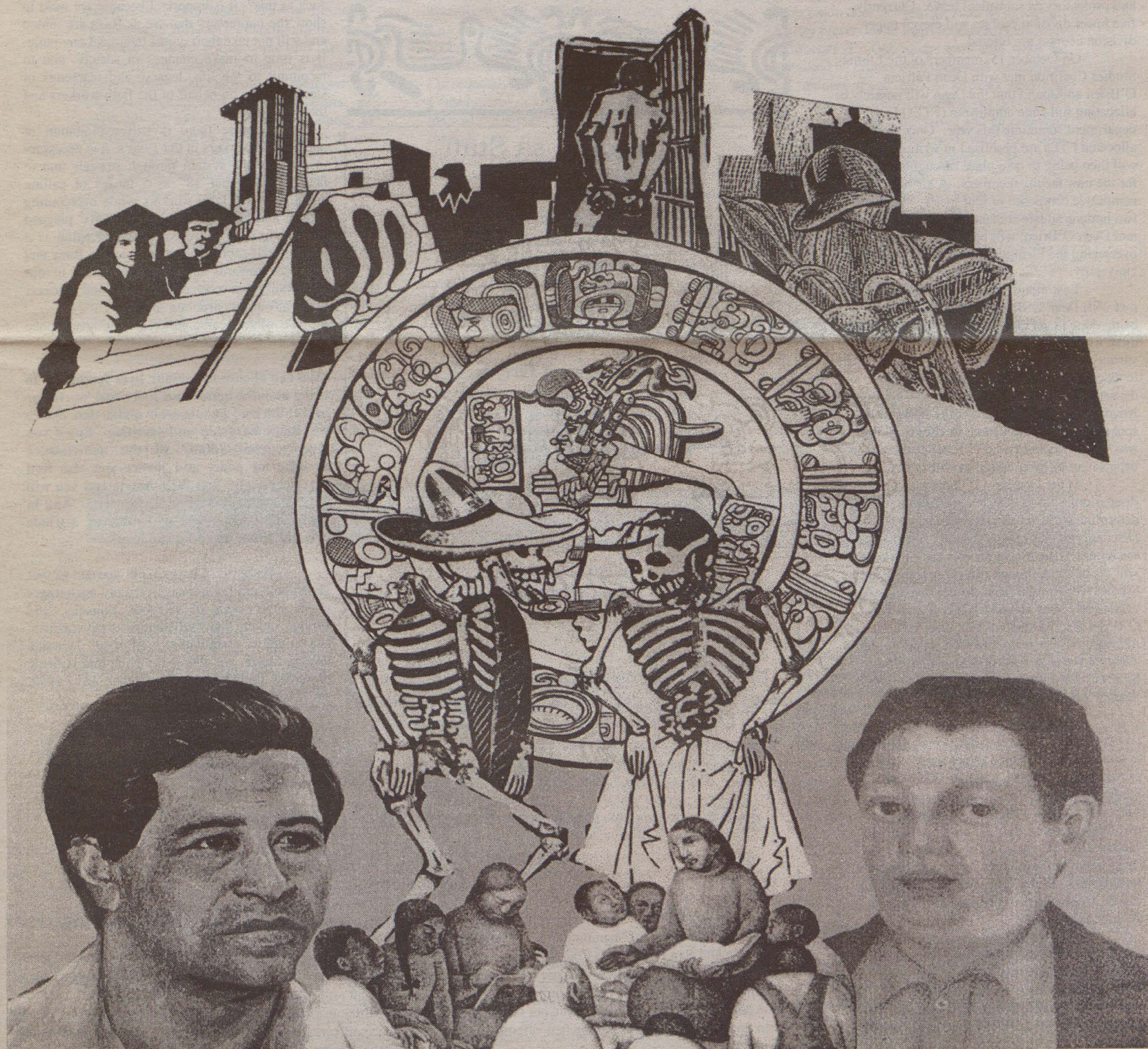


Nuestra Cosa

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Ethnic Studies Under Fire

by Michael Munoz

Concerned students have been meeting with Patricia O'Brien, Dean of the college of Humanities, Arts and Social Sciences (HMNSS) throughout October to discuss the current status of UCR's Ethnic Studies Department.

The Ethnic Studies Department was formally established at UCR in the 1991-1992 academic school year. The department provides the university community with a place to learn about diverse racial and ethnic cultures and histories that exist in the United States. The department emphasizes and recognizes the struggles that people of color continue to face.

This current fall quarter, Ethnic Studies courses are overpopulated due to the minimal number of classes offered, professor resignations and professors on sabbatical leave. Currently, five lower division courses and eleven upper division courses are offered.

On October 15, members of the Ethnic Studies Coalition met with Dean Patricia O'Brien and found that the Dean will possibly be allocating full-time employees (FTEs) to the department sometime this year. Once the allocated FTEs are promised in writing, hiring will then begin to take place throughout the year for the new faculty members. A hiring committee composed of four faculty members, two undergraduate students or graduate students and Dean O'Brien, will be responsible for overseeing the hiring process conducted by the University.

Last month, on October 11, students met with Dean O'Brien to discuss what was being done to get more Ethnic Studies professors hired as full-time faculty. Members from various student organizations met with the Dean to discuss and clarify their goals for their department. The goal, according to Christina Novoa, third year Liberal Studies major and spokesperson for the Ethnic Studies Coalition was "to get seven to nine FTEs allocated to the department of Ethnic Studies within five years".

At the October 11th meeting, roundtable discussions with the Dean were held to determine what the University plans to do. Discussion topics ranged from FTE allocation to the nature of the hiring process the University will conduct. Although rumors that the Ethnic Studies Department faces dismantlement have persistently been voiced for over a year, Dean O'Brien assured students that these rumors were not true. "There is no intention, effort or plot to even deliver of an idea of dismantling Ethnic Studies. We are strongly committed to Ethnic Studies", said Dean O'Brien.

At the Ethnic Studies Coalition Meeting on October 25th, Christina Novoa raised the issue of the possible allocation of professors. One professor will be given to Asian American Studies and the other will be given to Native American Studies. Novoa met with the Dean two weeks ago and found that this action will "potentially" take place. The Ethnic Studies Department will not know for certain until the second week of November whether new FTEs will be granted to the department this year or in the immediate future.

