

MAY 1996

THE LATINO MAGAZINE FOR NORTHERN CALIFORNIA

VOLUME 6 NUMBER 11

EL ANDAR

magazine

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**Jon
Secada**

Inside: Cinco de Mayo Events ¡The Mexican Bus! Chiapas News Lola La Grande Beltrán Tarzan Meets His Match

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MAYO 1996 MAY

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—Antonio Machado



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photo janjaap



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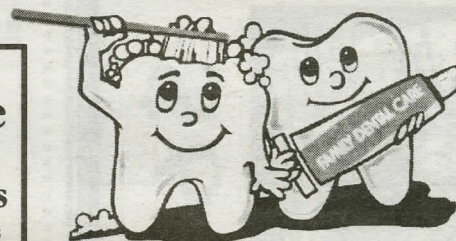
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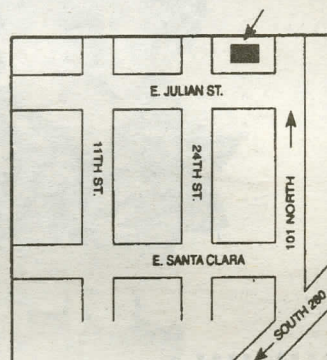


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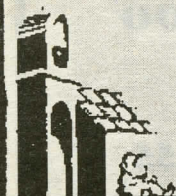
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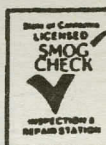
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THIS ISSUE...

In the spring of 1861, after the government of Benito Juárez declared a moratorium on the payment of the foreign debt, Great Britain, France and Spain agreed on a joint occupation of the Mexican coasts to collect their monies. Once on the Mexican shores, Spain and Great Britain agreed to wait, but France's Napoleon had other plans.

Emperor Napoleon III, wanting to regain the former glory of his country, refused to accept the moratorium and gave orders to advance the occupation. On May 5, 1862, led by Ignacio Zaragoza, a group of poorly armed peasants from the nearby town of Zacapoaxtla fought a fierce battle against the best army in the world. By the end of the day, the invaders retreated to the nearby town of Orizaba, while the Mexican army began the celebration of a victory that would be commemorated for years to come.

As in the battle that the Zacapoaxtlan faced 134 years ago, small, independent publications like *El Andar* must struggle constantly against the more powerful and better equipped: media empires with the resources to reproduce success in any market, with enough money to hire the best journalists and enough experience to develop a competent marketing department. Like those combatants in Puebla, we never know if tomorrow we'll be

victorious.

Yet we'll continue in the line of duty. That's because we have chosen our battle, which is to bring readers our Latino perspective, our ideas and our passion. We are fueled by the love of journalism and writing, the love of art and the desire to create alternative forums for Latinos to express their uniqueness and their sophistication.

But we cannot do it alone. We need the support of our readers and our advertisers. Our intention is to create a three-way beneficial system, where we inform our readers, help advertisers increase their sales, and continue to fill the gap that other publications cannot fill.

You can join our battalion and help continue this struggle. You can collaborate with *El Andar* by filling out our Readers Survey on page 18. The deadline (editors love that) is on May 25, and your response will also enter you in the drawing of free dinners around the area, sponsored by our advertisers.

France contributed to the establishment of an empire in Mexico that lasted for over two years. Eventually, the loss and recuperation of Mexico's sovereignty became a symbol of triumph through determination. In the spirit of Cinco de Mayo, we continue our struggle, knowing that two years is a long time for a small publication. Viewed from a historical perspective, however, two years is a short time if we want to succeed.

C A R T A S

LATINO ETHNOCENTRISM VS. MANIFEST DESTINY

Those Imperialist Latino Organizations sure had to ruin the party at Aptos High!

I graduated from Aptos High in 1987 and sure as Manifest Destiny was real, racism was and is real at Aptos High. In those happy times of peace and prosperity, when the minority intrusion was at a controllable level my brother was subjected to constant harrasment. He tried to correct the situation to no avail. Finally he was cornered and he fought back. Only then was the artillery called in.

"We will not tolerate this type of behavior," was the message. Only then were the sounds of indignity heard. This will not stand, heads will roll!!

It was not until the facts came to light that the roar became meek. My brother turned his cheek one to many times. Enough was Enough!!

My situation was not as bad as his, but it stung just as bad. I parked

my car by the auto shop for about five to ten minutes, when I came back a teacher was there. He was blocking my door, driving a stake through my heart with his eyes.

"Do you belong here?"

"Yes, I am a senior here. Why?"

"You are not allowed to park here." He looked down on me with disdain, "You are probably taking those survival classes, aren't you?" He turned around and walked away. I felt a cold numbness that turned into anger and sadness. The everlasting memory of my beloved school until then was shattered for ever. How simply and without soul were those words said.

Imperialistic?? No. Awakening? Yes!!!

Does the image in the mirror hurt and scare your soul???

What you sow is what you shall reap. Manifest destiny was the phrase then, and it is the phrase now.

LUIS SÁNCHEZ
e-mail

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THE LATINO MAGAZINE
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PUBLISHER
JORGE CHINO

ASSOCIATE PUBLISHER
JULIE REYNOLDS

EDITOR
CLAUDIA MELÉNDEZ

ART DIRECTOR
JULIE REYNOLDS

COPY EDITORS
CONSUELO ALBA
JACK TILNEY

STAFF WRITERS
NOEL A. CALVILLO
DR. G
VICKY MELÉNDEZ
KATYNKA Z. MARTÍNEZ

GRAPHIC ARTISTS
ROBIN ATWOOD
SHERI ELBERT

PHOTOGRAPHERS
PAUL MYERS
JANJAAP
LEA TAURIELLO

TRANSLATORS
MARIA BLACK
CONSUELO ALBA
PHILIP LAVERTY
SANDRA E. MACÍAS

PROOFREADERS
MARIA BLACK
PHILIP LAVERTY
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COVER DESIGN
JULIE REYNOLDS

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ALBERTO TOLOT

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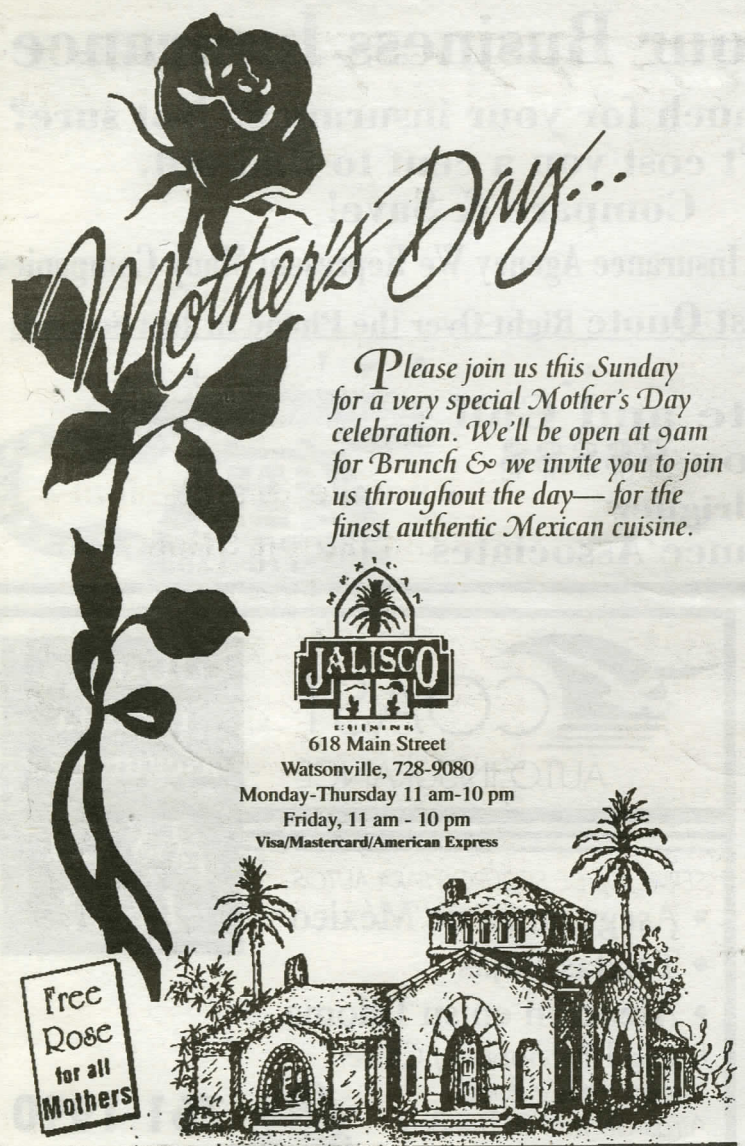
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QUE POCA...

Compiled by Jack Tilney



Beef: It's What's not for Dinner

In an effort to tame the fear of mad cow disease, the British government has decided not only to slaughter 4.5 million cattle, but to "grind up their meat and bones and use that to fuel electric power plants," according to the *Chicago Tribune*. The scare was caused when humans died after contracting a degenerative brain disorder, Creutzfeld-Jakob disease, from eating infected beef. The disease has been linked to cattle feed, made from dead cows and sheep, which the British cattle consume.

As this news may be disappointing to cattle-feed moguls, the *Associated Press* noted April 16 that the dietary supplement in cattle-feed may help male body-builder-stud-muffins pump up. The cow chow contains HMB, a metabolite of the protein-producing amino acid lucine. Though the results aren't in on the effects of eating stuff developed for cows, body builders don't seem to mind, as they try to live smoke and alcohol-free while diligently dosing steroids and, now, bovine snacks. At this rate that "dumb jock" stereotype will be gone in no time.

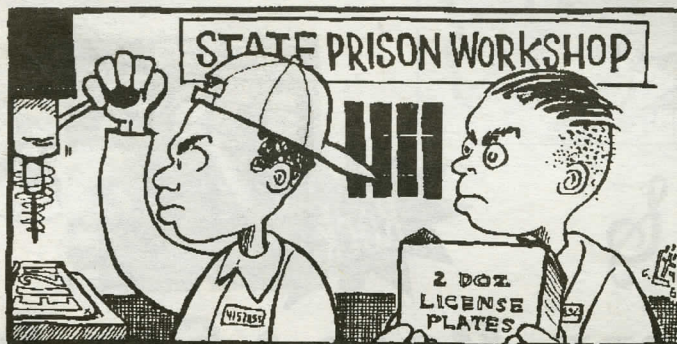
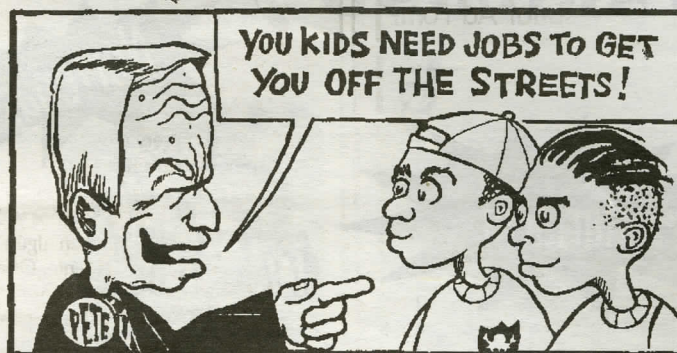
(White) Boys will be (White) Boys.

Feeling jocular, two white jail guards in Huntington, West Virginia, thought it would be hilarious to handcuff Black prisoner Kenneth Ziegler and tie a hangman's noose around his neck. However, police failed to find this March 24 "joke" funny, and the guards were fired on April 15. The guards feel they were treated unfairly and are appealing the decision.

Sex with 20% Rebate

Have you ever stayed in a hotel or do you live in an apartment where you can enjoy the neighbors making love? Huffs 'n' puffs, moaning 'n' groaning, squeaking beds, it can drive one mad (with envy or anger). A German victim of love couldn't stand his neighbors' lovemaking anymore and complained to his landlord asking for sound-insulation. The landlord claimed that that would be too expensive and advised his tenant to use earplugs. The tenant didn't accept this suggestion and took his landlord to court. To the dismay of many German landlords the judge set a precedent and ruled that the man was entitled to a 20% reduction in rent. California renters, take note of this.

