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Huellas artísticas

los undocumented
the future of chicana/o theater?

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calendario
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from the editors

Here it is once again Raza, the first yearly edition of La Gente de Aztlán. Before we begin we would like to take the time to welcome everyone back- back to school, back to the drama, the routine and back to La Gente. To start off the school year we've decided to start off on a positive note by giving La Gente a new look, we hope you like it.

Nuestra primera edicion se titula "Huellas Artisticas." Now, you're probably asking yourselves "¿Y porque huellas?" We decided to choose the title "Huellas Artisticas" because huellas are a sign, a mark or trace of something. In the following pages you will come across some musical, artistic and poetic traces of Chicana/o culture. These huellas show us a few of the ways in which Chicanas/os and Latinas/os have chosen and choose to express themselves. Inside you will find images from Frida Kahlo, Patssi

Valdez, Ester Hernandez, a few huellas of our culture imprinted in our minds. These are artistic traces which serve as a means of inspiration and motivation, leading to new forms of expression. This is seen through our up-and-coming young artists like Quetzal, Ozomatli and Aztlán Underground who use traditional musical styles to integrate into their own music.

We also decided that with El Dia de Los Muertos just around the corner, this issue of La Gente could serve as a small reminder of this rich tradition by playing with the idea of huellas and things left behind. Dia de los Muertos has served as the day en cual honramos a nuestros antepasados, giving recognition to the huellas our ancestors have left behind en nuestras vidas y nuestras mentes.

Lastly, as I mentioned before, La Gente has taken on a new look. Therefore this image marks the end of the old La Gente and the beginning of the new La Gente, with traces of the old. We decided to make La Gente not only informative but entertaining as well. We want to make ourselves more accessible to others. In order to do this we've expanded our distribution sites reaching more Latino communities and organizations than ever before. Not only that, we decided to broaden our scope on the Chicana/o community by acknowledging all our gente. We want to include more articles that talk about la mujer and issues about sexuality which for so long have been ignored. So sit back, relax and in between your favorite novelas grab an issue of La Gente.

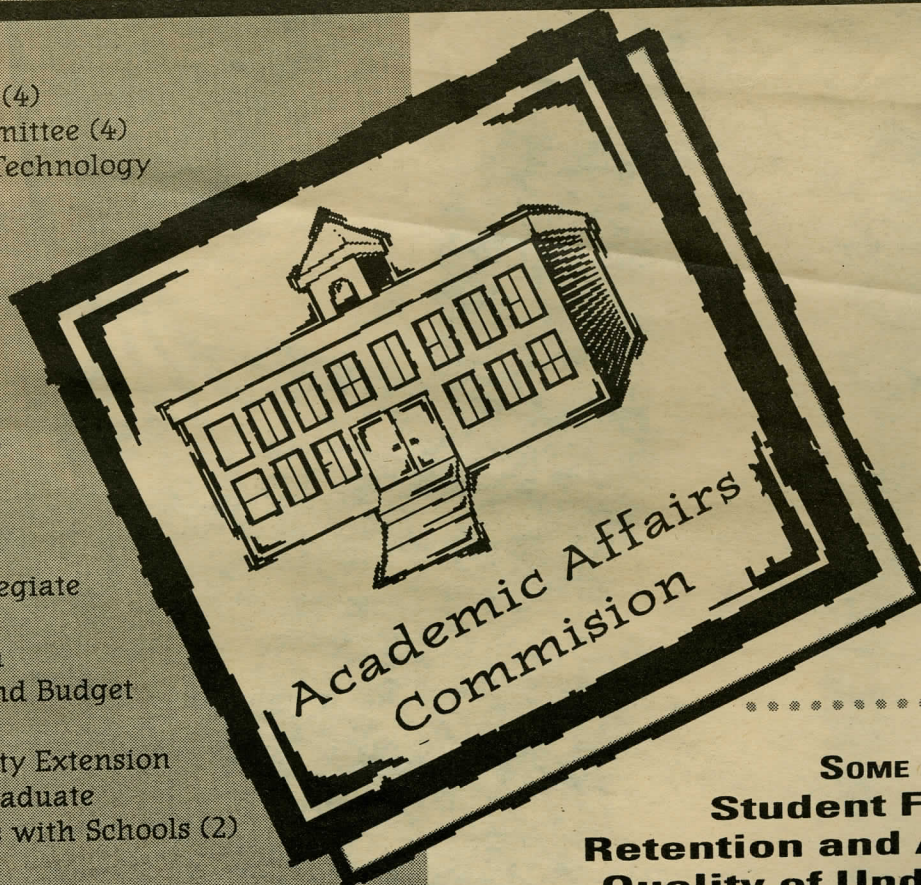


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Who?

- Academic Affairs Commission

What?

- Academic Senate and University Appointments

Where?

- Kerckhoff 309

When?

- Begin ASAP!

How?

- Applications Available Now Sign Up for an Interview-It's

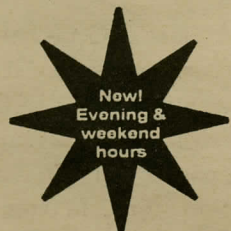
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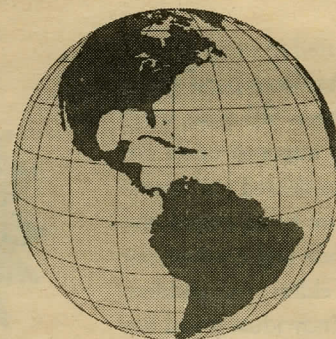
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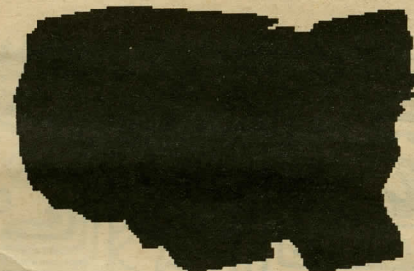
newsbriefs



Cuba

After 30 years, the remains of Ernesto "Ché" Guevara and six other fighters who were assassinated in Bolivia were finally laid to rest in Cuba, their homeland. Ché, an international revolutionary committed to fighting against imperialism, fought in places like the Congo and Bolivia; where he died October 9, 1967. His hands were cut off and sent to Cuban president Fidel Castro to prove that he had been killed, but the rest of his body could not be found. Earlier this year, the remains of Ché's body were found and returned to Cuba. After a week of ceremonies honoring Ché, he was placed in a mausoleum in Santa Clara on October 17. The battle in Santa Clara in December of 1958, led by Ché, is seen as the deciding victory of the Cuban Revolution.

The federal government has recently changed immigration policy regarding the sponsoring of immigrants by U.S. citizens. The new policy requires that families who agree to back up immigrant relatives be financially screened. The goal is to reduce the number of immigrants who receive social benefits, such as welfare. In general, sponsors will be required to have an income of, at least, 25% above the federal poverty level, which is about \$20,062 for a family of four. This marks a reversal in the traditional U.S. immigration policy in support of uniting families.



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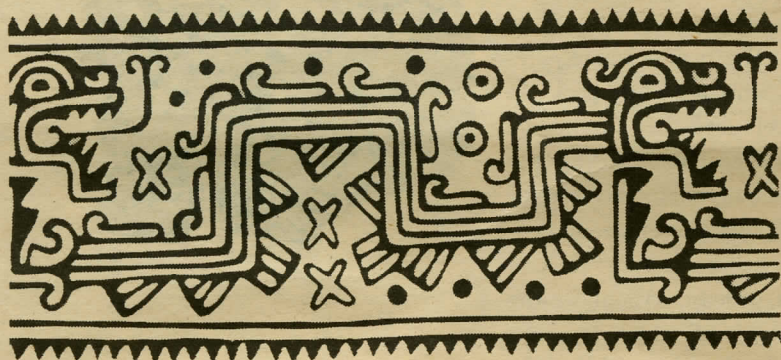
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Ron Unz, a Republican from Silicone Valley is using a different approach to entice the Latino vote towards the elimination of bilingual education. He utilizes a brochure which has smiling Latino kids from "Las Familias del Pueblo," who also organized a boycott on bilingual education in Los Angeles. Unz also has a Mexican-American woman teacher as co-chairwoman of his campaign. Not in the brochure yet, but he found a Latino "honorary chairman": the inspiration for the movie Stand and Deliver, Jaime Escalante. Initiative will be in June's ballot, yet the majority of Republicans only wish for its reform in fear of a decrease in Latino votes.

raices

This section of La Gente, Raices, was created in order to educate our people of their indigenous heritage that has been purposefully and systematically left out of "History." It has been 505 years since a foreign culture was brought to these lands and imposed upon our people. As oppressed native peoples we have been denied our ancestral way of life. To this day our native languages are being erased and replaced with foreign tongues that infect our minds and confuse our Spirit. That is why we disrespect our women, our elders, our children and ourselves. For we have forgotten our roots. Individual greed has filled our hearts with materialism, while spirituality and collective love are viewed as weaknesses. Walking in a polluted concrete jungle, we are cut off from planting the soil, from communion with nuestra madre tierra. No longer do we greet the sun as it rises and count the moons. For 505 years the sacred circle has been broken, while our people die in project apartments and square cells. But like the seasons, time is cyclical. The rotting of this society is like the death of Winter that must come before the birth of Spring. That is why a new generation of healers, the ancestors of those yet unborn, are flowering, bringing forth the harmony that shall emerge from the chaos. The wisdom of our elders tells us that this is all just a dream. Awaken from the nightmare and face your fears with courage like a warrior in battle. Only then will you come to know your raices.

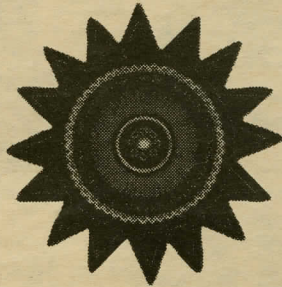


Aztec Poem

But even if it were so,
if it were true that suffering is our only lot,
if things are this way on earth,
must we always be afraid?
Will we always be weeping?

For we live on earth,
there are lords here,
there is authority, there is nobility,
there are eagles and tigers.

And who then goes about always saying
that this is the way it is on earth?
Who is it that forces death upon himself?
There is commitment, there is life,
there is struggle, there is work!



House of Spring

In the house of paintings
he begins to sing,
he tries out his song,
pouring forth flowers,
the song rejoices.

The singing resounds,
the rattles are heard,
and in turn the response
of our flowery bells,
pouring forth flowers,
the song rejoices.

Over the flowers the song
of the beautiful pheasant
unfolds its melody
in the interior of the waters.
Responding to it,
many red birds,
the beautiful red bird
melodically sings.

