



Irene Gomez-Bethke Papers.

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55102
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El Ballet Folklórico de Minnesota



HUMBOLDT HIGH SCHOOL

Tuesday, May 10, 1977

7:30 P.M.

El Ballet is a newly formed dance group together now for about one year. Our primary objective is the promotion of artistic endeavors oriented to developing and promoting awareness and enjoyment of the Indo-Hispano heritage of the Americas, and specifically to enhance and foster interest in preserving folk arts (dances, costumes, music and customs) of Mexico, Spain and the Southwest. The organization is open to all who wish to foster this objective.

We are high school and college students--all native Minnesotans--from the Twin City area under the direction of Mr. Ted A. Martínez. Mr. Martínez, a former member of the Ballet Folklórico de Albuquerque, is presently a law student at the University of Minnesota and a native of New Mexico. His great love for folkloric dancing enhanced him to share his knowledge with interested community students--one friend brought another; a sister brought her brother; a brother brought his sister and so the Ballet commenced and will continue to grow. The group started out as 11--it now has 23 performing members.

El Ballet is a member of the Asociación Nacional de Grupos Folklóricos (National Association of Folkloric Groups) and it represented Minnesota at the annual conference in Pueblo, Colorado last summer--it will again represent Minnesota at this year's conference to be held in Seattle Washington. Jack Bethke and Liz Gurrola are board members of the Asociación.

Irene Bethke, Costume Director, has spent many countless hours making the authentic, beautiful costumes seen tonight.

To her, con muchos cariños, we especially dedicate tonight's program.

Juanita T. Meza
General Director

Madre,
mamá,
ama,
má,

Eres la misma mujer.
Quiero celebrar tu día,
Quiero cantarte las gracias.

Si vives, con clavel rojo,
Si muerta, con rosa blanca.

Eres la memoria viva,
El consuelo infatigable,
La incansable ama de casa
Preparando la cocina.

Yo nunca te ví dormir,
Siempre te creí incansable
Cuando yo me iba a acostar
Tu lavabas las vasijas,
Cuando yo me levantaba,
Las tortillas preparabas.

Quizá, me haya olvidado que un día la nieve caería,
Y tornaríá tus cabellos al gris-plata de la luna.
Hoy te brindo, madrecita,
Gracias, por lo que me has dado.

El ser que tengo y que llevo,
El bien estar, de saber que tu me quisiste tanto,
Que por me,
Sin renegar,
Has sacrificado tu vida.

Gracias a todas las madres,
Que han sabido agradecer y triunfar en el saber
Que darse sin resongar es merito sin igual
En la memoria del hijo.

Alfredo M. Gonzalez
Master of Ceremonies
10 de Mayo, 1977

EL BALLET FOLKLORICO DE MINNESOTA

Juanita T. Meza
General Director

Jack Bethke
Artistic Director

Ted A. Martínez
Choreographer and Dance
Director

Jesse Bethke
Assistant Choreographer
and Dance Director

Irene Bethke
Costume Director

PERFORMING ARTISTS

BAILARINAS

Anita Bethke
Julie Bethke
Mary Bethke
Patricia Bethke
Raquel Cervantez
Linda Hernandez

BAILARINES

Juan Acosta
Jack Bethke
Jess Bethke
Ramon Lozano
Raul Estrada
Steve Frantela
Ted A. Martínez
Atanacio Meza
Ted Romo

BAILARINAS

Lydia Meza
Mary Ann Perez
Margaret Romo
Guadalupe Santos
Guadalupe Wallner
Aloida Zaragoza

MUSICIANS

Liz Gurrola, Coordinator

Jack Bethke, Sr.
Jess Bethke
Steve Frantela
Jesse Gomez

El Ballet Folklórico de Minnesota dedicates tonight's program to all Minnesota mothers on Mexico's Mother's Day observance.

El Ballet Folklórico de Minnesota dedicará este programa para todas las madrecitas de Minnesota en celebración del 10 de Mayo, día en el que México presenta sus respetos y su cariño a las mamacitas.

PROGRAM

I. NORTE

Today in northern Mexico and in particular in Chihuahua, Coahuila, Nuevo Leon and Tamaulipas; the Polka, Redova and Schottische demonstrate the spirit of that northern region. These dances are not imported from Europe. The melodic structure, the rhythm and the harmony are original; that is to say, they keep only the names of the old dances.

Santa Rita	Tamatán
Dedos Agiles	Jesusita en Chihuahua

II. THE DEER DANCE

The Deer Dance has been performed on the shores of the Pacific since time immemorial. In this Dance the Yaqui Indians honor the deer, center of their religious and economic lives.

III. MUSIC SEGMENT

La Llorona
Cielito Lindo

IV. OAXACA Jess Bethke, Choreographer

Two of the most beautiful pueblos and most visited in the State of Oaxaca are Betaza and Yalalag. The dances of this agricultural and commercial region are happy, ceremonial, and sentimental.

Sones y Jarabe Serranos (Betaza)
Jarabe de Bodas (Yalalag)
La Yalalteca y Son Alma Serrana (Yalalag)
El Mosco Serrano (Cancion Serrana)

V. VERACRUZ

Veracruz music has, no doubt, come from the symphony of the waves and the sun of this beautiful port; from its beaches and palm trees; this contagious music imparts joy, delighting us with its unique flavor. Spectacular dances where the white costumes seem to float on a sea of water, forest and sky without boundaries; we are reminded of Granada, Castilla, Toledo, of Morrish and Spanish Gypsies mingled with native clay, giving us a new vision of Man, Music and Dance.

La Bruja	Tilingo Lingo
Zapateado Jarocho	La Tuza
	La Bamba

VI. MUSIC SEGMENT

Guantanamera
Maria Isabel
De Colores

VII. JALISCO

Through the music and the dances of this state, we have learned of the openness and candor of its people, of the euphoric nature of the town's festivities, of the distinct character of the different parts of the state, and of the national spirit which conforms with Mexican music. The jarabe in Mexico is composed of a group of sones (songs) similar to the Spaniard's gypsy dances. Each new dance was entwined with regional sones which in their insuperable form synthesize the Mexican sensibility.

El Son de la Negra	La Madrugada
Jarabe la Botella	Las Olas
Mi Tierra	Jarabe Tapatío

..... INTERMISSION.



March 7, 1988

Dear Committee Member:

Enclosed are the memorandums that have been sent to us. The last one, dated February 24th, just arrived and as you can see the time is short.

You are to nominate 2 artists - 1 a Chicano and the other a Chicana that has silk-screen experience and is from the Midwest. Because of the time, we have sent out letters to distant committee people before, but without the latest memo of February 24th. They have gone out to Anna Cardona (Mich.), Maria Lousi Delgado, (IL), Cecilia Rodriguez (IL), Oscar Mireles (WI), Renee Trapuzo (MS), David Torres (MI), Santos Martinez (MN), Martin Moreno (MI) and Marco Castillo (IL).

Please call in your nominee to me by phone as requested and send their name to me on paper for record. Before this latest memo, I requested a semi-comp design of their poster to be sent to us by March 20th. This way I thought we could choose the three best artists from the designs. The Committee here in Chicago, IL and nearby could look at them as a committee and decide on the three best that would depict as a Midwest final nominee.

Again, because time was short before and even shorter now with the new memo, your quick response would be appreciated. If you call, you can call either myself (312) 829-1620 (evening is best) or Victor Sorell (312) 995-3985 (day time).

Hasta Pronto

Jose G. Gonzalez



FEBRUARY 19, 1988

MEMORANDUM

TO: Steering Committee: David Avalos, Alicia Gonzalez, Jose Gonzalez, Bernadette R. Le Febre, Amalia M. Bains, Martin Moreno, Pedro Rodriguez, Carlos Santistevan, Victor Sorell, Tomas Y. Frausto

FR: Holly Barnet-Sanchez & Marcos Sanchez-Tranquilino
Project Coordinators C.A.R.A. *MMA*

RE: Martin Moreno
Final Checklist
Exhibition Logo
Metropolitan Life Foundation: Museum Grants for Minority Visual Arts

Arizona Regional Committee

We want to welcome Martin Moreno, well-known sculptor and arts organizer, as the new Arizona regional chair. He is replacing Zulma Jimenez who has move to Southern California. We would like to thank her on behalf of the entire exhibition planning group for her significant participation to date.

Checklists

The original deadline of December 31, 1987 for artwork to be included in the exhibition checklist has long come and gone! Soon the extensions to February 15 and later to February 29 will also be upon us. The Pacific Northwest Regional Committee is the only committee which has forwarded their checklist of artists to us. We really need the same from everyone.

IN ORDER NOT TO JEOPARDIZE THE REPRESENTATION OF YOUR REGION (AND THE EXHIBITION), IT IS IMPERATIVE THAT YOUR COMMITTEE SUBMIT ITS FINAL CHECKLIST NO LATER THAN MARCH 7, 1988.

PLEASE CALL US IMMEDIATELY IF YOU WILL NOT BE ABLE TO MEET THIS ABSOLUTE DEADLINE AND WE WILL DO EVERYTHING POSSIBLE TO BE OF ASSISTANCE.

WITHOUT REGIONAL CHECKLISTS WE AT THE WIGHT ART GALLERY ARE UNABLE TO FUNDRAISE, PLAN, OR MOVE AHEAD.

In anticipation of all regional checklists meeting this last deadline, we thank you for your hard work and effort. From the materials you have gathered and are submitting, we request one final checklist item: a priority list of those five works of art from your region about which your committee feels strongest as representing the twenty years covered by the exhibition.

Wight Exhibition
Galleries

Grunwald Center for the
Graphic Arts

Franklin D. Murphy
Sculpture Garden

We have made great strides up to now and have received moral and financial support from public agencies and private foundations. It is important to keep that momentum going! Yes, it is possible to produce a major exhibition of Chicano art and culture as defined by Chicanos! All we need to do is fulfill each of our component duties. This is it folks -- one more sacrificio, a few more phone calls, one or two more long days, another trip to the post office -- y ya, it will be done! We will have a wonderful exhibition de aquellas travelling throughout our country and, hopefully, abroad!

