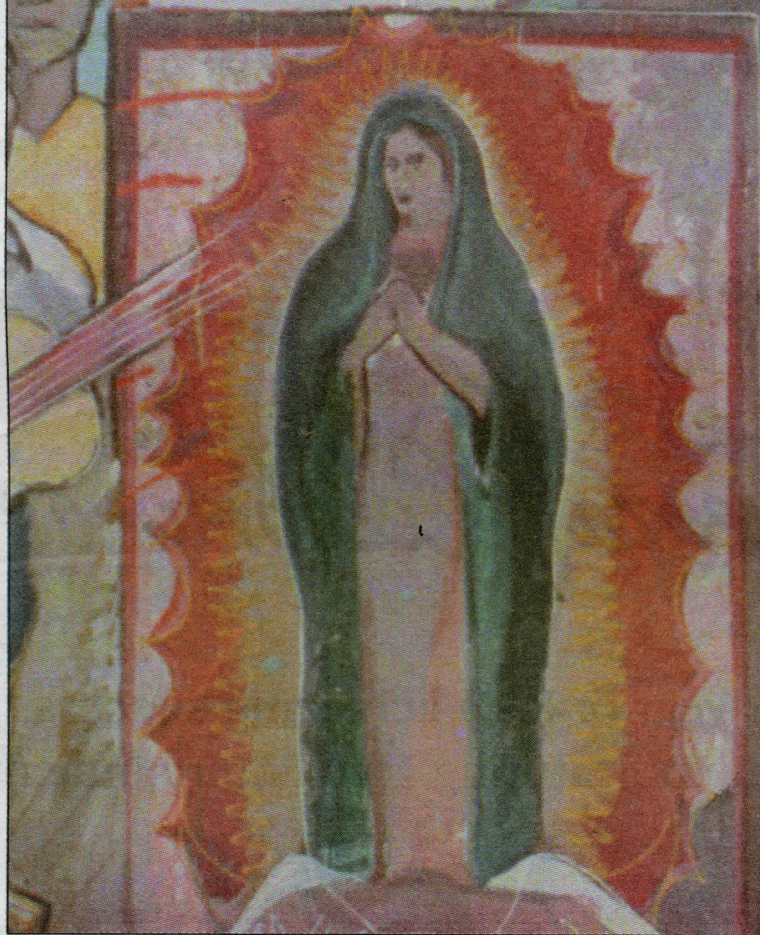


# LA GENTE DE AZTLÁN

JUNIO 1996

GUEVERA

CORKY GONZALES



## CULTURE CLASH

LA GENTE  
25  
1971-1996



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# Editorial

There is no such thing as a typical day for Chicano choreographer Miguel Delgado. His diverse career includes dancing, choreography (of course), voice-over-acting, producing and teaching. He is an activist. Aware of the needs in our community, he is committed to our cultural identity. In his canvas Batman hightops, corduroy pants and plaid flannel shirt, Miguel, a self-defined "big-mouth," inspires young and old alike. It was his passion for Chicano art that inspired my own investigation into our cultural messages. Over the past year, La Gente de Aztlán uncovered the vast, diverse spectrum of cultural expressions that are uniquely our own.

Our "Arte & Cultura" section has illuminated the history of Chicano art and enlightened audiences about contemporary phenomenon. In past issues we have exhibited the poetry and drawings of the youth and our incarcerated brothers and sisters; explored Plaza de la Raza, SPARC, the exploitation of women, and misrepresentation in television. We also reviewed a variety of books and films. This issue, the public art at Chicano Park in San Diego is being honored in an elaborate photo essay. La Gente covers all the bases in the pages that follow with profiles of musician Carlos Santana and novelist Teri de la Pena. Our "Brown Books" column focuses on the message of

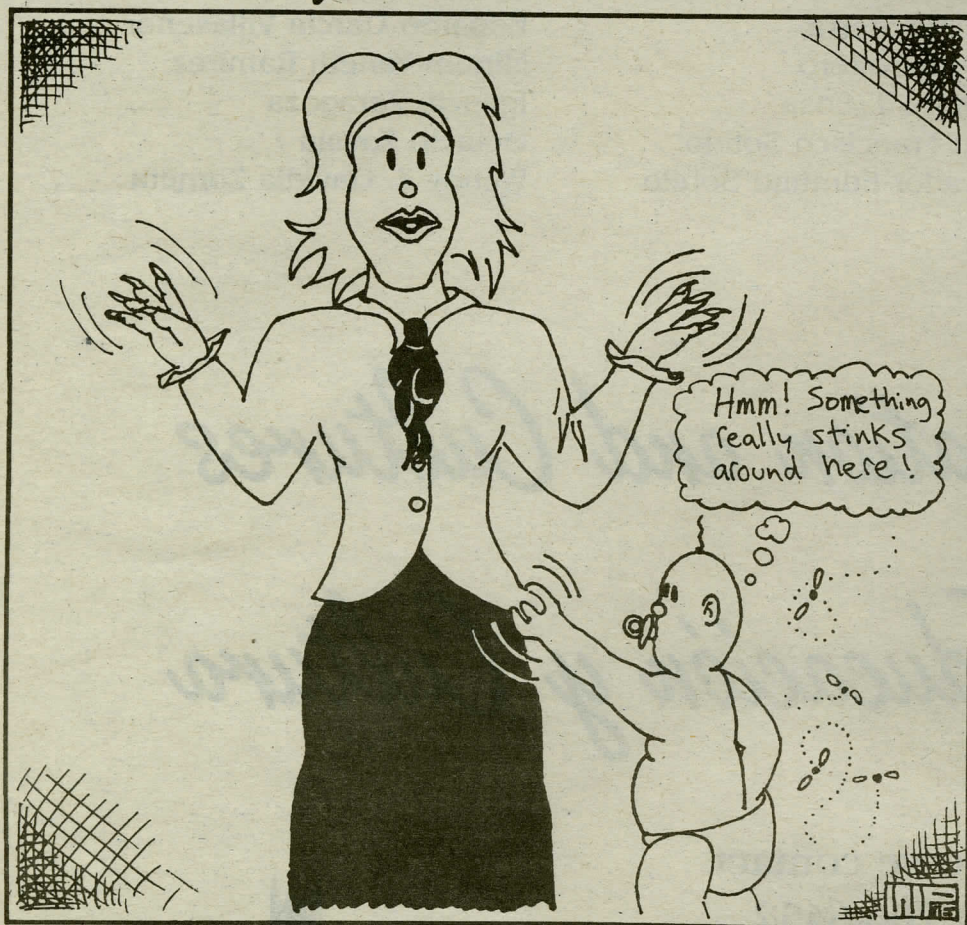
artists from the streets in "Always Running." On these same streets, community organizations use art to uplift Brown people. Two examples of this service are RAZA artistas and Comision Feminil. Our issue is rounded out with a calendar of events in the arts and individual illustrations solicited from the community.

The key element that makes Chicano art so important is that it serves the community. Art for art's sake is not a luxury for Chicanas and Chicanos. For us, it is not only a form of self-expression but a reflection of the community experience. Our Raza needs exposure to the creativity trapped in our barrios. La Gente de Aztlán strives to be a medium for the expression of our communal suffering and a vehicle for social change through art.

Chicano art is an aesthetic—a Mexican tradition in America. The beauty of our cultura is manifested in music, dance, theater, poetry, literature, film, paintings, photos, and murals in Los Angeles and throughout Aztlán. In these various art forms, social and political messages are conveyed. La Gente de Aztlán documents the important art in our community and gives a voice to the voiceless.

Tisha Reichle  
Arte y Cultura editor

*Won't America be a great place when all those "illegal aliens" are sent back?*



*"Who me? Change my baby's diapers? I just had my nails done."*

## From Our Readers

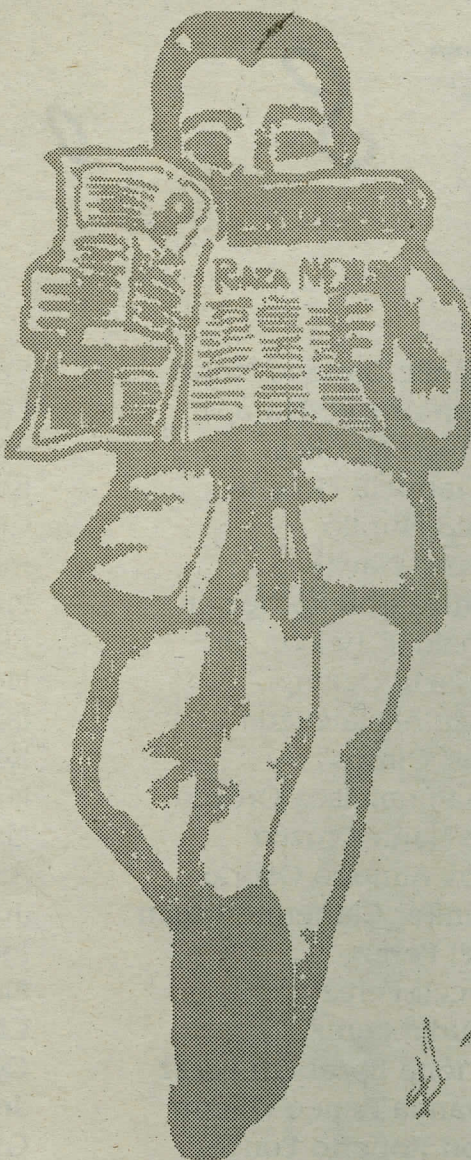
Dear Arte y Cultura editor,

I read the article "Do You See Any Brown Faces." (March, 1996) I found it very informative on the subject of the Raza being misrepresented in T.V. and in Hollywood. There are around 30 million Latinos in this country and they have bent over backwards to make it look like it's only a black and white society.

I feel this has a negative effect on the mind, self-esteem and confidence on our young Raza's abilities, and that might hinder them to overcome the many obstacles of prejudice that prevail. But it must not hold them back because the real role models are the people, family they see everyday trying to succeed in this society.

Take Care and God Bless You and may the path to fulfill your accomplishments be easy. Congratulations on all the hard work you're doing.