ASUCR will vote on whether or not to pass the Ethnic Studies proposal constructed on behalf of the students of UCR, at their next ASUCR Senate meeting on November 11th. The next Ethnic Studies Coalition meeting is scheduled for November 8th in African Student Programs.



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Fast for Life

By Marta Escobar

November 18th will be a day to remember. On this day, people all around the nation will unite in a twenty-four hour fast to remember Cesar E. Chavez and his struggle. The purpose of this event is to only to remember the struggle and to support the UFW, but also to prove that we as Chicanos are tired of the injustices endured by the farm workers as well as other exploited and oppressed groups. The people working on the farms often work from sunrise to sunset with minimal break time, and earning a mediocre salary, which barely allows them to sustain their families. The farm workers grow and harvest the food that reaches our tables everyday, and yet, they do not even get to taste it. Why is it important to take a stand on issues such as this? It is important because we need to show the oppressors that we as Raza are united and will not take their unjust treatment any more. It is time to make changes in society, and to recommit to the life, legacy, and teachings of Cesar Chavez on behalf of the farm workers and their struggle.

Because there is still exploitation of agricultural workers in the 1990's, it is necessary to pressure the system through struggle and to fast on November 18th as a means of calling attention to the farm workers while overcoming apathy and individualism which have plagued the Movimiento in recent years. Fasting is a form of self-sacrifice and can reunite Raza and orient us towards the needs of others in our community that receive the crumbs and leftovers of the advanced corporate society.

Many years ago Cesar E. Chavez spoke the following words:

"We can choose to use our lives for others to bring about a better and more just world for our children. People who make that choice will know hardship and sacrifice. But if you give yourself totally to the non-violence struggle for peace and justice you also find that people give you their hearts and you will never go hungry and never be alone. And in giving of yourself you will discover a whole new life full of meaning and love."

Cesar E. Chavez still speaks to our generation and his message of unity encourages us to sow seeds of sacrifice, empathy, and caring, rather than selfishness, individualism, and mindless assimilation. After all, la union hace la fuerza, and this is the point that is being presented on Thursday November 18th, 1999. Unity is the key to self-liberation.



A Warrior in Our Community: Rene Rodriguez Speaks Out For Justice

By Javier Rodriguez

Police brutality and racism continue to be pressing issues in our communities. Here in Riverside and San Bernardino County, we have had our share of racist police officers. These officers have committed crimes against our community ranging from pedestrian shake-downs, beating our youth, and even cases of wrongful deaths when offenses and abuse occur.

We as a community must unite and take a stand against these types of police officers.

Taking a stand against racist cops is exactly what Rene Rodriguez did for our community. Rene Rodriguez is a 32 year old police officer from the Riverside Police Department. He has courageously spoken out against racist police officers in his department despite personal attacks and retaliation imposed on him. See Warrior pg. 7

Pete Wilson Attacks Youth: The Facts of Prop. 21

by Guadalupe Innan Talavera

In the last five years numerous attacks in the form of initiatives, such as Prop. 187, 209, and 227, have targeted the poor, working class, immigrants, and people of color in California. Just when we thought we were out of the right-wing claws of Ex-Governor Pendejo Wilson, we immediately find ourselves facing a new proposition, Prop. 21, but this time he's targeted our youth. On his way out of office, Pendejo Wilson, the California District Attorney's Association and the California Sheriff's Association together drafted and sponsored the "Gang Violence and Youth Crime Prevention Act", a statewide juvenile crime initiative for the March 2000 Presidential Primary Election. Proposition 21 includes a collection of the worst provisions of failed Wilson crime bills that were rejected by the majority-Republican legislature in past years. This proposition promotes the California imprisonment binge by attacking our youth through addressing punitive solutions to the problems posed by juvenile crime. It directs youth into the adult system rather than to juvenile court, creates punishment that does not fit the crime, threaten privacy and civil liberties, and has no provisions of prevention or intervention programs only incarceration.

The Juvenile Justice System emphasizes rehabilitation while the adult system is solely interested in incarceration and punishment of criminal offenders. In fact, Juvenile offenders tried in adult court are twice as likely to re-offend than youth tried and detained within the juvenile system. (US Dept. of Justice) Prop. 21 could also cause numerous changes to the current juvenile justice system, which has evolved over the years based on the premise that juveniles are different from adults and should be treated based on their status as

minors. Separate courts, detention facilities, rules, procedures, and laws were created for juveniles with the intent to protect their welfare and to rehabilitate them, while protecting public safety. The state's juvenile justice system has a broad array of methods and programs for addressing juvenile crime, taking into account the severity of the offense and the background of the offender.

The "Gang Violence and Youth Crime Prevention Act" creates longer sentences, removes the option of probation, and expands the three strikes provisions and the death penalty. With this proposition, youth will be sentenced to excessively long prison terms in adult facilities with no provisions for separate housing from adults. In these circumstances youth are at far greater risk of rape, abuse, and suicide. Consequently, such laws offend our Constitutional traditions prohibiting cruel and unusual punishment (U.S. Dept. of Justice). It expands the three strikes law by adding numerous offenses to the list of "violent" felonies and to the list of "serious" felonies that qualify as prior felonies for the purposes of sentence enhancement and that cannot be plea-bargained. For example, it adds all forms of robbery and first-degree burglary to "violent" felonies. It will also make these new definitions retroactive, qualifying each charge as a strike as of January 1, 1999.

Another major focus is on alleged gang violence. Prop 21 will define a gang simply as an informal group of three or more people. Mere "association" with a gang member and gang activities could cause a person to be guilty of conspiracy. "Suspected" gang members can have their homes wiretapped and would be forced to register with a local gang registry, the

same as a sex offender. If that person happens to be pulled over for a broken taillight and is not registered that is an automatic strike against them.

