing more information on specific dances or music may contact the Festival VI Director. This information will be mailed to all registrants automatically.

The activities for Festival VI will include:

- . daily classes Monday through Saturday, June 25-June 30, 1979 and Monday-Tuesday, July 2-3.
- . 2 or 3 movement sessions daily, depending on enrollment.
- . lecture-demonstrations daily by guest artists and instructors.
- . guest lecturers and films daily;
- . choral music instruction;
- . instrumental music instruction from the various regions studied;
- . ample materials for the making of arts and crafts related to Mexican regional dances. Daily practicum periods for this purpose. This, of course, includes costuming.
- . a permanent display of Mexican regional costumes;
- . a fiesta in Cuetzalan (4 hours North of Puebla) on July 1;
- . a public performance featuring groups from the various regions studied and including ANGF member groups;
- . a student performance for demonstrating dances and music learned during the festival.

Those of you who have attended any of the previous festivals know how exciting and unique they are. Please try to spread the word. Let's try especially hard to recruit teachers and others who work with children.

Page 3
Fellow Folklorists
January 10, 1979

Persons of all ages are welcome and encouraged to attend. We hope to accomodate beginners as well as more experienced dancers, musicians and those interested in choral music and other facets of Indo-Hispano folkways.

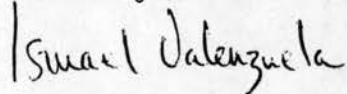
Groups of children must be chaperoned in keeping with Board policy. If this applies to you, please inquire for further details.

Additional information such as maps, local transportation, materials needed, visa requirements, accomodations, etc., will be forthcoming to all who register and to anyone else upon request.

If you haven't received a registration form, you may register by simply sending a check to the Festival VI Director. A short form is included in all flyers.

Personal and group checks will be accepted through May 1, 1979. You may even send a post-dated check if you wish. Please specify earliest date of deposit. Anyone wishing to work partime at the Festival in return for a reduced fee may inquire at this office. Knowledge of Spanish is highly desireable.

Gracias y ¡ Adelante!

A handwritten signature in dark ink, reading "Ismael Valenzuela". The signature is written in a cursive style with a vertical line at the beginning.

Ismael Valenzuela
ANGF Festival VI Director

enior
enviorment
environment

Separation ill Health losses

New person will influence your life
good prospects

Destruction their money matters

elements

Wealth success joy

Depression

Resolution of problems, conclusion

conflicts

idealism

m p c

emotions

Determination, ultimate triumph, power

troubles, setbacks, ending of old troubles

Friendship loves unity, partnership

Force power courage

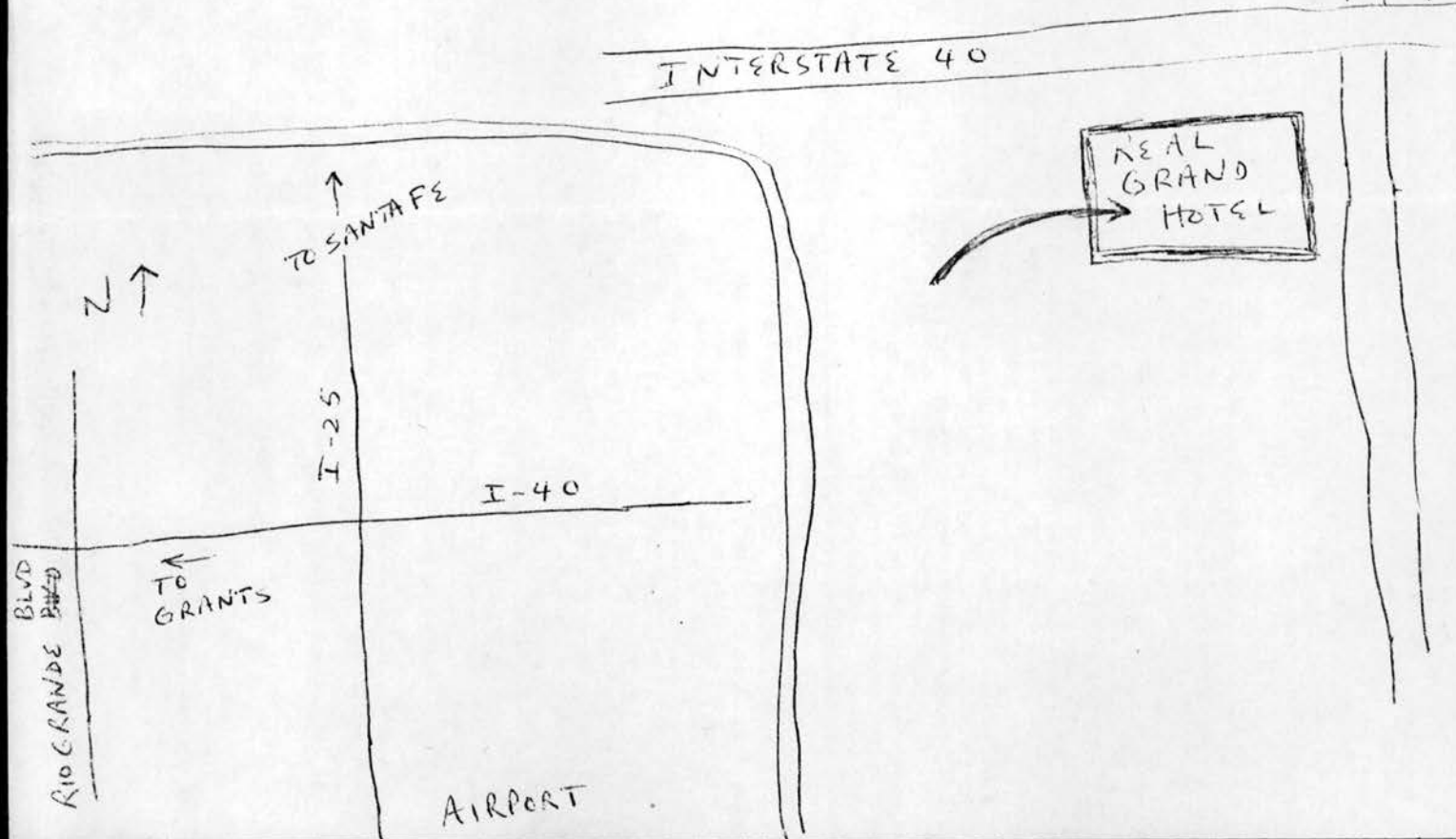
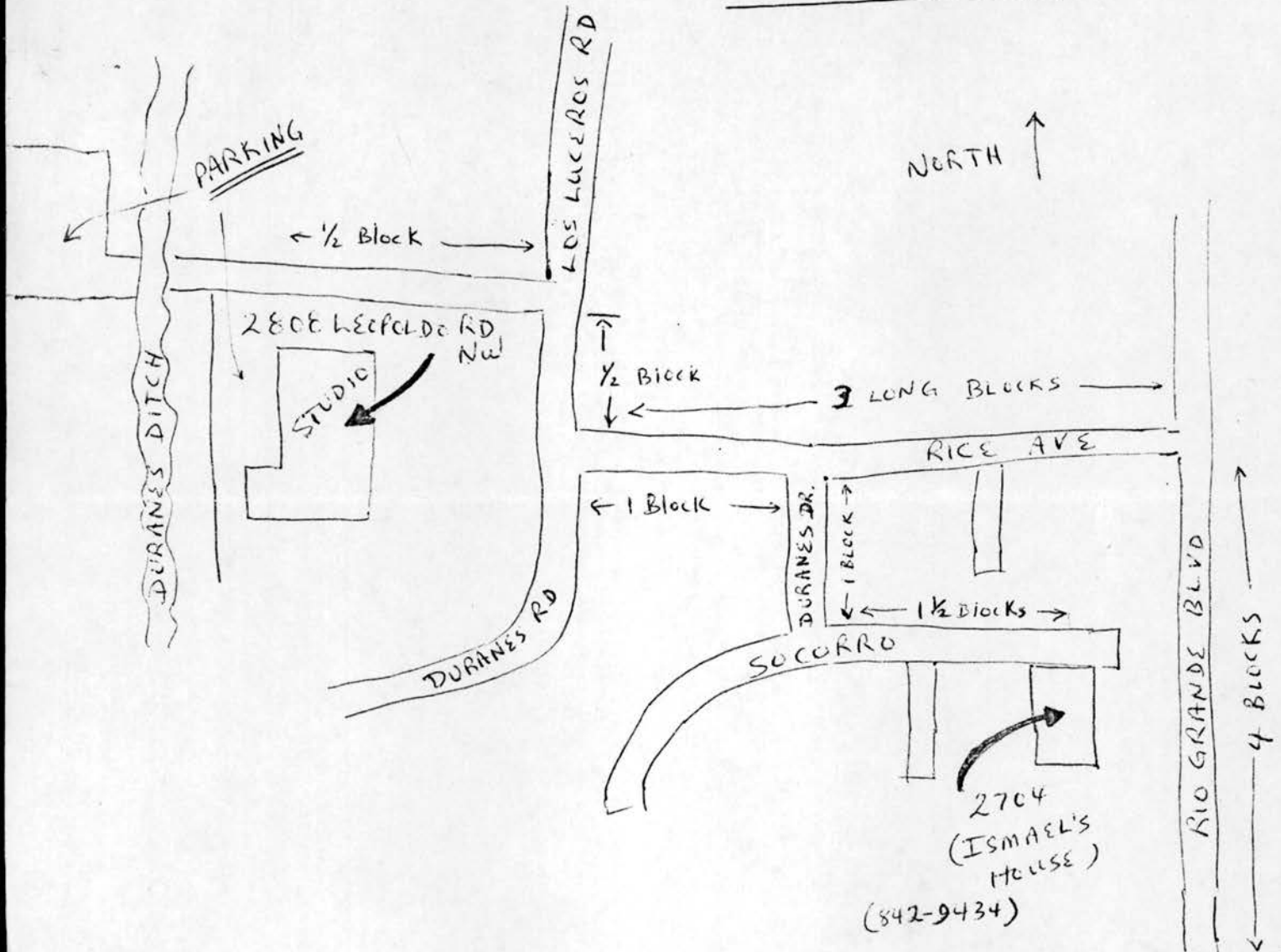
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ANGF BOARD



Oct. 10, 1980

Dear Juanita;

This letter is to inform you of my resignation from El Ballet Folklórico de Minnesota. Unfortunately, a crowded calendar and school commitments prohibit me from participating in the "Ballet." My volunteer work must become limited to a more workable size. Please know that the dance troupe has my support and would like to have the dance troupe in the Hispanic Artist Registry that Instituto de Arte y Cultura has established. We will be a resource and referral for all Hispanic artists in Minnesota.

I wish you good luck for the future

Sincerely

Drene Gomez de Bethke

cc. All dance members

Centro Cultural Chicanos

Spanish Speaking Affairs Council

Hispanos En Minnesota

Asociación Nacional de Grupos Folklóricos



September 17, 1979

Dear ANGF Board Members:

As you know, the fall board meeting will take place in Albuquerque on Sept. 28-30, 1979. We're expecting you, so please let me know as soon as possible how many of you are coming and how and when you're arriving.

I have reserved around a dozen rooms at the Real Grand Hotel at 1015 Rio Grande Blvd. N. W. in Albuquerque, tele: (505) 843-9500. The lady in charge of groups is Ms. Ruby Gray. The rates are \$22.00 single and \$27.00 double. There are a limited number of accommodations at my house and with other members of the Ballet Folklórico de Albuquerque. Please let me know if you prefer a single room or will share a double room (two full-size beds) with someone, or if you don't mind staying in someone's home.

The meetings will take place at the Ballet Folklórico de Albuquerque studio at 2808 Leopoldo Rd. N. W., about two blocks from my house and about 8 blocks from the Real Grand Hotel. (Please note on the enclosed map).

Please call or write about your travel arrangements:

Ismael Valenzuela
2704 Socorro NW
Albuquerque, NM 87104
(505) 842-9434

Lorenzo Montoya
1855 Doty Rd. SW
Albuquerque, NM 87105
(505) 873-2993

We'll meet you at the airport or go looking for you if you get lost driving around town. You may call Lorenzo or me at any time during the day. The best time to reach me is before 8:00 a. m. or after 6:00 p. m. although I'm often at home during the day. Don't hesitate to call late at night.

If there's anything we can do for you prior to or during your stay, please let us know.

We're looking forward to seeing you.

Un amigo,

Ismael Valenzuela

P. S. You may also call Debbie Yguado at 843-9333 to relay arrival times. Please also let us know when you expect to depart on Sunday.

Asociación Nacional de Grupos Folklóricos



ANGF BOARD MEETING

Sept 28-30, 1979

Albuquerque, New Mexico

Schedule of Activities (subject to approval by the chairman)

Friday, Sept. 28

1:00 - 7:00 pm -- Planning Session for early arrivals
at Ismael's house, 2704 Socorro N. W. (tel. 842-2434).
7:00 - 11:00 pm -- food and drinks at Ismael's house.
You may want to check in at the Hotel or at your host's
home before coming to the party.
11:00 pm -- 2:00 am -- local nite-clubbing.

Saturday, Sept. 29

9:00 am - 7:00 pm -- Board meeting at 2808 Leopoldo Rd. NW.
7:00 pm -- barbecue at 2808 Leopoldo Rd. NW.
9:00 pm -- pachanga or nite-clubbing or whatever.

Sunday, Sept. 30

9 00 am to noon -- Board meeting.
Afternoon -- local sightseeing and airport transprtation.
.....

Asociación Nacional de Grupos Folklóricos



BOARD OF DIRECTORS

1979 - 1980

ARIZONA

Erlinda Torres
4055 W. Palomino
Phoenix, Arizona 85019 602-934-6738 (h)
602-934-2211 x 207 (o)

Armando Padilla
3318 W. Lynwood
Phoenix, Arizona 602-578-2980

Alternate: Becky Villalpando

CALIFORNIA

Ernesto Martinez
4105 E. Montecito
Fresno, California 93702 209-251-0561

Raul Macias
3461 Glenalbyn Drive
Los Angeles, California 90065 213-227-1747

Carlos Santoya
1834 Revena Street
San Diego, California 92154 714-423-2166

Marti Corralejo
P. O. Box 2688
Sacramento, California 95812 916-447-2136 (h)
916-445-7236 (o)

MARI GONZALEZ ALTERNATE

COLORADO

Charlotte Martinez
1323 25th Ave. Ct.
Greeley, Colorado 80631 -356-4506

Carmen Serna
4845 Depew
Denver, Colorado 80212 -433-3640

Mona Baca - ALTERNATES Graciela Peralta
2100 W. 30th St. #2411
Greely, Colorado 80631

A Non-Profit Organization

IOWA

Dora Lozano
2412 York
Des Moines, Iowa 50316

515-266-6397

Yolanda Munoz
4323 N. Division - C306
Davenport, Iowa 52806

Celina Espinoza
102 Hawkeye Court
Iowa City, Iowa 52240

319-354-4603

KANSAS

Ediberto J. Gonzales
3520 East 9th Street
Topeka, Kansas 66607

913-234-2950

Mrs. Rose Marie Reyes
3401 State Avenue
Kansas City, Kansas 66102

913-281-1352

MICHIGAN

Gloria Renteria
14810 Faust
Detroit, Michigan

313-836-6689

Carmen Menchaca
1948 Cheney
Saginaw, Michigan 48601

517-777-5982

MINNESOTA

Juanita T. Meza
291 Superior Street
St. Paul, Minnesota 55102

612-291-7396

Mrs. Irene Bethke
4649 Decatur Avenue
Minneapolis, Minnesota 55428

612-537-0469

ALTERNATE JACK BETHKE

612-537-0469

NEVADA

Rosaura Zaragoza
4330 Lucas Avenue
Las Vegas, Nevada 89120 702-456-0657

Mrs. Tolina Crew
6209 Lawton Avenue
Las Vegas, Nevada 89107 702-870-8430

NEW MEXICO

Ismael Valenzuela
2704 Socorro NW
Albuquerque, New Mexico 505-842-9434

Debbie Iguado
2704 Socorro NW
Albuquerque, New Mexico 505-842-9434

Lorenzo Montoya
1855 Doty Road SW
Albuquerque, New Mexico 505-873-2993 505-873-2993

TEXAS

Eric Contreras
22 South 17th
McAllen, Texas 78501 512-682-1749
512-687-3681

ANGELA

Angie Caltabiano
Route 2 Box 229
Weslaco, Texas 78596 512-968-9783

Frank Muñoz - At large
Rt. 6 Box 70
Mission, Texas 7852 512-585-5597

Canada - Marguerite Yanuziello

Utah

Edgar Solano
1166 Harvard
Salt Lake City, Utah 84105 801-581-0946

BOARD OFFICERS

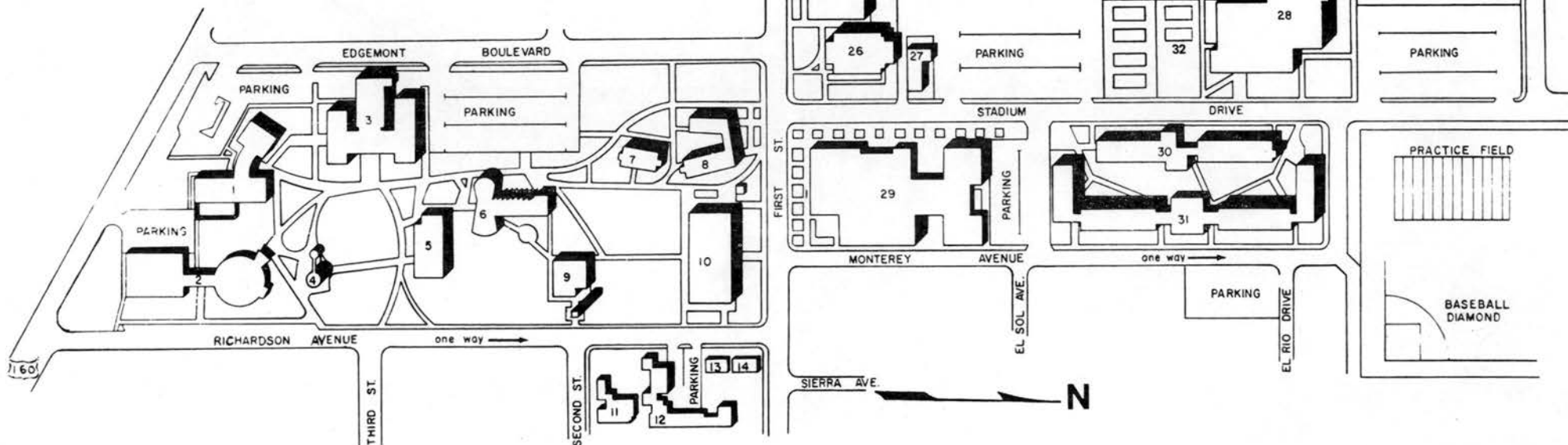
Chairperson - Ediberto Gonzales - Kansas
Vice- Chairperson - Herman Martinez - Colorado
Secretary- Celina Espinoza - Iowa
Treasurer- Juanita Meza - Minnesota



Adams State College

ALAMOSA, COLORADO 81102

1. Art Building
2. Science and Industrial Arts Building
3. Richardson Hall (Administration)
4. Harry W. Zacheis Observatory-Planetarium
5. Business and Economics Building
6. Music Building
7. Petteys Hall
8. Dalzell Hall
9. Leon Memorial
10. Education and Social Studies Building
11. President's Home
12. Casa Del Sol Apartments
13. KASF Radio Station
14. Speech and Hearing Clinic
15. Motor Maintenance Center
16. Maintenance Building and Warehouse
17. Day Care Center
18. Savage Hall
19. McCurry Hall
20. Houtchens Hall
21. Moffatt Hall
22. Married Student Apartments
23. Faculty Residences
24. Rex Field
25. Learning Resource Center
26. Rex Gymnasium
27. Steam Plant
28. Plachy Hall (Physical Education)
29. College Center
30. Girault Hall
31. Coronado Hall
32. Tennis Courts



A.N.G.F. CONFERENCE IX SCHEDULE
ADAMS STATE COLLEGE
ALAMOSA, COLORADO

7-25 SUNDAY	1:00-4:00	Packet Pickup/College Center Lounge--1st floor
	4:00-5:00	Welcome/Orientation College Center--Carson Auditorium
	5:00-7:00	Registration/College Center--Big Ute Room 2nd floor
	7:00-8:00	Break
	8:00-12:00	Reception/Social, College Center--Snack Bar
7-26 MONDAY	9:00-10:30	Classes
	10:30-10:45	Break
	10:45-12:15	Classes
	12:15-2:00	Lunch Break
	2:00-3:30	Classes
	3:30-4:00	Break
	4:00-5:00	Lecture Demonstration--Senora Maria Luisa Lopez Costumes College Center--Carson Auditorium
	5:00-8:00	Dinner/Break
	8:00 p.m.	Concert--Músicos Del Valle De San Luis--Richardson Hall Auditorium
7-27 TUESDAY	9:00-10:30	Classes
	10:30-10:45	Break
	10:45-12:15	Classes
	12:15-2:00	Lunch Break
	2:00-3:30	Classes
	3:30-4:00	Break
	4:00-5:00	Lecture Demonstration--Los Folkloristas--College Center-- Carson Auditorium
	5:00-8:00	Dinner/Break
	8:00 p.m.	Concert--Los Folkloristas--Richardson Hall Auditorium
7-28 WEDNESDAY	8:00-10:30	Lecture Demonstration--Michoacan, Campeche, Durango-- College Center--Carson Auditorium
	10:30-10:45	Break
	10:45-12:30	A.N.G.F. Association Meeting--College Center--Carson Aud.
	12:30-2:00	Lunch Break
	2:00	Buses load in from of College Center for mountains
	8:30	Buses return from mountains
7-29 THURSDAY	9:00-10:30	Classes
	10:30-10:45	Break
	10:45-12:15	Classes
	12:15-2:00	Lunch Break
	2:00-3:30	Classes
	3:30-4:00	Break
	4:00-5:00	Lecture Demonstration--Senora Maria Luisa Lopez Costumes College Center--Carson Auditorium
	5:00-8:00	Dinner Break
	8:00 p.m.	Concert--Grupos de la Asociacion Nacional--Richardson Hall Auditorium
7-30 FRIDAY	9:00-10:30	Classes
	10:30-10:45	Break
	10:45-12:15	Classes
	12:15-2:00	Lunch Break
	2:00-3:30	Classes
	7:00-1:00 a.m.	Awards Banquet and Dance
		Holiday Inn on Highway 160 (½ mile east of Alamosa)
7-31 SATURDAY	9:00-10:30	Wrap up sessions
	11:00-12:30	A.N.G.F. Board Meeting
	8:00 p.m.	Concert--Grupo Folklorico de Puebla

--FONADAN Films--TO BE ANNOUNCED

--A.N.G.F. BOARD MEETINGS DAILY 1:00 P.M. -- College Center, Apache Room 215

EMERGENCY NUMBERS

Communications Office.....589-7272
Herman & Patricia Martinez.....589-3411
Hospital Emergency Room.....589-5807

College Security (Day).....589-7901
College Security (Night).....589-5807
Dial "9" to get number off campus
Dial "0" to get campus operator

Mailing Address during Conference: A.N.G.F. Box 25, Adams State College, Alamosa, CO 81102

CAFETERIA HOURS

College Center

Breakfast 7:30 a.m. - 8:30 a.m.
Lunch 12:15 p.m. - 1:15 p.m.
Dinner 5:00 p.m. - 6:00 p.m.

BIENVENIDOS ALAMOSA, COLORADO

Campeche

All say do not invent
do the authentic region

3 guine cuella

4. Alegre / strong / lively

Steps

They are 2

increased 3

beats

only

4

Class

Selas De Congo -

1 Music - revolutionary

Class Palha -

2 Chotis

3.

Michoacan

region - de los lagos

Monday

Music / Dance of Sierra

Wed. Islas -

Music Choral / Dance.

Guadalajara

Fri Music from, Conto Jacobinos Tech Chorus

Danza de los negros

Chichuakua - X

chotis salsa Manchich

1836

1870

- 1900 dances revolutionary Music

1910

- 1925 Chotis

1910

- 1925 - corrido - chotis

EL T

Ornito - rapid polka

divided -

intermediate

tutu

lumi - point dance

polka

of the black mountain

guaracha

7- or 8 Latin American Music

Colima

Salador -

1 Norte

- El Alegre

2 Contr

Los Colmáticos

3 Coastal

- La iguana

4.

Los Sonos Mexicanos

5

lleno grande

divided into

3 sections

advanced

Intermediate



COLORFUL COLORADO
Conejos Valley, Colorado

Color by Jim Fulton

PLACE
STAMP
HERE

Published by Valley Drug Center - Alamosa, Colorado

Hi Everyone,
Having a marvelous
time here. I am
taking a dance class
and a music class
and have met many
old / dear friends. It
feels like a different
Time Zone - best wishes, Irene

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109881

ARTICLES OF INCORPORATION
OF
ASOCIACION NACIONAL DE GRUPOS FOLKLORICOS

WE, the undersigned, all being of full age, do hereby certify that we have on this date formed a corporation under the laws of the State of New Mexico, and we do further certify:

ARTICLE I

The name of the corporation shall be: ASOCIACION NACIONAL DE GRUPOS FOLKLORICOS.