David Portillo  
Corcoran State Prison  
Corcoran, CA 93212



## De Nuestros Lectores

Estimada editora de Arte y Cultura,

Leí el artículo "Vés Algunas Cáras Cafés?" (marzo, 1996). Fué muy informativo sobre el tema de la malrepresentación de la Raza en la TV y en Hollywood. Hay más o menos 30 millones de Latinos en este país y ellos hacen todo lo posible para aparentar que esta es una sociedad solo blanca y negra.

Creo que esto tiene consecuencias negativas en las mentes, auto-estima, y confianza y habilidades de los jovenes de nuestra Raza y

eso puede impedirles el sobreponerse de los obstáculos del prejuicio que existen hoy en día. Pero no debe detenerlos porque los verdaderos ejemplos a seguir son la gente y la familia que ven todo cada día tratando de sobrevivir en esta sociedad.

Cúdense y Dios los bendiga y que el camino hacia sus logros sea facil. Felicidades en todo el trabajo que hacen.

David Portillo  
Prisión Estatal Corcoran  
Corcoran, CA 93212

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and photographers.  
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# LA GENTE DE AZTLÁN

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LA GENTE  
**25**  
1971-1996

## Endangered History

Twenty-six year old murals threatened with destruction at Chicano Park  
Amenzan con destruir a murales de veinte seis años en el parque Chicano.



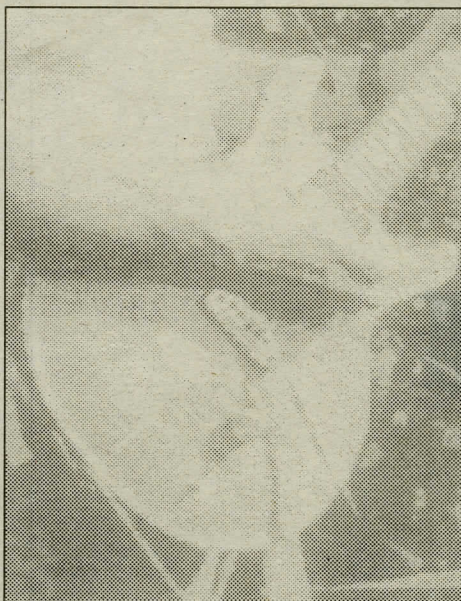
## Ritmo sin Fronteras

Carlos Santana: deep roots and unique spirituality result in a musical style distinctly his own  
Carlos Santana: sus raíces profundas y su espiritualidad se mezclan para formar su propio estilo musical.



## Artistic Opportunities

Students from Holy Cross Elementary and UCLA share their knowledge.  
Los estudiantes de la escuela Holy Cross y de UCLA comparten su conocimiento.



4 Editorial

4 In Your Own Words

4 Letters

7 Noti Raza

9 Maquiladoras

11 Viva La Mujer

14 Arte y Cultura

19 Commentary



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SIGAN LUCHANDO

# CAGED NATION

an art exhibit



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"In any country, prison is where society sends its failures.  
But in this country society itself is failing."

sponsored by: La Gente de Aztlán, Raza Artistas del Pueblo,  
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# NotiRaza



## Mundo

**REPUBLICA DOMINICANA** - Las primeras elecciones presidenciales de carácter democrático en La República Dominicana están en proceso. Desde 1961, cuando el dictador Rafael Trujillo dejó el poder, La República Dominicana no ha tenido democracia. La primera fase electoral da a los candidatos José Francisco Peña Gómez, del Partido Revolucionario Dominicano, y a Leonel Fernández, del Partido de Liberación Dominicana, como los dos líderes, obteniendo la preferencia de los votantes. El actual presidente, Joaquín Balaguer, no podrá ser re-elejo debido a un cambio constitucional que se lo prohíbe.

**ECUADOR** - Ecuador, en la primera etapa de elecciones presidenciales escoge a dos candidatos sumamente diferentes. Jaime Nebot, un Cristiano Socialista, y Abdala Bucaram, un populista, son los contendientes. Nebot apoya reformas neoliberales. Bucaram, aunque apoya reformas económicas, opina que el cambio neoliberal del presidente Sixto Durán Ballén, han causado miseria. En una muestra de solidaridad, Ecuatorianos, votaron el Noviembre pasado, en contra de una provisión que daría al presidente Durán la autoridad de regular y oponer huelgas en el país. Bajo Durán, Ecuador se hizo miembro de la Organización de Comercio Mundial, y la inflación del país fue reducida del 60 al 25 por ciento.

**MEXICO** - La fábrica de televisores Samsung, localizada en Tijuana México produce un gran número de televisores exportados a E.U. Esta corporación de Corea del Sur emplea labor del tercer mundo y produce aparatos para el primer mundo. De 1.5 millones de televisores fabricados, el 90 por ciento son exportados a E.U. Se propone incremento en el personal de 2,300 a 9,300 trabajadores; y un doble en producción a tres millones de televisores anuales, agregando máquinas de micrófonos. Daewoo, otra compañía de Corea del Sur, que produce pantallas de televisores, abrirá una fábrica en Baja California. El salario es de \$345 pesos semanales (\$50 dólares). Al parecer, la manera de importar televisores de otros países a E.U. será a través de México.



## Nación

**CALIFORNIA** - La primera corte de apelación de California ha decidido que el imponer por ley la restricción de abuso verbal, sea racial o sexual, en el trabajo no es una acción en contra del artículo constitucional de derecho de expresión. El caso involucra a trabajadores del negocio de Avis, Rent-A-Car. El Sr. John Lawrence al emplear lenguaje, decía cosas con denominación racial. El juez le ha dado a ocho empleados \$135,000 dólares en retrieval a ocho latinoamericanos afectados. El Sr. Lawrence abogado de el Sr. Lawrence es pagado por la compañía Avis.



## Estado

**LOS ANGELES** - La Ciudad de Los Angeles tendrá un voto especial para decidir si el aumento de agentes de policía se subvencionará a través de un impuesto o un bono. El presidente de la ciudad, Richard Riordan, quiere agregar 3,000 oficiales. La legislación presidencial en contra del crimen titulada "anti-crime bill" ofrece \$53 millones de dólares a L.A. Parte de este dinero será empleado para aumentar el sistema de policía.

**NORTHRIDGE** - El profesor de estudios Xicanos en la Universidad de California en Northridge, Dr. Raul Ruiz, ha sido amenazado por grupos Xicanos. En el estacionamiento de su casa alguien pintó las palabras "perro vendido". Otra profesora, la Dr. Marta Sanchez de la misma facultad, recibió cartas. Una de las cartas dirigida al profesor Ruiz dice que esté "fue visto ultimamente en 1972 cuando era Chicano..." y "él es senil y no puede seguir representando El Movimiento" (traducción). (Daily Sundial, mayo 15 1996, 13).



## Mundo

**DOMINICAN REPUBLIC** - The Dominican Republic is holding its first democratic election since the fall of dictator Rafael Trujillo in 1961. Between 1961 and the present, elections have been clouded by fraud. José Francisco Peña Gómez, the candidate for the Dominican Revolutionary Party, is currently ahead in the polls during first round elections. The second contender is Leonel Fernández of the Dominican Liberation Party. Elections are intended to eliminate the widespread corruption and favoritism in the government. Due to constitutional changes, former president Joaquín Balaguer, at the detrimental age of 89, is prohibited from reelection.

**ECUADOR** - In the first round of presidential elections Ecuador has chosen two very distinct candidates to run for the presidency. Jaime Nebot, a Social Christian, and Abdala Bucaram, a populist, are the contenders. Nebot plans to privatize sectors of the economy, and advocate free market reform. Bucaram believes the models of free market development have caused the impoverishment of Ecuadorians. He plans to retain some of the larger state owned companies. Current President, Sixto Durán Ballén, tried to advance economic reforms and privatization. Last November, Ecuadorians affected by the reforms defeated a referendum to grant the President more authority to regulate and ban labor strikes. Nevertheless, under Durán's government, Ecuador joined the World Trade Organization, and reduced inflation from 60% to 25%.

**MEXICO** - A South Korean television assembly plant is raking in the bucks in Tijuana Mexico. Samsung corporation's towering 70-foot steel sign is fast becoming a landmark in Tijuana where unemployment is as common as soap operas. Through third world labor, Samsung produces first world equipment. Productivity is high in this manufacturing plant valued at \$212 million. Of the 1.5 million color televisions produced this year, 90 % will be sold to the United States. Plans for the future include an expansion in employment from 2,300 workers to 9,300, and double productivity to three million televisions a year, including picture tubes and microwaves. The starting salary is \$345 pesos a week for 45 hours of work, roughly \$50 U.S. dollars. Another South Korean television company, Daewoo, plans to open a tube-picture plant in Baja California Mexico. Apparently the trend is to produce Asian products in Mexico for exportation to the U.S.



## Nation

**CALIFORNIA** - A California 1st District Court of Appeal decided to ban racial slurs in the work place in a May 22 ruling. The decision specifies that to prohibit verbal harassment, including racial and sexual slurs, by law does not prohibit freedom of speech and expression. The case involved an Avis Rent-A-Car employee at the San Francisco International Airport who had verbally harassed Latina/o workers. The San Francisco Superior Court granted \$135,000 in damages to eight involved workers. The workers reported that during 1991-92 John Lawrence continually called them derogatory names and criticized them for their ethnic background. Lawrence's lawyer is provided by Avis Rent-A-Car.



## State

**LOS ANGELES** - Los Angeles' City Council plans to hold a special vote where citizens decide whether they want to pay for an increase in the police force through taxes or a bond issue. Mayor Richard Riordan wants to add 3,000 police officers. President Clinton, through his anti-crime bill, has offered a three year grant of \$53 million dollars, in aid to increase the police force.

**NORTHRIDGE** - Dr. Raul Ruiz, professor of Chicana/o studies at California State University Northridge has been targeted by extremist Chicano groups. He is charging harassment under the category of hate crime. Spray painted in his driveway were the words "perro vendido". Dr. Marta Sanchez, also a Chicano/a studies professor also received hate letters. One of the letters said professor Ruiz was "last seen in 1972 when he used to be a Chicano..." and "he is senile and can no longer represent El Movimiento" (Daily Sundial, May 15 1996, 13).



