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La onda chicana. Volume 14, Issue 1 May 2001

MEChA (Movimiento Estudiantil Chicano de Aztlán)

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LA ONDA CHICANA

Volume 14 Issue 1

May 2001

Editor's Note

Well students, another year of snow, elections, and finals have passed us by. And on behalf of the UW-Madison Mechistas, I would like to congratulate all the "Raza in the House" that walked the stage or will be graduating this summer. You made it through this vigorous University, and that in itself, is a major accomplishment to be proud of, and I'm quite sure that all of you are. Just another year of politics to leave behind and learn from at the same time. As Mechistas, we are quite content with the outcome of our Strikes/Pickets concerning the Chicano Studies Department this past school year, because the ball is rolling. However, rumors have been circulating that there is a push for a Latino Department. Although Mecha is not on board this campaign, we want to make it perfectly clear that we are not opposed to the formation of such other departments. But this "formation" will not come at the cost of a Chicana/o Studies Department. Latino/Hispanic cannot erase Chicana/o Studies and invalidate the efforts of past and present Chicana/o students. Every group on campus has the right to fight for their own beliefs, but we do not represent other groups and communities. We invite those who want to support our efforts; while at the same time recognizing that those whom wish not to partake do so because that's their choice.

Desiree Alva

CHICANO STUDIES DEPARTMENT NOW

Another year of picketing, rallying and organizing has passed us by. After more than twenty years of struggling for a Chicano Studies Department, we have never given up hope because we believe that the time will come when the University will open its eyes and recognize the need for such a demand. A department will not only build a reputable Academic study that will develop scholarships and research on and by Chicana/os, but also attract full-time faculty committed to Chicana & Chicano Studies. Furthermore, it will increase the enrollment, admission, and graduation of students, as well as build a connection between the campus, local, and national Chicano/Mexicano community. With every year that passes us by, we never give up the fight and continue to add to the efforts of passed Chicana/os on this campus.

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Carmen Alicia Murguía

Carmen Alicia Murguía: Una poeta Chicana de Milwaukee, WI

I was running late to class and as I rushed to class and entered Ingraham Hall, I felt the silence of the hallways, knowing that everyone had already been in class for about ten minutes. I opened the door and saw everyone looking at Carmen as she was reading one of her poems to the class. I should have put my ear to the door and listened before doing anything. She noticed my tardiness and looked at me, then continued to read her poem as I made my way to a chair in the front, as quiet and fast as possible. I didn't even take off my jacket because I didn't want to be any more of a distraction. I felt so bad for being late but I would soon realize that the loss was mine.

Doña Carmen took us all on this great trip, talking about her life as a Chicana lesbian. She talked of her family, her lovers, her experiences, and then added all of the colors through words that came forward from her heart. She had so many stories to tell. I could have stayed and listened to her the whole day as she shared the experiences that she has had with coming to realize who she is and the effects that this has had on her family and herself.

There was so much energy in her. It was as if she had a secret to tell us and she could not keep it in any longer. As if she had been waiting a long time to come and speak to us. Although what she was telling us was interesting, her spirit and enthusiasm were enough to keep us honed in on whatever she was saying.

What amazed me the most was the connection that I was able to make with her. This connection was something that I absolutely did not expect. But as this woman

began to speak about her love for other women and how important this was to her heart, I found myself actually understanding what she felt and relating to her. Of course, my understanding does not mean that I know exactly what her feelings are, but that I can tell this sister that I too have those kinds of feelings and have that kind of appreciation. It was good to hear how someone else is able to see and feel poetry in women. And she inspired me to write this little poem:

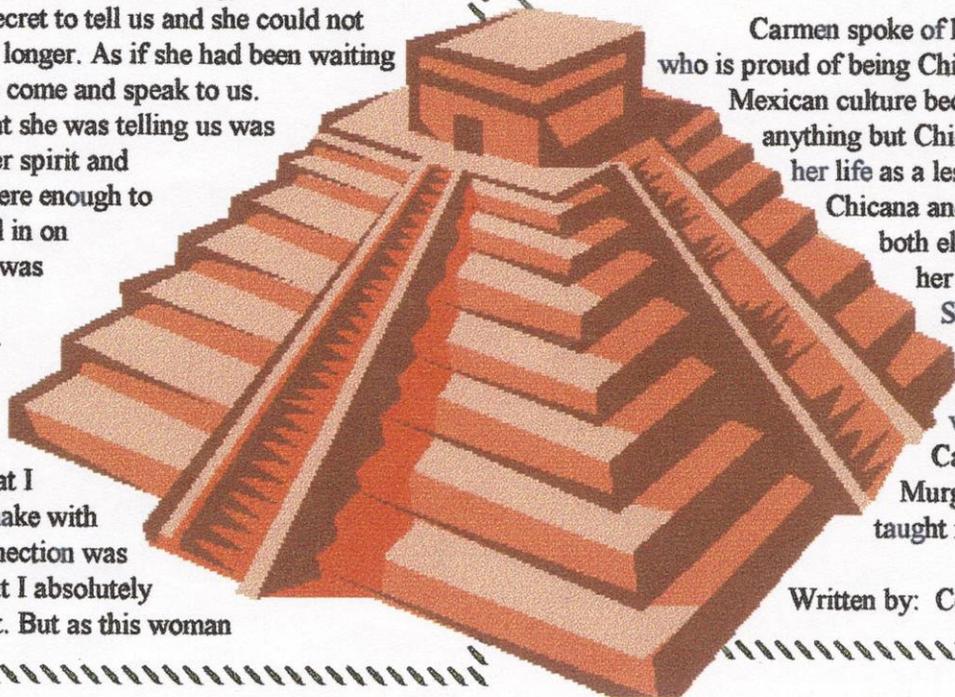


When I grow up, I want to be . . . a Chicano Mariachi. I want to know all of the songs with my guitarra, my traje de charro (but not too charro). My sombrero negro, decorada con ornamentos de oro, y la capacidad de cantar cualquiera canción romántica que han cantado las artistas famosos. Quiero tener the courage, bueno, los productos de gallina, para poder cantarle a cualquiera chica que me de la gana y poder acariciarla con mi canto y palabras.

Carmen spoke of her life as a woman who is proud of being Chicana, proud of her Mexican culture because she cannot be anything but Chicana. She spoke of her life as a lesbian and as a

Chicana and the effects that both elements have had on her life in the United States. She spoke of love, of the struggle, of life. I will never forget Carmen Alicia Murguía and what she taught me.

Written by: Cornelio Aguilera





YOU BRING OUT THE MEXICAN IN ME

You,
You Bring Out The Mexican In Me !
You bring out the *Grito de Dolores* ! in me
You bring out the Rudy Galindo triple axle, figure eight in me,
the Ana Castillo "Daughter of a Toltec"
and Sandra Cisneros red pick up truck soltera in me
the Gloria Anzaldua and Cherrie Moraga
Chicana Scholars
and

rebels in boots in me.

You Bring Out The Mexican In Me !

You,
Bring out the tattooed East L.A. Ruca y Los Lobos
in me,
the Cesar Chavez Visionary
and

Dolores Huerta Fuerza
in me !

You,
You bring out the Juan Gabriel torch song
and Luis Miguel
"Romance" in me,
the Aztec Warrior
sacrifice on a mountaintop
and Virgen de Guadalupe *HONOR* in me !

It's Frida Kahlo lágrimas
and Diego Rivera passion
you bring out in me !

Most of all,
MEXICAN FIESTA

it's a hot August, Saturday night
on Milwaukee's Lakefront
that brings out the Mexican in me!

Carmen Alicia Murguía



Cesar Chavez Tribute

In Honor of Chavez...

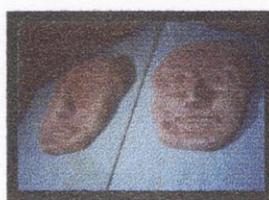
Cesar Chavez was born March 31, 1927 and entered the spirit world April 27, 1993, leaving behind his legacy of dedication for la causa. Throughout his life, Chavez fought for our raza, as well as for others who were being exploited by greedy farm owners. He, along with Dolores Huerta, devoted themselves to organizing farm workers and informing them of their rights and most importantly, instilling within them the feeling that la union hace la fuerza. Due to his never-ending commitment to the struggle, his birthday is a day of reflection, a time to give recognition to his accomplishments and realize that we are the carriers of the continuing struggle.