Exhibition Logo

The long process of choosing a team of art directors to assist us throughout the exhibition's many phases and design requirements ended on December 15, 1987 when the firm of Herron Roberts Design was approved by the Executive Committee. They were recommended by our Design Task Force from three design finalists. The firm is named for its two partners, Patrice Roberts and Willie Herron. In partnership since 1983, they share all aspects of their small business located in Irvine, California. Each brings close to ten years of professional commercial art experience. In addition, Willie Herron is well known to the Chicano community as a superb muralist, founding member of ASCO and leader of the band, Los Illegals.

Since the beginning of the year, Herron Roberts Design, in consultation with Design Task Force members Judy Baca and David Avalos as well as Wight Art Gallery staff, have been working to produce the exhibition logo. We would like to report that it is just about ready and soon all regions will receive letterhead to use in official correspondence. The design emphasizes the acronym C.A.R.A. which stands for "Chicano Art: Resistance and Affirmation" and which, at the same time, translates from the Spanish as "face". Admittedly, it is hard to describe here; however, in following up on the concept of the acronym "CARA" as a human face, Willie and Patrice incorporated a pair of eyes which effect a look of resistance while affirming a Chicano presence. Everyone is very pleased with the working relationship we have initiated with Herron Roberts. They are very responsive to our exhibition structure and its requirements.

Metropolitan Life Foundation: Museum Grants for Minority Visual Arts

Great News! We were awarded a grant of \$21,000 (\$25,000 original request) by the Metropolitan Life Foundation to implement our proposal of a "National Chicano Screenprint Taller 1988-89." It represents a collaborative project involving all nine exhibition Regional Committees. The project, cosponsored by the UCLA Wight Art Gallery and Self-Help Graphics in East Los Angeles, will serve as a collaborative arts model designed to expand the audiences of minority arts and artists currently lacking national exposure.

Abstract of Taller Proposal

Nine artists will be selected for the Taller (workshop) who will represent the nine U.S. regions participating in the travelling (nationally and internationally) historical exhibition, "Chicano Art: Resistance and Affirmation" opening in Los Angeles in 1990. The Taller's designs will creatively represent the Exhibition Mission Statement (see Newsletter #3 and below). Phase I of this project includes the gifting of the Taller editions to community art centers and appropriate mainstream art institutions with wide public access throughout the United States. Phase II is to secure private funds in order to print offset posters which will announce the exhibition's venues and be made available to the general public at little or no cost.

The Taller artists will be extensively promoted in and through the exhibition's national community outreach program, becoming part of the most comprehensive documentation of the Chicano art movement in this country. The comprehensive project will serve as the foundation from which future research, exhibitions, and publications will evolve.

Taller Plan and Schedule

The nine Taller artists will be selected from limited entries forwarded by each of the nine regional committees of the exhibition to the Wight Art Gallery. In keeping with the exhibition's policy of regional autonomy and participation, each regional committee will be asked to identify the outstanding artists in its area by forwarding to the Wight Art Gallery, no more than two original designs each (color xerox, photo or slides if preferable) of a maximum of three artists who have, preferably, had screenprinting experience. At least one should be a Chicana. Ultimately, one artist from each of the nine regions will be selected for the Taller.

Each Taller artist will be provided with an honorarium of \$100.00. In addition, each artist will receive a per diem of \$120.00 for five days (total \$600.00) to cover hotel, meals, and in-city travel expenses. Artists' round-trip travel to and from Los Angeles will be provided and arranged by the Wight Art Gallery. Airport pick ups and assistance in securing housing is available through the Wight Art Gallery. All materials will be provided and made available at Self-Help Graphics. Furthermore, in the tradition of Self-Help's ateliers, each artist will retain a number (to be determined) of his/her own prints as well as receive one print from each of the other eight artists of the Taller. Shipping of the Taller sets will take place within 60 days following the end of the Taller (see Taller Schedule below).

The screenprints will be produced completely in house at Self-Help Graphics and Art in East Los Angeles over a period of 5 days maximum. Our budget includes a maximum of twelve print runs per artist and a maximum image size of 24" X 36". Each artist will produce a limited edition of (approximately 65) silkscreen prints of his or her original design.

Each artist must be fully prepared to be finished on the fifth day as the funding, but even more importantly, the schedule does not provide for any extensions. Those artists selected for the Taller are encouraged to contact Sister Karen Boccalero, Director of Self-Help Graphics, and discuss their projects prior to their arrival in Los Angeles.

Each artist will have the full assistance of a master printer and the initial assistance of a master stencil maker. In addition, consultation with our art directors (Herron and Roberts) will be required to establish technical guidelines and facilitate the Phase II printing schedule.

NOTE: Please read attached "General Information" and "Artist Cover" sheets for additional information on the Taller and artist requirements.

"Chicano Art: Resistance and Affirmation" (C.A.R.A)

Exhibition Mission Statement

"Chicano Art is the modern, ongoing expression of the long-term political, cultural and economic struggle of the Mexicano People within the United States. It is an affirmation of the complex identity and vitality of the Chicano People. Chicano art arises from and is shaped by our experience in the Americas".

NOTE: It must be clear that the designs to be screenprinted for the Taller are to be new and original, in accordance with the exhibition's mission statement, and that the silkscreening of pre-existing works or other designs is unacceptable.

National Chicano Screenprint Taller 1988-89 Master Schedule

The Taller is scheduled to begin on 11 July and end on 16 September 1988, the commemorative day of Mexico's independence. Self-Help Graphics and Art will host an exhibition of the Taller, in conjunction with its own established annual screenprint atelier exhibition in the Spring of 1989. Regional art centers throughout the country (who will receive an edition of the Taller as a gift) are encouraged to host exhibitions of their Taller editions during the same year. Ideally, all regional Taller exhibitions would take place during the same time period in order to achieve the highest national visibility.

-- CONTINUED ON NEXT PAGE

Phase I

Announcement of award by Metropolitan Life Foundation Feb. 8, 1988
Notification and call for entries from regions Feb. 22, 1988

Submissions from regions due March 25, 1988
(Submissions not postmarked by March 25
will not be considered)

Final selection announced April 18, 1988
Artists schedule and travel confirmed May 10, 1988
National Taller begins July 11, 1988
Taller ends Sept. 16, 1988
Complete sets shipped to Taller artists
and regional committees Oct. 31 thru
Nov. 15, 1988
National Taller exhibition at Self-Help Graphics Mar.-May 1989
Regional exhibitions of Taller March 1989
thru Mar. 1990

Phase II

Design and printing of offset posters to
accompany and promote C.A.R.A.

Summer-Winter 1989

Taller Schedule Weekly Production Time Slots

When submitting artists' designs to the Wight Art Gallery, please
include artist's preference of 5-day week slots available below.

July 11 - July 15 Not available. (To be used by printer for preparation.)

1. July 18 - July 22
2. July 25 - July 29
3. Aug. 1 - Aug. 5
4. Aug. 8 - Aug. 12
5. Aug. 15 - Aug. 19
6. Aug. 22 - Aug. 26
7. Aug. 29 - Sept. 2
8. Sept. 5 - Sept. 9
9. Sept. 12 - Sept. 16

Time, as always, is of the essence. The schedule above cannot be altered as it compliments Self-Help's atelier schedule already in place. Early planning is essential if we are to take advantage of lower flight rates. As you know we were awarded \$4,000 less than requested and must therefore look to ways in which we can save on expenses. We are, of course, interested in hearing from you regarding ways of deferring costs from your end on this and all matters.



José

February 24, 1988

MEMORANDUM

TO: National Steering Committee of C.A.R.A: Alicia Gonzalez, Jose Gonzalez, Bernadette R. LeFebre, Amalia Mesa-Bains, Martin Moreno, Victor Ochoa, Pedro Rodriguez, Carlos Santistevan, Victor Sorell, Tomas Ybarra-Frausto

FROM: Holly Barnet-Sanchez, Marcos T. Sanchez, C.A.R.A. Project *MTH* Coordinators

SUBJECT: Southern California Regional Committee
National Chicano Silkscreen Taller 1988-89 update

Southern California Regional Committee

Victor Ochoa has taken over the directing duties as chair of the Southern California Regional Committee from David Avalos. David will continue to participate in that committee, but could no longer continue to be its chair due to prior and ongoing professional and personal commitments. We would like to thank him on behalf of the entire planning group, and to also acknowledge his ongoing contributions to the design task force. We also would like to extend a welcome aboard to Victor!

National Chicano Screenprint Taller

Please add this important updated information to that contained in the memorandum of February 19.

1. Due to budget and time constraints it is best to nominate Taller candidates who have had screenprint experience, because artists must be able to make their own stencils. Leo Limon can be available to assist with the stencils but only initially and on a very limited basis.
2. Artists will have the assistance of Oscar Duardo, SHG's master printer for 5 days from 9 a.m. to 5 p.m. After 5 p.m., artists can remain late in the print shop making stencils for the following day, if necessary.
3. The black and white photo requested with the artist cover sheet does not need to be larger than 5" x 7". It can be as small as a passport photo. B&W is preferred with clear contrasts. We need only headshots.
4. Oscar Duardo, as the master printer, is part of the final selection committee. His name was inadvertently omitted from the General Information Sheet sent to you on February 19.

National Steering Committee
February 24, 1988
Page 2

5. Any committee member who is also an artist should not exclude him- or herself from submitting work to the exhibition, or from possible participation in the Taller.

Note: All Taller candidates must be apprised of these and any other forthcoming updates. It is your responsibility (i.e. your regional committee's) to see they receive any and all information pertinent to their possible participation in this project.

The following represents an outline of a proposed method to be followed by the regional committees in order to determine their Taller candidates:

A. Each of the committee members will be asked to submit to the Chair by mail, two names of artists they have contacted and notified of the Taller details, and who have agreed to be nominated (one Chicana and one Chicano, with silkscreen experience).

B. Once all nominees are collected by the Chair (any overlaps will be counted as one) all names will be listed and mailed back to the committee members.

C. Members will be asked to carefully rank all nominees from 1 to the last (one being the highest ranking) and return this ranking to their Chair. The three artists receiving the most "votes" become the nominees of the region. Should a clear consensus not be possible by mail, a meeting to determine the three nominees should be held.