ARTICLE II

This corporation is formed for the purpose of initiating, developing and promoting artistic endeavors among member groups and among the communities they represent.

Section 1. The asociacion shall increase the education and understanding of Mestizo, Indian and Spanish art, primarily Mexican and Chicano (Norteno and South-western) dances, choral music and related folklore.

Section 2. This asociacion shall serve as the central administrative body for the combined cultural groups possessing membership.

ARTICLE III

The location of its principal office in New Mexico shall be in the City of Albuquerque, County of Bernalillo.

ARTICLE IV

The corporation does not afford pecuniary gain incidentally or otherwise to its members. (can pay salaries, but not for spec. membership.)

ARTICLE V

The corporation will continue in existence for ninety-nine (99) years.

ARTICLE VI

The names and addresses of the incorporators are:

- 1) Ismael Valenzuela
- 2) Veronica Sanchez
- 3) Frank Lucero

ARTICLE VII

The name and address of each director constituting the initial Board of Directors are:

- 1) Herman Martinez, Colorado
- 2) Aleta Ulibarri, Colorado
- 3) Milton Ortega, California
- 4) Margie Hernandez, California
- 5) Frank Lucero, New Mexico
- 6) Lorenzo Montoya, New Mexico
- 7) Kathy Gutierrez, Texas
- 8) Virginia Munoz, Texas
- 9) Gloria Falcon, At Large
- 10) Ismael Valenzuela, At Large

The initial Board of Directors shall serve for a term of one to two years, as set forth in the by-laws.

ARTICLE VIII

In addition to the enumerated powers set forth in 51-14-30, NMSA, 1953 Comp., this corporation possesses the power to perform all acts which are necessary and proper to accomplish its purposes and are not repugnant to law.

ARTICLE IX

Upon the final dissolution of this organization, all assets remaining after payment of debts will be paid over to an organization which is itself exempt from federal income tax under Section 501 (c) (3) of the Internal Revenue Code of 1954.

Dated this _____ day of _____ 19____

Incorporators

STATE OF NEW MEXICO
COUNTY OF BERNALILLO

On this _____ day of _____ 19____ before me personally appeared _____ and _____
to me known to be the persons described in and who executed the foregoing instrument and acknowledged that they executed the same as their free act and deed.

WITNESS my hand and notarial seal the day and year above written.

NOTARY PUBLIC

(Seal)

My Commission Expires:

Section 3. At the National Festival all members present will elect 2(two) at large members to the Board of Directors.

Section 4. Each state will elect Board of Directors members coinciding to the rules set forth plus one alternate.

Section 5. In the event that an alternate cannot fill in for an elected Board of Directors member at a national meeting, a proxy may be sent as an agent with all powers, privileges, and rights vested in the elected Board of Directors member.

ARTICLE VII - NATIONAL BOARD OF DIRECTORS

Section 1. The Board of Directors will serve as the Executive executing body of the policies as set forth by the general membership of the A.N.G.F.

Section 2. Administration. The general business of the AN.G.F. shall be carried out by the Board of Directors until such time as it is economically feasible to employ an administrator.

Section 3. The funds of the ANGF shall be deposited in the financial institutions determined by the Board of Directors. Transfer of funds shall be approved by a majority of the Board of Directors.

Section 4. The Board of Directors shall be responsible for the preparation and dissemination of annual reports of the ANGF's activities, funds, and other assets, to the general membership.

Section 5. A salaried administrator cannot be a member of the Board of Directors.

Section 6. The Board of Directors shall elect its own officers.

Section 7. Officers:

- a) Chairperson
- b) Vice Chairperson
- c) Secretary
- d) Treasurer
- e) Parliamentarian

Section 8. Duties of Officers:

- a) The Chairperson shall preside at all general, special, and Board of Directors meetings. He/she shall be responsible for the overall direction and implementation of policy of the ANGF. The Chairperson shall vote only in case of a tie vote.
- b) The Vice-Chairperson shall assist the Chairperson in every way. He/She shall perform such other duties as may be assigned to him/her by the Board of Directors. He/She will perform the duties of the Chairperson in his/her absence.

Up-date January 14, 1980

BY-LAWS
of the
ASOCIACIÓN NACIONAL DE GRUPOS FOLKLORICOS

ARTICLE I

Section 1. The Asociacion Nacional de Grupos Folkloricos (A.N.G.F.) is dedicated to the research preservation, presentation and education of la cultura indigena and Mestiza as well as other related folklore within the realms of dance music, and art.

ARTICLE II

Section 1. Each state with sufficient representation as deemed by the National Board of Directors of the Asociacion Nacional de Grupos Folkloricos, hereafter referred to as the Board of Directors, may be incorporated, if it so desires, as a non-profit organization in its particular state as a chapter of the A.N.G.F. in conformity with the aims and purposes of the A.N.G.F.

ARTICLE III

Section 1. The Central Administrative Office of the A.N.G.F. shall be located in the city of Albuquerque, New Mexico, until such time as 3/4 (three-fourths) of the members of the Board of Directors elect to designate another location.

ARTICLE IV - AMENDMENTS

Section 1. These By-Laws may be changed only at National Festival meetings by 2/3 (two thirds) of the members presents. The proposed changes must be in conformity with the aims and purposes of the A.N.G.F. as states in ARTICLE II of the ARTICLES OF INCORPORATION and ARTICLE I of these By-Laws.

ARTICLE V - MEMBERSHIP

Section 1. Eligibility for membership is open to anyone contingent upon the commitment toward the further development of the A.N.G.F. and upon the payment of the individual or group annual fee as set forth by the Board fo Directors.

ARTICLE VI - ELECTIONS

Section 1. Elections to the Board of Directors shall be held at National Festivals among members present in state caucuses.

Section 2. Representation to the Board of Directors from each state will be determined as follows: 1-10 member grupos folkloricos per state will elect 2 (two) representatives; 11-20 member grupos per state - 3 (three) representatives 21 - 30 grupos per state - 5 (five) representatives.

- c) The Secretary shall be responsible for all correspondence of the ANGF under the direction of the Chairperson . The Secretary shall be responsible for recording and mailing the minutes of all meetings. The Secretary shall keep a record of all correspondence and formal reports of the ANGF.
- d) The Treasurer shall receive and disburse the funds of the ANGF. He/She shall be responsible for keeping an account of all financial holdings and payments of the ANGF. He/She shall be responsible for preparing and issuing reports pertaining to financial matters of the ANGF.
- e) The parliamentarian will be responsible for carrying out Parliamentary procedure and will clarify any points of order. Roberts Rules for Order will be used as the guidelines. He/She will serve in an advisory capacity to the presiding officer and will also advise the committee for the revision of the By-Laws.

Section 9. Officers of the Board of Directors shall serve 1 (one) year as officer and 1(one) additional year as a Board of Directors member to provide continuity.

Section 10. Meetings:

- a) The Agenda and Order of Business for all general meetings shall be approved by a majority of the Board of Directors.
- b) There must be a minimum of 2 (two) National Board of Directors meetings. In the event of 2 (two) meetings or more, location, day, and time of the meeting(s) will be approved by the majority of the Board of Directors.
- c) The Board of Directors will appoint an advisory committee to visit, review, and make recommendations to the festival director concerning the future site of the upcoming national festival.
- d) The Advisory Board shall meet 1(one) night prior to each National Festival to discuss matters of importance and to select topics for the agenda pertaining to all meeting at the National Festival. Topics selected by General members and non-members may be considered for the Agenda by the Board of Directors at this meeting.
- e) Special meeting of the Board of Directors may be called by the Chairperson or any 5 (five) members of the Board of Directors with no less than 6 (six) weeks notice to all members of the Board of Directors.

ARTICLE VII - NATIONAL FESTIVAL PROCEDURES

Section 1. The Board of Directors will serve as a policy maker in decisions and will govern the activities necessary to carry out the National Festival.

Section 2. The National meeting (at the Festival) will be held for the purposes of elections, policy decisions, approval of new national programs and ratification of new groups.

Section 3. Prospective hosts for the future National Festival shall present their proposal before the General Meeting at the National Festival two years in advance of the proposed festival date.

Section 4. The future site of the National Festival shall be decided by a majority of the voting membership present at the National Festival contingent upon the final investigation and approval of the Board of Directors.

ARTICLE IX

Section 1. Fiscal Accountability. Prior to the adjournment of the National Festival, the Chair of the newly elected Board of Directors shall elect, from within the Board of Directors, a committee of not less than 3 (three) members. This committee shall act as an audit committee to meet with the outgoing Treasurer, Festival Director, and New Treasurer, with all books, records, reports, and funds. Upon Board of Directors' review, these audited items shall be turned over to the newly elected Treasurer not later than 90 (ninety) days from the election of said Treasurer.

23
12
16
1984
12/18

Asociación Nacional de Grupos Folklóricos



FESTIVAL VII

INSTRUCTORES

CARLOS ACERETO CANTO

YUCATAN/MAYA

AGUSTIN DEL RAZO

AZTECA

JAIME GUERRERO

NUEVO LEON I

JESUS ANDRADE GONZALEZ

NUEVO LEON II & III

JAIME GARZA SALINAS

TAMAULIPAS

MARTHA AREVALO DE A.

CHIAPAS

YOLANDA CASTRO DE R.

CORO

SANTOS SALAS MATA

DURANGO

BENJAMIN HERNANDEZ

JALISCO.

RESUMÉ

CURRICULUM DEL PROFR. CARLOS ENRIQUE ACERETO CANTO EXPOSITOR, DE DANZAS MAYAS Y BAILES MESTIZOS DE YUCATAN EN EL VII FESTIVAL ANUAL DEL FOLKLORE, ORGANIZADO POR LA ASOCIACION NACIONAL DE GRUPOS FOLKLORICOS.

SOY PROFESOR TITULADO DE EDUCACION PRIMARIA Y ORIGINARIO DE LA CIUDAD DE MERIDA EN EL ESTADO DE YUCATAN.

REALICE MIS PRIMEROS ESTUDIOS EN MI CIUDAD NATAL CONCLUYENDO MI PRIMARIA EN EL ESTADO DE SONORA.

MIS ESTUDIOS DE SEGUNDA ENSEÑANZA ASI COMO MI CARRERA PROFESIONAL LOS REALICE EN LA CIUDAD DE MEXICO, EN EL CENTRO ESCOLAR BENEMERITO DE LAS AMERICAS, LUGAR DONDE ME INICIE EN LA CARRERA ARTISTICA DE LA DANZA.

EGRESE DE LA ESCUELA NORMAL EN 1973 DEDICANDOME A MI PROFESION Y A LA DANZA SIMULTANEAMENTE: DE ESE TIEMPO A LA PECHA, HE SIDO FUNDADOR Y DIRECTOR DE TRES GRUPOS FOLKLORICOS EN LOS ESTADOS DE CAMPECHE, VERACRUZ Y YUCATAN ESPECTIVAMENTE LUGARES DONDE HE EJERCIDO COMO MAESTRO DE DANZA.

ACTUALMENTE FUNJO COMO DIRECTOR DEL BALLET AZTLAN DE LA CIUDAD DE MERIDA Y SOY INTEGRANTE DEL BALLET FOLKLORICO DEL GOBIERNO DEL ESTADO DE YUCATAN.

DESDE QUE CONOCI LA DANZA HE TOMADO UN SINNUMERO DE CURSOS INTENSIVOS, ADQUIRIENDO UN VASTO CONOCIMIENTO EN LOS MISMOS. ACTUALMENTE CURSO EL CUARTO AÑO DE CIENCIAS SOCIALES EN

LA ESCUELA NORMAL SUPERIOR DE YUCATAN.

BY LAWS
of
BALLET FOLKLORICO de ALBUQUERQUE
Nov. 12, 1973
Section I
Aims and Objectives

BALLET FOLKLORICO de ALBUQUERQUE has as its primary objective the promotion of artistic endeavors oriented to developing and promoting awareness and enjoyment of the Indo-Hispanic heritage of the Americas, and specifically to enhance and foster interest in preserving folk arts (dances, costumes, music and customs) of Mexico, Spain and New Mexico.

The BALLET FOLKLORICO de ALBUQUERQUE organization is open to all who wish to foster the aims and objectives as stated in the by-laws of this organization or as may be stated by a board of directors in the future.

SECTION II

Rules Governing Membership

- A. Application for membership must be made in writing to the General Director of the organization.
- B. The Board of Directors shall have the power to accept or reject any applications for membership. The Board of Directors shall also have the power to suspend or expel any member who conducts himself in a manner detrimental to the Organization, or fails to comply with the rules and regulations, without refund of membership fee.
- C. A member whose membership has been revoked must make a written application for reinstatement, and can be reinstated only after having received two-thirds (2/3) affirmative vote of the Board of Directors.
- D. To transfer from one category of membership to another the difference in the membership fees must be paid by the member.
- E. All organizations, businesses, corporations and individuals will be allowed to become members and shall not be discriminated against on the basis of race, religion, color, national or ethnic background.

SECTION III

Classification of Membership

1. ACTIVE MEMBERS shall be all those members who are actively involved in the organization, but not necessarily performing members.
2. PERFORMING MEMBERS shall be those members who are actual participants involved in performing folk arts (dances, songs, music, etc.) as determined by the Board of Directors.
3. STUDENT MEMBERS shall be non-voting members who have demonstrated interest in the activities of the organization with the intent of becoming performing or active members.
4. CHARTER MEMBERS shall be paid up members and in good standing as of November 30, 1973.
5. SPONSORING MEMBERS shall be non-voting members who are interested in the advancement of the organization and who through their sponsorship, endorsement or contributions assist the organization in their various endeavors. Sponsoring members may elect to sponsor, by means of contribution, a specific activity of the organization. These members are divided into various categories based upon amount of contribution as follows:
 1. Amigo
 2. Contribuyente
 3. Socio
 4. Padrino
 5. Patrocinador
 6. Benefactor
 7. Fundador

6. ANNUAL MEMBERSHIP FEES

Student Member	\$ 2.50
Active Member	\$ 5.00
Performing Member	\$ 5.00

Sponsoring Member Categories:

1. Amigo	\$ 1.00 - \$ 49.00
2. Contribuyente	\$ 50.00 - \$ 99.00
3. Socio	\$ 100.00 - \$ 249.00
4. Padrino	\$ 250.00 - \$ 499.00
5. Patrocinador	\$ 500.00 - \$ 999.00
6. Benefactor	\$ 1000.00 - \$ 2499.00
7. Fundador	\$ 2500.00 - Up

SECTION IV

Officers and Directors

A. Duties of Officers

1. **President:** Shall be chief executive official of the organization. The President shall preside at its meetings and shall be Chairman of the Board of Directors. He or she shall issue call for all Board meetings. He or she shall carry on the business of the organization under the By Laws and the instructions of the Board of Directors.
2. **Vice President:** In the absence of the President or his request, he or she will perform the duties of said officer.
3. **Secretary-Treasurer:** Under the direction of the Board of Directors, he or she shall oversee the financial and clerical affairs of the organization and shall perform such other duties as may be delegated to him by the president or the Board of Directors.
4. **General Director:** Shall not be elected but shall be employed by the Board of Directors as the chief administrative officer of the organization and as such shall oversee all programs and activities of the organization and shall carry out such duties as may be delegated to him by the President or Board of Directors. He or she shall be the official custodian of the seal and the records of the organization. He or she shall hire and discharge all other employees of the organization with the approval of the Board of Directors.

5. Directors: In addition to the general director who shall be the chief administrative officer there shall be directors selected to oversee specific artistic endeavors of the organization. These shall include the following as well as whatever additional staff the Board of Directors may designate.

A. Choreographer: Shall direct all activities related to dance and such other activities as may be specified by the Board of Directors.

B. Music Director: Shall direct all activities related to music (excepting the chorus) and such other activities as may be specified by the Board of Directors.

C. Choral Director: Shall direct all activities related to the chorus and other activities as may be specified by the Board of Directors.

D. Drama Director: Shall direct all activities related to drama such as dramatic plays, performances and other activities as may be specified by the Board of Directors.

B. Duties of Directors:

1. The affairs of the Organization shall be managed by the Board of Directors. Only Active, or Performing paid-up members in good standing may be Directors.

2. Each year at least ninety (90) days prior to the Annual Meeting, Directors from membership classification area shall nominate one (1) member from each category for each place on the Board whose term shall expire at the ensuing Annual Meeting.

At least eighty (80) days prior to the Annual Meeting, the General Director shall mail to the Active and Performing members a notice of the Board's nomination for each category with a request that the members nominate additional nominees by mail, if they so desire. Such member nominations will be in the Organization office no later than fifty (50) days prior to the Annual Meeting in order to be counted. The members receiving the most nominations for respective places will be placed on the Election Ballot.

No less than forty (40) days prior to the Annual Meeting, the General Director, shall mail printed ballots to each Active and Performing member. This ballot shall include Director nominees of the Board with an equivalent number which were nominated by the members. All written ballots must vote for the exact number of vacancies to be filled and must be in the Organization office not less than ten (10) days prior to the Annual Meeting in order to be valid and counted.

The nominees receiving the most membership votes for the places to be filled in each classification shall be elected and shall be installed at the ensuing membership meeting. The General Director shall canvass these returns, and any appeal from his decision shall be directed to the Board of Directors.

3. Initially the Board of Directors shall consist of fifteen (15) members whose terms of office shall be as follows:

Five (5) Directors for a three (3) year term.

Five (5) Directors for a two (2) year term.

Five (5) Directors for one (1) year term.

Of these fifteen (15) Directors of which at least seven (7) shall be Active members and at least seven (7) shall be Performing members.

4. The Directors shall elect from among their own number a President, Vice President and Secretary-Treasurer whose terms of office shall be for one (1) year. This election shall be at the Annual Membership Meeting. Said officers are to be elected and introduced to members at said meeting.
5. The membership at any Annual Meeting may appoint additional officers as they may see fit in order to carry out efficiently the affairs of the Organization.
6. Past Presidents shall be members of the Board of Directors for the year succeeding their terms as President. Past Presidents may then become non-voting, honorary Directors for life they do not wish to maintain active director status.

C. Indemnification:

1. Each person who shall serve as a Director or Officer of the Organization shall be indemnified by the Organization against all costs and expenses incurred by or imposed upon him, in connection with or resulting from any action, suit or proceeding to which he is, or may be made a party, by reason of his being or having been a Director or Officer of the Organization.

Such indemnification shall include settlements made in amounts approved by the Board of Directors at the time such settlement is effected, whether or not such person is a Director or Officer at the time such costs are incurred by or imposed upon him.

except, the indemnification shall not apply where he or she shall be finally adjudged to be liable by reason of having been negligent or guilty of misconduct or otherwise derelict in the performance of his duty as an Officer or Director. The rights of indemnification herein provided shall not be exclusive or other rights to which such person may be entitled as a matter of law.

SECTION V - Committees

A. Appointment, Composition and Duties:

The Organization shall have the following standing committees, appointed by the President; and in addition, such other committees as the President may appoint from time to time. Each committee shall consist of a Chairman and as many members as shall be considered necessary by the President. Each committee, through the Chairman, shall report verbally or in writing to each meeting of the Board of Directors, and annually to the Annual Membership Meeting.

1. **Executive Committee:** This committee shall consist of the President, Vice President and Secretary-Treasurer, and two other Directors to be appointed by the Board of Directors, with the President as Chairman. It shall be their duty to conduct the affairs of the Organization between Directors' meetings and carry out the instructions of the Board of Directors. The General Director is considered an ex-officio member of this committee.
2. **Rules Committee:** It shall be the duty of this committee to interpret all Rules and Regulations, and to recommend such changes as they deem necessary to the Board of Directors for their approval.
3. **Arts and Education Committee:** It shall be the duty of this committee to explore and pursue all possibilities for the study and free expression of all artistic endeavors, and to make determinations relative to appropriate uses and validity of artistic endeavors and shall direct all education activities within the organization.
4. **Production Committee:** It shall be the duty of the Production Committee to effectuate and expedite all performance activities (i.e., set design, costume design, and production sound and lightening, etc.).
5. **Publicity Committee:** This committee shall make recommendations and over see the preparation of materials and conduct such activities as deemed appropriate.
6. **Nominating Committee:** There shall be two (2) Nominating Committees, one (1) for the Active members and one (1) for the Performing members. Each nominating Committee will be composed of the Directors previously elected from that classification whose terms do not expire at the next Annual Meeting. Each Nominating Committee will meet at least ninety (90) days prior to the Annual Convention and nominate one (1) person for each vacancy in their category. These names will be given to the General Director to be placed on the nominating ballot.

7. Finance Committee: The Secretary-Treasurer shall be the Chairman and the General Director a non-voting member of this committee. Their purpose shall be to prepare a budget and submit it to the Board of Directors for their approval. They shall also make recommendations to the Board of Directors for the investment or distribution of available funds.
8. Funding Committee: This committee shall oversee all fund raising activities and shall develop appropriate actions or functions related to acquisition of funds to be used in the effectuation of organization activities.

SECTION VI

Meetings

A. Membership Meetings:

1. An Annual Membership Meeting shall be held once in every calendar year with a maximum time of fifteen (15) months between meetings. The time and place shall be designated by the Board of Directors. All members will be notified by letter at least thirty (30) days prior to such meeting. Special business shall be mentioned in the notice of the meeting.
2. A quorum for an Annual Membership Meeting shall consist of the Active and Performing members in good standing present.
3. Standard parliamentary procedure will be followed at all meetings of the Organization membership and at all meetings of the Board of Directors.
4. Special Membership Meetings may be held at the discretion of the Board of Directors. All members will be notified by letter at least thirty (30) days prior to the meeting date. The special business shall be mentioned in the notice of meeting and no other business shall be transacted.
5. Only Active and Performing Members who are in good standing and whose membership is paid up are entitled to vote at any Organization meeting.
6. Active and Performing memberships may vote by proxy at the Annual Meeting if the delegate has in his possession the proxy of the undersigned membership executed and sworn to before a Notary Public.

B. Board of Directors Meeting:

1. A regular meeting of the Board of Directors shall be held each year in conjunction with and at the same place as the Annual Membership Meeting. Notice of the Membership Meeting shall contain a notice of the Directors meeting.
2. In addition to the meeting provided for in paragraph (1) above, the Directors shall meet annually at a time and place to be selected by the Board of Directors, which meeting shall occur approximately six (6) months prior to the next Membership Meeting.
3. Special meetings of the Board of Directors may be held on call of the President by giving ten (10) days notice in writing of the time, place and purpose.
4. A majority of Directors shall constitute a quorum at any Directors' meeting.

SECTION VII

Amendments

A. By Laws Amendments:

The By-Laws of the Organization may be amended by an affirmative vote of two-thirds ($2/3$) of the members present at any Annual Membership Meeting and two-thirds ($2/3$) vote of the Board of Directors. Notice of all proposed amendments from the members must be made in writing to the General Director in the form of a petition and must contain the signatures of ten percent (10%) of the Active and Performing membership. The petition must be in the Organization office at least sixty (60) days prior to any Membership Meeting. The Board of Directors may also make by-law amendments, however, any proposed amendments must be included in the notice calling the meeting.

A special meeting of the Board of Directors shall be held at the call of the President or any officer authorized by the Board of Directors. Notice of such meeting shall be given to the members of the Board of Directors at least ten (10) days in advance of the meeting.

It is authorized to the President or any officer authorized by the Board of Directors to call a special meeting of the Board of Directors at any time and place and to select the time and place of such meeting. The Board of Directors shall meet at the call of the President or any officer authorized by the Board of Directors.

A special meeting of the Board of Directors may be held on call of the President or any officer authorized by the Board of Directors at any time and place.

A majority of the Board of Directors shall constitute a quorum at any Board meeting.

SECTION VII

Amendments

A. To Amend the Constitution

The Board of Directors may be amended by an affirmative vote of two-thirds (2/3) of the members present at any Annual Membership Meeting and the Board of Directors. Notice of all proposed amendments shall be given to the members of the Board of Directors at least ten (10) days in advance of the meeting. The Board of Directors shall meet at the call of the President or any officer authorized by the Board of Directors. The Board of Directors shall meet at the call of the President or any officer authorized by the Board of Directors. The Board of Directors shall meet at the call of the President or any officer authorized by the Board of Directors.