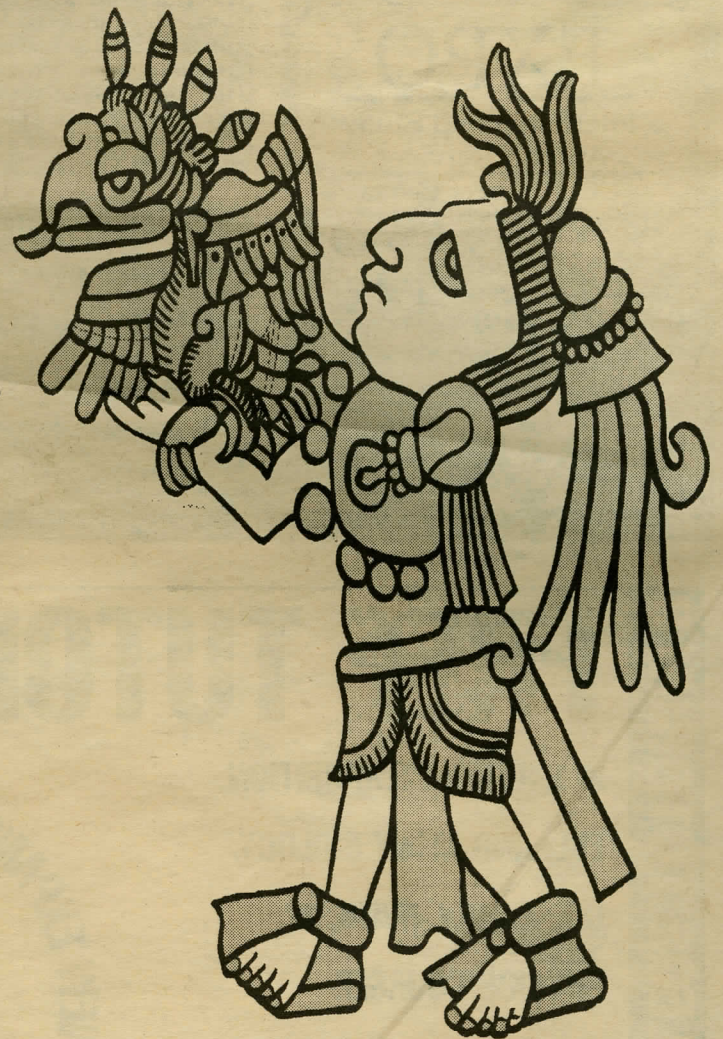
A book of paintings is your heart,
you have come to sing,
you sound your drums,
you are the singer.
Inside the House of Spring
you bring joy to the people.

You alone give away
flowers that intoxicate,
precious flowers.

You are the singer
inside the house of spring,
you bring joy to the people.

Nezahualcoyotl

Each of us has a song to sing. A song given to us at birth. And to our song we dance the dance of Life. It is time for us to remember how to dance in a sacred manner. To dance in Harmony. In tune with the rhythms of Life that run through our veins. A false sense of time has tricked our minds, so we deny our roots. But your heartbeats to the drum to the rhythm of your Spirit. Through the emotions and passions that burn in our blood we feel our roots. We feel our connection to the cycles of the Heavens and Earth, our connection to all of Creation. We were given the gift of Life in order to live it. We were created so as to create. Space and time cannot confine the infinite divine energy that gives Life to all we see. The Creator of all this is within You and Me. A new cycle of Life is beginning and it is our collective responsibility to give birth to el florecimiento de nuestra cultura indigena, the flowering of our native culture and soul, just as our Mexika, Maya, Tolteka, Inka, and Olmeka ancestors did thousands of years before us. We are children of the stars, children of Aztlan, Anahuak, Ixachitlan, Turtle Island, Tawantinsuyo. It is we who must live the prophecy. The tide is coming. The cosmic tide is coming and nothing on Earth can stop it.



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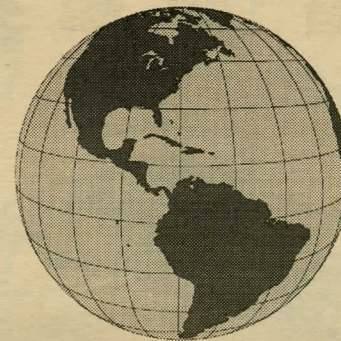
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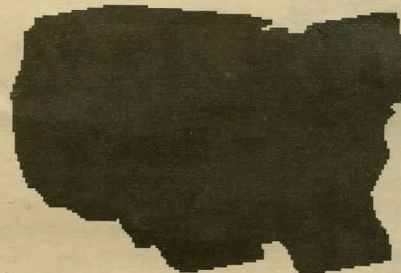
brevedades

Cuba

Después de treinta años, los restos de Ernesto "Ché" Guevara y de otros ses insur-
gentes que fueron asesinados en Bolivia, por fin
fueron enterrados en Cuba, su tierra natal. Ché,
un revolucionario conocido internacionalmente
como un luchador contra el imperialismo, peleó
en lugares como el Congo y en Bolivia, donde
murió el 9 de octubre de 1967. Sus manos fueron
amputadas y enviadas al presidente Cubano, Fidel
Castro, para comprobar que Ché había sido
asesinado. Pero el resto del cuerpo nunca fué
encontrado hasta los primeros meses de este año
y fueron regresados a Cuba. Después de una
semana de ceremonias honrando a Ché, su cuer-
po fué puesto en un mausoleo en Santa Clara el
17 de octubre. La batalla de Santa Clara de 1958,
encabezada por Ché, es vista como la victoria
decisiva de la Revolución Cubana.



El gobierno federal a hecho cambios
al programa de inmigración que per-
miten a ciudadanos estadounidenses
patrocinar inmigrantes. Ahora, el pro-
grama requiere que personas que deseen
patrocinar a algún familiar, necesitan ser
investigados sobre su situación económi-
ca. La meta es de reducir el número de
inmigrantes que reciben beneficiencia
social, welfare. El programa requiere que
las familias patrocinadoras tengan un
ingreso de ,por lo menos, 25% más que
el nivel de pobreza federal, que viene
siendo \$20,062 para una familia de cua-
tro. Esto es indicativo de un cambio en
los programas estadounidenses de inmi-
gración que tradicionalmente apoyaban
la unión de familias.



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major advisor or supervisor and two others familiar with the applicant's scholastic and
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cants will be interviewed.

Stipends: Predoctoral fellows receive an annual stipend of \$11,496. Postdoctoral fellows receive an
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toral tuition provided.

Applications to: **Becky Beckham, Administrator**
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Ron Unz, a Republican from Silicone
Valley is using a different approach to entice
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ballot, yet the majority of Republicans only
wish for its reform in fear of a decrease in
Latino votes.



Los Undocumented a new theater emerges

by Marco Ponce Contreras

Captured on film that fateful day of April 1, 1996, a Mexican woman was struck down by baton wielding immigration authorities. Thus, "Los Undocumented" was born. Conceived by Jose Luis Valenzuela, a professor of Theater and Chicano Studies at UCLA, the theater group's goal is to shed light on issues affecting Chicanos and Latinos.

Valenzuela, emphatically tells what Chicano Theater's role is today. He warns, "theater is not a message to society. It is a state of mind. Theater comes out of a response to our social conditions and our understanding of the world." Continuing further he says, "it creates a dialogue by which Chicanos will be more informed of their present conditions." In the effort to break the binds of the "status quo," it gives Chicanos a voice, a platform to speak out and question human behavior. In order to carry out this endeavor, Valenzuela has created just the vehicle to transcend barriers Chicanos confront.

Why, after all this time, is there a renaissance in Chicano Theater, a rebirth, an awakening not unseen since those difficult years of inequality three decades ago? During the turbulent '60s and '70s, Chicano Theater established a means by which the eyes of a nation were opened to the rampant injustices suffered by people, not only of Chicano descent, but of all colors. The social climate when the nation was under tremendous strain from civil rights, United Farm Workers, the antiwar, and the women's liberation movements is comparable to the discord brought by recent political and social attacks that have come strong with anti-immigration measures and ongoing unfair farm labor practices. If Valenzuela and his Chicano players, who are

cont. page 21

El nacimiento de un nuevo teatro

Recordemos aquel incidente que ocurrió el año pasado un primero de abril, 1996; en el cual la crueldad y la violencia mostraron su rostro a través de la imagen del televisor: imágenes inolvidables. Un grupo de indocumentados que buscaban mejores condiciones de vida eran golpeados brutalmente por agentes del Sheriff del condado de Riverside en la ciudad del Monte, California, después de una persecución vehicular desde la frontera.

De este incidente de violencia, surgió el grupo teatral, "Los Undocumented". El grupo fué iniciado por el profesor José Luis Valenzuela, profesor de cine, teatro y estudios chicanos en la Universidad de California, Los Angeles (UCLA). Los integrantes se conocieron en las aulas de clase donde el profesor Valenzuela impartía clases de cine. De acuerdo con el profesor, él dice que vivimos en una era de racismo y xenofobia extrema hacia el inmigrante, principalmente el de latinoamérica.