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M. Douglas Anglin, Ph.D., Director

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Eligibility: **Predoctoral candidates** — UCLA only, with completion of required formal coursework in a social science (psychology, sociology, anthropology, education, social work, public health, or nursing), a GPA of 3.0 or better. University tuition and fees are paid.

**Postdoctoral Candidates** — Completion of the Ph.D. degree in a social science (see areas listed above), education social work, or, health-related science such as public health or nursing from an accredited university.

U.S. citizens and permanent residents only.

Application Procedure: Submit a letter of application to include an outline of research experience, interest, desire for a career in drug abuse research, specific area of research and a focused research problem within that area; current curriculum vitae including a list of pertinent publications; university transcripts; and letters of recommendation from the applicant's major advisor or supervisor and two others familiar with the applicant's scholastic and research background potential. After review of written material, the most qualified applicants will be interviewed.

Stipends: **Predoctoral** fellows receive an annual stipend of \$10,008. **Postdoctoral** fellows receive an annual stipend based on years of postdoctoral experience. Health insurance and predoctoral tuition provided.

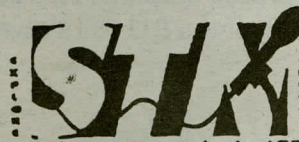
Applications to: Edna Owens, Administrator; UCLA Drug Abuse Research; 110 Glendon Ave., Ste., 763; Los Angeles, California 90024

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Images of polluted waterways, multinational industrial plants, and unsafe working conditions paint a picture of imperialism at its best along the 2,000 mile U.S.-Mexico border. The maquiladoras, foreign-owned industrial plants, have been accused of exploiting the region's weak environmental and occupational safety regulations in order to compete in today's global economy. More than 2,000 maquiladoras comprise the border region and represent Mexico's second largest source of foreign exchange. Economists may argue the benefits of such an arrangement for a developing country, but the data on the environmental and occupational safety violations committed by these industries cannot be ignored.

Currently, the use of hazardous wastes in the maquiladoras is increasing. Recently, SEDUE, Mexico's Secretaría de Desarrollo Urbano y Ecología (now SEDESOL, Secretariat of Social Development) authorities pointed out that 50 percent of the

of lead, copper, zinc, cadmium, arsenic, and chromium in the Tijuana River Valley all exceed legal limits. The Texas-based Coalition for Justice in the Maquiladoras indicated in 1991, that a canal behind the Illinois-based Stepan Chemical plant contained the solvent xylene at a concentration level of 50,000 times the U.S. drinking-water standard. Xylene has been shown to cause brain, lung, liver and kidney damage.

Mexican workers have also suffered unwanted consequences of this industrial explosion. Reports of adverse working conditions are numerous, including poor ventilation, unsafe machinery, long hours of assembly work, and exposure to toxic chemicals. A 1991 study concluded that many workers suffer from musculoskeletal disorders and acute health problems. Additionally, the effect of exposure to toxic chemicals is of profound importance to female workers who make up over 60 percent of the workforce. Researchers con-

Imágenes de vías de agua contaminadas, fábricas industriales multinacionales, y condiciones laborales peligrosas pintan un retrato del imperialismo en su más alto nivel a lo largo de las 2,000 millas de la frontera México-Estados Unidos. Las maquiladoras, fábricas industriales pertenecientes al extranjero, han sido acusadas de explotar las débiles regulaciones ambientales y laborales de la región para competir en la economía global. Más de 2,000 maquiladoras forman parte de la región fronteriza y representan una de las mayores fuentes de inversión extranjera. Economistas pueden argumentar los beneficios de tal arreglo para un país en desarrollo, pero los estudios sobre las violaciones de seguridad ambiental y laboral que se cometen por estas industrias no se pueden ignorar.

Hoy en día, el uso de desperdicios peligrosos en las maquiladoras va en aumento. Recientemente, autoridades de SEDUE, la

desde la península de Baja California hasta un Refugio Nacional de Animales cerca al mar Salton. Adicionalmente, las concentraciones de plomo, cobre, arsenic, y chromium en el Valle Rio Tijuana exceden los límites legales. La Coalición por la Justicia en las Maquiladoras indicó, en 1991, que un canal detrás de la fábrica Stepan Chemical (con base en Illinois) contenía el solvente xylene en un nivel de concentración de 50,000 veces por encima del estandarte de agua potable de los Estados Unidos. Se ha demostrado que xylene causa daños al cerebro, pulmones, hígado, y riñón.

Trabajadores Mexicanos también han sufrido las consecuencias de esta explosión industrial. Reportes de condiciones adversas en el trabajo son numerosos e incluyen mala ventilación, maquinaria peligrosa, largas horas de trabajo de asamblea, y exposición a químicas toxicas. Un estudio de 1991 concluyó que varios trabajadores padecen de malestares musculoesqueletales

# MAQUILADORAS

by Noushin Bayat

maquilas generate hazardous waste. The Environmental Protection Agency (EPA) records of 1989 indicate that only 1 percent of the maquiladoras in the border states of northern Baja and Sonora requested shipment of hazardous waste to the United States. Given Mexico's lax environmental regulations, some believe that the border region has perhaps become the maquila industry's "dumping ground."

The region's eco-system has paid dearly for the cost of industrialization. A 1991 study detected 90 different cancer-causing compounds in the New River which flows from Mexico's Baja California peninsula into a National Wildlife Refuge by the Salton Sea. Additionally, the concentrations

clude that low birthweight seems to be a specific health consequence suffered by maquiladora workers and there have been several reports of babies born with anencephalies (a partially formed or no brain).

Although Mexico is fighting back, a number of serious problems plague its battle with environmental health management and exploitation. *First*, Mexico lacks the infrastructure and the specialized transport to move or treat hazardous waste. The country generates an estimated 5 million tons of hazardous waste each year, yet it can only properly dispose of 4 percent of it (SEDUE 1989). *Second*, Mexico lacks adequate technical resources to detect and

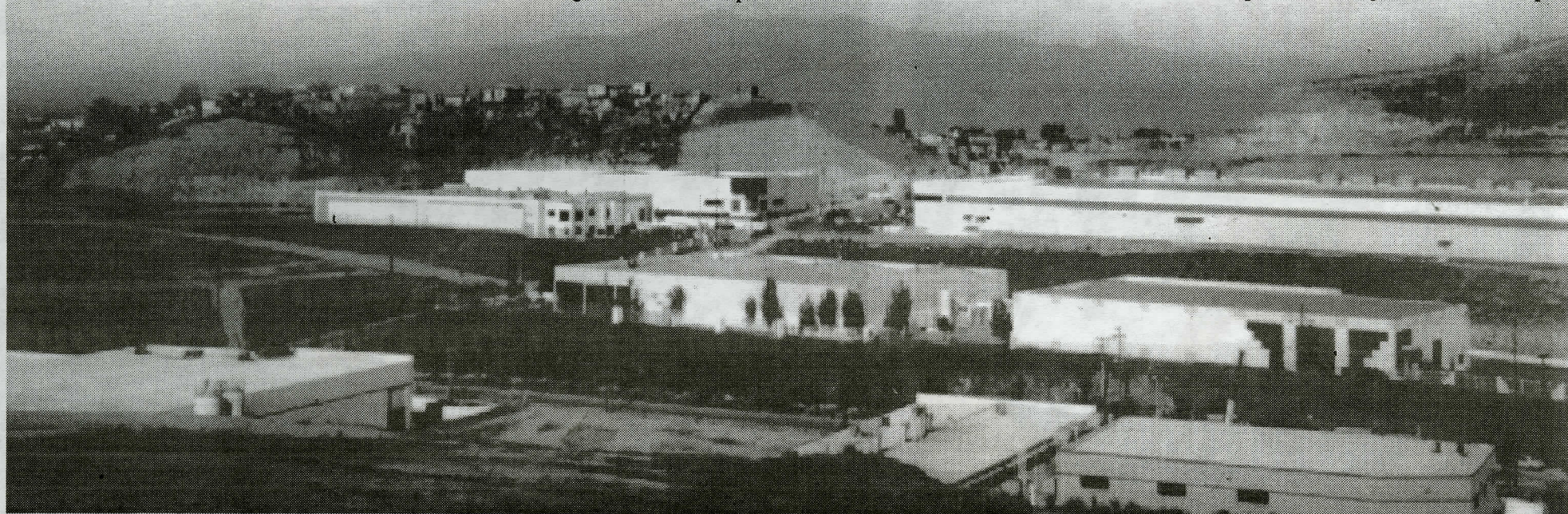
see MAQUILADORAS p.18

Secretaría de Desarrollo Urbano y Ecología (ahora SEDESOL, la Secretaría de Desarrollo Social) anunciaron que 50% de las maquilas generan desperdicios peligrosos. Archivos de la Agencia de Protección Ambiental (EPA) indican que solo el 1% de las maquiladoras en los estados fronterizos de Baja California Norte y Sonora trasladaron sus desperdicios a los Estados Unidos. A causa de las laxas regulaciones Mexicanas, algunos creen que la región fronteriza se ha convertido en el basurero de la industria maquila.

El eco-sistema de la región ha pagado el costo de la industrialización. Un estudio de 1991 detectó 90 diferentes toxicos causantes de cancer en el Rio Nuevo que corre

y serios problemas de salud. Adicionalmente, los efectos de la exposición a químicas toxicas es de profunda importancia para las mujeres, quienes forman más del 60% de la fuente laboral. Investigadores concluyen que el bajo peso al nacer parece ser una consecuencia específica que sufren las trabajadoras de maquilas y se reportan varios casos de bebés nacidos con anencefalías (la malformación o falta de cerebro).