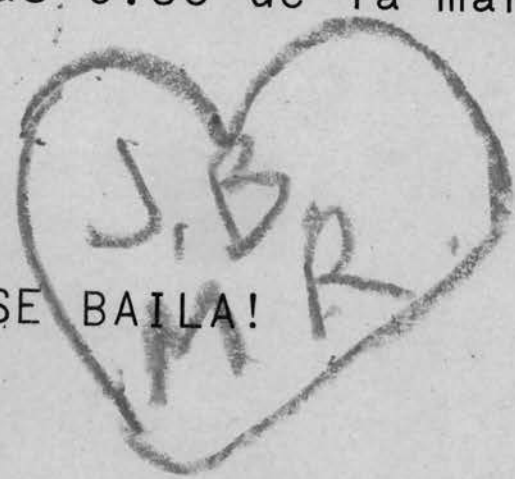
KS + FP

Robbinsdale Senior High presenta:
EL BALLET FOLKLÓRICO DE MINNESOTA

13 de diciembre de 1976
a las 9:30 de la mañana



ASI SE BAILA!



Handwritten scribbles and initials.

EL BALLET FOLKLÓRICO DE MINNESOTA

BAILARINAS

Juanita Meza
Lydia Meza
Patty Bethke
Anita Bethke
Mary Bethke
Julia Bethke
Linda Zarata

Basic Information of Group

- newly formed group together since January 1976
- under the dance instruction of Ted A. Martínez
 - former member of El Ballet de Albuquerque
 - presently law student at the University of Minnesota
 - Ted is a native of New Mexico
- group represented Minnesota for the first time at the Annual Conference of the Asociacion Nacional de Grupos Folklóricos (National Association of Folkloric Groups) in Pueblo, Colorado, this June.
- group will be performing dances from three regions of Mexico.

BAILARINES

Jesse Bethke
Jack Bethke
Ramon Devora
T. Meza

NORTEÑO REGION

The Norteño region is geographically located in the Northern part of Mexico and is neighbor to the United States. Historically, much of the Mexican influx into the United States comes from this region since it was territory of Mexico before becoming part of the United States. The costumes are very familiar to most of us as ranchero or ranch costumes or what most Americans would erroneously call square dance costumes. The square dance is derived from ranchero or norteño dance. The dances richly resemble and are influenced by Eastern European Polkas and Schottishes.

Dances to be performed from this region are:

Una Noche en Santa Rosa	Dedos Agiles
Tamatan	Jesusita en Chihuahua

JALISCO

The State of Jalisco is the land of Charros, Chinas and Mariachis. Since the last century it has become a symbol of Mexican nationality.

Geographically, the State of Jalisco is located in Central Mexico. Historically, it is a rich blend of the native with French influence. The costumes consist of the CHARRO or "Cowboy" traje (suit) for the male and "faldeo" or floral skirt and blouse for the female.

The dances themselves are very heavy with heel work and extensive skirt movement. The suggestive theme is romantic and coquettish.

The Charros of Jalisco are Known for their high spirits and joyous grasping of life. Jalisco's folklore captures the soul of Mexico in its sensual music, refined dances and dazzling costumes. This Ballet closes every performance of the Ballet Folklórico de Mexico.

It opens with a Mariachi parade playing lively "sones" at the start of a fiesta. In the background is the traditional gazebo found in all the small towns of Mexico. During the fiesta the songs and dances, "The Snake", "La Negra" and "El Jarabe Tapatío", the famous "Mexican Hat Dance", are performed. At the end of the performance the dancers salute the audience, throwing colorful paper streamers to them.

Today's dances to be performed from this region are:

El Son de la Negra	Mi Tierra (my land)	Jarabe Tapatío
Jarabe la Botella	La Madrugada (the dawn)	(Mexico's National Dance)

VERACRUZ

Veracruz was the eastern port where the Spanish entered Mexico. The Spanish influence is especially felt in the footwork on this region.

The dances to be performed from this region are:

El Tilingo Lingo	Jarabe Jarocho	La Bamba
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June 14, 1976

Board of Directors

Officers

*Mr. Ismael Valenzuela, Chairman
New Mexico*

*Mr. Benjamin Hernandez,
Vice Chairman California*

*Ms. Jane Valdivia, Secretary
California*

*Mr. Lorenzo Trujillo,
Treasurer & Festival '76 Chairman
Colorado*

Members

*Mr. Arthur Almaguer
California*

*Mr. Gilberto Segovia-Avalos
California*

*Mr. Ediberto Gonzalez
Kansas*

*Ms. Margie Hernandez
California*

*Ms. Anna Marie C. Lopez
Kansas*

*Mr. Herman Martinez
Colorado*

*Ms. Patricia Martinez
Colorado*

*Mr. Carlos Moreno
California*

*Mr. Manuel Pena
California*

*Ms. Veronica Sanchez
New Mexico*

*Mr. Edgar Solano
Utah*

*Mr. Jose Luis Yguado
New Mexico*

Dear Mr. Jack L. Bethke:

Enclosed are your receipt numbers. Thank You
and if I can be of service to you during your
stay in Pueblo, Colorado please let me know.

Sincerely,

Lorenzo Trujillo
Festival '76 Chairman

ASOCIACION NACIONAL DE GRUPOS FOLKLORICOS

Festival '76 Headquarters / 210 North Santa Fe Avenue / Pueblo, Colorado 81003 / (303) 543-0130

THE BALLET FOIKLÓRICO
DE MINNESOTA IS AN EXCITING
GROUP JUST RECENTLY FORMED
TO BRING ~~(you)~~ THE FAMOUS
DANCES OF MEXICO TO YOU!

THIS, NON-PROFIT
ORGANIZATION* STARTED IN
JANUARY, OF 1976, THE
GENERAL DIRECTOR, JUANITA
MEZA, THE DANCE INSTRUCTOR,
TED MARTINEZ, ASSISTANT D.

~~THE GROUP TO ITS FAST START,
DANCING IN MANY PLACES
OF THE TWIN CITIES
THROUGHOUT.~~

THE GROUP IS
GOVERNED BY A BOARD OF
DIRECTORS AND ITS
PERFORMERS ARE STUDENTS
AND COMMUNITY FOLK OF
MINNESOTA!

* BALLET FOIKLÓRICO DE MINNESOTA

ST. PAUL, MINN.

PROGRAMA

JALISCO

LA BOTELLA
LA MADRUGADA
JARABE TAPATIO
METERRIA

NORTENO

SANTA ROSA
EL TAMATÁN
JESUSITA

Bailarinos

JUANITA MEZA
LYDIA MEZA
MARIA BETHKE
JULIA BETHKE
PATRICIA BETHKE
ANITA BETHKE
PETRA ZARATE
LINDA ZARATE
LIZ GURROLA

Bailarines

TED MARTINEZ
~~RAMON DAVID~~
~~ANTONIO MEZA~~
JESUS BETHKE
JUAN BETHKE
Ramon David
Rafael Devoraz Lozano
Atonacio Mera

MEXICO



JALISCO

THE OPENNESS AND
CANDOR OF THE MEXICAN
PEOPLE, AS WELL AS A SPIRIT
OF IRONY, ARE DEMONSTRATED IN
THE MUSIC AND DANCE OF JALISCO
SONES AND JARABES ARE
INTERPRETED BY THE MARACHI,
REFLECTING MORE THAN ANY
OTHER MEXICAN MUSIC, THE
HEART AND SOUL OF THE MEXICAN
PEOPLE. TRIBUTE IS PAID IN
THE DANCES JALISCIENSES TO
THE CHARRO'S WORK, HIS WOMEN
AND HIS LOVE OF FESTIVE
OCCASIONS.

NORTEÑO

The northern music and dance from Mexico is mostly greatly influenced by the central, southern Region European Traditions of the waltz, the polka, and the schottische. Largely responsible for the distinct character of these dances are the geography of Mexico's northern region.

BALLET
FOLKLÓRICO
DE

MINNESOTA!

CLASS
ROOM
INSTRUCTOR
TIME

COSTUMES ^{Mexico} (SOUTHWEST)
CONFERENCE AREA
BARELA
11:00 A.M. - 1:00 P.M.

Zamarripa

40

Julia Belhke

CLASS COSTUMES *Misic*
ROOM ~~(SOUTHWEST)~~
INSTRUCTOR CONFERENCE AREA
BARELA
TIME 11:00 A.M. - 1:00 P.M.

Zamarripa

40

Julia Belhke

CLASS MICHUACAN
ROOM THEATRE STAGE
INSTRUCTOR PROSPERO
TIME 9:00 A.M. - 11:00 A.M.,

Julia Bethke

18

40

CLASS	COSTUMES (MICHUACAN)
ROOM	CONFERENCE
INSTRUCTOR	PROSPERO
TIME	11:00 A.M. - 1:00 P.M.

Julia Bethle

LINE

INSTRUCTION

ROOM

CLASS

11:00 A.M. - 1:00 P.M.

RUSSIAN

CONFERENCE

COPIES (NICHOLSON)

4

JALISCO

PULIDO

DANCE STUDIO

3:00P.M.-5:00P.M.

Julia Boluke

NORTEÑO

The northern music and dance from Mexico is mostly greatly influenced by the central, southern region European traditions of the waltz, the polka, and the schottische. Largely responsible for the distinct character of these dances are the geography of Mexico's northern region.

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JUAN BETHKE
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Rafael Devoray Lozano
Atonacio Meza

MEXICO



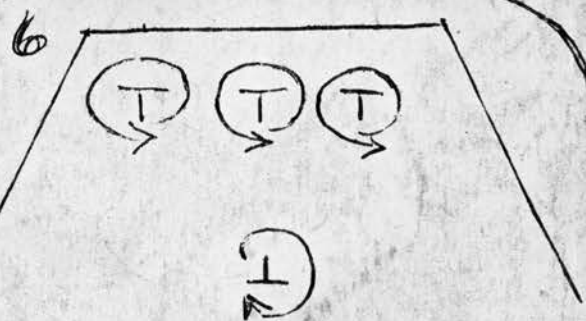
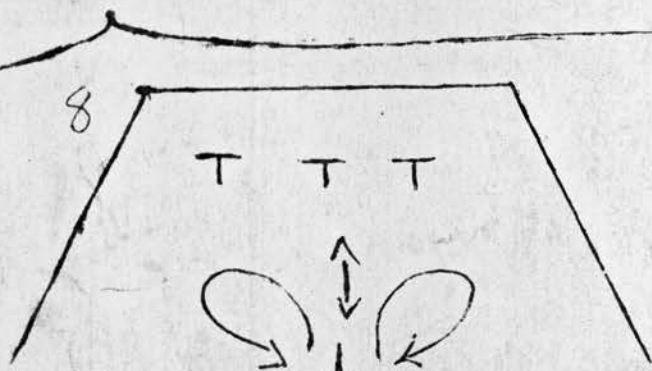
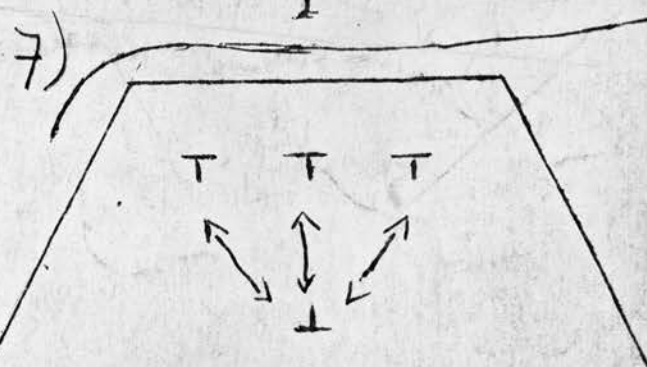
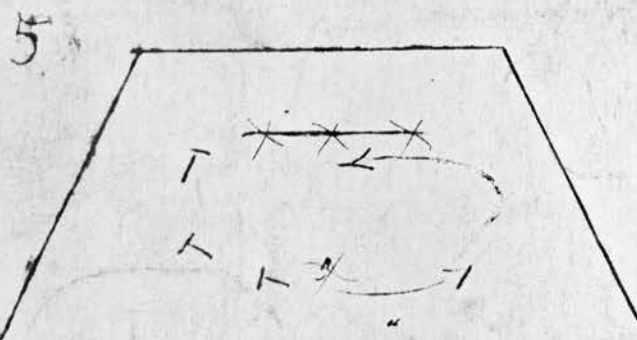
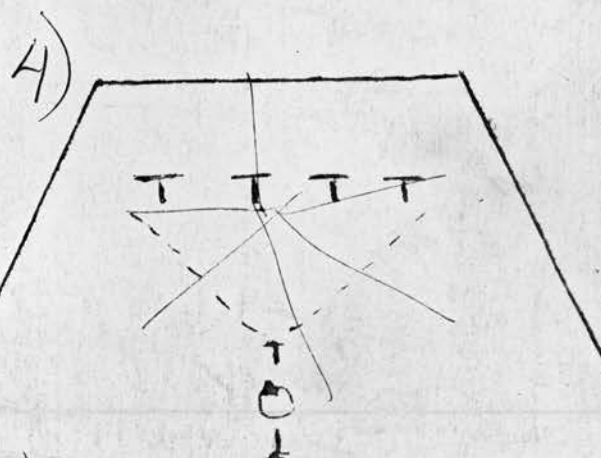
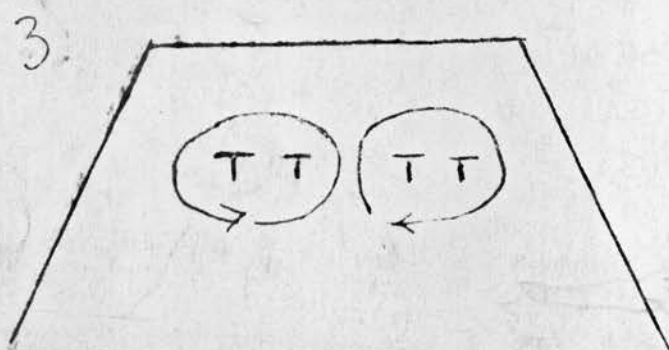
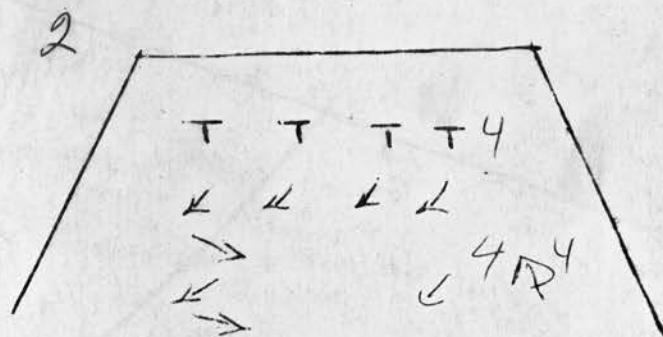
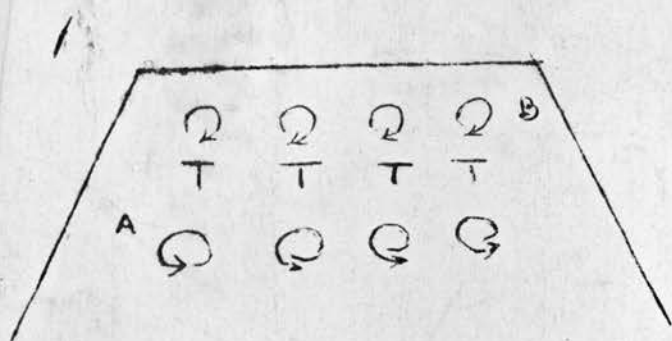
JALISCO

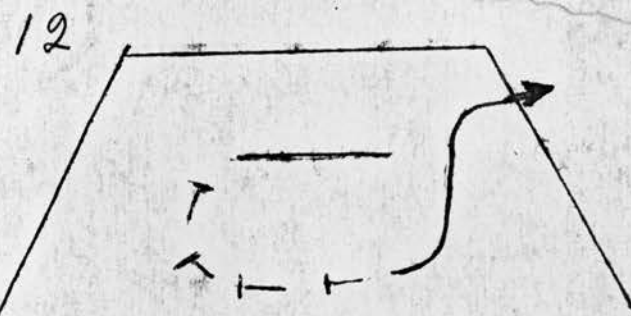
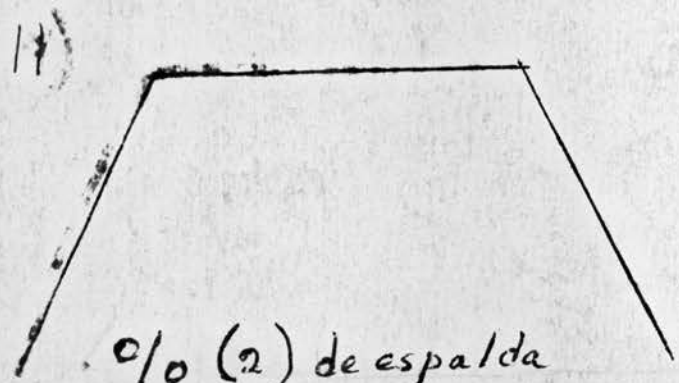
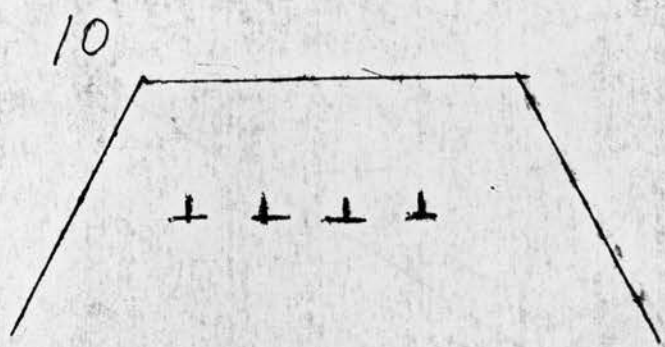
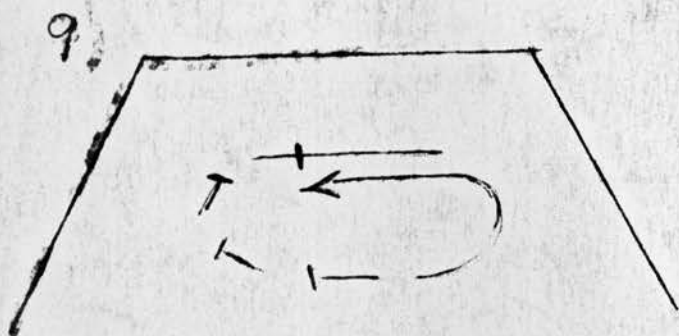
THE OPENNESS AND

CANDOR OF THE MEXICAN
PEOPLE, AS WELL AS A SPIRIT
OF IRONY, ARE DEMONSTRATED IN

The music and dance of Jalisco
Sones and Jarabees are
interpreted by the Mariachi,
reflecting more than any
other Mexican music. The
heart and soul of the Mexican
people. Tribute is paid in
the ballets Jaliscienses to
The Charro's work, his women
and his love of festive
occasions.

(Dança colonial)
 Coreografia S. Próspero
 Musica : Victoriano Próspero
 Para 4, 8, 16 ou 32 pessoas.





0/0 (2) de espalda

- 1.- 4 esp (2v), 1/4 de v x 4 des. des.
1/4 de v x 4 des. izq. Repite todo
- 2.- 4 x 4 arauces y remate con esp en el 4º
4 x 4 retorcidos " " " " " "

- 3.- (Ochoa. lv. para original 8lv)
Repite. 16 lps.

- 4.- 16/4 (v) Todas izq.

- 5.- Avance en fila por Des.
Ret. queda esp. 16/4

- 6.- Ceremonia - Rep. (1) *

- 7.- 4 p frente y remate 2(v)
4 p atrás y remate 2(v)
Der, Izq. Centro.

- 8.- Moñe - 1/4 Derecha.
1/4 Izq.
1/4 Centro.

- 6.- * 4 esp. seg.
lv. derecha.

- 9, 10 y 11 Rep. (2) de espalda.
4x4

- 12.- Salida.
1x1 p. original

- 1.- 4 esp. (2 v), $1/4$ de v x 4 Tps. Der
 $1/4$ de v x 4 Tps Izq. Repite T. de
- 2.- 4x4 en su lugar
 4x4 avanzados
 4x4 retrocediendo
- 3.- Ocho 2 veces de 8 Tps c/r.
- 4.- Dos de preparación para
 entrar a Conversión en 16 Tps.
- 5.- Avance en fila por la Derecha
 queda capitán
- 6.- 4 Esp. (2 v), $1/4$ de v x 4 Tps Der. (repite 1)
- 7.- Descanso de 4 Tps con esp.
 8 avances al centro (capitán) Esp. y regreso
 " " ala Der. " " "
 " " " Izq. " " "
8. nom.
- 9, 10, 11.- Repite 2 de espalda
~~+ 4 en su~~
 4 sin avances (de espalda) en su lugar
 y Repite el 2 (de espalda)
- 12.- Salida libre

Ballet Folklórico
De
Minnesota

AFS
77



INTERNATIONAL DAY-1977

Prelude: "Gemütlichkeit Fünf"

Songs: Bier her, Bier her!
Hi-le-Hi-lo
Kommt ein Vogel geflogen
Die Lorelei
Lauterbach

Introductions by: Doug Fisher, Cindy Stoneberg,
Vickey Wise

International Students: Jon Holmquist-Sweden
Reinhielma Mergtz-Belgium
Tiina Jortika-Finland (AFS)

Visitors: International weekend Guests

Afro-Cuban Dance: Cindy Larson

Zamboula: Vicky Hirdler, Becky Wjoa,
Sue Rowland

Folk Songs: ESL Students: Anh Nguyen, Chau Ineng,
Minh Pham, Hung Pham, Thanh Tran, Toan Quan,
Dung Trinh, Thu Tran, Thuan Trinh, Ha Nu,
Bich Nguyen, Giao Trinh, Hai Trinh,
Nguyet Se, Thuong Phan, So Nguyen, Tuan
Tran, Buu Phan, Nhan Nguyen, Kim Nguyen,
Nhunh Nguyen, Kiet Pham, Khue Quan, Hue
Nguyen, Co Nguyen, Anh Tran

Karate Demonstration: (Tae Kwon Do)
Yong Shik Chong
Yong Su Kim
Song Su Kim
Son Quan Bui

Ballet Folklorico de Minnesota
Regional Dances of Mexico:
1. Jesusita en Chihuahua
2. Jarabe Tapatillo

Gemütlich Keit Fünf: Jetzt gehts los!

Bass: Karl Jones
Trumpet: Sam Bayman
Trombone: Jan Klingman
Clarinets: Charles Moen, Boak Wiesner

Los García Flamenco Dancers

"Get together": Kelli Housley and Amy Woodhull

Credits:

Cover: Janet Carpenter

Thanks to all the wonderful people who
helped make this program possible:

Gemutlichkeit Fünf
Holms and Larson Dance Studio
Ballet Folklorico de Minnesota
Los García Flamenco Dancers
All the great ESL Students and their Teachers
Kelli Housley and Amy Woodhull
MC's Doug Fisher, Vickey Wise, Cindy Stoneberg

and special thanks to:

Mrs. Roe
Mrs. Sirotiak
Señor Saucedo
The Whole AFS Club (and our Special Guests!!)

Asociacion Nacional de Grupos Folkloricos

Registration # _____

Registration Form

9-11 a.m. Class Title Teacher Tuesday - Saturday

_____ (second choice)

11 a.m.- Seminar Title Tuesday - Wednesday
1 p.m.

_____ (second choice)

Seminar Title Friday - Saturday

_____ (second choice)

1-3 p.m. Artistic Directorship Seminar Luncheon

Yes _____ No _____

3-5 p.m. Class Title Teacher Tuesday - Saturday

_____ (second choice)

OPTIONAL

Credit Yes ___ No ___ Graduate ___ Undergraduate ___

Banquet \$5.00 Yes ___ No ___

Daily Meal Ticket (Breakfast & Lunch) \$2.00 p/day
Yes ___ No ___

Dance Concert Ticket Yes ___ No ___

USC Dorm Room \$5.00 p/person p/night Yes ___ No ___

No. of nights _____

Name _____

Address _____

City _____ State _____ Zip _____

Group Affiliation _____

Phone # () _____

Ballet Folklorico
De
Minnesota !

The Ballet Folklórico
De Minnesota is an exciting
group just recently formed
to bring the famous dances
of Mexico to you!

This non-profit organi-
zation* started in January,
of 1976. The General Director
Juanita Meza, and Dance
Instructor, Ted Martinez,
helped the group to its fast
start, dancing in many places
throughout the twin cities.

The group is governed
by a board of Directors and
its performers are students
and community folk of Minn.

AMENDMENTS TO BY-LAWS

AS SUGGESTED BY THE CONSTITUTIONAL REVIEW SUB-COMMITTEE OF THE

BOARD OF DIRECTORS:

Arthur Almaguer, Chairman
Herman Martinez
Benjamin Hernandez

ARTICLE I.

Section I. The Association Nacional de Grupos Folklóricos (A.N.G.F.) is dedicated to the research, preservation, presentation and education of la cultura indigena ^{AND} mestiza ^{AS WELL AS} and other related folklore within the realms of dance, music and art.

ARTICLE II.