LA CUCARACHA



Kind of Like a Virgin

We know many readers are upset that voguing-white-pop-song-stress-material-girl Madonna has transformed herself into a Latina to play the part of Eva Perón in the movie version of the musical *Evita*. However, she's also been doing the wild thing with her Cuban personal trainer Carlos León. Now Madonna is pregnant. Lucky her, she can now claim she's Latina by injection.

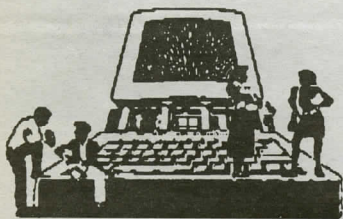
IRISH MEXICAN WATCH

That elusive former Mexican president Carlos Salinas de Gortari has been on the run since March 1995, when he was spotted trying to create sympathy for himself by staging a hunger strike. Journalists and chismosos have attempted to find him, but to no avail. It is even rumored that his e-mail address is Babalucas@aol.com. But inside sources have revealed that he last reported his address in... Ireland. Not even Salinas could resist the strong calling of the Mexican affinity with the Irish.



Affirmative Action Update

On April 27 students and community members held a protest in front of Home Savings of America's Santa Cruz branch. Representing the UC Santa Cruz Affirmative Action Coalition (AAC) and the Affirmative Action Network of Santa Cruz County (AANSCC), the groups protested Howard Ahmanson Jr.'s major contributions to the anti-affirmative action California Civil Rights Initiative (CCRI), slated for the November ballot. The *Californian* reported that Ahmanson "has given \$75,000 to initiative backers." Though HSA has attempted to disclaim Ahmanson's links to Home Savings, the organization Youth for Justice notes "Ahmanson is a trustee of the \$465 million Ahmanson foundation, which controls 2,665,351 shares of H.F. Ahmanson and Company Common Stock, parent company to HSA." Ahmanson was also a major contributor to Proposition 187.



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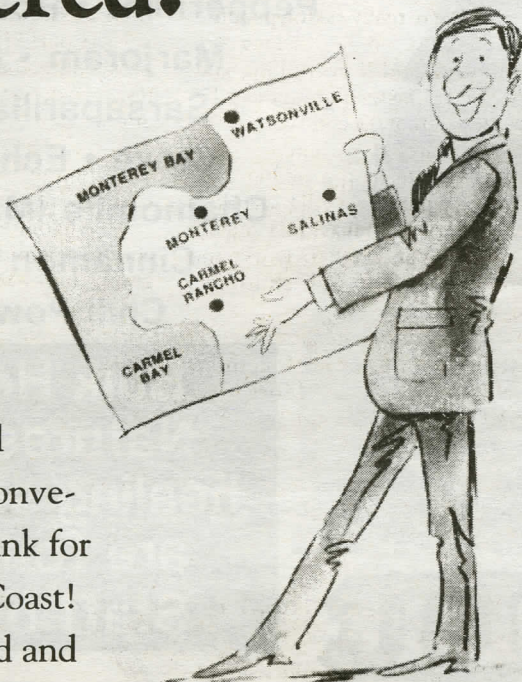


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V O C E S

Aptos Secession Update

Claudia S. Meléndez

The State Board of Education has scheduled a hearing at 1pm, June 12, to decide the Aptos secession petition and whether it will be placed on the ballot in November.

"There is a great concern in the committee on how it's going to affect not just the children, but the whole social structure of Watsonville—businesses, housing," said Elena Moya, chair of United for Pajaro Valley Unified School District, a Watsonville-based organization that opposes the secession. "This community has been through so much, with the earthquake, with the flood, we just cannot handle anymore."

If the secession were to pass, six schools—one high school, one junior high and four elementary—of the PVUSD would become part of the Aptos Unified School District and would house approximately 3297 students. PVUSD would remain with 16 schools to house approximately 12,000 students: eleven elementary schools, four middle schools and only one high school.

"When they wanted to be a part of the Pajaro Valley Unified School District, we went ahead and built those schools. Our children have the right to attend them," said Moya. According to an impact study commissioned by the PVUSD, over 1200 students from Watsonville would have to be housed and educated in the reorganized Pajaro Valley district.

"A lot of parents don't know how this is going to affect their children," said Moya. "Why should a group of children receive a better education than another group? We want something that's fair for all children, not one set or group of children."

The administrative hearing will take place on June 12, 1pm, at the Education Building in Sacramento, 721 Capitol Mall, Room 166. If anyone is interested in addressing the board they have to be included in the speaker's list. The deadline to be placed on the list is June 7. If you would like to participate or would like more information, contact Leticia Salgado, United for PVUSD, (408) 724-2705.

Lo último en la secesión de Aptos

Claudia S. Meléndez

El Departamento de Educación del Estado de California ha fijado la fecha para decidir la suerte de la secesión de Aptos y si se pondrá a votación en noviembre. La audiencia se llevará a cabo el 12 de junio a la 1 pm.

"Existe una preocupación tremenda en el comité en cuanto a cómo va a afectar no sólo a los niños, sino a toda la estructura social de Watsonville: los negocios, la vivienda", dijo Elena Moya, miembro de la organización Unidos por el Distrito Escolar Unificado del Valle de Pájaro. (DEUVP) que opone la secesión. "La comunidad ya ha sufrido demasiado, con el terremoto y la inundación, ya no podemos más."

Si la secesión se aprobara seis escuelas del DEUVP—una preparatoria, una secundaria y cuatro primarias—pasarían a formar parte del Distrito Escolar Unificado de Aptos y alojarían a aproximadamente 3297 estudiantes. El DEUVP se quedaría con 16 escuelas para alojar 12 mil estudiantes. Estas serían once primarias, cuatro secundarias y una preparatoria.

"Cuando ellos quisieron formar parte del Distrito del Valle de Pajaro, nosotros les construimos sus escuelas. Nuestros hijos tienen derecho a asistir a ellas", expresó Moya. De acuerdo a un estudio comisionado por el DEUVP, más de 1200 estudiantes de Watsonville tendrían que ser trasladados y educados en el nuevo distrito.

"Muchos padres de familia no saben cómo afectará la secesión a sus hijos", dijo Moya. "¿Por qué un grupo de niños debería recibir mejor educación que otro grupo? Queremos algo que sea justo para todos los niños, no para un solo grupo."

La audiencia tendrá lugar el 12 de junio a la 1 pm en el edificio de Educación en Sacramento, 721 Capitol Mall, Salón 166. Si se encuentra interesado en hablar durante la audiencia, debe enlistar su nombre a más tardar el 7 de junio. Para participar o para mayor información, llame a Leticia Salgado al (408) 724-2705.

Strawberry Pickers March in Watson



Photo: Stephen Bailey

The third anniversary of César Chávez's death and support for the demands of local strawberry pickers brought thousands to Watsonville on Sunday, April 21st. A mixture of farm workers, families, students and other supporters from as far as Los Angeles and Southern California took part in the two and a half mile march through Watsonville. Following the march, speeches were given honoring Chávez and applauding the strong turnout of support for the workers. Speakers included a priest and deacon from local churches, Dolores Huerta, UFW president Arturo Rodríguez and César Chávez's son, Paul Chávez.

—Stephen Bailey

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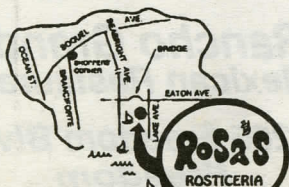
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Opening Hearts and Homes Foster Parents in Santa Clara County

Matthew J. Janus

The county of Santa Clara has designated May "Foster Care Awareness Month." During this month, the Department of Family and Children's Services (DFCS) is taking steps to increase public awareness of the services they offer and to call attention to a marked decrease in the number of foster care homes available to abused and neglected children.

Each year, more than 2000 children in Santa Clara county need a foster home. The DFCS is responsible for locating suitable temporary housing for these children. To be a foster parent, voluntary applicants selected from Santa Clara county must participate in a competency-based training program, called PRIDE, to attain a state-administered license.

El Andar spoke with Lydia Mendoza, the Foster and Adoptive Home Recruitment Organizer, about their public awareness project, "Our Children Are Our Future."

"There are a lot of misconceptions... about who can be a foster parent," says Mendoza. The typical misconceptions are that single parents, persons who have no children of their own, or who do not earn a sizable salary will not be accepted. But this is not the case. None of these scenarios can prevent a person from becoming a foster parent, "as long as (a person) is willing to learn how to take care of and meet the needs of the child," says Mendoza.

At the forefront of the Santa Clara County's foster care concerns is the widening rift between an increasing number of children in need of foster care and a decreasing number of homes available to accommodate them. At present, only 600 foster homes are available for an excess of 2000 children served annually by the Santa Clara county DFCS. Moreover, from 1991 to 1994, the number of licensed homes in Santa Clara county decreased by 25 percent.

For this reason, the top priority of the DFCS is to "create a public awareness within the community," says Mendoza. "We believe that if the community were to know that there are children in need of temporary homes, they would come to their aid."

In addition, there is a critical need for foster homes for sibling groups, teenagers, boys ages seven through nine, and infants and preschoolers with special needs. Because 43 percent of the children who need a foster home are Latinos, there is also a considerable need for bilingual parents.

These specific needs underscore the efforts of the DFCS to place children in homes where their individual needs can best be

met. Cultural, religious, linguistic medical and educational needs are all given consideration when matching a child with a prospective family.

"If there's a family out there that can meet all the needs of the child, then that will be an adequate match," says Mendoza.

Mary Jo Nakashima is one foster parent who, over the years, has found many suitable matches. She has been a foster parent since 1977 and now works as a trainer for prospective foster parents. She has cared for over forty children.

Through her experience as a parent, and now as a trainer, Nakashima has come to understand the reluctance of so many people to becoming foster parents.

"One of the biggest barriers... to becoming a foster parent... is that people say they couldn't love a kid and then say goodbye to them," says Nakashima.

The DFCS is now taking steps to eliminate this cause for concern. They now stress that foster parents can maintain a relationship with the child even if they are returned to their natural parents.

"We're really asking people to love a kid and make a lifelong commitment... and if everything goes perfectly... foster parents can become a part of the child's extended family," says Nakashima.

In spite of the tremendous need for parents, Lydia Mendoza and Mary Jo Nakashima remain optimistic about their work, and the impact it has on children's lives.

"We're in the business of getting families back together," relates Mendoza. "More than half our children do return to

their birth families."

As part of Foster care awareness month, the week of May 6-12 has been designated "foster parent appreciation week." On May 10, a foster parent celebration dinner will be held to honor all Santa Clara county foster families.

"Anyone who is interested in children should look into this program," urges Mendoza.

For more information about foster care, contact: The Department of Family and Children's Services at 408-299-KIDS. ▲

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El Andar Magazine reader's survey

Do you love us? Or simply like us? Let us know! Your answers can help us improve El Andar. Since space is always limited, we want to know what's most important for you to see in El Andar. Your opinion counts! Please take the time to fill out this survey. You'll also qualify for the raffle of these prizes:

- dinner for 2 at El Palomar, Monterey;
- dinner for 2 at Rosa's Rosticería in Santa Cruz;
- dinner for 2 at Chacho's Restaurant in San José
- María Fatal CD.

Entries must be received by May 25.

How important do you rank the following features of El Andar Magazine?

a) Feature story in English and Spanish? (Circle one)

I believe that the feature story should be run in (English/Spanish/both).

b) Horoscope in English and Spanish?

I believe that the Horoscope story should be run in (English/Spanish/both).

c) Ask Isadora in English and Spanish?

I believe that Ask Isadora should be run in (English/Spanish/both).

Rating System:

4= Very Important

3= Important

2= Don't care

1= Not important at all

In your opinion, how important are the following sections?

Preguntas	4	3	2	1	(Circle one)
About this issue...	4	3	2	1	(Circle one)
Qué poca...	4	3	2	1	(Circle one)
Papalote (kids section)	4	3	2	1	(Circle one)
Poetry/Fiction	4	3	2	1	(Circle one)
CalAndar	4	3	2	1	(Circle one)
Horoscope	4	3	2	1	(Circle one)
Ask Isadora	4	3	2	1	(Circle one)
Salud	4	3	2	1	(Circle one)
Photo essays	4	3	2	1	(Circle one)
Comics	4	3	2	1	(Circle one)
Cine/theater/book reviews	4	3	2	1	(Circle one)
Ads in English and Spanish?	4	3	2	1	(Circle one)

Why do you read El Andar?

