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noticias de NACCS

Volume 29 No. 3 September/October 2002

www.naccs.org National Association for Chicana and Chicano Studies

No More Wars:
Sovereignties, Sexualities, and Human Rights

The Thirtieth annual NACCS conference will be on April 2-6, 2003 at the Millenium Biltmore Hotel in Downtown Los Angeles. The theme of the conference "No More Wars: Sovereignties, Sexualities, and Human Rights" ties together critical issues facing Chicana/o/Mexicana/o and Latina/o communities at this time. We call on the NACCS membership to submit proposals for research-based paper and/or panels or roundtables; professional development, educational or curricular workshops; or sessions of creative expression and cultural production on any of the above thematic strands under the larger rubric of "no more wars" invoking not only national and global warfare, but also the internal wars that take place within national borders and within Chicana/o communities.

Now more than ever, it is crucial to build bridges across what often appear to be divergent interests and agendas in order to illuminate strategies for social change and justice. The larger context in which Chicana/o scholars and activists find themselves working after 9/11 is the Bush-Cheney Administration's war on terror, which will have wide ranging implications for communities across the globe. For Chicana/os, a prolonged war will have negative consequences on everyday life in Chicana/o/Mexicana/o/Latina/o communities in the U.S. Among the topics that combine aspects of the theme are the following: the war being waged against the over 300 women who have been killed in Ciudad Juárez, México; the border crossers who have died in the desert frozen to death; the terrorizing of queer raza, especially youth, who have being the subject of hate crimes; the ongoing battle against HIV and AIDS and the toll it has taken on raza communities; the suspension of civil liberties through measures such as the Patriot Act in response to September 11; the threat to women's choice as a result of limited access to information about sexuality and reproductive rights; police brutality and racial profiling; youth violence and the lack of quality education; and the diversion of the nation's funding to military action and "border" security, and away from the well-being of working class communities. We also invite works that explores the connections between and among sexualities, nationalisms, human rights, and international relations; strategies for building coalitions between and among groups with seemingly different agendas; and critical analysis of how issues impact Chicana/o communities in global, national, cross border, and local contexts.

The last time NACCS held its conference in Los Angeles was in 1989, and the Biltmore hosted that event too. The hotel is centrally located and provides great access to many historical sites in and around Los Angeles, a city undergoing impressive architectural changes and with a rich cultural legacy that will satisfy a wide range of interests. Contrary to popular belief, Los Angeles is also developing a reasonable public transportation system that is not solely dependent on the Southern California icon, the automobile. The hotel is conveniently located to various modes of public transportation. The hotel room rate will be $99.oo per night for single/double accommodations.

Breaking Through Wins the 2001 Tomás Rivera Mexican American Children's Book Award

The Tomás Rivera Mexican American Children's Book Award, sponsored by Southwest Texas State University's College of Education and endowed by the Anheuser-Busch Companies, Inc., has selected its seventh winner. The award, which includes a $3000 cash prize, will go to Francisco Jiménez for Breaking Through (2001, Houghton Mifflin).

SWT developed the award to encourage and acknowledge authors and illustrators who represent the cultural practices and experiences of Mexican Americans. Tomás Rivera, who passed away in 1984, graduated from SWT with both his bachelor's and master's degree before receiving a Ph.D. from the University of Oklahoma. He was the first Hispanic Distinguished Alumnus of SWT. Rivera published his landmark novel in 1971 titled *...y no se lo trago la tierra/ ...And the Earth Did Not Part.* In 1979, he was appointed chancellor of the University of California, Riverside, the first Hispanic chancellor named to the University of California system.

This year's winner, Francisco Jiménez, immigrated with his family to California from Tlaquepaque, México. As a child, he worked in the fields of California and is now a distinguished professor in the Department of Modern Languages and Literatures and director of the Ethnic Studies Program at Santa Clara University. Jiménez has drawn on his childhood experience to produce several highly acclaimed books, including *La Mariposa* (1998), *The Circuit: Stories from the Life of a Migrant Child* (1997), and this year's Rivera Award winner, *Breaking Through* (2001), which is a sequel to *The Circuit*. Published by Houghton Mifflin,

BREAKING THROUGH *continued on page 6*

Cal State Northridge Library Receives $1.6 Million for Latino Outreach

The California State University, Northridge's library has been awarded a five-year $1.6 million grant from the U.S. Department of Education to bolster the library's outreach program to the Latino community. The project, "Improving Student Success Through Strengthening Library Collections, Archives and Information Competence," received the grant through the Department of Education's Hispanic Serving Institution Program.

Susan C. Curzon, dean of the university's library, said the project has three objectives: to increase Latino students' library use and research skills by expanding the library's collections, in all media, related to Latino history, social sciences and culture; to acquire, digitize and improve accessibility of primary archival materials related to Latino individuals and organizations in the San Fernando Valley area and other areas within Los Angeles; and to measure the impact of instruction by librarians on student information competence skills, a goal of the university's overall general education program. Cal State Northridge official say that of the 31, 448 students enrolled in fall 2001, 30 percent were Latino. The Department of Education grant will give the university $1, 610, 951 over the course of five years, or about 82 percent of the total cost of the project. Curzon said the remaining money could come out of the university's budget.

BREAKING THROUGH *continued from front page*

Breaking Through focuses on Jiménez' teenage years, and includes a collection of family photos. The book's innovative style and appealing message of struggle and triumph are evidenced by a growing list of awards and accolades.

SWT celebrates the annual awarding of the Tomás Rivera Mexican American Children's Book Award during the latter part of September. This year's festivities will begin on September 18th with an author presentation and book-signing at the San Marcos Public Library. On September 19th the author will be acknowledged at a luncheon hosted by SWT's President, followed by an afternoon presentation and book-signing. An Awards Ceremony will ensue that same evening. On September 20th SWT will co-sponsor a final presentation and book-signing in San Antonio, Texas with the University of Texas at San Antonio and the San Antonio Library Foundation.

For more information on the award or ceremonies, please call Lisa Cruz at (512) 245-2180, or visit the web site at http://www.education.swt.edu/rivera/mainpage.html.

Ana M. Juárez
Assistant Professor, Dept. of Anthropology
Southwest Texas State University

Consejos para su Futuro in Education: *Suggestions for your future in higher education from Chicanos and Chicanas*

by Andrea Romero, University of Arizona

The handbook "Consejos para su Futuro in Education: Suggestions for your future in higher education from Chicanos and Chicanas" has been completed. Thank you for all conference "Charla" participants for their participation in this project. The handbook was developed based on the taped conversations "charlas" that were held at the past three annual NACCS conferences. The result is the handbook filled with advise from Chicanos and Chicanas about how to navigate your way through higher education. It deals with topics such as being the first generation in your family to attend college, racism/discrimination on campus, getting into graduate school, starting and finishing the thesis/dissertation, and Chicana/o Studies libraries. Free copies will be provided at the next annual conference.