Section I. Each state with sufficient representation as deemed by the National Board of Directors of the Association Nacional de Grupos Folklóricos, hereafter referred to as the Board of Directors, ^{MAY BE INCORP. INTO}

^{if it.} so desires, incorporation as a nonprofit organization in conformity with the aims and purposes of the A.N.G.F. into their particular state. ^{IT'S} AS A CHAPTER ~~MEMBER~~ OF ANG F

ARTICLE III.

Section I. The Central Administrative Office of the A.N.G.F. shall be located in the city of Albuquerque, New Mexico, until such time as the ^{3/4} majority of members of the Board of Directors elect to designate another location. ^{the}

ARTICLE IV. - AMENDMENTS

Section I. The ^{BY LAWS} Constitution may be changed ^{OR} only at National Festival meetings by two-thirds of members present. The proposed changes must

be in conformity with the aims and purposes of The A.N.G.F. AS STATED IN ART. II AN ART. F INCORP. & ART. 10 IN BY LAWS. ^{OR REVOKED 2/3}

~~by a 2/3 vote~~

Section 1. Eligibility for membership is open to anyone contingent upon the commitment to ^{ward} further development of the A.N.G.F. and upon the payment of the individual or group annual fee as set forth by the Board of Directors.

Section 2. ~~The expiration date of membership shall be determined by the Board of Directors.~~

AS FOLLOWS A. END OF FISCAL year

~~THE~~ FISCAL year BASIS. FISCAL year being
Oct 1 - Sept 30

ARTICLE VI - ELECTIONS

Section 1. Election ^{for} the Board of Directors shall be held at the National Festival among members present in state caucuses.

Section 2. Upon the approval of the Board of Directors in existence prior to the election at the National Festival, those regions (within states) or states which ~~are not~~ ^{deleted} the Board of Directors possess mechanisms to sufficiently and ~~effectively~~ ^{deleted} run operations of the A.N.G.F. in their particular locality may elect their National Board of Directors locally.

Section 3. ~~Members~~ ^{deleted} will be elected according to the distribution of groups warranted within each state. ~~Present at National Festival~~ ^{member} ~~Present at Nat. Fest.~~

Section 2. Representation ^{member} to the number of National Board of Directors for each state will be determined as follows: 1-10 groups ^{member} ~~folklorious~~ per state at the National Festival designated for such elections to the national Board of Directors - (2) representatives, 11-20 grupos per state - (3) representatives, 21-30 grupos per state - (4) representatives, over 30 grupos per state - (5) representatives.

Section 3. At the National Festival all members present will elect two at large members to the Board of Directors. ~~Two at large~~

Section 4. Each state will elect Board members coinciding to the rules set forth plus one alternate.

Section 5. In the event that an alternate cannot fill in for an elected Board member at a national meeting, a proxy may be sent as an agent with all powers, privileges, and rights vested in the elected Board member.

Section 6. Terms of office for the Board of Directors is as follows: 1-3 Board Members per state - One member with a 2 year term and two members with a 1 year term; 4-5 Board members per state - Two members with terms of 2 years and three members with terms of 1 year.

Section 9. Vacancies in the Board of Directors shall be filled by members of that state which lacks equal representation.

Section 10. Members of the Board of Directors are eligible for re-election

Section 1. The Board will serve as the Executive & Policy making body of the A.N.G.F.

Section 2. Administration. The general business of the A.N.G.F. shall be carried out by the Board of Directors until such time as it is economically feasible to employ an administrator.

Section 3. The financial holdings of the A.N.G.F. shall be deposited in the financial institutions agreed to by the Board of Directors. Changes in financial holdings shall be approved by a majority of the Board of Directors.

Section 4. The Board of Directors shall be responsible for the preparation and dissemination of Annual reports of the A.N.G.F.'s activities, assets, and financial holdings.

Section 5. A salaried administrator cannot be a member of the Board of Directors.

Section 6. The Board of Directors shall elect its own officers.

Section 7. Officers: a) Chairperson: See present Art. IV Sect. 1 plus ^{add} add 2nd sentence of present Art. VII Sect. 1 ^{WILL CHAIRMAN}
b) Vice-Chairperson: See present Art IV Sect. 2. ^{replaced by}
c) Secretary: See present Art IV Sect. 3. ^{Chairperson}
d) Treasurer: See present Art. IV Sect. 4. ^{WILL ASSOCIATION}

Section 8. See present Art VII Sect. 3 ^{replaced by}
^{A.N.G.F.}

Section 9. Meetings: a) The agenda and Order of Business for all general meetings shall be approved by a majority of the Board of Directors
b) There must be a minimum of two national Board meetings.
c) In the event of all meetings or more location, day, and time of a meeting(s) will be approved by the majority of the Board of Directors.
d) One of the Board of Directors must take place at the time and site of the upcoming national festival.
e) See present Art V Sect. 2 - The Board of Directors shall
f) meet one night prior to each General Festival to discuss matters of importance and to select topics for the Agenda of the National Festival. Topics selected by general member and non-members may be considered for the Agenda by the Board at this meeting.
g) Special meetings of the Board of Directors may be called by the Chairman or any three members of the Board of Directors with no less than six weeks notice to all members of the Board.

Section 10. The Board of Directors will sanction the establishment of state, regional (within states) and local chapters where deemed necessary.

Section 11. The Board of Directors will possess the power to grant permission for the set up of national libraries by a majority vote.

Section 12. The National Board of Directors will oversee any activities concerning a national publication of the A.N.G.F.

Unins
Admin
can

Section 13. Board members may make themselves available to serve as consultants at cost to events sponsored and or sanctioned by the A.N.G.F.

ARTICLE VIII - Festival (National) Procedures

Section 1. The Board of Directors will serve as policy makers in decisions and will govern the activities necessary to carry out the National Festival.

Section 2. The National meeting (at the Festival) will be held for the purposes of elections, policy decisions, approval of new national programs, and ratification of new groups.

Section 3. Prospective hosts for the future National Festival shall present their proposals before the General Meeting at the National Festival.

Section 4. The future site for the National Festival shall be decided by a majority of the voting membership present at the National Festival contingent upon the final investigation and approval of the Board of Directors.

pizarrón
y
giz



herramientas
comunes
de las



humanidades
y las



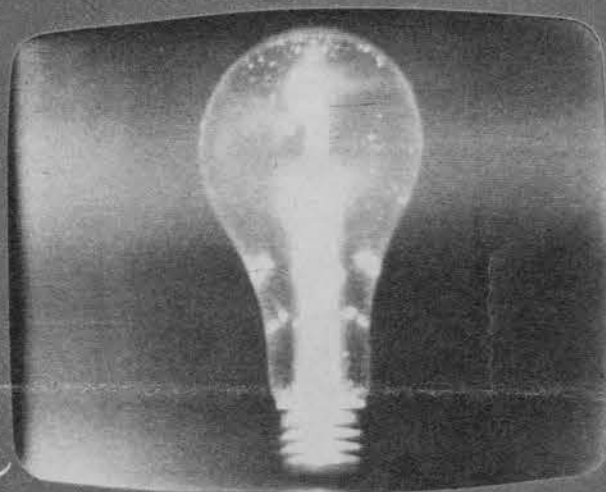
ciencias

en el
desarrollo
moderno



de
Tecnología
y

comunicaciones



preparan en el Presente el Futuro del Futuro
en la

**UNIVERSIDAD
DE LAS
AMERICAS**

una Institución de
enseñanza superior

al servicio de la comunidad poblana,
de México, del hemisferio y del mundo.



escuela de ciencias económicas y administrativas

ADMINISTRACION

DE EMPRESAS

mercadotecnia producción
finanzas relaciones humanas

ECONOMIA

economía mexicana economía internacional
econometría desarrollo económico internacional

escuela de ciencias sociales y humanidades

PSICOLOGIA

clínica intercultural
de la vida matrimonial y de la familia

RELACIONES INTERNACIONALES

economía psicología historia
administración de empresas

EDUCACION INTERCULTURAL

enseñanza primaria y secundaria
enseñanza de segundas lenguas
administración institucional
comunicaciones y tecnología educativa

ANTROPOLOGIA

antropología intercultural



La Nueva Universidad de las Américas, A. C., es una Institución privada de enseñanza superior en los campos de las ciencias, humanidades y estudios tecnológicos.

Su función es participar en el desarrollo educativo de México y propiciar el acercamiento y entendimiento entre los pueblos del Continente Americano y del mundo entero. Es una Institución bilingüe y multicultural, única en su género. La población estudiantil tiene en sus programas de estudio, con carácter de obligatorio, el aprendizaje de un segundo idioma, Español o Inglés, y muchos cursos ofrecidos en ambas lenguas.

La Nueva Universidad de las Américas, A. C., sostiene el criterio de educación superior libre, esto es, ajena a toda influencia política o religiosa y, dentro de este contexto, pugna lograr y mantener un nivel de excelencia.

La Nueva Universidad de las Américas, A. C., consciente de su papel en el desarrollo del País y del Continente, pretende formar hombres con una educación integral que al incorporarse a la sociedad como seres productivos, tengan la preparación adecuada en su especialidad, con conciencia de los valores humanos, que les permita ser elementos útiles que ayuden a construir un mundo mejor.

ESTUDIOS INTERCULTURALES

certificado de postgrado en
traducción o interpretación

instituto tecnológico

INGENIERIA ELECTRONICA Y COMUNICACIONES

sistemas digitales
transmisión digital
ingeniería electromagnética

INGENIERIA EN SISTEMAS COMPUTACIONALES

control digital de procesos programación
simulación sistemas de administración

INGENIERIA ELECTRICA

análisis de flujo de energía
sistemas de potencia control industrial

INGENIERIA DE ALIMENTOS

investigación diseño administración

INGENIERIA QUIMICA INDUSTRIAL

administración diseño investigación

INGENIERIA MECANICA

proceso de manufactura
termociencias y control diseño y mecánica

INGENIERIA INDUSTRIAL

sistemas
investigación de operaciones



universite des ameriques
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UNIVERSIDAD DE LAS AMERICAS, A.C.

Oficina de Admisiones
Apartado Postal 100
Santa Catarina Mártir
Puebla, México Tel 47-06-55

Favor de enviar el cupón al Apartado Postal 100, Sta. Catarina Mártir, Puebla, indicando la información que desea recibir:

*18 ADMINISTRACION DE EMPRESAS	<input type="checkbox"/>	01 Ingeniería MECÁNICA	<input type="checkbox"/>
*19 EDUCACION	<input type="checkbox"/>	02 Ingeniería QUÍMICA	<input type="checkbox"/>
*20 ANTHROPOLOGIA	<input type="checkbox"/>	03 Ingeniería ELÉCTRICA	<input type="checkbox"/>
*21 ECONOMIA	<input type="checkbox"/>	04 Ingeniería de ALIMENTOS	<input type="checkbox"/>
*22 RELACIONES INTERNACIONALES	<input type="checkbox"/>	05 Ingeniería INDUSTRIAL	<input type="checkbox"/>
*23 ESTUDIOS INTERCULTURALES	<input type="checkbox"/>	06 Ingeniería en SISTEMAS	<input type="checkbox"/>
*24 PSICOLOGIA	<input type="checkbox"/>	07 COMPUTACIONALES	<input type="checkbox"/>
*25 CERTIFICADO DE POSTGRADO EN	<input type="checkbox"/>	08 ELECTRONICA Y COMUNICACIONES	<input type="checkbox"/>
TRADUCCION O INTERPRETACION	<input type="checkbox"/>		

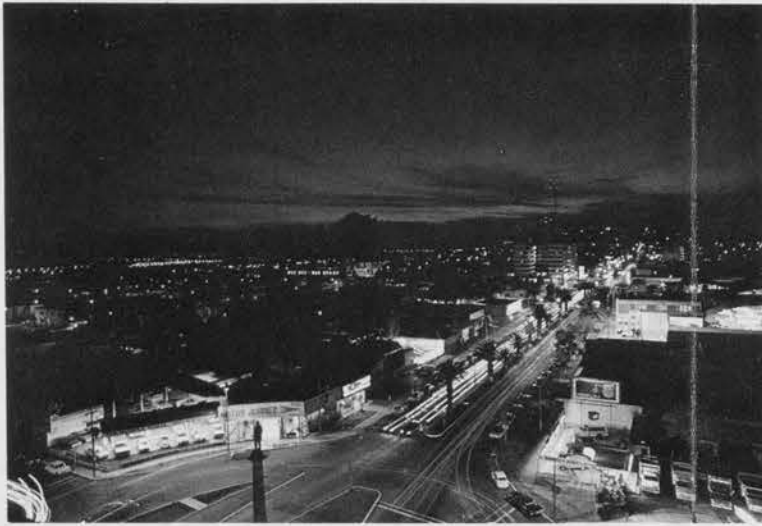
(*) Unicamente se otorga a nivel de maestría.
* PROGRAMA DE MAESTRIA EN LA ESCUELA DE GRADUADOS
FAVOR DE: ENVIARME SOLICITUD DE ADMISION

Nombre Tel.
Dirección Z.P.
Escuela Área que cursa
Año que cursa Fecha de Graduación Día Mes Año
Nombre y Dirección del Padre o Tutor Tel.

VICERRECTORIA DE PROMOCION Y DESARROLLO



Acreditación: E.E.U.U.: Southern Association of Colleges and Schools.
México: Registrado por la Dirección General de Profesiones de la Secretaría de Educación Pública.



AV. JUÁREZ.

CAPILLA DE STO. DOMINGO.



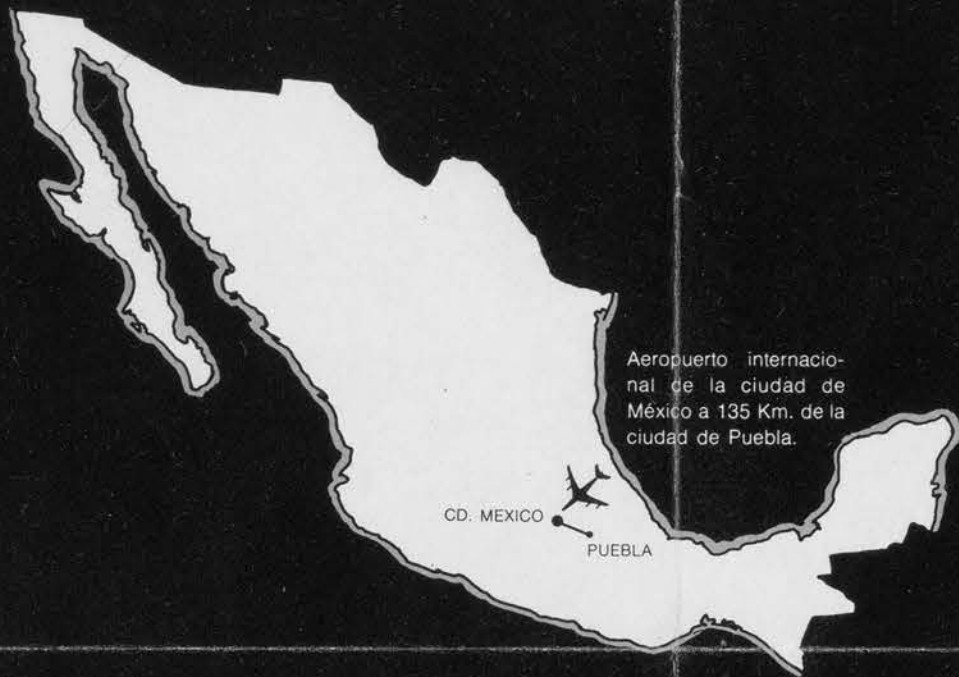
IGLESIA DE CHOLULA.

MUSEO BELLO.



BIBLIOTECA PALAFOXIANA.

PLATILLO TÍPICO DE PUEBLA.
CHILES EN NOGADA.



Aeropuerto internacional de la ciudad de México a 135 Km. de la ciudad de Puebla.

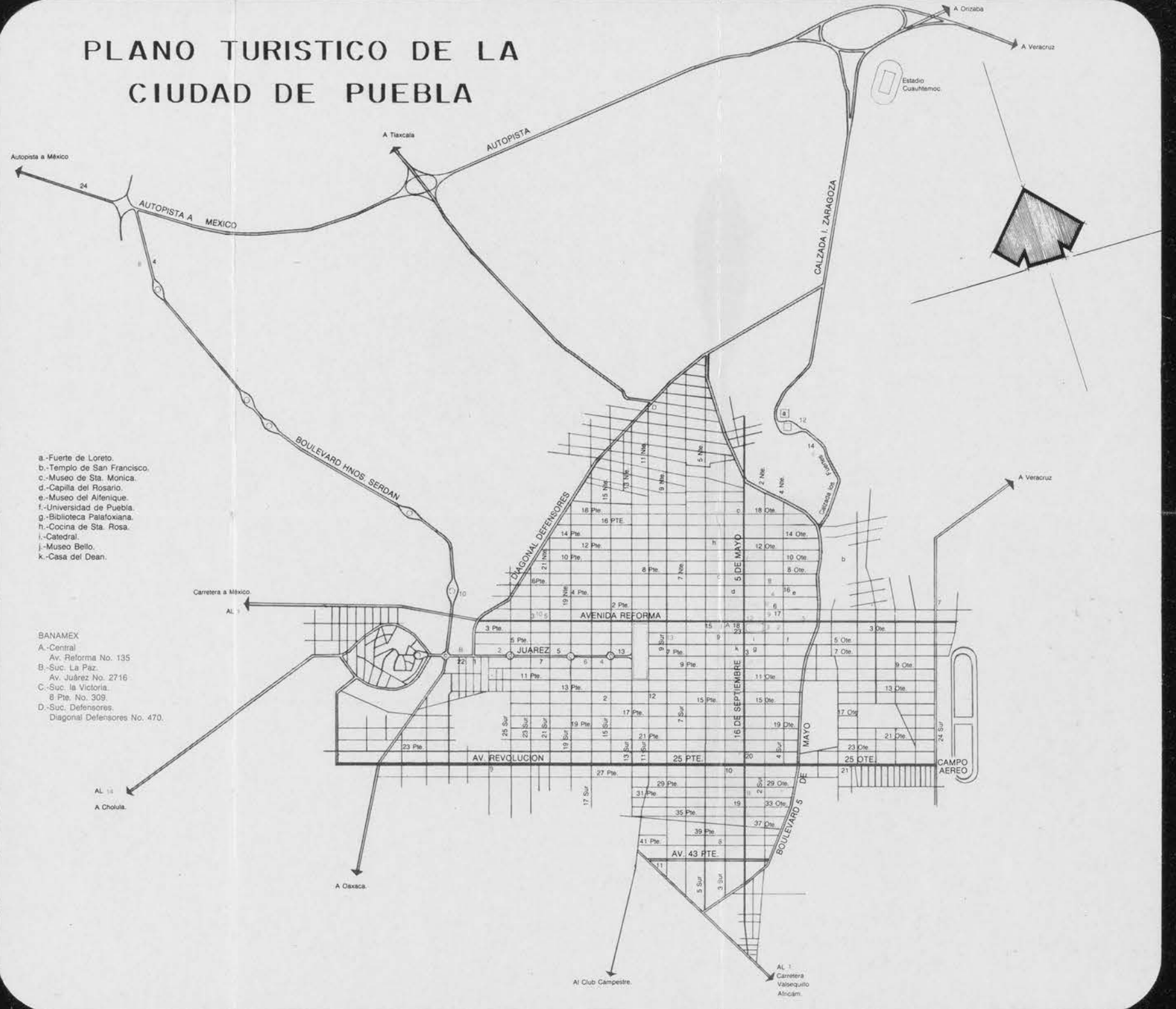
CD. MEXICO
PUEBLA

En un extenso valle, en una alta meseta del antiguo Anahuac, según cuenta la leyenda Fray Julián Garcés, Obispo de Tlaxcala viera en sueño misterioso dos ángeles que le mostraban un ameno prado surcado por apacibles arroyos y que con cordel de alarife median el campo de Oriente a Poniente y de Norte a Sur como quien traza los fundamentos de una ciudad. "Por acuerdo de Dios que para honra de sus ángeles quería que en ese lugar se edificase una ciudad cuyo nombre y blasón fuese de ellos.

La Historia nos dice que la Ciudad de Puebla fué fundada en 1531, Según Cedula Real del 30 de Junio de 1538 se le concedió escudo de armas en el que aparecen dos ángeles flanqueando las torres de su Catedral.

Hoy día la Ciudad de Puebla es moderna, industrial, pero no ha perdido su sabor colonial, posee un acervo de riqueza artística inapreciable, con sus muestras arquitectónicas de los siglos XVI y XVII con una variedad de estilos como el Plateresco, Renacentista, el Herreriano y el Barroco, todos ellos con una notable influencia indígena; Puebla es famosa también por sus artesanías, entre ellas, los tejidos, alfarería su talavera así como por su cocina y dulces regionales.

PLANO TURISTICO DE LA CIUDAD DE PUEBLA



PRESA DE VALSEQUILLO.

CALLE 5 ORIENTE.

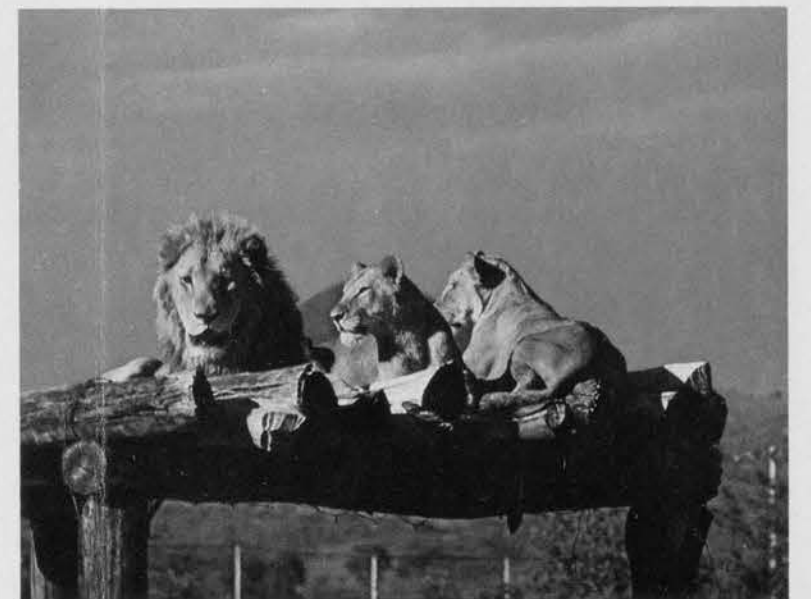


CASA DE LA CULTURA.
CATEDRAL.



FUERTE DE LORETO.

ZOOLOGICO AFRICAM SAFARI ANIMALES EN SU AMBIENTE NATURAL.



HOTELES

- 1 **Hotel Cabrera.**
10 Oriente No. 6 tel. 42-49-50
- 2 **Hotel Colonial.**
4 Sur No. 105 tel. 42-49-50
70 cuartos, restaurant, estacionamiento.
- 3 **Hotel del Portal.**
Maximino Avila Camacho No. 205 tel. 46-02-11
restaurant, bar, servi bar, T.V. y F.M. agencia de viajes, peluqueria, sala de conferencias.
- 4 **Hotel Imperial.**
4 Oriente No. 212 tel. 42-49-80 con 2 lineas
elevador, teléfono en habitación, estacionamiento.
- 5 **Hotel Latino.**
6 Norte No. 8 tel 41-23-25
cuartos con baño, junto a la terminal de autobuses A.D.O.
- 6 **Hotel Lastra.**
Calzada de los fuertes S/N tel. 42-46-30
48 habitaciones, 5 suites, restaurant, bar, alberca, jardines y estacionamiento.
- 7 **Hotel Campestre los Sauces.**
Km. 122 carretera fed. mex-puebla tel. 47-10-11 y 12
40 habitaciones, T.V. y F.M. teléfono, alberca, restaurant, bar, discoteca, amplios jardines y salón para banquetes y convenciones.
- 8 **Hotel Meson del Angel.**
hermanos Serdan No. 807 tel. 48-21-00 telex 1781287
117 cuartos, F.M. y T.V., 5 suites, restaurant con cocina regional e internacional bares, alberca, jardines, auditorio, sala de congresos, estacionamiento.
- 9 **Hotel Palacio San Leonardo.**
2 Oriente No. 211 tel. 46-05-55 con 5 lineas
75 cuartos, F.M. y T.V. 4 suites, restaurant con cocina poblana e internacional bar, alberca, y sala de conferencias.
- 10 **Hotel Pan American.**
Reforma No. 2114 tel. 48-55-06 y 48-54-66
53 cuartos, con garage y servicio de restaurant.
- 11 **Hotel Posada San Pedro.**
2 Oriente No. 202 tel. 46-50-77
80 lujosas habitaciones totalmente alfombradas, con F.M. teléfono, baños de marmol, y servicio de T.V. (color) a su solicitud, alberca, restaurant, bar, elevador y estacionamiento propio.
- 12 **Hotel Royalty.**
Portal Hidalgo No. 8 tel 42-47-40
48 cuartos alfombrados, teléfono, F.M. restaurant.
- 13 **Hotel San Miguel.**
3 Poniente No. 721 tel 42-48-60
Su hotel en Puebla.
- 14 **Hotel Villas Arqueológicas.**
2 Poniente No. 501 San Andres Cholula, Puebla. tel.: 47-15-08
44 habitaciones, 4 suites, restaurant con cocina francesa, bar, alberca, tenis y biblioteca.