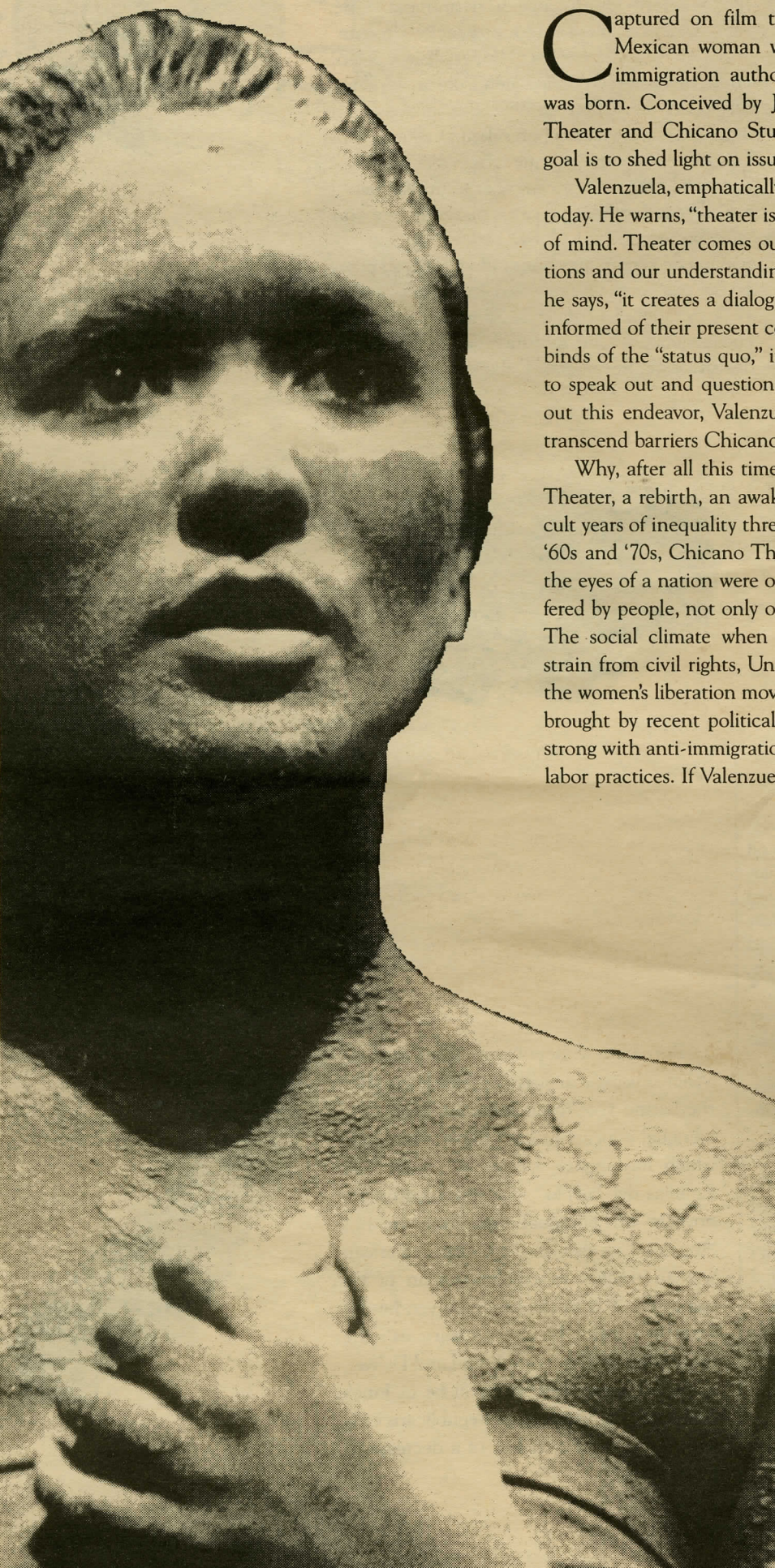
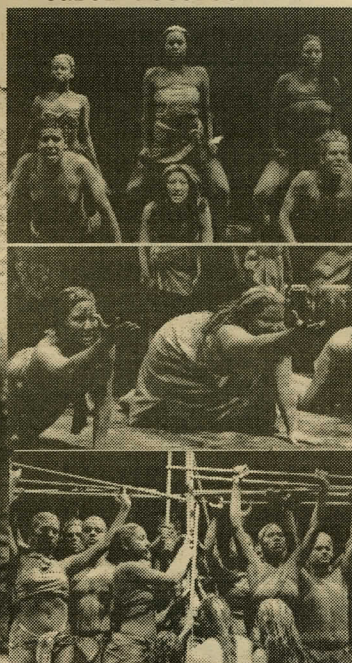
En décadas pasadas, los chicanos tenían una sensación de falsa seguridad ya que no encontraban su lugar correcto en la sociedad estadounidense. Por muchos factores, como lo es el racismo, era la clase social más explotada; pero esto terminará. El grupo "Los Undocumented" manifiesta que la comunidad chicana verá a través del teatro una producción que transenderá hacia el alma de los chicanos.

El profesor Valenzuela nos explica que, "el teatro no es un vehículo para dar un mensaje a la sociedad, pero es un estado de conciencia. El teatro en sí, surge como una respuesta a nuestras condiciones sociales y nuestro entendimiento del mundo." Comentando que, "el teatro crea una vía hacia el diálogo que permite dar cuenta de nuestra condición social." Esta hazaña no será fácil, ya que se tienen que derribar los obstáculos que enfrentan los chicanos día a día.

Integrantes del grupo improvisan sus partes, creando un diálogo emocional y muy original. Se distinguen entre sus disfraces con máscaras, zancos é incorporan baile y música en vivo en sus actuaciones. Pero lo que los distingue más, es la aplicación de la poesía coral. Toman un poema y añaden una interpretación intensificada a través de movimientos y coro.

cont. page 21

photo credits:
Carol Petersen



from our readers

La Rosa Negra

Mís ojos vacíos se espinan con la obscuridad
que habita mi espíritu.
La rosa blanca que me diste con
tanto amor ahora no existe.

Tu muerte fue trágica.
Cada palabra se convirtió en una espina
que constantemente me da dolor.

Sueño tu sonrisa, pero vivo tus lágrimas.
Lágrimas constantes que caen de mi cara
sobre mi cuerpo envuelto en pétalos.

Pétalos que contienen el grito de mi corazón,
y por eso he decidido plantarme en tu tumba,
y ser tu rosa negra para siempre.

Kathrine Estela Mendoza

Para los Muertos

Synthetic raindrops shatter like glass
as my feet press on that absurd road
that leads through the streets of this
hollow city filled with the screeching
cries of my ancient people.

In the half deserted Resurrection church
the shadow of Padre Cristobal indulges
in the once kept secrets, now only gossip
of content.

The ancient gods created with passion, and
the shadows destroyed without compassion.
Now my own mother seeks the eternal light,
but finds only darkness within the ideology
of christianity.

"The Savior", an absurd concept, and word
used in cualquier idioma europea, because
all those good people who danced to the
rhythm of the earth, celebrating its immense
beauty are now buried under iglesias,
modern edificios, and concrete streets.
Their spirit voices drown in the muffling
sounds of street cars, while those
who have forgotten their roots, wear yet
another mask, and go "trick-treating" not
remembering their past, or knowing that
they're the ones who have been tricked.

Every day should be Day of the Dead.

Jonathan Lorenzo

Untitled

Shhh!

Listen.

Listen to them.

The rhythmic beating of their voices
trembling the earth, just as the
wise ones predicted.
The ending of this age will come as
quickly as the wind carries smoke across
the land.
Tezcatlipoca will be present, with his
powerful "smoking mirror", and will
reflect your true image.
A being that belongs to the earth, as
the flowers belong to the meadows.
So remember that the universe
was not created for us, but that we are
only part of its existence.

Tonight listen to them, for this is the
Day of the Dead,
a day to reflect.

Danny Byron de Moroleon

Death is Certain

Violent visions of haunting screams.
Omens incarnated in pure black dreams,
and wild skunks visiting my home.

Death is certain.

Death that hides within fashion magazines,
luxurious cars, well paying jobs, and now
you and I forget forget the Mexica.

Those omens that came in 1510, now hide
in all those things we ironically appreciate.

Unmask yourself.

Free your spirit from the earth monster,
Tlaltecuhtli! He exists in the form of
materialism, and ignorance.
Become powerful as Quetzalcoatl, and flow
through the pages of knowledge and
become powerful like wind.

Enid Santos

El Movimiento Estudiantil Chicana y Chicano de Aztlán

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located in the Men's Gym Building Room 203

how do i get involved?

como me involucro?

For many of us, there are times when we want to get involved but we don't know where to go. For this issue, La Gente de Aztlán not only wants to give you information on art and culture in our community, we want you to get involved. So, here are some places where you can start your artistic careers and become the next great painter, sculptor, dancer, or musician in our Raza community.

Social and Public Resource Center

685 Venice Blvd, Venice, CA 90291

phone: (310) 822-9560 fax: (310) 827-8717

SPARC is a multi-ethnic arts center that produces, exhibits, distributes and preserves public art works. SPARC is particularly committed to enhancing the visibility of work which reflects the lives and concerns of America's diverse ethnic populations, women, working people, youth, and the elderly. The ultimate purpose of its programs is to examine what we choose to memorialize through public art and develop alternative processes for the creation of public monuments for a community.

Popular Resource Center

125 South Avenue 57, Highland Park, CA 90042

phone: (213) 550-1365 fax: (213) 256-7577

The Popular Resource Center is a grass-roots Non-Profit corporation which seeks to provide resources and to support community based groups, organizations and individuals. The center provides free or affordable educational courses, forums and multi-media artistic events which serve to enhance cultural expression and social awareness within the community.

Aztlán Cultural Arts Foundation

401 North Ave 19, Los Angeles, CA 90031

phone: (213) 227-1519

The Aztlán Cultural Arts Foundation works to promote culture through the arts, literature, music and education. Their main goal is art appreciation and enhancement of cultural awareness through education.

Plaza de la Raza

3540 North Mission Rd., Los Angeles, CA 90031

phone: (213) 223-2475 fax: (213) 223-1804

Plaza de la Raza provides year-round program for arts education and serves as an arts center and school. Through the arts, Plaza provides a vital human resource service bridging the geographic, social, artistic and cultural boundaries of Los Angeles and beyond.

VIVA Lesbian and Gay Latino Artist

mailing address only:

4470-107 Sunset Blvd #261, Los Angeles, CA 90027

(310) 301-8035 fax: (310) 301-9326

VIVA exists in order to discover, empower and promote gay latino artists through art exhibits, poetry readings, and performance shows.

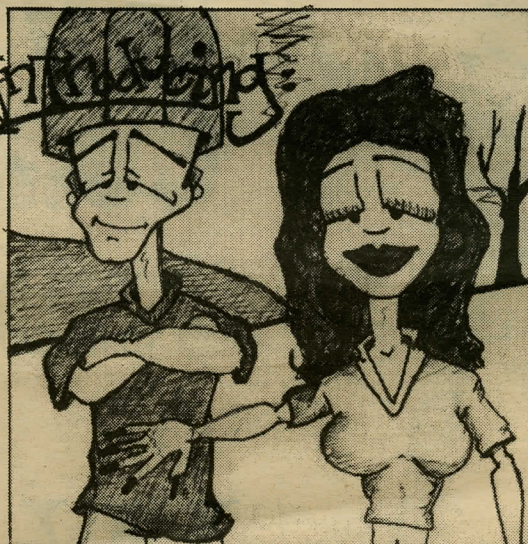
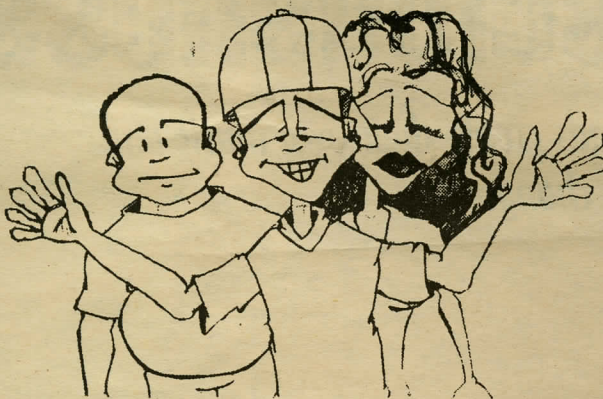
Art in the Park

Arroyo Seco Park, 5568 Via Marisol Ave, Los Angeles, CA 90042

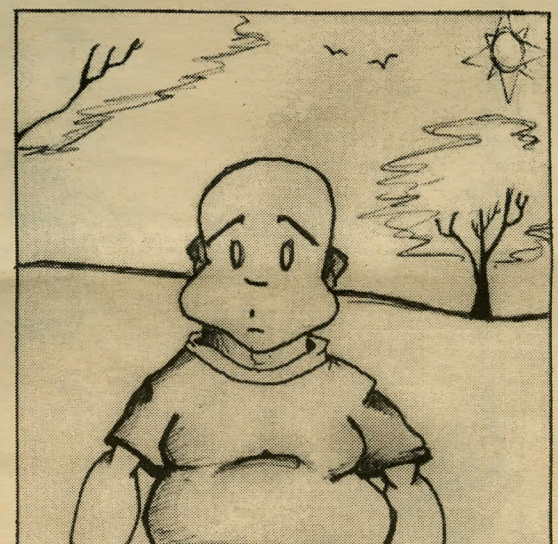
phone: (213) 627-9621 fax: (213) 259-0550

Through classes, workshops, exhibits, and festivals, Art in the Park serves to promote the experience and joy of art and culture to the children and adults of the Northeast community.

