

Forward/Abstract

I first attended *Asociación Nacional de Grupos Folklóricos* conference in the summer of 2000 in San Antonio, Texas. The teachers, participants, and dances that I learned inspired me so much that I continued to be involved with this organization for many years. After having been elected to serve on the ANGF board as the Membership Chair (2003-2005) and as Vice President (2005-2007), I decided to return to graduate school to earn a doctoral degree. Six years later with my degree in hand, I returned to ANGF in the summer of 2014 eager to be a part of this organization once more. At this time, the President Rey Cuestas asked me to write the history of ANGF. I soon met Ismael Valenzuela, founder of ANGF, who showed me a copy of the Festival VI Syllabus published in 1979. As I poured through this document, I discovered that the founders of ANGF had documented its history. So, my next step was to speak with Ismael Valenzuela, Herman Martínez, and contributor Patricia Martínez to gain their perspectives on the manner in which ANGF was first created. In so doing, I comment on the historical and political influences of the 1960s and 1970s United States which propelled the formation of ANGF. I argue that the creation of ANGF was influenced by the Chicano Movement in which participants sought to re-affirm their Mexican cultural identity through folkloric dance. I weave through narratives which describe how ANGF came about and the key players involved in this process. I document the details surrounding the First National Ballet Folklórico Festival that was held on March 19-24, 1974 at the University of New Mexico. Then, I describe the first ANGF Statewide Festival at Stanford University on February 14-17, 1975. The second ANGF festival was held in San Jose State University on August 24-29, 1975 was an ambitious project of which I write of its successes and pitfalls. The achievements of ANGF inspires the formation of other state-wide and national organizations of which I note. Finally, I conclude with a few visionary words by the founders.

Creation, Growth, and Inspiration: The Beginnings of the
Asociación Nacional de Grupos Folklóricos (1974-1976)

By Gabriela Mendoza-Garcia, Ph.D.

The Search for Cultural Identity—ANGF and the Chicano Movement

As I write this account, I note that it has been forty-one years since the *Asociación Nacional de Grupos Folklóricos* or ANGF first began as a non-profit organization. The purpose of ANGF is “to serve as a voice for the promotion and preservation of Mexican folklore traditions...”¹ This is accomplished by organizing an annual conference whereby participants meet to learn regional dances, music, and traditions of Mexico and Latin America countries by renown teachers. A great many folkloric dance participants attend ANGF so that they can have new material to perform as part of their dance groups.² Conferences which change location annually are held throughout the United States and Mexico. This organization is comprised of a Board of Directors that are elected by the general membership to oversee its administration. Albuquerque, New Mexico is the home base for this organization.³ Throughout this time, ANGF has done more than merely fulfill its mission, ANGF has and continues to inspire a countless number of *folkloristas*.⁴ Many of which continue the tradition of passing down Mexican folkloric music and dance customs from teacher to student. Others begin their own organizations, companies, and academies in solidarity with the mission of ANGF.

The Creation of ANGF-- An Extraordinary Idea

Olga Nájera-Ramírez in “Staging Authenticity: Theorizing the Development of Mexican Folkloric Dance” (2009) argues that folkloric dance became widespread in the United States in the 1960s alongside the Chicano Movement.⁵ Here, Chicano/as were protesting discriminatory United States governmental policies that were designed to facilitate assimilation.⁶ This brought about a form of cultural renewal whereby Chicano/as sought to re-claim their Mexican identity through poetry, theatre, music, and dance.⁷ Set against this background, I argue that the creation of ANGF was a part of this idea of cultural re-affirmation that was influenced by the Chicano movement in the 1960s and 1970s United States. Herman Martínez, founder of ANGF describes the formation of ANGF in this manner:

You can say that the conditions were right. Many of our communities had seen the inception of Mexican folk dance and music groups as a result of heightened cultural awareness during the Chicano Civil Rights Movement in the late 1960’s and 1970’s. A renaissance in our art, literature and theatre was occurring. We were exposed face to face with the missing links to our history, our pride, our *mestizaje* and our cultural roots.⁸ At

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this time our appetite for *danzas, jarabes y sones* sounded out for more...much more – more connection with our colleagues and maestros *de música y danza* from Mexico.⁹ ANGF was born from the vision that we as directors of *grupos*, consult and learn from *Maestros y Maestras*, the most representative interpretations of these re-created forms of dance expressions and necessary choreographies, and costumes representative of these traditions, evolved from the blending of cultures; *Indio*, African, European and Asian.¹⁰

Thus, as Chicano/as during the 1960s and 1970s taught and performed Mexican folkloric dances, the creation of ANGF paralleled the socio-political climate of the era.