RESTAURANTES

- 1 **Restaurant Bavaria**
Av. Juárez No. 2713 Entrada por 29 sur. Tel. 48-24-51
Cocina Alemana e Internacional.
- 2 **Restaurante La Bola Roja.**
17 sur 1305 tel. 43-70-51
Cocina Tipica Poblana.
- 3 **Restaurante El Cortijo.**
16 de Septiembre No. 506 Tel. 42-05-03
Unico en su estilo.
- 4 **Restaurante Cuatro Caminos.**
Av. hermanos Serdan No. 406 Tel. 48-29-10
Cocina regional e Internacional.
- 5 **Restaurante Charlie's China Poblana.**
Av. Juárez 1918 Tel. 46-31-84, y 46-31-59
Cocina Internacional.
- 6 **Restaurante Chesa Veglia**
2 Oriente 202 Tel. 46-50-77
Junto al Hotel Posada.
Cocina Internacional y Especialidades Zuizas.
- 7 **Restaurante D. Armandos.**
Av. Juárez No. 2105 Tel. 41-81-61
Cocina Internacional y Regional.
- 8 **Faisan Restaurant S.A.**
41 Pte. y 3 sur Tel. 43-91-81 y 43-90-92
Cocina Internacional, Ladies Bar, Musica para Bailar.
- 9 **Restaurante Fonda de Sta. Clara.**
3 pte. 307 Tel. 42-26-59
Lo Tradicional Mexicano en el buen comer.
- 10 **Restaurante Fontainebleau**
3 Sur No. 2508 Tel 43-80-95
Cocina Nacional e Internacional, Bar.
- 11 **Restaurante Las Fuentes**
Privada 9 sur b 4306 Frente al club alpha No. 2 Tel. 43-83-69
En donde el comer es un deleite, lo espera con su cocina poblana y especialidades Yucatecas.
- 12 **Restaurante Hosteria del Virrey**
11 Sur No. 1306 Tel. 43-84-39
Especialidades en cabrito al pastor y carnes herford al carbón.
- 13 **Restaurante L'Etoile**
Av. Juárez 1312 Pasaje Frances. Tel. 42-45-48
Cocina Nacional e Internacional; Bar.
- 14 **Restaurante El Merendero.**
Calzada de los Fuertes S/N. Tel.: 42-46-30
En el Hotel Lastra. Cocina Internacional.
- 15 **Restaurante Monza.**
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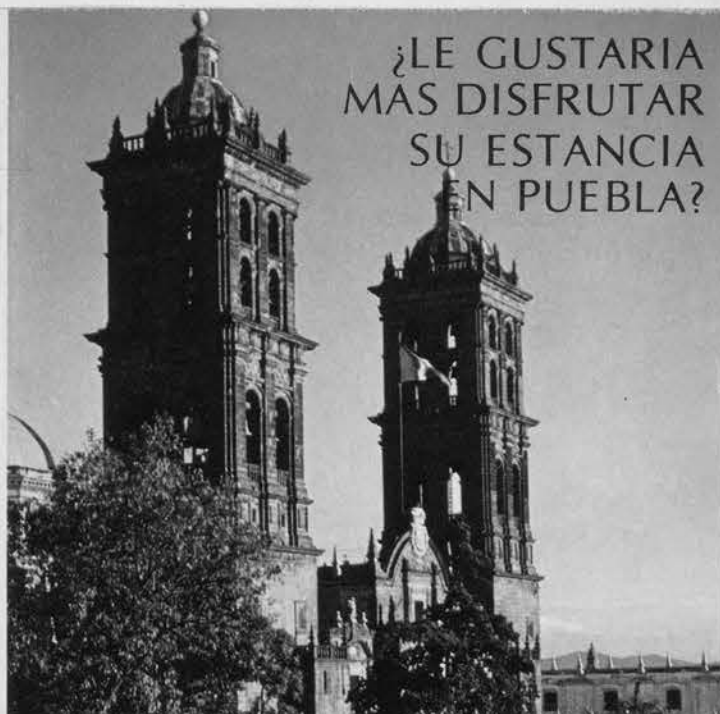
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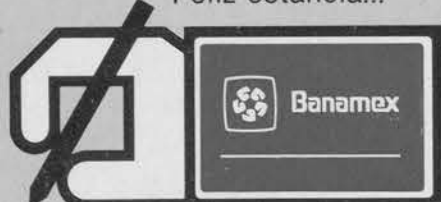
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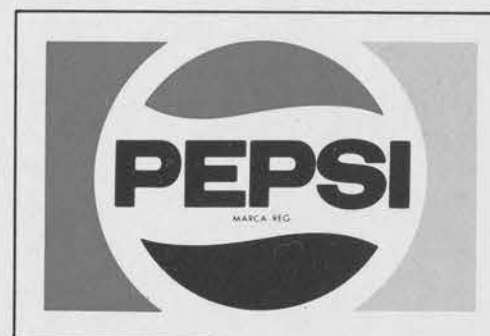


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The Kansas Capitol



PUBLISHED BY ELWILL M. SHANAHAN SECRETARY OF STATE

FOREWORD

The Kansas Capitol serves as the symbol of our government. Within this impressive edifice are officials dedicated to meeting the challenges of a better today and a greater tomorrow, while preserving the fundamental principles which truly reflect our representative form of government.

The story told here — always old and ever new — reflects the courage and determination which makes our motto, "To the stars through difficulties," so appropriate.

We dedicate this publication to our nation's bicentennial in the hope that the Kansas Capitol will continue to serve as an inspirational beacon for our democratic way of life.

I wish to recognize and express my gratitude for the cooperative teamwork which made this publication possible. My special appreciation to Mr. Robert Hougland, State Architect's Office; Mr. Robert Richmond, State Historical Society; Ms. Betty Kasey of the State Library; our researcher, Mrs. Dorothy Rissler; my personal secretary, Joyce R. Griner; and my Assistant, Jack H. Brier, for their special efforts.

HAPPY BIRTHDAY, AMERICA!

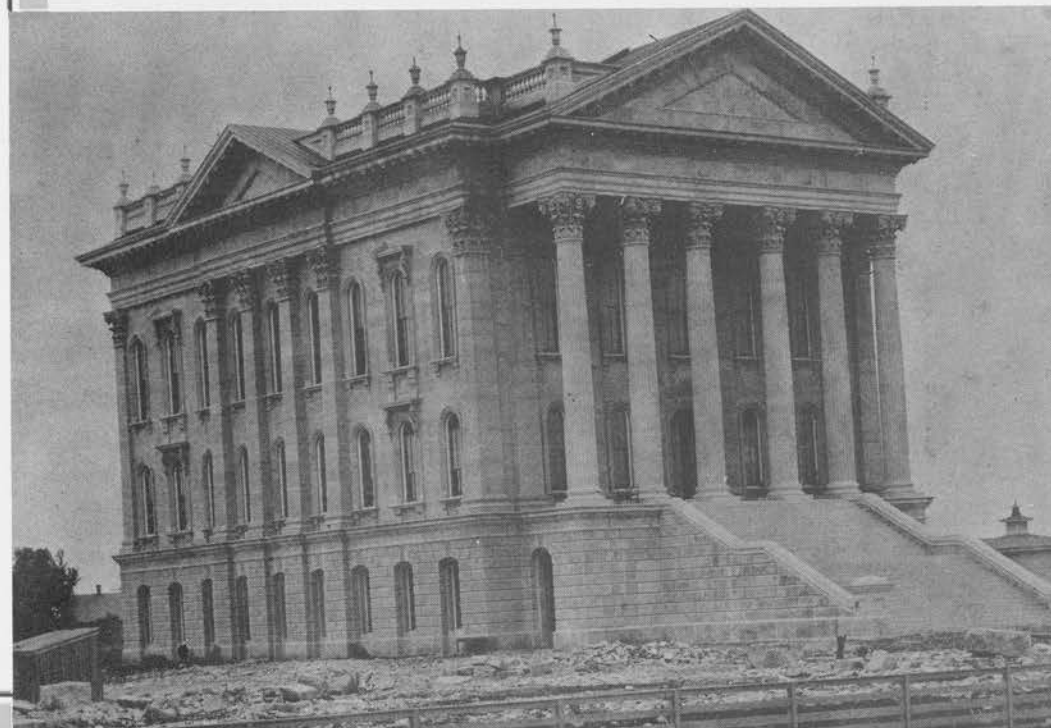
Edwitt M. Shanahan



SELECTION OF A CAPITAL

From the organization of Kansas as a territory on May 30, 1854, to its admission as a state on January 29, 1861, five locations served as its capital. Topeka was selected as the capital city in an election held in November, 1861. Capitol Square consists of twenty acres donated by C. K. Holliday, and accepted by the legislature February 7, 1862. The legislature then authorized E. Townsend Mix's building design of French Renaissance architecture with Corinthian composite details.

The Board of Statehouse Commissioners on March 26, 1866 approved a resolution which provided that the "wings of said building project east and west from the central building and that the construction of the east wing be commenced . . . immediately . . ." No sooner had the appropriation been made than there was controversy among those desiring to furnish materials. It was decided to use a brown sandstone, obtained from the bluffs along Deer Creek, near Vinewood, in Shawnee County.



The East Wing around 1880. Notice the "five-board, pig-tight fence" in the foreground.

EAST WING

The Cornerstone was laid October 17, 1866. It was yellow limestone placed in the northeast corner of the building (now east wing). According to one, the stone "... under the skillful manipulation of the workmen, presents a beautiful appearance. ..." The Topeka Weekly Leader described the ceremony as a "day to be long remembered for the pleasing associations which cluster around it, for it marks another milestone in Kansas history which passers-by will read years hence when we shall have shuffled off this mortal coil and have gone down into that bourne from whence no traveler returns."

The foundation was erected, but because of both a severe winter and the fact that this sandstone is a form of shale, it had crumbled to a mass of mud by 1867. One source opined, "two eminent scientists had approved it for building material, but they got their eyes opened when protests began pattering about their heads like hail on a tin roof ... It cost the state \$40,000 to put in this foundation and a like amount to take it out." The sandstone foundation was replaced by limestone from Geary County, Kansas. Some newspapers suggested that "the cornerstone crumbled because the names of state officials had been chisled into it." Its location was unknown until uncovered by major building repairs in 1950.

In December, 1869 the state officers were moved from Old Constitution Hall, now 427-429 Kansas Avenue, and the legislature of 1870 met in the new Capitol. The Senate and the House of Representatives both met in the hall, now used as a Senate Chamber, with a wall dividing the room. The east wing was completed in 1873.

Capitol Square stood well out over the edge of a great prairie in the 1870's. A stone fence was built for protection against the village cows and other animals. As Topeka grew there was a clamor for the removal of the "unsightly stone fence." Citizens insisted it should be replaced with an "up-to-date fence," so a "five-board pig-tight fence" was constructed around Capitol Square.

On April 22, 1875, the Mayor of Topeka, T. J. Anderson proclaimed Kansas Arbor Day. Topeka citizens responded by planting approximately 800 trees on Capitol Square. Regrettably, however, most died that summer.



Construction of the West Wing in the early 1880's with its "Cave of the Winds" providing a walkway between the East and West wings.

WEST WING

The Board of Statehouse Commissioners was recreated in 1879 and work was started on the west wing. The legislature made an appropriation of \$60,000 and provided a one-half mill levy for west wing construction. The west wing is architecturally similar to the east wing, except it is four feet wider and six feet longer. The limestone used was from Cottonwood Falls, Kansas. By 1880 this wing was enclosed. The House of Representatives met in the new hall, although "it was unplastered and ... had ... a temporary roof." A covered wood bridge, referred to as the "Cave of the Winds" was built from the Senate to the House for messages to be taken from one to the other. The cost of the west wing was about \$300,000 compared to \$500,000 for the east wing. The difference in the cost of the two wings, which were substantially the same size and design, was attributed to the depreciation of the currency after the great rebellion.

CENTRAL BUILDING

The 1881 legislature authorized the construction of the central portion of the Capitol and appropriated additional funds for the completion of the west wing. Also during that session approval was given to the Topeka Library Association for construction of a building on the northeast corner of Capitol square. The Topeka library was dedicated April 20, 1883, and was in use until 1953. The building was razed in 1961.

Work began in 1884 on remodeling of the Senate Chamber and construction of the central portion of the building. The excavations for the foundations, which support the dome, extend more than 25 feet into the ground, to a bearing strata of natural bedrock. Workmen, doing the excavation work, discovered a spring in the rock which still flows beneath the capitol building. The contract for roofing the main building and dome was let in May of 1889 and a crack in the main arch of the north entrance developed. The crack, caused by differences in the initial settlement of the foundations, was repaired by May of 1890.

This view looks west toward the Capitol. Exterior of the Central portion of the Capitol was completed by the turn of the century.



Thirty-seven years after construction started the Capitol was "completed." This view faces northwest.

THE CAPITOL

Thirty-seven years after construction began, the state on March 24, 1903, paid its final voucher for the "completed" capitol. Total cost was \$3,200,588.92.

The capitol is 399 feet north and south and 386 feet east and west, and 304 feet from the ground to the top of the cupola. The dome is 66½ feet in diameter at the bottom of the copper dome and 54½ feet from the beginning of the copper dome to the cupola floor. The cupola height is 23½ feet.

The interior consists of a basement and five floors in the central portion of the building and a basement and four floors in the east and west wings.

Upward from the rotunda are murals on the curved soffit beneath the first observation platform under the dome. In 1898 the Populist executive council employed Jerome Fedeli, a skilled fresco painter to do the panels. He provided a design which included partly nude Grecian women. Politics was involved in the criticism of Fedeli's work—Populism vs. Republicanism. The figures were referred to as "nude telephone girls" by the critics. In 1902 the Republicans had the murals replaced by painters from Crossman and Study of Chicago at a cost of \$7,600. The frescoing was done under the supervision of Abner Crossman. These paintings have a mosaic background and are allegorical in composition. They depict:

KNOWLEDGE—East Panel—This panel shows a stately woman with an open book in her lap. On her right is "Temperance" pouring from a goblet, and on her left is "Religion" with Bible in hand, and a cross at her side.



PLENTY—North Panel—The chief figure is a woman with a lap of small fruits. The man to her right represents "Labor," lamp in cap with pick and shovel at his side. To her left is a woman representing "Agriculture" with a sickle and sheaf of wheat.



PEACE—West Panel—The principal figure is a seated woman with a sheathed sword entwined with roses. To her left is "Art," a young girl painting, on the other side is "Science," a girl measuring the globe with a compass.



POWER—South Panel—The central figure is a woman with a half drawn sword. To her left, a Civil War Veteran and to her right a Spanish-American War Veteran.



FIRST FLOOR

The flooring and wainscoting on the first floor are Georgian marble. The west wing wainscoting is Tennessee marble with insert panels of Mandual tile, capped with a chair rail of Italian marble and a base of Belgium Black marble. The floor and wainscoting in the central portion are of Tennessee marble.

The Office of the Attorney General, located on the first floor of the Capitol contains several items of interest to the general public. The pendulum clock in the main office was a gift from the Santa Fe Railway Company in 1967. The walls in the main office contain pictures of all past Attorneys General of Kansas. Also, throughout the office are 26 contemporary and modern pictures on permanent loan from Wichita State University.

The rotunda murals were designed and executed by David H. Overmyer, a native of Topeka. He was commissioned to paint eight murals on October 13, 1951, and they were completed September, 1953.

The murals are painted in eight panels:

"Lewis and Clark in Kansas"

Following the purchase of Louisiana from France in 1803, President Thomas Jefferson directed Meriwether Lewis and William Clark to explore the Missouri River to its source. Several Kansas streams which flow into the Missouri River were noted and named by Lewis and Clark.



"Battle of Mine Creek"

The only major Civil War battle fought in Kansas occurred at Mine Creek in Linn County October 25, 1864. This battle, involving 25,000 men led by Generals Curtis, Blunt and Pleasanton from the Union forces and Generals Marmaduke and Price from the Confederate Army resulted in the Southern troops being routed, ending the threat of a Confederate invasion of Kansas.



"The Coming of the Spaniards"

In 1541, Coronado and a band of 30 followers, lured by the myth of the "Seven Cities of Cibola," led an expedition into present day central Kansas, but probably north of the Arkansas River Valley the weary Spaniards turned back to rejoin the main force. They had found a land of great riches, but not the golden land of Quivira and cities paved with gold.

"Battle of Arikaree"

September 17, 1868, marks the date a large band of renegade Sioux, Cheyenne and Arapaho Indians attacked a group of 49 Scouts commanded by Colonel George A. Forsyth. Retreating to a sandy island in the Arikaree River the scouts fought off the Indians until a relief column from Ft. Wallace arrived to save the remaining men.



"Westward Ho"

Ox drawn wagons, traveling across hardship-ridden trails of the west, brought thousands of families to new homes in the west. With each wagon train was the ever vigilant scout showing the way across the land which the native Indian was reluctant to relinquish.



"The Chisholm Trail"

After the Civil War over two million Texas Longhorns were left on the southern plains without a market. The cattle were driven up the Chisholm Trail from Texas to markets in Kansas, which took its name from Indian Trader, Jesse Chisholm. Stampedes, flooded rivers, extreme heat and lawlessness added to the dangers of the trail. The era of the "long drive" was a picturesque one.



"Arrival of the Railroad"

A more auspicious phase of the history of 1860's to 1880's was the rapid growth and extension of the railroad which contributed greatly to the development of the midlands. Speedy and efficient passenger and freight transportation contributed much to the settlement of the Midwest.



"Building a Sod House"

The Prairie offered little timber for building, so pioneers often turned to the soil itself. Sod was cut into rectangular pieces which served as "bricks" in building the one and two room houses. The "soddy" became a common sight in Kansas.

SECOND FLOOR

Second floor east wing wainscoting and floor are Georgian marble. The north, south and rotunda areas have insert panels of Rose St. Xavier with Rose DeBringnoles wainscoting. North and south floor areas are of Georgia and Tennessee marble. Base and capstones are Belgium dark red marble and the mopboard and base of niches are rouge Royal marble from Italy. Tennessee marble wainscoting and Belgium black base decorate the west wing.

Eleven fireplaces in the central portion of the building make this floor unique. These fireplaces can generally be characterized as having hand carved white oak mantels, fascia boards, and architraves. The surrounds are ceramic tile. The only other fireplaces in the building were located in the House of Representatives, but these have been closed with marble.

Interestingly enough the north exterior doors have copper inlaid reproductions of the Great Seal of Kansas. Existence of the inlay work was discovered in the late 1950's by Paul R. Shanahan (Secretary of State 1951-1966). One theory suggests the north entrance was to be the front of the building. None of the other entrances has this inlay work.

Three Constitutional Officers are housed on the second floor: Governor, Lieutenant Governor and Secretary of State.

This fireplace, one of five, in the Secretary of State's Office is characteristic of those in the Capitol. Note the hand carved architraves, fascia board and mantel.



The Governor's Office with a George Stone mural in the background and a handwoven representation of the State Seal in the foreground.

The Governor's Conference Room and Office is finished in Mexican white mahogany. George Stone, of Topeka, painted the two pictures in these offices. On the east wall is an allegorical picture of Justice, called "Spirit of Kansas." An interesting feature is an empty beer bottle at her feet, a tipped-over whisky demijohn and the broken shackles of slavery. The west wall painting depicts a covered wagon drawn by oxen.

The Lieutenant Governor's Office, finished in white oak, has several points of interest. In the outer office is a portrait of Samuel J. Crawford, third Governor of Kansas, and a brass hall tree believed to be one of the original furnishings of the Capitol. Also there is a reproduction of the State seal made from various types of wheat, and a painting by artist I. Goglin depicting the Indians of Central Kansas.

The office of Secretary of State has several noteworthy features. A unique table, built by an inmate at Lansing State Penitentiary, was completed around 1899. It is a modified octagon which contains over 2,000 pieces of wood, has the U. S. Seal in the center with the four corners bearing circles containing the Kansas Seal, American Flag, eight-pointed star and forty-four stars, representing the number of states when the artist began the table.

Also of great interest, is the large walnut Victorian mirror in the Secretary of State's office. It was restored by the late Paul R. Shanahan and believed to be from the original furnishings of the Capitol. The antique mirror is called a pier glass, a Victorian architectural term, which means a mirror designed to be between two windows. It has a marble stand at the base. During the Populist period when bathtubs were part of the Capitol's household furnishings, it may have been used in the washroom.



Top of the inlaid hand carved table in the Secretary of State's Office. The design indicates the artist's interest in music and the sea, as well as his patriotism.

The Populists, in the 1890's, installed handsome porcelain bathtubs and white marble wash basins in most offices. The bathtubs have all been removed and the marble basin in the Secretary of State's office is one of the few remaining in the Capitol.

The murals on the second floor were painted by the artist, John Steuart Curry, (1897-1945) who was born near Dunavant, Jefferson County, Kansas.

There have been many controversies in the history of American art, but the most famous in recent art history is that which surrounded the John Steuart Curry murals on the second floor of the Capitol. The first debate was between those who believed the painter's portrayal of Kansas should be "raw, rough and true," and those who preferred "waving wheat fields, sunflowers and scenes of industry."

Curry spoke frankly about his ideas for the murals - to tell " . . . the story of the pioneer's coming into Kansas . . . to paint this war with nature and . . . to paint the(se) things . . . as a native of Kansas."

Other controversies bordered on triviality: one was that "the Hereford bull was too red and not natural like"; another that "pigs tails don't curl when they eat"; and even disagreement over the pioneer woman's skirt length because it "stopped at the knees."

However, the controversy which eventually prohibited Curry from finishing his work was caused by Italian marble in the rotunda. Curry had planned to tell the story of the state in three acts: The settlement of Kansas, including the conquistadores, the plainsmen and John Brown; the life of the homesteader; and pastoral prosperity, including modern Kansas with its farms and industry.

He asked that eight marble panels in the rotunda be removed for the painting of the life of the homesteader. The Kansas Council of Women opposed removal of the marble because the murals " . . . do not portray the true Kansas. Rather than revealing a law-abiding, progressive state, the artist has emphasized the freaks in its history—the tornadoes, and John Brown, who did not follow legal procedure. . . ." Kansas newspaper editors however, attempted to persuade the council to let Curry complete his work, but the marble remained, and the works are unfinished.

Curry's own words best summed up both his work and the controversy.

" . . . the east wing is the first chapter of the book beginning with Coronado, the plainsman, and the epoch of John Brown and his era . . . the west wing is the farm family of today in a setting of modern Kansas. These two are the first and last chapters of the book. The eight panels in the rotunda which comprise the book itself I have not been allowed to accomplish because of the order of the Executive Council forbidding the removal of eight small pieces of Italian marble . . . the work in the east and west stands as disjointed and un-united fragments. Because this project is uncompleted and does not represent my true idea, I am not signing these works . . ." Of the John Brown mural he said, "I have accomplished the greatest paintings I have yet done, and they will stand as historical monuments."

Curry's "Kansas Pastoral" with its themes "The Riches of the Land," "The Kansan" and "The Kansas Mother."



The two-panel mural entitled "Tragic Prelude," occupies the east and north walls of the east transeptal corridor. It includes the themes "John Brown," "Plainsman," and "Coronado." On the south side of the archway, Coronado and Padre Padilla, the Franciscan missionary, look out across the Kingdom of Quivira, above which float the omnipresent buzzards. North of the archway stands the figure of the plainsman and buffalo hunter, the slain buffalo, and the thundering herds of buffalo pursued by Indians - in the background a lurid sun which lights the scene on both walls. The mural is 22 feet long and 11½ feet high.

Centered on the north wall is the gigantic figure of John Brown. In his outstretched left hand the word of God and in his right hand a "Beecher Bible" (rifle). Flanking him, facing each other are contending free soil and proslavery forces, and at their feet, two figures symbolic of the million and half Civil War dead. In the background are the pioneers with their wagons on the endless trek to the west and the tornado and the raging prairie fire, fitting symbols of the destruction of the coming Civil War. This mural (31 feet by 11½ ft.) expresses the fratricidal fury that first flamed on the plains of Kansas, a tragic prelude to the last bloody feud of the English-speaking people.

A John Stuart Curry mural entitled "The Settlement of Kansas," including "The Conquistadores," "The Plainsmen" and "John Brown."



Close up of "John Brown" in the John Stuart Curry mural "The Settlement of Kansas."

In the west transeptal corridor off the rotunda is located "Kansas Pastoral," which includes as themes: "The Riches of the Land," "The Kansan" and "The Kansas Mother." On the north wall there is portrayed the industry of the oil fields. Here is shown the oil rig demonstrating the tremendous resources of Kansas.