Aunque México lucha, un numero de serios problemas plagan su batalla con el manejo de salubridad ambiental y la explotación. Primero, México carece de la infraestructura y el transporte especializapase a MAQUILADORAS p.18





# Chicano Park



Por los últimos veintiseis años el parque Chicano de San Diego ha sido un monumento, un símbolo de los esfuerzos de Chicanos y Chicanas, con sus colores brillantes cubre muros y pilares del puente Coronado; lugar donde se encuentra el parque. Imágenes pintadas enbarcan la Revolución Mexicana, el movimiento Chicano, el barrio Logan Heights, el esfuerzo de la Chicana, un icono Chicano/Indígena, la Virgen de Guadalupe, y la sobrevivencia de nuestra gente Indígena.

"Es un lugar donde nuestros hijos se pueden divertir y disfrutar, al mismo tiempo pueden entender quienes somos y nuestra descendencia," espera la activista Chicana, Gloria Mazon.

La autoridad de tránsito Caltrans de California, tiene planeado reconstruir los pilares del puente trayendo por consecuencia, la destrucción de los murales. Chicana/os se abren.

"Pienso que si quitan los murales quitarán una parte de nuestra cultura y nuestro entendimiento de lo que somos como Mexicanos y Indígenas," dice Mazon.

La danzante Azteca, Natalia Huerta, una residente de la comunidad por doce años está de acuerdo, "Los espíritus de nuestros antepasados se encuentran abundantes en el pasto y suelo del parque. Al tomar parte, se llevarán los espíritus. Si quitan los murales nos quitarán algo nuestro, una parte de nuestra alma, de nuestro corazón." Continúa, "Lo que el hombre blanco no entiende es que esto es Aztlán, este parque es Aztlán, Aztlán está aquí! Quienes se creen que son, quitándonos el parque!"

La comunidad de Logan Heights ha formado un comité para rescatar los murales a través de educación y resistencia.

Cientos de personas protestaron, reuniendo a jóvenes activistas con aquellos de edad mayor, juntos, llenando el parque Chicano con un aroma de salvia y tambores de danzantes. Fue una unión simbólica en contra de otros problemas como los ataques a inmigrantes, acción afirmativa, brutalidad policiaca, así como otras injusticias ocurridas.

La comunidad continúa luchando para preservar su historia. La marcha fue un paso hacia adelante.

Los sentimientos de la comunidad los expresa Natalia Huerta al decir que "si nos tratan de quitar los murales, tendrán que enfrentarse a la comunidad Chicana"

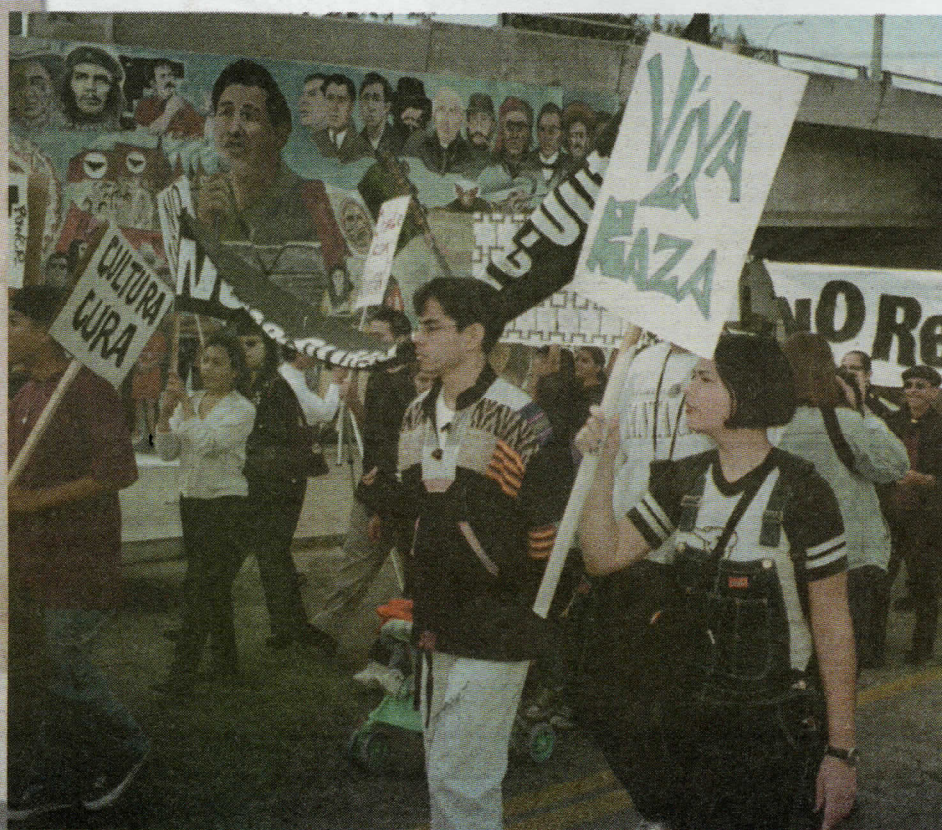
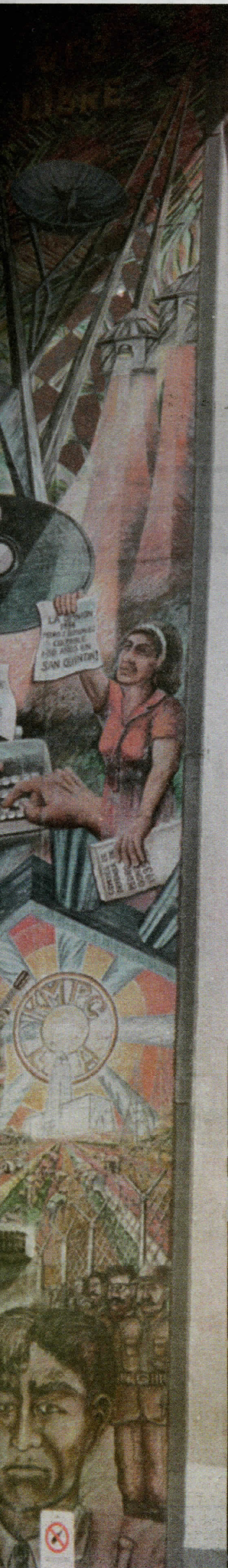
*la comunidad lucha*

*para conservar*

*su historia*







Chicano Park in San Diego has been a monument to the struggles of Chicanas and Chicanos for the past twenty-six years. Brightly colored murals cover the cement pillars of the Coronado Bridge under which the park is located. The murals depict the Mexican Revolution, the Chicano Movement, the Logan Heights Barrio, the endurance of La Chicana, The Chicano/Indigena icon La Virgen de Guadalupe, and the survival of our indigenous heritage.

"It's a place for our children's children to enjoy and to experience and be able to understand who we are and where we come from," states Gloria Mazon, Chicana activist.

Caltrans, the California Transit Authority, currently plans to retrofit the pillars of the bridge. This would result in the destruction of the murals so dear to the community. Chicana/os responded with resistance to the plan.

"I believe that if they were to take the murals away, they would be taking a part of our culture and a knowledge of what we are as Mexicans and Indians," states Mazon.

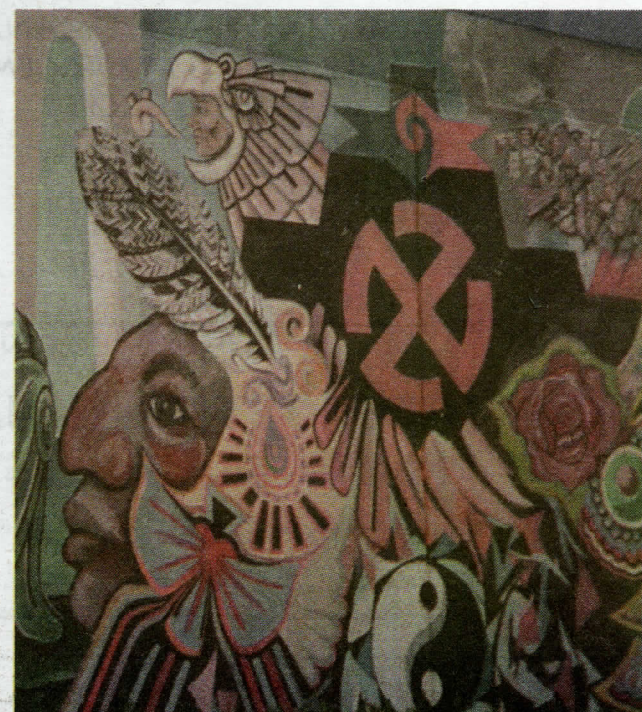
Twelve year old resident and danzante Azteca Natalia Huerta agrees. "The spirits of our ancestors are alive in the grass and ground of this park. If they take a part of this park then they are taking their spirits as well. If they take these murals down then they are taking a part of us with it, a part of our souls, a part of our heart." She continues, "what the white man will never understand is that this is Aztlán, this park is Aztlán, Aztlán is here! Who do they think they are to take away this park, something so precious to us!"

The surrounding Logan Heights barrio has formed a committee dedicated to saving the historic murals through education, resistance and organization.

On March 30, community activists and college students, young and old from all parts of California united to protest the destruction of the murals. Hundreds of Raza marched throughout the Logan Heights barrio. The protesters filled Chicano Park with the aroma of sage and the beat of the danzantes. It was a symbolic gathering of resistance against the attacks on immigrant rights, Affirmative Action, police brutality, and all of the injustices the community faces.

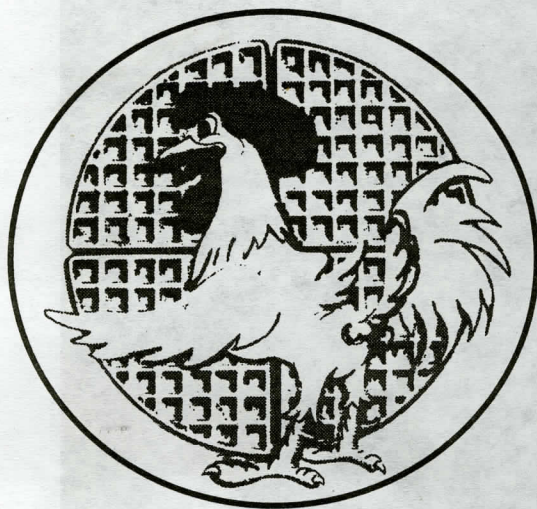
This march was an early step in the struggle to save Chicano Park's twenty-six year history. The community's fight for the preservation of the murals must continue.