D. The top three nominees must be contacted as soon as possible in order to establish their continued interest and availability during the Taller schedule in July and August. A maximum of two designs in sketch form (there may not be enough time to have slides or photos of the designs made, high quality color xeroxes are acceptable) should be solicited from the nominated artist as soon as possible because:

E. The names and sketches of the nominated artists, along with the completed artist cover sheets and photos, must be forwarded to the Wight Art Gallery no later than Friday, March 25, 1988. (see Artist Cover Sheet for other necessary requirements.)

Please distribute the enclosed brochure on Self Help Graphics to the three nominated artists and keep one for your files. The remaining two brochures are for the community-based and mainstream art institutions which your regions will identify by late 1988 as the ones to be gifted with the complete Taller editions.

The regional committees should begin to think about strategies for the gifting, resulting publicity and exhibitions of the Taller editions. You should also begin the process of determining which institutions in your regions best embody the criteria for receiving this gift.

Carlson

NATIONAL CHICANO SCREENPRINT TALLER 1988-89: A COLLABORATIVE ARTS
PROJECT CO-SPONSORED BY THE UCLA WIGHT ART GALLERY AND SELF-HELP GRAPHICS
Funded in part by the Metropolitan Life Foundation

GENERAL INFORMATION

Purpose

The UCLA Wight Art Gallery and Self-Help Graphics of East Los Angeles will cosponsor a national Chicano screenprint taller (workshop) during 1988-89. The project will serve as a collaborative arts model designed to expand the audiences of minority arts and artists currently lacking national exposure.

Abstract of Project

Nine artists will be selected for the Taller who will represent the nine U.S. regions participating in the traveling (nationally and internationally) historical exhibition, "Chicano Art: Resistance and Affirmation" opening in Los Angeles in 1990. The Taller's designs will creatively interpret the exhibition mission statement (see below). Phase I of this project includes the gifting of the Taller editions to community art centers and appropriate mainstream art institutions with wide public access throughout the United States. Phase II will secure private funds in order to print offset posters (which will incorporate the Taller designs with the exhibition venues) to be made available to the general public at little or no cost.

Exhibition Mission Statement

"Chicano art is the modern, ongoing expression of the long-term political, cultural and economic struggle of the Mexicano People within the United States. It is an affirmation of the complex identity and vitality of the Chicano People. Chicano art arises from and is shaped by our experience in the Americas."

The Taller editions promise to be of the highest creative and technical quality due, in part, to the two-part artist selection process which ensures that only the most outstanding individuals will be invited to participate. Each region will forward the recommendations (and designs) of a maximum of three artists, preferably with prior printing experience, (including, at least, one Chicana) with no more than two designs from each artist to be considered. All proposed designs must be original and new and may be submitted in preliminary sketch form. The proposed screenprinting of pre-existing works or designs is unacceptable. The selection of the Taller's nine artists will be determined by a final selection group consisting of: Sister Karen Bocalero, OSF, Director of Self-Help Graphics and Art; Wight Art Gallery staff: Dr. Edith Tonelli, Director; Elizabeth Shepherd, Associate Curator; Marcos Sanchez and Holly Barnet-Sanchez, Project Coordinators; Thomas Hartman, Director of Design; Cindi Dale, Director of Community Development and Education; Judith Baca and David Avalos, Design Task Force Representatives; Willie Herron and Patrice Roberts, Design Team Consultants.

Once the nine artist Taller is completed, the Regional Committees will each receive two sets of the entire Taller. At the appropriate opportunity, each Regional Committee will gift one edition to a community arts center as well as to an appropriate mainstream arts institution of wide public access selected by the committee's membership. Each gifting is encouraged to take place with the promise of an exhibition (as well as necessary promotion and support programming) of the silkscreens at each of the receiving institutions between March 1989 and March 1990. Ideally, all regional Taller exhibitions would occur during the same

NATIONAL CHICANO SCREENPRINT TALLER 1988-89: A COLLABORATIVE ARTS
PROJECT COSPONSORED BY THE UCLA WIGHT ART GALLERY AND SELF-HELP GRAPHICS

ARTIST COVER SHEET

Please return with required materials postmarked no later than
March 25, 1988 to: UCLA Wight Art Gallery "Taller"
405 Hilgard Avenue
Los Angeles, CA 90024-1620

Artist name: _____

Address: _____ Phone(s) _____

B&W PHOTOGRAPH OF THE ARTIST (enclosed) _____ Resume (attached) _____

Sponsoring Regional Committee: _____

PREVIOUS PRINTING EXPERIENCE: _____

NUMBER OF SUBMISSIONS (check) _____ ONE _____ TWO (maximum)

FORM OF SUBMISSION: (Entries selected for the Taller will not be returned)

(check) Hand copy (color sketch) of proposed design _____

Photo of proposed design _____ slide of proposed design _____

Note: Your silkscreened 24"x36" Taller edition will be the original
work of art. Therefore, design proposals may be submitted in smaller
scale with pastel, watercolor or color pencil to indicate color.

DESCRIPTION: Briefly describe conceptual objective of your design as an
interpretation of the C.A.R.A. Exhibition Mission Statement.

(continue on back or attachment)

PRODUCTION TIME SLOT AND ARTIST AVAILABILITY: In the event that you
should be selected for the Taller, please list your preference in all of
the time slots available below; 1 being the highest and 9 the lowest.
July 11 - July 15 Not available, used by Taller printer for preparation.

1.	July	18 - July	22	_____	(your preference *, write in 1-9)
2.	July	25 - July	29	_____	
3.	Aug.	1 - Aug.	5	_____	* Whenever possible, we will try
4.	Aug.	8 - Aug.	12	_____	to assign weeks of greatest
5.	Aug.	15 - Aug.	19	_____	preference. We cannot guarantee
6.	Aug.	22 - Aug.	26	_____	any week to any artist before-
7.	Aug.	29 - Sep.	2	_____	hand.
8.	Sep.	5 - Sep.	9	_____	
9.	Sep.	12 - Sep.	16	_____	

Please keep in mind that you will need to arrive at least one day before
and leave one day after the 5 Taller production days. Although housing
stipends are only available for those 5 days, you will be provided with
housing for two additional nights if necessary. Thank you.



MI RAZA ARTS CONSORTIUM

December 9, 1987

Irene Gomez Gethke
Instituto de Arte y Cultura
Box 22478
Minneapolis, MN 55422

Dear/Estimada(o) Irene:

In their capacity as co-chairs of the Midwest Regional Committee--one of nine such committees instituted nationally--José G. González and Victor A. Sorell are honored to announce a forthcoming national exhibition of Chicano visual art entitled "Chicano Art: Resistance and Affirmation." We invite you to join our regional committee.

The National Organizing/Steering Committee postulated a working definition of Chicano art which serves as a point of departure in the process of implementing the exhibition. Chicano art is the modern, ongoing expression of the long-term political, cultural and economic struggle of the Mexicano People within the United States. It is an affirmation of the complex identity and vitality of the Chicano People. Chicano art arises from and is shaped by our multifaceted experience in the Americas.

As the host and originating institution, the Frederick S. Wight Art Gallery at the University of California in Los Angeles is the national locus of all coordination efforts by the nine regional committees which are being convened throughout the country to plan and implement this exhibition.

Scheduled to open in mid-March of 1990, the exhibition promises to be an historical look at a national movement that evolved, gained momentum and reached its apogee between 1965 and 1985. The movement continues to this day undaunted by a different political and social climate than that which nurtured the earlier and pivotal phases. The exhibition will travel to major national centers and beyond to international sites. Publications and other interpretive components will complement the exhibit.

A midwestern perspective is critical and crucial, involving as it does a ten-state purview: Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, Ohio and Wisconsin. As you are well aware, Mexicans and peoples of Mexican descent comprise appreciable constituencies in a majority of these prairie states, and Chicano visual art has flourished in these fertile soils.



MI RAZA ARTS CONSORTIUM

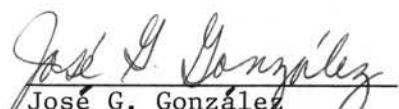
Page 2 of 2

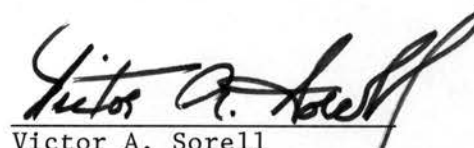
We would be delighted if you would agree to serve on the Midwest Regional Committee charged with identifying, collecting and selecting works by Chicana/o visual artists residing in the ten-state area of the midwest. Your expertise and reputation highly recommend you as an advisor/consultant to the UCLA project. We sincerely hope you will oblige us. Please submit an updated resume for our reference.

We enclose for your reference a copy of the initial "Criteria, Policy and Procedure Proposals" for the National Selection Committee (otherwise referred to as the Curatorial Committee) and the Regional Committees. Also enclosed is a copy of an ethics statement developed, approved and adopted by the National Organizing/Steering Committee to guide us all in the solicitation of funds for the exhibition. Should you as an individual or as a member of an organization find this statement in conflict with your interests, we would certainly understand your declination of our invitation.

Please expect a telephone call from us in the very near future. Until then, we remain,

Sincerely yours,


José G. González
1701 W. 21st Street
Chicago, Illinois 60608
(312) 829-1620


Victor A. Sorell
c/o Dept. of Art (BHS 600)
Chicago State University
95th at King Drive
Chicago, Illinois 60628
(312) 995-3984 or 3985
(312) 239-4531 (home)

Enclosures (2)

3 spaces
from heading ↓

MIRA

Mi Raza Arts Consortium

To ~~Mr. Jose G. Gonzalez~~

Mr. Victor A. Sorell

Feb. 8, 1988

↓ 3 spaces to date

February 8, 1988

↓ 3 spaces to greeting

Dear Estimado Jose;

2 spaces ↓

I am delighted to accept
your invitation to join the
regional committee for the national
exhibition of Chicano visual art
entitled "Chicano Art: Resistance
and Affirmation."

2 sp → ↓

I understand the charge of the
committee is to identify, collect
and select works by Chicano /or
visual artists residing in the 10
State area of the midwest.

2 sp ↓

I am Thrilled to be part of the
effort to create the historical
exhibition that will open in mid March
of 1990 at the Fredrick S. Wight
Art Gallery at the University of
California in Los Angeles.