On the west wall stands the ten-foot figures of a young farmer, his wife and children, and in the background the farm house, the night and evening sky. The south mural is a great reach of the Kansas landscape - in the foreground is the Hereford bull, wheat field, feeding steers and hogs, a grain elevator, and doves in Osage orange trees. In the background are the fields of corn and grain running back to the distant hills and the setting sun framed by a great turreted cloud to the north.

In commemorating Kansas' first one hundred years of statehood in 1961, a time capsule was placed in a niche in the second floor rotunda. To be opened and inspected in 2061, the capsule contains mementos of the Kansas Centennial year.

THIRD FLOOR

The Senate, the House of Representatives, and the Supreme Court are located on the third floor - the Senate in the east wing, the House of Representatives in the west wing and the Supreme Court to the south. The corridors on the third floor are Tennessee marble on the wainscoting and the floor in the rotunda is Georgian marble, installed by the Populist party as its memorial.

The Senate Chamber was criticized by those who considered the expenditures excessive. However, the Senate Chamber is one of the finest in the United States and was decorated at a cost of nearly \$300,000 in 1873. Egyptian architecture describes the ceiling which is made of a unique type of plaster that had great durability. The round windows, imported from France, on each side are a combination of faceted, stained glass. In theory the glass was to accentuate the rays of light to appear as rays of the sun, but most of the glass had to be painted over because the light was not satisfactory.

Costly marbles and woods richly decorate the Senate Chamber. The lower wall, just above the baseboards, is a grayish blue marble from Belgium and is a very unusual color for marble. Above this, running horizontally around the room, is a panel of onyx from Old Mexico, referred to as precious stone. White marble above the onyx is from Italy, the same marble from which the Venus de Milo was carved. Marble over the door is from Tennessee and is very ornate.

The Senate Chamber, with its costly marble and woods.



Rows of desks in the House of Representatives surrounded by marble walls and wainscoting.

There are twenty-eight copper columns, all hand-hammered with designs of morning glories and roses. Italians were imported to do this work and it was reported that it took one man a day to complete a small cluster of three leaves in the design. The base of the columns is black cast iron and the grill work at the base of each column is thought to be the remnants of charcoal burners originally used to heat the Senate chamber.

The Senators' desks and chairs are hand-made from native Kansas woods and stained dark oak. President's rostrum and journal clerks' section is made of Honduras Mahogany as are the double doors at the entrance of the chamber. Additional ornate work is found in the grey marble sections. There are insets of copper plates with hand-hammered designs and below these are insets of rosettes made and carved from Tennessee marble.

Marble in the House of Representatives is from Tennessee. Wainscoting on the east wall is made of many kinds of imported marble trimmed with Italian Carrara. Panels of Brocelian marble with Belgian black marble are in the base of the columns. Several pieces of marble in the east wall are of jasper, a variety of quartz, mentioned in the Bible - "walls of jasper and streets of gold." The Speaker's stand is made of walnut surmounted with hand-carved urns of solid walnut.

Supreme Court occupies the southern portion of the Central Building. The Court Chamber has French Renaissance architecture with hand carved white oak paneling. Each former Justice's picture hangs in the court room. Bronze placques commemorate those members of the Kansas Bar who served in world War I and II.

Above the Judges' entrance to the court room is a representation of the seal of the Supreme Court of Kansas hand-carved by a former Capitol employee.

FOURTH FLOOR

Corridors of the fourth floor have wainscoting and floors of a combination of black and white Georgian marbles. The pleasant proportions of this wainscoting combined with the attractive oak doors and frames make this floor's motif quite comparable to that of the more elaborate lower floors.

Hand carved white oak dominates the Supreme Court with its French Renaissance architecture.



State Supreme Court offices and legislative offices occupy most of the space of this floor. These private offices have wainscoting of quarter sawn white oak which is similar to most of the finished woodwork in the Capitol Building. This technique of sawing wood from the rough log has fallen into disuse making the Capitol Building even more historically significant.

FIFTH FLOOR

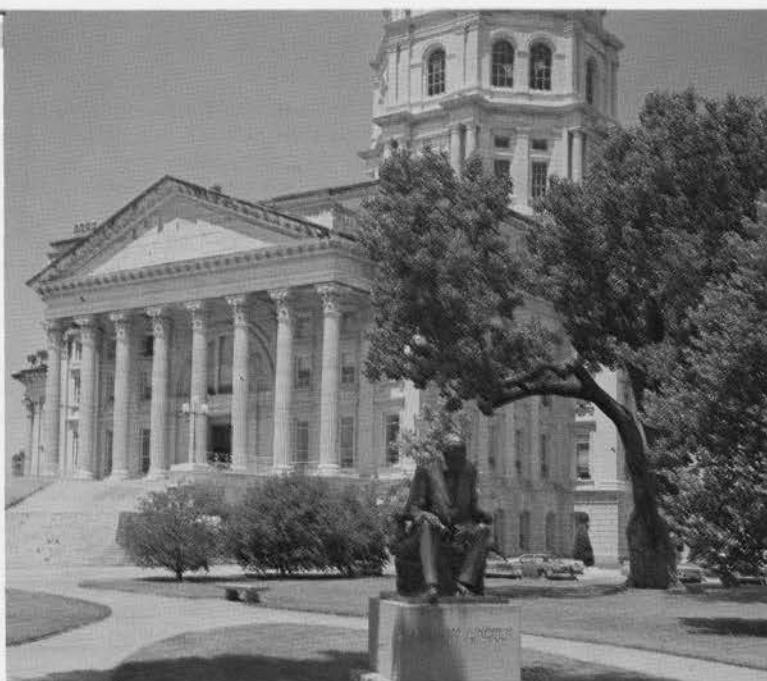
Fifth floor public corridor wainscoting, while simpler in design, includes the same combination of black and white Georgian marbles that appear on the fourth floor. Elaborate raised panel doors and carved molding door frames accentuate this floor's motif.

Legislative committee rooms, legislative offices and supreme court commissioners' offices occupy this floor. An oak chair rail and base within these hearing rooms and private offices reflect the simpler design theme of the fifth floor. The stairway to the dome originates on this floor, passes through the attic and opens into the rotunda on the observation gallery which is visible from the lower levels of the building.

RENOVATION

In November 1967, a three phase interior renovation of the capitol began. By fiscal year 1976 \$5,847,000 had been spent on restoration and remodeling. First and second phases consisted of installation of central heating and air conditioning. The third phase began in August 1970 with the redecorating and relighting of the House of Representatives. Legislative and administrative offices followed, with the Governor's suite being remodeled in 1973. Senate remodeling work began in May of 1974 and was completed late that year in time for the Senate to meet in their newly remodeled chamber in January of 1975. This phase of remodeling work will be concluded by 1978.

Exterior restoration began in 1965 with reconstruction of the north and south steps. The dome required extensive repair after the 1966 tornado, culminating with patination in late 1975. Exterior restoration will continue through 1988 at a cost of \$8.4 million. This also includes sculpting of the north and south pediments, a project which was originally scheduled with the completion of the central portion of the building.



In the foreground, the Statue of Abraham Lincoln, one of four monuments on Capitol Square.

STATUES ON CAPITOL SQUARE

The statue of Abraham Lincoln southeast of the Capitol, was sculpted by Robert Merrell Gage. When Gage sculpted this monument, about 1915, he was just out of school and still living with his parents. The figure of Lincoln was made in the barn at his parent's home.

Just southwest of the Capitol is a monument dedicated to the pioneer women of Kansas also done by Robert Merrell Gage. Dedicated on May 11, 1937, it was a gift from the Kansas Pioneer Woman's Memorial Association, a corporation formed in 1929.

A bronze replica of the Statue of Liberty, in the northwest section of Capitol Square, was dedicated on April 29, 1950 by the Boy Scouts of Kansas. It is one of several copies of the famous statue that has become a symbol of freedom throughout the world.

A Liberty Bell which stands on the east side of Capitol Square is a replica of the famous bell in Philadelphia. On July 4, 1950 the bell, one of fifty-two assigned to the states and territories of the United States, was given to the people of Kansas as an inspirational symbol of the 1950 "Independence" savings bond drive. It toured the state during the drive and afterwards was placed in the rotunda of the Capitol. In July, 1952 it was moved to its present location on a permanent concrete pedestal.

STATE OFFICE BUILDING

A 12 story state office building is located southwest of the capitol. The building, with its modern design, was completed in 1957 at a cost of \$8.5 million. Its construction is of limestone and granite with metal panels and glass curtain walls.

There are three large limestone sculptures on the state office building carved by Bernard Frazier with designs symbolic of the State's history. On the east is a group depicting the early French who entered the State from the east and traveled up the rivers. The south face illustrates the pioneer settler and his family with their trail wagon - a man with a rifle in his hand and the woman holding a sunflower. West face sculpture memorializes the Spanish thrust into the State from the southwest - the captain and always present priest along with an Indian group and lancer and bowman to symbolize the Spanish-Indian conflict.

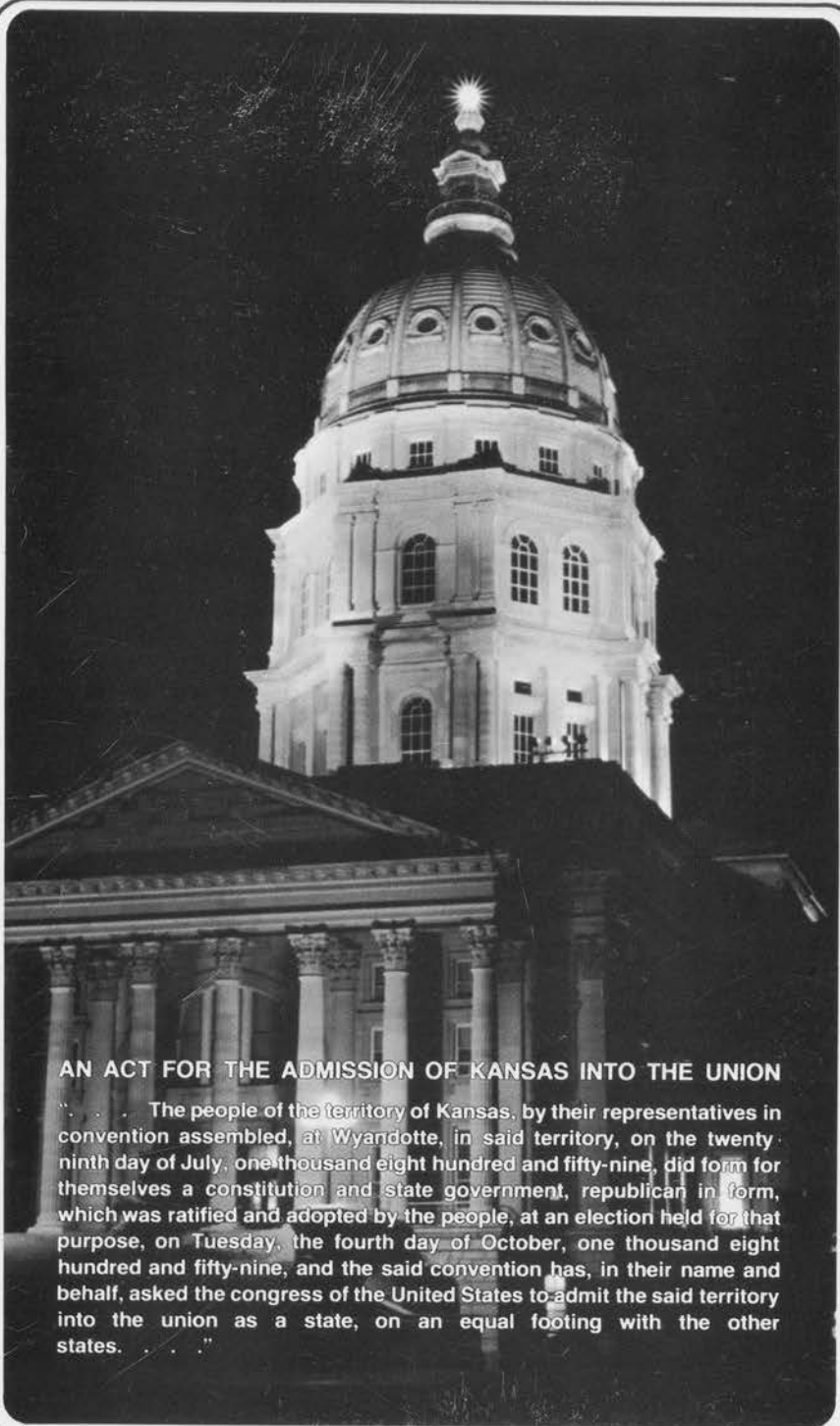
SUPREME COURT BUILDING

The Supreme Court Building is one of the finest examples of contemporary architecture in the State. Native Kansas stone columns and entablature done in contemporary detail reflect the classic elements of design as seen in the public buildings of the ancient Greeks. Completion date is scheduled for July 1977 with an estimated cost of \$10,136,404.

The Supreme Court, Clerk of the Court and Court of Appeals will be the principal occupants of the building. The library needs of the Supreme Court, and Kansans in general, will be served by a 225,000 volume Law Library, which includes both domestic and foreign law reports. Space has also been included for the State Attorney General.

FUTURE OF CAPITOL SQUARE

The 1972 legislature created the Capitol Area Plaza Authority and charged them with responsibility of developing the capitol complex on the 27 acres south of the Capitol. Additional state office building construction is being contemplated. The current master plan is designed with sufficient flexibility to permit alternative plans to be substituted at various phases.



AN ACT FOR THE ADMISSION OF KANSAS INTO THE UNION

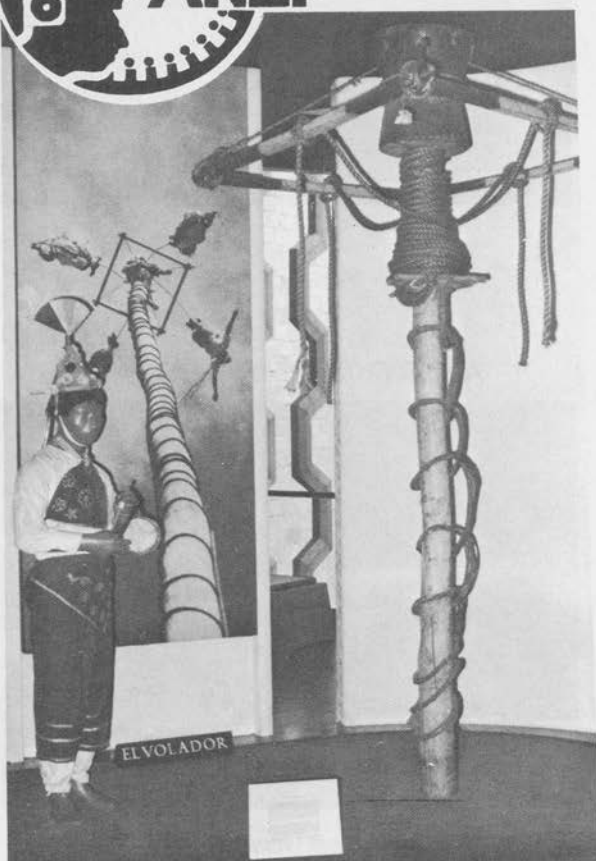
" . . . The people of the territory of Kansas, by their representatives in convention assembled, at Wyandotte, in said territory, on the twenty ninth day of July, one thousand eight hundred and fifty-nine, did form for themselves a constitution and state government, republican in form, which was ratified and adopted by the people, at an election held for that purpose, on Tuesday, the fourth day of October, one thousand eight hundred and fifty-nine, and the said convention has, in their name and behalf, asked the congress of the United States to admit the said territory into the union as a state, on an equal footing with the other states. . . ."

Announcing
The Sixth Annual Festival
of the
*Asociación Nacional
de Grupos
Folklóricos*

June 24 thru
July 4, 1979

at the Universidad
de las Americas

Cholula,
Puebla Mexico



A.N.G.F. IS PEOPLE OF ALL AGES



Festival I — Albuquerque, N.M. — 1974

A.N.G.F. IS SUPER STARS



REGISTRATION FEES

\$100 to members pre-registering prior to Feb. 15, 1979. \$115 after Feb. 15; \$130 after April 1; \$150 after May 15. (10% additional to non-members).

Any non-member becomes a member by paying a \$25 group or \$10 individual fee. Those who have paid after July 1978 are already members.

EARLY REGISTRATION BENEFITS

1. Class preference. (limited class size)
2. Room preference.
3. Inclusion of name, address, etc. in conference syllabus.
4. Preference on purchase of tapes, records, costumes, arts and crafts on display, etc.

5. Guaranteed transportation to-from airports, bus stations, etc.
6. Preference on maps and other literature.
7. Lower fees.

ACCOMMODATIONS AND MEALS

Room and board will cost approx. \$6.60 per day at the dormitories of the Universidad de las Americas.

TRANSPORTATION

Please make airline reservations promptly. There is no service to Puebla. Arrange to fly to Mexico City and notify the Festival VI Director a.s.a.p.

SCHEDULE OF CLASSES

The schedule will be sent to you upon request or upon receipt of your registration fee.

FESTIVAL VI DIRECTOR

Ismael Valenzuela
2704 Socorro, N.W.
Albuquerque, New Mexico 87104
Tel: (505) 942-9434

A.N.G.F. IS HAPPINESS



**FESTIVAL IV
of the
Asociacion Nacional de Grupos Folkloricos**

For the first time outside the USA!

**Cholula, Puebla MEXICO
June 24 — July 4, 1979**

FEATURING

DANCE WORKSHOPS

Tabasco	Guerrero
Puebla	Yucatan
Veracruz	Jalisco
Sonora (Venado)	Danza de los Voladores
Floreo de Charro	

SEMINARS FOR DANCERS AND MUSICIANS

Folklore	Choral Music
Choreography	Instrumental
Costuming	Music of Several
Artesanias	Regions of Mexico

LECTURE DEMONSTRATIONS

Every day a lecture-demonstration of a different region will be presented. Special floreo and voladores presentations.

FILMS

A variety of films will be presented.

TOURS

A special fiesta for conference participants will be presented on July 1 in Cuetzalan, Puebla. Local tours also.

COSTUME DISPLAY

Permanent display of Mexican regional dress and costumes.

AND . . .

A public performance featuring groups from several regions of Mexico as well as ANGf member groups; banquet; live music for social and folk dancing . . .

LEVELS OF INSTRUCTION

Beginning, intermediate and advanced levels of instruction in Indo-Hispano folk dance and music.

TEACHERS WELCOME

Many ANGf members are classroom teachers. The conference offers excellent opportunities for learning and exchanging information and techniques.

STUDENT PERFORMANCE

On Tuesday, July 3, 1979 all students will have the opportunity to perform dances and instrumental and choral music and display arts and crafts made during the conference.

A.N.G.F. IS INSTRUCTORS



(Festival IV — Seattle — 1977)

A.N.G.F. IS STUDENTS



Festival V — Manhattan, Kan. — 1978

A.N.G.F. IS SHARING



Festival III — Pueblo, Colo. — 1976

A.N.G.F. IS LEARNING



Festival II — San Jose, Cal. — 1975

PLEASE DETACH HERE AND MAIL

Name _____
Address _____
Telephone () _____ Zip _____

☐ I wish to register at once. Fee enclosed.
☐ I need more information.
☐ I am a member of ANGf and paid my dues on _____.
☐ My group _____ is a member of ANGf. We paid our dues on _____.
☐ I wish to become a member.

Enclosed is \$10 individual fee
or \$25 group fee.

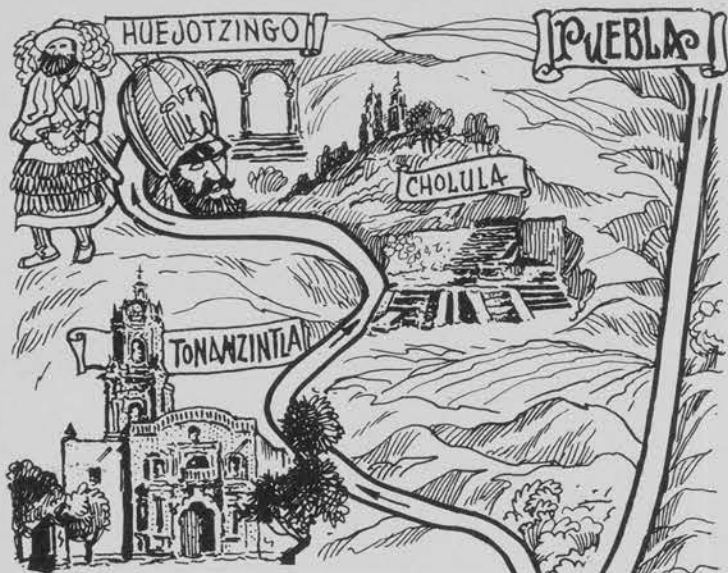
Circle one.

Name of Group _____
Director _____
Address _____ Zip _____

If you're sending a check, please enclose this card and a check payable to FESTIVAL VI DIRECTOR in an envelope.

I am interested in the following:

- ☐ Regional dances of Mexico.
☐ Regional instrumental music of Mexico.
☐ Flamenco & Spanish music.
☐ Costuming.
☐ Arts & Crafts.
☐ Flamenco & Spanish dance.
☐ Choral music.
☐ Other; please specify _____



SAN FRANCISCO ACATEPEC: Esta población se localiza por la carretera 190 a Atlixco. En el siglo XVIII, los edificios se recubrían parcial y totalmente con mosaico de talavera. Esta modalidad fué llamada por Don Manuel Romero de Terreros, "estilo talaveresco", siendo el templo de Acatepec un clásico ejemplo.

SANTA MARIA TONANZINTLA: A dos kilómetros de la población antes mencionada se encuentra ese paisaje excepcional flanqueado por nuestros hermosos volcanes, con su bello templo del siglo XVIII, edificado en un estilo barroco popular mexicano, demostración palpable del sentimiento artístico del indio.

CHOLULA: A cuatro kms. y medio de Tonanzintla se encuentra esta población, una de las grandes metrópolis pre-cortesianas. En ese lugar se localiza el Convento Franciscano del siglo XVI de estilo gótico con su capilla real, que cuenta con siete naves y cuarenta y nueve cúpulas. Además en este lugar existe una importante zona arqueológica donde destaca la mayor pirámide del mundo indígena que se significa por sus siete pisos superpuestos de estilo olmeca y teotihuacano, templo dedicado a Quetzalcoatl.

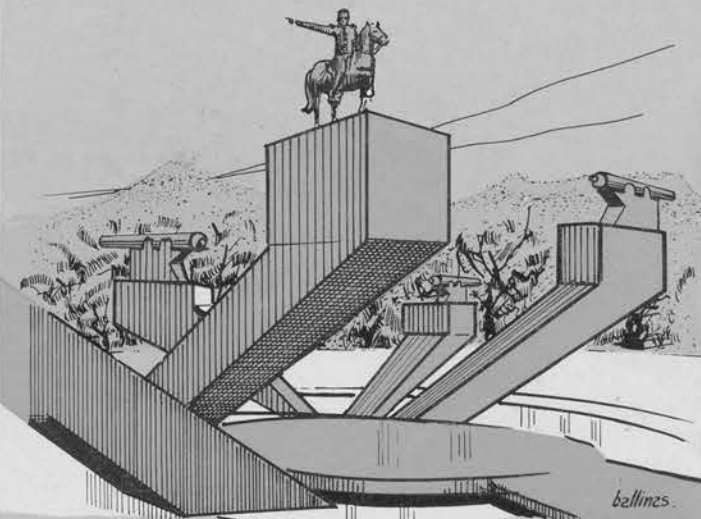
HUEJOTZINGO: A 14 Kms. de Cholula, es importante por su Convento Franciscano del signo XVI, en donde llegaron los doce primeros Franciscanos que inmigraron a México. Es famosa por la elaboración de sidra, así como por la ropa típica que ahí se expende y su industria de frutas en conserva, siendo además notable la celebración anual de su famosísimo Carnaval.



El Estado Turístico de la Buena Suerte



PUEBLA HISTORICA Y COLONIAL



SITIOS DE INTERES TURISTICO

- 1.- MAUSOLEO GENERAL ZARAGOZA
- 2.- FUERTE DE LORETO
- 3.- CASA DE LOS HERMANOS SERDAN
- 4.- CASA DE LA CULTURA
- 5.- BIBLIOTECA PALAFOXIANA
- 6.- CATEDRAL
- 7.- CAPILLA DEL ROSARIO
- 8.- MUSEO BELLO
- 9.- CASA DEL ALFENIQUE
- 10.- CONVENTO DE SANTA ROSA
- 11.- CONVENTO DE SANTA MONICA
- 12.- TEMPLO DE SAN FRANCISCO
- 13.- TEATRO PRINCIPAL



Gobierno del Estado de Puebla
Dirección del Desarrollo Turístico.