Right at the helm of the Chicano movement, the idea for ANGF was born. At that time, Valenzuela who had taken a few folkloric dance classes and performed when working in California, had moved to his home state of New Mexico. While working at the University of New Mexico, he founded the Ballet Folklórico of the University of New Mexico. Afterwards, he founded a community group known as the Ballet Folklórico de Albuquerque. “After I taught them everything that I knew, I said hey why don’t we bring in some people from Mexico.”¹¹ Valenzuela invited a number of instructors from the cities of Juarez, Nuevo Laredo and the state of Chihuahua, Mexico to teach the members of his folkloric dance group.¹²

Meanwhile, Herman Martínez who was born and raised Colorado in the Valley of San Luis, first learned folkloric dance as part of a student organization at Adams State College called El Parnaso.¹³ He performed with his then girlfriend Patricia Valdez. Patricia had grown up in a family that appreciated music. However, she received her first opportunity to dance in college. After they graduated from college Herman and Patricia were married. They lived in Pueblo, Colorado for three years where they started the Guadalupe Dancers in 1970 and promoted the arts in a variety of capacities. Upon returning to Alamosa, Colorado they began *Semillas de la Tierra Grupo Folklórico* at Adams State College in 1972. Patricia Martínez taught folkloric dances so that students could earn college credit with a performing group component.¹⁴

As Ismael Valenzuela tells it the birth of ANGF began 1974 in Alamosa, Colorado when he met with his friends Herman Martínez, Patricia Martínez, and Arnold Chávez. They met to discuss the possibility of co-sponsoring more teachers from Mexico.¹⁵ Their initial idea was to organize a festival for folkloric dance groups residing in New Mexico and Colorado.¹⁶ According to Valenzuela, at this meeting, “someone said why not have a national conference? And I said, well that’s a good idea.”¹⁷ Martínez recounts, “little did we know that we were forming this significant international, cultural exchange program in music and dance within the genre of Mexican folk music and dance.”¹⁸

Herman Martínez details the manner in which the formation of ANGF was directly influenced by events surrounding the Chicano movement. Luis Valdez who was a Chicano playwright started the *teatro campesino* in 1965 as part of the United Farmworkers Movement

led by Cesar Chavez. This group of farm workers dramatically interpreted the plight of the Chicano/a people in small skits termed *actos* by Valdez. Eventually, many Chicano theatre groups sprung up in the United States each focusing on portraying the Chicano/a experience. Within a few years, Valdez organized *El Teatro Nacional de Aztlán* in 1971 with the purpose of conducting summer theatre conferences for “theatre-trained Chicanos.”¹⁹ Herman Martínez had heard of Luis Valdez and the *Teatro Campesino*. He knew that Valdez and his siblings met annually in a conference format with theatre groups. Martínez suggests that this was the template for ANGF.²⁰

Using the *El Teatro Nacional de Aztlán* as a model, the founders set out planning the festival.²¹ The purpose was to “establish a national association of ballet folklóricos; exchange information regarding dance, music, costumes, etc.; hold workshops for persons interested in learning certain regional dances, music, songs and related folklore; hold workshops on how to establish and organization i.e., a non-profit corporation; (learn) how to raise money; (learn) how to write proposals; (study) how to establish programs in the schools and community centers; (find out) where to find materials; (learn) how to establish choral groups and musicians groups; discussion on legal and insurance problems; and many other topics of interest to all.”²²

Valenzuela who was working at the University of New Mexico realized that he could utilize space there during the Spring Break holiday.²³ The dates were set for the “National Festival of Ballet Folklóricos” to be held on March 19-24, 1974, at the University of New Mexico. Participants were to pay a group fee of \$25 plus a \$5.00 individual fee. These fees were designed to pay for the usage of class room, equipment, and other needs of the festival.²⁴ However, the \$25.00 group fee was later withdrawn because many of the groups did not have the funds needed to cover this cost.²⁵ Martínez and Valenzuela set out to invite as many folkloric groups as possible. Martínez phoned his contacts from Colorado. Valenzuela called Susan Cashion (Dance Instructor at Stanford University & Los Lupeños de San Jose) and Ramón Morones (Los Lupeños de San Jose) and additional groups in California and Texas. “So, we started calling a bunch of people and then I started sending out mailings. And they showed up. We had about 120 people show up.”²⁶