Prevention programs have been estimated to be at least twice as effective and significantly cheaper than "3 strikes" laws, which have been designed to increase incarceration. In March 1999, The Tarrance Group, which researches decisions in politics and public affairs, found that 81% of voters agree that our biggest priority is to invest in ways to prevent kids from taking wrong turns and leading to gangs, violence, and prison. Yet, this proposition does not provide funding or support for any prevention or intervention programs, only incarceration. One study shows that while an estimated 60 crimes were prevented annually per \$1 million spent on "3 strikes" laws, an estimated 258 were prevented per \$1 million spent on graduation incentives and an estimated 157 crimes were prevented with the same amount invested in parent training (The RAND Corporation, 1996 study).

Do you believe that people are capable of positively changing their lifestyles? According to The Tarrance Group, 63% of voters think it's never too late to help a young person involved in crime and violence. A vast majority of juvenile offenders commit just one or two offenses and never offend again. A small number of juveniles commit the majority of criminal offenses and these juveniles-chronic recidivists-often begin their careers at an early age (age 11). They also tend to exhibit at an early age a variety of risk factors, such as school behavior and performance problems, significantly family problems, and substance abuse. Early intervention could include a

See prop.21 pg.7

QUE VIVA EL CENTRO DE AZTLAN

BY MARIA RINCON

How important is it for you to help our community? Have you ever taken the time to go back into the community to help those who need assistance? Did you know that Chicano/Latino students have a fifty percent drop-out rate throughout high school? Although, it seems that at UCR the population of people of color is growing, we need to examine the whole picture carefully. In just five years, after the dismantling of Affirmative Action, the number of people of color attending the UC's has dropped by 10%. Now ask yourself, is this logical? Chicano/Latinos are the fastest growing population in the U.S. yet, as a community, why are we not graduating from high school?

In 1994, after the death of Cesar Chavez, president and co-founder of the United Farm Workers of America, La Raza Coalition was formed. The coalition was seeking answers to all these questions. According to Gilbert Chavez, member of the Coalition, "there was not a grass roots based organization that addressed the educational, economical, political, and social issues of the Chicano/Latino community in the city of Riverside. Not only did La Raza Coalition feel concern, but they took action in order to make change."

Students from elementary to high school, undergraduate and graduate students, and community members contribute their time to help the now existing Centro de Aztlan assist the community with educational,

political, and social programs. Every morning Gilbert Chavez, one of the founding members of El Centro, and acting director, is ready for another day. Zoila Espinoza, a Riverside community member, is ready to cook El Centro's daily meal. Living in the United States for eight years, she now donates most of her time to El Centro. Espinoza is an extremely important member of El Centro and many children, along with other students from the community appreciate her help.

One of the children's favorite educational programs is "La Escuelita" (little school). Spanish speaking children, before attending kindergarten, gain preparation by attending "La Escuelita" in order to be able to experience a smooth transition from an all-Spanish speaking home to an all-English speaking kindergarten class. For the second time, in the summer of 1999, La Escuelita was a great success. The program is a pleasure for the children and appreciated by their parents.

Another of El Centro's special programs is the tutoring and mentor program. Students throughout the community are urged to donate a few hours of their time to tutor and/or mentor elementary to high school students. UCR students are needed at El Centro because it is important for Chicano/Latino youth to be encouraged to pursue a higher education.

El Centro also offers English classes for all members of the community. At the same time, children,

teens, and adults learn about U.S. history from a Chicano perspective. Most importantly, El Centro provides gang-intervention programs. Teens are encouraged to participate in programs developed by El Centro. Teens are helped with their homework, taken on field trips, and simply given the warmth of El Centro. Kids are allowed to draw, play pool, use computers, or simply enjoy Espinoza's good food.

Every year El Centro raises funds through its Navidad Del Barrio programs and puts together food baskets which are distributed to families in need. This year the center has been able to publish a newsletter called La Voz Del Pueblo which provides the community with information about special events and local news.

El Centro finds it important to educate the community on political issues. The community is invited to attend and take part in political forums. For example, the public are informed about Propositions like 187, 209, and 227. Here is where Centro and its surrounding communities have many things in common. Not only the city of Riverside, but also San Bernardino and other communities face issues that affect them economically and politically. Some may argue that the struggle is over and we should forget what happened in the late 60's and 70's in our community. However, it is more valid to argue that Chicano/Latino community has become passive. We do not want to see

See Centro pg. 8



August 31, 1970

Chicano Moratorium

On August 29
In East Los Angeles
There was a peaceful March-
A Chicano Moratorium
To protest the Vietnam War
And oppressive conditions
In the Brown Community-
And the police ruined it
And a riot started.
There's so much frustration...
Degradation...
Anger-
And the police
Came in busting heads,
And they killed Ruben Salazar,
And they will blame the people.
The press says
This is a major riot-
Worst rioting since Watts-
Whittier Blvd.-scene of violence,
Damage to exceed on million dollars.
Well now people know
About East Los Angeles-
It is on the map,
And after the studies are made
People will say,
I didn't know their schools are bad
Or that the police are brutal
Or that the merchants are exploited.
There is a new unity
In the Brown community...
The Barrio is waking up...
The siesta is over...
A new consciousness is emerging...
Brown is beautiful...
Chicano-Power...
Viva-La Raza...
Long live la causa.

By Richard Lowy



Flor Y Canto

Revolution was never simple
And I'm about to complicate it
Lyrics to get your mind thinking
There is no revolution without evolution
And I'm about to get lifted
I'm here to bring more political hell than the raiser
My 4-1-1 will shock that mind like an electric tazer
%#!% the fake
I'm here to keep it real
The minds of the youth need to be put to use
Make us think
Make us give a %\$#!
But give us truth.
The machine of this world is like a puppet master
An' I'm about to get the scissors and cut the strings off this ^&%\$#
You can't keep me trapped forever
Because my knowledge is the key that sets me free
So I emancipate myself
Stomp on your cage like a fire
And put that !%\$# out
No doubt,
You best be fearin' me
Knowledge is power
And I'm about to control !#\$% like Janet Jackson
The puppet master still pulls strings
And runs machines
You think they give a !#\$%?
Not unless you're elite, wealthy and white
The poor and colored get no piece of the American pie
They aren't allowed to sleep and dream the American dream
They're kept awake by nightmares of fowl !#\$%-smelling slave ships,
Trails of tears, the conquering of their empires and the growling of their stomachs.
Their American dream is splattered with blood that shows no wealth or color,
The blood of humans.