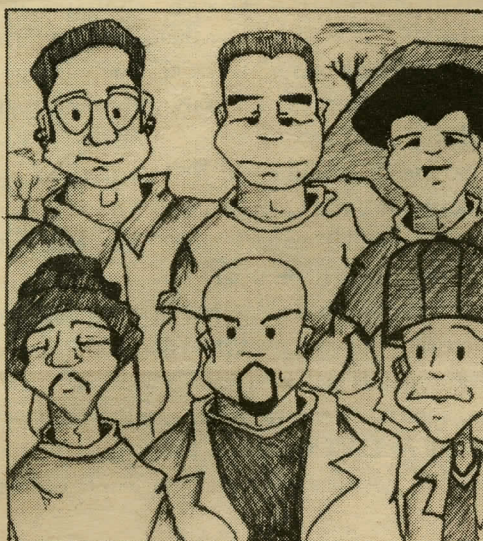
LA COMPISA



PANCHO AND DALILA
THE ONLY COUPLE AND MAIN CHARACTERS



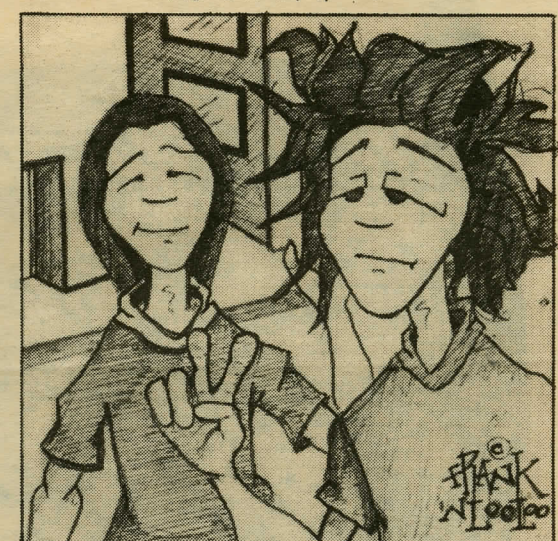
LONJAS
THE SIDEKICK



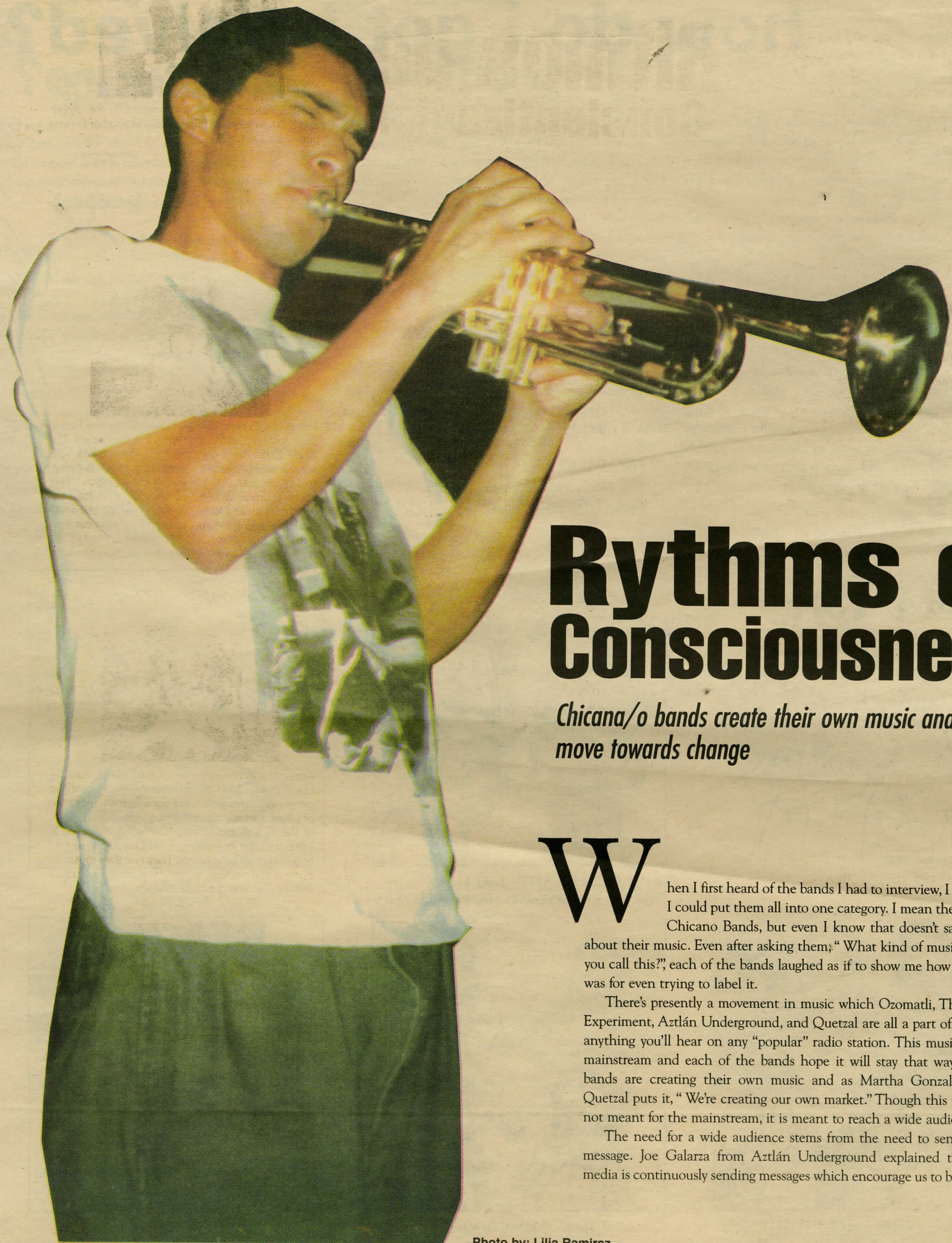
THE HOMIES
CAPN PUFF BIG LOU LING MARKOS FROGGIE



THE HOMEGIRLS
TERE MARTHA MERCEDES ROSIE



TOSHI AND CHAVA
WHO LIVE IN A DIFFERENT PART OF TOWN AND DON'T COME AROUND TOO OFTEN



Rythms of Consciousness

Chicana/o bands create their own music and move towards change

When I first heard of the bands I had to interview, I thought I could put them all into one category. I mean they are all Chicano Bands, but even I know that doesn't say much about their music. Even after asking them, "What kind of music would you call this?," each of the bands laughed as if to show me how stupid I was for even trying to label it.

There's presently a movement in music which Ozomatli, The Blues Experiment, Aztlán Underground, and Quetzal are all a part of. It's not anything you'll hear on any "popular" radio station. This music is not mainstream and each of the bands hope it will stay that way. These bands are creating their own music and as Martha Gonzales from Quetzal puts it, "We're creating our own market." Though this music is not meant for the mainstream, it is meant to reach a wide audience.

The need for a wide audience stems from the need to send out a message. Joe Galarza from Aztlán Underground explained that the media is continuously sending messages which encourage us to be mind-

Photo by: Lilia Ramirez

less. This music calls you to think and to question. Each band presents a different perspective, whether it be Aztlán Underground's call for decolonization, Quetzal's lyrics on the Zapatista struggle, or The Blues Experiment's message of unity and love. Each band utilizes music to encourage their audiences to listen and think.

Along with the differences in their message, each of these bands also vary in their style of music. Each band's music is indescribable. As I mentioned before, even the bands themselves would not label their music. The reason is because it is not meant to fit any sort of label or category. Instead, the bands are creating their own sound, as it comes to them. There's also a distinction within each band. Although you may find many of these bands playing the same gigs, their music is different and unique.

Although their music cannot be labeled, the music of Ozomatli, Quetzal, The Blues Experiment, and Aztlán Underground do have traces of the music of Latin America. Quetzal's music, for instance, is highly influenced by Jarocho, which is indigenous to Veracruz, Mexico. Other bands, as seen mostly in Ozomatli's music, use drums and other instruments characteristic of Afro-Cuban music. Aztlán Underground creatively combines the use of conga drums with sounds of hip-hop. The combination of these influences unite to create new music with a new consciousness.

This musical movement is interesting in the sense that there is a taste of music for anyone. Since their music crosses over many lines, it leaves room for any sort of audience. Just as the music cannot be labeled, so is the audience. Although this music has been kept "underground", to a certain extent, their music has begun to attract a wide audience. Joshua Duron from The Blues Experiment feels this movement is just beginning. He explained that it is paving the way for more musicians who choose to create their own music.

Music no longer has to be generic and repetitive. With all of the remakes that are coming out now, it's a relief to hear that there is more out there. So, where can you listen to these bands or find their music? Three of the bands, Aztlán Underground, The Blues Experiment, and Ozomatli, are presently releasing a compilation album with Quinto Sol and Ollin. The album contains three songs from each band and is on sale now at major record stores. Quetzal is also releasing an album at the end of November.

To see these bands live, keep an eye out for La Gente's calendar section, which is always located on the back page of La Gente.

It easy to see that within these bands there is something for everyone. Whether you like the sounds of salsa and merengue or the beats of hip-hop, each of these bands provide a source of entertainment with lyrics that stimulate.

Ritmos de Concientización

La primera vez que oi hablar de las bandas que tenía que entrevistar pense que pudiera clasificar las todas bajo una categoria. Pues, todas son bandas chicanas, pero se que esto no dice mucho sobre su musica. Aún después de preguntarle, "¿Como le llamarían a éste tipo de musica?" cada una de los integrantes se medio río en una forma que me demostro le ridículo que fue mi pregunta.

En el momento presente hay un movimiento musical en el cual toman parte Ozomatli, The Blues Experiment, Aztlán Underground y Quetzal. No es algo que se escucha en las estaciones de radio populares. Éste tipo de musica no es parte de la corriente principal de musica y las bandas desean que asi sea. Éstas bandas estan creando su propia musica y como dice Marta Gonzalez, miembro de Quetzal, "Nosotros estamos creádo nuestro propio mercado." Pero aunque esta musica no fue creada para una audiencia tradicional sí fue creada con la intención de atraer una amplia audiencia.

El deseo de atraer una gran audiencia proviene de la necesidad de mandar un mensaje. Joe Galarza de Aztlán Underground nos explica que los medios de comunicacion continuamente nos estan mandando mensajes que no nos hacen pensar. Esta musica te hace pensar y cuestionar el statu quo. Cada una de las bandas presenta una perspectiva diferente, sea el mensaje de descolonizacion de Aztlán Underground, o las canciones de Quetzal sobre la lucha de los Zapatistas, o el mensaje de amor y unidad de The Blues Experiment. Cada banda presenta su musica con la intencion de motivar a sus fans a que escuchen y piensen en el mensaje.