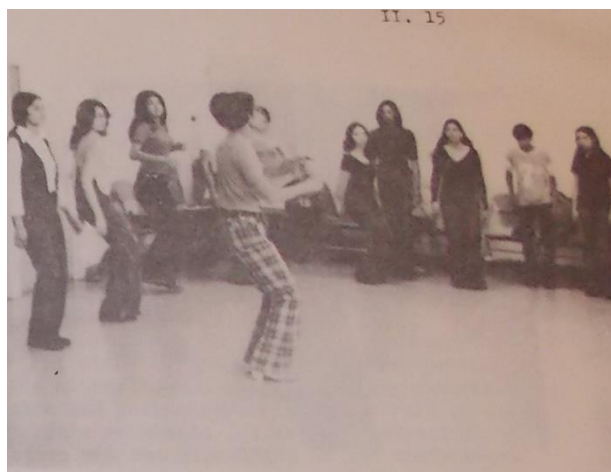
Birth of ANGF--The First National Ballet Folklorico Festival-- March 19-24, 1974

The birth of ANGF was propelled by the ideals of the Chicano movement which encouraged Chicana/os to embrace their Mexican cultural legacies. ANGF did just that in creating the first National Ballet Folklorico Festival sponsored by Ismael Valenzuela, Director of the Ballet Folklórico de Albuquerque and Herman Martínez, Director of *Semillas de la Tierra* from Alamosa, Colorado. This was very unique conference in that planning was done “on-site.”²⁷ In addition, many of the teachers were recruited at this time. “At the very first conference we spent about half a day planning, for anyone who was interested and setting up the classes.”²⁸ ANGF members who were part of the planning committee included:

Ismael Valenzuela, Frank Lucero, and Frances Vallejos of the Ballet Folklórico de Albuquerque; Herman Martínez and Priscilla Salazar of Semillas de la Tierra (Alamosa, Colorado); Eileen Torres, Grace Espinosa, and Irwin de Herrera of the University of Colorado at Boulder; Pedro Montoya, Evila Montoya, and Phyllis Vialpando of Alegría Guadalupana (Pueblo, Colorado); Milton Ortega of the University of Santa Clara; Margie Hernandez and Pedro Perález of the Ballet Folklórico de Stanford; Susan Cashion of Los Lupeños and Stanford; Miguel Flóres and Alicia Flórez of the Ciudadanos Mayores de Albuquerque; Enrique Montoya of the Ballet Chicano of Denver; and Mela Sedillo de Koeber, author and retired professor of dance at the University of New Mexico.²⁹

The organizers were the directors of Mexican folkloric dance groups from across the United States. Among them were Susan Cashion and Ramon Morones. They met at the University of Guadalajara as students. Together they founded *El Grupo Folklorico Los Lupeños de San José* in 1969 in California. Due to artistic differences, they later left this group. Cashion earned her Masters Degree in Dance in 1967, a Masters in Anthropology in 1982 and a Ph.D. in Education in 1983. She was a faculty at Stanford University for many years and founded the Ballet Folklórico de Stanford in 1972. She retired from Stanford University in 2007. At this time, she started the Cashion Cultural Legacy to archive and support Mexican folkloric dance.³⁰ In addition, Mela Sedillo de Koeber who was a faculty at the University of Mexico and a renowned author of Southwest folklore and customs was a participant.³¹

Herman Martínez notes that since the folkloric dance groups had been invited to perform, they had brought their music and costumes with them. Thus, recruiting teachers was not difficult.³² In addition, there was only one paid instructor which was Ernesto Rojero from Chihuahua, Mexico. Everyone else who taught did so without compensation.³³ Following the welcoming remarks, the first general meeting was held. Here, Ismael Valenzuela was officially elected chairman of the conference. At this meeting, members adopted the agenda, discussed the purpose of the organization, appointed a constitution and by-laws committee and adopted a workshop schedule.



Pictured above is a photo of Maestro Ernesto Rojero teaching dances from the Northern region of Mexico during Festival One.

Then, participants enjoyed three days of workshops from Wednesday, March 20 to Saturday, March 23.³⁴ The instructors taught dances from various states in Mexico, the Southwestern U.S., Spanish flamenco, and South American dances, as well as, workshops on costuming, sound, stage movement, finances, insurance, and drama. Two performances were held which featured local entertainers, musicians, and a few folkloric dance groups from California.



Susan Cashion of Los Lupeños de San Jose and Stanford University at ANGF Festival One teaching participants.