By Christina Gracia-Segovia

Protesting

The candle wax fell like tears off of an
innocent child's face.
We united like rainwater in a puddle and
made a river that pushed mighty currents and
flowed into the oceans.
The hypnotizing chants and drum beats held
On,
As if I was a puppet
And the music pulled my strings.
"We believe in peace with dignity..."
And the chants went on...
"We believe in a new humanity..."
They tapped their feet into Mother Earth.
We want to touch Mother Earth and hold
her,
But we can't, she's covered with cement.
The wax drips fell and cried,
They cried like the dead souls of corruption.
"We are believers of peace..."
The genocide and injustice continues...
"...peace with dignity."
(Inspired by the Zapatistas)

~~By: Christina Gracia-Segovia~~



Latina Performance: *traversing the stage*

Alicia Arrizón's recently released publication, *Latina Performance: Traversing the Stage*, an examination of Latina performance spans the twentieth century, beginning with oral traditions of corrido and revistas. She examines the soldadera and later theatrical personalities such as La Chata Noloescas and contemporary performance artist Carmelita Tropicana.

Dr. Alicia Arrizón is an Associate Professor at the University of California, Riverside. She is the first Chicana to receive tenure in the College of Humanities, Arts, and Social Sciences.

It's Time

Sucked into the system
looking' for ways to get out
but it's like I can't resist'em
right, "I was born to rage against'em"*
and I'm usin' the power of my youth
like the Mayans who seeked the root of truth
"Panche Be"***
what more can I say?
Will we live to see the day Y2K?
I hear the trumpets, now the angel sate on their way
they bring forth bitterness and blood***
let us pray
The clock strikes chaos at midnight
time to get up and see the light
before the 3rd angel turns day to eternal night***
in a world so ****ed up how do we even know what's right?
I pray God holds my hand tight
and leads me toward revolution
and maybe, when it's too late,
we'll finally find a solution
and get away from the madness we producin'
It's 11:59
time to rise up, wise up
get up, stand up

By Christina Gracia-Segovia



*quote from Rage Against The Machine

**Panche Be: a Mayan belief and philosophy that means "seeking the root of truth"

***refers to the Book of Revelations in the Bible

Revistas

One Man's Hero

by Gilbert Espinoza

Every now and then, Hollywood makes a movie that reveals the historical hypocrisy and altered or falsified history of the United States. *One Man's Hero* is such a film. The movie deals with the truths about the U.S.-Mexican war, the lust for land exhibited by the U.S. and the virulent anti-Irish sentiment of the 1800's. Clearly these are not subjects taught in mainstream history classes through out the U.S.

In 1846, the U.S. provoked Mexico into war. In fact, this was the first major conflict driven by the ideology of "Manifest Destiny," the belief that Americans had a God given right to expand the country's borders from sea to shining sea. At the same time, many Irish immigrants were migrating their way to America, in lieu of the potato famine. In order to encourage the Irish to enlist in the military, the army promised citizenship for them and their families. However, because of their Catholicism and the strong anti-Irish sentiment sweeping the U.S., Irish soldiers faced discrimination and bigotry.

Tom Berenger (*Platoon*, *Major League*) plays Sgt. John Riley, an experienced and respected Irish soldier. After freeing several of his men, who are wrongly imprisoned and punished for attending Catholic mass, he leads them to the desert. Soon Mexican guerrilla forces capture them. Riley, after being injured in the capture, is nursed back to health by a rebel freedom fighter named Marta (Daniela Romo). He and his men soon form a mutual bond with the guerrillas and their disillusioned aristocratic leader Cortina (Joaquim de Almeida).

Riley never intends to desert the army. He considers himself AWOL and intends to return. When war with Mexico breaks out, the Irish's status of deserters turns to traitors. A Mexican general (Jorge Basso) convinces Cortina, Riley, and their men to join the fight against the Yankee invaders. The Irish begin to identify with the struggles of the Mexican Catholics against the Protestant dominated U.S. They join the Mexican Army as the Batallon San Patricios (Saint Patrick's Battalion).

Fighting under a green banner bearing the St. Patrick's cross, harp and shamrock, the San Patricios are among the finest units in the Mexican Army. They fight bravely at the battles of Buena Vista and Churubusco (1847), but both battles end with Mexican retreats. At Churubusco, the San Patricios continued to fight until they are killed or captured. Once captured, Riley is given 200 lashes and is branded with a "D" on his face. He is also forced to watch his men hanged as traitors.

The film, which takes its name from Riley's statement, "One man's hero is another man's traitor," does an excellent job of telling the story of the San Patricios without patronizing or belittling their memory. Berenger and Almeida are superb in their roles, and the multi-talented Romo, in a cliché role, portrays Marta as both compelling and believable. Other notable roles in the strong supporting cast include James Gammon as a somewhat honorable Gen. Zachary Taylor, Mark Moses as a sympathetic officer of Irish descent, Col. Benton Lacey, and Patrick Bergin as the arrogant and cynical Gen. Winfield Scott.

One Man's Hero does an excellent job of showing the unjust treatment of the Irish immigrants and the greed for land and power exhibited by the U.S. in the 1800's. The U.S.-Mexican War sealed the fate of its two participating countries. Following the war and the Treaty of Guadalupe Hidalgo, the United States gained huge amounts of Mexican territory and wealth which helped to propel it to the status of the most powerful nation in the world. Mexican citizens living in the U.S. suffered many setbacks as a result of internal colonialism. Mexico's economy suffered an almost irreversible decline, which is still effecting it at the end of the twentieth century.

The movie also does an excellent job of telling the story of the San Patricios without being condescending. To this day, they are considered heroes in Mexico. There is a plaque in their honor in Mexico City and they are commemorated every September. Directed by Lance Hool, the son of an American ambassador and Mexican choreographer, *One Man's Hero* is the fulfillment of a 20-year dream. It is a fine example of how a period piece can call attention to a little known episode in American history, which is all but forgotten, while providing dramatic and compelling entertainment.



Reading is Empowerment

Trino's Choice

In a compelling story that will engage readers from beginning to end, critically-acclaimed young adult author Diane Gonzales Bertrand's new novel, *Trino's Choice*, paints a vivid portrait of a teen confronting the challenges of everyday life.