To pay respect to the memory of Cesar Chavez, every year MEChA organizes an event specifically dedicated in his honor.

This year, on Friday March 30, 2001, MEChA held a vigil at Library Mall and an evening of festivities at the Red Gym. The vigil opened up with a stream of candlelights held by students and faculty present. This

was then followed by drumming by Wunk-Sheek, the Native American Organization on campus, so that we could give thanks to the "elders" of this land and give praise to our antepasados.

Next a couple of speakers, Daniel Gaytan



and Tony Castaneda, both alumni of UW-Madison, spoke about the importance of

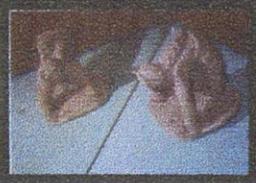
having events that pay tribute to our raza's heroes. Gaytan addressed the strong ties that have existed between Wunk-Sheek and MEChA since the early 70's and that are still very vibrant thirty years later. He also stressed the fact that the University of Wisconsin needs to be held accountable for what is taught to our people, both Native Americans and Chicana/os. Castaneda spoke about the current Taco Bell strike in which Florida farm workers, who pick tomatoes for the Six L's Packing Co., are currently being paid the same wage for over twenty years. He encouraged all of us to take action and participate in the National Taco Bell boycott. The wanna-be Mexican food restaurant chain that is



Cesar Chavez Tribute contin...

infecting our people. Remember, TACO BELL= CACA!!!

The event proceeded to the lounge of the Red Gym where pan dulce and a beautiful altar done by ChicanArte, dedicated to



Chavez, awaited us.

Darrell Balderrama

started off the night by

presenting Chavez's background and accomplishments. He did it with a twist and asked us to close our eyes and imagine how it would feel to be a farm worker suffering from injustices that are still prominent today.

March 30, 2001 marked the end of Women's month so it was completely appropriate to have a strong Chicana, such as Professora Dionne Espinoza, to discuss the role of the women in the farm workers movement. She gave honor to Dolores Huerta, a strong woman who was not only dedicated to the advancement of the farm workers but also a mother of 12 children! Professora Espinoza read excerpts in which Huerta was described as a woman warrior for our people and who was both fierce and dedicated to the struggle. Professora

Espinoza further described how women throughout the struggle had the power to decide whether their familia would join the strikes. Moreover, these strong mothers were able to raise their children and at the same time raise picket signs while they yelled "HUELGA!"

As the night carried on, we had poetry reading from Nicolas Valdez, and yours



truly, Gladys Reyes. The poem that Nicolas read is within this issue of La Onda.

Lastly, to end an most incredible night, was Teatro Olin, the theatrical arm of MEChA, which is dedicated to political performances, al estilo rasquache carried the rest of the night. Teatro Olin's performance was dedicated to the chavalitas and chavalitos and to those who remember how it was to be a chavala/o.

The night concluded with the audience singing "De Colores" a song that used to be sung during the time of the struggle. Followed by the ever memorable, Xicano Clap.

~ Gladys Reyes

~ Art by ChicanArte



cuidate

3.27.00

I can never give up the fight.

I will never rest, until our people no longer struggle through the blistering heat,
until our mothers no longer hold the dead spirits of their children wondering the streets.

"Ayudame," our people shout to their own whom, like the anglo masses, don't want to see...
the poverty of our pockets, minds and souls.

Sold for a handful of chicle, the White man gave me to take my picture the little children say.
Just like we sell our culture...we give it away.

And they colonize it like our land; like our minds.

Lost, but never did we leave our home...

they just tricked us with their books, their words, their hate...

And so blind-eyed, on our own soil we migrate and desperately roam...

"Go back where you came from..." pero mi raza, this is our home.

From across oceans, from distant lands they have come.

Poison to our people—evil to our land.

They call our brothers and sisters, whose sweat they chew on their tables of excess, dirty naves, a lazy gente.

And what they've done is turned kings and queens into slaves...

Even now we daily sell our souls for that same handful of chicle, sticky in our palms...that keeps us
stuck to their lies, their false images of our own.

While they have forced our women, who have woven and sewn these same horrific tales into the
clothing we buy.