A pesar de los diferentes mensajes cada una de las bandas varia en su estilo de musica. Estas bandas no fueron creadas con la intencion de llenar algun categoria o descripcion. En vez de eso las bandas estan creando sus propios sonidos haci como les vengán. Ay una distincion entre las bandas y aunque muchas de ellas se encuentren tocando en las mismas actuaciones, la musica de cada banda es diferente y unica.

Las bandas tienen rasgos de la musica tradicional de latino america. Por ejemplo, una gran parte de la musica de Quetzal, es inspirada por el jarambe, musica indígena de Veracruz. Otras bandas tal como Ozomatli usan los tambores y otros instrumentos característicos de la musica afro-americana. Aztlán Undegraound ingeniosamente combina congas con los sonidos de hip-hop. Éstas combinaciones crean un estilo de música diferente con *concientización*.

Éste movimiento musical mezcla varios estilos. Aunque este estilo musical pertenece clandestino, a logrado atraer una audiencia extensa. Joshua Duron, miembro de los Blues Experiment, cree que la el estilo de musical solo comienza a desarrollarse.

Donde pueden ir para escuchar estas bandas, o encontrar su música? Dentro de poco tiempo, tres de los grupos, Ozomatli, Aztlán Underground y, los Blues Experiment junto con Quinto Sol y Ollin lanzaran un album de complilación. Quetzal lanzara su propio album a fines de noviembre.

En la sección del calendario en está publicación pueden encontrar los días y lugares en donde tocarán sus bandas favoritas. Sea que les guste el sonido de la salsa, el merengue, o el ritmo de hip-hop, cada una de estas bandas provee una fuente para la el gusto y la expreción de todos.



In 1988, Aztlán Underground began with one rapper and a DJ. In 1990, the band took on another DJ and became a live band in 1995. Their lyrics concentrate on the education of their audience, discussing major themes of Chicana/o Studies. Their music is influenced by the sounds and lyrics of such hip-hop artists as Public Enemy and Boogie Down Productions. They have already released their first album, "Decolonized", and are presently working on another album scheduled to come out the end of December or the beginning of January.



The Blues Experiment originated out of The Peace and Justice Center in 1995. It was named The Blues Experiment because their music takes from various interpretations of the blues, which is everything from jazz to the music of the Stylistics. Their sound is universal and their lyrics focus on the message of unity and love. Although they are still working on releasing their own album, you can hear their music in the compilation "Sociedad Suciedad" as mentioned in the accompanying article. The Blues Experiment will be performing at Fais Do-Dos on Western and Adams on Saturday Oct.25. For more event info call (213) 252-3777.



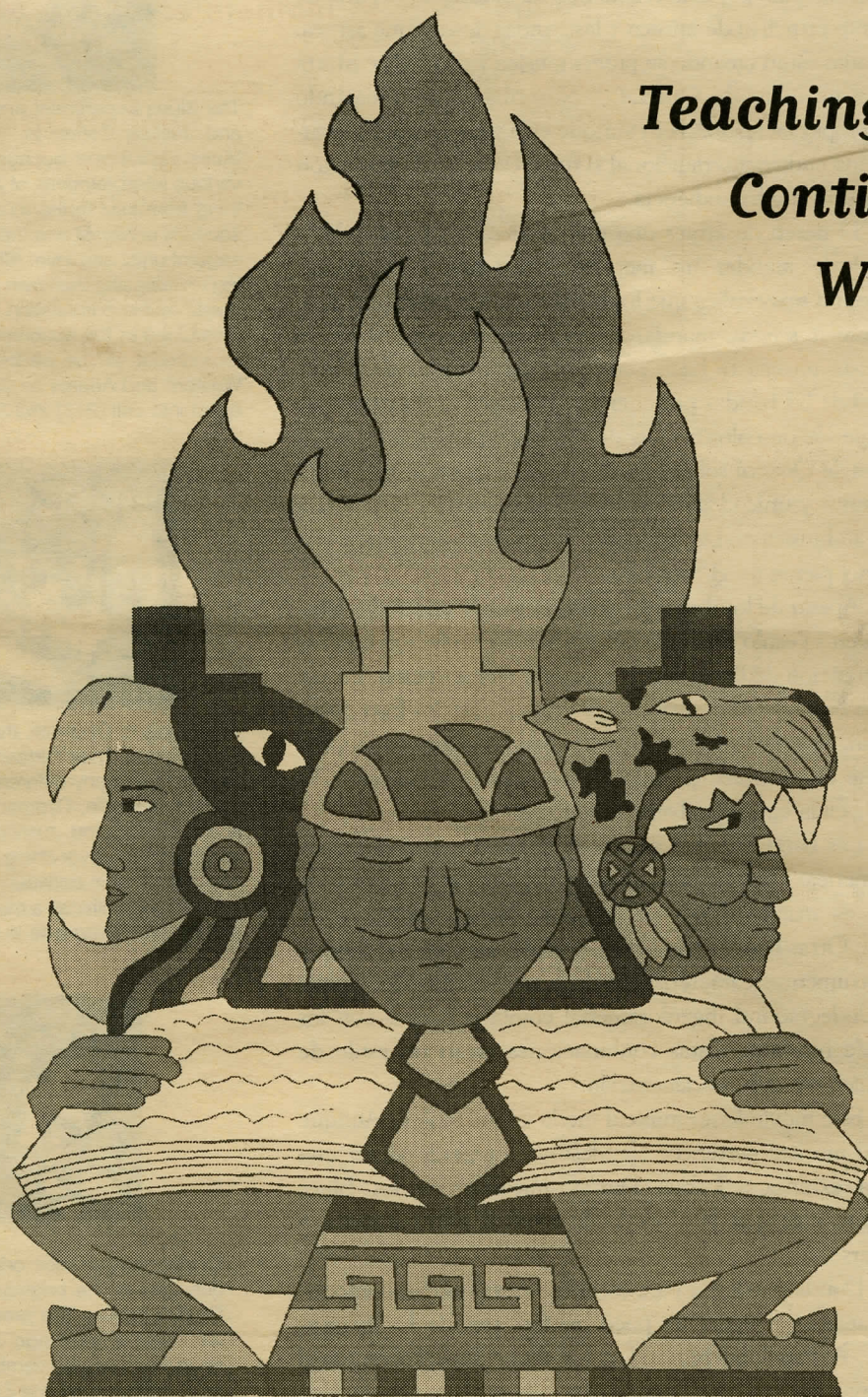
According to Ozomatli, their music is the music of Los Angeles. Their thirteen-member band contains members of many different communities, reflective of LA as a whole. Ozomatli began on April 1, 1995 at the Peace and Justice Center. Their music is influenced by everything from Latin Jazz to hip-hop, with a lot in between. They see their music as cultural and political, a mix which combines just as well as everything else in their band does.



Quetzal began their original band in 1993. Now only one of the original band members remain, Quetzal Flores. The present band came together less than a year ago and continues to remain strong with seven members. Their lyrics focus on love- mother love, the Zapatista struggle, and the love of culture. Their music is influenced by Jarocho, a music indigenous to Veracruz, Mexico, jazz, blues and the music of West Africa and Afro-Cuba. Quetzal explains the best name for their music is Jarocho Mexi Funk. They are releasing their first album at the end of November which will be available at local bookstores and record stores.

MEChA de UCLA's RAZA YOUTH EDUCATION PROJECT

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KERCKHOFF 133



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1104 Murphy Hall
- James West Center Information Desk
- Undergraduate and Graduate Student Government Offices
3rd Floor, Kerckhoff Hall
- The Center for Student Programming
105 Kerckhoff Hall
- Student Union Services Information Desk
Ackerman A-Level
- Residence Halls
Assistant Directors' Offices

The Student Regent is a voting member, selected for one academic year.
In addition to having all travel and accomodation expenses paid, the
Student Regent will receive a waiver of tuition and fees for that year.

Application Deadline:

Noon on Friday, November 14, 1997
Chancellor's Office, 2147 Murphy Hall

For more information contact Mike Cohn at X57041

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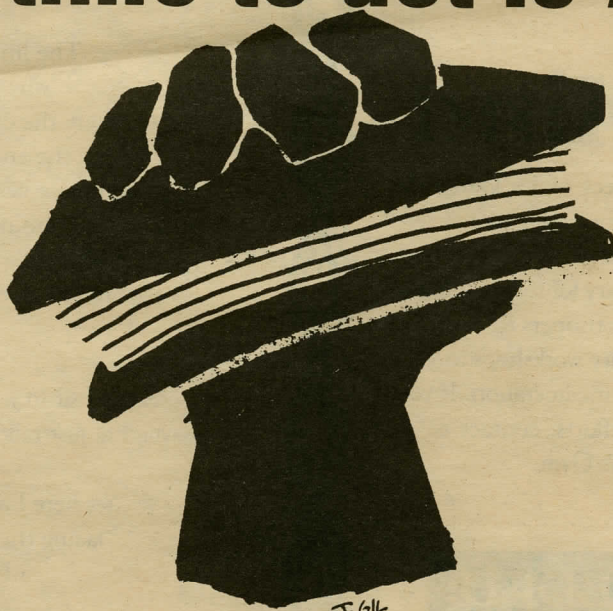
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THE MAN WITH THE KEYS

Basking in the morning sun
crisp, refreshing breeze
my body absorbs
through the pores
of my brown, Aztec covering,
the flickering of the endless candle
which is my soul.....burns bright!!

The calling of my people can be heard
in the wind
their letters of love and loneliness
I can see in the clouds,
but the man with the keys
refuses to set this brown, warrior free
it holds me in its confines
of violence and strife
an arena of gladiators- both strong and weak
set aside from the world
that no longer accepts us
nor wishes to remember us.

We are a society of rebels, warriors
lepers, predators, and followers of our own law.
"All Fools"!!

For we no longer live freely as we once did,
but instead are put away like exhibits in a sideshow
fighting each other for position, and power
yet we all must answer.....to the man with the keys.

Frank Lujan II
Folsom

REHABILITATION THROUGH EDUCATION

Free the Mind

Free the Mind is the community service project of La Gente de Aztlán. We are a prisoner education project. Since educational services are either extremely limited or not provided at all in the prison system, prisoners cannot obtain the tools necessary for rehabilitation. Free the Mind provides educational material to prisoners throughout California and Texas. We also conduct community workshops in various Latino communities dealing with issues of incarceration. If you would like to volunteer or contribute to our efforts, contact us at (310)825-0747 or come by our office at 102 Men's Gym.

VOLUNTEERS NEEDED:

PRISONER EDUCATION
COMMUNITY WORKSHOPS
ART GALLERY DISPLAYS
FUNDRAISING



Artwork by Ernesto Rubio, incarcerated broth-

A TWISTED WORLD

Nobody said anything, yet there I was again...
the wrong door opened to nowhere,
and I found myself forever with no end....
No yesterdays - No tomorrows - why bother with day or
night.

Time has no meaning, nor wrong or right.
All that can be said has already been spoken,
worthless lies, and people trying to keep from being broken.

The lines have been crossed
why bother with rules,
where the concrete, and steel begins:
is the end of the road for fools.
Lies and more lies can be heard in conversations
they all fade into nothing, in this sorry destination.
Let all feeling stop, why care for anything
people are just numbers, and nicknames not worth
repeating.