Seventh-grader Trino Olivares likes video games a lot more than he likes books. In fact, he doesn't have much use for most "school types." But when Rosca, an older teen with a vicious streak, invites Trino to start hanging out with his crowd—and maybe make some quick money, too—the younger boy doesn't know what to think. Trino's angry that he and his younger stepbrothers are barely getting by, even though their mother works two jobs. And he'd do anything to make an impression on Lisana, a smart neighborhood girl who happens to be one of those "school types." With little help from any adults, it's up to Trino to decide which choices will impress his friends—and which choices are the best for Trino.

Gonzales Bertrand has crafted in *Trino's Choice* a dramatic tale about the difficult problems that children today face—often with little guidance—and the sometimes deadly consequences that can result. *Trino's Choice* not only opens a window into today's teen age life, it opens the door to a myriad.

Diane Gonzales Bertrand is the author of a novel for young adults, *Sweet Fifteen*, a novel for middle readers, *Alicia's Treasure*, and a bilingual picture book for children, *Sip, Slurp, Soup/Caldo, Caldo, Caldo*. A lifelong resident of San Antonio, she teaches creative writing as St. Mary's University.

Title: *Trino's Choice*

Author: Diane Gonzales Bertrand

Publication Date: October 31, 1999

ISBN: 1-55885-268-9

The Holy Spirit of My Uncle's Cojones

It's the summer of 1978 and sixteen-year-old Antonio "Tony" McCaugh has tried to commit suicide. No expensive psycho-analysis for this boy—Tony's mother flies him from his Appalachian father's house to San Francisco so he can spend the summer with his womanizing, pot-smoking, peyote eating Uncle Juan "Jack" Villalobos. Hanging out with Jack, she believes, is guaranteed to shake Tony out of his depression. It works.

In the brand new, rambunctiously sexy, comedy novel, *The Holy Spirit of My Uncle's Cojones*, by critically-acclaimed author Marcos McPeck Villatoro, Tony and Jack are soon embarked on a rollicking run for their lives in Jack's 1967 Mustang. Their adventurous flight takes them into Mexico and refuge in the home of Jack's true love—his ex-wife. At first embarrassed by his uncle's flagrant Latino mannerisms, Tony soon sees Jack as much more than the macho cliché that the family legends have

made of him. Jack, in turn, helps Tony come to terms with his own Latino-ness, ultimately rousing his desire to live.

This outrageous pageturner is the first installment of a trilogy featuring Antonio "Tony" McCaugh.

Marcos McPeck Villatoro, who is currently working on a murder mystery set in Nashville, Tennessee, lives in Van Nuys, California with his wife and four children. He is The Fletcher Jones Endowed Chair in Creative Writing at Mount St. Mary's College in Los Angeles, California. His other works include: a critically-acclaimed family saga, *A Fire in the Earth*, and a highly-praised book of poetry, *They say that I Am Two*, as well as a non-fiction work, *Walking Toward La Milpa: Living in Guatemala with Armies, Demons, Abrazos, and Death*.

Title: *The Holy Spirit of My Uncle's Cojones*

Author: Marcos McPeck

Publication Date: September 30, 1999

ISBN: 1-55885-283-2



DIAGONAL RETURN

This past summer, the Los Angeles County Museum of Art held a special exhibition: Diego Rivera: Art and Revolution. The exhibition covered the span of his career, from early the 1900's to the 1950's. The first part showed the early paintings of his career. These paintings were self-portraits, since the artist couldn't afford to hire models. He painted himself by looking in a mirror or with the aid of a photograph. He was influenced by Cubism. Cubism looks unusual because artists using it deliberately avoided painting objects the way they appear in real life. Instead, they broke things down into simple, geometric shapes. They avoided using horizon lines and perspectives.

The second part of his career shows how Rivera turned from Cubism to a style that combined neoclassicism with modern techniques. His paintings were more brightly colored. Rivera came to believe that using the native or folk arts of his country were very important. Neoclassicism is the revival of an ancient Greek style, which show human figures that look solid and lifelike.

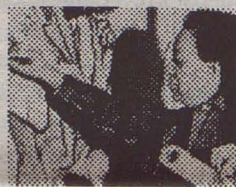
The exhibition called Art for the Masses examines Rivera's activities as a mural painter. His murals celebrated the Mexican revolution and the victory over repression, and also provide a visual record of Modern Mexico. The last part of the exhibition surveys the wide variety of art that Rivera produced in the last decades of his life. He continued to paint murals and portraits, and he also became greatly interested in the art and culture found in rural Mexico, both present and past.

Rivera traveled extensively in Mexico to gather ideas for his murals, and he was fascinated by the folk art created by local inhabitants-metalwork, brightly colored blankets, piñatas, and wood carvings. This art was produced by people with no formal art training, and Rivera was attracted to its simplicity and bright colors. Rivera often said that he wanted his art to compose a portrait of Mexico and its people, so using native methods was very important. These styles resembled the art produced in the area before Europeans arrived, and he felt that his heritage, once thought to be a source of shame, should be celebrated. An example of this is his painting Flower Day, which honors the ancient Mexican tradition of dedicating flowers to a god of flowers and festivals.

Diego Rivera was born in Guanajuato, Mexico on December 8, 1886. His love for the visual inspired him even as a toddler to draw on walls and tables. Rivera's father worked as a city councilman, and often represented the interests of local peasants before the government. He had lost favor among the elite classes of Guanajuato by editing and writing El Demócrata, a weekly paper that advocated liberal causes such as land reform and civil rights for peasants. Young Rivera spent the first few months in the capital ill and unable to draw, but when he recovered he began making pictures of soldiers which cleared a path for him to

enter military school. Recoiled from the school's discipline, however, he soon dropped out. His mother pushed him towards an ecclesiastical career, and he impressed several of his teachers at the Liceo Catolico Hispano-Mexicano with his intelligence. Unfortunately, Rivera openly called the story of the virgin birth of Jesus a lie, and soon Rivera's family had to take him out of that school. Rivera found a more suitable academic home in the San Carlos Academy of Fine Arts. As the academy's youngest student, Rivera won several prizes for his paintings and drawings. By the time he was thirteen in 1899, San Carlos awarded him a scholarship. Although Rivera performed well in school, he came to question many of the values the school taught. For example, he wondered why the school focused more attention on mundane objects and ignored altogether folk art with which the streets of the capital teemed. Rivera's disconformity led a protest along these lines, and in 1902, once again school directors asked him not to return. For the next several years, Rivera drew and painted natural landscapes that he saw as he traveled across Mexico. Although he believed in a native art, he wondered if