What other publications do you read?

How do you compare us with other publications?

Would you like to see more entertainment information?

How many members of your family read El Andar?

Should we have more...

Music	Yes	No
Politics	Yes	No
Arts	Yes	No
Sports	Yes	No
Literature	Yes	No
Children/Youth Issues	Yes	No
Sex	Yes	No
Business	Yes	No
Fiction	Yes	No
Technology	Yes	No

How would you rank El Andar Magazine in the following areas:

Relevance to the community 4 3 2 1 (Circle one)

Editorial/journalistic content 4 3 2 1 (Circle one)

Design and artistic quality 4 3 2 1 (Circle one)

Why do/don't you write letters to the editor?

Any comments?

The information below is completely confidential. Your phone number and address will be used to award raffle prizes only.

Name: _____

Address: _____

Phone number: _____

Occupation: _____ Gender: _____ Age: _____

Annual income: _____ Primary language: _____

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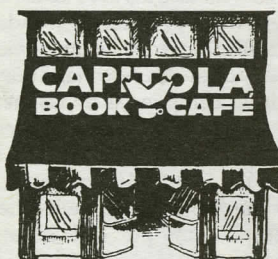
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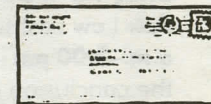
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Encuesta para los lectores

¿Te fascina leer *El Andar*? ¿O simplemente te gusta? ¡Dínos! Tus respuestas a la siguiente encuesta nos ayudarán a mejorar *El Andar*. Ya que nuestro espacio es limitado, queremos saber cuáles son las secciones que más te interesan de *El Andar*. ¡Tu opinión cuenta! Por favor, toma unos minutos para responder la encuesta y participa en la rifa de

- una cena para dos en El Palomar, Monterrey;
- una cena para dos en Rosa's Rosticería, Santa Cruz;
- una cena para dos en Chacho's, San José, y
- un disco compacto de María Fatal.



Los cuestionarios se recibirán hasta el 25 de mayo.

¿Cuál consideras que sería la mejor forma de presentar las siguientes secciones de *El Andar*? (Marque uno)

a) Creo que la historia principal debería ser en (Inglés/español/ambos)

b) Creo que la sección Horóscopo debería ser en (Inglés/español/ambos)

c) Creo que la sección Pregúntale a Isadora debería ser en (Inglés/español/ambos)

Escala de importancia

4= Muy importante

3= Importante

2= No me importa

1= No me importa en absoluto

En tu opinión, ¿qué tan importantes son las secciones siguientes?

Preguntas	4	3	2	1	(Marque uno)
About this issue...	4	3	2	1	(Marque uno)
Qué poca...	4	3	2	1	(Marque uno)
Papalote (sección para niños)	4	3	2	1	(Marque uno)
Poesía/ficción	4	3	2	1	(Marque uno)
CalAndar	4	3	2	1	(Marque uno)
Horóscopo	4	3	2	1	(Marque uno)
Pregúntale a Isadora	4	3	2	1	(Marque uno)
Salud	4	3	2	1	(Marque uno)
Fotoensayos	4	3	2	1	(Marque uno)
Tiras cómicas	4	3	2	1	(Marque uno)
Críticas de libros/teatro	4	3	2	1	(Marque uno)
Anuncios en inglés y español	4	3	2	1	(Marque uno)

¿Por qué lees *El Andar*?

¿Qué otras revistas lees?

¿Cuál es tu opinión acerca de *El Andar* y otras revistas?

¿Te gustaría que incluyéramos más información sobre entretenimiento?

¿Cuántos miembros de tu familia leen *El Andar*?

Deberíamos tener más...

Música	Sí	No
Política	Sí	No
Arte	Sí	No
Deportes	Sí	No
Literatura	Sí	No
Temas para niños y jóvenes	Sí	No
Sexo	Sí	No
Negocios	Sí	No
Ficción	Sí	No
Tecnología	Sí	No



Cómo clasificarías a *El Andar* en las áreas siguientes:

Relevancia entre la comunidad	4	3	2	1	(Marque uno)
Contenido editorial/periodístico	4	3	2	1	(Marque uno)
Diseño y calidad artística	4	3	2	1	(Marque uno)

¿Por qué (o por qué no) escribes cartas al editor?

¿Comentarios adicionales?

La información que a continuación te solicitamos es estrictamente confidencial y con fines estadísticos. Tu nombre y número de teléfono se usaran para entregar los premios de la rifa.

Nombre: _____

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ACTIVITIES

May 12 10:30 a.m. The Human Powered Parade
Starting on Locust Street in front of Palookaville. Cyclists will show their true colors with floats and bicycle decorations of all sizes and shapes.

May 16 BIKE TO WORK DAY—11:00 a.m. Repair Fair Low cost tune ups and free parts. **11:30 a.m.—2:00 pm —The Human Powered Fair** at the conclusion of the Parade. A Street Fair will commence outside Palookaville. Food, demonstrations, the works!

May 19 Strawberry Fields fun ride
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LIBROS

Un disparatado experimento multimedia

La ley del amor
Laura Esquivel
Editorial Grijalbo

Consuelo Alba Mancilla

La segunda novela de Laura Esquivel es divertida, burlona, humorística, en ocasiones francamente descabellada; un intento interesante en cuanto al concepto de libro interactivo, pero definitivamente no alcanza los niveles literarios de su primer trabajo.

¿Se imagina un libro en el que se entretejen palabras, cómics y música?

¿Se imagina una historia que se desarrolla en la Ciudad de México pero en tres épocas diferentes, en la cual se mezclan naves espaciales y torterías, una elección para la presidencia mundial y coyotes que venden cuerpos para transferir almas, sistemas de seguridad que permiten el paso sólo a auras registradas, trámites en instancias gubernativas para solicitar el encuentro del alma gemela y palenques intergalácticos?

¿Se imagina una trama en la que se combinan dramas de telenovela, suspenso de intriga policiaca, situaciones que nos hacen recordar la política mexicana, descripciones de ciencia ficción, teorías New Age y estructuras míticas clásicas?

Bueno, esto y más es *La ley del amor*, el libro más reciente de Laura Esquivel, experimentadora innata que con su primera novela *Como agua para chocolate* rompió récords de venta y saltó a la fama internacional, sin embargo en esta ocasión la autora no se metió a la cocina para sazorar un libro de recetas, remedios caseros y amores, sino que literalmente se lanzó al espacio intergaláctico y desarrolló una mescolanza ficcional-new age que tiene como punto de referencia a la Ciudad de México en el año 2200.

Azucena, el personaje principal, es una astroanalista que se dedica a curar a pacientes con trastornos psíquicos provocados por las malas acciones realizadas en vidas pasadas. Finalmente ha conocido a su alma gemela, Rodrigo; sin embargo después de pasar juntos una noche de amor extático éste desaparece, cuando trata de reencontrarlo se entera de que su misión es restaurar la energía amorosa del Universo, truncada muchos siglos atrás cuando los españoles arrasaron la Gran Tenochtitlán y destruyeron la pirámide del amor.

La aventura empieza cuando Abel Zabudowsky informa a través de la televisión virtual del asesinato del presidente del planeta y se

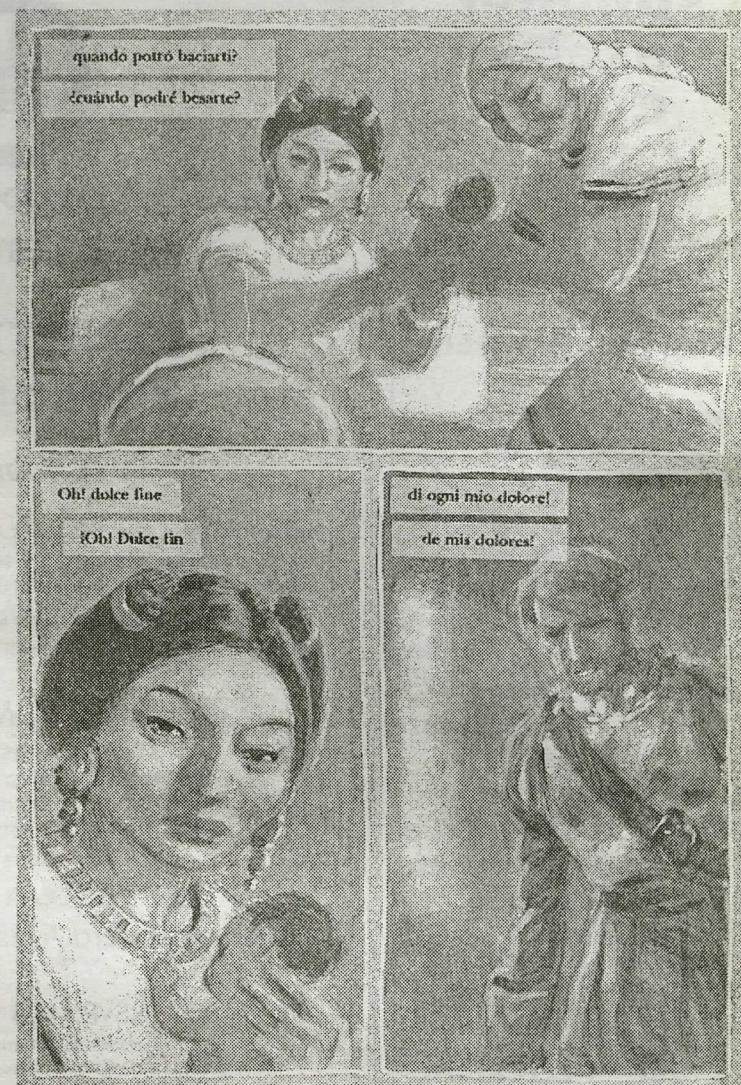
acusa a Rodrigo del hecho. La búsqueda comienza: vemos a Azucena formada en las colas en la Secretaría de Defensa del Consumidor junto con personas que acuden para reclamar por injustas reencarnaciones, solicitar la conexión con el alma gemela (a la que sólo almas avanzadas pueden aspirar), y otros asuntos similares; negociando con los coyotes de cuerpos para cambiar su cuerpo pues sabe que está en peligro, pidiendo al compadre Julito que la lleve en su nave guajolotera al planeta Korma para rescatar a Rodrigo.

El final revela la estructura dramática que ha sostenido este enredo: un drama que comparten dioses y héroes mitológicos de numerosas culturas, y que ha sido el fundamento de cuentos de hadas, historias de superhéroes y otras narraciones: el padre/la madre aterrado(a) ante el anuncio de que su vástago atentará contra su poder.

Como en su primera novela, los personajes femeninos son los que llevan la batuta, son más profundos e interesantes, en cambio los masculinos son débiles y poco creí-

bles. No obstante, en esta ocasión, la autora no pretendió hechizarnos con los guisos y espacios femeninos tradicionales, sino experimentar y mezclar todos los elementos que tuvo a su alcance y sazorarlos con situaciones chuscas, teorías new age, experimentos multimedia. El resultado es en ocasiones forzado, otras veces chistoso; la constante es la invitación a explorar las posibilidades de la creatividad y la imaginación.

La experiencia de Esquivel como guionista de cine es patente en este experimento literario interactivo que mezcla música y una excelente historieta animada realizada por el español Miguelanxo Prado. Sin duda la mejor parte del libro es cuando a través de las arias operísticas de Puccini (Madame Butterfly, Turandot, Gianni Schicchi, Tosca y otras) los personajes pueden abrir las compuertas de las memorias de las vidas pasadas. Y no es nada deleznable la invitación a bailar música tropical interpretada por Liliana Felipe y Eugenia León, acompañadas por la Danzonera Dimas.



RITMOS

Que me toquen otra vez la que se fue

Lola La Grande

Consuelo Alba Mancilla

Dicen que por las noches
no más se le iba en puro cantar

El dolor y la canción junto a una botella de alcohol. Lola Beltrán, originaria de El Rosario, Sonora, durante más de 40 años cantó y emblemizó la canción mexicana, la canción ranchera. Desde principios de los años cincuenta hasta su muerte el 24 de marzo pasado, Lola perteneció a una dinastía de compositores, músicos y cantantes que construyeron una imaginaria nacional cotidiana, una manera de ser y sentir del mexicano, y al mismo tiempo una manera de percibirlo y aprehenderlo desde afuera. A esta dinastía pertenecieron los compositores que ella siempre interpretó: José Alfredo Jiménez, Tomás Méndez, Rubén Fuentes; los cantantes, que conforman el Olimpo Mexicano de la Canción Ranchera: Lucha Reyes, Amalia Mendoza la Tariácuri, Lucha Villa, Pedro Infante y Jorge Negrete.