2 sp ↓

I am enclosing my updated resume
as you requested and I look
forward to hearing from you.

3 spaces ↓

Sincerely

5 spaces ↓

Irene Gomez Bethke

1 space →

Executive Director

Ethics Statement:

Ideally, the project will actively solicit funding from:

- 1) Those funding sources, corporations, foundations and individuals who have demonstrated a commitment toward the betterment of the Chicano community and whose goals, objectives and activities reflect a humanitarian ethic.
- 2) Any other funding source expressing an interest in the project which is not disqualified under the criteria listed in item #3.

The project shall avoid solicitation of funds from:

- 3) a. Any funding source whose policies and actions have precipitated divisiveness and discord within the Chicano community.
- b. Funding sources whose national or international presence and profile are inconsistent with the mission statement of the project or are likely to conflict with the success of the project.

See Attachment B for the list of companies which should not be solicited during the fundraising process.

"CHICANO ART: RESISTANCE AND AFFIRMATION"

The following companies are subject to criteria 3a and/or 3b of the exhibition's ethics statement and are not to be solicited during the fundraising process.

Bank of America
Cal Tech
Chase Manhattan Bank
Chemical Bank
City Bank of New York
Coca Cola
Control Data
Coors
First National Bank of Chicago
Fluor Corporation
Ford Motor Company
General Motors Company
Goodyear
IBM
ITT
Kennecott
Manufacturers Hanover
Mobil Oil
Morgan Guarantee Bank
The Irving Trust
Union Carbide

CRITERIA, POLICY AND PROCEDURE PROPOSALS
FOR THE NATIONAL SELECTION COMMITTEE AND THE
REGIONAL COMMITTEES FOR "DEFINING CHICANO ART"

RATIFIED BY THE NATIONAL EXECUTIVE COMMITTEE.

The present form of the criteria, policies and procedures represents the finalized version set forth on May 9, 1987, by the National Selection Committee for ratification by the National Executive Committee.

- * The following was originally prepared by Marcos Sanchez-Tranquilino and Holly Barnet-Sanchez from information culled from notes of the National Chicano Art Exhibition Planning Conference held at UCLA on November 7 & 8, 1986; Meeting I of the Southern California Regional Committee held at UCLA on January 23, 1987; a special meeting including Amalia Mesa-Bains, the chair of the Northern California Regional Ctte., Thomas Ybarra-Frausto and Alicia Gonzalez as two Chairs of the Executive Ctte. and the two Wight Gallery Project Coordinators in San Francisco on February 4, 1987; and from telephone interviews conducted by the Wight Art Gallery Project Coordinators with the Regional Committee Representatives during the two weeks prior to May 9, 1987.

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5. Selection of Travel Sites 10.
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CRITERIA

In order to insure a balanced and comprehensive exhibition,
the National Selection Committee shall:

I. Be inclusive and consider

A. All visual art made by Chicanos and Chicanas between
January 1, 1965 to December 31, 1985. (The main body
of the art work shall be from the above-mentioned
period. Items of historical/cultural significance
prior to and after those dates may be considered on
a case by case basis.)

B. All media

C. All themes of historical, categorical (graffiti,
pinto art, etc.), regional and national significance.

II. Be selective and consider works of the highest exhibition
quality.

III. Distribute to the Regional Committees guidelines for
the selection process.

POLICIES AND PROCEDURES

1. RATIFICATION OF SELECTION CRITERIA, POLICIES AND PROCEDURES

A. Policy

Ratification of all Criteria, Policy and Procedure proposals shall pass with a unanimous vote of the National Executive Committee.

Procedure

1. Any concerns or proposed alterations shall be discussed on the phone with the Project Coordinators and with the members of the National Selection Committee.
2. To expedite the implementation of these policies, Project Coordinators will receive verbal ratification by phone, to be followed by written confirmation from each of the members of the Executive Committee by May 29, 1987.

2. PRE-SELECTION OF ART WORKS

A. Policy

The National Steering Committee shall, through its nine Regional Committees, identify, gather, pre-select and submit non-returnable slides, photographs and/or videos of representative works of art to the Wight Art Gallery for consideration by the National Selection Committee.

Procedure

1. The nine Regional Committees shall, by invitation, or other means where applicable, bring together the widest possible array of works in order to achieve the broadest temporal, geographical and categorical representation within the exhibition guidelines for their pre-selection process.
2. The works of no fewer than 20, and no more than 100 artists shall be submitted by each Regional Committee to the National Selection Committee.
3. All slides and photographs submitted by the artists for consideration shall be retained at the Wight Art Gallery for an exhibition archive. The National Selection Committee has the option to reproduce these materials, as it sees fit, for purposes of education and publicity.
4. Each submission by an artist shall be accompanied by the following information:
 - a. A biography or resume;
 - b. A statement of the relationship of the artist's work to historical and cultural issues of Chicano identity and the Chicano Art Movement;
 - c. Label information: artist's name, region, title, medium, dimensions, spatial orientation of slide or photograph, production date.
5. There should be no fewer than five, nor more than twenty quality slides, videos and/or photographs per artist to be considered.

2B. Policy

Under special circumstances the National Selection Committee reserves the right to solicit works directly from an artist; in all such instances the National Selection Committee shall inform the corresponding Regional Committee of such submission. The National Selection Committee shall acknowledge the need for the appropriate Regional Committee to advise the National Selection Committee concerning the specific work.

2C. Policy

The National Selection Committee and each Regional Committee shall acknowledge, register, keep an inventory, and take reasonable care of all submitted materials.

Procedure

1. All submissions to the National Selection Committee by the Regional Committees or solicited individuals shall be accompanied by an inventory list of such materials.
2. A formal acknowledgement of slides and materials received by the National Selection Committee at the Wight Art Gallery will be issued.
3. Registration, housing and associated costs of these materials shall be the responsibility of the Wight Art Gallery and the Regional Committees at their respective sites.

3. IDENTIFICATION AND GATHERING OF ARCHIVAL MATERIAL

A. Policy

In addition to the pre-selection of art works to be considered for inclusion in the exhibition, each of the nine Regional Committees is responsible for identifying* gathering and submitting supporting materials of documentary or historical significance to be used for educational, public and archival purposes. (This could include pre-1965 material as it relates to the themes of the exhibition.)

*including identifying individuals who can be contacted as consultants (i.e. historians and other scholars).

Procedure

1. a. In the pre-selection phase, materials under the category which can only be loaned for the duration of the exhibition shall be forwarded to the National Selection Committee via the Wight Art Gallery, the form of high quality slides, photographs, photocopies or detailed descriptions.
- b. In the pre-selection phase, in cases where original materials can be donated to the archive, the originals shall be submitted to the National Selection Committee via the Wight Art Gallery.
2. In the final selection phase, all original material to be loaned for the exhibition shall be forwarded to the National Selection Committee via the Wight Art Gallery.

4. SELECTION OF ART WORKS AND NOTIFICATION OF ARTISTS

A. Policy

All selections by the National Selection Committee shall be unanimous.

Procedure

1. The consensus model of agreement shall be used.

4B. Policy

The National Selection Committee shall notify the National Executive Committee of the final selection prior to any notification to any artists or to the media. Each Regional Committee Chair shall inform his or her Committee members of the final selection.

Procedure

1. The Wight Art gallery will call, as well as mail a list of the final selection to each Regional Committee at the same time the artists' letters are being sent out.
2. Each Regional Committee Chair will announce the final selection to his or her committee.

4C. Policy

The final letter of invitation (or rejection) to the artist to participate in the exhibition shall come from the National Selection Committee.

Procedure

1. Letters signed by the National Selection Committee shall be mailed out from the Wight Art Gallery at the same time the Regional Committees are notified.
2. All other formal contractual materials shall be mailed out by the Wight Art Gallery in a timely fashion.

5. SELECTION OF TRAVEL SITES

A. Policy

The National Selection Committee, in their capacity as curators, and the Wight Art Gallery staff will deal directly with each possible venue. Choice of travel sites will be based on a number of factors, primary among these are its commitment to the project, and the professionalism and resources of the institution.

Procedure

1. After soliciting suggestions for venues from the Regional Committees, formal arrangements will be made by the Wight Art Gallery.
2. The Wight Art Gallery will be responsible for preparing an exhibition contract which is responsive to the needs of all parties.

6. ARBITRATION

A. Policy

The Executive Committee as the Chairs of the National Steering Committee shall serve as arbitrators throughout the process. All contending parties shall abide by the ruling of the Executive Committee.

Procedure

1. The parties in dispute will submit their position in writing to the Executive Committee via the Wight Art Gallery. Written positions should include the perceived conflict and expectations as to how to resolve it. The Wight Art Gallery Director and the Project Coordinator will forward the positions with any clarifying comments to the Executive Committee.
2. The Executive Committee will inform the parties involved and the Wight Art Gallery of its decision at the earliest possible instance, or within thirty days of receipt of the complaint.

Marcela F. Gaitan

Nosotros



June/July



Marcha por inquilinos

c/s

Mictla

c/s

recreation needs

25¢

Magazine returns; support needed

Nosotros makes its appearance after a month lay-off.

The magazine is experiencing the difficulties faced by other previous Chicano publications --that of survival. The printing cost of the magazine is \$396 a month. Aside from that, other expenditures are made to secure supplies. No salaries are paid to anyone.

The worth of Nosotros in spreading information to Chicanos is self-evident. Everyone agrees that Nosotros must survive. The question is how? This particular issue carries more ads than other previous publications. That will help cut the weight of the cost. The advertising can include your store or your business. You can help us and we help you by letting Chicanos in El Paso know where to take their business. Contact us if you are interested in advertising at 747-5463. Rates are \$2.00 a column inch.

Another contributing factor that pays for Nosotros is naturally magazine sales. The magazine sells for 25 cents. Young people can sell Nosotros and make 10 cents for each copy sold. (If you sell 10, you make a dollar.) Stores are offered the same commission. Here, too, you can help us and help yourself. We help you start with assistance and free samples. You make money, keep Nosotros in print, and most importantly, spread information on the movimiento. Again, call 747-5463.