"he came to question many of the values the school taught"



Europe could offer him an artistic training that he had not been able to find in Mexico. He spoke to his father who petitioned his political friends for an art stipend for his son to travel abroad. Just at that time, the first open acts of rebellion broke out against President Porfirio Diaz. Rivera was arrested during the riots, received word that his stipend had been granted and escaped the turmoil by going to Spain. He traveled throughout Spain, Portugal, England, and France. He met a wide range of artists, but all the while he searched for his own style. He managed to have some paintings accepted by Paris galleries. Governor Dehesa, who had provided the travel stipend, invited him back to Mexico City for Diaz's centennial celebration. Shortly thereafter, Francisco Madero began the revolution to overthrow Diaz, and Rivera vowed to join the revolutionary cause. Rivera rode for five months with General Emiliano Zapata in his southern campaigns against Diaz's troops, but when Diaz issued a warrant for Rivera's arrest, Governor Dehesa helped the artist to escape to Europe once again. Back in Paris, Rivera enjoyed a favorable reputation. He had his first one-man show in 1914 in the Weill Gallery, but fortune eluded him. World War I began. Madero had come to power and been assassinated, and Rivera soon was penniless. Wartime blackouts limited his ability to paint.

Rivera became inspired by the idea of painting Mexican history on the walls of the nation's cities. He traveled to Italy to study

fresco and mural painting techniques of the fifteenth-century masters before returning to Mexico in 1920. The Minister of Education gave him space and support for his mural painting plan, and Rivera began to paint at a feverish pace. Some loved the murals and some hated them, but the work provoked such a public reaction that "Diego Rivera" became a famous name. The paintings depicted scenes of Meso-American civilizations,

contemporary peasants struggling with their work, familiar scenes of Mexican festivals, or the cruelty of the rich. In many ways, they stood as history for the illiterate. His murals in the Ministry of Education's courtyard brought him international attention as the initiator of the most important mural movement since the Italian Renaissance.

Married in 1922 to Guadalupe Marin, although he did not remain faithful to his wife, the marriage lasted five years and produced two children: Guadalupe and Ruth. He spent two years as a member of the Communist party, but was asked to leave when his attendance record at party meetings declined. He later visited the Soviet Union as an honored guest, but when he criticized Soviet art, he was asked—once again—to leave. In 1929, Rivera married Frida Kahlo, who also had artistic ambitions and Communist leanings. Together they enjoyed some happy years, when Mexico's political situation seemed to be improving and stabilizing and Rivera's career was soaring.

Rivera traveled throughout America during the early thirties, painting a mural in San Francisco's Stock Exchange and showing his work at New York's Museum of Modern Art. He went to Detroit, Michigan, where he painted scenes of industry and toil. Factory owners and the members of the upper classes criticized him, but factory engineers and workers loved the mural and stood as volunteer guards to prevent vandalism. His celebrity in America attracted the attention of New York business tycoon Nelson D. Rockefeller, Jr., and resulted in one of the most controversial and publicized episodes of Rivera's career. In early 1933, Rockefeller wished to patronize the arts. He asked the Mexican painter to create a mural on a particular theme: "Man at the Crossroads Looking with Hope and High Vision to the Choosing of a New and Better Future." This mural would face the RCA Building in downtown New York City. Rivera began in March, the mural itself contained many images, a globe, a telescope, and a microscope represented science's potential; scenes of war, the idle rich, and abuse of the poor by police showed the darker side of human nature. Rivera also, painted scenes of unity and happiness, in which he included an image of Soviet leader Lenin. The millionaire's tolerance ended when U.S. newspapers started to criticize him for sponsoring "Communist" art. Rockefeller formally asked Rivera to remove Lenin's likeness, but the artist refused, saying that he would be happy to add a scene of Abraham Lincoln and another American heroes. On May 9, Rockefeller's representatives politely insisted that Rivera stop his work. Artists and intellectuals around the country supported Rivera's side,

Prop. 21 from pg. 3)

"package" of integrated services such as criminal justice, education, social services, counseling, substance abuse, and mental health resources.

Currently, law permits sealing of Juvenile Court records after 6 years of good behavior and records destruction for minors under age 16. The passing of Prop. 21 will prohibit the sealing or destruction of a Juvenile Court record of a minor 14 or older, making them available just as adult records are to universities and potential employers. "By closing the most likely revenues to reform-education and employment-this legislation makes it impossible for adults to put even 'youthful indiscretion,' like shop lifting behind them," said Rachel King, a Legislative Counsel of the ACLU.

News reports and flashes of young criminals' faces on television have fueled the imprisonment binge by increasing the public's growing fear of crime leading to hysteria by federal and state government officials who have passed numerous laws coming down hard on juvenile offenders. Some politicians use street crime to divert attention away from other pressing social problems, such as the threat of nuclear war, the decline of education, and health care-all of which persistently top the list of public concerns. Measures to solve these problems would require changes that would offend powerful interest groups. The reality is that recent statistics show that juvenile arrests are down and juvenile crime and violent crimes are decreasing at a greater rate than adult crime (CA Department of Justice).

Warrior (Con't. from pg. 2)

On December 28, 1998, Rene Rodriguez arrived within 58 seconds after the Tyisha Miller shooting by the Riverside police. At this time he observed two white officers exchanging high-five's and making racial slurs directed toward Tyisha Miller and her family. Rene witnessed officers saying such phrases as "that bitch", "those animals", and "N-H-I", which stands for "no humans involved". He also heard a field sergeant say, "if it makes them feel any better, tell them we shot her with black bullets." This is a prime example of the racism within the Riverside Police Department. After having witnessed the police officers' behavior on that day, Rene decided to report the incident to his mentor, a former Riverside Police Captain. The former captain reported the information to the CHIEF of Police, Jerry Carroll.