So as I sit in nowhere to face all this alone,
maybe I'm just talking to myself, and nobody's really
home.

Yet here I am trapped without a key
facing the wrong door wondering
why I can't be free.

Frank Lujan II
Folsom

sigan luchando

SIGAN LUCHANDO (CONTINUE THE STRUGGLE) IS A SPACE FOR OUR INCARCERATED BROTHERS AND SISTERS TO SHARE THEIR KNOWLEDGE AND EXPERIENCES WITH US THROUGH ARTWORK, POETRY, AND CORRESPONDENCE. BROTHERS AND SISTERS, PLEASE SEND YOUR SUBMISSIONS TO LA GENTE DE AZTLÁN, 308 WESTWOOD PLAZA, 118 KERCKHOFF HALL, LOS ANGELES, CA 90024. STAY STRONG AND KEEP ON STRUGGLING.

SIGAN LUCHANDO ES UN ESPACIO PARA QUE NUESTRAS/OS HERMANAS/OS QUE ESTÁN ENCARCELADAS/OS COMPARTAN SUS EXPERIENCIAS CON NOSOTROS A TRAVÉS DE SU ARTE, POESÍA Y CORRESPONDENCIA. HERMANAS Y HERMANOS, POR FAVOR ENVÍEN SUS CONTRIBUCIONES A LA GENTE DE AZTLÁN, 308 WESTWOOD PLAZA, 118 KERCKHOFF HALL, LOS ANGELES, CA 90024. MANTÉNGANSE FUERTES Y SIGAN LUCHANDO.

APRENDIENDO NAHUATL

MEXICA

LEARNING NAHUATL

FRASES * PHRASES

NEHA NI MAYANA. Yo tengo hambre. I am hungry.	NEHA NI TELPOCH. Yo soy joven. I am a young man.
NEHA NI AMIQUI. Yo tengo sed. I am thirsty.	NEHA NI ICHPOCH. Yo soy señorita. I am a young woman.
NEHA NI TEQUITITOC. Yo estoy trabajando. I am working.	NEHA NI CHICAHUAC. Yo soy fuerte. I am strong.
NEHA NI HUETZCA. Yo me río. I laugh.	NEHA NI HUEHCAPAN. Yo soy alto. I am tall.
NEHA NI COCHI. Yo me duermo. I sleep.	NIEHCOZ AXAN. Llegaré hoy. I will arrive today.
NEHA NI TAHTACHA. Yo me despierto. I awaken.	TIEHCOZ MOZLTA. Llegarás mañana. You will arrive tomorrow.
NEHA NICPIA TOMIN. Yo tengo dinero. I have money.	NICAN YEZ NO CHAN. Aquí es mi casa. This is my house.
NEHA NI HUEHUETL. Yo soy hombre. I am a man.	NICAN YEZ NO TLALI. Aquí es mi tierra. This is my land.

source: La Voz de Tenochtitlan by David
Tlalolintzin Vazquez.

LOS NÚMEROS DEL 1 AL 20 NUMBERS FROM 1 TO 20

CE Uno One	CHICUACEN Seis Six	MATLACTLI CE Once Eleven	CAXTOLI CE Diesiseis Sixteen
OME Dos Two	CHICOME Siete Seven	MATLACTLI OME Doce Twelve	CAXTOLI OME Diesisiete Seventeen
EI Tres Three	CHICUEI Ocho Eight	MATLACTLI EI Trece Thirteen	CAXTOLI EI Diesiocho Eighteen
NAUI Cuatro Four	CHICONAUI Nueve Nine	MATLACTLI NAUI Catorce Fourteen	CAXTOLI NAUI Diesinueve Nineteen
MACUIL Cinco Five	MATLACTLI Diez Ten	CAXTOLI Quince Fifteen	CEMPOAL Veinte Twenty

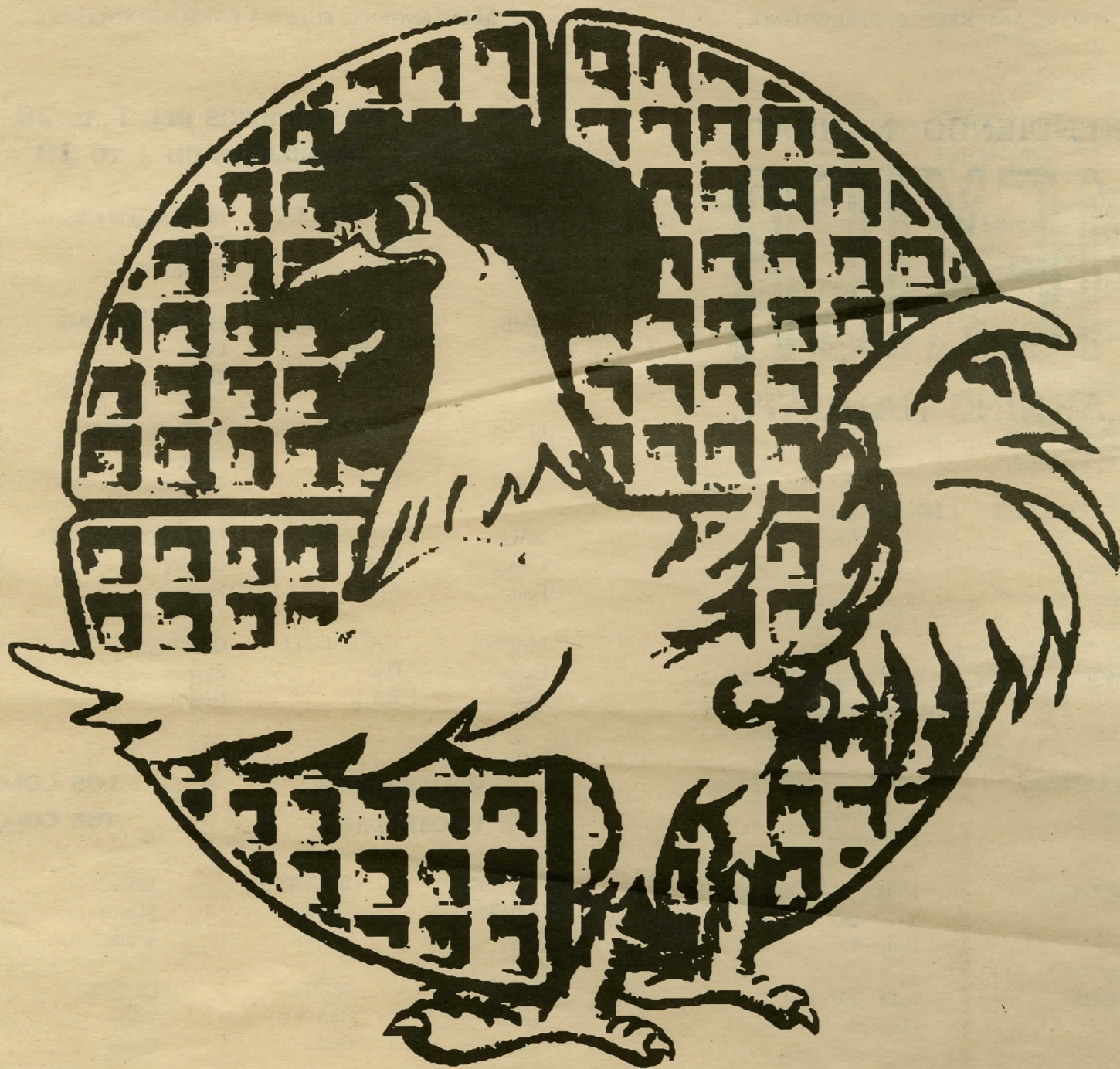
VOCABULARIO VOCABULARY

LOS COLORES THE COLORS

CITLALI Estrella Star	YOCOYANI Creador Creator	IZTAC Blanco White	NAXTIC Gris Grey
MIXTI Nube Cloud	TEOTL Dios God	QUILTIC Verde Green	TILTIC Negro Black
TAL Tierra Land	MAHUICOTL Gloria Glory	XOXOCTIC Azul Blue	POCHECTIC Café Brown
QUIAHUIT Lluvia Rain	CUALCAN Temprano Early	COZTIC Amarillo Yellow	PUCHICTIC Blanquicimo Very white
TEQUIT Trabajo Work	TONALTZIN Sol Sun	CHICHILTIC Rojo Red	CHICHILATIC Rosa Pink

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chicana/o arte en calavera

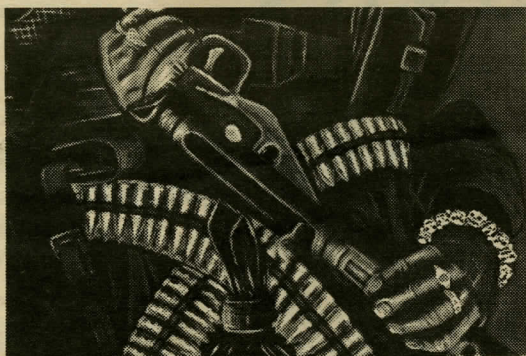
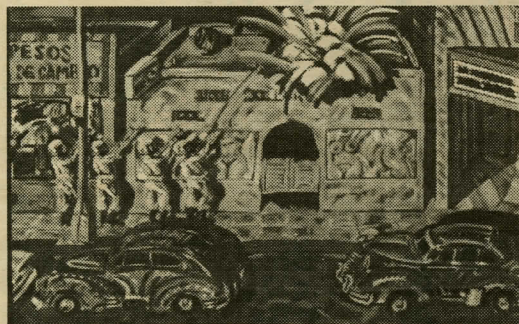
by Felicia Montes

Art, in its various mediums and interpretations, has an important role in the Chicana/o Latino/o community. Día de los Muertos, taking from both indigenous and catholic spirituality, has become one of the most celebrated cultural festivities in the Los Angeles area and is a positive method for coming to terms with both the mystery and the grief of death.

Chicana/o artists, specifically, have produced a spectrum of works that address these and other themes and are as beautiful and vibrant as the people. The calavera (skeleton) face is most commonly used to reflect death or "la muerte." Interpretations have varied from reflective self portraits, homage to deceased, and powerful social commentary.

The images included here, created by a diverse group of both veteran/a/o and emerging Chicana/o artists, are a small selection of the many Chicana/o pieces that deal with the community's everyday life and death issues. These issues include, but are not limited to, health care labor, immigration, education vs. incarceration, and violence which are presented in everything from the armed rebellion in Chiapas, Mexico to the gang violence on the streets of Los Angeles.

If art speaks, this Chicana/o art is voicing the cries of a colorful people... struggling to be heard.



top to bottom: Frank Romero "Death of Rubén Salazar" 1985/6
Omar Ramirez "Ramona" 1997
leo Limon, "No Vale Holmes" 1978

El arte, en sus diversas formas e interpretaciones ocupa un sitio muy importante en la comunidad Chicana/Mexicana. El Día de los Muertos, una fiesta que mezcla elementos de las espiritualidades indígenas y católica, se ha convertido en una de las más celebradas fiestas culturales en Los Angeles. Además, esta fiesta es una forma positiva para que la gente afronte el misterio y la tristeza que la muerte representa.