A concert was held on Saturday evening at the Rodey Theatre at the University of New Mexico.³⁵ At the concert, performers had the opportunity to dance with other participating groups accompanied by live music. Dances from the states of Jalisco, Veracruz, Michoacán, Chiapas, Oaxaca, and the northern region of Mexico were presented alongside dances from Spain and the Southwest.



Pictured above is a performance by *Ciudadanos Mayores de Alburquerque* at the ANGF Festival One.³⁶ According to Valenzuela, this was dance group comprised of senior citizens.³⁷



Pictured above is Susan Cashion and Ramon Morones performing with Mariachi Tenampa at ANGF Festival One.³⁸

Herman Martínez and Ismael Valenzuela both describe the first ANGF conference as full of energy, enthusiasm, and with plenty of avenues of collaboration.³⁹ Patricia Martínez who experienced this conference first hand talks about what it felt like,

We were so isolated over here in Alamosa that when we found out that there were other folklorico groups close by in Albuquerque and even in California and Texas and all over the U.S. It was unbelievable for me. I thought where did these groups come from, I thought we were the only ones. So when we got together in Albuquerque everybody was so excited and just striving to put out some new plans and include everybody and bring in new organizations, new folkloricos.⁴⁰

In addition, Patricia Martínez adds that at this ANGF there were no age limits. Children were in the same classes as seasoned dancers.⁴¹

Towards the conclusion of this conference, one final general meeting was held with membership. It was at this time that the constitution was adopted and the name the *Asociación Nacional de Grupos Folklóricos* was formally recognized. Herman Martínez was elected the chairman of the ANGF board. The newly elected board included:



(Left to Right) Frank Lucero (New Mexico), Milton Ortega (California), Herman Martínez (Colorado), Lorenzo Montoya (New Mexico), Ismael Valenzuela (New Mexico) From Left to right at the bottom are: Aleta Ulibaria (Colorado), Margie Hernandez (California), and Gloria Falcon (Colorado). Not pictured are Kathy Gutierrez and Virginia Munoz of Texas. Margie Hernández and Susan Cashion were selected as hostesses (conference directors) of Festival Two.⁴²

Finally, the entire membership selected Stanford University as the next conference site. However, it was later changed to San Jose, California.⁴³

ANGF Grows Up Quickly

It appears that these ideal of cultural empowerment spurred by the Chicano movement was infectious. “In a matter of years, we grew from an idea, to people converting, to maestros being invited to teach and share their customs and traditions beyond the music and the dance” recalls Herman Martínez.⁴⁴ Soon after, Margie Hernández and Susan Cashion organized the first ANGF Statewide Festival at Stanford University on February 14-17, 1975. Approximately 150 participants attended both music and dance classes. Faculty included: Susan Cashion, Marita Dávila, Mark Fogelquist (music), Benjamín Hernández, Lorenzo Montoya, Teodora Morca, Ramón Morones, Artemio Posadas, and Tomacita Prado. Workshops on dance, management, set design and lighting, make-up and costuming were also held. Furthermore, ANGF secured tax-exempt status in May of 1975.



Pictured above is Benjamin Hernandez teaching a *danza* at the ANGF Statewide Conference at Stanford University in 1975.



Pictured above are members of Los Lupeños de San Jose as they perform the dances from the state of Yucatan, Mexico at the ANGF Statewide Conference at Stanford University in 1975.



Photo of Teodoro Morca and Toni Camacho performing Flamenco at the ANGF Statewide Conference at Stanford University in 1975.

Then, ANGF selected Janie Valdillez as conference director for Festival Two to be held the conference at San Jose State University from August 24-29, 1975. Valenzuela describes this conference as very ambitious since it included a star-studded list of faculty. Faculty included: Rafael Zamarripa (University of Guadalajara) who taught the dances of Jalisco; Raul Pazzi (Panuco, Veracruz) taught the Huasteca region; Carlos Gastelum (Sinaloa, Mexico) taught Sinaloa/Chihuahua; Tizoc Fuentes (Mexico City, Mexico) taught Zacatecas, Guerrero, Oaxaca, Veracruz; Artemio Posadas (Universidad de San Luis Potosi) taught San Luis Potosi; Oscar Quiroz (Ballet Folklorico de Chile) taught dances from the country of Chile; Theodore Morca, Señora Morca, and Bruce Patterson (Morca Foundation/Beverly Hills, California) taught Flamenco; Mark Fogelqist (Santa Monica, California) taught Mariachi music; and Alex Chavez (Alamosa, Colorado) taught Choral.⁴⁵



Photo shows Tizoc Fuentes teaching Carlos Moreno, Ediberto Gonzalez, and Osvaldo Romero among many others at the ANGF Festival 2 held at San Jose State University in 1975.