For almost three months after the information had been relayed from the former captain to Chief of Police, Rene was subjected to constant retaliation and a complete lack of backup by his colleagues. He had to endure constant telephone hang-ups at his home and also had a dead animal placed in his patrol car. Due to the hostile work environment perpetuated by racist and out-of-control police officers, Rene had to seek medical attention. In April 1999, Rene was put on medical leave without pay. He has continuously been denied medical leave with pay, in spite of medical doctors supporting his condition. On the other hand, the four white officers involved in the shooting of Tyisha Miller continued to receive pay and full benefits by the City Council of Riverside until their firing in August 1999.

Our communities are well aware of gang violence and youth crime issues. We are also well aware that education is the key to self-determination. We need comprehensive policies and strategies that flow from our extensive social experience on how people become positive and active members of the community. Instead of educating our youth, the government wants to lock them up and throw away the key. We realize that there is a desperate need for action, but incarceration is definitely not the solution. Crime rates have not been reduced by the imprisonment binge, yet California continues to spend nearly \$4 billion a year on prisons. Since 1984, the state added 21 prisons and only one university campus. This proposition will require building new jails and will cost taxpayers at least "hundreds of millions of dollars annually and a one-time cost of at least several hundreds millions of dollars." (Letter to Attorney General, 1/22/98, from the California Joint Legislative Budget Committee).

During the last decade the private prison industry has taken off. Inmates at private prisons work making everything from stretch limos to shampoo, making this a booming industry. There are currently twenty such companies nationwide, earning more than \$250 million in a year. In California, prison factories and farms are responsible for over \$150 million in direct sales annually. One such organization is the California Prison Industry Authority, which employs about 7,000 inmates in twenty-three prisons throughout California. While initially private prisons may seem like a good idea,

It is an outrage that the city of riverside would pay the four white officers involved in the Tyisha Miller shooting while failing to pay Rene Rodriguez because he spoke out against police abuse of power and racist behavior and broke the police "code of silence." Rene Rodriguez stood alone against racist police officers in order to protect our community. Rene is a hero in the community and should be treated as one by the city.

The community is appreciative and has formed a coalition (Latino Friends Committee) of several community leaders and organizations from Riverside and San Bernardino counties to support Rene Rodriguez in any way possible. Armando Navarro, a prime organizer of the coalition, stated, "Rene has displayed incredible courage, integrity, and a commitment for by becoming forward and exposing the racism that runs rampant within the Riverside Police Department. He desperately needs the help of everyone that believes in justice." Currently the Latino Friends Committee is working toward having the city pay Rene while he is on personal leave.

Rene Rodriguez needs the community's help. Rene put himself on the line for our community, and now we must put ourselves on the line to ensure that he receives justice.



giving inmates productive things to do for wage, as well as providing more jobs for the community, a closer inspection proves otherwise. Private prisons have a captive labor force and are easy prey for exploitation (ACLU).

It is obvious that the California Prison Industry has targeted our youth. Juvenile offenders who serve time are disproportionately poor, working-class, and immigrant children of color. The majority of the new admissions of the California Youth Authority in 1998 were Hispanic (49.4%) and African-American (28.5%) (Population Overview 1998). Youth who are able to afford a private attorney are rarely sentenced to serve time in California Youth Authority facilities.

As a community, in order to protect and better the lives of our youth, not only do we need to educate the public about this initiative and get out the vote, we must demand that our elected officials place a priority on prevention and early intervention. Policy-makers should consider cost-effective programs that reduce the risk factors that push juveniles into criminal activities. For example, programs that keep juveniles from dropping out of school, reduce child abuse, teach parenting skills, preserve families, provide substance abuse treatment (for parents and juveniles), and provide alternatives to criminal "lifestyles" could help reduce juvenile crime. Our policies must heed the advice of most experts in the field who tell us that youth is the time when the psyche is most susceptible to intervention and change. Youth is a time when we all make mistakes and learn to overcome them. If we enshrine the concept that people are not capable of change, then we are condemning the whole community to instability and fear (Chicago Tribune).

Rivera (Con't. from pg. 6)

but Rockefeller dismantled the mural and destroyed it the following year. Although he lost the battle to keep the mural on the wall, Rivera acquired many friends who supported his artistic freedom and loathed Rockefeller's attempt to limit it.

World War II had begun, and Rivera lobbied the Mexican government to allow Soviet exile Leon Trotsky to come to Mexico and live in the house Kahlo owned. Although Rivera lost favor among communists for his support of the disgraced Trotsky. After the war ended, Rivera painted the walls of Mexico City's National Palace with scenes of the Golden Age of the Aztecs. In contrast to the Mexico of Rivera's own days, Aztec Mexico enjoyed a higher world. Mexicans (particularly peasants) knew very little about ancient Mexico. Rivera hoped to provide a visual rendering of history so that even the most uneducated peasants could understand this heritage. The mural depicted ornate Aztec pyramids, elaborate and colorful clothing, and people participating in native rituals. Rivera wanted to help people see that Mexico had been a great nation before the Spanish ever appeared and to instill confidence in the native ability of his country to rise to greatness again. By 1957 Rivera developed a disabling blood clot in his right arm, leaving him unable to paint. His health worsened, and he died on November 27, 1957. Rivera had become a legend in the world of Mexican contemporary art and in the world.

Centro (Cont. from pg. 3)

the reality of continuing discrimination and prejudice. Therefore, our struggle continues.

Gilbert Chavez stated the following: "We have endured the many financial hardships associated with being an organization labeled as militant and radical by our inner and outer enemies. But, we will and must continue the struggle for our people and pursue the just cause we fight. Politically, we continue to stand for the full development of our people's potential and rights to self-determination."

A message to UCR students from Gilbert Chavez: "Due to the fact of what is going on today, we need to get our education and go back to serve the community. The Chicano movement fought the gate keepers of higher educational institutions in the 60's and 70's and opened up those flood gates of opportunity. Special thanks to all the members of La Raza Coalition and community grassroots supporters that severed and fought proudly in the face of adversity, especially with the social minefield directly in our path. We should always thank the Great Spirit who enabled us spiritually to continue to fight many battles for our Gente without compromising the ultimate goals of El Plan de Aztlan."