As Natalia Huerta states, "If they try to take these murals away from us, they are going to have to go through the Chicano community first."





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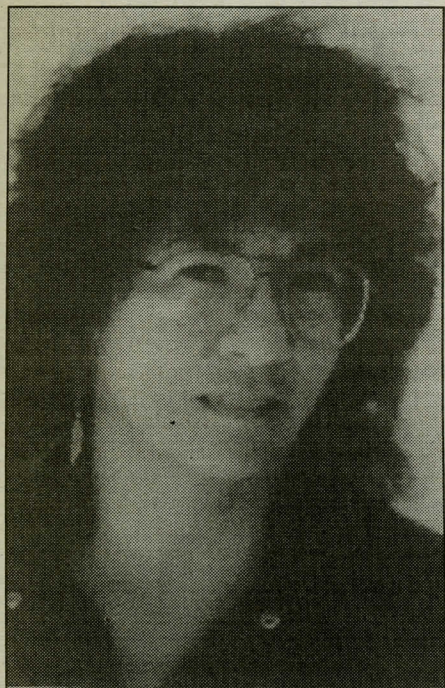
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On a quiet street in Santa Monica, the voice of Chicana lesbian writer Terri de la Peña breaks the silence. Her novels, set in Los Angeles' west-side, provide a profound insight into the culture and art of our community. With a focus on powerful women and strong familia, *Margins* is THE coming-out story for Chicanas. Her characters sing and dance at 3rd Street Promenade in *Latin Satins*, creating a festive reading atmosphere.

Terri's talents do not end there. She has contributed to numerous short story collections, anthologies and does book reviews for *Lamda Book Report* and *Lesbian Review of Books*. Her fans eagerly await the publishing of her very own short story collection, *Territories* which won the 1992 UC-Irvine Chicano/Latino Literary Contest. Terri attributes part of her success to her residencies at Hedgebrook, a women's writing retreat center in Seattle, WA. From her most recent visit, we can anticipate a new novel, soon.

Between her writing and her job at UCLA's College of Letters and Science, you would expect Terri to be exhausted. Her energy is never failing. She extends her expertise to the aspiring writers in her community. A small group of Chicana/Latina writers share their work in her home and empower each other to let more brown voices be heard.

We are honored to hear Terri de la Peña's message echo through our community to inspire the next generation of Chicanas and Latinas.

## Breaking the Silence

• Terri de la Peña will be reading from her novel-in-progress in the Playa Room of UCLA's Faculty Center on Thursday, June 6, from 3-5pm with Profesora Alicia Gaspar de Alba. Both women will be signing books.

• Terri will be at Sisterhood Bookstore to promote her story "Refugio," published in *Night Bites*, on Friday June 7 at 2pm.

• She will also be teaching "Confessions of an Evening Novelist" at WINGS/ALAS, the 3rd Annual Latina Writer's Workshop, June 28-30 in Burbank, CA.

# VIVA LA MUJER!

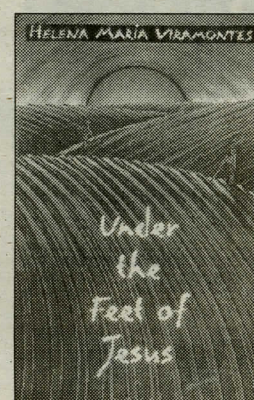
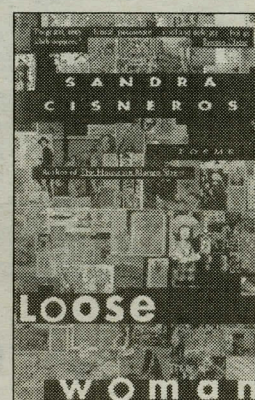
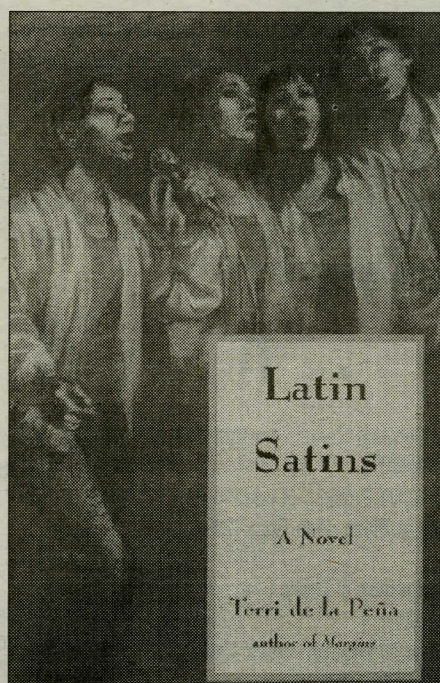
► ► ► ► ► ► ► ► ► ► ► ► ► ► ► ► ► ► ► ► ► ► Tisha Reichle

From San Fernando to Long Beach, the Los Angeles branch of Comisión Femenil Nacional has been honoring women since 1972. They serve mujeres in the community by enhancing the social and economic conditions we face. Their self-esteem project does outreach and mentoring to Junior High and High school students. For four years they have gone into the community to talk about women's roles in history. Their sites include Belvedere, Sheridan, Hollenbach and Stevenson Junior High as well as Roosevelt, Garfield, Wilson and Lincoln High Schools. Comisión empowers young Latinas in East Los Angeles.

But, they don't stop there. They focus on networking and last year awarded 21 scholarships to Latinas pursuing higher education. Each branch is responsible for their own fundraising. This year they hope to surpass the amount raised last year with a banquet honoring Latina Writers. This year's honorees include short story writers Helena Maria Viramontes and Sandra Cisneros, children's book writers Mayra Fernandez and Alma Flor Ada, television writer Rosemary Aldarete, poet Naomi Quiñones, autobiography writer Mary Helen Ponce, comedienne and LTI co-director Diane Rodriguez, and novelists Cristina Garcia and Terri de la Peña. These passionate, talented women exemplify that Chicana and Latina voices refuse to be enslaved. Their messages empower Chicanas and Latinas of all ages, from all corners of our world. Their work is more than art — it is a living testimony to the strength and knowledge of La Mujer!

If you were not able to attend this year's fundraiser, it is never too late. You can contact one of **Comision Femenil's** directors at 818-352-4216 or 213-225-3667 and donations can be mailed to P.O. Box 86013; Los Angeles, CA 90086.

— Tisha Reichle is finally graduating after six years at UCLA. This Catholic, Chicana, feminist, writer, is deeply indebted to Terri de la Peña for her creativity, generosity and dedication that has inspired many stories.









There are 35 students at Holy Cross Elementary school who are learning more than any textbook could teach them. They are learning the "art" of political activism.

Located on the corner of Main and 47th in South Central Los Angeles, Holy Cross is home to more than 200 elementary and junior high school students. Most of them come from disadvantaged socio-economic backgrounds. Privately run by the archdiocese of Los Angeles, the school is extremely under-funded, not receiving financial backing from the government. This results in a school with little to offer in fine arts — an integral part of learning, where students might have the opportunity to explore or discover their artistic talents.

For these reasons, **Raza Artistas**, a UCLA student-run organization, chose Holy Cross as the site to implement their after-school program, teaching art to junior high students. More than just an after-school art program, the weekly, two-hour sessions are a forum where students can explore the issues surrounding their community and the realities facing them as students-of-color. For most of the 7th and 8th graders at Holy Cross, this is an opportunity to explore the unknown.

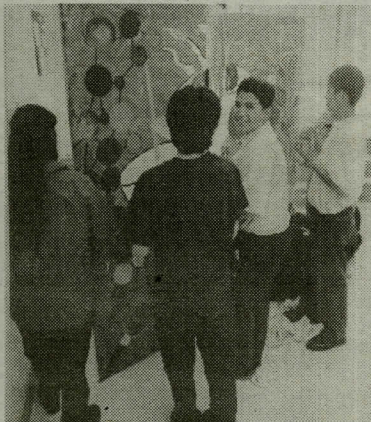
Ana Lasso, one of the project directors who saw this project come to fruition says, "I wanted to show [the students] that art is a part of their neighborhood and a communication process, [a way] to talk to the masses. I also wanted them to know that art is political and every artist has an agenda."

For the students at Holy Cross, this agenda became a committed project of creating, designing, and painting a mural that would embody their community experience with a larger message conveyed through the student's own artwork. From day one, Ana and her volunteers engaged the students in the multi-step process of creating a mural. First, the students selected symbolic images that they felt represented pertinent social issues that were affecting their community, from their previous classroom art assignments. In consecutive phases, they sketched out a narrative using symbols they selected and then set out to actually paint. Ten weeks of shading, sketching, painting, and retouching sessions produced a finished product exactly as they envisioned it.

The end result? A three-panel, untitled mural depicting the impact of AIDS in the Chicano/Latino community and calling for AIDS awareness both in and out of the university.

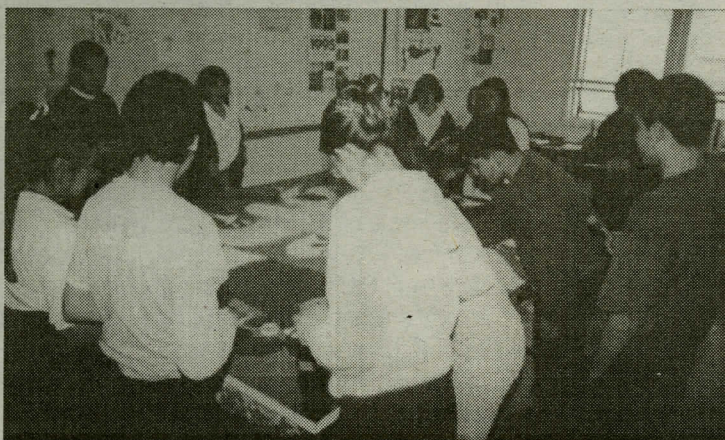
The completed mural was displayed at UCLA during World Fest, a week-long event celebrating the diversity of the campus community and seeking to promote cultural understanding among different ethnic populations — Chicano/Latino, African-American and Asian-American just to name a few. The aspiring artists were brought to campus to see the finished project displayed and to familiarize themselves with university resources. Their visit included a tour of the Academic Advancement Program and MEChA Calmécac, as well as the Fowler Museum

# PICTURE POLITICAL YOUTH



Story by  
**Ruby Osorio**

photos by  
**Ana Lasso**



and the Kerckhoff Art Gallery.