Artistas Chicanas/os, específicamente, han producido una gran variedad de obras que hablan sobre estos temas y otros que son igual de bellos y vibrantes como el pueblo. Frecuentemente, las/los artistas usan calaveras como símbolos de la muerte. Las interpretaciones han variado de autoretratos pensativos y homenajes a difuntos, a poderosos comentarios sociales.

Las imágenes incluidas fueron producidas por un grupo de diversos artistas que incluyen veteranas/os y artistas emergentes. Son una pequeña selección de obras artísticas Chicanas que afrontan varios temas de vida y muerte sobre los cuales nuestra comu-



top to bottom: Patssi Valdez "Calaveras de Azúcar" 1992
Frida Kahlo "Girl with mask",
Ester Hernandez "If this is Death I like it" 1991

nidad lucha continuamente. Estos temas incluyen, pero no son limitados a la salud, el empleo, la inmigración, la educación contra la encarcelación, y la violencia que toma varias formas - desde la revolución armada en Chiapas a la violencia pandillera en las calles de Los Angeles.

Si el arte hablara, este arte producido por artistas Chicanas y Chicanos le daría voz a los gritos de un pueblo vivo y lleno de color que lucha continuamente para ser oído.

what is día de los muertos?

"Día de los Muertos" as we know it today began hundreds of years ago in the valley of Southern Mexico where the Mayas, Zapotecas, Mixtecas and Aztecas honored their dead with elaborate ceremonies, dances and rituals. In the 16th century when Cortez conquered Mexico and Catholicism was introduced, the religious All Saints' Day and All Souls' Day coincided with the indigenous celebrations, giving us the altars with food, art, candles, incense, flowers and photographs of the deceased alongside those of saints.

Day of the Dead began in Los Angeles in 1972 after the East Los Angeles riots left the Chicano community feeling angered because of the negative stereotype that the media had portrayed. A group of artists at Self Help Graphics then decided that not only did the community need to be united in a positive project, but that society in general needed to see a very real, very positive celebration coming out of East Los Angeles and the Chicano community. In 1983, Day of the Dead was introduced to the Los Angeles Photography Center by Self Help Graphics. It was in these galleries where contemporary "fine" art became a major component of the celebration.



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Ackerman Union 2408

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calendario

social and political events

Oct.??- **Que P.A.S.=A?** L.A.'s latest innovation for the young Lesbian, bisexual, gay community members who wish to participate in events that range from the Sabor A Mi talent showcase to the "OUT" on the Town, a night of fun on the streets. Que P.A.S.=A. has a calendar full of events for the month of Oct. and upcoming months. If interested call, (213) 727-7897 or (213) 673-3635.

Oct. 27&28- **American Red Cross** offers health and safety classes in CPR for the Professional Rescuer and for Standard First Aid. Classes will be held in the city of Inglewood at 6 pm to 10 pm (for Standard First Aid) and 8:30 am to 6 pm (for the CPR classes). Additional information about registration and fees can be obtained by calling the American Red Cross- Los Angeles Chapter @ (800) 627-7000.

ucla

Tuesday's- **La Familia**, the Latina/o, Chicana/o gay, lesbian, bisexual organization meets at 6 pm at Kerckhoff 500. For further information contact Claudia Rodriguez @ (310) 559-5189

'Reflections of Leadership, Saturday November 15th, at the UCLA campus. This conference will include workshops on activism, organizing skills, spirituality, and other topics concerning the Gay Latino community. Entertainment, a drag show, and LA's best DJ's will also be part of this statewide event. All this brought to you by La Familia at no cost. No registration fee, transportation provided from certain areas and free lunch! For more info contact Ramona @ (310) 585-7392.

Wednesday's- **MEChA** (Movimiento Estudiantil Chicana/o de Aztlan) meetings held at Ackerman 2408 at 6 pm. For more information regarding the various components (ie. Raza Youth Educational Project, Raza Youth Conference, Raza Grad....) MEChA, call (310) 206-6452.

Wednesday's **LASA**- Latin America Student Association

Oct. 31- **The Dead will Rise**, in support of strawberry workers and their right to organize. Join the **United Farm Workers of America AFL-CIO**, 5:00 am Friday

October 31st to celebrate Dia de Los Muertos at the Los Angeles Wholesale Produce Market in downtown L.A. on Olympic between McGarry & Central. Come as a Muerto or Strawberry for more info. contact the UFW at (213) 387-1

Nov. 4- The East Los Angeles Public Library and the Chicano Resource Center present **Roberto Rodriguez**, author of the book *Justice: A Question of Race* which details his struggle to fight police brutality and its effects

meetings held in Ackerman 2408 at 5pm. Come meet people from various Latina/o backgrounds.

*Salsa lessons available to all those interested. For more information call Sandra Escalante at 206-2631.

* Tutoring available on Tuesdays and Thursdays at the Rogelio Flores Foundation. Contact Gerald at (310) 206-2631.

Thursday's- **Raza Women** meets at Ackerman 3517 at 6 pm. For further information call (310) 825-1308 or stop by their office located at 322 Kerckhoff.

Thursday's- **SOLES**, the Society of Latino Engineers and Scientists, meets on alternating Thursday's (odd weeks). For information regarding meeting room number and time, call the office @ (310) 206-6620 or e-mail to soles@seas.ucla.edu

Thursday's- **Grupo Folklórico de UCLA** practices take place every Tuesday 7 to 9 pm (for beginners) and Thursday 6 to 10 pm (for all others) at 152 Dance Building. For further information contact Moises Carlos (310) 390-9195.

MEChA Calmecac- This retention component is designed to provide the Latina/o, Chicana/o community

on the individual and society. Rodriguez will be signing books at the East Los Angeles Public Library, 4801 East Third St., or call (213) 264-0155.

Tuesdays- **The Inferno**. Live music, poetry, hot coffee, and cool people. Red Devil Cafe, 2412 South Garfield Ave., Monterey Park (7 to 11 pm). For more information call (213) 724-4324.

Thursdays- **EZLN** classes. Learn more about the Zapatistas' struggle, ideology, and causa through weekly lectures and videos. Classes will take place at **REGENERACION**, located at 106 South Ave. 58, Highland Park or call (213) 550-1365.

on campus with resources (ie. peer counseling, mentoring, priority enrollment, study hall, workshops), needed to adapt/succeed in this institution. To set up an appointment with a counselor, please call (310) 206-5547.

AESMEX-UCLA- Asociacion Estudiantil Mexicana. Meeting time and place to be announced. For more information contact Juan Benitez or Eric Lomeli at lomeli@isop.ucla.edu

Oct. 25- Southern Foco region planning meeting for **NACCS** will take place at the UCLA Labor Center conference room (100 Gayley) from 9 am to 12 pm.

Nov. 5- **Labor Lunch**. Come discuss issues about labor, learn who owns the jobs in our communities, learn how other regions have used alternative ownership strategies to retain and stabilize jobs in their communities. The place is To Be Announced, the time is noon to 2 pm. Please contact Sandra McNeill if you have any questions or to RSVP: Strategic Actions for a Just Economy SAJE, 2636 Kenwood Ave., or call (213) 732-9961.

Chicana/o Theater cont. from page 9

college students, find their audience, the theater might play a significant role again, even if it is telling a story already told.

Who would ever have imagined a harmless workshop named "Cine Chicano," conducted in 1995 by eighteen UCLA students, would lead to a unique theater group with aspirations on educating the Chicano community. Once lulled to sleep by complacency and misunderstood notions of fitting into mainstream America during the 1980's, Chicanos will witness a theater production that strikes through the core of Chicano consciousness. As Valenzuela says, "we live in a Chicano reality."

"Los Undocumented" productions are a collective effort. The students take part in an intensive training program that helps them

become spiritually and mentally strong actors. During the training, students are asked to improvise when acting out scenes. Without the luxury of pre-written scripts, students create dialogue that comes from the corazón. They can be found performing short skits outside of classrooms on many college campuses in Los Angeles, community centers at UCLA, and Lollapalooza in Irvine to name but a few. Their trademarks are: wearing masks, walking on stilts, very little or no dialogue, and incorporating dance and live music into their acting. What may distinguish the theater group further is their application of poesía coral. They take a poem and add dramatically enhanced performance through chorus and movements. All of the elements required.

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to La Gente de Aztlán
310/825-9836

Teatro Chicana/o cont. from page 9

Asi como el teatro campesino original reflexionó la dura vida de trabajadores inmigrantes en los campos agrícolas, "Los Undocumented" actúan en los colegios de Los Angeles, centros comunitarios de UCLA y Lollapalooza en Irvine, nada más por nombrar algunos. Los acontecimientos que también les pasaron a la comunidad chicana en los años sesentas y setentas, ayudaron a crear una audiencia a el teatro campesino. Si Valenzuela y el grupo teatral adquieren ese mismo apoyo, el teatro podra contar su historia de nuevo; aunque esta ya se haiga escuchado anteriormente.

Become a mentor with

Higher Learning.

Higher Learning is a newly created project from the Community Programs Office that works with inner city youth of color to foster leadership and grassroots community-building. UCLA students serve as mentors to high school-age youth from areas like Crenshaw, South Central, and Inglewood.

Projects include:

- Youth-inspired community-based organizing projects
- Planning of a statewide Youth of Color conference at UCLA to be led by youth of color
- Weekly forums where youth can discuss issues relevant to them



Join **Higher Learning** and be apart of a conscious project for community empowerment.

Become a mentor.

For more information, call Li'i Furumoto at (213) 294-3566.

Raza Women General Body Meetings

Ackerman 3517

Thursdays 6pm-8pm

10/23/97 4th Week

11/6/97 6th Week

11/20/97 8th Week

**12/4/97 10th Week
Pachanga!!**

Paid for
by USAC

For more info call (310) 825-1308
or stop by the office 322 KH



The UCLA Cesar E. Chavez Center Proudly Announces

THE LATINO LEADERSHIP OPPORTUNITY PROGRAM 1997-98

(A national undergraduate training program that prepares future public policy advocates and leaders)

- Explore pertinent policy issues affecting Latinos and the society as a whole.
- Receive hands-on leadership training by well known civic and community leaders.
- Attend a one-week conference with scholars, policy-makers, and peers from 8 participating universities.
- Complete an internship with a local community or governmental agency.

MAKE A POSITIVE DIFFERENCE IN THE LATINO COMMUNITY, APPLY TODAY!

APPLICATIONS DUE: MONDAY, NOVEMBER 10, 1997

For more information, call the UCLA César E. Chávez Center at (310) 206-7695 or stop by Bunche hall 7349



La Familia/GALA de UCLA & Stanford invite you to the
FIRST ANNUAL QUEER LATINO YOUTH CONFERENCE

REFLECTIONS OF LEADERSHIP

REFLECTIONS OF LEADERSHIP

REFLEXIONES DE LIDERAZGO
REFLEXIONES DE LIDERAZGO



**An All Day
Familia Thing.
Free
Registration!**

**If you are
Queer and
Latino, get out
and be active!**

FREE ADMISSION!