Nosotros will apply for foundation grants. It will also involve itself in benefit functions. The important thing to remember is that Nosotros must be built by the El Paso community. You are as responsible as much as the directors of the magazine in the success of Nosotros.

Adelante

Joaquin
Joaquin

SUBSCRIPTIONS.....\$2.50 a year

NAME _____ ADDRESS _____

CITY and STATE _____

ZIP CODE _____ PHONE _____

CHECK _____ CASH _____ MONEY ORDER _____

Nosotros

Vol, 1, No. 6

El Paso, Tex.

P.O. Box 1881

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Norma Cardenas

Raul Estrada

Fito Perez

Tony Parra

Copyright, Nosotros 1971

The purpose of Nosotros is to provide an effective means of communication through which all Chicanos can express their ideas without fear of repression and with the hope that in the future these ideas will be realized.

La gente habla

Congressmen respond to Fort Bliss 'Buddy System'

Montoya

Dear Mr. Franco:

I thank you very sincerely for your letter and the article from NOSOTROS concerning the "buddy system" and discriminatory practices at Ft. Bliss.

Today I am forwarding the materials you sent to me to Vincente T. Ximenes, Commissioner of the Equal Employment Opportunity Commission. I feel that the situation at Ft. Bliss should be brought to his attention and the proper steps taken to remedy this problem and avoid it in the future. As soon as I receive a reply from Commissioner Ximenes, I will advise you of its contents.

Sincerely yours,
Joseph M. Montoya
United States Senator

Kaster

Dear Mr. Franco:

Thank you very much for your letter of April 24 and the copy of "Nosotros."

As you know, the Civil Service System at Fort Bliss is a Federal system and we at the state level, have absolutely no power in this area. I assume that you are contacting Richard White who would have direct influence on this matter at Fort Bliss.

I hope you are successful in eliminating the discrimination against Chicano Veterans and all other Chicanos who work at Fort Bliss. It is a situation that does need correcting. I will be glad to help any way that I can.

Thank you very much for informing me of the problem and your attempts to correct it.

Sincerely,
Rep. Jim Kaster

White

Dear Mr. Franco:

With further regard to the discussion held with you in El Paso and your letter of April

16th, I have now referred this matter to the Manpower and Civil Service Subcommittee, Post Office and Civil Service Committee, and also to the Civil Service Commission.

After they have completed their investigation, you will hear from me further. With best regards, I am

Sincerely yours,
Richard C. White
Member of Congress

Muskie

Dear Mr. Franco:

Thank you very much for your recent letter.

I will be happy to do what I can to be of assistance to you, and in an effort to provide answers to the questions you have raised, I have written to the appropriate authorities on your behalf.

As soon as I receive a reply to my inquiry, you may be sure I will write to you again.

Sincerely,
Edmund S. Muskie
United States Senator

Questions reader's Chicanismo

Editors:

I was very concerned about the letter Elsa Segura wrote to "Nosotros" magazine. She says "it's people like you that make the Chicanos ashamed of what they are." May I ask whether she knows the true feeling of being a Chicano when she calls herself an "ex-chicana?"

She says the magazine is "filth and trash," and reading it shows the kind of education attained. Well, she is either a genius or asinine. Reading most, if not all, of the magazine you can arrive at the conclusion that the writers have an extensive education. She claims that the so-called "dirty-words" reveal the writer's

invalid reasoning in the problems discussed. (I doubt if she even realizes there is a problem.) There is no such thing as a "dirty-word." It is people like her who give them a "dirty" value or meaning. Besides, she contradicts herself by calling us "damned wetbacks."

She also says that we were brought to this land with no education and will stay thus. Our race was not the only race who came to this land uneducated, therefore, there is nothing to be ashamed of. Remember, we are part of the progress in this country.

Elsa asks also why we are trying to be what we can't be. Elsa must be kidding. We live in a society in which we must strive to better ourselves, no matter who we are. We are not trying to be "put-ons" but striving for the betterment of our race. Only people that do not realize how vital it is to make improvements in this fast moving world just sit back and watch the world fall on them as well as on others. Get involved, start communication, that's what we are trying to do, while to her it's the impossible.

Elsa also proudly states that she does not resemble a Chicana which gives her more power to say she's an "ex-chicana." Thank goodness, you don't look like a Chicana. With someone of your mental status, everyone would hurt your feelings by saying "dirty words." I guess this is going to hurt, but, Elsa, not all the white paint in the world, not all the gold in the world, and all your desires and prayers will change what you really are, a CHICANA. You are a Chicana despite your beliefs, and your appearances.

Sorry to say, but you did not get on anyone's nerves. People like you lack a little sense of understanding (maybe maturity) and I only feel extremely sorry for you.

"Vencer es Poder"
A CHICANA
Irma Gonzalez

South El Paso needs hospital

Editor:

We here in South El Paso have seen the progress of the city with amazement -- a civic center with the price tag of \$17 million, the now under-construction North-South Freeway estimated at \$60 million and William

Beaumont Hospital, \$16 million; also, scheduled to begin in June, another hospital, fully equipped, and with landing area for helicopters above a parking building, will be built adjacent to the Medical Center on Cliff Street amounting to \$6.5 million. We could cite appropriations on riot control, etc., etc., but we feel that these examples suffice to illustrate the millions and millions of dollars spent on the progress and welfare of the city.

However, there is a sector of the city that does not benefit much from all this progress, South El Paso. What we need in South El Paso is to include ourselves on the progress and have a hospital of our own. A hospital in South El Paso will not only be close to the people, but will create many jobs. Furthermore, it will relieve and take a heavy load from Thomason General Hospital. We, in South El Paso, feel that this is a necessary and worthy cause and that it must be accomplished for our progress.

Ramon Tanguma

'Thy Truth Shall Make Ye Free'

Nosotros:

It's about time we knew the truth. After all, "the truth shall set us free!"

I never realized the impact of discrimination or prejudice until I read "Nosotros." All of my life, I'd been discriminated. My name is of Anglo extraction, yet I am Mexican. Now I know that it is not WHO you are, but WHAT you are. Consequently, appreciation is due to the person-- not the name.

I believe that your fight for Chicanos deserves recognition. Continue in your noble efforts and perhaps you will be the "Chicano Newsweek."

You have my support. Right on, brothers!

Velma Smalley
Socorro del Consuelo Velma
Smalley Marquez Luna Natal

Letters to Nosotros can be sent to P.O. Box 1881, El Paso, Tex. They should be kept relatively short to assure publication.

Thank you.

Marcha de protesta por inquilinos combate actitud de oficiales locales

"Se han hecho sordos por mucho tiempo, y marchas como esta es el unico modo que tenemos para darles a conocer el problema. Hay que unirnos y poner presion."

Sur El Paso se ha considerado por varios residentes de la ciudad como una comunidad aparte, existiendo en un ambiente particular y fuera de los preocupaciones del centro de El Paso. Asuntos tratándose del Segundo Barrio se categorizan ciudadanos amente por "expertos" y se halsan en oficinas, siempre careciendo accion efectiva.

Combatiendo este actitud de complacencia en oficiales locales, residentes de Sur El Paso tomaron parte en una manifestacion el dia tres de junio, tratando de llamar attencion al problema de la vivienda en Sur El Paso.

"Mas bien, estamos peleando para un modo mejor de vivir," afirma el señor Francisco Mechaca, presidente de la Union de Inquilinos de Sur El Paso. "No importa si es aqui en el Segundo Barrio o por otro lado. Queremos modificar el modo de viviendas para nosotros y para nuestros hijos."

Estas pocas palabras exprimen los sentimientos de centenares de habitantes Pasenos que participaron en la marcha de protesta, apatrocinado por la Union de Inquilinos.

"Ahorita estamos en un crisis," declara el Señor Abel Aguilera, dirigente de MACHOS. "No hay viviendas para los inquilinos de Sur El Paso. El problema que existe resulta que muchos duenos de los presidios no quieren hacer las reparaciones o composturas que les exige el Departamento para enforzar el codigo de la Vivienda."

"Hasta el presente, hay aproximadamente 200 familias que tienen que salir de sus casas por el motivo que el dueño prefiere vender su

presidio a un comerciante en vez de hacer las reparaciones. Los caseros en muchos casos estan lanzando de los presidios a los inquilinos con simples avisos de diez dias."

Los manifestantes se reunieron en el Centro Armijo a las tres de la tarde y recorrieron las principales calles del Sur El Paso, hasta llegar al edificio de la ciudad (City-County Building). Allí, varios representantes de la Union de Inquilinos hablaron con el Alcalde Bert Williams, quien prometio hacer todo lo posible para aliviar la situacion.

Mientras discutieron el problema, residentes del Segundo procedieron en un desfile alrededor del edificio. Se oyeron gritos de "Raza si, Presidios No," asi como "Chicano Power." Ninos y ancianos tambien halzaron la voz en protesta. Al pasar por presidios, se oyeron gritos de "Venganese a protestar o los hechan a la calle tambien."

Los organizadores de la marcha afirmaron que en muchos casos, caseros hacen mejoras de acuerdo con el nuevo codigo de la vivienda, pero luego elevan las rentas hasta 75 dolares mensuales, cifra que esta muy por encima de los recursos de muchas familias.

"Tenemos cuatro recomendaciones para solucionar el problema de la vivienda," agrego el Señor Aguilera.

"Primeramente queremos que se traigan viviendas pre-fabricadas lo mas pronto posible, con el fin de que se finquen mas viviendas de emergencia a la necesidad de la gente que esta por salir de sus casas. Tambien queremos que el programa de Rehabilitacion se empiece a movilizar y que empiece a

comprar los presidios que estan por venta o que van a tirar ya. Hay ahorita una regla de HUD que no permite comprar un presidio hasta que tengan donde relocal a las familias afectadas."

"Quisieramos cambiar esto para que los residentes de Sur El Paso tengan donde vivir hasta que se completen los proyectos de TURN-KEY."

"La otra recomendacion que tenemos es que se habra un departamento para controlar las rentas, o que se congelen las rentas temporalmente. Por ejemplo, por cuatro cuartos, y los servicios adentro, estan cobrando \$75.00 con las utilidades aparte. La ultima recomendacion es que se cambie la zonificacion del Segundo Barrio y se considere como residencial completamente. Queremos que donde haiga presidios se quede residencial, y los negocios que estan en las calles Stanton Y calle El Paso se queden comercial. Si no cambia la zonificacion de la calle Kansas hasta la Santa Fe, muchos de los presidios que estan allí en el futuro los van a tirar."