The mural has returned to its permanent location at Holy Cross Elementary School, and plans for another mural are in the works. Administrators have asked **Raza Artistas** to spearhead another mural project using the school's mascot, to be done on a building at the school.

The combined efforts of Holy Cross students and **Raza Artistas** send out a very important message. In the face of growing anti-immigrant and anti-opportunity sentiments against all Chicanos and Latinos — our voices will not be silenced, quieted, or altogether ignored. Political activism in our community is a picture worth more than a thousand words.

— Ruby Osorio is a fourth year Sociology and Chicana/o Studies major.

Hay 35 estudiantes en la escuela primaria Holy Cross quienes están aprendiendo más que cualquier libro de texto podría enseñarles. Ellos están aprendiendo el "arte" de activismo político.

Ubicada en la esquina de la calle Main y la calle 47a en el centrosur de Los Angeles, la Holy Cross es la escuela de más de 200 alumnos de primaria y secundaria. La mayoría de ellos vienen de situaciones desventajadas socioeconómicas. Manejada privadamente por la arquidiócesis de Los Angeles, la escuela es extremadamente bajo-financiado, sin recibir ningún respaldo económico del gobierno. Esto resulta en una escuela con poco de ofrecer en las bellas artes — una parte integral del aprendizaje, en que los estudiantes podrían tener la oportunidad de explorar o descubrir sus talentos artísticos.

Por estas razones, **Raza Artistas**, una organización estudiantil de la UCLA, escogió a la Holy Cross como el sitio para implementar su program de después de la escuela, enseñando arte a los estudiantes de secundaria. Más que solamente un programa de arte de después de la escuela, las sesiones semanales de dos horas son un foro donde los alumnos pueden explorar los asuntos rodeando su comunidad y las realidades que los enfrentan como estudiantes de color. Para la mayoría de los estudiantes de séptimo y octavo grado de la Holy Cross, ésta es una oportunidad para explorar lo desconocido.

Ana Lasso, una de los directores del proyecto vió este proyecto llegar a dar frutos dice, "Yo quería enseñarles [a los estudiantes] que el arte es una parte de su vecindario y que es un proceso de comunicación, [una manera] de hablar con las masas. También quería que supieran que el arte es política y cada artista tiene una agenda."

Para los alumnos en la Holy Cross, esta agenda se convirtió en un proyecto comprometido de crear, diseñar y pintar un mural que incorporaría SU experiencia comunitaria con un mensaje más profundo conllevado mediante las obras de arte del propio estudiante. Desde el primer día, Ana y sus voluntarios han involucrado a los alumnos en el proceso de múltiples etapas de crear un mural. Primero, de tareas anteriores de arte, los alumnos escogieron imágenes simbólicas que representaban asuntos sociales pertenentes que ellos sentían que estaban afectando a su comunidad. En las fases siguientes, ellos bosquejaron una narrativa usando los símbolos que habían escogido y se pusieron a pintar. Las diez semanas de sesiones de obscureciendo, dibujando, pintando y retocando produjo un producto completo tal como ellos lo habían imaginado.

¿El resultado al fin? Un mural no titulado de tres paneles representando el impacto de SIDA en la comunidad chicana/latina y haciendo un llamado a la conscientización sobre el SIDA tanto dentro de la universidad como fuera de ella.

El mural terminado fue puesto a exhibición en la UCLA durante el World Fest, un evento de toda una semana que celebró la diversidad de la comunidad del campus con el intento de promover la comprensión cultural entre las poblaciones étnicas distintas — chicana/latina, africano-americana y asiático-americanos, sólo para mencionar unas pocas. Los artistas aspirantes fueron llevados al campus para ver el proyecto terminado en exhibición y para familiarizarse con los recursos universitarios. Su visita incluyó una gira del Academic Advancement Program y MEChA Calmécac, tal como del museo Fowler y la galería de arte Kerckhoff.

El mural ha vuelto a su sitio permanente en la escuela primaria Holy Cross, y los planes para otro mural están en proceso. Los administradores han pedido a **Raza Artistas** que lideren otro proyecto de mural usando el mascota de la escuela, para ser desempeñado en un edificio de la escuela.

Los esfuerzos combiandos de los estudiantes de la Holy Cross y **Raza Artistas** envían un mensaje muy importante. Al enfrentar los sentimientos crecientes anti-inmigrantes y anti-oportunidades en contra de todo chicano y latino — nuestras voces NO serán silenciadas ni calladas ni ignoradas por completo. El activismo político en NUESTRA comunidad es un cuadro que vale más que un mil palabras.

To make a  
donation or  
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helping  
**Raza Artistas**  
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# 30 years without borders

MUSIC IS THE SIGN OF  
THE OPPRESSED MASSES.  
IT IS THE HEART IN A  
HEARTLESS WORLD.  
—BILL GRAHAM

Born into poverty in Autlán México, Carlos Santana has felt the sigh of the oppressed masses. For the past thirty years he has opened up his soul to them. His music speaks for those who don't have the power to be heard.

A descendant of several generations of musicians, there was little doubt that Santana would continue the musical traditions. At age five, Carlos' father Jose taught him to play the violin. He learned the basics of musical theory and the beauty of "traditional" Mexican music.

Like many youth of his generation, however, he wanted to explore beyond the boundaries that had been set up for him. Although he recognized the beauty of the Mariachi, he also felt the pure, raw energy he heard on the radio: the music of B.B. King, T-Bone Walker and John Lee Hooker.

By age eight Carlos was playing *the blues* in bars and saloons along the Tijuana Strip. He played with several different bands, entertaining the hordes of Americans looking for a good time in México. Soon he made enough money to actually help his family out.

In 1960, the Santana family moved from Autlán to San Francisco. Carlos, age 13, stayed in Tijuana for a year so he could continue to work while his family got settled.

When he finally joined his family, he found himself in a whole new world. The diverse cultural and musical styles he discovered in San Francisco became the roots of the Santana sound. For the next five years Carlos' style evolved into something vibrant and unique.

In 1966 Carlos formed the Santana Blues Band. With performances in the park and various establishments throughout San Francisco, the band's popularity blossomed. For any up and coming band in the bay area, playing Bill Graham's Fillmore West was a huge step and a major goal. Graham's per-

sonal invitation to Santana in 1967 marked the first milestone in his musical career and the beginning of an eternal friendship — a friendship rooted in deep mutual respect and admiration. Carlos once said "[Graham] was so honest...like the rain. When it rains, everybody gets wet."

Santana exploded on the streets of San Francisco, yet his recognition outside of the West Coast was limited. It was not until 1969 when Bill Graham convinced Woodstock promoters to put Santana on the festival line up, that the band name became known nationwide. Santana would for the first time share the stage with well known and established acts such as Jimi Hendrix, Sly and the Family Stone, Jefferson Airplane, The Grateful Dead, Crosby, Stills & Nash, and The Who.

The band's platinum debut album *Santana* contains the timeless hit *Evil Ways*. But it was not until the release of their second album *Abraxas*, that the band really rocked the charts with singles like *Black Magic Woman*, *Oye Como Va*, and *Samba Pa' Ti*.

Since then, Santana had defined his niche in the musical world. Although his sound continues to evolve, it is still easily recognizable — it evokes a certain kind of passion in the listener.

"Some years ago we heard and felt a very special sound," Bill Graham said as he introduced Santana in a 1986 performance. "About the joy of loving; the joy of giving."

Like his music, the number of honors awarded to him continues to grow. To date, Santana has sold over 30 million albums. Of his 30 releases, 14 have gone gold and nine platinum. He has been honored with a grammy for Best Instrumental Rock Performance in 1988, six Bay Area Music Awards (including three Musician of the Year Awards), best pop-rock guitarist four years in a row in Playboy Magazine's readers poll, and was the first to earn CBS Records Crystal Globe Award for Selling 10 million albums or more.



THERE ARE ALL KINDS OF DIFFERENT PEOPLE AND DIFFERENT LANGUAGES, BUT THERE IS ONLY ONE UNIVERSAL LANGUAGE: THE LANGUAGE OF MUSIC. —DON CHERRY

Carlos comes from a different more spiritual plane. His mellow, softspoken, and soulful approach to life strikes anyone who has the opportunity to speak with him, and leaves a lasting impression.

"He's one of the greatest men I've ever worked with," says blues great John Lee Hooker, "A perfect gentleman."

This spirituality is a basis for his service oriented philosophy. He feels that service with dignity is the key to empowerment — a philosophy evident in his work. In 1973 Carlos played for Nicaragua Earthquake Relief in Managua, for Live Aid in 1985, for Amnesty International in 1986, at the Blues for Salvador concert in 1988 which raised money for the children of El Salvador, and this year was the main attraction at the National Academy of Recording Arts and Sciences Grammy in the Schools program. He and his wife Deborah also support *Ciudad de los Niños*, a convent for unwed mothers and their children in Tijuana.

His philosophy also strongly affects his political outlook. On two separate occasions he was asked by President Clinton to perform at the White House. Both times he turned the president down.

On the first occasion the President honored several Latin American dignitaries. Carlos did not participate because he "does not subscribe to the *three p's*: pimps, politicians, and the Pope."

On the second occasion Mexican President Ernesto Zedillo was visiting the White House. Again Carlos did not perform. "I haven't seen [Zedillo] make progress toward civil rights for the Indians in Chiapas, and until he does I can't feel oneness with him," he said.

ONE DAY THERE WILL BE NO BORDERS, NO BOUNDARIES, NO FLAGS, NO COUNTRIES, AND THE ONLY PASSPORT WILL BE THE HEART. — CARLOS SANTANA

His sense of responsibility also leads him to reject the concepts of separatism and individualism for the purpose of progress and self aggrandisement.