Las canciones rancheras, siempre basadas en la vida del campo y del rancho, en traiciones de amor; en hombres machos y mujeres malas; muchas veces ambientadas en noches de dolor, de recuerdo y de borrachera, son himno en la voz de Lola Beltrán.

Yo sé que mi cariño
te hace falta
porque quieras o no
yo soy tu dueña

Lola La Grande hizo honor a su nombre y a su fama cuando fue la primera cantora de música popular que se presentó en el Palacio de Bellas Artes de la Ciudad de México. Semanas antes de su presentación se desató la controversia entre los exquisitos que consideraban que su música estaba bien para los palenques y las ferias, pero no para ¡El Palacio de Bellas Artes! y las mentes más amplias que valoraban la calidad artística de la música popular y su valor íntimo como expresión cultural.

El resultado: Lola conmovió hasta a las mismas columnas del palacio. Y no es gratuito que ella fuera una de las embajadoras



culturales de México, preséntandose ante jefes de estado y miembros de la realeza de otros países, así como en eventos internacionales.

Tres días sin verte mujer
tres días llorando por ti

El día de su muerte se declararon tres días de duelo en su estado natal. Cientos de personas llamaron a "Siempre en domingo" para solicitar que se informara acerca del deceso, pues ellos seguían con su programación grabada; otras miles de personas (todo el pueblo rosarino entre ellas) asistieron a su funeral; algunas otras derramaron lágrimas y gritaron emocionados: "¡Te queremos Lola!" Su presencia fue recreada en las pantallas y en las memorias: una mujer recia, de provincia, con voz ronca y profunda, con un excelente manejo de matices y entonaciones, vestida con rebozos, acompañada de mariachis, con manos como palomas.

Como dice Carlos Monsiváis en la revista semana *Proceso* "En el horizonte melodramático y gozoso de la canción ranchera, ella es un eje primordial en la tarea de revivir al gusto del oyente las rupturas dolorosas desde las seguridades del espectáculo."

Y es que es cierto, a los mexicanos nos gusta el dramatismo de las canciones, las acciones, los gestos. Y en eso Lola era una maestra.

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Jon Secada

and his Crossover Success



“Secada’s records attempt to conquer not only the Anglo market in the U.S., but the Latino market on the rest of the continent.”

Claudia S. Meléndez

When the curtain of the Eugene O'Neill theater on Broadway closed on December 31, Jon Secada passed through the indisputable threshold of crossover fame, a popular objective among Latino singers who seek popularity in the English speaking market. His interpretation of Danny Zuko in *Grease* confirmed Secada as a singer in the U.S. artistic scene. “These past six months on Broadway were a wonderful experience. I learned a lot,” Secada said in a recent interview.

What is the real meaning of crossover fame? Is it being listened to by Latinos and non-Latinos alike? Is it the ability to sing in Spanish and English? Or is it popular acceptance no matter what language you sing in? Secada may be the definitive answer to all of these questions.

From Cuba, with Love

Jon Secada was born in Havana one October 4, surrounded by the turbulence of the Caribbean Sea and the political turmoil of his country. In 1971, when he was 9 years old, his family left Cuba for Miami where they opened a coffee shop. Jon, whose real name is Juan, concentrated on learning the language of the country that adopted him. He found his passion for music when he was a junior in high school and got the part of “Scrooge” in the school musical, *A Christmas Carol*. Even his closest friends were impressed. After obtaining a Masters of Jazz Vocal Performance from the University of Miami, Jon started to practice what he learned. Emilio Estefan, director of *Miami Sound Machine*, listened to his recordings and immediately hired Secada as a songwriter and composer for the group.

“I had the opportunity to work with Gloria,” Jon commented during an interview with journalist Joseph D. Younger. Jon and Gloria composed the song “Coming out of the Dark” and it quickly soared to the top of the charts.

In 1992, Secada launched to world fame with the album *Jon Secada*, the single “Just Another Day” and its Spanish version.

Even though the English album sold 8 million copies, it was the Spanish version, “Otro día más sin verte” that won a Grammy for best Latin pop album. “One success lead to another,” he said, “I never analyzed what was happening, I just continued working, trying to do my best.”

His next production, *Heart, Soul and A Voice*, left the critics with no shortage of adjectives to describe Jon’s versatility and professionalism. His mix of salsa-pop-soul-rhythm and blues are evidence of the Caribbean’s influence on the artist. “I wanted to explore the influence of rhythm and blues in my music and of the artists I used to listen to like Stevie Wonder and Earth, Wind and Fire,” Secada stated.

His latest recording, *Amor*, was produced completely in Spanish. Though he is completely bilingual, Jon feels his songs should be heard in Spanish to be fully appreciated. “The Anglos who listen to my music say that Spanish versions are much better,” he reaffirms with modesty. “This is because Spanish is a passionate language.”

This latest album, produced by Emilio Estefan, contains four songs that Jon wrote, in addition to others by Roberto Blades, Ruben’s brother, and Kike Santander, best known for the songs he wrote for Gloria Estefan’s *Abriendo puertas*. “It’s the album I feel most proud of in my career,” Jon states proudly, “because of the singing, the arrangements and because everything was done with a live orchestra.” In this recording, Jon made a 180-degree turn from the pop sound of “Just Another Day” to the instrumental melody arrangements of “Es por ti” and “Señora vida.” The song “Si no te conociera” from the film *Pocahontas*, a duet with Shanice, has what Jon calls “a certain passion that can only be reached when singing in Spanish.” He’s got that right.

The Crossover Phenomenon

The promise of crossover success symbolizes the light at the end of the tunnel to all Latino artists in the U.S. who try to get that far. Selena was close, we can even

say she did it last summer after her posthumous album rose almost immediately to the height of popularity in this country. Emilio, a Tejano music singer, is close to the big prize after recording his first country album in English. Gloria Estefan and Jon Secada, versatile singers in both English and Spanish, can be considered crossover successes.

The concept of “crossover” has a slippery meaning, but has been defined in *Business Week* as the music from a region outside of the United States and Britain that “carves out a big niche in another market.” Yet this phenomenon happens not only in the English speaking markets. For instance, the popular Italian singer Eros Ramazzotti has conquered the Latin American market, and Luis Miguel has sold more than 500,000 copies of his records in Japan. According to this definition, Secada cannot be defined as a crossover success, since he considers the United States home. However, the same *Business Week* article considers him a Cuban artist. By manipulating labels to their convenience, both publications and record labels can either consider artists crossover successes or successful exports to the international market. Whichever is the case, record companies and performers can no longer count on profiting in their local markets. They either have to crossover or be crossed over.

And the Market Says...

The recording industry has undergone an increased demand for local talent in markets they want to conquer, (instead of importing U.S. superstars that might not reflect the culture of those places where they want to make a profit). This trend, along with a slump in sales, has forced the five biggest companies to pour billions of dollars into the international market.

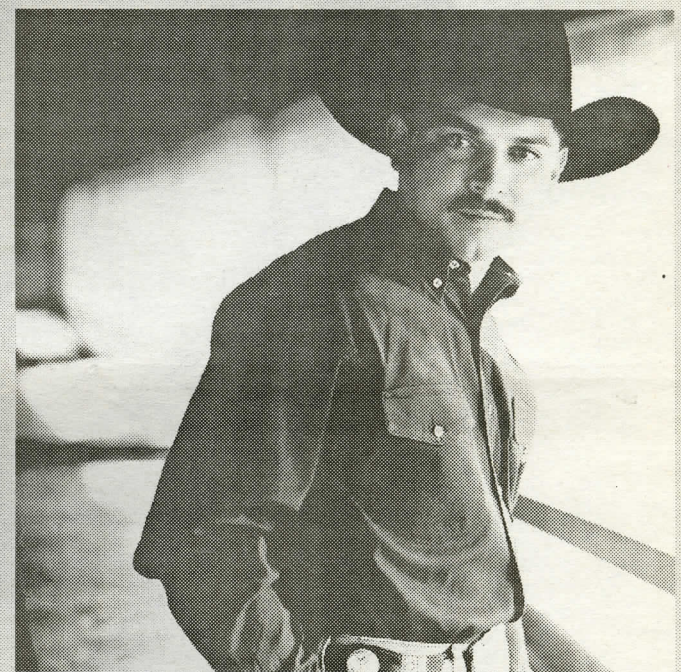
In addition, despite the economic crisis in Mexico, its market still ranks 7th place in the world in retail sales. Not only that, but Mexico is considered the door to the rest of Latin America. It’s easy to see why boys like Secada and Ramazzotti are lured to sing in Spanish.

It is not surprising that more versatile singers who can perform in more languages have a better chance at success in foreign markets. After Gloria Estefan’s great success “Mi Tierra”, she returned to the English market with a recording of refried oldies that bombed. Her next project: another Spanish album.

Secada is proud to proclaim Spanish as the language of love, and to say that’s why he prefers it for his songs. But it is obvious that

by riding the wave that Luis Miguel has created, Jon is attempting to capitalize on a proven formula for success. His records attempt to conquer not only the Anglo market in the U.S., but the Latino market on the rest of the continent. It remains to be seen whether the Grammy award that “Amor” received will turn into economic success, as is expected. After all, that’s the main reason for the crossover to exist.

Translated by Sandra E. Macías & Philip Laverly



Emilio Photo, Butch Adama

Voces Unidas: The Mother of All Recordings

In his latest project, Jon Secada and Gloria Estefan, in conjunction with other international artists, got together and created *Voces unidas (United Voices)*, a musical project that celebrates the brotherhood of the Latino community and honors the upcoming Olympic games in Atlanta. “Puedes llegar” (Reach) originally written in English by Gloria Estefan and Diane Warren, was translated by Gloria. It is the official Spanish theme song of the Olympics. “It’s a song of perseverance, of stimulation, it’s a call to continue to create goals that dignify life,” says José Behar president of EMI Latino Records. The anthem to Latino brotherhood is sung by Gloria Estefan with Secada, Julio Iglesias, Plácido Domingo, Roberto Carlos, José Luis Rodríguez, Ricky Martin and Carlos Vives. Pandora, Barrio Boyzz, Ednita Nazario, Mijares, Raul Di Blasio and Thalía also contributed to the album.

Translated by Sandra E. Macías

Jon Secada

detrás del éxito
crossover



“Con su nuevo disco Secada pretende conquistar el mercado anglosajón y latino de los Estados Unidos, al mismo tiempo que el mercado latino del resto del continente.”

Claudia S. Meléndez

Después de caer el telón en el teatro Eugene O'Neill en Broadway el 31 de diciembre, Jon Secada había matado dos pájaros de un tiro: había indiscutible e irreversiblemente cruzado el umbral del éxito *crossover* como cantante de gran aceptación popular y completado su debut como actor. Con su interpretación de Danny Zuko en “Vaselina”, Secada se confirmó como cantante y actor en el ámbito artístico estadounidense. “Estos seis meses en Broadway fueron una experiencia muy linda. Aprendí mucho”, dijo Secada en un entrevista reciente.

Crossover es el adjetivo de moda entre los círculos musicales que designa a los cantantes que han alcanzado la fama en el mercado que no es el suyo propio. Pero, ¿cuál es el verdadero significado del éxito *crossover*? ¿Ser escuchado por latinos y no latinos por igual? ¿La habilidad de interpretar melodías en inglés y español? ¿O la aceptación popular sin importar la lengua que utilices al cantar? Secada parece ser la respuesta definitiva a todas estas preguntas.