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NACCS Business Office
Attn: Noticias de NACCS/
Newsletter Editor
P.O. Box 720052
San Jose, CA 95172-0052
email: blackmer@csus.edu

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BOOK REVIEW

Outstanding Scholarship on Chicana/U.S. Latina Theater Practice from Mayan/Aztec Times to a Continuous Southwest Drama Tradition and Today's Broadway

A book review of Elizabeth C. Ramírez's Chicana/Latinas in American Theater: A history of perfomance. Bloomington: Indiana University Press, 2000

Reviewed by Manuel de Jesús Hernández-G., Ph.D., Mexican American Studies, Department of Languages and Literatures Hispanic Research Center, Arizona State University

Among the seven critical books on Chicano/U. S. Latino theater published in the last three years, with four of them addressing specifically today's unprecedently abundant Chicana/U. S. Latina performance and drama production, *Chicanas/Latinas in American Theatre: A History of Performance* (2000) by Elizabeth C. Ramírez makes the best contribution to the field due to its thorough historical research, rich documentation, large number of female playwrights and plays discussed, many diverse and varied photos, and an honorable mention of some male playwrights who have mentored current successful and leading Chicana and U. S. Latina playwrights or who are making "great strides" in their construction of female roles. Unlike *A History of Hispanic Theatre in the United States: Origins to 1940* (1990) by Nicolás Kanellos, which focuses mainly on the history of U. S. Latino theater in four major cities (Los Angeles, San Antonio, New York City, and Tampa), and *El Teatro Campesino: Theater in the Chicano Movement* (1994) by Yolanda Broyles-González, which exhaustively documents the rise and evolution of El Teatro Campesino from an alternative to a mainstream theater but also portrays Luis Valdez as a pretentious Great Man and a producer of multiple female stereotypical roles, *Chicanas/Latinas in American Theatre* offers a sociological and feminist interpretation on a rich historical performance and drama tradition that fea-

AMERICAN THEATRE *continued on page 10*

Message from the Chair

Greetings to all: I hope the summer was relaxing for some of you and productive for the rest. The summer has been a busy time for NACCS as the preparations for the 2003 Annual Conference are currently well underway. The site committee is made of individuals that represent the numerous educational institutions and the diverse communities of Southern California. They are actively developing strategies, creating working groups, and implementing sound recommendations to make the conference a success. No doubt that their work will show at the annual meeting.

The site chose a theme that encompassed a broad vision set forth by the membership at the last business meeting at the Chicago Conference. The theme encompasses the various concerns, the changes, and the social dilemmas associated with the post 9/11 for our communities on campuses around the country, but more importantly, the effects of the changes to our communities across the nation. Many of the papers for the conference will address such issues and develop strategies to keep intact the gains of our struggles so they are not washed away under the rhetoric "protectionism." I encourage all of you to keep those ideas in mind as you prepare your papers, your panels, and your workshops.

As for the site, the Coordinating Committee accepted my recommendation with the consultation of the Executive Director, Julia Curry-Rodriguez, Membership Director, Kathy Blackmer-Reyes, and Site Co-Chair, Leonel Maldonado to conduct our Annual NACCS conference at the Millenium Biltmore Hotel in Downtown Los Angeles. We made site visits to other venues in the Los Angeles Downtown area and Anaheim, and we found that the Biltmore stood out as the hotel of choice. It is nice to know that we will be returning to the Biltmore where the 1989 NACCS Conference was held. In addition, despite the exponential growth of our organization since 1989, the Biltmore continues to meet our needs. I hope to see all of you come to Los Angeles and enjoy the conference.

On a different note, I am continuing to work on the structure of our organization. We are slowly but surely refining the duties of the Chair-Elect, and we are also on the details for centralizing conference organizing for the future. The Southern California Site Committee has been a tremendously patient and flexible in testing and in implementing our working structure for conference organization. We have worked on developing a division of labor document that sets the guidelines for Local Site Committees and the National.

Well, I hope you find yourselves well, continue to create space for our area of study, and remember to submit your proposals, so you can share your research, your experiences, and your knowledge with our colleagues.

Hasta Pronto,

Carlos R. Guerrero, Chair
Los Angeles City College

Artists United!

An Online Community for Latina/o Visual Artists

Gary D. Keller

Many Latina and Latino artists around the United States and even more generally in other areas of the Hispanic world have publicly expressed their concern that they are being left behind by high technology. They suffer from a lack of resources to transcend the barriers of language, of a rural or inner city home, of limited access to the Internet, or no access at all. For example, one of the most famous Chicano muralists, residing in San Diego where he has successfully completed numerous public art commissions, is reduced to receiving emails through a friend with a local business who commands a computer with access to the Internet. Another Mexican-American artist, residing in the Mexico City metropolitan area, is frustrated because she suffers continually from power failures or brownouts and constant disruptions and turnover by marginal Internet access providers who go bankrupt. Artists constrained by geographic limitations and the lack of information-technology resources can now interact with their peers and benefit from a host of services available to them through a newly developed Web site, the Latina/o Online Art Community at http://www.latinoartcommunity.org

With funding from the National Endowment for the Arts, Arizona State University's Hispanic Research Center (HRC) has created an online arts community that provides cost-free an Internet-based creative exchange portal for communication among Latina/o visual artists, art organizations, and others committed to Latina/o visual art. The portal provides services to the worldwide community of Latina/o artists via the Web and education and outreach activities to encourage greater recognition of these artists. It also facilitates sales by individual artists and contributes to the growth of the market for Latina/o art by providing a list of Latino artists and links to their Web sites.

For the artists themselves, the Web site is a valuable resource and one that they can participate in at no cost. Artists are able to learn about the work of their peers, visit each other's Web sites, interact through listservs, engage in discussions, and announce events including conferences and exhibitions. The HRC is working with artists and art organizations to build a strong informational and educational base by creating lists of museums, art organizations, Web sites, calendars, and online events. The site is also offering Web page templates so artists can create their own Web pages and exhibits for display on the portal.

This online community facilitates sales of Latina/o art by providing a virtual exhibition space on the site that highlights a different artist or gallery every three months. The virtual gallery is curated by nationally known scholars and art professionals, thereby ensuring the artistic excellence of the exhibits. Artists chosen for the exhibits receive honoraria, as do the curators. Exhibits will feature striking images of artwork, and special attention will be dedicated to three-dimensional objects in the exhibits, permitting them to be viewed from all angles. The first exhibit on the Web site is scheduled for September 2002 and is titled Iconography, Music, and Songs of the Mexican Revolution of 1910 and Their Legacy in Current Art, Music, Poetry, and Social Movements.

The portal site will be linked to galleries handling the work of Latina/o artists. In exchange for linking to their sites, the galleries will provide the HRC with sales data that will be used to develop a public database tracking the market. This will permit artists and gallery owners to know the changing market value of their own and similar works in different regions of the country. The HRC has also established a curated online sales gallery on the site growing out of the collection of art it has already commissioned and marketed over the Internet. Collectors are able to view and purchase work and communicate with the artists.

In sum, the Latina/o Online Art Community serves the national and international communities of Hispanic artists by:

- Providing an Internet-based home for Latina/o artists, artwork, and art organizations.
- Introducing Latina/o artists to the Internet as an important exhibition and networking venue.
- Providing artists with access to advanced Web-based applications for creating their own Internet exhibits. The creation tools and resulting exhibits are seamlessly networked to allow users to view artists' work in an intuitive environment, making it easy to navigate and accessible to users with all levels of experience and technology.
- Providing artists and institutions with access to a Web-based scheduling application for announcing events, organizing and participating in online events, and enhancing the market for their work.
- Creating a virtual gallery where renowned Latina/o art scholars will be invited to curate exhibitions to feature the works of important Latina/o artists, including video interviews with the artists.
- Creating a linked database of museums, art organizations, Web sites, resources, and funding opportunities.
- Permitting collectors and the general public to view a wide variety of art in a range of media and prices, learn about the artists themselves, and purchase art with ease and confidence in the authenticity and the market value of the work that they purchase.
- Promoting Latina/o art in the evolving broadband environment through the use of Internet2 consortium. Applications include real time multiple-location interactive exhibitions and educational presentations. Internet2 will also allow HRC to expand the Latino Art Community online project to include performance art, cinema, and theater.