"The illusion of separation, to me is a European indoctrination that started with Caesar," Carlos explains. "To divide and conquer."

This philosophy flows through his music which transcends categories. He successfully combines ballad, rock and instrumental in nearly all his songs. He blends jazz, blues, a distinct sound of México and Latin America, and a defining touch of Africa and the Caribbean. He rounds it all out with a spirituality that is undeniably Santana.

"You tune your guitar and you trust that you're going to come up with a note that American Indians, people from India, or Africans, or whites, or Japanese—they're all going to get their hair standing up—trust!"

Carlos hopes his music will break down the barriers that men put up to separate each other. In many ways, he has been successful. In 1987 he played in Moscow and in East Berlin before the Wall came down. One of his biggest challenges, however, still looms over him.

"[I want to] curb the nasties from California through music, curb the pattern that California's carving for itself right now. People are going to start getting angry with each other because of what they do with Spanish-speaking people here in California.

"With music you can make people aware that don't have to happen if you just treat people with dignity and respect. Those people are not invisible. They're in front of 7-Elevens at five in the morning looking for a job. They're not selling crack. They're just looking for a decent job, mend a fence, fix this, so they can clothe themselves, feed themselves, and feed somebody else. That's honorable, man."

Santana feels the sigh of the oppressed masses. For the past thirty years he has opened up his soul to them. His music speaks for those who don't have the power to be heard.



LA MUSICA ES EL SUSPIRO DE LOS OPRIMIDOS. ES EL CORAZÓN EN UN MUNDO SIN CORAZÓN. — BILL GRAHAM



Nacido en la pobreza de Autlán, México, Carlos Santana ha sentido el suspiro de los oprimidos. Por los últimos treinta años, les abrió su alma y dejó que su música hablara por aquellos que no tienen el poder para ser escuchados.

Santana es descendiente de varias generaciones de músicos. A los cinco años, Carlos aprendió a tocar el violín de su Papá, José, quien le enseñó lo básico de teoría musical y la belleza de la música "tradicional" mexicana.

Pero, como muchos jóvenes de su generación, quiso explorar más allá de los límites que se le habían impuesto. Reconoció la belleza del mariachi pero también sintió la energía pura de lo que escuchó en la radio: la música de B.B. King, T-Bone Walker, y John Lee Hooker.

A la edad de ocho años, Carlos tocaba los blues en bares y salones de Tijuana. En 1960, la familia Santana se mudó de Autlán a San Francisco. Carlos, a la edad de 13 años, se quedó en Tijuana un año más para seguir trabajando mientras su familia se acomodaba.

Cuando finalmente se reunió con su familia se encontró en un mundo totalmente nuevo. Los diversos estilos culturales y musicales que encontró en San Francisco son parte de la base de la música de Santana. En los próximos cinco años, Carlos desarrollaría su estilo hasta algo vibrante y único.

Carlos formó la Santana Blues Band en 1966 y su popularidad creció rápidamente. Para cualquier grupo nuevo en la área de la bahía, el tocar en el Bill Graham's Fillmore West era un paso gigantesco y una meta importante. La invitación personal de Graham a Santana de tocar allí en 1967 marcó la primera meta en su carrera musical y el principio de una amistad eterna: Una amistad que tiene sus raíces en un profundo respeto y admiración mutuos. Carlos dijo una vez, "Era tan hon-

esto...como la lluvia. Cuando llueve, todo mundo se moja."

Fue en 1969, cuando Bill Graham convenció a los promotores de Woodstock que incluyeran a Santana en el festival, que el nombre del grupo empezó a conocerse por todo el país. Santana, por primera vez, compartiría el escenario con actos establecidos y bien conocidos como Jimi Hendrix, Sly and the Family Stone, Jefferson Airplane, The Grateful Dead, Crosby, Stills and Nash, y the Who.

El Album platino de debut *Santana* contiene el éxito *Evil Ways*. Pero el grupo verdaderamente se logró con su segundo album *Abraxas* con sencillos como *Black Magic Woman*, *Oye Como Vá*, y *Samba Pa Ti*.

Desde ese momento Santana definió su nicho en el mundo musical. Su música continúa desarrollándose pero aún se reconoce fácilmente como Santana.

"Hace unos años escuchamos y sentimos un sonido muy especial." Dijo Bill Graham al presentar a Santana en un concierto de 1986, "Sobre la alegría de vivir; la alegría de dar."

Como su música, los honores otorgados a él continúan creciendo. Hasta la fecha, Santana ha vendido más de 30 millones de discos. De sus 30 grabaciones, 14 han llegado al oro y nueve al platino. Adicionalmente, se le honró con un Grammy por mejor presentación de rock instrumental en 1988, seis Bammies (incluyendo tres premios por mejor artista del año) mejor guitarrista de pop-rock por cuatro años consecutivos en la encuesta a los lectores de la revista *Playboy*, y fue el primero en recibir el *CBS Records Crystal Globe Award* por vender 10 millones de discos o más.

Carlos es un hombre muy espiritual. Su ambiente calmado y su voz baja sorprende y impresiona a cualquier persona que tiene la oportunidad de hablar con él.

EXISTEN TODO TIPO DE PERSONAS DIFERENTES Y LENGUAJES DIFERENTES, PERO HAY SOLAMENTE UN LENGUAJE UNIVERSAL: EL LENGUAJE DE LA MUSICA. — DON CHERRY

"Es uno de los mejores hombres que he conocido," dice uno de los grandes de los Blues, John Lee Hooker, "un perfecto caballero."

Esta espiritualidad es la raíz de su filosofía orientada hacia el servicio. Cree que el servicio con dignidad es la llave del poder. En 1973 Carlos tocó por la ayuda por el terremoto de Nicaragua en Managua, en Live Aid en 1985, por la Amnestía Internacional en 1986, en el concierto *Blues for Salvador* que junto dinero para los niños de El Salvador, y este año, fué la atracción principal en el programa Grammy en las escuelas de la National Association of Recording Arts and Sciences. Él y su esposa Deborah apoyan a la Ciudad de los Niños, un convento que ayuda a madres solteras y sus hijos en Tijuana.

Su filosofía también afecta fuertemente sus perspectivas políticas. En dos ocasiones, el presidente Clinton lo invitó a que tocara en la Casa Blanca. Las dos veces, Santana rechazó las invitaciones del Presidente.

En la primera ocasión, el Presidente honró a varios dignitarios Latino-Americanos, Carlos no pudo participar porque, de acuerdo a sus convicciones.

En la segunda ocasión, el Presidente Mexicano Ernesto Zedillo visitaba la Casa Blanca. Carlos no tocó porque, "no he visto que Zedillo logre progresar hacia los derechos civiles para los Indios en Chiapas, y hasta que lo haga, no podré sentir unidad con él."

pase a SANTANA p.18



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-Janet Maslin  
THE NEW YORK TIMES

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with dolls.



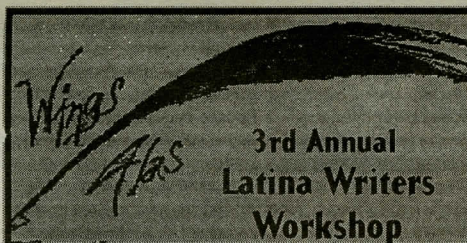
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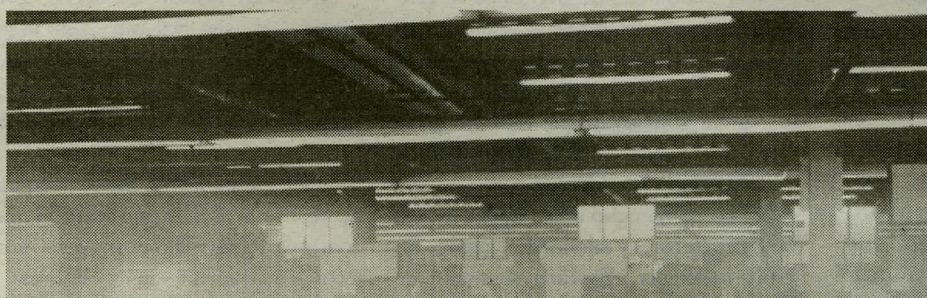
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## MAQUILADORAS p. 9

measure hazardous waste. The *third*, and most critical problem facing Mexico is its lack of financial resources. According to David Robinson, a Mexico City-based consultant to environmental companies and investment banks, "there is a lack of accessible, long-term financing for environmental equipment, infrastructure development and the engineering services that go along with them."

Because Mexico has sovereignty over the regulation of the maquiladora industry, the United States cannot directly enforce environmental regulations in its assembly plants operating in Mexico. Therefore, parent companies must be required to provide annual reports to track the disposition of their plants' generated hazardous waste.

Mexico's problem is not its lack of environmental and occupational legislation. The biggest problem faced by Mexico is lack of financial resources to enforce environmental and occupational regulations and provide the necessary hazardous waste management. Both countries must realize that in order to prosper from free trade, the workers must be healthy, the environment must be safe, and the children must have a chance to reach adulthood. Otherwise, the driving force of these operations, the laborers, will no longer be.



## MAQUILADORAS p. 9

serios problemas plagan su batalla con el manejo de salubridad ambiental y la explotación. Primero, México carece de la infraestructura y el transporte especializado para trasladar o tratar desperdicios peligrosos. El país genera, estimadamente, 5 millones de toneladas de desperdicios peligrosos cada año, pero solo puede deshacerse apropiadamente del 4% (SEDUE 1989). Segundo, México carece de los recursos técnicos adecuados para detectar y medir desperdicios peligrosos. El tercer, y más crítico problema que enfrenta México, es que carece de recursos económicos. De acuerdo a David Robinson, consultante a compañías medio-ambientales y bancos inversionistas basado en la Ciudad de México, "existe una falta de financiamiento accesible y de largo plazo para equipo ambiental, el desarrollo de infraestructura, y los servicios de ingeniería que los acompañan."