"Queremos que se den cuenta las autoridades y la comunidad del problema de la vivienda en Sur El Paso," declara el Señor Mechaca. "Se han hecho sordos por mucho tiempo, y marchas como este es el unico modo que tenemos para darles a conocer el problema. Hay que unirnos y poner presion."

Story by Norma Cardenas



El grupo de inquilinos marchan hacia el edificio de la ciudad. (photo por Hector Melgoza)

ASARCO, Phelps Dodge

Contracts under negotiation; ---strikes possible

by Raul Estrada

Contract negotiations are being held between local smelting plants (ASARCO, Phelps Dodge) and United Steelworkers Local 509 as the current contract will expire June 30. According to Juan Aranda, president of the ASARCO workers, a national meeting will be held in San Francisco to present national demands. He refused to comment on the nature of the demands. However, he stated the demands "were not out of the picture" as well as being "fair and just."

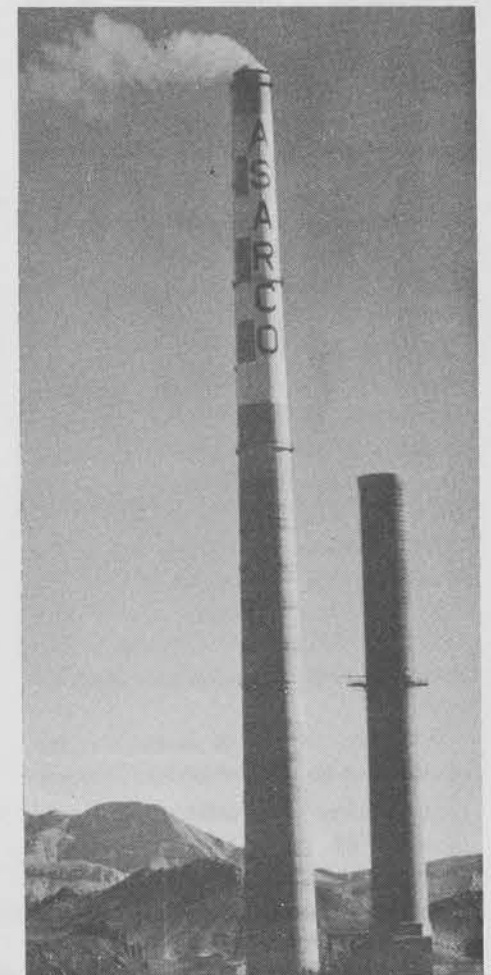
Various workers at ASARCO were interviewed and they felt the demands were fair. In the minds of these men was the fear of a strike. Alfredo Montoya, head of the local unions, failed to comment on the issue. Several attempts were made to set an interview with him

and when it was done he never kept his appointment.

Others were frank and open in their remarks and talked freely about union problems and discrimination at ASARCO. Topics mentioned were racial slurs, few promotions and past segregated toilet facilities.

If a strike should occur on July 1, smelting plant employees are braced for another long, hard and bitter fight with a management that in the past has been reluctant to make concessions. We, as Chicanos, should lend a helping hand to our *carrales* by means of money and food in case of another long strike.

This fight is just and we should be willing to help because the workers are willing to sacrifice for the attainment of better pay, more promotions for Chicanos and better working conditions.



Mictla:

The 'Ninth Level of Death'

"The Ninth Level of Death" has dawned upon El Paso. This new level of death has hit *El Chuco* not with the stench of death, but with pulsating thoughts, disturbing reevaluation of convictions and hopes.

Los Aztecas used to call the ninth level of death, and the area of the dead *Mictla* or *Mictlan*. For this reason Ricardo Sanchez has chosen Mictla as the name of El Paso's only Chicano publishing house. "I like the name because of the soft sound too," he says.

Mictla en El Chuco, will put an end to the drought which exists in the Chicano community. The severe shortage of true Chicano literature and history is due to the vacuum being created by present printers and publishers. The first book being readied by this Chicano venture is "*Canto Y Grito Mi Liberacion*" by Ricardo Sanchez with illustrations by Manuel Acosta.

The book is a limited edition and in deluxe form (10½ by 10½). The book contains thoughts, poems, essays, black and white and full color processed drawings, prints and reproductions. Two thousand copies will be available in hard bound cover.

Other works in progress and in the planning stage for the future are: *The Art of Manuel Acosta; a portfolio; 1971-The Year of Carnalismo*, an anthology of poems essays and art work.

Presently, *Mictla* is combining the services and equipment of two independent printers. The ultimate goal will provide the most complete Chicano publishing house in the nation and will supply the needed literature about our culture. Currently, several proposals are

being written.

Their purpose is to seek funding for the binding portion of the business, to set up an apprenticeship program to train Chicanos on the art of printing, to set up *Mictla* as a non-profit corporation. The profit making side of the business will be the printing, which will be *Mechico* Press. Funds are also being sought from several foundations to obtain printing equipment, which will handle large volume production.

Mictla will become a reality despite voiced objections by factions of the El Paso Chicano community. *Mictla* will publish all Chicano writings; a publishing house with a conscience, *Mictla* will break mental barriers which exist, it will free Chicanos in the *barrios*, *colegios* and the *pintas*, to write what has never been written about our people.

Mictla en El Chuco, will reach into the suburbs arouse the conscience of Chicanos and *Gringos*, and to put an end to thoughts that have suppressed us.

La Muerte puede ser bella, If Chicanos here are not afraid to take advantage of it. *Pero la muerte de que Mictla habla es, la muerte de ideas que Chicanos tienen-ideas como que nosotros no podemos empezar proyectos negocios grandes y sueños bellow que los Gringos no nos dejan realizar.*

A far range goal of *Mictla* is to revert profits made into a Chicano Cultural Center, where Chicano writers, actors, artists, poets, musicians can live and recreate lives which have been supplanted by a sterile, lifeless, noiseless and an insensitive lifestyle.

Mictla is more than a clearing house and a printer -it is one of the last resources left in *El Chuco para despertar nuestra gente por todo Aztlan.*

Poesia de la gente

Presidio

The wonders of a midsummer morning,
Alight in the faces of young children
As they dash to and fro, oblivious to

All, save their mad pursuit of a chaseless dream;
Their laughter echoes over the far reaching walls,
Echoes into the darkness beyond the sphere of time,

As of shadows on a white wall.
A mother cuddles her child, holds it tight.

A heavy child and a heavy bucket on a flight of stairs
On a one way trip to nowhere.
And the laughter is as before; without meaning,
Without hope, without hope ...

Joe Olvera

Untitled

When I walk down our street
I am afraid
I am afraid
Not of the meager lights
Or of the boys.
Grown old before their time-
But of the white helmets
That hold lead weighted night sticks
That prod and pole and irritate
Till a red film runs over my eye
Until I am forced to strike-
Too late, too late to stop
For now I wake up
Leaving a spasm of pain
Not through my body
But through my soul-
Where in a Chicano
It hurts most of all
For now

When I go down the street
I will no longer be afraid
For when I go down
One will be below me
And another above-
Only then, in the other land
Will I stand
And be counted among the people
LA RAZA!!!
-Graffitti

On Chicano Militancy

*Es muy facil pensar;
Obrar es muy dificil;
y obrar segun su
pensamiento es lo mas
dificil del mundo.*

Goethe

*Elocuente militante
de machismo dominante,
Ensenaos vuestro verdadero
caracter revolucionario:
Llevad tu alma y espiritu
Al campo de batalla que es el
barrio.*

*Marcial soldado de bronce
con uniforme de plastico,
Vuestras ideas, vuestras creencias,
vuestros sentimientos
son nulos si no sabeis aplicarlos a la
realidad.*

*Por la Raza, dejad de ser tan
sintetico.
Apartaos de retorica idealista, y
Enfrentaos a luchar por la liberacion
Chicanista.*

A. Sifuentes

La Hierberia

The glass covered green branches
Old, of days when doctors
Were few, mothers cure
For cancer, clap, colds or
Diarrhea.

Wise old woman, wrinkled,
Gnarled, selling what witches
Brew, mixer of herbs
Prescription catalogued in
Back of mind.
Days gone by, saver
Of lives, of infants, lessener
Of child disease, *hierba buena*
For stomach pain, prolonger of
Death-

Agapito Mendoza

Edwardo S. Rodela

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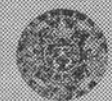
ANNOUNCEMENT

We are pleased to announce the publication of *Montezuma's Children* by Philip D. Ortego, which has been identified as one of the most significant readings on Chicano education today.

As a statement by a Chicano educator, *Montezuma's Children* dramatizes the educational plight of Chicanos from the point of view of the Chicano, and discusses the full range of the Chicano struggle for educational equality in the United States.

Copies of *Montezuma's Children* (paperback) are available at \$1.95 per copy. For convenience, use order form below. Discount 20% for order of 10 or more copies. Individual orders prepaid only. Please enclose check or money order. Bookstore orders, 30 days net.

Montezuma's Children



Philip D. Ortego

Chicano Research Institute
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It has been two months since the Fort Bliss story concerning the buddy system was presented to the public in *Nosotros*. In order to bring the reader up to date with what has happened it would be well to explain what action has been taken by the Civilian Personnel Office and Military hierarchy, secondly what sort of responses were received to the letters calling for a Congressional investigation and thirdly what further action the Chicano Equal Opportunity Commission intends to take.

Julio Hernandez, head of the Civilian Personnel Office has been doing what is described as a "brilliant job." However the member also expressed fears that because Hernandez was doing such a good job there has already been talk of having him transferred to establishment where he won't be able to "cause the Military any more trouble."

There have been various responses to the letters "Nosotros" sent out requesting a Congressional investigation.

An immediate response was received by Julio Hernandez, head of the Civilian Personnel Office, who said the situation was under "close attention."