Desde Cuba con Amor

Jon Secada nació en La Habana un 4 de octubre, rodeado de la turbulencia del Mar Caribe y los acontecimientos políticos de su país. En 1971, cuando Jon contaba con 9 años, su familia salió de Cuba y se estableció en Miami, donde abrieron una cafetería. Jon, cuyo verdadero nombre es Juan, se avocó a aprender la lengua del país que lo acogiera, y poco después descubrió su pasión por la música. Cuando se encontraba cursando el tercer año de su educación media superior, Secada audicionó y obtuvo el papel de Scrooge en la versión musical de *Un cuento de navidad*, lo que impresionó hasta a sus amigos más cercanos. Después de obtener una maestría en Interpretación Vocal de Jazz en la Universidad de Miami, Jon comenzó a impartir los conocimientos hasta entonces aprendidos. Fue en esa época cuando Emilio Estefan, director de Miami Sound Machine, escuchó una de sus grabaciones e inmediatamente lo contrató como arreglista y compositor para su grupo.

“Tuve la oportunidad de escribir y trabajar con la misma Gloria”, dijo Jon en una entrevista con Joseph D. Younger. Juntos, Jon y Gloria escribieron “Emergiendo de la obscuridad”, la cual alcanzó los primeros niveles de popularidad en poco tiempo.

Y así, en 1992 Secada se lanzó a la fama mundial con el disco que lleva su nombre y el sencillo “Just Another Day”, y su respectiva traducción. A pesar de que la versión en inglés alcanzó una venta global de 8 millones de copias, fue la versión discográfica en español “Otro día más sin verte” con la que obtuvo el premio Grammy al mejor álbum de música latina pop. “Un suceso condujo al siguiente”, dijo. “En realidad nunca me puse a analizar lo que estaba ocurriendo, sólo trato de seguir trabajando y dando lo mejor de mí.”

Su subsecuente producción discográfica, *Heart, Soul and A Voice*, dejó a los críticos faltos de adjetivos para describir la versatilidad y el profesionalismo de Jon. Sus mezclas de salsa-pop-soul-ritmo y blues, evidencian la influencia caribeña del artista y su capacidad para fusionar otros ritmos enraizados en la música afro. “Quise explorar las influencias de ‘rhythm & blues’ en mi música y las personas que solía escuchar, como Stevie Wonder y Tierra, Viento y Fuego”, dijo Secada.

Amor, su disco más reciente, fue producido totalmente en español. A pesar de ser completamente bilingüe, Jon siente que sus interpretaciones deben ser escuchadas en español para poder ser totalmente apreciadas. “Los anglosajones que escuchan mi música dicen que las traducciones al español se oyen mejor”, afirma con modestia. “Creo que se debe a que el español es un idioma muy apasionado.”

Esta nueva grabación, producida por Emilio Estefan, contiene cuatro canciones que el mismo Jon escribió, además de otras melodías de Roberto Blades, hermano de Rubén, Kike Santander, más conocido por las canciones que compuso para el disco de Gloria Estefan *Abriendo puertas*. “Es el disco del que me siento más orgulloso en toda mi carrera”, dice Jon muy convencido. “Por la forma de cantar, por el tipo de arreglos, porque todo fue grabado en vivo.” En este disco, Secada ha dado un giro de ciento ochenta grados, cambiando el sonido pop de “Otro día más sin verte” por los arreglos instrumentales de melodías como “Es por ti,” y “Señora vida”. La interpretación de Jon junto con Shanice de la canción “Si no te conociera” de la película *Pocahontas* tiene, como dice el mismo Secada, “cierta pasión que sólo se puede lograr cuando se canta en español”. Y tiene razón.

El fenómeno transcultural

La promesa del *crossover* se ha convertido en la luz al final del túnel a la que todos los artistas lati-

nos en los Estados Unidos aspiran llegar, y en el que los productores se están concentrando cada vez más. Selena se encontraba cerca, y puede decirse que lo logró después de que su álbum póstumo debutara el verano pasado, colocándose inmediatamente en primer lugar de las listas de popularidad en este país. Emilio, intérprete de la música tejana, se encuentra cerca del premio al grabar su primer disco de música *country* en inglés. Gloria Estefan y Jon Secada, versátiles intérpretes tanto en inglés como en español, pueden considerarse exitosos en el *crossover*.

Este fenómeno, de escurridizo concepto, es definido en *Business Week* como la música de regiones fuera de los Estados Unidos y la Gran Bretaña que crea un nicho en el mercado de otra región. Sin embargo, esto no solamente ocurre en los mercados anglosajones. Tenemos por ejemplo al popular cantante italiano Eros Ramazzotti y su éxito en América Latina y a Luis Miguel y sus 500,000 copias vendidas en el Japón. Secada, por su bilingüismo y su biculturalidad, no cuadra en este esquema: no se le puede definir como *crossover*, ya que él considera a los Estados Unidos como su patria. Sin embargo, en el mismo reportaje, su nombre aparece como talento promotor cubano. Al manipular las etiquetas a su conveniencia, las publicaciones y las compañías disqueras pueden considerar a los artistas ya sea éxitos *crossover* o importaciones exitosas en el mercado internacional. Cualquiera que sea el caso, ni las compañías ni los artistas pueden seguir dependiendo de las ventas en sus propios mercados. O cruzan o los cruzan.

Lo que dice el mercado

Las compañías disqueras transnacionales han experimentado en los últimos años un incremento en la demanda de talento local en los mercados que quieren conquistar, en lugar de la importación de superestrellas estadounidenses que tal vez no reflejen la cultura del país en donde se intentan imponer. Eso, y las bajas ventas que se han registrado en los Estados Unidos, han empujado a que las cinco compañías disqueras más grandes viertan millones de dólares en los mercados internacionales.

Como es de esperarse, entre más versátil sea el artista, entre más idiomas hable, más posibilidades tendrá de vender en otros mercados. Gloria Estefan, después de la gran aceptación de su disco *Mi tierra* regresó al mercado en inglés con un álbum de éxitos refritos que fracasó rotundamente. Era de esperarse

que su próximo proyecto fuera en español.

Además, a pesar de la crisis económica en México, su mercado de ventas se encuentra en el séptimo lugar mundial. Es más, el tener éxito en este país no se reduce sólo a ventas, sino también a abrirse mercado en lo que se considera “la puerta” de América Latina. Es fácil deducir por qué chicos como Secada y Ramazzotti quieren cantar en español.

Secada se enorgullece al proclamar que el idioma del amor es el español y por eso lo prefiere para sus canciones. Pero también es ob-

vio que al lanzarse a la corriente romántica que Luis Miguel ha popularizado, Jon intenta capitalizar una fórmula comprobada para el éxito. Con su nuevo disco Secada pretende conquistar el mercado anglosajón y latino de los Estados Unidos, al mismo tiempo que el mercado latino del resto del continente. Está por verse si el premio Grammy que ya obtuvo por *Amor* se convierte en el éxito que se espera en términos de ventas, que después de todo, es el motivo principal del *crossover*.



Gloria Estefan

Voces Unidas: la madre de todas las grabaciones

En su proyecto más reciente Jon Secada, junto con Gloria Estefan y muchos artistas de talla internacional, se unieron al conjunto de *Voces Unidas*, un proyecto musical que celebra la hermandad latina en conmemoración de los juegos olímpicos a celebrarse en Atlanta. “Puedes llegar”, escrita originalmente en inglés por Gloria Estefan y Diane Warren, fue traducida por la misma Gloria y es el tema oficial en español de la Olimpiada. “Es un canto a la perseverancia, un estímulo, un llamado para seguir adelante, procurando las metas que dignifican la vida”, asegura José Behar, presidente de EMI Latin. Este himno a la hermandad hispana es interpretado por Gloria junto con Secada, Julio Iglesias, Plácido Domingo, Roberto Carlos, José Luis Rodríguez, Ricky Martin y Carlos Vives. Además, colaboraron en el álbum Pandora, Barrio Boyzz, Ednita Nazario, Mijares, Raul Di Blasio y Thalía.

**CITY OF SANTA CRUZ
NOTICE OF PUBLIC HEARING**

PLACE: City Council Chambers, 809 Center Street
Date: Thursday May 16th, 1996 **Time:** 7:30 pm
Hearing Body: Planning Commission

BEACH AREA PLAN STRATEGY

You are invited to attend a public hearing on the Beach Area Plan Strategy which will outline actions necessary to complete the update of the Beach Area Plan. Potential housing code modifications, commercial expansions, road realignments, and circulation changes will be discussed.

Public comment may be made at the public hearing or submitted in writing before the hearing. A translator will be made available if requested by phone three days prior to the hearing at 429-3555.

**AYUNTAMIENTO DE SANTA CRUZ
AVISO DE AUDIENCIA PUBLICA**

LUGAR: Cámaras de Consejo del Ayuntamiento,
809 Center Street
Fecha: Jueves 16 de mayo de 1996 **Hora:** 7:30 pm
Cuerpo de audiencia: Comisión de Planeación

ESTRATEGIA DE PLAN EN EL AREA DE LA PLAYA

Usted está invitado a asistir a la audiencia pública sobre la Estrategia de Plan en el Area de la Playa, la cual delineará las acciones necesarias para completar la actualización del Plan en el Area de la Playa. Se discutirán posibles modificaciones en el código de vivienda, expansiones comerciales, realineamientos de camino y cambios de circulación.

Se pueden hacer comentarios públicos en la audiencia pública o presentarlos por escrito antes de la audiencia. Una traductora estará disponible si lo/la solicita con tres días de anticipación al 429-3555.

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movement a stronger
foundation and a louder voice.**

tions on the current shift toward neoliberal practices in government.

Five tables of discussion were formed focusing on the economic, political, social, cultural and indigenous communities' perspectives on neoliberalism. The groups first sought to define neoliberalism and describe some of its characteristics. It was generally agreed that neoliberalism originates from a technocratic view of government (as opposed to a social or humanitarian one), focusing on the government's economic role more than its social one. Neoliberalism has authoritarian characteristics, such as the negation of the rights of immigrants and indigenous peoples as well as the repression of opposing points of view. Lastly, it has a tendency to destroy the environment as well as cultural traditions and customs.

Another issue discussed at the conference was the loss of Mexico's national sovereignty. Some participants suggested neoliberal contracts like NAFTA give away pieces of Mexico's independence by enabling other countries to intervene in Mexico's affairs. This is evident in the way the U.S. government has increasingly played a more active role in Mexico's anti-drug operations. Also discussed at the conference were the increasing concentration of power and wealth and the consequent marginalization of indigenous communities.

A unique feature was a sixth discussion table, made up entirely of youth from various countries who decided to set up an Internet page making information about the Zapatistas accessible world-wide. With the input of youth from varying cultural backgrounds, the Zapatistas are bridging generational as well as cultural gaps, giving the movement a stronger foundation and a louder voice.

Though the peace negotiations between the Mexican government and the Zapatistas have borne little fruit, the Zapatistas are making progress in a different direction. The Zapatistas are forming alliances with other social movements both in Mexico and abroad, showing their ability to mobilize people in a unique way. Calling people from different regions and backgrounds together to address common social problems, a form of global consciousness is emerging, opening up the potential for local and international social change. ▲

Against Neoliberalism: A Conference for Humanity in the Lacandon Jungle

Stephen Bailey

When the Zapatista movement first came to the public's eye, it was a group of a few hundred crudely armed indigenous people in a remote corner of Mexico. Just days after the warfare broke out in 1994, CNN news reporters, among others, were present in the zone documenting the fighting, recording the images and airing them around the world. According to many intellectuals and activists, the international media presence is largely what prevented a typical Latin-American-style massacre from taking place in Chiapas.

Following several rounds of peace negotiations with the Zapatista leaders, the Mexican government eventually agreed to a cease-fire. The government sought to downplay the Zapatistas by involving them in a labyrinth of peace talks where the government representatives did little to put forth solutions to the problems voiced by

the Zapatistas. This resulted in more than a few monologues on the part of the Zapatistas followed by unresponsive silence on the part of the government representatives. The Mexican government hoped this tactic would allow them to gain the upper hand, both by dwarfing the Zapatistas' accomplishments and thinking the international media would gradually lose interest and leave.

However, this tactic has proven unsuccessful. Considerable attention is still devoted to the Zapatistas, largely due to events such as April's Conference on Humanity and Against Neoliberalism. Bringing together intellectuals, activists, and students from the U.S., Mexico and Europe, the event was organized by the Zapatista movement and took place in the town of La Realidad, despite a heavy military presence. The conference created a space for discussion, analysis and sugges-



Waiting at 4th Street and Howard in San Panchito, we noticed "El Volado" flying like a bat out of hell, at 10 p.m. sharp. Before he passed us by, we signaled to him,

Mexican style, "Hey man, we want to hop on!" We were expecting the bus at 9:30, but of course, "El Volado" was not about to cheat us out of an experience of "Mexican punctuality."