Photo of Rafael Zamarripa teaching at the ANGF Festival 2 held at San Jose State University in 1975.⁴⁶

Patricia Martínez recounts learning a great deal from this conference. “I learned a lot from that conference by just watching the maestros/as. They were so precise with their footwork, strict with what they expected of the students. Their language, I learned a lot of the language of teaching folklorico from them which I used in over here in Alamosa after that. So, it was a really an enlightening experience.”⁴⁷ Even though this conference was well attended, the board realized that by the conclusion of the conference ANGF would be \$3,000 in debt. One of the reasons is that there were 185 participants but the ANGF board had estimated that 350 would attend.⁴⁸ In addition, Valenzuela attributes, “a registration fee of only \$25 was charged. That factor plus the decision, later reversed, to limit participation to three persons per group led to our being under-financed.”⁴⁹ An emergency meeting was called whereupon all members were informed of this calamity and as a result membership raised \$1,000 from individual contributions.⁵⁰ As Valenzuela describes it, ANGF was also rescued by the generosity of its membership and another key member:

And then, and then...? Enter Mauro Valcázar! This articulate and intense young man, a member of Los Lupeños board of directors, took out a loan in his name and paid the bills. The board signed the note (that’s what a board is for), and we slowly, but successfully paid the loan....ANGF was saved in a few heart-stopping hours. The out-pouring of funds was a true test of the desire for a national organization.⁵¹

ANGF concluded this conference with the selection of Ismael Valenzuela as the chairman. Plus, Lorenzo Trujillo of Pueblo Colorado who was at this time the Ethnic Dance Director a Pueblo’s Sangro Cristo Arts and Conference Center was chosen as the conference director for the 1976 conference to be held in Pueblo, Colorado.⁵²

ANGF Inspires

Just as the creation of ANGF was stirred by ideals surrounding the Chicano movement, ANGF passed on its own ideals to many individuals who in turn formed their own organizations to serve their communities through folkloric music and dance. According to Valenzuela ANGF “spurred” the formation of the *Danzantes Unidos* organization. ANGF’s “super star” John Estrada of the Grupo Folklórico de West Lost Angeles who also a part of the University of California at Los Angeles’ (UCLA) Dance Department organized a folkloric dance conference in San Jose, California on April 24-30, 1978.⁵³ Here, five California based folkloric dance groups attended. This event motivated Estrada, Susan Cashion, Lorenzo Trujillo and others to invite even more California folkloric dance groups to a one day performance festival. This was held on April 7, 1979 at the UCLA Recreation Center. “This organization of a one-day event was patterned after the dance festivals of the Totonaca Indians of Mexico. It brought together over 300 dancers and musicians belonging to more than 20 groups from all over California to perform for one another.”⁵⁴

Not only did ANGF inspire the creation of *Danzantes Unidos* but according to Herman Martínez, ANGF encouraged the formation of Mariachi Conferences held in the United States. He states that ANGF made an effort to hire talented mariachi maestros for their conferences. Due to this fact, at one conference ANGF attracted close to ten organized mariachi groups in attendance.

We always pushed hard to make sure so that music was part of the format for our conferences, for our festivals. Eventually we saw the natural split of mariachis with them going their own way. In 1979 Isabel (Belle) Ortiz from San Antonio got the first grant from the National Endowment for the San Antonio Mariachi conference That kind of got the whole ball rolling and rightfully so because there was so many more dance group members at our conferences that this this was a natural transition for mariachi to move and separate and become their own entity.⁵⁵

It is clear that the formation and cultivation of the ANGF organization served as a springboard for the dissemination of Mexican folkloric culture through a variety of avenues.