The online community will also focus on specific themes. For example, themes related to key dates in the Hispanic calendar, such as El 16 de Septiembre and El Día de la Raza (which are celebrated during Hispanic Heritage Month), Cinco de Mayo, and El Día de los Muertos, will be regularly posted and will vastly expand the general public's awareness of these dates. The project will highlight not only dates, but notable figures and celebrations around the Spanish-speaking world. Thus, by way of illustration, the project will identify such figures as the founder of the American G.I. Forum, the astronaut Franklin Chang-Díaz, and baseball notable Roberto Walker Clemente. We will profile the contributions respectively of Spanish artist Salvador Dalí, Catalan Joan Miró, Costa Rican/Mexican Francisco Zúñiga, and Colombian artist Fernando Botero. The significance of the Puerto Rican Grito de Lares, the birthday and achievements of Cuban patriot José Martí, and the birthdate of San Salvador's archbishop Oscar Romero will also be explained.

We anticipate future Internet exhibits on our Web site on Malintzín and Malinchismo; the formation of the popular image of Hispanics in the United States beginning with post-Civil War pulp fiction and going through film of the silent era; the art and iconography of the U.S.-Mexico border; Mujeres por mujeres and Mujeres e hijas (art by Latinas that depicts Latinas and/or mothers and daughters); and the iconography of vatos, cholos, and pachucos. A specialized glossary of Latina/o art and culture will also be available to the public. All special events, videotaped interviews, and exhibits will be archived on the site for future reference and study.

Participation in the online community is open to all individuals who produce or are interested in Latina/o art and to all art organizations. The project will open communication between as many individuals and organizations as possible.

To access the site, visit http://www.latinoartcommunity.org. Users may join the directory, enter the chat room, check out local and national Latina/o art events, list an event, view the artists gallery and read about individual artists, link to museums, or purchase art. The HRC anticipates that as many as 1,000 artists and 150 art organizations will participate in the community within a year.

Latina/o Online Art Community has an international reach via the Internet. The project is housed at the Hispanic Research Center at Arizona State University in Tempe, Arizona. Metropolitan Phoenix is an excellent location for this project to grow because of the large Latina/o population there and in the surrounding states. Recently released census figures show that 32.8 million Latinos live in the United States and that 45% of them live in the 11 western states. In four years, Latinos will be the largest minority group in the United States, making this project timely and relevant.

The HRC is an interdisciplinary unit dedicated to research and creative activities. The center performs basic and applied research on a broad range of topics related to Hispanic populations, disseminates research findings to the academic community, engages in creative activities and makes them available to the public, and provides public service in areas of importance to Hispanics.

FREDERICK A. CERVANTES STUDENT PREMIO, 2003

The National Association for Chicana and Chicano Studies announces its annual Frederick A. Cervantes Student Premio. NACCS seeks submissions from Undergraduate and Graduate scholars. Submissions must contribute to Chicana and Chicano Studies, an interdisciplinary area of study. Papers will be judged on: their contribution to the field of Chicana and Chicano Studies; strength of scholarship (e.g., how well researched and/or theoretically well-developed they are); and originality. Composition and style will also be considered. The Premio carries a monetary honorarium of $350.00, the opportunity to submit the paper for publication review in the NACCS proceedings, and the opportunity to present the paper at the annual meetings.

COMPETITION REQUIREMENTS

Participants must be enrolled at an institution of higher education and be members of NACCS. To join the association, send in a completed membership form that is located on our web page, http://www.naccs.org.

FOUR copies of the manuscript must be submitted. One copy should include a cover page with your name, address, telephone number, and institutional affiliation. All copies must indicate UNDERGRADUATE or GRADUATE submission. The remaining copies must only have a cover page with the title and student designation. Authors must follow appropriate writing manual guidelines, e.g. APA, MLA or Chicago Manual of Style. Papers must be fully referenced, typed, double-spaced and use a 12 pt. Times New Roman font. Manuscript must not exceed 25 pages.
Any submission received that does not meet the above specifications will be automatically disqualified.

Notification will be issued prior to the conference. Awards will be announced during the NACCS 2003 conference. We encourage students to seek faculty mentorship in preparing their papers. Please contact Dr. Elenes if you have any questions about the guidelines or how to seek mentorship in preparing your submissions. She can be reached at, elenes@asu.edu or (602) 543-3315.

Submissions must be postmarked by January 11, 2003. Papers postmarked after this date will be returned.

Send FOUR copies of your paper to:

Dr. C. Alejandra Elenes,
Women's Studies
Arizona State University West
4701 W. Thunderbird Rd.
P.O. Box 37100
Phoenix, AZ 85069-7100

Nominations for 2003 NACCS Scholar

The National Association for Chicana and Chicano Studies invites nominations for the 2003 NACCS Scholar Award. The Award was established in 1981 to recognize the contributions of scholars to Chicana and Chicano Studies. Contact your FOCO representative or Caucus Chair for the latest guidelines.

The general criteria for such recognition includes: A scholar's personal history of involvement in the development of Chicana and Chicano Studies as a discipline; and/or his/her significant contributions to scholarly research and writing on the Mexican population in the United States.

Nominations for such an award must come from FOCOs, Caucuses, and/or the Conference Site Committee. Nominations must include a three to five page letter indicating how the candidate meets the criteria set forth. In addition to the letter of nomination, a complete packet must include supporting materials (i.e. Curriculum Vitae, selected list of publications, and other letters of support).

To insure the special quality of the award, submit nominations only on behalf of those scholars whom the majority of the NACCS membership would readily recognize.

The award is presented at the Annual Conference and carries a lifetime membership in NACCS.

Nominations MUST be received by Friday, October 18, 2002.
NO faxes or e-mail.

Questions can be directed to Dr. Sylvia Fuentes at sfuentes@niu.edu or (815) 753-1987. You can also contact your FOCO Representative or Caucus Chair.

Please send your packet to:
Dr. Sylvia Fuentes, 2003 NACCS Scholar Award
University of Resources for Latinos
515 Garden Road
DeKalb, IL 60115

NACCS Scholar Recipients

1981 Americo Paredes
1982 Julian Samora
1985 Ernesto Galarza
1985 Tomas Rivera
1988 Luis Leal
1989 Rodolfo Acuna
1989 Adaljiza Sosa Riddell
1990 Juan Gomez Quinones
1991 Arturo Madrid
1992 Margarita Melville
1996 Yolanda Broyles Gonzalez
1997 Jorge Huerta
1997 Tey Diana Rebolledo
1998 Renato Rosaldo
1998 Salvador Rodriguez del Pino
1999 Mario Barrera
1999 Carlos Munoz, Jr.
2000 Elizabeth "Betita" Martinez
2001 Cordelia Candelaria
2001 Cherrie Moraga
2002 Rudolfo Anaya
2002 Dennis Valdes

PHOTO ESSAY

This photo essay features three pictures from Houston's freelance photographer Richard Sanchez. These photos are three entries from the photo exhibit entitled "Drive-by Art: Hispanic Murals from Houston's East End." This community-engaged art converts the streets of Houston into quasi-museums for the public. Submitted by Mary Helen Perez.

Western U.S. History

The University of Texas at El Paso (UTEP) invites applications for a tenure-track position in Western U.S. history, beginning September 2003. Ph.D. required by August 2003; publication record preferred. Candidate will teach at graduate and undergraduate level. Ability to teach U.S. History surveys required; ability to teach American Indian History desirable. Candidate will play a role in Ph.D. program emphasizing Borderlands and Southwestern history. Review of applications will begin December 1, and continue until position is filled. Send letter of application, c.v., and three letters of reference to:

Chair, Western U.S. History Search Committee
Deptartment. of History
University of Texas at El Paso
500 W. University
El Paso, TX 79968-0532

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Chicana/o – Latina/o Graduation Keynote, June 14, 2002

por María Ochoa, Ph.D.