Are you sure this is the bus? Yeah! It's route 039. As always, wearing its hottest threads, some new paint here and there, hot wheels with lug nuts painted blue. Signs reading "Chilangolandia, the Mission and Anexas," its orange, white and blue tuxedo, "El Volado" is ready for any glamorous event it encounters.

Wrapped in a shawl, Tony Hafter greets us with a smile. A shot of tequila came first, and we were ready to hit all of the nightclubs we could. I can't say what happened next, you just have to experience it for yourselves. I can only say it was one hell of a ride.

This small bus from the 50's has all the usual details: stickers, baby's shoes hanging from the rearview mirror—for good luck. The details were chosen based on interviews with retired Mexican bus drivers. From Mexico they brought the lights, the altar, the mirrors and the decorations. This piece of art is a product of Lalo Obregón and Tony Hafter, who constructed the bus.

Their first intention for the bus was purely artistic when they bought it from the Pentecostal Church in 1990. Hafter said, "We wanted to create a sculpture that people could enter to get to know and experience a Mexican atmosphere. In other words, it's an artistic interpretation of the Mexican reality. We wanted to make people happy, to make them laugh, to help them forget their problems and that's what they do. They dance, they jump and sing, they act silly, they get rid of their inhibitions, they feel good. It's a good thing. Some come to meet people from other cultures." Everyone comes: Latinos, Anglos, Asians and anyone who wants to experiment.



A Rolling Piece of México

Vicky Meléndez Photos by janjaap

Bolivia Córdova, the late Peruvian artist, painted numerous murals in the Mission District of San Francisco, as well as this folkloric vehicle. The paintings portray the ideal colors of a Mexican bus. "That's the reason why we chose this particular artist. It was his natural style, more or less what we were looking for. He described himself as a "lightning-fast painter" and he ended up painting the interior in two hours. The bus also has original movie posters announcing the "most

recent" Tin-Tan and La Doña (María Felix) movies.

Tours are offered every weekend with reservation. The ride is \$25 and includes a tequila shot, cover charges for 3 clubs—one reggae club and two Latin clubs. "It's cheaper than going to the clubs on your own," Tony remarks. You can forget about driving, traffic and parking—it's stress free! "Nobody does it this way, we are not very commercial because in other places they push the people to buy a lot of drinks, they only give them 40 minutes at each place," said Hafter. "We give our riders one hour and we do push them to dance."

Perhaps it is a coincidence, perhaps it is an addition to the comic flavor of the bus, but we learned that the driver's name is Jaime, the generic Mexican name for a chauffeur. Jaime Aguilar proudly states, "I also dance when there's a red light, I dance and dance!!"

Jaime is also a singer in a salsa group, *Orquesta Radiante*. He says, "I've been here about 20 years (in the area) and I teach people how to dance. I want another bus for San José and another for the East Bay, the same as this one, trekking from night club to night club. But I'm not going to drive, I'll be the boss!" he says with conviction. "It's a short term goal, maybe in a couple of months." His parents are from Nicaragua and Jaime has never been in Mexico. "Visitors think I'm Mexican, when I tell them I'm not, they get mad. They say things to me but they are all pretty nice." He continues... "What fascinates me is that women pay me to take my clothes off. One time I was dancing and they asked me to take off my clothes and I told Tony, 'If you want me to, I'll do it.'" Ah, these women! I don't know how Jaime ends up, with jeans, with shoes or what? "I don't take everything off. I just unbutton my shirt. I do it with class!" So it seems they have a little bit of everything in this bus.

After the long trip through San Francisco, we have learned that Jaime does not want to be "Jaime" anymore, but we're still at his mercy. Jaime, would you stop at a taquería? We're hungry!

Translated by Sandra E. Macías/Philip Laverty





"Too much art in my life"

Tina Modotti at SF MOMA
Katynka
Zazueta Martínez

For the next couple of months, we can pretend that SFMOMA stands for the San Francisco Museum of Mexican Art. Three exhibitions featuring Mexican greats are currently on display at SFMOMA: "Frida Kahlo, Diego Rivera and Mexican Modernism," "Diego Rivera: Mural Studies for San Francisco and Mexico City," and "Tina Modotti: Photographs."

Although Tina Modotti is not Mexican, her exhibition seems to fit into the "Mexicanidad" at MOMA just as easily as the Kahlo and Rivera pieces. Because her work is not as popular as these two Mexican art greats (she doesn't have calendars, T-shirts or jewelry featuring her images), her exhibition deserves more attention.

The Modotti exhibition represents over six years of research, culminating in the presentation of 112 vintage prints and 6 modern prints from collectors around the world. However, the first thing that caught my attention was not one of Modotti's photographs. Rather, it was a sign on the wall just inside the show's entrance which explained that the show was "made possible by a generous gift from Madonna."

Why was Madonna (who wanted to play Frida Kahlo and now has the starring role in a film about Evita Perón) now interested in Tina Modotti? One can't help but wonder if it is Modotti's photography or her unconventional life which has attracted the artist's attention.

Modotti was born in Northern Italy in 1896 and immigrated as a teenager to San Francisco. She married the painter-poet Roubaix de l'Arbrie Richey in 1918. In 1921, she met the photographer Edward Weston, posed for him and became his lover. After Richey died in 1922, Weston left his wife and four sons and moved to Mexico with Modotti, where she started her photographic career and political activism. She documented the Mexican mural movement, introduced Frida Kahlo to Diego Rivera, and had her photographs published in numerous international left wing journals.

Modotti became romantically involved with many revolutionaries she met in Mexico. Her most dramatic love affair occurred with the Cuban orator Julio Antonio Mella, who gained worldwide attention for



Portrait of Tina Modotti, 1926 by Diego Rivera.

his nineteen-day hunger strike while imprisoned by Machado in 1925. In 1929, Mella was assassinated while walking with her in Mexico City. A year later, Modotti was arrested as "an enemy of the state" and deported from Mexico. She became involved in Moscow's Communist Party, but ended up back in Mexico City in 1942 where she died of heart failure.

Unfortunately, Modotti's photographic career is often eclipsed by stories of her boldly passionate life. It is difficult for this not to happen when books are published with titles like "Una Mujer Sin País: Las Cartas de Tina Modotti a Edward Weston." Modotti seemed to live in Weston's shadow both because he was more respected as a photographer and because she often played the role of his muse. A woman of striking beauty, Modotti's career began as a silent film actress and model. However, she gradually transformed herself from being an object of beauty in the art of others to a woman able to redirect the gaze which had previously been focused on her.

Viewing Modotti's photos with this in mind, it becomes apparent that her history as a model had a strong impact on the manner in which she produced images. Most of the nude photos Weston took of her were taken from above, looking down on Modotti as she lay passively with her eyes closed.

In contrast, Modotti's photos of women are often of mothers with young children ("Baby Nursing" and "Mother and Child, Tehuantepec"). These images and the interaction presented between the small figure of the child and the larger figure of the mother portray a re-

lationship between these two people which is much different than the isolated poses Weston so often relied on when presenting women's bodies.

Although she produced many documentary photographs, portraiture offered Modotti her initial means of earning a living. During the 1920s it became fashionable for Mexico's cultural elite to have their portrait taken by Modotti. Artists, journalists, writers, and even Dolores del Rio were photographed by Modotti during this time.

Other photo series in this exhibit include Modotti's easily recognizable "slogan" photographs: "Mexican Sombrero with Hammer and Sickle" and "Bandolier, Corn, Sickle." Copies of the left-wing publication, "New Masses," in which many of Modotti's photos originally appeared are on view and serve as powerful compliments to the framed photographs. Viewed as a whole, this exhibit highlights the ways in which Modotti's politics, passion, and life were deeply interconnected with her art. She herself once wrote to Weston about this affinity: "I cannot as you once proposed to me 'solve the problem of life by losing myself in the problem of art.' In my case, life is always struggling to predominate... I put too much art in my life..."

The Modotti exhibition will be on view through June 2. Both the Mural Studies and Mexican Modernism exhibitions will be on view through September 8. For a schedule of public programs and lectures, call (415)357-4102. For information on the June 15 Family Day Festival, call (415) 357-4097.

AVISO DE REUNION PUBLICA DEL CONSEJO DEL AYUNTAMIENTO DE SANTA CRUZ

**CON EL PROPOSITO DE SOLICITAR COMENTARIOS DEL PUBLICO
SOBRE EL PROGRAMA DE MEJORAMIENTO CAPITAL PROPUESTO POR EL AYUNTAMIENTO (CIP)**

FECHA: 7 de mayo de 1996

HORA: 4:00 p.m.

LUGAR: SALA ABC, Auditorio Cívico

307 Church Street

Santa Cruz, CA 95060

El Consejo del Ayuntamiento de la Ciudad de Santa Cruz discutirá y posiblemente tomará decisiones relacionadas con el Programa de Mejoramiento Capital propuesto por el Ayuntamiento.

En esta reunión, el Consejo también decidirá cómo gastar \$1.5 millones de fondos adicionales, los cuales provienen del interés del Fondo de Fideicomiso Público del Ayuntamiento. Además el Consejo considerará cómo gastar dinero adicional en parques, el cual se genera a partir del impuesto por recámaras (City's Bedroom Park Tax).

Los miembros de la comunidad están invitados a asistir a la reunión pública o a que envíen comentarios escritos al Consejo del Ayuntamiento, 809 Center Street, Sala 10, Santa Cruz, CA 95060.



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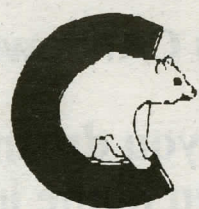
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2. Siga la regla 1/3 —Corte su pasto con frecuencia, de esta manera no más que 1/3 de longitud del pasto se corta en cualquier ocasión.
3. Si es tiempo de comprar una cortadora nueva, considere la adquisición de una cortadora de mantillo. Las cortadoras de mantillo tienen una acción de cuchilla adicional, la cual corta el pasto en piezas más pequeñas y las impulsa hacia el suelo.

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Para mayor información por favor llame al 728-6094.



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ECOLOGÍA

Improve or perish

Recycling Gets Serious in Santa Cruz County

Robin Atwood

El Andar, in keeping with its 7 year tradition of commitment to drawing people out of their private and individual lives and putting them in touch with one another, will initiate in its next issue a monthly page dedicated to discussing the environment and the concept of ecological sustainability.

At the 1992 International Ecological Conference in Rio de Janeiro, Brazil, thousands met to establish minimal environmental standards in industry for the immediate and long-range protection of the environment. The tenor of the conference was in opposition to the apparent belief in this age of industry that the earth has an unlimited tolerance for environmental abuse. (The U.S. government sent no representative to the Rio conference.)

In response to the eco-conference, the U.S. organization, Global Action Plan for the Earth created the *Household Ecoteam Workbook*. It is a guide that small groups of friends, coworkers, family members, or neighbors can use to learn, in six monthly meetings, how to reduce garbage, eliminate water waste, improve home energy efficiency and a better way to use transportation.

Following the workbook's program guidelines, it is estimated that each year an average household of four can save \$1200, divert 3,120 lbs. of garbage, save 104 cubic feet of landfill, 10 trees, and 73,000 gallons of water. Ecoteam practices prevent 140 lbs. of acid rain production, 10 tons of carbon emissions and the use of 600 gallons of gasoline — and at the same time improve quality of life.

Decision making is key in this hands-on practice of recycling and *precycling*, the making of intelligent, environmentally sound decisions at the point of purchase. Precycling can lead, for example, to the reduction of packaging, which makes up one-third of all solid waste.

Every purchase we make is an election process, what has been called a "vote with our dollars." We vote not just in support of the product by using it, but in support of the resources

and processes involved in its entire production and use cycle. By asking ourselves if it is really something we need or if there is a safer or sounder alternative, by searching for recyclable materials, avoiding disposables, buying in bulk, purchasing recycled goods and recycling, we help increase the demand and the market for recycled and environmentally sound products.