Words of Wisdom to ANGF Participants

Ismael Valenzuela and Herman Martínez share their thoughts and ideas surrounding the future of ANGF with me. Valenzuela suggests that ANGF become “more academic.”⁵⁶ He notes the contributions of Susan Cashion Ph.D., (Los Lupenos de San Jose & Stanford University) in that she began an ANGF journal in the 1976. This journal included articles, reviews, research, announcements, etc.⁵⁷ It was only published three or four times and then discontinued because eventually Cashion found herself to be the sole contributor. Yet, Valenzuela notes the importance that Cashion placed on learning much more beyond the dances. Following in the footsteps of Cashion, Valenzuela urges ANGF to really include the history behind the dances presented at the shows and to ensure that the ANGF syllabus is “well done.”⁵⁸

Herman Martínez has the following vision about the future endeavors of ANGF:

ANGF has organized and sponsored Festivals and conferences. Thus, a lot of experiences, expertise and history has been developed over five decades. I suggest that these next several years leading up to the 50 year anniversary, sooner that later; ANGF can begin developing a Master and Business Plan, shifting some focus from conferences to forming a National Office. thus opening up opportunities (eligibility) for greater funding and expanded programming. I'm certain that this idea/topic has been discussed at the Board level previously. One idea, and here are many possibilities, ANGF should establish itself (National Office) at the National Hispanic Cultural Center which is located on an expansive campus in down-town Albuquerque (15 minutes from the Airport). Albuquerque is situated at the mid-point of the West Coast, sun belt and the Midwestern States. Board Committees: 1). Site search (location) 2). Staffing structure w/ Job Descriptions 3). Look for Partnerships e.g., shared staff personnel 4). Research similar national models. The sources for funding can be expanded, but perhaps beginning

by looking at a grant for a candidate the Board of Directors can co-sponsor in an internship with the intent of crafting a National Director.⁵⁹

Thus, both Valenzuela and Martínez urge ANGF to expand in different ways. Valenzuela encourages an increased academic outlook while Martínez advises the board to form a National Office.

In conclusion, the formation of ANGF was driven by a cultural affirmation of Mexican music and dance traditions that was one response of the Chicano Movement in the 1960s and 1970s United States by the people of Mexican descent. Herman Martínez and Ismael Valenzuela in 1974 alongside a great number of folkloric dance practitioners began a national conference whereby participants could learn the dance and music traditions of Mexico and other Latin American countries. As a result, ANGF grew quickly and inspired many. Over forty years have passed since its inception and ANGF continues to fulfill its mission.

Notes

¹ Asociación Nacional de Grupos Folklóricos, 2015, <http://www.angf.org> (accessed on March 23, 2015).

² I use the term folkloric dance to refer to the traditional music and dance traditions of the Mexican people. However, the terms folklórico, ballet folklórico are also used by practitioners.

³ This information was gleaned from my first-hand experiences having been a member of ANGF since 2000, as well as, serving on the executive board as Membership Chair (2003-2005) and Vice President (2005-2007).

⁴ Folklorista is a term used by practitioners to describe people who are engaged in the research, teaching, and performance of Mexican folkloric dance.

⁵ The Chicano Movement or *el movimiento* was a political movement in the late 1960s and early 1970s United States. At this time, Cesar Chavez led the migrant workers who were people of Mexican descent to protest the inhumane treatment, wages, and working conditions of those working in the fields. Also, in East Los Angeles Sal Castro who was a public school teacher led student protests over educational reforms. Throughout the United States, people of Mexican descent were demanding civil rights equality. For more information please read: Francisco A. Rosales, *Chicano! The History of the Mexican American Civil Rights Movement* (Houston: Arte Público Press, 1997); Marc Simon Rodriguez, *Re-thinking the Chicano Movement (American and Social Political Movements of the 20th Century)* (New York: Routledge, 2015); Simon Rodriguez, *The Tejano Diaspora: Mexican Americanisms and Ethnic Politics in Texas and Wisconsin* (Chapel Hill: University of North Carolina Press, 2011).

⁶ I use the term Chicano/a to describe the people of Mexican descent that reside in the United States.

⁷ Olga Nájera-Ramírez, “Staging Authenticity: Theorizing the Development of Mexican Folkloric Dance,” in *Dancing Across Borders: Danzas y Bailes Mexicanos*, edited by Olga Nájera-Ramírez, Norma E. Cantú, and Brenda M. Romero, (Urbana: University of Illinois Press, 2009), 277-292.

⁸ *Mestizaje* is a term that describes the intermingling of Spanish and indigenous blood.

⁹ *Danzas* is a term that refers to the indigenous dances of Mexico. However, in the twenty-first century this term is also synonymous with any kind of dance form. Both *sones* and *jarabes* are music and dance traditions that became popular during Mexico’s colonial era (1701-1821). *Sones* and *jarabes* have distinctly different music and dance rhythms that vary depending on the region of Mexico that they are performed. *Musica* is the Spanish word for music.