Porque México tiene soberanía sobre la regulación de la industria maquiladora, Estados Unidos no puede directamente imponer regulaciones ambientales en sus fábricas con operación en México. Así que a las "madres" compañías se les debe requerir la entrega de reportes anuales para poder seguir la disposición de los desperdicios peligrosos que generan sus fábricas.

El problema de México no es su falta de legislación ambiental y laboral. El mayor problema que enfrenta México es que carece de recursos económicos para imponer regulaciones ambientales y laborales y proveer lo necesario por el manejo de desperdicios peligrosos. Los dos países deben darse cuenta de que, para prosperar del libre comercio, los trabajadores tienen que estar en buena salud, el ambiente tiene que ser sano, y los niños deben recibir la oportunidad de llegar a ser adultos. De no ser este el caso, el impulso de estas operaciones, los trabajadores, dejará de existir.

## SANTANA p. 17

UN DIA NO HABRAN FRONTERAS, NI  
LÍMITES, NI BANDERAS, NI PAISES, Y  
EL UNICO PASAPORTE SERÁ EL  
CORAZÓN. - CARLOS SANTANA

"La ilusión de separación, para mí, es una indoctrinación Europea que comenzó con César," explica Carlos, "dividir y conquistar."

Esta filosofía corre por su música que traspasa las categorías. Combina exitosamente baladas, rock, e instrumental en prácticamente toda su música. Mezcla jazz y blues con un distinto sonido de México y LatinoAmerica y un toque definitivo de Africa y el Caribe. Lo finaliza con una espiritualidad que es indudablemente Santana.

Carlos desea, a través de su música, romper las barreras que construyen los hombres para separarse. En muchas maneras, ha tenido éxito. En 1987, tocó en moscú y en Berlín del Este antes de que cayera la pared. Pero uno de sus retos mas grandes aun lo persigue.

"(Quiero) detener los feos de, California por medio de la música. Detener la moda que Calofornia se está construyendo. La gente se va a empezar a enojar unos con otros por lo que le hacen a la gente de habla hispana aquí en California.

"Con música, puedes hacer que la gente vea que eso no tiene que ocurrir si se trata a la gente con respeto y dignidad, esas personas no son invisibles. Estan en frente de los 7-eleven a las cinco de la mañana buscando trabajo. No venden crack. Solo buscan un trabajo decente, arreglar un cerco, arreglar esto, para poder vestirse, alimentarse, y alimentar a alguien más. Eso es honorable, hombre."



There is an inconsistency among Chicanos and Chicanas who are unwilling to translate their Chicanismo, that pride in who they are, to the level of sexuality. They are closeted gay and lesbian Chicanos unwilling or unable to follow through with the ideals of Chicanismo — pride in one's identity, self-expression and self-determination. They are Chicanas/os with interrupted identities. They are individuals willing to join MEChA in a heartbeat, but only in heart attack would be caught at a meeting for La Familia - UCLA's Latino/a gay and lesbian organization. They are people so scared of their own culture, their own raza, they sacrifice their whole being to the ideal of what Chicanas and Chicanos should be. They are "brown and proud," shouting "si se puede" only on one level. They have no pride because they have no real existence.

As gay and lesbian Chicanas/os we feel the weight of our culture and its potential to pulverize us. Family, friends, padres, tios y primos can become menacing enemies. Parties, fiestas, family gatherings can be puppet shows with you as "Pinocchio," your nose getting bigger and bigger each time you speak of girls, but what you are really doing is checking out el novio de su prima. At protests you give life to everyone "Viva el Chicano," "Viva la mujer," "Viva las vacas," "Viva las paper clips" "Viva this" and "Viva that," but you never give life to yourself or the other maricones or marimachas in the crowd fighting along side you.

Stand up as a maricon and a Chicano — equally. Be proud as a lesbian and Chicana — simultaneously. The Mexican family has survived revolution, depression, hard labor, immigration, many journeys, tragedy and it's going to survive you coming out of the closet. You want a real struggle, a real challenge, a genuine fight? Try one that pits you against your mom and dad, your friends and the rest of your family; a fight that pits you against yourself. In this struggle, no grape boycott, no thousand-people protest, no chants and no cheers will ever alleviate the ugly, unreasonable hate unleashed on you by your own people, your family and your self.

As Chicanas/os we know hostility, we recognize animosity, we have felt hate. Yet even with such realizations we hypocritically manifest the same hostility, animosity and hate on our gay and lesbian brothers and sisters. Now is the time to come out. Destroy that horrible, suffocating closet with the help of other Chicanas/os. As they pound away on the outside you kick at it on the inside. You're a Chicano and you're gay, you're a Chicana and a lesbian. Translate your Brown pride and show how strong we really are.

Richard Villegas Jr. is a 4th year student majoring in English and is co-facilitator of La Familia, UCLA's Gay, Lesbian, Bisexual and Transgendered Organization.

# Orgullo de Mestijoto

Richard Villegas Jr.

Existe una inconsistencia en el Chicanismo de muchos Chicanos y Chicanas. Una inconsistencia de aquellos que se niegan a traducir su Chicanismo, ese orgullo en quienes son, hasta el nivel de su sexualidad. Ellos son los Chicanos homosexuales y lesbianas aún en el "closet," que no llevar a cabo los ideales de Chicanismo - orgullo en la identidad de uno, la autoexpresión, y autodeterminación. Son Chicanas/os con identidades interrumpidas. Son individuos dispuestos a unirse a MeCha con la rapidez de un latido de corazón pero solo en infarto se dejarían ver en una junta de La Familia, la organización de Latinos homosexuales y lesbianas de UCLA. Son personas con tanto temor a su propia cultura, su propia raza que sacrifican todo su ser al ideal de lo que debe ser una mujer Chicana o un hombre Chicano. Son "color café y con orgullo" y "si se puede" solo en palabras.

Como un(a) Chicano/a homosexual o lesbiana, tú sientes que tan pesada puede ser tu cultura y su potencial de pulverizarte bajo ese peso. Familia y amigos, padres, tios, y primos pueden convertirse en enemigos amenazantes cuando intentas sobrevivir. Fiestas y reuniones familiares pueden ser espectáculos donde tú eres "Pinocho", la nariz te crece y te crece cada vez que hablas de las muchachas pero realmente miras al novio de su prima. En demostraciones, tú das vida a todos, "Viva el Chicano," "Viva la mujer," "Vivan las vacas," "Vivan los sujetapapeles," Viva esto y Viva lo otro, pero nunca te das vida a ti mismo/a o a los demás maricones y marimachas dentro de la multitud que luchan junto contigo.

Levántate como un maricon y un Chicano, las dos cosas por igual. Siente orgullo de ser lesbiana y Chicana simultáneamente. Necesitamos despojarnos de las cargas de nuestra cul-

tura y transformar lo que significa ser Chicana/o. La familia Mexicana ha sobrevivido revolución, depresión, trabajo duro, varias jornadas, tragedia y va a sobrevivir el que tú salgas del closet.

Quieres una verdadera lucha, un reto de verdad, una pelea genuina? Intenta una que te pone contra tu mamá y papá, tus amigos, tu familia. Intenta una pelea que te pone contra ti mismo. Intenta una lucha donde ningún boicot de uvas, ninguna marcha de mil personas, ningún canto, ninguna porra aliviará el odio irrazonable que se volca en ti a través de tu propia gente, tu familia, de ti mismo.

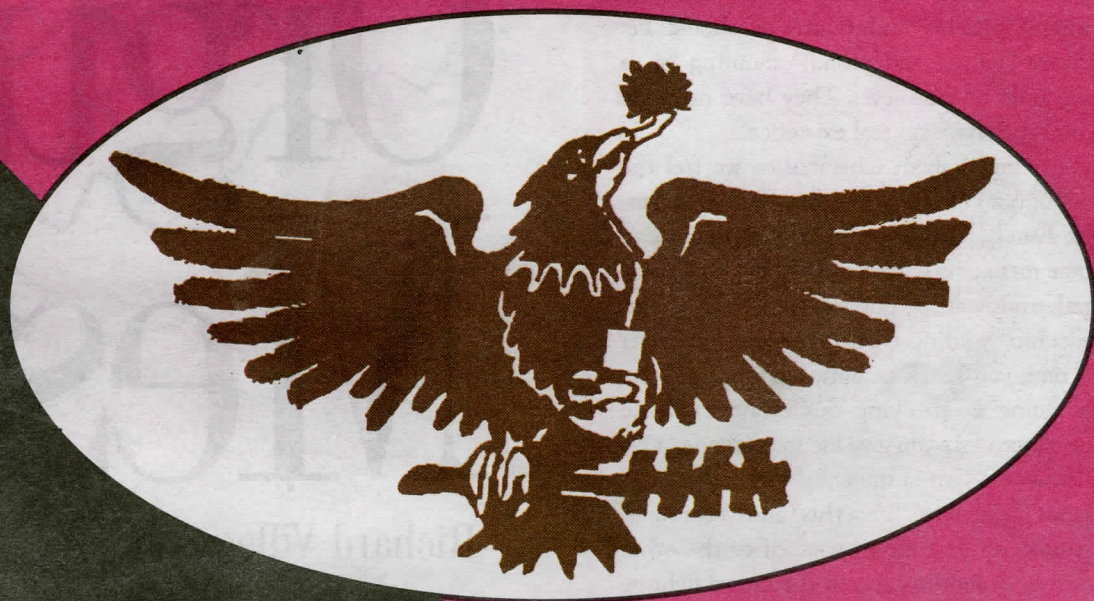
Como Chicanas/os ya conocemos la hostilidad, reconocemos la animosidad, hemos sentido el odio, y aún con esas realizaciones nosotros hipócritamente manifestamos esa misma hostilidad, animosidad y odio hacia nuestros hermanos homosexuales y lesbianas. Ahora es el mejor momento para salir del closet. Destruye ese closet horrible y sofocante con la ayuda de otros Chicanos. Mientras ellos tiran lo de afuera, tú patealo desde adentro. Tú eres Chicano y eres homosexual, tú eres Chicana y eres lesbiana. Traduce tu orgullo Chicano y demuestra que tan fuertes somos en realidad.

*"Que viva la joteria!"*



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