The second letter was received from Alan J. Whitney, vice-president of NAGE (National Association of Government Employees) who informed the "Nosotros Staff" of a letter that had been sent to Secretary Melvin Laird by Ken Lyons, National president of NAGE. The Lyons letter concerned the "disgraceful situation at Fort Bliss," said Whitney. In the Lyons letter to Secretary Laird the letter starts out: "Discriminatory practices at the Army's Fort Bliss, El Paso, Texas, have reached

He continued saying "Chicano employees of the installation have long suffered from abusive personnel practices which have not only blocked most opportunities for advancement but have even been used to single out Chicano workers for mass down-grading."

Lyons concluded by saying "The National Association of Government Employees represents many thousands of Department of Defense Employees. Never in our experience have we encountered a more totalitarian and reactionary command than that exemplified by Gen. R. Cassidy and the Fort Bliss Personnel Office. The unfair and harsh manner in which the 18 employees described in the enclosed article have been treated is unfortunately, only typical."

State Representative James J. Kaster was the only one of the five State representatives who responded to the Nosotros letters. He said that the situation was a Federal matter and that he had absolutely no power in this area. He thanked the "Nosotros" staff for informing him of the situation.

Congressman Richard C. White said that he was looking into the matter

which was outlined in "Nosotros." He also asked for more copies of the magazine in order to furnish the appropriate Federal agencies with copies of the article. In a second letter White informed "Nosotros" that he had referred the matter to the Manpower and Civil Service Subcommittee, Post Office, and Civil Service Committee. White's third letter informed the Nosotros staff that the Henderson committee had now requested the records of all the retired military at Fort Bliss and was now making a thorough investigation of the entire Military establishment.

Senator Joseph M. Montoya of New Mexico wrote the *Nosotros* staff saying "Today I am forwarding the materials you sent me to Vincent T. eximenes, Commissioner for the Equal Opportunity Commission. I feel that the situation at Fort Bliss should be brought to his attention and the proper steps taken to remedy the problem and avoid it in the future."

Up to now two of the members of the Chicano Equal Opportunity Commission have been representing the 18 Government Employees in administrative grievance. A suit in Federal Court is still pending administrative remedies.

Math professor fights move to oust him from position

Discrimination toward the Chicano has long been prevalent in the Southwest especially in the area of higher education. Most of the documentation in this research area has been done concerning discriminatory practices toward students. The Chicano Equal opportunity Commission is now handling the case of Philip Duran, a faculty member at the University of Texas at El Paso.

Mr. Duran, a math professor, asked the University for a leave of absence in order to work on his doctorate. The university has refused to grant the leave on the grounds that Duran is not a faculty member. The whole case lies on the question of tenure.

Duran has been working for the University in different teaching and research capacities since 1962. He held a part-time teaching position in the Math Department from 62-65. From 65-69 Duran held a part-time position with Schellenger Labs - which is located on the U.T. El Paso campus. He acquired his masters degree in Math from U.T. El Paso in May of 1970. Duran in 1969 had decided not to teach that year and when he returned to his job in 1970 he found out that Dr. W. Leahey, at that time head of the Math Department, had terminated him (Duran) without having notified him of the action. The reason for the termination was that Duran had accepted a position at White Sands Missile Range. Duran had never accepted this position.

Duran has appealed his case to four different levels of the University hierarchy: that of the department, the dean, the Vice-presidential and Presidential level. Duran in an interview said that he felt that he had been "ignored at all three levels." There were several letters written in Duran's behalf some from University colleagues, by Federal agencies and even some from Congressman Richard C. White, but none of them seem to have done any good.

The matter was finally handed over

to the University committee on Academic Freedom, Responsibility and Tenure. The committee voted unanimously that Duran had not acquired tenure. In a memorandum to

Continued on p. 12

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Artist draws to show cultural history

by Eduardo S. Rodela, Jr.

An excellent example of a Chicano's ingenuity which disproves the Anglo's stereotype of the Chicano, as being illiterate and lazy is Mr. Jose Cisneros. Mr. Cisneros has developed a unique style of illustrating; a style in which the pen and ink bring forth a significant portrayal of the Chicano's misplaced history.

Cisneros, who designed the University of Texas at El Paso emblem, said that he illustrated to give those who viewed his work, the sensation of gazing at the history which influenced the Southwest so immensely. Born in Mexico, Mr. Cisneros later became a U.S. citizen. As a citizen, Mr. Cisneros emphasized education as the most important factor in an individual's life.

The amount of work and researching that Mr. Cisneros has done through countless documents overbalances Mr. Cisneros' formal education—three and one-half years. My aim in life, the artist said, is to give rebirth to those historical figures who have been lost, and to regenerate those who already exist. His works to bring the history of those who lived in the Southwest (from the period of the Spanish Conquistadores to the present) to life once more. He wishes to do this type of work so that the cultural history can be shared by those to whom it belongs.

Many of these figures are dissipated in the countless documents which exist in the Southwest today, Mr. Cisneros said. Mr. John Carroll, a member of the nationally famous Gilcrease Institute of American History said of Cisneros' work, "it is the most remarkable artistic interpretation of one of the least understood ethnic participation in our history."



In his collection, *Riders of the Spanish Borderlands*, Mr. Cisneros has recreated those horsemen who influenced the Southwest politically, socially and economically. He has illustrated in detailed manner the ways in which the men of the early Southwest lived. Mr. Cisneros' work emphasizes the adaptability of these men to the environment, for example, many of the steel platings and shields which the soldiers used became obsolete. The steel was replaced with the lighter and more comfortable leather shields and uniforms. The switch lightened the load and reduced the heat factors, but retained the protection against Indian weaponry.

In a work of Californian Joaquin Murieta, Mr. Cisneros illustrates him as the individual who became the terror of many Anglos in California during the years of the gold rush. They feared him because he vowed to kill them all because some of their counterparts had murdered his wife and had stolen his property. The illustration symbolizes Murieta's skill with a knife because pistols were not easily attainable during Murieta's time. Murieta is only one of the countless figures which Cisneros has studied.

One factor that does help Cisneros in his studies is that he is bilingual, and many of the documents which he works with are in Spanish. Other scholars have

made an attempt to produce the type of work with which Cisneros is involved; they have failed. Failure was due because they could not read and understand Spanish. This is an ironic fact since many of the administrators and educators who work with Chicanos feel that the use of Spanish by the Chicano was detrimental to his intellectual objectives. Obviously, these professionals were wrong in their interpretation of the use of Spanish as a regressive factor.

A recent book, *A TRAGIC CAVALIER*, written by Dr. Felix Almaraz of St. Mary's University in San Antonio, cites that Mr. Cisneros uses his skill to recreate the horsemen who lived during the administration of the last Mexican governor of Texas, which is the topic of Almaraz's book.

The book is another of the thirty-five books which Cisneros has illustrated for such publishing houses as Random House, Funk and Wagnalls and Alfred A. Knopf, Inc. Presently, Cisneros is preparing for an exhibit which will be held at the Gilcrease Institute in Tulsa, Oklahoma in the spring of 1971, where his *Riders of the Spanish Borderlands* will be exhibited. Mr. Cisneros is also negotiating with the nationally recognized Smithsonian Institute in Washington D. C. for an exhibition later this year.

Book review

Canto y grito mi liberación

A work by Ricardo Sanchez in hard bound cover. A quality first edition from Mictla Publications, 5301 Alameda Ave., El Paso, Texas. Fully illustrated by Manuel Acosta, with color and black and white processes. To be available in late June, 1971, on a limited deluxe level.

by Pat Sutton and Tony Parra

"Chicano writers are writing new dramas, new fictions, new proses, new poetries. The Chicano writer has a vision for a better life. Ricardo Sanchez speaks of all humanity—an eternal convict suffering the binding of its soul."

"His words cut across the tissue of hypocrisy like the surgeon's double-edge scalpal parting swiftly and surely the preliminary layers of flesh enroute to the disease," states Phillip Ortego, who wrote one of three introductions to *"Canto Y Grito Mi Liberacion."*

Ricardo portrays in his writings what life and reality could really be. Here is a man that has been labeled as a "menace to society", but who has proven himself more of a person and a human than many of us will find it hard to even pretend to be.

His writings reflect the anger of a person who has suffered social rejection. However, he has survived because he refuses to be absorbed and intends to correct the needs that Chicanos must have in order to survive.

"Canto Y Grito Mi Liberacion" can best be described by its title. Ricardo sings of the beautiful untold moments that *La Raza* goes through. It is a million *gritos* shouting at you, screaming in agony, in defeat, dejection and the love he has for life—real life—the life he has made for himself and not the one made for him by others.

You can feel his mind as it goes through real life changes. His mind is like the many sided seasons, which change a thousand times and eventually

come to their final realization—that he is Chicano—not loosely and for convenience, but proudly *y hasta las cachas*.

He also breaks the rules of sissified metered poetry and initiates a new kind of poetry, strong, masculine, yet it cries and feels the tender moments *de la vida*.

His outstanding command of English and Spanish coupled with his piercing observations of life, make him a definite literary monument in an area crying desperately for more writers.

His *compadre*, Lalo Delgado, another literary figure who was exiled out of El Paso by Chicanos writes a more accurate description. Lalo says, "Sanchez is no exception to great writers having their yo-yo moods, and if one is lucky and close enough to him, one may catch an inspired original Sanchez poem written on a napkin as one sips draught beer. It is at times as if the muse was his very shadow, and he could reach out anytime or place and grab the shadowy inspiration and convert it into neat explosive verses."

Yet, his *poesia y escrituras* can be further described. *Los filosofos Aztecas decian que la mente era un espejo donde uno se puede ver*. We look at Sanchez' writings and they reflect, like a mirror, life as it is. *El que no se vea en alguna parte en estas escrituras bellas es porque ha perdido lo que nuestros padres y antepasados nos regalaron con carino*.

Lean este libro, no porque esta escrito por un Chicano, sino porque por primera vez van a leer una mente enorme.

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Parks, recreation sought

By Chicanos in Northwest El Paso

Neighborhood parks and recreational facilities are currently sought by Chicanos in Northwest El Paso—an area where such public accommodations concentrate in the Coronado and Country Club sections while heavy Mexican American populations go ignored.