Buenas noches. Good evening. Congratulations to the graduates. Felicidades to the families and loved ones assembled here. It is an honor to be among you, as we celebrate your accomplishments in this twenty-third year of Chicana/o – Latina/o graduation at Cal State Hayward.

Tonight we give honor to the graduates. You reached for the moon and are now among the stars. No doubt there were times when the completion of your studies seemed impossibly far away. However, your moment of success is here.

Tonight we give thanks to the enablers. Tambien damos gracias a todas y todos de las abuelas y abuelos, madres y padres, esposas y esposos, hermanas y hermanos, madrinas y padrinos. You have given your graduate the love and strength to accomplish that which we celebrate here. You have sacrificed so that they might excel.

While I was thinking about the significance of our celebration tonight, I was reminded of a story written by Eduardo Galeano. When I was an undergraduate student, I came to know and love the work of Galeano. A lyrical historian, he lived for decades in political exile from his native land of Uruguay. In his writings, he expresses the painful estrangement that comes from living far from one's home and family.

His stories are filled with a yearning for the warmth and comfort of living among loved ones, of walking down familiar streets and of being embraced by friends and family. His artistry enabled me to live with the alienation that I felt while in college. In his quietly eloquent book, Libro de los Abrazos, The Book of Embraces, Galeano presents a series of enchanting parables, anecdotes, dreams, and autobiography. It seems appropriate to mark this occasion with a reading from that book.

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"The Dignity of Art"

I write for those who cannot read me, the downtrodden, and the ones who have been waiting on line for centuries to get into history. I write, too, for those who cannot read a book or afford to buy one. When I begin to lose heart, it does me good to recall a lesson in the dignity of art, which I learned years ago at a theater in Assisi, Italy. Helena and I had gone to see an evening of pantomime. No one else showed up. The two of us were the entire audience. When the lights dimmed the usher and the ticket seller joined us. Despite the fact that there were more people on stage than in the audience, the actors worked as hard as if they were basking in the glory of a full house on opening night. They put their hearts and souls into the performance and it was marvelous. Our applause shook the empty hall. We clapped until our hands were sore.

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I believe that this story is Galeano's way of urging us to make the most of what life brings. It is also his way of communicating the importance of taking the daily activities of our lives and creating the art of living fully. When we take action, articulate an idea, or express an emotion, we do not always know whether there will be a receptive audience for us. There may be times when our actions seemingly go unnoticed, our ideas unheeded, our emotions disregarded. If we take the bold step of placing ourselves as actors on the stage of life and find that our audience is small in number, we must not seek refuge in disappointment. For it may be, as was the case in this story, that the participants in our life's drama are enthusiastically receptive to our presentations. Galeano's story is also about the dignity of daily labor, in this case cultural work. His tale reminds us that there is no small gesture, no act too insignificant, and no work that we may perform that doesn't deserve our utmost attention to detail.

Graduates, you have dignified yourselves, your families and the community through your hard work and tenacity. You are also here tonight because you have fulfilled your destiny as descendents of a people with a strong and ancient intellectual tradition. With your graduation now comes the responsibility for placing your mark on the historical record of Raza. Your responsibility, as college graduates, is to wisely select your roles in providing others a bridge to higher education. None of us arrived at this moment easily, and most certainly none of us arrived here alone. Therefore, we must resolve that together we will visualize and develop opportunities for others among ourselves.

That there are not more Raza and other students of color graduating from colleges and universities in the United States speaks to the insidious nature of racism and the violence of poverty. As a community, we cannot afford to dwell under the cloud of victimization. As individuals, we cannot be content to bask in the sun of our own personal achievements. As 21st Century Raza, as the descendents of a mestizaje lineage, our role is to share with others those fundamental values that we have learned from the daily life experiences of being derived from multiple cultures. As Raza of the New Millennium, we must permit love to serve as the core expression from which derive our ability to work in alliance with others. Our daily lives must in all ways, large and small, reflect our heritage as mestizas/os by honoring human welfare and working on behalf of social justice.

Beginning tonight and in the days that follow, we will celebrate you, the next generation of Chicana/o and Latina/o scholars. Knowing that the future holds the bright promise of your intellect, let us go forward to honor your work and the joy of your achievements. Congratulations. Felicidades. Peace.

LIBERTAD

La sangre de los inocentes
corre como un río
aborde de estallar.

Sus gritos y llantos
son silenciados
por las rayas y estrellas
de la bandera de libertad

Algun día los
niños podrán
mirar atrás,
pisar hacia adelante
y suspirar libertad.

-Isela C. Gracian

Contemporary Chicana and Chicano Art: Artists, Works, Culture, and Education

The Bilingual Review/Press announces the publication of Contemporary Chicana and Chicano Art: Artists, Works, Culture, and Education by Gary D. Keller, Joaquín Alvarado, Kaytie Johnson, Mary Erickson, and other scholars. This comprehensive compendium of Chicana and Chicano artists brings into sharp focus the rich diversity of an art movement that is now achieving full recognition in the art community at large. The two-volume set features the lives and careers of nearly two hundred artists—from such established masters as Luis Jiménez and Yolanda López to emerging new talents Xóchitl Cristina Gil and Vincent Valdez—and presents representative samples of their work, faithfully reproduced in full color. Additional thematic sections with foldouts are included, illustrating Chicana/Chicano artists' explorations of subjects from the barrio to the border, from lowriders to El Día de los Muertos.

Produced with the support of the Center for Latino Initiatives of The Smithsonian Institution, the Inter-University Program for Latino Research, and numerous art organizations around the nation, this book represents a major advance in national and international understanding, appreciation, and dissemination of Chicana/Chicano art. Refugio Rochín of the Smithsonian Center for Latino Initiatives states, "Chicana and Chicano art merits considerable attention because of its growing role and presence in America. Aside from its rich, colorful boldness, this art 'speaks' visually of history, conditions, feelings, and the life experiences of a wonderful population and culture." Contemporary Chicana and Chicano Art is accompanied by a Web site at http://www.latinoartcommunity.org that provides a bibliography, index, artists' statements, new works by the artists featured in the book, and additional information that will be continually updated.

Bilingual Review/Press, which is under the umbrella of the Hispanic Research Center at Arizona State University, has been publishing the works of Hispanic writers since 1974. Founded by Dr. Gary D. Keller, the not-for-profit press publishes and distributes U.S. Hispanic literature, literary criticism, scholarship, and research in the areas of Multicultural/Bilingual Education, linguistics, and Latino studies.

XXX NACCS ANNUAL CONFERENCE

NO MORE WARS:

SOVEREIGNTIES, SEXUALITIES, AND HUMAN RIGHTS

April 2-6, 2003

The NACCS 2003 Conference Program Committee seeks submissions for the annual meeting to be held in Los Angeles, California. At this thirtieth conference, we will tie together critical issues facing Chicana/Chicano communities at this time. The theme of the conference shows that now, more than ever, it is crucial to build bridges across what appear to be divergent agendas to illuminate strategies for social change and justice. The larger context in which Chicana/o scholars and activists find themselves working after 9/11 is the Bush-Cheney Administration's war on terror, which will have wide ranging implications for communities across the globe. For Chicanas/os, a prolonged war will have negative consequences on everyday life. By way of lectures, workshops, readings, discussions, creative activities and cultural productions we will address the thematic strands under the larger rubric of "no more wars" invoking not only national and global warfare, but also the internal wars that take place within national borders and within Chicana/o communities. We call on the NACCS membership to submit proposal for researched-based papers and/or panel presentations which can address, but are not limited to, these topics: violence against women; death of immigrant in the desert; the terrorizing of queer raza, especially youth; HIV/AIDS and the toll on raza communities; suspension of civil liberties through the Patriot Act; threat to women's choice; police brutality and racial profiling; youth violence and lack of quality education; diversion of the nation's funding from working class communities to military action and "border" security; and many other themes of interest to NACCS membership.