FREE LUNCH!!!

Learn to Organize

Training Institutes

Activism 101

Performance Art

Gay Latino DJs

Drag Show

Join a Latino Queer Youth Coalition

Workshops on spirituality and sexuality

College preparedness information

Saturday, November 15, 1997 @ 8AM

Westwood Plaza on the UCLA Campus

Visit our website at: www.geocities.com/westhollywood/2874/lafamilia.html

For more info, contact Richard at 213.465.7497

Sponsored by LYRIC
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**Performance by
Monica Palacios**

calendario

nightclubs

SALSA Clubs

MAMBO CLUB- thur two dance floors. 21 & over. 801 W. Temple Ave. Down Town L.A.

MAYAN CLUB- fri. and sat. (\$12). 21 & over. Sat. women in free b/4 10:30 p. Salsa band every Fri. & every Sat. Salsa lessons both nights.

GRAND AVENUE- sáb. (21 & over). 1024 S. Grand Ave. (213) 747-0999

RODEO DE MEDIA NOCHE- jue. (\$7) Localizado en la ciudad de Pico Rivera para más info. (562) 942-0755

BANDA y MUSICA NORTEÑA

LIDOS NIGHTCLUB- jue. y vie. (\$5), sábado (\$10) banda 18 & over. 9100 Long Beach Blvd. South Gate.

RODEO DE MEDIA NOCHE- mie. y sáb. (\$10) 18 & over. Mier. Localizado en la ciudad de Pico Rivera (562) 942-0755

HIP HOP/ DEEP HOUSE / KROQ

THE DAILY PLANET- Sat. The Attic! (18 & over) 5811 E. Firestone Blvd. Downey (213) 486-4300

PEPPER'S RESTAURANT & CLUB- 13101 Cross Roads Pk City of Industry (562) 692-4444

Mon is Nymphomania / 18 & over / \$10

Tue is Fore Play / 18 & over / \$10

Wed is Industry Groove / 18 & over / \$10

Thu is Crazy Thursdays / 21 & over / \$10

Fri is Club Channel / 21 & over / \$11

Sat is The Opera House / 21 & over / \$12

FLORENTINE GARDENS NIGHTCLUB- fri (18 & over) Hollywood

BANGO- fri. (21 & over) Grand Ave Club in Down Town Los Angeles

THE BODY SHOP- fri. (21 & over) 5811

E. Firestone Blvd. Downey

DAILY PLANET- thu. (18 & over) College Night/ 5811 E. Firestone Blvd. Downey (213) 486-4300

CARNIVAL- sat. (all ages) Down Town Los Angeles.

GRAVITY- fri. (all ages) Fullerton on the corner of Harbor and Chapman.

ROC Y POP EN ESPAÑOL

LA MIRAGE- vie y sáb (mayores d'21 años) y dom (18 & over) 17104 Pioneer Blvd. Norwalk info. (562) 467-8300

LA BOOM- vie (mayores d'18 años). Huntington Park en el Salon de Baile, LEONARDO's. (213) 588-4656

GRAND AVENUE- dom (mayores d'21 años) 1024 South Grand Ave. esquina con Olympic. info. 213. 747-0999

LA ROCA- (mayores d'21 & over) Feather's in San Gabriel Valley on Rosemead and San Gabriel Blvd.

PICASSOS- mar y dom (mayores d'18 años) 1276 West 7th St. Upland (909) 512-9111

EL SILENCIO- mar. (mayores de 18) Roc en Español Leonardo's 2800 S. Vermont Ave. L.A. 213. 737-0291

AFTER SHOCK- mier (mayores de 18 años) Localizado en el 11345 Ventura Blvd. Studio City. info. 818. 752-9833

EL CIRCULO DEL ROC- mie (18 & over) Guadalajara Grill Baldwin Park, 14610 Garvey Ave. 818.0337-8168

DIXET- vie. (18 & over) 307 East Foothill Blvd. La Verne en Pomona info. 909. 464-3427

BABY ROCK- fri. (18 & over) Metropolis 4255 Campus Drive Irvine. 714. 509-7640

WINGS- sáb (21 & over) West Covina 10 FWY. Citrus Blvd.

CLUB ZOMBIE'S- mie. (18 & over) Playas de Mazatlán 8824 S. Long Beach Blvd. South Gate 213. 569-0757

GAY & LESBIAN CLUBS

DREAMS- sun. A women's bar! Deep House, Salsa, Cumbia and Spanish Rock 1717 Silverlake Blvd. Silverlake. (800) 574-5025

ESCANDALO- wed. Deep House, Tribal, Hip Hop & Old School. AXIS 652 North La Peer, West Hollywood. (213) 460-2531

ARENA- fri (all ages) sat (21 & over) Deep House,

Tribal and Retro. Santa Mónica Blvd. Hollywood

CIRCUS- fri& sat (21 & over) Deep House, Tribal

and Retro. Located on Santa Mónica Blvd. Hollywood

TEMPO- every night (21 & over) Playing a wide variety of music, from Deep House to Roc en Español. Located in the city of Hollywood

GOTHAM'S- sun (21 & over) Bar & Grill. City of Montebello

EL CALOR- wed (18 & over) Spanish Rock/ Cumbia/ Deep House and Retro. Anaheim 2916 West Lincoln Bl. 714. 527-8873

CONCIERTOS Y EVENTOS ESPECIALES

Aterciopelados/Pastilla- Oct. 28. a las 7:30 p House of Blues / \$20 / all ages/ call 213. 848-5100

Maria Fatal The Opium Den. Oct. 26/ \$8 / 1605.5 North Ivar @ Hollywood Blvd. / 21 & over. 213. 581-3855

Voz D' Mano- @ the Whiskey in Hollywood / Nov. 23 818. 845-6290

El Tri- Oct. 25 Santa Ana Civic Center Drive. 818. 458-1408

MUSICA Y EVENTOS

Juan Gabriel- viernes el 24 de octubre. 213. 848-5100

Dr. Loco's Rockin' Jalapeno Band- Oct 24 213. 223-2475

El nuevo Xol- Mezclando Rap en el Día de los Muertos desde UCLA presented by Self Help Graphics. 213.881-6442

LOS ANGELES INTERNATIONAL LATIN JAZZ FESTIVAL- Oct 25 @ 5pm. 213. 480-3232 by Ticket Master.

JESSE GARCIA PRESENTING FREE DANCE CLASSES - for Lesbian/Gay/Bisexual and Transgender Youth. Sat. Oct 25. 2-4 pm @ 5301 East Beverly Blvd. info. Priscilla @ 213. 727-7897

COLLEGIATE CIRCUIT presents: THE HAL-LOWEEN MASQUERADE PARTY- House, Flashbacks/ Roc en Español @ Maggie's / Whittier/ Friday Oct. 31/ 18 & over event/ 213. 486-4300 /

www.cc.comm. **THE ANNUAL UNIVERSITY 100th YEAR ANNIVERSARY PARTY** college students welcomed/ 18 & over/ Florentine Gardens, Hollywood -

Wed. Nov. 26. 213. 486-4300

art and culture

Oct. 25- **Día de los Muertos Artists Workshop** Aztlan Cultural Arts Foundation 401 N. Ave. 19- the old Lincoln Heights jail (12p - 5p). For info. Christina Ochoa (213) 881-6442.

Oct. 26- **End of the World Comedy Jam** (comedy and music) Self Help Graphics and ChUSMA Productions at SHG, 3802 Cesar E. Chavez Ave. East L.A. Featuring Culture Clash, ChUSMA, Cha Cha Sandoval, DJ Meno Man. \$10 donation. 7p- 10p. (213) 881-6444.

Oct. 24-26 (Spanish Perf.) & Oct. 30-31 (English Perf.)- **The Night of Cuauhtemoc**, written by Ruben Amavizca Murua and performed by Grupo de Teatro SINERGIA. Music and dances by Sergio Ruiz and Tenochtitlan Aztec Dances. art exhibition and iron sculptures. Frida Kahlo Theater, 4th St., at the corner of Park View (Thurs., Fri., & Sat. @ 8p/ Sun @ 6p). \$12 general admission, \$10. Senior Citizens & Students with ID. (213) 382-8133.

Oct 23-January 31, 1998- **Borders, Barriers & Beaners: Attacking the Myths**. Art exhibit. SPARC Public Art Gallery @ 685 Venice Blvd (open Mon, Wed, Fri 9-5pm, closed @ noon for one hour. (310) 822-9560.

Oct. 23-Nov. 2- **The House of Bernarda Alba**, starring Carmen Zapata is a Federico Garcia Lorca drama that is set in the turn-of-the-century Spanish society. This passionate story will be presented in both Spanish and English at the Bilingual Foundation of the Arts, 421 North Ave. 19, Los Angeles. For tickets and show times, call (213) 225-4404 & after hours call (213) 226-1170.

Nov. 1- Self Help Graphics presents its **Annual Day of the Dead Celebration** ("Viva La Vida). Procession begins at 1pm at Calvary cemetery (corner of Whittier Blvd. and Downey Rd. in East L.A.) will follow to Self Help Graphic. Celebration at 3p- 10 p. Music by Quetzal, Quinto Sol, Blues Experiment, Lysa Flores, Aztlan Underground, and Ollin, among others. Free event! (213) 881-6442

Nov. 2- Self Help Graphic and the Casa de Sousa at Olvera St. **Galeria Sister Karen Bocalero** exhibit and reception. Casa de Sousa 634 North Main St. in historic Olvera St. 6 pm.

Nov. 6- Award winning film, **"The Sixth Sun: Mayan Uprising in Chiapas,"** at Harvey Mudd College, Galileo Hall, 301 E. Twelfth St., Claremont. Randy Ringen or Leslie Baer at (909) 624-4146.

Nov. 9- **"Seeds of Resistance..."** a multi-media live art show dedicated to women who have left "Seeds of Resistance." 7p at the Community Service Organization Bldg., 3rd floor hall, 2130 E. First St. (corner of Chicago) in East L.A. (818) 309-2210.

Nov. 15- Discussion and Dialogue with **John Ross**, author of the book, **Rebellion from the Roots: the Zapatista Rebellion** Eagle Rock Community Center, 2225 Colorado Blvd. 7pm. Performances by Quetzal/Los Murcielagos and a video sample of the Encuentro in Chiapas. \$5 donation

Nov. 21- **Zapatista Speaking Tour Benefit** music, art, words, video, teatro. 8p Community Service Org. Bldg., 3rd floor hall, 2130 E. First St. East L.A. (213) 550-1365 or (213) 202-2385.

Nov. 23- **Mexican Masterpieces from the Bernard and Edith Lewin Collection**. 1,800 paintings and works of Mexican artists like Jose Clemente Orozco, Rufino Tamayo, and Diego Rivera. Opening night Nov. 23 at the Los Angeles County Museum of Art situated at 5905 Wilshire Blvd., Los Angeles. For info. (213) 857-6000.

FOR MORE EVENTS TURN TO PG. 21