The neglected area, known as the "second ward" of Northwest El Paso, starts at the intersection of Interstate 10 and Doniphan Drive—close to where the electric company's main plant is located. It then covers the areas north between the two roadways as they extend toward the Upper Valley. Included are the Mexican American communities Buena Vista, Flashlight, Montoya, Montoya Heights, Borderland and Canutillo. The call for parks and recreation facilities in these areas is headed by Raimundo Sarabia, Mario Reyes, Chris Perez and Pete Lopez—all residents of that broad section.

"Most of these areas have been in existence since 1910 with the Montoya area growing at alarming rates with the new housing developments and the proposed housing projects," explained Sarabia.

He went on to comment on how, in the neglected area, which at its length is 7½ miles and at width is 1½ miles, there is only one neighborhood park.

In the surrounding area, Coronado has a minimum of eight parks ranging from neighborhood parks (size: 10 acres—service radius ½ mile) to community parks (size: 20 acres—service radius one mile). Coronado has been in existence sixteen years as compared to sixty-one for the Montoya Community. The Country Club area, which has more spacious surroundings and large home yards, has one community park with a pavillion.

Affected by this neglect of the Mexican American community are 873 youths ranging in ages of 8-18. The figure is based on school statistical enrollments. These youths come from an area which according to 1960 census

tracts is 50-74.9 percent Spanish sur-named; where male unemployment is listed as 6.9 percent, where 40-49.9 percent of the homes are dilapidated or deteriorating and 4.0 or more persons occupy these housing units. The median income for these families is set between \$3,000 and \$4,500.

With jobs so scarce this year and no recreation programs, the young are in for a hot summer. One of the results could be high juvenile delinquency.

Sarabia explained that they would take their case to the City Council for immediate aid and for an ultimate solution. He said that the El Paso

County Commissioners would have to act in the Montoya Heights and Borderland area.

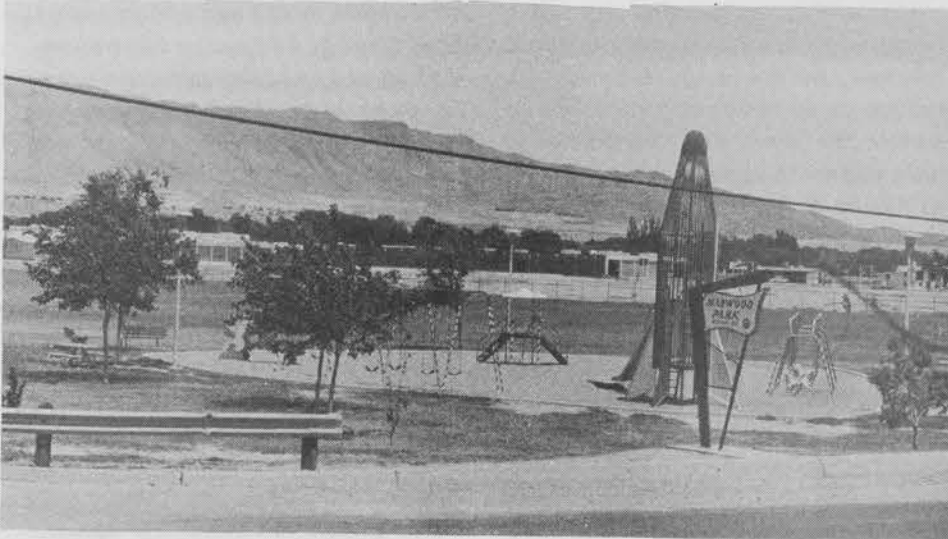
Currently, a youth club is being established for the immediate time. The club will aid by providing recreation this summer through the help of various agencies. The City Council should follow suit.

The youth club will provide recreation this summer because individuals and groups care. The ultimate goals, however, are two parks with recreation facilities.



Recreation park in Chicano area

Photo by Hector Melgoza



Recreation park in 'Anglo' area

Photo by Hector Melgoza

Noticias en pequeno

Dr. Ortego

Prof. Philip D. Ortego, Executive Director of the Chicano Affairs Program at UTEP, has been appointed Fulbright Prof. of American Studies at the National University of Rosario in Argentina. Professor Ortego will teach courses in American Literature and Literary History of the United States and participate in a seminar from Sept. 30 to Oct. 2 on "Revisionismo Critico en la Literatura de Argentina y los Estados Unidos." Under Fulbright award terms, Prof. Ortego will teach in Argentina from Aug. 1 to Dec. 31, 1971. While in Argentina, Prof. Ortego plans to do critical work on the Argentine writer Jorge Luis Borges, whose works are internationally acclaimed. Prof. Ortego hopes to translate some of Borges' works into English.

La fundacion

La Fundacion de Becas en memoria de Ruben Salazar ha presentado becas a Marta Alicia Gonzalez, estudiante de Jefferson High School, y a Cecilia Rodriguez, estudiante de Austin High School, de \$1,200 y \$1,000, respectivamente. Estas dos alumnas son las primeras en recibir becas de dicha Fundacion. Marta y Cecilia intentan ingresar a UTEP en Septiembre y estudiaran periodismo.

Carmen Barron

Three events have taken place in benefit of Carmen Barron. On May 30, the El Paso Drifters and The Basic Sounds music bands played at the Roadway Inn featuring Joe Renteria. The hall was provided by the Rodeway Inn and the time was donated by both bands. On Monday (May 31 and on Tuesday (June 1) The El Que Que Club facilities were donated by the owners and Joe Renteria donated his time.

Carmen Barron is a five and one half year old youngster who was born with an intestinal insufficiency-- no rectal functions and breathing facilities. In the process of her short life, Carmen has undergone several major operations and

acquired an artificial intestinal tract. Sometimes she has to go to the hospital 3 or 4 times a month. She is presently living with her grandparents (87-67) who are extremely poor.

Contributions to the Carmen Barron Trust Fund can be sent to: Carmen Barron Trust Fund, c/o MECHA, UTEP.

Conferencia

Una Conferencia de Unidad se proyecta en El Paso los dias 15, 16, y 17 de Julio. El proposito de la conferencia es de unir grupos Chicanos en la cuidad y de proveer una oportunidad para comunicacion. Hasta la fecha, no se ha decidido en el lugar para la junta. Para informacion adicional, comuniquese con David Morales, al numero 747-5237.

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Chicano delegates dominate dallas conference

The National Conference on Social Welfare held in Dallas, Texas last month saw Chicanos dominate the 98th Annual Forum as resolutions passed in support of the lettuce boycott and the Tomas Rodriguez family. The most important accomplishment, however, was not in form of resolutions but in form of a confrontation. Chicanos used the conference as a means of questioning Police Chief Frank Dyson over the shooting of the Tomas Rodriguez family by Dallas police.

As a result of intense questioning, Chief Dyson said that "by mistake" police had entered the Rodriguez home. It was the first time the police chief had gone on record acknowledging that the Dallas police had been in error during the break-in. The comment was taken down on tape by one of the El Paso delegates for possible legal use. Dyson was a guest of one of the sessions.

The Rodriguez shooting occurred in February (see April *Nosotros*) when police broke into the house of Tomas Rodriguez while in search of a suspect who had allegedly been involved in the murders of Dallas policemen. Plainclothes police broke into the family's apartment and proceeded to open fire without warning its occupants. Tomas and his wife were both severely wounded while they protected their family. Both were placed in the hospital where Rodriguez was later charged with intent to murder police officers. He was initially charged for allegedly pushing heroin -- a charge that could not hold up before the Grand Jury.

At the conference the Chicano caucus met and quickly took up the Rodriguez issue with Pancho Medrano, from Dallas, providing local assistance. Headed by Ralph Aguirre, from El Paso, the caucus moved in passing the two resolutions.

The most important event of the convention centered around the invitation of Chief Dyson to one of the

sessions. Chicanos, Blacks and Puerto Ricans left other sessions to confront the chief. It was there that Dyson slipped and said the break-in had been "by mistake." Aguirre commented that after the conference Medrano and several Brown Berets were forced to leave Dallas as police were following them and pressure was being applied to the Chicano community by officers seeking incidents. Medrano is expected to continue moving while spreading awareness of the Rodriguez case and seeking community action.

In El Paso action is being planned to inform people of the shooting and the need to aid the Rodriguez family. Articles in Chicano publications will be

Prompt admission from police chief on Rodriguez shooting

forthcoming as well as discussions on Chicano radio and television programs.

Jesus (Chuy) Monarez, also a delegate from El Paso, explained that persons could aid by sending letters from organizations to the police chief in Dallas saying that they know what happened and want the injustices corrected. He also mentioned that an attempt would be made to raise financial aid for the family which is strictly surviving on help from Chicanos in the city.

Further information will be provided as the tapes of interviews with the family and the confrontation with Dyson are transcribed in El Paso.

Professor fights move to oust him

(Continued from p. 7)

President J. R. Smiley the Committee explained underlying factors of their decision--there were two. The first had been that Duran was a part time instructor and second, his research appointments were not of the nature for which tenure was usually granted at institutions of higher education. The University of Texas at El Paso does not have any set criteria for acquiring tenure at the institution because the Board of Regents and the Legislature has never approved them.

Duran contends that he has been working as a professor and Research scientist in a full time capacity for the University and is, therefore, entitled to the tenure. Concerning Duran's research, R.W.B. Stevens of the University of London in England, who is the latest Rayleigh Medal recipient, (this is the highest honor a scientist working in the field of acoustics can receive) is reported to have said that the research done by Philip Duran is of the calibre of a Doctoral dissertation. Duran in some of his research has actually extended the field of

Mathematics in the area of Bessel functions--which is a subject dealing with sound in the upper atmosphere. Another of Duran's major achievements is that he has introduced and developed two new courses in the Mathematics Department.

The Chicano Equal Opportunity Commission is now making a full investigation and preparing to appeal the matter to the Chancellor of the University of Texas System. The Commission has also presented the case to the *Mesa Directiva*--the Board of Directors of the Chicano Affairs Program at U.T. El Paso. The *Mesa Directiva* appointed a committee with the Directiva to make an independent investigation of the case and meet with President Smiley on the matter as soon as possible.

Another investigation of the case is scheduled to begin on Monday, June 21 by Richard Kurtz of the contract Compliance Office of Civil Rights, which is an agency under the Department of Health, Education and Welfare.

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