Reminder the deadline to submit proposals is October 11, 2002 (postmarked).

BIOS:

MARIA GUTIERREZ DE SOLDATENKO

Maria Gutierrrez de Soldatenko is a joint Associate Professor in Gender Feminist Studies and Chicano(a) Studies at Pitzer College. Before arriving at Claremont she has held positions at California State University at Northridge and Arizona State University at Tempe. Soldatenko earned her doctorate in sociology at UCLA in 1992. Her dissertation research focused on the lives of Latinas in the garment industry in Los Angeles. Some of her research has been published in Cultural Studies, Frontiers, and Aztlan as well as in edited collections focusing on women and labor. Her current research examines issues in Chicana feminist epistemology and feminist theories. She has participated in NACCS since the 1980s. She worked on the site committee that brought NACCS to Los Angeles when, for the first time, women were awarded the NACCS Scholar. From 1992-94 she served as the NACCS Southern California Foco representative. In 1992 Soldatenko helped organize a NACCS FOCO conference recognizing women chairs of Chicano Studies departments in Southern California and celebrating the publication of the first issue of Aztlan dedicated to women.

SEFERINO GARCIA, K-12 CAUCUS NATIONAL CHAIR

While the ink for El Plan de Santa Barbara (1969) was drying, Seferino led the charge to established the first Chicano Studies course at Norwalk and Excelsior high schools and Cerritos College in 1970. In 1993, in Orange County, he was the organizer behind the re-establishment of the 1993 September 16 National Walk-outs. Seferino and members of his grassroots Chicano/a nonprofit called Solevar, have worked together with students, teachers and administrators to establish Chicano Studies degrees, programs, and classes in Fullerton College, all six Santa Ana high schools, Anaheim, Fontana, Moreno Valley, Riverside, and Chino; Los Angeles' Montebello and Lynwood HS; and San Francisco's Mission H.S. He is working with community representatives to establish Chicano/a Studies in Ontario's Chaffey school district; Oxnard Union; Garden Grove; San Diego H.S.; Norwalk H.S.; Eastern H.S. Michigan; Yakima County Washington, among others. Since 1970 he has been one of the main speakers at the National Chicano Moratorium Committee in Los Angeles. García has received numerous awards including the national MEChA Lifetime achievement award.

We are including the bios of Maria Soldatenko and Seferino Garcia because Maria took over as Chair of the Chicana Caucus after Maria Beltran-Vocal resignation as chair, and Seferino's bio was not included in the previous newsletter. Ed.

Nominations for Chair-Elect

Nominations for Chair-Elect are now being accepted. Nominations must come from FOCOs and/or Caucuses. Nominees must have accepted the nomination prior to being considered as candidates. A nomination must include a biographical statement including qualifications and a statement from the candidate about their goals or vision for NACCS. The person who submits the nomination within a FOCO or Caucus must gather the bio, a current photograph, a statement from the candidate, and contact information for the candidate. In order for the candidate to be considered, materials must be received by October 19th.

The candidate slate will appear in the newsletter and ballots will be mailed to all NACCS members to be voted on prior to the annual conference. Duties and Responsibilities, but not limited to, of Chair-Elect:

- Chair the Development Committee
- Chair Elect must perform other duties that may be assigned by the NACCS Chair.
- Perform the remaining term of the Chair's responsibility if needed.

Deadline for nominations: **Received by October 19th, 2002.**

Mail materials to:
NACCS
P.O. Box 720052
San Jose, CA 95172-0052
Attn: Chair-Elect

NACCS Student Presenter Conference Fellowship

In 2000 NACCS established a student housing subsidy to provide assistance to student presenters at the annual meetings. Though a vote of the CC, NACCS made this student assistance available again at the 2001 conference. As part of the NACCS effort to mentor students in their academic development, the CC has formally established a permanent conference housing fellowship for student presenters during the annual NACCS meeting. The Fellowship covers a one-night stay based on a single/double cost at the conference hotel rate (tax not included).

Application Criteria:

- Must be a current student member of NACCS.
- Must have been accepted to present research at the NACCS Annual meetings.
- Must stay at least one night at the conference hotel.
- Must reside at least 100 miles away from the conference site.
- Must be a currently enrolled student in an institution of higher learning.
- May NOT have received this award more than two times.

Award of the Fellowship is based on financial need and regional location. Based on the allotment provided for the Fellowship, up to 29 recipients will receive this award for the 2003 Annual meetings.

To be considered for this Fellowship, submit the following application by February 22, 2003 (if mailed-the application must be received by 2/22/2003). Recipients will be notified prior to the conference of their award. The monetary award will not be issued until after the conference. To claim your award, you must provide the following documentation within 30 days of the conference (materials must be received no later than May 9, 2003).

- An original copy of your hotel receipt. (Ask the Hotel for a duplicate copy if you need to submit this receipt elsewhere. No photocopies will be accepted.)
- A copy of the acceptance letter sent to you by the Program Chair/ or a copy of the NACCS program page with your panel participation. Your name must be printed as a presenter.
- A copy of your conference registration receipt.
- A copy of your current official class schedule.
- Your Social Security Number (for tax purposes) and your full legal name.

To apply, go to the following web page for the application:
http://www.lib.csus.edu/indiv/blackmerk/naccs_conference_fellowship.htm

First Annual March for Literacy *by Gabriela DeLaRosa President of MASSO*

The University of Texas at San Antonio Mexican American Studies Student Organization is proud to announce to the community outside of San Antonio that they will be sponsoring the First Annual March for Literacy. As students of the community, we decided to take action after city official voted on shortening the hours of operation of San Antonio's public libraries during the week and weekends. We are upset about these cuts because minority families from the South, West and East Side of San Antonio use the library's free educational resources. The library branches in these areas only source of literature/literacy support for these communities. We hope the march is a success and makes our city government, but especially its citizens, to ponder the importance of literacy and community awareness.

Joint Faculty Position
Center for Applied Studies in American Ethnicity (CASAE)
Comparative Ethnic and Chicano(a)/Latino(a) Studies

The Center for Applied Studies in American Ethnicity (CASAE) at Colorado State University invites applications for a tenure-track assistant professor, 9-month position in Comparative Ethnic and Chicano(a)/Latino(a) studies. Position will include joint appointment in an academic department appropriate to individual's background; the department is the tenure-granting unit. Required qualifications include doctorate degree completed by August 15, 2003; demonstrated potential for excellence in research/scholarship in comparative ethnic and Chicano(a)/Latino(a) studies; demonstrated potential for excellence in teaching and advising; demonstrated potential for excellence in service/outreach; strong interpersonal and communication skills; and an ability to function harmoniously with a diverse faculty. Applicants with these credentials who also do applied, community-based scholarship are especially encouraged to apply. Applications will be accepted until the position is filled, but to ensure full consideration, application materials should be postmarked no later than October 15, 2002. Applications must include a letter stating interest, current vita, sample of recent writing or publication, evidence of teaching/advising excellence if available, and letters from three references. This is an open search; once the search committee has identified semi-finalists, departmental faculty will have access to those files. Application materials may be mailed to: Dr. Pattie Cowell, Search Committee Chair, CASAE, Colorado State University, Fort Collins, CO 80523-1790. Fax: 970-491-2717. CSU is an equal opportunity/affirmative action employer. E.O. Office 101 Student Services.