New industry is springing up from this desire and need for change and from emergency measures such as Santa Cruz County's mandate to reduce by half the trash sent to its two landfills. The County is teaching the public how to reduce, reuse, recycle/precycle and compost. The people of Santa Cruz must learn these practices or the County will have to begin paying \$10,000 per day, beginning January 1, 2000, to have its waste hauled away.

Necessity is bringing investment and invention to the slowly growing recyclables market. The Chicago Board of Trade, CBOT, established the major market exchange for recyclables industries last October. The linking of recycled materials companies across the nation is expected to greatly improve the bottom line. A spokesperson for Waste Management, Inc. compared the significance of this new industry to that of the U.S. grain market in the 1860s.

Sometimes the decisions for action are based simply on cash. But when the real bottom line is the ecosystem of a small planet...the mandate is: improve or perish.



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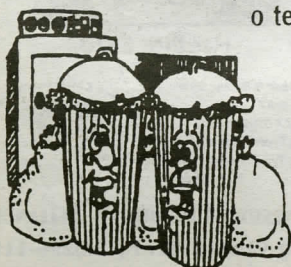
- Se hará una recogida de aparatos en las banquetas durante el 25 de mayo. Llame a Servicios al Cliente, al 429-3666, desde ahora hasta el viernes 24 de mayo para inscribirse.

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- **Habrà desecho gratis de basura para todos los residentes** de la ciudad en el Basurero Santiario de la Ciudad en Dimeo Lane, 3 millas al norte de la Ciudad en Highway 1, del lunes 20 al domingo 26 de mayo.
- **Traiga prueba de residencia en la ciudad para indentificarse.** Se cobrarán las cuotas usuales por los desperdicios comerciales.

Estas Son las Reglas

- * Sólo para residentes de la ciudad de Santa Cruz.
- * Los objetos y aparatos para la Limpieza de Primavera deben ponerse en la banqueta, no en el callejón—aun cuando la recogida habitual se haga en el callejón.
- * Todos los desperdicios dejados en la acera deben estar en bolsas, en paquetes—de un máximo de 4'x4'—o colocados en botes.
- * El peso máximo por cada bote o bolsa debe ser de 65 libras.
- * No deben arrojarse desechos peligrosos—para deshacerse apropiadamente de los mismos, llame a **Desechos Domésticos Peligrosos (Household Hazardous Waste)**, al 454-2606.
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- * Los aparatos a recoger incluyen sólo lavadoras y secadoras.
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AYUNTAMIENTO DE SANTA CRUZ
DEPARTAMENTO DE OBRAS PÚBLICAS
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NOTICE OF PUBLIC MEETING OF THE CITY COUNCIL OF THE CITY OF SANTA CRUZ FOR THE PURPOSE OF SOLICITING PUBLIC INPUT REGARDING THE CITY'S PROPOSED CAPITAL IM- PROVEMENT PROGRAM (CIP)

DATE: May 7, 1996

TIME: 4:00 p.m.

PLACE: ROOM ABC, Civic Auditorium
307 Church Street
Santa Cruz, CA 95060

The City Council of the City of Santa Cruz will be discussing and possibly taking action regarding the City's proposed Capital Improvement Program.

At this meeting, the Council will also decide on how to spend \$1.5 million of additional funds which result from interest on the City's Public Trust Fund. The Council will also consider how to spend additional park money generated from the City's Bedroom Park Tax.

Community members are invited to attend the public meeting or deliver written comments to the City Council, 809 Center Street, Room 10, Santa Cruz, CA 95060.



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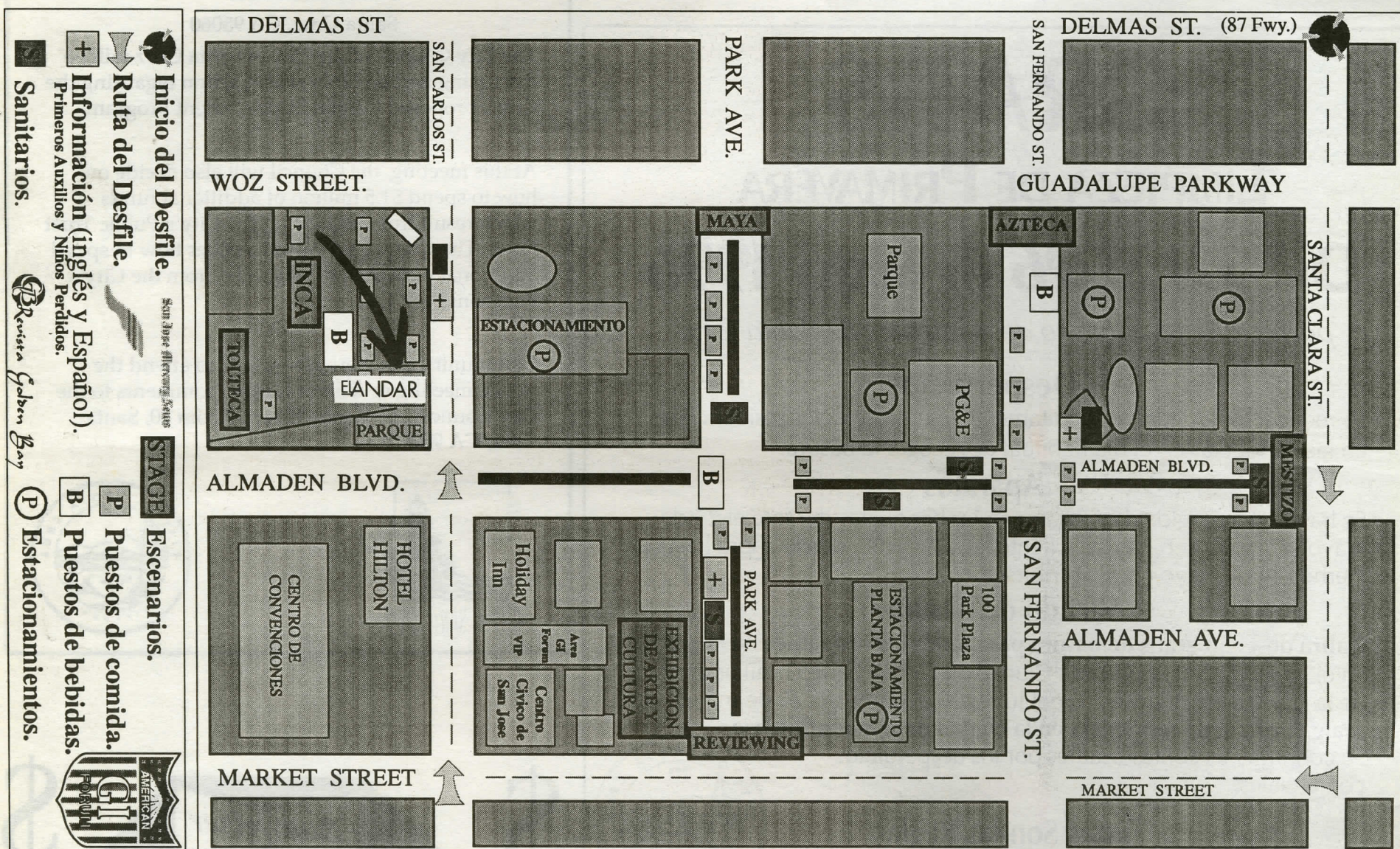
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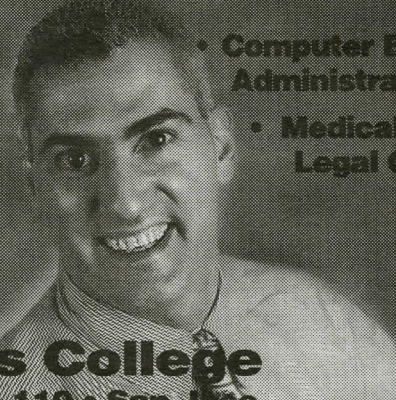


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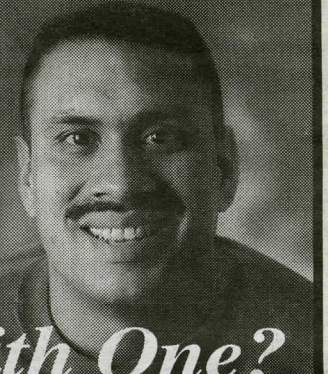


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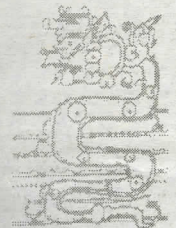
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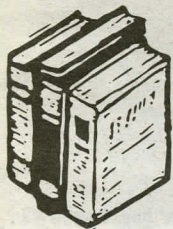
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LA LEY al desnudo



Living in the U.S.A.

Access USA welcomes El Andar to its list of newspapers printing this column. We answer questions regarding both immigration law and lifestyle issues. Readers are invited to send in their questions to Access USA, Inc., 1761 Long Hill Road, Millington, NJ 07946.

1. Are "Green Card" holders required to report all income to the US Government?

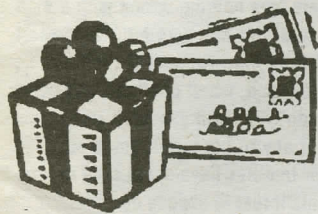
Yes, all income must be reported to the Internal Revenue Service (IRS) even that portion earned abroad. This does not mean that all income is taxable by the US as international law treaties regulate where taxes are paid and off-setting credits applied. Failure to follow US tax laws is usually considered a criminal offense.

2. I am currently visiting friends in the US on a B-2 Visitors Visa. It is valid for six months but I wish to stay longer. Must I leave the US and apply for another visa?

No, you may file an application for an extension with the Immigration and Naturalization Service (Form I-539) for a period not exceeding six months. This extension is not automatic, but may be granted for valid reasons.

3. I will soon be applying for a "Green Card". I realize it will take awhile before the application is approved. I would like to begin my employment as soon as possible. Should I file separately for employment authorization?

The best way is to file an Application for Employment Authorization Form I-765 with the "Green Card" paperwork. The Form I-765 will most probably be approved prior to the "Green Card" being issued. If so, you will receive an Employment Authorization Card, Form I-688.



4. I received some videos in the mail along with a bill addressed to me. I did not order them. What should I do?

Federal law states that if you receive something by mail which you did not order, you may either refuse it or keep it as a gift. However, to avoid any potential problems, you should notify the company in writing that you did not order the merchandise and are keeping it.

5. A friend is recommending I buy insurance through a company I do not know. How can I be sure if it is a good company?

Check out the company's rating in Best's Insurance Reports. It is routinely updated and is available in local libraries or by contacting them at (908) 439-2200. Look for a company with an "A" or "A+" rating.



6. What is the difference between prescription medicines, over-the-counter medicines and generic medicines?

Prescription medicines are drugs ordered for someone by their doctor. They can only be obtained from a licensed pharmacist with a written prescription or phone call from a doctor. Over-the-counter (OTC) medicines can be purchased without a prescription. They are considered safe and effective for minor health care problems such as headaches, common colds, constipation, or diarrhea. Generic medicines are sold by their chemical name instead of the "brand" name given by the manufacturer. Both prescription and OTC medicines are usually available in generic form at a lower cost. The difference can be several cents or several dollars.

Living in the USA questions and answers are developed by, and the property of Access USA, Inc., publishers of The Complete Guide to Immigration and Successful Living in the United States, 450 pages, \$59.95. As part of a special offer you will receive a \$10 discount if you call (908) 647-2334 to order a copy and mention El Andar. For legal services regarding immigration issues contact Gary W. Rich, Immigration Law Services, L.C. at Access USA.