Centro de Aztlan is one of several community centers where UCR students can volunteer. I understand we are college students and our main focus should be our classes. However, we can sacrifice one hour a week to tutor or talk to kids in the community. It is sad to learn that most children do not read English at the grade level they are supposed to. Some of them do not understand the importance of higher education. The community is not asking you to take charge or try to change the world in an instant. The community is asking you to help its kids get on their feet and on their own to see that there are indeed positive choices they can make. If you would like more information on various community centers, where you are always welcome to volunteer, contact Chicano Student Programs at (909) 787-3821.

Bilingual Foundation of the Arts

By Susanna Martinez

The Bilingual Foundation of the Arts (BFA) was founded for the purpose of presenting Hispanic world drama to an audience of English-speaking and Spanish-speaking people bringing the community together in recognition of Hispanic cultural diversity through its theatrical art and dramatic literature. Also with the added purpose of building an enduring bilingual theatre institution of international stature.

BFA was founded in 1973 and incorporated in 1975 by Carmen Zapata (Mexican-American film, television, and stage actress), Margarita Gavan (Cuba-born actress and director recognized throughout the Americas), and Estela Scarlatta (Argentinean-born and award-winning set designer). BFA operated from various locations around the Los Angeles area until 1980, when it was moved into its present home at the former Lincoln Heights jail in Los Angeles.

BFA operates as a non-profit organization, which has an annual budget of approximately \$725,000, and a community based board of 24 members and a full time staff of eleven. BFA is supported by major foundations and funding agencies across the country. These associations include everyone from theater critics to the enthusiastic support of a rapidly growing audience of subscribers.

BFA is comprised of five different programs each catering to different audience. These programs are: 1) Theatre/Teatro presents four mainstage productions each season, alternating weekly between Spanish and English. These plays are new translations of classic Hispanic works by recognized Hispanic playwrights and new plays emerging from Hispanic writers. 2) Teatro Leido (Reader's Theater) is a series of nine staged readings of new work being considered for production on the mainstage. The series are offered to the public free of charge and also, involves the audience by

providing the opportunity to ask questions and voice opinions concerning the plays' themes and contexts. 3) Teatro para los Ninos (Theater for Children) is a theatre-in-education program touring four plays with a bilingual and reflective Hispanic culture point of view. These plays are preformed for elementary schools throughout Southern California and beyond. 4) Teatro para los jovenes (Youth Theater) is similar to Teatro para ninos, but it is presented for a secondary school audience. These productions deal with social and emotional issues confronting older, at risk students. 5) Traducciones (Translations) are plays by contemporary Hispanic writers that are translated into Spanish or English, and classic Hispanic works are translated into English. This specific program has brought international recognition to BFA as the estate-authorized English translators of Federico Garcia Lorca's plays. BFA has translated the famous trilogy of Garcia Lorca: Bodas de Sangre (Blood Wedding), Yerma, and La Casa de Bernarda de Alba (the House of Bernarda Alba).

Blood Wedding, Yerma and the house of Bernarda Alba are Lorca's trilogy on woman's passion and repression. These share several elements: a tragic mode, the conflict between human desire and societal conventions and large, even heroic, female roles. In keeping with this perception, Lorca centered all three plays on powerful, intensely passionate characters.

The goals of this institution are to continue and expand its programs hoping to affect positively the image and self-esteem of Hispanic people, and also, to influence the inculcation of Hispanic cultural arts in public school curricula. BFA wants to share the beauty of Hispanic drama with the entire community, to create a pool of talented, well trained and experience Hispanic theater-artists and to help develop a market for their employment.

History of the Day of the Day

Jacalyn Lopez Garcia



Dia de Los Muertos, or Day of the Dead, is a celebration that captures the idea of unity between life and death. It emphasizes death as part of the cycle life and came into being when the Catholic feast of All Souls' Day, a day to remember the dead with prayer, merged with Indian rituals of death after the Spanish conquered Mexico in 1521.

Dia de Los Muertos is considered one of Mexico's most wondrous celebrations, merging Spanish and European religion and traditions with ancient beliefs and superstitions of pre-Colombian Indian cultures dating as far back as 300 B. C.

The celebration begins on November 1st when it is believed that the spirits of dead relatives return to their homes. For this special occasion, altars are cleaned and decorated on October 31st to welcome honored guests.

On these altars one traditionally places zempasuchil (yellow marigolds), a glass of water, candles, toys, religious pictures, cut tissue-paper decorations, and personal mementos as offerings to the returning souls. Incense, cigarettes, liquor, and food such as, tamales, candles, sugar skulls, and pan de muertos (bread of the dead), are also offered as familiar things which the returning soul enjoyed during life. It is believed that the spirits will go away weeping if nothing is offered to them.

Besides their religious symbolism, candles are placed on ofrendas to light and guide the way of the souls to the altar. At about 3:00 P.M. the spirits of the adults arrive and large candles are lit.

Prayers are said at the altar around 8:00 P.M., and everyone attends mass at church on the morning of November 2nd. In the evening, the graves of the departed relatives are cleaned and decorated with zempasuchil at the cemeteries. Incense is burned and food is offered until dawn. On November 4th, the altars and decorations are removed.

Living for the dead, reflects the duality that is fundamental to Mexico's people, culture, art, and history. It is believed, that to be born and to die is common to every being. It is this intimate connection between life and death, which implies life beyond the grave is what allows the souls of the departed to return.

Up coming plays for the new Millennium:

Too Many Tamales (coming November 26 to December 26, 1999)

By Gary Soto, adapted by Margarita Galban and Lina Montalvo

Rosalba y los Llaveros / Rosalba and the Llaveros Family (February 2000)

By Emilio Carballido

La Vida es un Sueno / Life is a Dream

By Calderon de la Barca

Teatro Leido/ Reader's Theatre

By nine emerging Hispanic playwrights

The Last Adventure of Don Quixote (La Salamandra)

By Cervantes, adapted by Margarita Galvan and Lina Montalvo

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THEATROEDU@aol.com for more
information.