Joint Faculty Position
Center for Applied Studies in American Ethnicity (CASAE)
Chicano(a) Studies

The Center for Applied Studies in American Ethnicity (CASAE) at Colorado State University invites applications for a tenure-track assistant professor, 9-month position in Chicano(a) Studies. Position will include joint appointment in an academic department appropriate to individual's background; the department is the tenure-granting unit. Required qualifications include doctorate degree completed by August 15, 2003; demonstrated potential for excellence in research/scholarship in Chicano(a) Studies; demonstrated potential for excellence in teaching and advising; demonstrated potential for excellence in service/outreach; strong interpersonal and communication skills; and an ability to function harmoniously with a diverse faculty. Candidates with these qualifications who also have applied, community-based scholarship are especially encouraged to apply. Applications will be accepted until the position is filled, but to ensure full consideration, application materials should be postmarked no later than October 1, 2002. Applications must include a letter stating interest, current vita, sample of recent writing or publication, evidence of teaching/advising excellence if available, and letters from three references. This is an open search; once the search committee has identified semi-finalists, departmental faculty will have access to those files. Application materials may be mailed to: Dr. Pattie Cowell, Search Committee Chair, CASAE, Colorado State University, Fort Collins, CO 80523-1790. Fax: 970-491-2717. CSU is an equal opportunity/affirmative action employer. E.O. Office 101 Student Services.

Earn MA or PhD in Spanish with Emphasis in Chicana/o Literature at Arizona State University

Do you have a BA in Spanish, or a related field in literature, and would like to become a professor of Spanish at a community college or at four-year university with a specialization in Chicana/o literature? Do you want to earn a Master of Arts or Ph.D. in Spanish with an emphasis in Chicana/o literature?

Author of the critical work El colonialismo interno en la narrative chicana: el Barrio, el Anti-Barrio y el Exterior (1994), co-editor of the anthology Literatura chicana, 1965-1995: An anthology in Spanish, English, and Caló (1997), and co-editor of Mapping Strategies: NACCS and the Challenge of Multiple (Re) Oppressions (1999), Dr. Manuel de Jesús Hernández-Gutiérrez is currently recruiting new students at Arizona State University for the 2003-2004 academic year, although you may also be able to begin your graduate studies in spring 2003. A graduate of Stanford University, where he helped establish the study of Chicano U.S. Latino literature as a doctoral field, Dr. Hernández-G. is an Associate Professor of Spanish and Chicana/o Literature. Among his successful graduate students, we have Dr. Elizabeth Flores, Assistant Professor in Chicano/Latino Studies at Portland State University who recently served as NACCS Treasurer, and Dr. Saúl Cuevas, who in 1999 published the linguistically revolutionary novel Barrioztlán and, as his dissertation, wrote the most thorough and exhaustive study to date on the short stories by Sabine Ulibarrí.

A senior member of the Mexican American Studies (MAS) unit, Dr. Hernández-G. will provide the prospective graduate student an academically rich support system. He enjoys the support of the Spanish Graduate Program in the Department of Foreign Languages and Literature. In addition to graduate courses in Chicana/o literature, students can take classes in Latin American and Peninsular literature as well as have the opportunity to teach during the summer in Cuernavaca, México or Madrid, Spain. A student can also do a minor field in creative writing (poetry, novel, drama) and a dissertation on Chicana/o Literature. Moreover, Master's and doctoral students can take classes in Chicana and Chicano Studies, Women's Studies, History, Theater, Humanities, Justice Studies and others. In this current recruitment drive for new graduate students, Dr. Hernández-G. has the enthusiastic support of Dr. Deborah N. Losse, Chair of the Department of Languages and Literature. For more information, please write or call: Manuel.Hernandez@asu.edu or (480) 491-9541.

tures the representation of women—both by male and female dramaturges—from the Pre-Columbian period to postmodern times, with an emphasis on Chicana/U. S. Latina drama production in the 1930s as well as from the 1970s to the present. Since the majority of U. S. Latino plays published in the past ten years have been authored by U. S. Latina women, as marked by the 2000 collection *Puro Teatro: A Latina Anthology* edited by Alberto Sandoval-Sánchez and Nancy Saporta Sternbach, the study by Elizabeth C. Ramírez is a must in your critical collection.

Overall, its weaknesses are few and have to do with the need to develop a new research agenda on Chicano/U. S. Latino theater studies.

The critical work *Chicanas/Latinas in American Theatre* begins with an introduction on Chicana/o and U. S. Latina/o drama as part of the general American stage. The author then unfolds before the reader six informationally rich yet easy to read chapters that center a multilevel performance and drama heritage on the representation of women occupying two temporal poles: 1) works from the various historical cultures—Mayans, Aztecs, Mexicans under Spanish colonial rule (1521-1821), Northern Mexicans and other Hispanics under the Spanish Crown (1598-1821), and Mexican Americans and other U. S. Hispanics under Anglo-American society (1848-early XXth-Century)—related to today's Chicanas and all U. S. Latinas and 2) works from current U. S. Latina drama trends and practices on and off Broadway. In between these two temporally distanced poles that figure as part of a continuous U. S. Latina female drama voice and are described respectively in chapters I and VI, the reader enjoys four chapters that describe other important historical phases in the evolution and drama production by an historically and definitely existing Chicana/U. S. Latina subject: the impact of the Mexican Revolution on a noticeable U. S. Latina American stage; social protest and political performance from the 1920s to the 1960s; the emergence of a U. S. Latina stage in the 1970s and 1980s; and the rise of the Chicana playwright as a political act.

Chapters II and III roundly dismiss as ridiculous the absence of Chicana/U. S. Latina in performance and drama production in the Southwest and other parts of the United States from 1910 to the 1960s. In both chapters, Ramírez centers the impact of the Mexican Revolution on the American stage in the Southwest as well as continuous social protest in U. S. Latino communities from the 1930s to the 1960s. Both social phenomena coincide with several marked historical events: early Chicana/o urbanization, massive Mexican immigration, the Great Depression, huge repatriations and deportations in the 1930s, the Bracero program, orchestrated governmental deportations in the 1950s, a generally complete Chicano urbanization, massive Puerto Rican migration into New York City, Cuban immigration into Florida and other parts of the U. S. in the 1960s, and a continuous struggle against racial discrimination and for the defense of Chicano/U. S. Latino civil rights. According to Ramírez, the Mexican Revolution and Southwest urbanization led to the "destruction of the traditional Mexican family unit" and, as a consequence, women now needed to assume a greater economic and family role. As the most representative work from the impact of the Mexican Revolution on Southwest Chicanos, Ramírez highlights two plays written in the Spanish language: *La Llorona* (1906) by Francisco Neve and *La mujer adultera* (1907) by Juan P. Velázquez, with their respective message remaining resonant until the 1950s in Chicano/U. S. Latino communities. According to Ramírez, in the two plays male playwrights and actors manipulate gender to represent "the problems and experience of the immigrant Mexican" (42). That neither female protagonist—a weeping mother seeking her lost children and an adulteress symbolizing progress—achieves emancipation "intricately bind[s] the figure of the women with the fate of the larger community and with the censuring of behavioral patters in both men and women as Mexicans became more firmly entrenched on American soil and more and more firmly rejected their ties to their mother country, México" (42). Regarding works from a continuous social protest from the 1930s to the 1960s, the Spanish version of John C. Moffitt's and Sinclair Lewis's play *It Can't Happen Here* (1936; *Eso no puede ocurrir aquí*), with the theme the emergence of a fascist dictator in the United States, was among twenty-three simultaneous openings nationwide (56).