So rise up and rip the seams holding together their lies and schemes.

Tear them up and create new images, songs, new minds...

free of hate, sorrow and disgrace.

Rise up and secure for our children their dreams.

Mi raza, mi gente; to you this I say...

We are a people of pyramids, celestial genius on which they've relied, of comunidad...

Cuidate, Remember that through our sweat, through our tears, our joys and our blood—as on great
people—together in La Causa we are tied.

Katrina Flores





Madrecita

Madrecita,

Cuando llegé a una edad madura pensé que teniendo una educación me daría la saviduria de saberlo todo, pero me he dado cuenta que no ha sido así. Tu madrecita fuiste mi maestra de la vida. Me enseñaste a tener orgullo de mi piel morena y de mi nombre como Mexicana. Me enseñaste a amar de la vida y apreciarla. Pero más que todo me enseñaste a ser una mujer de palabras fuertes e inteligentes. Nunca calle cuando me decian que mi gente no podía llegar a ser nada, nunca calle cuando me decian que sólo existía para complacer a los demás. Grito y defiendo el honor de mi gente Indígena, Mexicana y Chicana. Esto es lo que soy madrecita, soy una mujer que aprecia nuestra historia como aztecas, soy una mujer que esta cambiando las condiciones en las fronteras de México, soy una mujer que siempre peliara para la representación de mis hermana/os Chicanos. El cononcimiento de la verdad existe en mi porque tu me lo has enseñado, mi corazón palpita, ya no puedo más madrecita, me levanto de mis rodillas y luchare hasta que consiga justicia...

En honor a la madrecita de nuestra hermana
Déborah Vásques



The Mexican

The Mexican...About a Gun?

By: Jessica Teniente

When I first saw the big billboard in the theater, all I could read from where I stood was **THE MEXICAN** in huge orange letters. I thought to myself, "Awesome, they finally made a movie about Mexicanos." I rushed over to the sign to read it more carefully and was very surprised to see a picture of Julia Roberts and Brad Pitt. "Since when are they Mexicano?" I thought to myself. Well, although the movie did not look very entertaining I decided it would be a good idea to see it anyway, just to see what images of Mexicanos Hollywood would portray to the world this time. Unfortunately, I got exactly what I had expected.

I must say I was very disappointed with the way *The Mexican* represented Mexicanos and Chicanos. As if it wasn't bad enough that the movie revolves around a gun called "The Mexican," Hollywood had to portray the natives of Mexico as lazy, gullible, loud, and brainless alcoholics. There were many instances of this, some obvious and others a little more discreet. There are a few examples that stood out from the rest that still bother me to this day. For example, in one scene Brad Pitt's character is trying to communicate with some Mexicanos in order to get a ride with them. However, since he does not know any Spanish, he figures that if he just adds the end of every word in that it is enough will



an "O" to every English, sufficient and they

understand him. Naturally, it doesn't work. The people in the audience were rolling with laughter and it really irritated me because I know just how many people do that all the time. Having taken Spanish since the sixth grade and being a Spanish major, I can remember all the way back to high school when my fellow classmates would just add an "O" to the end of whatever word they did not know how to say in Spanish and everyone would laugh. Even the teachers would find comedy in this ignorance. The example of a highly recognized actor also doing it simply reinforced its acceptance in America.

Furthermore, in most of the scenes that took place in Mexico, they were usually in bars or restaurants and there was always a whole group of Mexican men just drinking themselves into a stupor, with their hats pulled down low to cover their dark faces. If they did



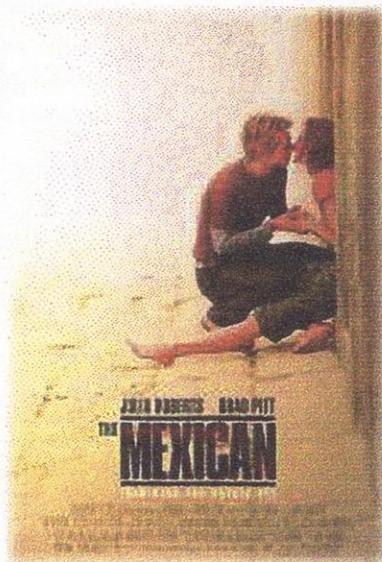
The Mexican cont...

bother showing their faces, the men appeared to be very serious, unapproachable, and sometimes even incoherent. Moreover, they all had guns that they apparently carried with them at all times. The movie portrayed these men as lethargic, unemployed, cheating civilians who did nothing but sit around and drink all day, just waiting to shoot at anyone who so much as looked at them the wrong way.