¹⁰ Herman Martínez, interview by author. *Grupos* is a Spanish word meaning groups and *Maestra/os* means teachers.

¹¹ Ismael Valenzuela, interview by author, January 20, 2015.

¹² Ibid. Eventually, Valenzuela would direct the Ballet Folklorico de Albuquerque for many years. He earned a Master's degree in Computer Science and began a doctoral program.

¹³ During this time period, the designated name for the university that Martínez attended was Adams State College. Now it is known as Adams State University. Herman and Patricia Martínez directed *Semillas de la Tierra* for nineteen years. Now, Herman Martínez is the Executive Director and Patricia Martínez is the Secretary of the *Hilos Culturales* organization which was founded in 2000. *Hilos Culturales* is dedicated to promoting the Spanish, Indigenous, Pueblo influences within music, song, and dance. This organization sponsors workshops, concerts, and festivals. Herman Martínez earned a doctoral degree in Higher Education Administration from the University of Pittsburgh in 1986. Patricia Martínez earned a Masters of Arts degree in Elementary Education from Adams State University.

¹⁴ Herman Martínez, interview by author; Patricia Martínez, interview by author, March 5, 2015.

¹⁵ Herman Martínez, interview by author; Ismael Valenzuela, interview by author; Ismael Valenzuela, *Syllabus of Festival VI of the Asociación Nacional de Grupos Folklóricos*, n.p. At this time, Chávez was the ALMA program director at Adams State College. ALMA was a program designed to assist migrant students attending college. I note that there is a discrepancy with regards to who was in attendance at this meeting. In the ANGF syllabus for festival VI, Herman Martínez, Ismael Valenzuela, and Arnold Chávez are the only ones mentioned to have been at that meeting. Yet, in my interview and e-mail correspondence with Herman Martínez, he assures me that Patricia Martínez was present.

¹⁶ Plascida Dominguez, "Committed to Keep the Culture Alive," *Caminos*, November 1982, 28-29, 52.

¹⁷ Ismael Valenzuela, interview by author.

¹⁸ Herman Martínez, interview by author.

¹⁹ Jorge A Huerta, "Concerning Teatro Chicano," *Latin American Theatre Review (Spring 1973):14-15*. *El Teatro Nacional de Aztlan* literally translates as The National Theatre of *Aztlan*. The term *Aztlan* was created by Chicano/a activists to describe the Southwestern portion of the

United States land that was lost by Mexico following the Mexican-American War. They claim this area as Chicano/a territory.

²⁰ For more information read: Mündel, Ingrid. "Performing (R)evolution: The Story of El Teatro Campesino." *Postcolonial Text* 3, no. 1 (2007): 1-16.; Yolanda Broyles-González. *El Teatro Campesino: Theatre in the Chicano Movement*. (Austin: University of Texas Press, 1994).

²¹ During this time period, the founders used the word festival to describe the annual gathering that took place. In the twenty-first century, the word conference is used in all literature and amongst the participants. However, I have decided to use the word festival in this account because this was the term used in the 1970s.

²² Ismael Valenzuela, *Syllabus of Festival VI of the Asociación Nacional de Grupos Folklóricos*, n.p.

²³ Ismael Valenzuela, interview by author.

²⁴ Ismael Valenzuela, *Syllabus of Festival VI of the Asociación Nacional de Grupos Folklóricos*, n.p.

²⁵ Herman Martínez, interview by author.

²⁶ Ismael Valenzuela, interview by author.

²⁷ Ismael Valenzuela, *Syllabus of Festival VI of the Asociación Nacional de Grupos Folklóricos*, n.p.

²⁸ Ismael Valenzuela, interview by author.

²⁹ Ismael Valenzuela, *Syllabus of Festival VI of the Asociación Nacional de Grupos Folklóricos*.

³⁰ Devin Kelly, "Susan Cashion Dies at 70; Key Figure in Mexican Folkloric Dance," *Los Angeles Times*, September 9, 2013; Joe Rodriguez, "Memorial Planned for Bay Area Folklorico Dance Maestro Ramon Morones; Killed in Mexico," *San Jose Mercury News*, August 29, 2011; Robin Wander, "Susan Cashion, Stanford Dance Division Faculty Member, Artist, and Dance Community Leader has Died," *Stanford Report*, September 5, 2013.

³¹ Mela Sedillo Brewster is the name she used in many of her written works. She authored many books including: *A Practical Study of the Use of Vegetable Dyes in New Mexico* (Albuquerque, University of New Mexico Press, 1945); *Mexican and New Mexican Folk Dances* (Albuquerque, University of New Mexico Press, 1945; and many articles.