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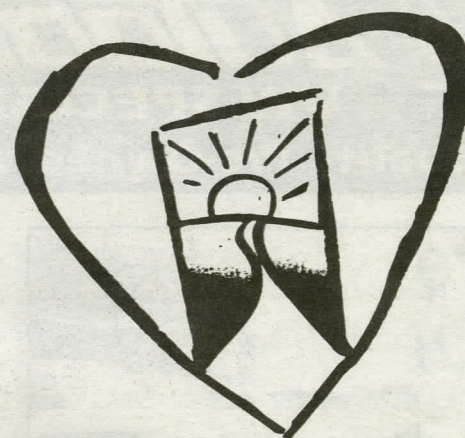
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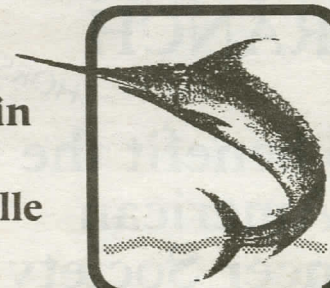


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ASK ISADORA

A hard subject

Isadora Alman

Q : I recently met an attractive, young-looking 52-year-old guy. I am a 43-year-old woman who has always enjoyed a healthy sex life. Oral sex is yummy and is what usually brings me to orgasm, but what really drives me wild is the feel of a man inside of me. During our first meeting we got into some heavy petting and I noticed that I didn't feel him harden even though we were both aroused. Last week I spent an incredibly romantic evening at his place. He made me dinner and for dessert he had me, for more than an hour. Normally I would have had an orgasm after so long but I was dismayed that he did not get hard. It was a turn off. After a while I went down on him; however, he was pretty flaccid and not much harder when he reached orgasm shortly afterwards. I'd like to see him again, but I'm afraid that I may become involved in a "problematic" situation. Being the touchy subject that it is, I don't know how to approach it. As selfish as it may sound, I like him but I don't want to become more involved with a man who doesn't get hard. Doesn't a guy know when he's not hard enough to penetrate? Perhaps another man's perspective would help me out on this.

A : Some men, like many women, need a certain level of trust and comfort to feel safe enough for intercourse. Others, again like many women, just don't see genital intercourse as necessarily the main event, either by preference or, possibly, capabilities. I don't know how else you're going to find out what you want except by investing time to see whether things change (which you say you are unwilling to do) or risking the topic outright fairly soon. Reporting your perceptions is a neutral way to begin a difficult conversation: "I notice that you don't seem to become erect when it feels to me you are aroused. Is that true? Is that usual for you?"; "Don't you ever get hard?" may well sound accusatory, and "I don't want to see you anymore if you don't" could scare any enamored man limp.

Q : I have a few patches of dry skin on my penis. A friend cautioned against putting lotion on this area, even aloe vera gels, because the tissue of the penis is "extra absorbent" and chemicals in any lotion would pass directly into my bloodstream. I would like to keep these dry patches lubed somehow. Any suggestions?

A : Yes, do not rely on your friend's information on biology—penis skin is no more (and no less) absorbent than skin elsewhere. And if your penis is important to you, don't self-diagnose "dry skin patches." See a dermatologist and ask him/her what's recommended.

Q : Some time ago I was caught masturbating in the men's bathroom stall at work. "John" opened the door, came in, closed the door, and performed oral sex on me. No woman, not even my fiancée, ever made me feel that way. I was spinning; it went so fast! Now for several weeks he and I have been seeing each other, and up to this point he's been very understanding. Last night we saw a video that showed defecation as a sexual practice. I told him I thought that was sick and there was no way I was going to try that. All of a sudden he became very scary. He said I had come this far and there was nothing wrong with a man loving another man with his "whole body." I told him this was too weird and I wanted out. We got into a messy fight and I decked him. He said if I left him he would tell everyone at work that I was totally queer and, worst of all, he was going to tell my fiancée. What in the hell am I going to do? Am I going to get AIDS? Is this God's punishment for my sins? I think I'll die if any of my family finds out. The wedding is set for two months from now and our families have spent a lot of time and money. What if John does go through with his threat to expose our affair?

A : You can bring him up on charges of blackmail. You can deny anything happened. You can admit something happened and say you were coerced. You can say nothing at all and let the gossips say what they will. You can, and should, get an AIDS test as well as tests for any and all other sexually transmitted diseases if you were the receiving partner of unprotected anal sex or the active one in unprotected oral sex. If you are sexual with your fiancée it needs to be safe sex until you are sure you are disease-free. You should have a heart-to-heart talk with her about any marriage doubts. Calling off a wedding might well cost less in money and pain than a subsequent divorce. You can decide to confess your affair to her or not, as you see fit. And, since your letter was so much longer than I have printed above, and the tone so anguished, I would quickly find a sympathetic counselor (who's bound to confidentiality) and do some important sorting out. John may have unwittingly opened more doors here than the one to the bathroom stall.

Relationship counselor Isadora Alman, MA, MFCC, conducts her practice in San Francisco. Questions for this regular column can be sent to her c/o El Andar, PO Box 7745, Santa Cruz, CA 95061.

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ISADORA

Un problema duro

Isadora Alman

P: Recientemente conocí a un hombre atractivo que se ve muy joven a sus 52 años. Yo tengo 43 y soy una mujer que siempre ha disfrutado de una vida sexual saludable. El sexo oral me fascina y por lo regular me lleva al orgasmo, pero lo que me vuelve loca es sentir a un hombre dentro de mí. En nuestra primera cita hubo caricias muy apasionadas y noté que él no se endurecía aunque los dos estábamos excitados. La semana pasada pasé una velada muy romántica en su casa. Él preparó la cena y de postre me tuvo a mí por más de una hora. Normalmente, hubiera alcanzado un orgasmo después de tanto tiempo, pero para mi desgracia, a él nunca se le levantó. Me quitó la concentración. Después de un rato le hice el amor con la boca pero estaba un poco flácido y ni siquiera se endureció cuando alcanzó el orgasmo. Me encantaría verlo de nuevo pero tengo miedo de encontrarme en una situación "problemática". Siendo un tema algo quisquilloso no sé cómo confrontarlo. Aunque suene egoísta, me gusta pero no quiero involucrarme con un hombre al que no se le levante. ¿Acaso los hombres no saben cuándo están lo suficiente erectos como para penetrar? Tal vez la perspectiva de otro hombre me pueda ayudar en esto.

R: Muchos hombres, como muchas mujeres, necesitan cierto nivel de confianza para sentirse seguros para el contacto sexual. Otros, como muchas mujeres, no necesariamente ven la penetración genital como el evento principal, ya sea debido a la preferencia, a la posibilidad o a la capacidad. No sé cómo vas a averiguar lo que quieres saber si no inviertes tiempo para ver si las cosas cambian (algo que no quieres hacer) o arriesgarte a hablar del tema pronto. Exponer tus percepciones es una manera neutral de empezar una conversación difícil: "A veces creo que estás excitado, pero no lo tienes duro. ¿Es cierto? ¿Es algo normal para ti?" Palabras tales como "¿Nunca se te para?" pueden sonar a acusación y "No quiero volverte a ver si no se te para" podrían espantar como de rayo a cualquier enamorado.

P: Tengo ciertas áreas de piel reseca en mi pene. Un amigo me aconsejó que no usara cremas humectantes en esas áreas, ni siquiera que usara sávila, ya que el tejido del pene es "extra absorbente" y los productos químicos de cualquier crema podrían pasar directamente a mi torrente sanguíneo. Me gustaría humectar estas áreas de alguna manera. ¿Tienes alguna sugerencia?

R: Sí, no dependas de la información de tus amigos. La piel del pene no es más (o menos) absorbente que cualquier otra parte del cuerpo. Si tu pene es importante para ti, no te autodiagnostiques "las áreas de piel reseca". Visita a un(a) dermatólogo(a) a ver qué te recomienda.

P: Hace tiempo me descubrieron masturbándome en el baño de los hombres en mi trabajo. "Juan" abrió la puerta, entró, la cerró y me hizo sexo oral. Ninguna mujer, ni mi prometida, me habían hecho sentir de tal manera. Estaba girando, ¡fue tan rápido! Por algunas semanas nos hemos visto y hasta la fecha ha sido muy comprensivo. Anoche estuvimos viendo un video que presentaba la defecación como práctica sexual. Le dije que eso era asqueroso y que de ninguna manera haría algo así. De repente me comenzó a causar miedo. Dijo que habíamos llegado lejos y que no tenía nada de malo que dos hombres se amaran con "todo su cuerpo". Le dije que eso estaba muy raro y que sería mejor terminar por lo sano. Peleamos y le pegué. Me dijo que si lo abandonaba iba a decirle a todos los del trabajo que era gay y, lo peor, que le iba a decir a mi prometida. ¿Qué diablos voy hacer? ¿Me va a dar SIDA? ¿Es un castigo de Dios por mis pecados? Creo que me moriría si mi familia se entera. La boda es en dos meses y nuestras familias han invertido mucho tiempo y dinero. ¿Qué va a pasar si Juan lleva a cabo su amenaza de exponer nuestra aventura?

R: Lo puedes acusar de chantaje. Puedes negar todo. Puedes admitir que algo pasó pero que fuiste obligado. Puedes quedarte callado y dejar que los chismosos digan lo que quieran. Puedes y debes someterte a una prueba del SIDA, así como a otras pruebas para detectar enfermedades venéreas si eras pareja receptora y tuvieron sexo anal sin protección, o si tuvieron sexo oral sin algún tipo de protección. Si eres sexualmente activo con tu prometida necesitas protegerte hasta que sepas que no tienes enfermedad alguna. Debes hablar sinceramente con ella si tienes algunas dudas acerca del matrimonio. Cancelar la boda podría costar menos dinero y dolor que un divorcio. Puedes decidirte a confesar tu aventura si lo consideras prudente. Como tu carta ha sido más extensa de lo que podría imprimir, y el tono es tan angustioso, te recomendaría que visitaras a un consejero (alguien quien pueda mantener el secreto) para que te ayude. Sin querer Juan abrió algo más que las puertas del baño.

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Cuna \$20 445-1875

Recámara 5 piezas \$1000 y varias
cosas más 926-2660

Cama nueva p/niño 947-0715

Vendo cama de agua \$150 923-
3135

Sala 2 piezas, 2 mesas, 2 lámparas
\$550 258-0257

Cama king con colchones \$350, cama
twin \$100 y comedor 4 sillas \$100
287-5327

Mesa \$30, mesa de centro \$20 270-
9918

Sala de 3 piezas y 3 mesas \$400
510 782-2041

Juego de comedor con 6 sillas \$900
926-3703

2 sofás, 3 mesas \$650 971-4136

2 escritorios de metal \$80 cada uno
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Máquina de coser industrial \$650
723-7761

Stereo de casa Fisher \$580 251-
6878

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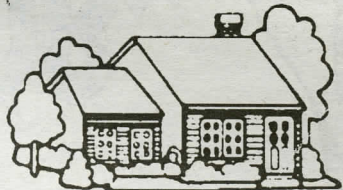
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El Condado de Santa Cruz tiene un programa **GRATUITO** de remolque para coches y camionetas que no quiera o necesite.

Durante el periodo de limpieza de primavera, del 6 al 26 de mayo, todo lo que necesita hacer es llenar el cupón de abajo, separarlo de este anuncio y enviarlo por correo al Departamento de Planeación del Condado (County Planning Department).

El contratista de Disminución de Vehículos del Condado irá al lugar y remolcará el vehículo indeseado. No necesita tener un "pink slip" aviso color rosa o incluso el registro. Sólo díganos dónde está el vehículo y qué características tiene, nosotros haremos el resto. Todo esto por 32¢, el costo de una estampilla postal.

Envíe este cupón por correo a:

County Planning Dept. 701 Ocean St., Santa Cruz, CA 95060

¿Dónde está ubicado el coche? _____

¿Qué tipo de coche es? _____

¿El color del coche? _____

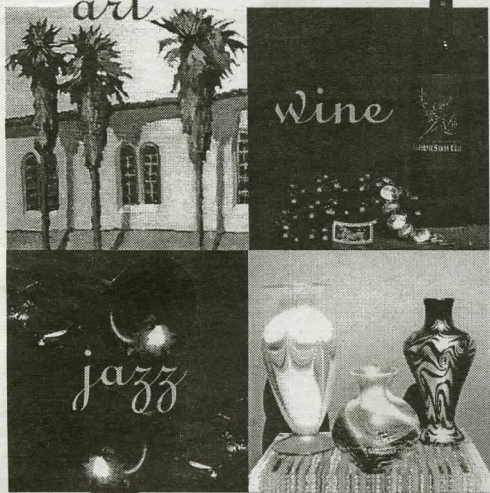
¿Es su coche? _____

¿Número de licencia? _____

¿Su nombre? _____

¿Su número de teléfono? _____

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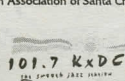
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