In one scene Brad Pitt says to a Mexicano companion, "Buenas noches," and the man responds, "Buenas nachos." I didn't even understand that part... I mean...was that supposed to be funny? Apparently it was, because the audience was snickering a little. There were more instances like this that made the movie a little difficult to endure, much less enjoy.

So where were the Mexican women in the movie you ask? Practically non-existent. The one Mexicana that the movie did focus on for a very short period was a very young and beautiful woman who's shirt just "happened" to always be falling off her shoulders seductively. Her long black hair was continuously blowing in the wind, and her face was forever fixed with a little red pout. She was an example of that untouchable, exotic, yet innocent creature. In other words, a sex symbol. Which is the only way Hollywood seems to know how to portray Mexicanas. Honestly, have you ever seen Salma Hayek star in a movie playing an intelligent character that doesn't flash her cleavage whenever possible? Point proven.

There are many other examples in this movie that can be mentioned that also demonstrate how Hollywood is still showing the same old stereotypes they have of Mexicanos and Chicanos. To mention all of them and discuss their meaning would take pages upon pages. It is sad and pathetic that we are now in the new millennium and Hollywood has still learned nothing about who we really are. When is society, as a whole, going to realize that Mexicanos and Chicanos are not a bunch of dumb, rowdy, binge-drinking lazy cowards? I suppose patience is a virtue.



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Identities

Identities Revisited...

~Hispanic was designated by the Nixon administration to facilitate census tabulation. The term lumped all people with Spanish surnames into one category. In the 1970 census, we were assigned to the *White category*. While in 1980, Spanish origin was the heading with *Spanish/Hispanic* introduced in the body of the text. Then in the 1990 census, *Hispanic* appeared as the heading with Spanish as specificity. Which then turned into *Latino* in the 2000 census, with Chicana/o as a subgroup. Every 10 years, the government changes the terminology that is "appropriate" for us to use; and many of us adapt to this change. According to the Statistical Abstract of the United States, in 1991, race is "self-identified by respondents, and Hispanic people may be of any race." This term was introduced to us by the government, as a heading, and many of our gente have accepted it as an identity; discarding their cultura to become part of a term that does not have its own characteristics.

~Since Hispanic does not affirm the indigenous, Chicana/os choose not to belong within that classification. Hispanic denies our indigenous raices (roots) and favors the european. **Identifying as both Chicana/o and Hispanic is definitely a contradiction in terms.**

With Latino... (according to history)

Chicanas and Chicanos share some similarities with those individuals from various ethnic groups, whom choose to identify as Latinos/Hispano, such as food, music, various beliefs, and the Spanish language, (which was imposed on us through colonization). But the

history of the Mexican origin is *unique*, and Chicana/os have struggled to ensure our identity and history. At times our political interests intersect with a few groups under that umbrella term, and we support them. But Latino encompasses so many groups of varying natures; it would be difficult to focus on a particular issue under that broad term. Chicana/os have a different history in this country than that of Latinos. However, Chicana/os can more closely identify with the plight of the American Indian, who has been displaced and marginalized on his own land than a middle-class Cubano just arriving in this country.

~We have *heard* several reasons why people utilize the term Latino, but none are substantial enough to sway our group to identify as such. The reason heard more often is that it is a *self-proclaimed* identifier, but no one has been able to state who or where it was first proclaimed. Many believe, and continue to believe, that Hispanic was also a product of self-identification eventhough it has been revealed that the government *granted us* that term in the 1980 census. Another rationale is that groups identify as Latinos because the language derives from Latin origins; but any group of people whose language derives from this origin are Latinos. That would include the English, French, and Italian as well as the Spanish that derive from Latin; therefore they *can all* be classified as Latinos. Many of us cling to the Latino because the countries where we have our roots speak Spanish, but even the *Spaniard does not identify as Latino*. Blacks in Africa were colonized by the British and speak English, but they do not say they are British. When a people, language, and culture are



Identities contin . . .

violently forced upon you, it doesn't mean it is yours and you should accept it, simply forgetting how you received it. Our people are constantly being forced to identify with the European instead of affirming our *indigenous origins*.