Puebla

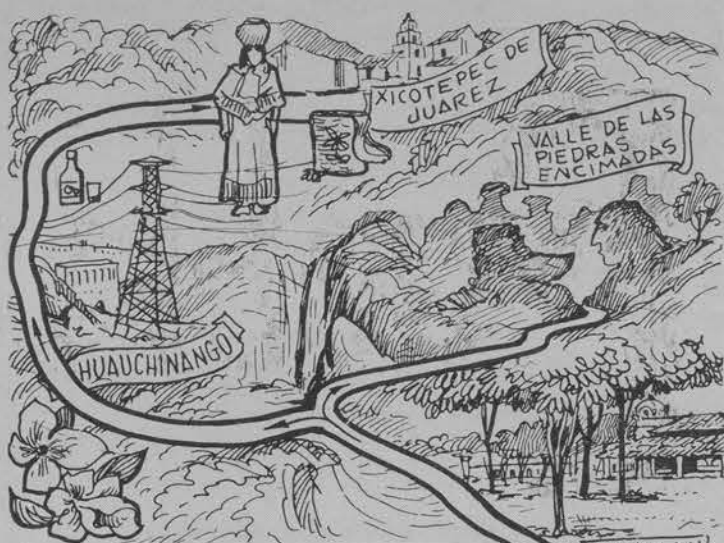
nuestra tierra



El Estado Turístico de la
BUENA SUERTE



ruta del
ARTE



CHIGNAHUAPAN: Píntoresca población enclavada en la Sierra Norte de Puebla a 120 Kms. de la Capital Poblana por la carretera 119 y rodeada de numerosos balnearios de aguas termales.

ZACATLÁN: Por la carretera 119, a 130 Kms. de la Ciudad de Puebla y famoso por su fruticultura, manzana, pera, ciruela y sus vinos. Vegetación exuberante y paisajes dignos de admirarse, sobresaliendo su famoso Fábrica de Relojes "El Centenario".

VALLE DE LAS PIEDRAS ENCIMADAS: A 16 Kms. de Zacatlán se encuentra este hermoso valle, donde la naturaleza ha creado formaciones caprichosas de grandes rocas en una extensión de más de 100 Has., el Valle se encuentra rodeado de coníferas. Lugar ideal para contemplar a la naturaleza y para el estudio de geógrafos y ecólogos.

HUAUCHINANGO: Población localizada a 58 Kms. de Zacatlán por la carretera 130, contando con una exuberante vegetación semitropical, pudiéndose admirar la gran variedad de azuleos multicolores que sin cultivo nacen por toda la región, asimismo la Presa de Necaxa, importante por la generación de energía eléctrica que produce para el país, y donde se puede practicar el voleo y la pesca de trucha, pez bobo y otras variedades.

XICOTEPEC DE JUÁREZ: Población de exuberante vegetación tropical, siendo un importante centro comercial de producción cafetalera y rica zona ganadera.



ZACAPOAXTLA: Histórica y típica población localizada por la carretera 129 en la Sierra Norte Poblana, de donde salió el contingente que hizo posible la victoria de la Batalla del 5 de Mayo de 1862. Por sus inigualables paisajes y exuberante verdor, es llamada "La Suiza de México". Uno de sus atractivos principales es el Festival de Danzas Regionales que anualmente se celebra en el mes de Mayo.

APULCO: A 14 Kms. de la población anterior y continuando por la ruta a Cuetzalán se llega al Valle de Apulco, paradisíaco lugar en el que hay una extensión aproximada de 30 Has. con pozas naturales y la cascada "La Gloria", de 35 mts. de altura con abundantes mantos de orquídeas silvestres.

CUETZALÁN: En el corazón de la Sierra Norte del Estado y a 30 Kms. de la población anterior se encuentra un admirable núcleo de razas, grupos totonacas y grupos nahuas. La simple visita al mercado el día de tianguis en domingo, es una lección viva de historia al igual que sus danzas y costumbres, artes populares y su famosa celebración de la Feria del Café y del Huipil el 4 de octubre de cada año.

TLATLAUQUITEPEC: Importante población que se localiza a 160 Kms. de Puebla por la carretera 129, es una continuación de los hermosos paisajes serranos que en sus alrededores existen climas variados y su gente es hospitalaria.

PRESA DE MAZATEPEC: Se localiza a 40 Kms. de Tlatlauqui por carretera asfaltada, y ahí se admiran inigualables paisajes y numerosas caídas de agua, radicado su importancia en la práctica del voleo, la natación y la pesca de trucha, bobo y acamayás.



AMOZOC: Importante población por sus artesanías en barro y artículos para charrería en general, elaborados en plata y hierro forjado de fama mundial, en esta misma población acamparon las fuerzas invasoras francesas el 5 de mayo de 1862 y se localiza a 16 Kms. de la Ciudad de Puebla por la carretera Federal a Veracruz, No. 150.

TEPEACA: Se localiza a 32 Kms. de la Capital del Estado por la carretera 150 y resulta importante por sus canteras de mármol, el Convento Franciscano del siglo XVI y el monumento denominado el Rollo que se localiza en la Plaza Principal, donde los Españoles colocaron la picota y hacían azotar a los indígenas, también se localiza la casa que habitara Hernán Cortés.

TECALI DE HERRERA: Siguiendo la ruta del Onix, existe una desviación de la carretera 150 y a 10 Kms. de Tepeaca se encuentra esta población donde se pueden admirar las canteras de onix y la elaboración de artesanía de diferentes artículos en dicho material. Existen las ruinas de lo que fuera un Convento Franciscano del siglo XVI.

TEHUACÁN: Se localiza a 120 Kms. de la Ciudad de Puebla, por la carretera 150; esta importante ciudad se caracteriza por la existencia de numerosos balnearios e industria de aguas minerales. Está considerada como un importante centro turístico por su agradable clima e instalaciones. Se pueden adquirir artesanías elaboradas en mármol, palma y cuero. Cuenta además, con un museo de Antropología e Historia que se remonta al primer cultivo del maíz en mesoamérica.



ATLIXCO: Situado a 30 Kms. de la Ciudad de Puebla por la carretera 190, goza de magnífico clima y se caracteriza por su elevada producción de aguacate. Este lugar es famoso por sus manantiales de aguas minerales que son curativas, como el de "AXOCOPAN", situado a 15 minutos de la población, donde también existen centros piscícolas en producción y además, la atractiva fiesta anual de danzas regionales denominada "ATLIXCAYOTL", siendo también un importante centro fabril.

IZUCAR DE MATAMOROS: Esta población se localiza a 57 Kms. al sur de la Ciudad de Puebla por la carretera 190 y es importante por sus artesanías de barro, su producción frutícola y la más grande extensión de tierras dedicadas al cultivo de la caña de azúcar. A unos cuantos minutos se localizan los magníficos balnearios "AMATITLÁN" y "OJO DEL CARBÓN", que son el mejor atractivo para propios y extraños; la laguna de San Juan Epatlán donde se producen mojarras y una variedad enorme de patos, practicándose el deporte de la caza y la pesca. Es notable la existencia de la Planta Destiladora "BACARDI".

ACATLÁN DE OSORIO: A 57 Kms. de la población de Izúcar de Matamoros por la carretera 190, encontramos esta población que se caracteriza por su artesanía en figuras y símbolos hechos de barro rojo o negro destacando su industria de la palma en sombrero y florería de interesante colorido. Su clima es semitropical y también se cultiva la caña de azúcar para la elaboración de "panela", muy estimada en este lugar.



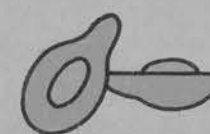
ruta de la
FLOR



ruta del
HUIPIL



ruta del
ONIX



ruta del
AGUACATE



**White House
Conference on FAMILIES**

A CELEBRATION OF FAMILIES

**IDS Crystal Court
Friday, June 20, 1980
8:00 p.m.**

E. ROBERT KINNEY
Chairman of the Board
Chief Executive Officer

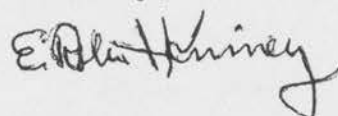
General Mills welcomes the delegates and guests to the Minneapolis/White House Conference on Families. We are proud to sponsor your cultural event in the Crystal Court on Friday evening.

General Mills is a family of fine companies producing and distributing goods and services for the families of America.

Our program will depict a few of the threads which characterize the rich cultural heritage of our region.

We welcome you to the community which has been our home for more than 100 years.

Sincerely,



White House Conference on FAMILIES

National Advisory Committee

Chairperson:

Jim Guy Tucker

Deputy Chairs:

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Guadalupe Gibson
Coretta Scott King
Maryann Mahaffey
Donald V. Seibert

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Executive Director:

John L. Carr

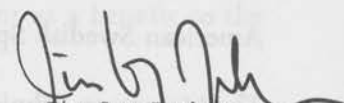
Welcome to this Celebration for Families!

Like most previous White House Conferences, we have been discussing some very weighty matters, but unlike any other, we tonight have the unique opportunity to celebrate families with each other. The arts play an important part in family life, and in these often hectic times, they offer precious occasions for family members to share, enjoy and learn from each other. Although this event could have easily been another academic discussion, thanks to the generosity and efforts of Mayor Donald Fraser, the National Endowment for the Arts, the Minneapolis Arts Commission, General Mills, Inc., and numerous organizations and individuals, we are gathered here.

We have much to celebrate tonight. During the past months, more than 100,000 persons from all walks of life have participated in White House Conference on Families' activities--a clear sign of the growing interest in American families.

We are pleased to have this special opportunity to bring together delegates, special guests, and families to share our common concern for strengthening and supporting American families.

During the period of our National Task Force, into our implementation and beyond, we look forward to your continued interest and involvement in this unique initiative on behalf of our nation's families.



Jim Guy Tucker
Chairperson

330 Independence Avenue, S.W. • Washington, D.C. 20201 • (202) 245-6073

A CELEBRATION OF FAMILIES

Groups will be performing in various parts of the IDS Crystal Court throughout the evening.

Group	Location
Heart of the Beast	Throughout the Crystal Court
The Happy Wanderers	Stage
JCL Dancers	Main floor
Sounds of Blackness	Risers
Dolina Polish Dancers	Main floor
Native American Dancers	Stage
El Ballet Folklorico de Minnesota	Main floor
The Tappers	Stage
Minnesota Jazz Ensemble Singers	Risers
American Swedish Spelmans Trio	Stage
The Minnesota Ethnic Dance Theatre	Main floor
Ukrainian Dance Company	Main floor
Sabathani Choir	Risers

Lynn Kremer-Babcock
Colleen Kelly

Project Coordinators

David Krchelich
Jeff Bartlett
Michael Pettee

Lighting

Jim Lidberg
Sean London
Gary Ujifusa

Sound

David Nasby, Director of
Community and Civic Affairs,
General Mills, Inc.

Reception

Dean Honetschlager

Minnesota Coordinator of
the White House Conference
on Families

The MINNEAPOLIS ARTS COMMISSION, an agency of the city of Minneapolis, has coordinated the arts program for the White House Conference on Families. The Arts Commission is a public arts agency which acts to insure that the arts are made accessible to all residents of Minneapolis and that the varied cultures of all residents are respected and celebrated. The Commission also advocates for the use of the arts in human and economic development as a benefit to the city and its citizens.

The IDS CENTER, completed in 1972, provided stimulus for Minneapolis' downtown rejuvenation. The 57-story structure houses at its base a major hotel, numerous shops and restaurants, a large department store and an office annex—all joined by the Crystal Court. The IDS Center has received international acclaim from architects, artists, writers and photographers.

WHO'S WHO

The AMERICAN SWEDISH SPELMANS TRIO—Edwin Johnson has taught his son Bruce Johnson and his grandson Paul Dahlin the traditional folk music of Sweden, the homeland he left in 1924. Their fiddling has brought them widespread recognition, participating in the American Folklife Festival and Wolftrap Park Farm in Washington, D.C. They played for President Carter's Inaugural Festivities and for the King of Sweden. Their music is well received in Sweden as it preserves the Swedish traditions in America.

The DOLINA POLISH FOLK DANCERS—a nonprofit organization which has been in existence for 30 years. It was formed to perpetuate Polish culture through dance and song. The 31 members come from northeast Minneapolis and east St. Paul.

EL BALLET FOLKLORIO DE MINNESOTA—a member of the Asociación Nacional de Grupos Folklóricos. The troupe, comprised of 20 high school and college Chicano students, who are all native Minnesotans, has a primary objective of promoting artistic endeavors oriented to developing awareness and enjoyment of the Indo-Hispano heritage of the Americas.

The MINNESOTA ETHNIC DANCE THEATRE—a nonprofit arts organization entering its seventh season. The group, which performs and teaches, recently received rave reviews for its January performance at the Minneapolis Children's Theatre Company. E.D.T. exists to preserve and present on stage contemporary and traditional ethnic dances. The group gathers much of its material and does a large amount of its research overseas.

THE HAPPY WANDERERS—a group of Twin City men consisting of a small band and singers. The group was formed 15 years ago initially as a German singing group. Since that time songs in English and other languages have been added to the repertoire. The group is currently producing its fourth album and generally performs at church and civic festivals.

HEART OF THE BEAST—a theatre of all means, performing myths and images of our time as learned from the world's traditions of puppet and mask theatre. Members of the theatre also lead workshops and residencies in the art of mask and puppet construction and performance.

JCL DANCERS—comprised of Japanese American women and girls from the Twin City area. Many are associated with the Japanese American Citizens League which nationally has 97 chapters. The League is interested in the general social, political, economic and cultural welfare of American citizens of Japanese national origins. The dancers have performed for several years in the Festival of Nations in St. Paul as well as dancing for civic functions, public school programs and other ethnic festivals.

MINNESOTA VOCAL JAZZ ENSEMBLE—a unique musical entity because of the little known concept of the jazz choir. They carry on the vocal jazz tradition of the northwestern states through jazz, choral, improvisation and singing.

SOUNDS OF BLACKNESS—established to promote the beauty and richness of the Black musical heritage. They serve as a medium for developing Black cultural awareness and a better appreciation of the contribution that Black people have made to the musical world.

THE TAPPERS—started in February, 1980, as a means of exposing children from the Minneapolis community to the art of tap dancing. These children, ranging in ages from 4 to 11, have no previous knowledge of tap dancing. They practice 3 hours a week.

UKRANIAN DANCE COMPANY—encourages, promotes and aims to retain the heritage of Ukrainian folk-dancing and Ukrainian culture in the community. Their variation of the internationally famous Hopak exemplifies the courageous character of the Ukrainian people that have survived a tragic history.

NATIVE AMERICAN DANCERS—fancy feather dance is one category of the American Indian Pow Wow Society. The individual prides himself in dancing style, athletic agility, physical conditioning, dancing regalia, and the comraderie with the other dancers. Fancy feather dancing is to traditional Native American dancing what rock and roll and jitterbugging is to the waltz.

A SPECIAL THANKS TO THEATRE IN THE ROUND.

We would like to acknowledge the National Endowment for the Arts, General Mills, Inc., and the following individuals, organizations and companies for their generous support and assistance.

Donald M. Fraser, Mayor, City of Minneapolis

Aldermen:

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A.N.G.F. Newsletter

Asociación Nacional
de Grupos Folklóricos



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Rafael Zammarripa	Juan Alvarez 327 Guadalajara, JA Mexico	5236-24-60-30
Javier Segura Gonzalez	Casa de la Cultura de Nuevo Leon Monterey, Mex.	72-34-34

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Bernadette Bueno (XIV)	980 Cuchara St. Denver, CO 80221	(303) 427-4277

*Listed twice.

Revised July 29, 1986

Mascaras en las Ceremonias y en la Danza

Masks are the magical bridge between the natural world and the spirit world. By crossing over this bridge, we put ourselves in touch with supernatural powers, and demonstrate our basic dependence on external forces, be they creative or destructive.

When someone puts on a mask, that person becomes another being. He or she takes on the nobility of those who are not of this world. The person is exalted, takes on a new identity, invokes and receives a blessing.

The mask is the most powerful expression of the Protean capacities of the person; it's something of a magical means for attaining one's desires. The mask is also "the most ancient symbol of dissociation (or alienation = *enajenación*, in Spanish)," said Bihal-Merin.

Totemism, as a religious stance, is, in large part, a primitive cosmogony. It is based on the common destiny of man and beast. Totemism takes for granted the supernatural relationship between human beings, animals and plants. Thus, the mask is, in large part, a ritual means for invoking supernatural powers.

However, when we overcome the magic power of the mask, we makes it merely a medium for disguise and entertainment. The theater of the Greeks represents, in this way, the transitional phase between the sacramental use of masks and the purely secular use of masks.

Today's civilization has standardized the uses of masks; there are the masks of business and the masks of courtesy. There are other conventional masks as well -- masks of protest (like the "hippies" of the 60's), the masks worn by models, and so on....

In order to understand masks, one must place them in their historical context, in the context of the customs, ideas and beliefs from which they emerged. This is their true stage and backdrop. The rites, the legends, the mythical characters, the dances -- all converge to give masks their material form and their spiritual structure.

-- A traveling exhibition of Masks from various regions of Mexico is available for loan to qualified groups. Interested parties should contact:

FONAPAS
Museo Internacional de la Máscara
San Luis Potosí
México

GRUPO AZTLAN DE SAN FRANCISCO

Once a year, City Celebration and the San Francisco Tax Fund sponsor the San Francisco Ethnic Dance Festival. The purpose of the festival is to increase visibility and to provide a professional performing opportunity for Bay Area ethnic dance artists. The festival is presented in June at the Herbst Theater. Auditions for participation in the festival are generally held on the last two weekends in January. The selection process is usually concluded within two weeks after the closing of the auditions. These auditions have become highly competitive because of the prestige of being selected and because of the honorarium allocated.

Grupo Aztlan de San Francisco was selected to represent the Mexican ethnic dance community in June 1987. This will be our first experience in participating in the festival. It is an opportunity to work with the San Francisco dance community on a larger scale, although we have made presentations with participants of the festival in the past.

Aztlan, of course, is proud to have been selected. We feel that this is a mark of success, not only for our group but also for ANGF. The dances presented at the audition were learned by Dolores Rivera, our choreographer, at the ANGF conference in Houston.

Our group has been in operation since 1973. We are well known to the Latino community. Aztlan is a self supporting organization; we depend solely on funding generated by the honoraria received from our performances. Due to our limited resources, we look to ANGF conferences as a source for expanding and upgrading our dance material.

At this point I wish to commend the ANGF board and the conference directors for a good track record. I urge them to keep providing members of ANGF with top quality instruction, a good selection of material, and with the opportunity to interact with dancers from various parts of the country. ¡SIGAN ADELANTE!

submitted by Elisa Duarte
Director of Grupo Aztlan de SF

CONFERENCE XIV

These are the names of the instructors who will be teaching at the conference in Denver:

OAXACA: Fernando Garcia TECNICA: Javier Segura
 Liliana Coronado

TEATRO: Angel vigil DANZAS PRE-HISPANICAS:
 Raul Valdez

CONCHEROS: Edmundo Juarez JALISCO: Javier Armenta

NIÑOS: Patricia Ramirez MUSICA DE MARIACHI:
 Francisco Rodriguez

Early registration fee is \$130.00. This is payable to ANGF XIV, P.O. Box 116 Denver, Colorado 80203. The second deadline will be June 30, 1987. Please do not send any money after July 1st. If you plan to pay at the conference you must pay in cash. There is an additional \$50 late registration fee. Observers/Chaperones: the fee is \$65.00. If you have not payed your membership you may do so at the conference, the fee is \$50 for a group and \$25 for individuals.

¡Atención, muchachos y muchachas, fijense en esto!

There has been a small change in the room rates. Both hotels miscalculated by one day. Below are the new prices.



Conference Hotels with the Denver Inn, this will include continental breakfast, complimentary cocktails, and snacks, performances with dinner buffet, practice room, and ANGf banquet/dance. The room rate is (\$42.00 per night, X 8 nights = \$336.00 ÷ 2 people = \$168.00, ÷ 3 people = \$112.00, ÷ 4 people = \$84.00.), children under 16 are free.

For those wishing a kitchenette, with 20 units reserved at the Residence Inn, and they are first come first serve. This includes only continental breakfast, and complimentary cocktails. These penthouses will hold 4 to 5 people to a room; for any additional person there is a \$10.00 charge.

The room rate is (\$75.00 per night X 8 nights = \$600.00 ÷ 4 people = \$150.00, ÷ 2 = \$300.00), children under 16 are free.

The official Airline for Conference XIV is Continental. Please call 1-800-468-7028, ID# YZ1363 will tell them you are with ANGf. Those who register early will be eligible for the drawing of two tickets from Continental Airlines to travel anywhere in the U.S.

There will be babysitters available at a small charge for day/night. This service will be provided by Petite Academy (day) and Julie Castañeda (night). Activities will consist of field trips, movies, snacks and games.



Registration Form

(Group/Individual) Name _____ Director _____

Address _____ City _____ State _____ Zip _____

Amount Enclosed \$ _____ (1) Hotels _____ (2) _____
(Kitchenette)

Amount Enclosed Registration 1st installment \$ _____ Full installment \$ _____

\$130.00 Registration Fee \$65.00 Observers/Chaperones \$144.00 Hotels

* Personal checks will be accepted until July 3, 1987 (send money orders or cashiers check after that date.)

** After July 3, 1987 do not mail payments (bring payments with you)! There is a \$50 late charge

*** To make your airline reservations and receive a discount call Continental 1-800-468-7022 Id #YZ1362, please let them know you are with ANGf.

**** Desire Baby sitting services Day _____ Night _____ Please attach names and age of children

Deadline for installment 1 - May 30, 1987

Deadline for installment 2 - June 30, 1987

(Please attach a list of names, addresses, and ages of those groups members planning to attend use for names tags and rooster for instructors)

Make checks payable to: ANGf Conference XIV & Mail to:

ANGf Conference XIV Director
P.O. Box 116
Denver, CO 80203

CONFERENCE REGIONS

Please Check 3 Classes For 1st Choice (1, 2, 3)

Teatro (Bilingual Acting Class)	Musica De Mariachi (Music/Choir)
Oaxaca I	Jalisco
Oaxaca II	Danza - Concheros
Danza - Azteca	Childrens Dances - Veracruz
Tencia	- Chihuahua

Please Check 3 Class for 2 Choice (1, 2, 3)

Teatro (Bilingual Acting Class)	Musica De Mariachi (Music/Choir)
Oaxaca I	Jalisco
Oaxaca II	Danza - Concheros
Danza - Azteca	Childrens Dances - Veracruz
Tenica	- Chihuahua

After 5 days return to:
Ballet Folklórico de NMSU
5503 Orange St.
Las Cruces, New Mexico 88001

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A.N.G.F. NEWSLETTER

JUNE, 1982

ALAMOSA, COLORADO

Conference IX of La Asociacion Nacional De Grupos Folkloricos will be held in Alamosa, Colorado, on the Adams State College campus on July 25-31, 1982. Individuals wishing information may write to Conference IX Chairman, Box 25, Adams State College, Alamosa, CO 81102.

Conference IX, 1982 will mark the ninth consecutive year that La Asociacion Nacional de Grupos Folkloricos has hosted a national conference featuring dance, music, choreography, chorus, costuming and administration. Following is the A.N.G.F. administrative and conference trail of the past nine years.

A.N.G.F. Presidents

Ismael Valenzuela/Herman Martinez
Herman Martinez
Ismael Valenzuela
Ismael Valenzuela
Lorenzo Trujillo
Herman Martinez
Ediberto Gonzalez
Benjamin Hernandez
Erlinda Torres

Conference Sites

Festival I Albuquerque, NM
Festival II San Jose, CA
Festival III Pueblo, CO
Festival IV Seattle, WA
Festival V Manhattan KS
Festival VI Cholula Pue.
Festival VII San Antonio TX;
Festival VIII Los Angeles, CA
Conference IX Alamosa, CO

Conference Directors

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Janie Valdillez
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Elma Radke
Ruben Corona
Ismael Valenzuela
Ediberto Gonzalez
Benjamin Hernandez
Herman Martinez

A.N.G.F. Newsletter Editors--Robin & Marti Corralejo, Sacramento CA

A.N.G.F. Journal Editor--Susan Cashion, Stanford, CA

A HOST'S PROFILE

Conference IX will be hosted by El Grupo Folklorico, Semillas De La Tierra y El Conjunto Nuevo Aztlan from Alamosa, Colorado who with their directors Herman y Patricia Martinez are celebrating their Tenth Anniversary as a Grupo Folklorico at Adams State College. This monumental group has performed at three national A.N.G.F. conferences and has hosted such individuals and groups as:

Visiting Instructors

Ismael Valenzuela, Albuquerque, NM
Rafael Zamarripa, Gva. Jalisco
Elias Guerra, Puebla, Puebla
Ramon Morones, San Jose, CA
Daniel Sheehy, Los Angeles, CA
Ramon Sanchez, San Diego, CA
Ricardo Sanchez, San Diego, CA
Susan Cashion, Stanford, CA
Lorenzo Montoya, Albuquerque, NM
Lorenzo Trujillo, Pueblo, CO
Ernesto Rojero, Chihuahua, Mexico

Performing Arts Groups

El Teatro Campesino, CA
Los Lupenos, CA
Ballet Folklorico de Puebla, Mexico
Los Gallitos, TX
Grupo Folklorista Pueblos, Mexico
Los Alacranes Majados, CA
Menyah, CA
Ninos de Hermosillo, Mexico
Ballet Maya, Mexico
National Chicano Dance Theater, CO
Raices Musicales, National Touring Co.