However, chapters IV and V are the ones that provide the reader the definite documentation and details on the organic presence of Chicanas and U. S. Latinas as writers and producers of their very own performance and drama works—a U. S. Latina teatrical subject. The respective two titles dramatize this new development: "The Emergence of a Latina Stage: The 1970s and the 1980s" and "The Emerging Chicana Playwright: The Political Act of Writing Women." Specifically, chapter IV highlights several achievements: the participation of women in the Chicano theater association El Teatro Nacional de Aztlán (TENAZ, 1971-mid 1980s) via the caucus Women in Teatro (WIT)—founded in 1978; Luis Valdez's development of female roles associated with power like La Tierra in the play *Bernabé: A Drama of Modern Chicano Mythology* (written in 1969 but produced since then several times in various parts of the Southwest); Jorge Huerta's mentoring of female actors and playwrights, among them Diane Rodríguez; the Cuban American María Irene Fornes's influential works and mentoring of Chicana/U. S. Latina playwrights, namely, Milcha Sánchez-Scott and Cherríe Moraga; Estela Portillo-Trambley's pioneering and resonant plays like *The Day of the Swallows* (1971) and *Sor Juana* (1983); Milcha Sánchez-Scott's considerable contributions to the American stage, for example, *Latinas* (1980) and *The Old Matador* (1995); Josefina López as a Valdezian progeny with *Simply María, or The American Dream* (c. 1986, produced some time later by El Teatro Campesino) and *Real Women Have Curves* (c. 1990, now a feature film); and Cherríe Moraga's radical feminism and experimental narrative as in *Shadow of a Man* (1990, originally directed by María Irene Fornes) and *Heroes and Saints* (1992, produced by the group Brava! For Women in the Arts and influenced by the 1964 play *The Shrunken Head of Pancho Villa* by Luis Valdez).

Lastly, chapter VI "Current Trends and Practices" educates

the reader with solid documentation and rich details on works and projects by Chicanas/U. S. Latinas produced specifically in the 1990s, highlighting their successes and promises. As strikingly outstanding, in 1994 three of the five Chicana/Chicano plays most produced by mainstream theaters were by women: *Roosters* (c. 1987) by Milcha Sánchez-Scott, *My Visits with MGM (My Grandmoder Marta)* (c. 1989) by Edit Villareal, and *Real Women Have Curves* by Josefina López. Among the trends and practices examined in chapter VI, we have: lesbian performance art in works by Cuban Americans Marga Gómez and Carmelita Tropicana as well as by the Chicana Mónica Palacios, with the respective titles *Memory Tricks* (1993, optioned soon after as a feature film), *Milk of Amnesia* (1995), and *Latin Lezbo Comic* (2000); staging the border by the U. S.-México *frontera* group Las Comadres and Cuban American Coco Fusco as seen in their respective work *Border Boda* (c. 1992) and the satire-film on the 1992 worldwide Quincentenary celebrations, *The Couple in the Cage: A Guatinanui Odyssey* (1993); the Nuyorican theater of Midgalia Cruz with its dramatizing of life in the South Bronx, namely, *Miriam's Flowers* (1990) and *The Have-Little* (1991); the academic training of Chicana/U. S. Latina playwrights like Edit Villareal at Yale University; a female theater with indigenous roots by Elena and Hortencia Colorado—The Colorado Sisters—who founded the Coatlicue Theater Company as well as have written and toured *1992: Blood Speaks* (1996) and *A Traditional Kind of Woman: Too Much Not 'Nuff* (1995); the shift from the stage to movie screen by Evelina Fernández, who moved from the female lead in *Zoot Suit* by Luis Valdez to her two play-films *How Else Am I Supposed to Know I'm Still Alive* (1989; 1993 as film) and *Luminarias* (1996; 2001 as film); a long list of upcoming Chicana/U. S. Latina playwrights like Yareli Arizmendi, Silviana Wood, and Lourdes Blanco; several female theater and production companies; a long list of female actors, directors, and designers living in San Diego, Florida, San Francisco, Chicago, and New York; female stand up comedians like Josie Cassarez, Sherry Coca-Candelaria, and Ruby Nelda Pérez; and a few male U. S. Latino performers and playwrights who are making "great strides" in their representation of women, among them, the Nuyorican José Rivera, the Tejano-Chicano Octavio Solis, and the Chilango-Chicano Guillermo Gómez-Peña.

Notwithstanding its historical thoroughness, its rich documentation, and, unlike the critic Yolanda Broyles-González, its testimony from a Chicana/o theater practitioner, the text *Chicanas/Latinas in American Theatre* has some weaknesses that call for further research on Chicana/U. S. Latina representation. For example, the chapter sections on female representation during the Spanish Colonial and Mexican periods center on works by males and noticeably fail to include as part of that drama corpus the *autos*, *comedias*, and *loas* by Sor Juana Inés de la Cruz, such as El *Divino Narciso*, *Los empeños de una casa*, and *Loa a* ***El Divino Narciso***. The study of these and other drama works by the most famous intellectual—male or female—of the Spanish Colonial period, is a necessity in order to unfold the historically real teatrical female subject before the reader and contest the dominant representation of women by male dramaturgs. Such a task becomes specially urgent in light of two facts: 1) the work of Sor Juana has been continuously debated among Chicana/o intellectuals since the 1981 article "El embrión nacionalista visto a través de la obra de Sor Juana Inés de la Cruz" by María R. González appeared in the leading journal *Aztlán*, and, mostly recently, 2) Maribelle Salazar has traced and interpreted the influence of Sor Juana's writings in Chicana writers from the early 1970s to the present in her recent Master of Arts thesis "Sor Juana Inés de la Cruz and Chicana Writers: Reinterpreting a Resonant Feminist Cultural Sign" (2001, Spanish text). Regarding chapter VI on current trends and practices, *Chicanas/Latinas in American Theatre* could have benefitted from a critical reading of contemporary female Mexican theater, especially the play *El eterno femenino* (1975) by Rosario Castellanos. (This Mexican female writer has been markedly influential among Chicana intellectuals, namely, Norma Alarcón, whose first critical book *Ninfomanía: el discurso feminista en la obra poética de Rosario Castellanos*, 1992, is a study on Castellanos's poetry.) One could also have asked Elizabeth C. Ramírez to take into account contemporary female performance and drama production in Puerto Rico, Cuba, and Central America, especially since repeated migrations from these countries into the United States have impacted U. S. Latina performance and drama in a similar way in which in the early XXth-Century the Mexican Revolution impacted Chicanos/as. Lastly, in regards to the few male U. S. Latino performers and playwrights who are making "great strides" in their representation of women, Ramírez fails to consider the anguishly self-deprecating play *The Pain of the Macho* by Rick Najera—first performed in Chicago in 1993 and now included in one of the few drama collections published by male U. S. Latinos in the 1990s: *The Pain of the Macho and Other Plays* (1997).

Chicanas/Latinas in American Theatre: A History of Performance by Elizabeth C. Ramírez—its scholarly significance and contribution to Chicana/U. S. Latina feminist studies and Chicano/Latino Studies in general—needs to be considered and understood within a specific yet increasingly broad scholarship on Chicano/U. S. Latino theater—both as part of its past and present critical production.

Works Cited or Consulted

Ramírez, Elizabeth C. Chicanas/Latinas in American Theatre: A History of Performance. Bloomington, IND: Indiana U P, 2000.