~The word Latino derives from the term Ladino. In Mexico, Ladinos call themselves "gente de razón" or "cultured," and they unjustly hold the power over the indigenous people. They negate their indigenous raices (roots) and arrogantly declare their pride in being *descendants of the European invaders*. Guzman Blockler states in Guillermo Bonfil Batalla's book, *Mexico Profundo*, that "the Ladino is a fictitious being, because the essence of his identity is negative. This term hasn't any specific characteristics except "not Indian."

~Historically Latino origins evolved from Latin America in the borderlands of Texas. The "Latins" used this term to distinguish and separate themselves from the mutualistas, the Chicana/os, and the cholos. This separation came as a small professional middle-class population that grew in Texas. This group was opposed to radicalizing the community as they were becoming more militant because of the *exploitation of Mexican labor*. This aristocratic group labeled themselves Latin American, Spanish American, or Hispano to avoid any confusion that they came from Mexican or Indigenous raices. In the 1920s, the Latinos established the League of United Latin American Citizens (LULAC), comprised of the educated elite who involved themselves in school issues, voter registration, and reaching their goal to Americanize the Mexican American.

Many will *argue fervently that Chicana/o has*

evolved to include a much broader group, including Latinos. But Latino is an umbrella term. Chicana/os cannot include Latinos, only Latino can engulf the Chicana/o. Either you are a Chicana/o or you are not. Some feel this inclusion would allow us to confront more global issues.

Unfortunately we have not yet begun to solve the issues that face us in this country, Chicana/o under-representation, the poverty an violence in our barrios, or the lack of research on Chicana/os to name only a few. We are becoming like the Gabachos, who focus on foreign problems to not confront the racist disease that afflicts this country. The philosophy that Chicana/o embraces our indigenous roots and refutes the European has never been rewritten. Some Chicana/os attempt to say they identify as both Chicana/o and Latino.

To identify as both Chicana/o that affirms the indigenous, and Latina/o that negates the indigenous, would create a neutralizing effect.

However, on the other hand, identities have been reclaimed or redefined "politically" in some cultures. Take Chicana/o for instance, which once was a "deragatory" identity, and historically reclaimed by Mexican-Americans. Latino, from our understanding, has begun to do the same. And eventhough the Chicano and Latino experience may be expected to be alike, they are both very different, and valid. And people must recognize the two and respect both.



VISITING CHICANAS Y CHICANOS

Rocio Rivadeneyra (University of Michigan), was a candidate for a position as an Assistant Professor in Communication Arts and the Chicana/o Studies Program. She visited our campus on Feb. 14-16.

Camille Guerin-Gonzales (University of Colorado - Boulder) Camille Guerin-Gonzales visited our campus for a joint hire interview between Chicana/o Studies and History. She was here on March 18-21. The title of her talk was "How Black is Coal? Appalachia, South Wales, and the American West."

Rusty Barcelo and **Richard Griswold del Castillo** came as part of a Speaker Series that Chicano Studies' Professors, Ruben Medina and Dionne Espinoza, organized for the 2000-2001 academic year.

Rusty Barcelo (University of Minnesota-Twin Cities) spoke on March 1st at the Chicano Studies Conference Room on "the future of Chicano Studies," as well as, the creation and development of her very own Chicano Studies Department at UM-Twin Cities. She spoke of the importance of establishing our own department without losing the *Chicano focus* and being swayed to a Latino Studies. Her reasons, as well as every Chicana/o, being that the Chicano students have a rich history on this campus that cannot be lost or replaced.

Ms. Barcelo then spoke at the Red Gym about identity and other issues affecting our youth.