To initiate their Tenth Anniversary, Semillas De La Tierra y El Conjunto Nuevo Aztlan conducted a West Coast Performing Tour where they performed in Bremmerton and Seattle, Washington; Portland, Oregon; Hayward and Redwood City, California. To close out their ten years they will be "your hosts and hostesses" at Conference IX of A.N.G.F. Que viva "Semillas De La Tierra y El Conjunto Nuevo Aztlan."

CONFERENCE IX FACULTY, REGIONS AND SUBJECT MATTER

This year Conference IX will feature a broad variety of Mexican folklore from which to choose and explore the traditions of dance, music and costuming.

Profesor Salvador Davila E. de Colima, Colima, will teach. . . Llano Grande, El Pitayero, Las Comaltecas, Colima Lindo, El Alegre and La Iguana de Tecoman.

Profesor Antonio Rubio S. de Chihuahua, Chihuahua will teach. . . Danza Tarahumara-El Tu Tu Gury, Shotis de Antano-Siempre Tu, Cuadrilla-Las Virginias, Polkas-Cierro Prieto, Alamitos, Santa Rita and Chihuahua de la Concordia.

Profesor Santos Salas M. de Durango, Durango . . . Polka de Jalon-Jadal, Shotis Antiguo-El Tope y Guarachazo, Shotis de Jalon-La Mulita y El Rozon, Cuadrilla-De Puitan Durango, Danza de la Pluma del Pueblo de San Antonio de Padue.

Profesor Roberto Garcia Marin de Morelia, Michoacan. . . Danza del Pescado, Danza de Los Viejos de Santa Fe de la Laguna, Danza de la Siembra, Danza de los Moros.

Profesor Juan Manuel Chavez de Morelia, Michoacan. . . Danza de las Mariposas, Danza de los Negros, Danza de los Viejos, Las Iguirís.

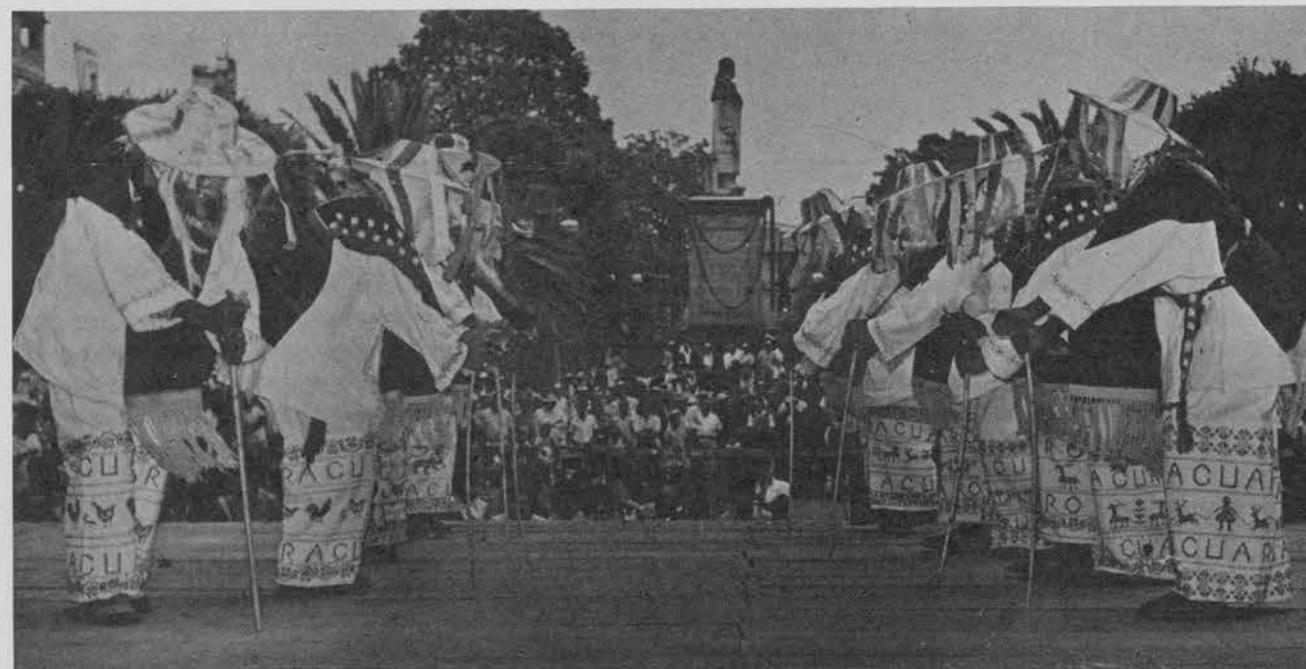
Profesor Rafael Zamarripa de Guadalajara, Jalisco. . . Técnica de Danza (coreografía, escenario, luces y movimiento).

Profesor Helio Huesca, Hugo Huesca y Arturo Rojas de Puebla, Puebla. . . Musica Latino Americana utilizing the following instruments...Guitarra, Vihuela, Charrango, Reguinto Jarocho, Jarana Jarocho, Arpa, Violin, Marimba y Quena.

Profesor Margarito Gutierrez, Ciudad Guzman, Jalisco. . . Mariachi music with emphasis on traditional songs such as...El Cuatro, La Negra, El Carretero, El Toro Viejo, El Pasajero y El Cuervo.

Maestra Maria Luisa C. de Lopez de San Antonio, Texas. . . Maestra Lopez will exhibit her 315 native Mexican costume collection at Conference IX. She will display two major exhibits during the week and will hold formal and informal lectures throughout the conference.

Campeche will also be offered (information pending).



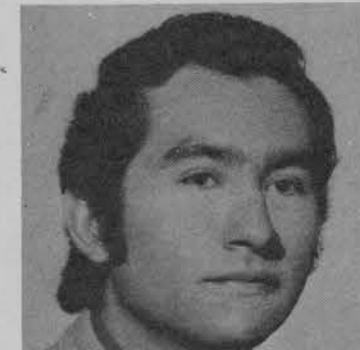
Ballet Folklorico de Michoacan Danza de los Viejos de Juracuaro

Asociación Nacional de Grupos Folklóricos



CONFERENCE IX ASOCIACION NACIONAL DE GRUPOS FOLKLORICOS

JULY 25-31, 1982
ADAMS STATE COLLEGE
ALAMOSA, COLORADO



*Prof. Helio Huesca M.
Director del Grupo Folklorista
Pueblos
(Conference IX Instructor)*



*Ballet Folklorico De Michoacan
directed by Prof. Roberto Garcia Marin (Conference IX Instructor)*



Prof. Antonio Rubio S.



*Grupo Folklorico de la Universidad Autonoma de Chihuahua
directed by Prof. Antonio Rubio S. (Conference IX Instructor)*



Senora Maria Luisa C de Lopez (Conference IX Instructor) poses with models who fashion examples from her costume collection.



Senora Maria Luisa C de Lopez



Prof. Rafael Zamarripa C. de
Guadalajara Jalisco
(Conference IX Instructor)



Los Folkloristas de la Ciudad de Mexico
(Conference IX Concert, July 27, 1982)



El Mariachi, Los Gallitos de
Houston, Texas
(Conference IX Concert
July 29, 1982)



El Ballet Folklorico de Puebla, Puebla
Directed by Prof. Elias Guerra C.
(Conference IX Concert July 31, 1982)

ANGF CONFERENCE IX Registration Form

(Group/Individual) Name _____ Director _____
Address _____
City _____ State _____ Zip _____ Telephone () _____
Amount Enclosed \$ _____ Date _____ Date ANG F '82 dues were paid _____

☐ I wish information on college credit. ☐ plan to fly. ☐ desire married housing for _____ couples.
(Please attach a list of names, addresses, and ages of those group members planning to attend.)

* Minors will be sent a permit form to be signed and returned by their Legal Guardians.

** Personal checks will be accepted until July 1, 1982. (Send money orders or cashiers checks after that date.)

*** After July 15th — do not mail payments (bring payments with you)!

Make payments payable to:
ANGF, Conference IX

Mail to:
ANGF, Conference IX Chairman
Box 25
Adams State College
Alamosa, Colorado 81102

PUBLIC PERFORMANCES

Conference IX will sponsor four public performances that will offer conference participants and the general public excellent evening concert entertainment.

MONDAY EVENING, JULY 26TH

A.N.G.F. and the National Endowment For the Arts present. . .
"Musicos Del Valle De San Luis"

This musical concert will feature twelve traditional folk musicians and groups who have been selected to perform Indio-Hispano music of the Sangre de Cristo Mountain and Valle De San Luis area. This special concert will be presented as a BIENVENIDA to Conference IX!

TUESDAY EVENING, JULY 27TH

A.N.G.F., Adams State College, and El Concilio Adobe De Oro present...
"Los Folkloristas"

This premier musical group from Mexico City has performed and recorded throughout the world since 1966. Their speciality is their interpretation of the folk music of Latin American and El Nuevo Canto. With over one thousand presentations to their credit they have recorded twelve LP albums in Mexico, three in France, one in Italy and Peru and two each in Argentina, Spain and Germany.

Los Folkloristas have dedicated their research and compilation of folk music from their origin of style and form. They utilize native instruments introduced to them by traditional musicians who have also instructed them in specific regional music.

THURSDAY EVENING, JULY 29TH

A.N.G.F. and Adams State College present. . .
"Los Grupos De La Asociacion Nacional De Grupos Folkloricos"

This year's presentation will include representation from many fine groups including:

Ballet Aztlan de Houston	-Houston, TX
Ballet Quinto Sol	-Colorado Springs, CO
Bailadores De Bronce	-Seattle, WA
Mariachi, "Los Gallitos"	-Houston, TX
Grupo Folklorico Nayar	-San Diego, CA
Grupo Folklorista "Pueblos"	-Puebla, Mexico
Semillas De La Tierra y El Conjunto Nuevo Aztlan	-Alamosa, CO

SATURDAY EVENING JULY 31ST

A.N.G.F. presents. . .

"El Ballet Folklorico De Puebla"

"El Ballet Folklorico de Puebla" is Mexico's largest independent folklorico group. Directed by Profesor Elias Guerra C., this performing company was Mexico's representative at the Montreal, Canada World Olympic Games in 1976. This summer at Conference IX, Profesor Guerra will present for the first time outside Mexico his latest works and their recent Fifteenth Anniversary unveiling "Un Nuevo Capitulo de la Sierra Norte de Puebla. Profesor Elias Guerra C. y El Ballet Folklorico de Puebla hosted A.N.G.F., Festival VI.

FILM SERIES

FONADAN of Mexico has announced the five films they have produced and will be showing at Conference IX.

. . . La Semana Santa De Los Mayos, Sonora, Mexico
. . . Las Fiestas de Atempan, Puebla
. . . La Fiesta de La Santa Cruz, Petatlan, Guerrero
. . . Danza De La Pluma, Oaxaca, Mexico
. . . Fiesta de Tepexpan, Estado de Mexico, Mexico

CONTRIBUTORS AND CO-SPONSORS OF CONFERENCE IX

A.N.G.F. would like to recognize the following Organizations and Institutions for their contributions to Conference IX

Adams State College. . . Alamosa, Colorado
Project BUENO. . . University of Colorado, Boulder, Colorado
Instituto Cultural Mexicano. . . San Antonio, Texas
Consortium of State Colleges of Colorado. . . Denver, Colorado
El Concilio, Adobe De Oro. . . Alamosa, Colorado
National Endowment for the Arts. . . Washington, D.C.

COLLEGE CREDIT AVAILABLE

Adams State College will offer a credit bearing course entitled Seminar In Mexican Folk Arts and Traditions. Graduate and undergraduate credit will be made available for one or two hours credit through the Chicano Studies Department.

Course information will be available at Conference IX registration on July 25th.

OTHER INFORMATION

CAMINOS Magazine, a Los Angeles based corporation, will feature a photo essay of Conference IX in their October, 1982 issue. CAMINOS will provide complimentary issues at Conference IX.

Conference IX participants arriving at the Alamosa airport on July 24 and 25 will be provided transportation to the Adams State College campus.

Conference IX Communications Office phone number during the conference will be (303) 589-7272 from 8:00 A.M. until 5:00 P.M., July 25-31, 1982. *(Please Note)*

Conference IX will have on sale. . . syllabuses. . . albums. . . souvenirs.

Conference IX Orientation and Registration begins at 4:00 p.m. on Sunday, July 25th at the College Center at Adams State College.

ANGF extends an invitation to all Folklor enthusiasts to enjoy a Conference IX experience in the beautiful Valle de San Luis at the Adams State College campus — July 25 - July 31, 1982.



Semillas De La Tierra de Alamosa, Colorado



Asociación Nacional de Grupos Folklóricos

A.N.G.F. NEWSLETTER

July, 1982

Pueblo, Colorado

"Impresiones del Zoot Suit"

Bailadores de Bronce was pleased to premiere "Impresiones del Zoot Suit" this spring to an enthusiastic reception from Northwest audiences. The dance of the Chicanos of the '40's was affected by the popular "swing" era but at the same time, Latin dances were very popular. The Chicanos of Los Angeles, San Antonio and Chicago were dancing **Danzon**, **Mambo**, **Rumba**, and **Huarachazos** along with the usual polkas and other dances of the time. El baile sigue en su evolucion y se pueden ver las influencias Latinas y folkloricas en la impresiones de los bailes como "Zoot Suit Boogie," "Vamos a Bailar" y "Chucos Suaves." Performing to music from the motion picture soundtrack of **Zoot Suit**, the troupe performed a suite of dances, choreographed and directed by Elma Radke, in Seattle and other cities of the Northwest.

Bailadores de Bronce is actively planning for a fall production of dance entitled, "Decade of Bronce". The production celebrates 10 years of resident artistry in Seattle for Bailadores de Bronce. The troupe will be performing suites of dances acquired from past ANGf conferences. Featured suites include: *Revolucion* from Profesor Jesus Dominguez; *Sones Colimatos* from Profesor Salvador Davila and *Huapangos Tamaulipekas* from Profesor Emilio Pulido. The troupe will be accompanied by musicians from the Conjunto Tlaloc, the music group affiliated with the Bailadores.

Campeche Instructor

At the time of the printing of the Conference IX program, information regarding the instructor from Campeche was not in. We are now happy to announce that Profesora Gloria Montero de Amaya, fudadora del Ballet Folklorico de Campeche, will be the Campeche instructor at Conference IX. She plans to teach some of the following:

- Fiesta En El Palmar
- Alborada
- La Kananga
- Chancletitas
- Aires Regionales
- Son Del Gallo
- Pichito Amoroso
- Lolita Guaranducha
- Jarabe Creollo
- Campechito Reprechero

Sorry for this late notice but people should be reassured that we will be offering instruction del Folklore de Campeche.



Quinto Sol dancers at recent performance.

News From Colorado Springs

The Quinto Sol dance group of Coronado High School in Colorado Springs, under the direction of Sonja Moore, has had a very busy month of May. They have had more than 12 presentations for private companies, the military, schools, churches, and the community in general. They also sponsored the Cinco de Mayo Week at Coronado High with many events. One of the events was the queen competition. Miss Linda Lucero, representing Quinto Sol, was selected to reign as queen. The theme of the pageant was La Quinceanera.

Quinto Sol also sponsored a Festive Mexican Night on May 26, with a performance of two and a half hours full of dances and songs from Mexico, Spain and the Southwest Region. A reception followed for all the participants.

Other exciting things were getting first place at an Inter-Regional dance competition at Adams State College for Pan American day. The Quinto Sol Dance Group also took first prize at the University of Southern Colorado in Pueblo for the Foreign Language Dance Competition.

Congratulations

Sonia Moore, director of the Quinto Sol Dance Group from Colorado Springs, received the "Outstanding Cultural Award 1982" from the Latin American Educational Foundation March 28, 1982. Congratulations are in order. Keep up the good work Sonia.



Cinco de Mayo in Hawaii

Dr. Maria P. Perez Stansford had a most interesting month of May. She and her husband were in Waikiki beach, Hawaii for the first week of May. On May 5th, they traveled to Oahu and were met with a most pleasant surprise. They found out that Hawaii also celebrates the Cinco de Mayo date and they did it, she said, "with style". The atmosphere, the mariachi music, folklorico dancers and the food were in the best of taste, especially the food which was exceptional the doctor said.

East Coast Promotes La Cultura

Last semester at Drew University, Dr. Maria Perez Stansford presented a lecture and dance demonstration on the regions of Jalisco, Colima, Veracruz and Spain.

At Nickolas Music Center - New Brunswick, New Jersey, a two-hour presentation of Puerto Rican flavor was put on by the Latino American Dance Theater.

Gloria Mirabal, a well known and highly praised guest artist and singer, was in concert on May 22 in Manhattan, New York.

Avery Caesar Hall will present "Festival del Sol" on June 12. It's a pre-hispanic music festival. All music and dances presented will be done by performers on tour in the U.S. from the Andes Region.

Xochiquetzal Dancers Grant

Carmen Menchaca, director of the Xochiquetzal Dancers in Saginaw, Michigan, is pleased to announce that beginning June 28, 1982, Carlos Santoyo of San Diego, California, will begin a six week dance residency in Saginaw. This is made possible through a grant from the Michigan Council of the Arts. Also, as part of the grant, Carmen taught four movement classes.

The Xochiquetzal Dancers went on tour through 11 Saginaw Public Schools May 4 through June 4. Also, on June 25, the group performed at a **Folks Arts Festival**, sponsored by Latino Services of Delta College at Delta College.

Los Angeles Activity Flourishes

Jorge Estrada has formed a new group called "Mixtalin". Together with "Fiesta Mexicana" under the directorship of Lalo Garcia and "Ballet Folklorico Estudiantil" under the directorship of Alfredo Calaron, the three groups had a very unique and memorable experience. They presented a two hour long program that included seven different regions of Mexico. Each company presented two regions a piece and for the grand finale, all three took part in presenting the region of Jalisco. This program was staged May 8 at Pasadena State College.

During the months of January and February at the Teatro Intimo, Mixtalin took part in a play about the Revolutionary Era. The play called, "La Huilota," was written and directed by Rafael Trujillo Herrera. According to the reviews, "La Huilota" was a huge success.

Elsewhere in Los Angeles, Dansantes Unidos held a three day festival. This annual UCLA event of dances, music, culture, and fun was successful under the watchful eye of John (California) Estrada, project coordinator.

South of Los Angeles, Mexicapan tours through Palm Springs, Indio, and several colleges, then back to home base at East L.A. College for their big performance.

Corktown Dancers Keep Busy

For the first time in Detroit, the annual Bilingual/Bicultural Education Conference was held on April 5-9. People from all over the United States as well as from other parts of the world attended this four day affair. It ended with a gala dinner dance ball. During intermission, the 400 attending guests were treated to a grand performance by the "Mexican Folklorico Corktown." This highly acclaimed Detroit group is one of the oldest and largest Mexican Dance companies in Michigan.

Corktown Dancers have been kept active this season with all kinds of performances for public and private schools, colleges, universities, churches, conferences, restaurants and benefits.

So far the most exciting event was their annual performance at the "Phillip Hart Plaza" Ethnic Festival. Every weekend a different nationality was presented downtown from May through September. This year Argentina, Columbia, Espana, Mexico, and Puerto Rico were present for the "Latin American Festival". Corktown represented Mexico for the crowds of 30,000 throughout the weekend. The "Mexican Festival" is held in August on the 20, 21, and 22. Crowds of 50,000 plus are always expected. Folklorico Corktown will also be dancing at this event.

A testimonial dinner dance was given to honor
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Members of Pueblo's Guadalupe Dancers display some of the many colorful costumes they perform in.

Guadalupe Dancers Continue Proud Tradition

The Guadalupe Dancers, an organization started in 1969 to promote an awareness of the Mexican Culture through music and dance was started by Herman Martinez and his wife Patsy. They worked with the group for one year after which Mr. Martinez passed the group over to his cousin Mr. and Mrs. Pete Montoya, who had the group for eight years. The group was then incorporated and a Board of Directors was appointed. The present Board of Directors include: Manual J. Sarmiento, president; Gil Martinez, vice president; Ron Martinez, secretary; and Gladys M. Sarmiento, treasurer. They were elected in January of 1982.

Luz Maria Barros, the instructor, has worked with the group for four years. She is from Guadalajara, Mexico. She started dancing at the age of nine and danced professionally in Mexico for six years before coming to the United States. She is married, and has no children of her own, but claims the dancers as her children.

Her knowledge of Mexico, its music and dance, is an asset to the group. She researches the costume extensively and passes the information to the mothers who in turn make the costume for that particular region and dance.

The costumes are all hand made by the mothers, getting as close to the original as possible with the ma-

terial here in the United States. Some of the parents send to Mexico for laces and other paraphernalia needed by the group to complete a costume. The children have up to 15 different costumes from ten regions of Mexico.

The parents are very helpful in promoting fund raisers and other money making projects to support the organization which is a non-profit organization and sustains itself by donations or fund raisers. Money made by the group goes into buying recording equipment, hats, and generally any other equipment necessary in the working of the group.

The dancers represent most of the schools in Pueblo and range in ages from 5 to 19. They have danced throughout Southern Colorado including engagements at Colorado College, Adam State College, the Boulder Folkfest, Santana Days in San Luis, and Alamosa, and the Colorado State Fair Festa Day. The Guadalupe Dancers have won a superior rating at the U.S.C. Foreign Language Festival for five years in a row.

The group has appeared on a Channel 11 Television Program called "Involvement", and the American Trails, a television program from Denver.

At present the group is performing at most of the local church festivals and learning new dances from three different regions of Mexico.

Dance Troup Tours Southern States

On November 12, 1981, a troupe of nine dancers and a musician/MC - Chuey Martinez - left Albuquerque. We did one performance at the junior high in Anton Chico, N.M., before setting out on our journey across the South. The cuadros performed were Veracruz, Norte, Puebla (Quetzales, Negritos), Yucatan, Tamaulipas and Jalisco.

Traveling across the South was a real experience in a Winnebago full of Chicanos. The reactions of the people in the towns we stopped at were what really impressed me. Most of them (except in Texas) looked at us as though they weren't sure what to make of us. Our route took us through Texas, Louisiana, Mississippi, Alabama and finally, Florida.

In Florida, we did five performances at Century Village in Boca Raton, West Palm Beach and other retirement communities. One thing I can say about these places is that while the rest of the country seems to be suffering from recession/inflation, it doesn't seem to have affected this area one bit. Of course everyone was impressed at how well we spoke English. Many asked if we needed visas to get to Florida.

On our way from Florida to Kentucky, we went through Georgia and Tennessee (beautiful country) to Hazzard, Kentucky. Here in Little Abner country, everyone totally "freaked" out on us. While shopping, some people in the stores would literally drop what they were doing and just stare at us. Here in Hazzard, we hit the first snow storm of the season and we almost got snowed in. That would have been disastrous because we were all ready to come home.

Our performances were well received in Florida and Kentucky where we performed at the high school for the Junior College of Fine Arts Program. We danced for capacity audiences, sometimes numbering 1,500 people.

All in all, it was a very successful tour. It exposed people who otherwise would never see anything like this to the beauty of Folklorico.

Our route back was through Tennessee, Arkansas, and Oklahoma, so we touched nearly every southern state. As we crossed the Mississippi, one of our dancers asked, "Is this bigger than the Rio Grande?" What a trip! What an experience!

Corktown Dancers' Founder, Honored

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Detroit's finest, Mrs. Carmen Cortina, and was attended by 300 persons. Civic leaders and a variety of different organizations gathered to pay tribute to her for her active role in almost every organization that stood for improvement of the Mejicano/Chicano community. She was also a former board member of the Asociacion Nacional de Grupos Folkloricos. In

addition, La Senora Cortina has spent close to 30 years of her life with children of all ages, teaching tradition and culture through music, dance and song. In fact, her name has become synonymous with Corktown Dancers. She is the founder. Not bad for a lady 73 years young who has done and seen all. God bless Carmen!



ZOOTSUIT BOOGIE -- The dance of Chicano's of the '40's was so named because of the flair in a style of dress. Today a 'Zoot Suit Renaissance' is underway spurred in part by the Universal Studio film 'Zoot Suit', where this photo was shot. The film features Edward James Olmos and Daniel Valdez (pictured in white coat).

(Photo courtesy Universal City Studios, Inc.)