³² Herman Martínez, interview by author.

³³ Ismael Valenzuela, interview by author. This is significant in that in later years ANGF would transform into a self-funded organization whereby teachers and conference directors would be paid for their efforts.

³⁴ The festival was led by the following faculty: Epy Baca, A. Rocío Brimhall, Susan Cashion, Richard Durán, David Larrañaga, Edna Lovato, Frank Lucero, Herman Martínez, Patsy Martinez, Pedro Lorenzo Montoya, Ramon Morones, Tamatán Naranjo, Milton Ortega, Armando Quintana, Alberto Romero, Ernesto Rojero, Veronica Sanchez, Oma Sandoval, Sally Trujillo, Aleti Ulibarrí, Frances Vallejos, Ismael Valenzuela, Nancy Wilkes, Phyllis Villapondo.

³⁵ Performers at the concert included: Alegría Guadalupana (Pueblo, Colorado) Aleta Ulibarrí (Flamenco), Ballet Folklorico de Albuquerque, Ballet Folklorico de Boulder, Ballet Folklorico de Stanford (California), Colorado, Clarita's Grupo Flamenco, Los Lupeños (San Jose, California), Ciudadanos Mayores de Albuquerque, Semillas de la Tierra (Alamosa, Colorado). Music was provided by El Mariachi Tenampa and los Reyes de Alburquerque.

³⁶ Ismael Valenzuela, *Syllabus of Festival VI of the Asociación Nacional de Grupos Folklóricos*, n.p.

³⁷ Ismael Valenzuela, interview by author.

³⁸ Ismael Valenzuela, *Syllabus of Festival VI of the Asociación Nacional de Grupos Folklóricos*, n.p.

³⁹ Herman Martínez, interview by author, Ismael Valenzuela, interview by author.

⁴⁰ Patricia Martínez, interview by author.

⁴¹ Ibid. In my experience, ANGF conferences in the twenty-first century no longer allow children to be in the same movement classes as adults. Nowadays, children younger than thirteen years of age are separated into classes with teachers specifically chosen to instruct them. All other participants who are thirteen years and above take classes together depending upon the region, state, or dance form they have chosen.

⁴² "Asociacion Nacional de Grupos Folkloricos," *La Luz*, October 1975. Reprinted in *Syllabus of Festival VI of the Asociación Nacional de Grupos Folklóricos*, (Albuquerque, ANGF, 1979). I note that this article uses the term hostesses. However, in the twenty-first century the term conference director is a better descriptor. I have opted to use the term conference director because it better described the duties involved.

⁴³ Ibid.

⁴⁴ Herman Martínez, interview by author.

⁴⁵ Ismael Valenzuela, *Syllabus of Festival VI of the Asociación Nacional de Grupos Folklóricos*, n.p.

⁴⁶ Ibid.

⁴⁷ Patricia Martínez, interview by author.

⁴⁸ John Fernandez, “Dance Festival ’75 and ’76,” ed. Lorenzo Trujillo. *Viltis*. n.d. Reprinted in *Syllabus of Festival VI of the Asociación Nacional de Grupos Folklóricos*, (Albuquerque, ANGF, 1979).

⁴⁹ Ismael Valenzuela, *Syllabus of Festival VI of the Asociación Nacional de Grupos Folklóricos*, n.p.

⁵⁰ John Fernandez, “Dance Festival ’75 and ’76.”

⁵¹ Ismael Valenzuela, *Syllabus of Festival VI of the Asociación Nacional de Grupos Folklóricos*, n.p.

⁵² John Fernandez, “Dance Festival ’75 and ’76.”

⁵³ Ismael Valenzuela, interview by author; Herman Martínez, interview by author; Ismael Valenzuela, *Syllabus of Festival VI of the Asociación Nacional de Grupos Folklóricos*, n.p.

⁵⁴ Ismael Valenzuela, *Syllabus of Festival VI of the Asociación Nacional de Grupos Folklóricos*, n.p.

⁵⁵ Herman Martínez, interview by author.

⁵⁶ Ismael Valenzuela, interview by author

⁵⁷ Ismael Valenzuela, *Syllabus of Festival VI of the Asociación Nacional de Grupos Folklóricos*, n.p.

⁵⁸ Ismael Valenzuela, interview by author.

⁵⁹ Herman Martínez, interview by author.

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