Richard Griswold (San Diego State University) spoke on April 20th at the Chicano Studies Conference Room. The title of his talk was "The Treaty of Guadalupe Hidalgo Comes of Age." Griswold gave a well thought out summary of the events during the time when the treaty was written, to present day politics. Mechistas were proud to hear that just recently, the treaty has been taken seriously by the Federal government on February 2001 where "the Government Accounting Office (GAO) issued a report identifying 295 Spanish and Mexican land grants and called on New Mexicans who had claims to land to send their comments to the GAO by April 2, 2001. Along with this, the "GAO had identified 152 community land grants and 143 individual land grants." Griswold ended his discussion by stating that the treaty has refused to go away, and that the new millennium with its large and continuously growing Mexican origin, Chicano population and cyber communications will result in many unforeseen victories that were only the dreams of the past generations which is now only a reality. (quotes taken from Richard Griswold's handout)

By Desiree Alva



WOMEN IN THE MOVEMENT

A snapshot of the kind of work women have done in the United Farmworker's movement.

I want to start off by telling you a bit about Dolores Huerta. Dolores Huerta grew up in Stockton, California. Her father was a farmworker, and her mother was a cannery worker. She attended Stockton Junior College and University of the Pacific to obtain her teaching credential. But she says, "I realized one day as a teacher I couldn't do anything for the kids who came to school barefoot and hungry." She joined the Community Service organization in the mid-1950s, and in 1962 began to organize farmworkers. When the UFW was founded in 1965, Huerta was named Vice President. Cesar, who later asked Huerta to be a lead negotiator, had previously selected her to assist in the union organizing effort, identifying immediately her leadership skills, toughness and self-confidence.

Chicano historians Richard Griswold del Castillo and Richard Garcia have beautifully stated, "She placed the traces of her character on the union, just as Chavez placed the traces of his spirit, his soul, on the union. To understand Chavez and the union, we must also understand (Dolores) Huerta." Or to quote, Luis Valdez, the head of the Teatro campesino, "When I think of Dolores I think of the Earth, powerful, beautiful, fecund, challenging, conscious, yet so incredibly delicate. The patina of my superimposed memories of her over the last 25 years glows with dissolving moving images: Dolores as picket captain, Dolores as single mother, Dolores as negotiator, lobbyist speaker, Dolores was my leader, for she was the first woman general I met and followed into the fray of La Causa."

Her toughness earned her the nickname, "La Pasionaria," a name I have only seen used once before - a reference to Chicana labor leader Emma Tenayuca. Huerta was the only woman in the formal leadership of the UFW--and she distinguished herself as a tough negotiator. In this capacity, she has remarked that she might have been chosen because the growers may take

scoldings from me that they wouldn't take from a man"--at the same time, when she first began negotiating she found herself facing a doubtful set of growers who were wondering why the union had sent a woman to do the hard work of negotiating.

Additionally, Huerta's bilingualism & her education put her in the position to represent the farmworker's. [And this should give us a minute to think about your role as students, staff, and faculty, within the university system as being in a position to represent others. What are you going to do with that position? How will you negotiate it?]

In addition to her negotiation skills, Huerta also fortified the nonviolent philosophy that Chavez espoused. As she stated in 1973, as the boycotts were gearing up, "Women in the union are great on the picket line. More staying power, and we're nonviolent. One of the reasons our union is nonviolent is that we want our women and children involved, and we stay nonviolent because of the women and children." Her statement was a compliment to Cesar's famous call for nonviolence: "When we are really honest with ourselves we must admit that our lives are all that really belong to us. So, it is how we use our lives that determine what kind of men we are. It is my belief that only by giving our lives do we find life. I am convinced that the truest act of courage, the strongest act of manliness is to sacrifice ourselves for others in a totally nonviolent struggle for justice. ... To be a man is to suffer for others. God help us to be men!"

While Cesar was redefining manhood, Huerta, who had twelve children was redefining womanhood and motherhood. She was nontraditional as a mother and a Chicana--she made choices that enabled her to move forward in social justice for Farmworkers, and at times, choices that put her in conflict with the traditions and religious beliefs that she had inherited. Nevertheless, that she was able to

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Upcoming Events

Fall Semester 2001



- ~ El Mes Xicano*
- ~ Yolticatzin Chicana/o Student Welcome*
- ~ Chicano Studies Department Rally*



MOVIMIENTO
ESTUDIANTIL CHICANO
DE AZTLÁN
710 University Avenue #202
Madison, WI, 53706
(608) 263-4830