Salazar, Maribelle J. "Sor Juana Inés de la Cruz and Chicana Writers: Reinterpreting a Resonant Feminist Cultural Sign." M.A. Thesis. Arizona State University, 2001. [Spanish text.]

2002-2003
NACCS Coordinating Committee

...Officers.....

Chair
Carlos R. Guerrero
Cal. State University, Northridge
carlos.guerrero@csun.edu

Chair-Elect
Guadalupe San Miguel
University of Houston
gsanmiguel@uh.edu
713.743.3111

Ex-Officio Chair
Rhonda Rios Kravitz
Cal. State University, Sacramento
rrioskravitz@csus.edu
916.278.5477

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Jaime H. Garcia
University of Texas, Brownsville
jhgarcia@utb1.utb.edu
956.983.7343

Secretary
C. Alejandra Elenes
Arizona State University - West
ELENES@asu.edu
602.543.3315

...Office Contacts.....

Executive Director
Julia E. Curry Rodriguez
San Jose State University
One Washington Square
San Jose, CA 95192-0118
jcurryr@email.sjsu.edu
408.924.5310
408.924.5700 (fax)

Membership Coordinator
Kathryn Blackmer Reyes
Cal State University, Sacramento
blackmer@csus.edu
916.278.7784
916.278.7089 (fax)

Mailing Address
NACCS
P.O. Box 720052
San Jose, CA 95172-0052

...FOCO Representatives...

Colorado
Marcos D. Martinez (2004)
Northeast Denver Parent Organizing in Education Initiative (NEDPOE)
marcosdelaraza@hotmail.com
303.399.2425

East Coast
Mari Casteneda Paredes (2003)
University of Massechutts, Amherst
paredes@comm.umass.edu
413.545.1307

México
Barbara Driscoll (2003)
Universidad Nacional Autonoma de México
driscoll416@yahoo.com
525.813.2813

Midwest
Sylvia Fuentes (2004)
Northern Illinois University
sfuentes@niu.edu
(815) 753-1987

Northern California
Paul Lopez (2004)
California State University, Chico
plopez@csuchico.edu
805.893.4564

Pacific Northwest
Cecilia Martinez (2004)
latulla@hotmail.com
509.952.6561

Rocky Mountain
C. Alejandra Elenes (2003)
Arizona State University - West
ELENES@asu.edu
602.543.3315

Tejas
Jaime H. Garcia (2003)
University of Texas, Brownsville
jhgarcia@utb1.utb.edu
956.983.7343

Southern California
Leonel Maldonado (2004)
Cal. State University, Los Angeles
lmaldon2@calstatela.edu
323.343.2194

...Caucus Chairs.....

Chicana Caucus
Maria Gutierrez de Soldatenko (2004)
Pitzer College
Gender and Feminist Studies & Chicana Studies
maria_soldatenko@pitzer.edu

Community Caucus
Jose Moreno (2004)
CSU, Northridge
josemoreno@committeerazarights.org
805.240.2211

COMPAS Caucus
Raoul Contreras (2004)
Indiana University Northwest
rcontrer@iun.edu
219.980.6665

Graduate Student Caucus
Heather Hathaway Miranda (2003)
Michigan State University
hathaw13@msu.edu

Joto Caucus
Jose A. Ibarra-Virgen, Co-chair (2003)
San Jose State University
jose_ibarra77@hotmail.com

Ernesto Javier Martinez, co-chair
Cornell University
ejm23@cornell.edu

K-12 Caucus
Seferino Garcia (2004)
SOLEVAR community based organization
E6ANA@cs.com
714/535-0433

Lesbian Caucus
Luz Calvo (2004)
Ohio State University
calvo.3@osu.edu
6140 292-2761

Student Caucus
Rosa Yadira Ortiz, co-chair (2003)
DePaul University, Chicago
xipitil@yahoo.com

Augustine Buelna, co-chair (2003)
San Jose State University
augustinebuelna@hotmail.com

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Gender: ❑Male ❑Female Year of Birth: _____

❑ Full Profesor ❑ Graduate Student ❑ Community
❑ Associate Professor ❑ Undergraduate ❑ Institution
❑ Assistant Professor ❑ Admin/Professional ❑ Library
❑ Lecturer ❑ K-12 Admin/Teacher ❑ Other

Joint Membership: Individual must reside at the same mailing address as member.

Last Name

First Name

Work Phone (Area Code) Fax

E-mail

Institutional Affiliation

❑ Full Profesor ❑ Graduate Student ❑ Community
❑ Associate Professor ❑ Undergraduate ❑ Institution
❑ Assistant Professor ❑ Admin/Professional ❑ Library
❑ Lecturer ❑ K-12 Admin/Teacher ❑ Other

Student Applicant: Candidate for (check one) ❑PhD ❑MA ❑AA ❑BA ❑Other

❑ **Dues**: $15.00 (add to the higher income category of the two members).

Gender: ❑Male ❑Female Year of Birth: _____

Caucus Dues: $5.00/caucus. $2.00/Caucus for Student.

❑Joto ❑Student ❑Chicana
❑K-12 ❑COMPAS ❑Community
❑Lesbian ❑Graduate

FOCO Please check the region that applies. If you are uncertain, leave blank.

❑ Colorado ❑ Midwest ❑ Rocky Mountain
❑ East Coast ❑ Northern California ❑ Southern California
❑ Mexico ❑ Pacific Northwest ❑ Tejas

Each FOCO has a listserv. If you have an email listed, would you like to be subscribed to the FOCO's listserv? ❑ Yes

Membership Dues

Dues are for the 2002 calendar year: January 1-December 31.

❑Under $20,000.....$30.00
❑$20,000-$29,999.....$38.00
❑$30,000-$39,999.....$46.00
❑$40,000-$49,999.....$56.00
❑$50,000-$64,999.....$66.00
❑$65,000 and over.....$78.00

❑**Student** $20.00
❑Retired $40.00
❑Library (non voting) $65.00
❑Institution (non voting).....$100.00
❑Life Member.....$2500.00
(Installments of $250 a year for 10 years.)

Permanent residents of Mexico and other Latin American countries use this income schedule (residents of ther nations follow the general member dues structure):

❑ Income under $20,000.....$20.00
❑ $20,000 and over.....$30.00

Caucus Dues Add $5.00/caucus or $2.00/caucus for student.

❑Chicana ❑Graduate ❑Lesbian
❑COMPAS ❑Joto ❑Student
❑Community ❑K-12

Members of Caucuses can be subscribed to their listservs. Would you like to subscribed? ❑ Yes

Donations

General Student Support:	❑$10.00	❑$20.00	❑$50.00	❑Other Amount:
Mexico Student Travel Support:	❑$10.00	❑$20.00	❑$50.00	❑Other Amount:
Development Fund:	❑$10.00	❑$20.00	❑$50.00	❑Other Amount:

Payment

Do not send cash ❖ Make check payable to NACCS ❖ $25.00 fee for returned checks.

Membership: $ _____
Joint Member $ _____
Caucus Dues $ _____
Donations $ _____

TOTAL Payment $ _____

Credit Card: ❑Visa ❑MasterCard

Credit Card No.: _____

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Description: The NACCS Newsletter is the official newsletter of the National Association for Chicana and Chicano Studies. The Newsletter includes current comments on Chicana and Chicano Studies, news of Chicana and Chicano scholars, Association activities, and a variety of other features. The Newsletter is sent to all NACCS members, non-members subscribers, and selected non-subscribers.

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Kathryn Blackmer Reyes,University Library,
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